

# English Courses: Summer 2024

## **ENGL101001**

### **First Year Writing Seminar**

**Hincks, Martha M**

#### **Summer 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** On-line Asynchronous

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101003**

### **First Year Writing Seminar**

**Dougherty, Daniel**

#### **Summer 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** On-line Asynchronous

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108001**

### **Literature Core**

**Portillo, Vincent**

**Summer 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 205S MTuWThF 10:00AM-11:30AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108002**

### **Literature Core**

**Brennan, Heather**

#### **Summer 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 203S MTuWThF 10:00AM-11:30AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108004**

### **Literature Core**

**Rice, Jocelyn L**

#### **Summer 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** On-line Asynchronous

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108005**

### **Literature Core**

**Kaplan-Maxfield, Thomas**

### **Summer 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** On-line Asynchronous

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108006**

### **Literature Core**

**Gray, Kelly**

**Summer 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N MW 04:30PM-07:30PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL225501**

### **Introduction to World Literatures through Short Stories and Film**

**Seshadri, Kalpana R**

**Summer 2024**

This course will provide an introduction to contemporary literature from the non-Western world mainly Africa, the Middle East, and South Asia. These many literature have expanded readers imaginations and enriched the English language in a variety of genres.

**Credits:** 3

**Room and Schedule:** On-line Asynchronous

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL337301**

### **Contemporary Theatre and Drama in London**

**Cummings, Scott T**

**Summer 2024**

This site-based, four-week, summer course abroad examines the current theater scene in London and the artistic and historical legacy that has led to it. Through attending plays, visiting historical and cultural landmarks, classroom lecture and discussion, and writing exercises, we will study representative plays from the Elizabethan era up to the present day. Particular emphasis will be placed on the theatre of William Shakespeare and on recent trends in British playwriting. While the course is classroom-based, our primary 'text' will be the city of London itself, the theatre capital of the English-speaking world. Attending theatre productions (and writing and talking about them) is central to the course.

**Credits:** 3

**Room and Schedule:** By Arrangement; See Office of Global Education website for details

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** THTR3373

**Frequency:** Annually

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL889901****Readings and Research****Howes, Marjorie E****Summer 2024**

TBD

**Credits:** 3**Room and Schedule:** By Arrangement**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall,Every Spring**Student Level:** Graduate**Comments:** None**Status:** Offered

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**ENGL999901****Doctoral Continuation****Klein, Christina****Summer 2024**

All students who have been admitted to candidacy for the Ph.D. degree are required to register and pay the fee for doctoral continuation during each semester of their candidacy. Doctoral Continuation requires a commitment of at least 20 hours per week working on the dissertation.

**Credits:** 0**Room and Schedule:** By Arrangement**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall,Every Spring**Student Level:** Graduate**Comments:** None**Status:** Offered

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**ENGL999902**

## **Doctoral Continuation**

**Klein, Christina**

**Summer 2024**

All students who have been admitted to candidacy for the Ph.D. degree are required to register and pay the fee for doctoral continuation during each semester of their candidacy. Doctoral Continuation requires a commitment of at least 20 hours per week working on the dissertation.

**Credits:** 0

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## English Courses: Fall 2024

**ENGL100901**

**First Year Writing Seminar for Multilingual Students**

**McCabe, Kara M**

**Fall 2024**



Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 286S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100902**

**First Year Writing Seminar for Multilingual Students**

**Shanko, Simon**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100903**

**First Year Writing Seminar for Multilingual Students**

**Puente, Lorenzo A**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100904**

**First Year Writing Seminar for Multilingual Students**

**Puente, Lorenzo A**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 03:00PM-03:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100905**

**First Year Writing Seminar for Multilingual Students**

**Mirchin, Jenna R**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100906**

**First Year Writing Seminar for Multilingual Students**

**Alvarez Sanguinetti, Roxana C**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100907**

**First Year Writing Seminar for Multilingual Students**

**Labriola, Amanda**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 203S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100908**

**First Year Writing Seminar for Multilingual Students**

**Lee, Pyunghwa**

**Fall 2024**

Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL100909**

**First Year Writing Seminar for Multilingual Students**

**Lee, Pyunghwa**

**Fall 2024**



Limited to 15 students; Satisfies core requirement for writing; Department Permission Required This course, the first half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. In this workshop, students will develop a portfolio of personal and academic writing and provide ongoing feedback to one another as part of a writing community. They will write and rewrite essays throughout the semester, discuss their works-in-progress, and receive feedback during individual conferences with the instructor. Students read a wide range of texts and consider the structure and organization of English rhetoric as they work to develop their own prose. Seats are prioritized for students who have been recommended for targeted language support. This course may be taken in place of ENGL 1010. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL101001**

**First Year Writing Seminar**

**Oliviero, Victoria N**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 215N MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101002**

### **First Year Writing Seminar**

**Zhu, Alexander J**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101003**

#### **First Year Writing Seminar**

**O'Leary, Melissa**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 105S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101004**

#### **First Year Writing Seminar**

**Kerns, Elizabeth**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 215N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101005**

### **First Year Writing Seminar**

**Kersten, Olivia R**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 201 TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101006**

### **First Year Writing Seminar**

**Shaw, Chandler M**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101007**

### **First Year Writing Seminar**

**Forestell, Eleanor C**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 208 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101008**

### **First Year Writing Seminar**

**Alonso, Lila U**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Higgins Hall 263 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101009**

### **First Year Writing Seminar**

**Masanek, James R**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** O'Neill Library 247 MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101010**

### **First Year Writing Seminar**

**Grasso, Chelsey**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 217N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101011**

### **First Year Writing Seminar**

**Wilwerding, Lauren**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101012**

### **First Year Writing Seminar**

**Adler, Nicholas**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 145N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101013**

### **First Year Writing Seminar**

**Grasso, Chelsey**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 217N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101014**

### **First Year Writing Seminar**

**Wang, Fangfei**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101015**

### **First Year Writing Seminar**

**Wilwerding, Lauren**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101016**

### **First Year Writing Seminar**

**Linso, Shelley N**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101017**

### **First Year Writing Seminar**

**Zimmerman, Brian T**

#### **Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 101N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101018**

### **First Year Writing Seminar**

**Kaplan-Maxfield, Thomas**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101019**

### **First Year Writing Seminar**

**Radillo, Rebecca K**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** O'Neill Library 257 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101020**

### **First Year Writing Seminar**

**Zimmerman, Brian T**

#### **Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101021**

**First Year Writing Seminar**

**Brown-Ramsey, Justin T**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101022**

**First Year Writing Seminar**

**Buchanan, Lydia**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 363S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101023**

### **First Year Writing Seminar**

**Clay, Hannah L**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101024**

### **First Year Writing Seminar**

**Nguyen, Joshua**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101025**

### **First Year Writing Seminar**

**Koetting, Tess M**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101026**

### **First Year Writing Seminar**

**Radillo, Rebecca K**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 115N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101027**

### **First Year Writing Seminar**

**Mikula, Joanne**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 363S MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101028**

### **First Year Writing Seminar**

**Koetting, Tess M**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101029**

### **First Year Writing Seminar**

**Nguyen, Joshua**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101030**

### **First Year Writing Seminar**

**Buchanan, Lydia**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101031**

### **First Year Writing Seminar**

**Cronis, Alexander**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101032**

### **First Year Writing Seminar**

**Suneja, Shilpi**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S MWF 03:00PM-03:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101033**

#### **First Year Writing Seminar**

**Hincks, Martha M**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101034**

#### **First Year Writing Seminar**

**Tetzlaff, Abigail E**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101035**

### **First Year Writing Seminar**

**Wilson, Malamatenia**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 207 TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101036**

### **First Year Writing Seminar**

**Alden, John W**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 261S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101037**

### **First Year Writing Seminar**

**Hincks, Martha M**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101038**

### **First Year Writing Seminar**

**Summerfield, Margaret**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101039**

### **First Year Writing Seminar**

**Dai, Julie G**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101040**

### **First Year Writing Seminar**

**Ehrich, Sarah C**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101041**

### **First Year Writing Seminar**

**Gentilella, Dacia J**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 361S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101042**

### **First Year Writing Seminar**

**Steacy, Fiona**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101043**

### **First Year Writing Seminar**

**Mersky, Matthew**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Mcguinn Hall 437 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101044**

### **First Year Writing Seminar**

**Boucher, Christopher G**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101045**

### **First Year Writing Seminar**

**Portillo, Vincent**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101046**

### **First Year Writing Seminar**

**Rovin, Joanna**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 361S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101047**

### **First Year Writing Seminar**

**Ferguson, Margaret T**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 207 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101048**

### **First Year Writing Seminar**

**Rotella, Carlo**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 307 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101049**

### **First Year Writing Seminar**

**Reanier, Jordan**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101050**

### **First Year Writing Seminar**

**Ivy, Sebastian**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101051**

### **First Year Writing Seminar**

**Rovin, Joanna**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101052**

### **First Year Writing Seminar**

**Lunde, Juliana**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101053**

### **First Year Writing Seminar**

**Ferguson, Margaret T**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 304 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL101054**

**First Year Writing Seminar**

**Steacy, Fiona**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 307 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL101055**

**First Year Writing Seminar**

**Ehrich, Sarah C**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** 245 Beacon Street Room 204 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101056**

### **First Year Writing Seminar**

**Reanier, Jordan**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101057**

### **First Year Writing Seminar**

**Pottroff, Christy L**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 403N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101058**

### **First Year Writing Seminar**

**Lunde, Juliana**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101059**

### **First Year Writing Seminar**

**Labriola, Amanda**

#### **Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 203S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101060**

### **First Year Writing Seminar**

**Ivy, Sebastian**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 308 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101061**

### **First Year Writing Seminar**

**Linso, Shelley N**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101062**

### **First Year Writing Seminar**

**Summerfield, Margaret**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Higgins Hall 275 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101063**

#### **First Year Writing Seminar**

**Cronis, Alexander**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101064**

#### **First Year Writing Seminar**

**Shaw, Chandler M**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101065**

### **First Year Writing Seminar**

**Knoecklein, Mara S**

#### **Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 03:00PM-03:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101066**

### **First Year Writing Seminar**

**Knoecklein, Mara S**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 04:00PM-04:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101069**

### **First Year Writing Seminar**

**Dept, E**

**Fall 2024**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 09:00AM-11:25AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108001**

### **Literature Core**

**Lehman, Robert S**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Champion Hall 302 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108002**

### **Literature Core**

**Messer, Matthew R**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108003**

### **Literature Core**

**Sullivan, Sabina M**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108004**

### **Literature Core**

**Franzino, Jean L**

### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 401N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108005**

### **Literature Core**

**Franzino, Jean L**

#### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 115S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108006**

### **Literature Core**

**Smith, James M**

#### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108007**

### **Literature Core**

**Bowman Arndt, Megan Jane**

### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Champion Hall 200 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108008**

**Literature Core**

**Glasgow, Kelley K**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108009**

**Literature Core**

**Dichter, Thomas**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108010**

### **Literature Core**

**Sofer, Andrew**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 131N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108011**

### **Literature Core**

**Tanner, Laura E**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108012**

### **Literature Core**

**Vachali, Krithika**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 115N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108013**

### **Literature Core**

**Crotty, Megan A**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108014**

### **Literature Core**

**Wiegand, Holly A**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Campion Hall 303 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108015**

### **Literature Core**

**Taylor, Colleen B**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 115N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL108016**

**Literature Core**

**Boesky, Amy**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108017**

### **Literature Core**

**Nugent, Joseph G**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Campion Hall 9 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108018**

### **Literature Core**

**Kaplan-Maxfield, Thomas**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 210 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108019**

### **Literature Core**

**Messer, Matthew R**

### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108020**

### **Literature Core**

**Vachali, Krithika**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 109S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108021**

### **Literature Core**

**Dept, E**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Devlin Hall 221 MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108022**

### **Literature Core**

**McCabe, Kara M**

### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** O'Neill Library 247 MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108023**

### **Literature Core**

**Bowman Arndt, Megan Jane**

#### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Campion Hall 231 MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108024**

### **Literature Core**

**Brown, Luke P**

#### **Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 115S TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108025**

### **Literature Core**

**Howes, Marjorie E**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 215N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108026**

### **Literature Core**

**Ohi, Kevin J**

**Fall 2024**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL109301**

### **An Introduction to Modern Irish I**

**Cahill, Sean R**

**Fall 2024**

This course continues in second semester as ENGL1094 This course offers beginners an enjoyable introduction to the language and culture of Ireland. Well learn how to speak Gaelic and read modern Irish texts and poetry. And we'll examine major themes in Irish history and culture associated with the rise and fall of the language over its long history. This courses count towards your Irish Studies minor, and one towards your English major. In the spring semester, you can build on what you've gained and, if you wish, satisfy the Morrissey College of Arts and Sciences language proficiency requirement by completing the four-course cycle the following year.

**Credits:** 3

**Room and Schedule:** Stokes Hall 105S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL109302**

### **An Introduction to Modern Irish I**

**Cahill, Sean R**

**Fall 2024**

This course continues in second semester as ENGL1094 This course offers beginners an enjoyable introduction to the language and culture of Ireland. Well learn how to speak Gaelic and read modern Irish texts and poetry. And we'll examine major themes in Irish history and culture associated with the rise and fall of the language over its long history. This courses count towards your Irish Studies minor, and one towards your English major. In the spring semester, you can build on what you've gained and, if you wish, satisfy the Morrissey College of Arts and Sciences language proficiency requirement by completing the four-course cycle the following year.

**Credits:** 1

**Room and Schedule:** Stokes Hall 105S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None



**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL118001**

**Lit Core: From Slavery to Mass Incarceration**

**DeRosa, Marla C**

**Fall 2024**

This section of Literature Core will focus on narratives that speak to questions of slavery, incarceration, and freedom--both literal and metaphorical. The current pandemic along with the mass demonstrations against systemic racial injustices will provide a particular backdrop and context from which to consider these questions and issues. The course will start with historical and political writings about slavery from the 1800s and the social contexts in which these writings were produced and consumed. We will then move on to historical and contemporary fiction and film that informs and challenges our historical understanding of slavery and the relationship between slavery and our current system of incarceration. Course texts may include Homegoing (Yaa Garsi), The Narrative of the Life of Frederick Douglass, David Walker's Appeal, Beloved (Toni Morrison), Kindred (Octavia Butler), The Nickel Boys (Colson Whitehead), and Just Mercy (Bryan Stevenson).

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall,Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL118401**

**Lit Core: Literature, Testimony, Justice**

**Harrison-Kahan, Lori**

**Fall 2024**

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, and autobiography, 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 and the Holocaust. Texts may include Herman Melville's *Benito Cereno*, *Narrative of the Life of Frederick Douglass*, Toni Morrison's *Beloved*, Art Spiegelman's *Maus*, Tommy Orange's *There There*, and *The Laramie Project*.

**Credits:** 3

**Room and Schedule:** Stokes Hall 301N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Cultural Diversity, Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL171201**

**Roots and Routes: Reading Identity, Migration, and Culture**

**Graver, Elizabeth**

**Fall 2024**

This is an Enduring Question course and is open to FRESHMEN only. You must take ENGL1713 with this course. How does migration in today's world shape questions of identity, borders, and belonging and lead to a reimagining of home? In these paired courses, students will read a range of fiction, nonfiction, and poetry (including spoken word poems) by authors whose migration stories to the United States offer multiple ways to think about what it means to be an outsider and build a new life and home. They will explore their own migration stories, the routes that brought them here, and the ways in which their family roots shape their identities. Some of the questions students will consider include: What are the gifts and challenges of making a home across cultures? Of being multilingual? What do you know, and what don't you know, about your own family's migration story, whether recent or more removed? How might that story intersect with the topics we encounter in our texts? How does the writer Chimamanda Ngozi Adichie's TED Talk on the danger of the single story invite us to ask questions about power, memory, silence, and voice? What does it mean to migrate in a globalized, wired, yet often divided world? Reflection sessions will include an author talk, a museum visit, creative writing, and several shared meals.

**Credits:** 3

**Room and Schedule:** Stokes Hall 107S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Literature, Cultural Diversity

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL171202**

**Roots and Routes: Reading Identity, Migration, and Culture**

**Graver, Elizabeth**

**Fall 2024**

This is an Enduring Question course and is open to FRESHMEN only. You must take ENGL1713 with this course. How does migration in today's world shape questions of identity, borders, and belonging and lead to a reimagining of home? In these paired courses, students will read a range of fiction, nonfiction, and poetry (including spoken word poems) by authors whose migration stories to the United States offer multiple ways to think about what it means to be an outsider and build a new life and home. They will explore their own migration stories, the routes that brought them here, and the ways in which their family roots shape their identities. Some of the questions students will consider include: What are the gifts and challenges of making a home across cultures? Of being multilingual? What do you know, and what don't you know, about your own family's migration story, whether recent or more removed? How might that story intersect with the topics we encounter in our texts? How does the writer Chimamanda Ngozi Adichie's TED Talk on the danger of the single story invite us to ask questions about power, memory, silence, and voice? What does it mean to migrate in a globalized, wired, yet often divided world? Reflection sessions will include an author talk, a museum visit, creative writing, and several shared meals.

**Credits:** 0

**Room and Schedule:** Carney Hall 302 W 06:00PM-07:50PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL171301**

**Roots and Routes: Writing Identity, Migration, and Culture**

**Anderson, Lynne C**

**Fall 2024**

This is an Enduring Question course and is open to FRESHMEN only. You must take ENGL1712 with this course. How does migration in today's world shape questions of identity, borders, and belonging and lead to a reimagining of home? In these paired courses, students will read a range of fiction, nonfiction, and poetry (including spoken word poems) by authors whose migration stories to the United States offer multiple ways to think about what it means to be an outsider and build a new life and home. They will explore their own migration stories, the routes that brought them here, and the ways in which their family roots shape their identities. Some of the questions students will consider include: What are the gifts and challenges of making a home across cultures? Of being multilingual? What do you know, and what don't you know, about your own family's migration story, whether recent or more removed? How might that story intersect with the topics we encounter in our texts? How does the writer Chimamanda Ngozi Adichie's TED Talk on the danger of the single story invite us to ask questions about power, memory, silence, and voice? What does it mean to migrate in a globalized, wired, yet often divided world? Reflection sessions will include an author talk, a museum visit, creative writing, and several shared meals.

**Credits:** 3

**Room and Schedule:** Stokes Hall 107S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL171302**

**Roots and Routes: Writing Identity, Migration, and Culture**

**Anderson, Lynne C**

**Fall 2024**

This is an Enduring Question course and is open to FRESHMEN only. You must take ENGL1712 with this course. How does migration in today's world shape questions of identity, borders, and belonging and lead to a reimagining of home? In these paired courses, students will read a range of fiction, nonfiction, and poetry (including spoken word poems) by authors whose migration stories to the United States offer multiple ways to think about what it means to be an outsider and build a new life and home. They will explore their own migration stories, the routes that brought them here, and the ways in which their family roots shape their identities. Some of the questions students will consider include: What are the gifts and challenges of making a home across cultures? Of being multilingual? What do you know, and what don't you know, about your own family's migration story, whether recent or more removed? How might that story intersect with the topics we encounter in our texts? How does the writer Chimamanda Ngozi Adichie's TED Talk on the danger of the single story invite us to ask questions about power, memory, silence, and voice? What does it mean to migrate in a globalized, wired, yet often divided world? Reflection sessions will include an author talk, a museum visit, creative writing, and several shared meals.

**Credits:** 0

**Room and Schedule:** Carney Hall 302 W 06:00PM-07:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL172101**

**Finding the Animal: Beasts and Boundaries in Literature**

**Stanton, Robert G**

**Fall 2024**

This is an Enduring Question course and is open to FRESHMEN only. You must take PSYC1092 with this course. What is a human and who is an animal? What is a human and who is an animal? Humanism has questionably attributed reason, morality, speech, ritual, and the capacity to imagine future worlds to humans alone. All major philosophies and religions try to separate humans from animals. For instance, in Genesis, God distinguishes Adam and Eve from the beasts, then instructs Adam to name them. Humans still grapple with the ethics of eating, wearing, and experimenting on animals, as well as with understanding how various mental abilities are represented across species. These courses use comparative psychology and literary study to interrogate the blurry and problematic boundaries between human and non-human animals.

**Credits:** 3

**Room and Schedule:** Carney Hall 302 MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** PSYC1092

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL172102**

**Finding the Animal: Beasts and Boundaries in Literature**

**Stanton, Robert G**

**Fall 2024**

This is an Enduring Question course and is open to FRESHMEN only. You must take PSYC1092 with this course. What is a human and who is an animal? What is a human and who is an animal? Humanism has questionably attributed reason, morality, speech, ritual, and the capacity to imagine future worlds to humans alone. All major philosophies and religions try to separate humans from animals. For instance, in Genesis, God distinguishes Adam and Eve from the beasts, then instructs Adam to name them. Humans still grapple with the ethics of eating, wearing, and experimenting on animals, as well as with understanding how various mental abilities are represented across species. These courses use comparative psychology and literary study to interrogate the blurry and problematic boundaries between human and non-human animals.

**Credits:** 0

**Room and Schedule:** Stokes Hall 201N Tu 06:00PM-07:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** PSYC1092

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL173801**

**Exchange and Values: Stories and Measures of Inequality**

**Seshadri, Kalpana R**

**Fall 2024**

This is a Complex Problem course and is open to FRESHMEN only. You must take ECON1503 with this course. This course explores inequality through a blend of literature and economics, providing a rich, interdisciplinary perspective. By examining real world cases, literary narratives, and economic data, students will understand different forms of inequality in society. The course is organized around five key themes and includes interactive lectures and labs for in-depth analysis. It is designed to foster critical thinking about social justice, encouraging students to reflect on their values and aspirations in relation to societal inequities. This engaging course aims to deepen students' awareness and understanding of the economic and social aspects of inequality.

**Credits:** 3

**Room and Schedule:** Stokes Hall 195S TuTh 12:00 Noon-01:15PM



**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL173802**

**Exchange and Values: Stories and Measures of Inequality**

**Giraud, Peter**

**Fall 2024**

This is a Complex Problem course and is open to FRESHMEN only. You must take ECON1503 with this course. This course explores inequality through a blend of literature and economics, providing a rich, interdisciplinary perspective. By examining real world cases, literary narratives, and economic data, students will understand different forms of inequality in society. The course is organized around five key themes and includes interactive lectures and labs for in-depth analysis. It is designed to foster critical thinking about social justice, encouraging students to reflect on their values and aspirations in relation to societal inequities. This engaging course aims to deepen students' awareness and understanding of the economic and social aspects of inequality.

**Credits:** 0

**Room and Schedule:** Carney Hall 302 M 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL173803**

**Exchange and Values: Stories and Measures of Inequality**

**Giraud, Peter**

**Fall 2024**

This is a Complex Problem course and is open to FRESHMEN only. You must take ECON1503 with this course. This course explores inequality through a blend of literature and economics, providing a rich, interdisciplinary perspective. By examining real world cases, literary narratives, and economic data, students will understand different forms of inequality in society. The course is organized around five key themes and includes interactive lectures and labs for in-depth analysis. It is designed to foster critical thinking about social justice, encouraging students to reflect on their values and aspirations in relation to societal inequities. This engaging course aims to deepen students' awareness and understanding of the economic and social aspects of inequality.

**Credits:** 0**Room and Schedule:** Carney Hall 302 M 10:30AM-11:45AM**Satisfies Core Requirement:** Literature,Cultural Diversity**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** null**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL173804****Exchange and Values: Stories and Measures of Inequality****Giraud, Peter****Fall 2024**

This is a Complex Problem course and is open to FRESHMEN only. You must take ECON1503 with this course. This course explores inequality through a blend of literature and economics, providing a rich, interdisciplinary perspective. By examining real world cases, literary narratives, and economic data, students will understand different forms of inequality in society. The course is organized around five key themes and includes interactive lectures and labs for in-depth analysis. It is designed to foster critical thinking about social justice, encouraging students to reflect on their values and aspirations in relation to societal inequities. This engaging course aims to deepen students' awareness and understanding of the economic and social aspects of inequality.

**Credits:** 0**Room and Schedule:** Carney Hall 302 M 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL173805**

**Exchange and Values: Stories and Measures of Inequality**

**Giraud, Peter**

**Fall 2024**

This is a Complex Problem course and is open to FRESHMEN only. You must take ECON1503 with this course. This course explores inequality through a blend of literature and economics, providing a rich, interdisciplinary perspective. By examining real world cases, literary narratives, and economic data, students will understand different forms of inequality in society. The course is organized around five key themes and includes interactive lectures and labs for in-depth analysis. It is designed to foster critical thinking about social justice, encouraging students to reflect on their values and aspirations in relation to societal inequities. This engaging course aims to deepen students' awareness and understanding of the economic and social aspects of inequality.

**Credits:** 0

**Room and Schedule:** Carney Hall 303 W 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL173806**

**Exchange and Values: Stories and Measures of Inequality**

**Seshadri, Kalpana R**

**Fall 2024**

This is a Complex Problem course and is open to FRESHMEN only. You must take ECON1503 with this course. This course explores inequality through a blend of literature and economics, providing a rich, interdisciplinary perspective. By examining real world cases, literary narratives, and economic data, students will understand different forms of inequality in society. The course is organized around five key themes and includes interactive lectures and labs for in-depth analysis. It is designed to foster critical thinking about social justice, encouraging students to reflect on their values and aspirations in relation to societal inequities. This engaging course aims to deepen students' awareness and understanding of the economic and social aspects of inequality.

**Credits:** 0**Room and Schedule:** Stokes Hall 195S Th 06:00PM-07:50PM**Satisfies Core Requirement:** Literature,Cultural Diversity**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** null**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL174101****Utopian Imaginings: Literary Texts****Danforth, Deanna M****Fall 2024**

This is an Enduring Question course and open to FRESHMEN only. You must take both ENGL1741 and UNAS1736. How do we create a just society? Utopia, a word derived from Greek and literally translating to no place, has, since the sixteenth century, come to mean an ideal, perfect society. While utopias thus may seem to exist only as imaginary spaces, separatist groups throughout history have experimented with turning them into realities, communalizing land and resources. In these paired courses, students will examine the contexts, motivating ideologies, and social structures of a series of these attempts as well as literary texts that spawned and responded to them. Following reflection on the successes and failures of these endeavors as ways of life, social experimentation, and lasting legacies, students will exercise collective imagination in envisioning a just and hopeful future by designing their own utopian communities.

**Credits:** 3

**Room and Schedule:** Stokes Hall 286S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Cultural Diversity, Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL174102**

**Utopian Imaginings: Literary Texts**

**Danforth, Deanna M**

**Fall 2024**

This is an Enduring Question course and open to FRESHMEN only. You must take both ENGL1741 and UNAS1736. How do we create a just society? Utopia, a word derived from Greek and literally translating to no place, has, since the sixteenth century, come to mean an ideal, perfect society. While utopias thus may seem to exist only as imaginary spaces, separatist groups throughout history have experimented with turning them into realities, communalizing land and resources. In these paired courses, students will examine the contexts, motivating ideologies, and social structures of a series of these attempts as well as literary texts that spawned and responded to them. Following reflection on the successes and failures of these endeavors as ways of life, social experimentation, and lasting legacies, students will exercise collective imagination in envisioning a just and hopeful future by designing their own utopian communities.

**Credits:** 0

**Room and Schedule:** Stokes Hall 201N Tu 06:00PM-07:50PM

**Satisfies Core Requirement:** Cultural Diversity,Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL209703**

### **Intermediate Modern Irish I**

**Nugent, Joseph G**

**Fall 2024**

This is a continuing course in modern Irish for those with a basic knowledge of the language. We'll emphasize the ability to read contemporary literature in various genres. Texts from a variety of authors and historical periods allow students to taste different writing styles: contemporary fiction, journalism, literary criticism, historical and cultural texts, while we enjoy Irish-language short films and videos.

**Credits:** 3

**Room and Schedule:** TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** ENGL1094 or equivalent

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL212501**

### **Introduction to Feminisms**

**Barko, Emily B**

**Fall 2024**

This course may be used to satisfy one of four electives required within the Communication major. Fulfills Women Writer's requirement for ENGL/LSOE majors. This introductory course offers both an overview and a foundation for understanding the various movements that make up what has come to be called the feminist movement in the U.S. Because systems of privilege and disadvantage shape women's and men's identities and social positions in multiple and unique ways, Introduction to Feminisms analyzes gender from an interdisciplinary approach and applies numerous academic disciplinary methods to the study of gender, including history, literature, psychology, and sociology, and explores women's and men's experiences within various cultural contexts, including socioeconomic class, race, and ethnicity, religion and spirituality, nations of citizenship, origin, and generation.

**Credits:** 3

**Room and Schedule:** Campion Hall 235 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** SOCY2225, COMM2125, HIST2502

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL212502**

### **Introduction to Feminisms**

**Barko, Emily B**

**Fall 2024**

This course may be used to satisfy one of four electives required within the Communication major. Fulfills Women Writer's requirement for ENGL/LSOE majors. This introductory course offers both an overview and a foundation for understanding the various movements that make up what has come to be called the feminist movement in the U.S. Because systems of privilege and disadvantage shape women's and men's identities and social positions in multiple and unique ways, Introduction to Feminisms analyzes gender from an interdisciplinary approach and applies numerous academic disciplinary methods to the study of gender, including history, literature, psychology, and sociology, and explores women's and men's experiences within various cultural contexts, including socioeconomic class, race, and ethnicity, religion and spirituality, nations of citizenship, origin, and generation.

**Credits:** 3

**Room and Schedule:** Campion Hall 235 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** SOCY2225, COMM2125, HIST2502

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213101**

### **Studies in Poetry**

**Weiskott, Eric B**

**Fall 2024**

In this class, students will learn to analyze poetry across a wide range of genres, styles, and historical periods. Studies in Poetry will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of poetic forms and techniques To learn to analyze poems with reference to the social contexts historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 213S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None



**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213102**

### **Studies in Poetry**

**Matson, Suzanne M**

**Fall 2024**

In this class, students will learn to analyze poetry across a wide range of genres, styles, and historical periods. Studies in Poetry will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of poetic forms and techniques To learn to analyze poems with reference to the social contexts historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Gasson Hall 201 TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213103**

### **Studies in Poetry**

**Howes, Marjorie E**

**Fall 2024**

In this class, students will learn to analyze poetry across a wide range of genres, styles, and historical periods. Studies in Poetry will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of poetic forms and techniques To learn to analyze poems with reference to the social contexts historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213301**

### **Studies in Narrative**

**Hunt, Aeron P**

**Fall 2024**

In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 215N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL213302**

**Studies in Narrative**

**McAleavey, Maia M**

**Fall 2024**

In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 103S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL213303**

**Studies in Narrative**

**Rotella, Carlo**

**Fall 2024**

In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 301N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL215401**

### **Introduction to Adolescent Fiction**

**Rudner, Bonnie**

**Fall 2024**

First of all, what is a young adult? And second of all, what is a hero? We will be delving into both of these issues, as well as the relationship between them. We will be looking at heroes who function in real worlds and some who function in fantasy worlds. We will attempt to assess the impact of heroes in contemporary life, especially in relation to the young adults who need them. And are there any more heroes for our young adults? In what ways do female heroes differ from male heroes?

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL219901**

**Introduction to Caribbean Writers**

**Frederick, Rhonda**

**Fall 2024**

The Caribbean, merely viewed through the lens of colonial history, often does not reflect the diversity and complexity of the region. From a colonial perspective, therefore, the Caribbean is both "known" and "unknown." Our work for this course compares and contrasts versions of the region by examining colonial histories and current literary traditions. We will pay particular attention to the ways oppositional cultures and identifies manifest in Caribbean literature. Themes of this course include: colonialism, History/histories, gender, geography ation, sexuality, class, and culture. Varied texts and media will assist in our interpretations of the Caribbean and its diaspora.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** AADS2199

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL220201**

**Beast Literature**

**Polt, Christopher B**

**Fall 2024**

From Aesop's fables to animated films, philosophical dialogues to furry graphic novels, we often imagine animals speaking as humans do. But what are we saying when we use animals to talk with and about one another and ourselves? And what do cultural products featuring articulate beasts say about our attitudes towards humans and animals and the lines that we draw between them? This course examines animal anthropomorphism as a mode of thought and expression in ancient Greece and Rome, Medieval Europe, and the modern world. Please contact Prof. Polt (polt@bc.edu) directly for permission to enroll in this course.

**Credits:** 3

**Room and Schedule:** Campion Hall 236 MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Instructor

**Corequisites:** None

**Cross-listed with:** CLAS4280

**Frequency:** null

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL220301**

### **Introducing Ireland through Stage and Screen**

**Nugent, Joseph G**

**Fall 2024**

This course will examine and analyze representations of Ireland in the theatre and on the screen up to the present. Tracing depictions of the rural and the urban through the lenses of film makers and dramatists, we'll consider how Irishness was made known to the world through the eyes of the homebound and the diaspora. Cinema subjects will range from the early-twentieth-century silent movies through the works of John Ford to Lenny Abrahamson; theatre will begin with the stereotypes of the nineteenth-century through the renaissance led by the Abbey, to the urgent works of today's young playwrights.

**Credits:** 3

**Room and Schedule:** Campion Hall 9 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL221001**

**Madmen, Hysterics, and Criminals: Inventing Deviance**

**Bowles, Daniel J**

**Fall 2024**

Conducted in English. Counts toward German major, German minor, and German Studies minor.. In this seminar we address three major questions, guided by a broad selection of readings from German, French, British, and American literature and theory from 1800 to the present: How do we as readers define the abnormal and the deviant? What aesthetic practices does literature employ to represent these threshold experiences, and what is their history? How might we rethink our own notions of normality when faced with their artificiality? Literary, theoretical, and musical texts by Balzac, Bernhard, Büchner, Freud, Genet, Kracht, Plath, Stevenson, and others help us establish a history both of abnormality and our own cultural self-understanding.

**Credits:** 3

**Room and Schedule:** Gasson Hall 304 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** FREN3315,GERM2221

**Frequency:** Biannually in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL221201**

**Introduction to Medical Humanities**

**Franzino, Jean L**

**Fall 2024**

This course will use contemporary literature as a springboard to consider the psychological, social, ethical, and experiential dimensions of sickness and health. In addition to exploring questions of illness and the body, we will address topics including disability, aging, pregnancy, pain, medical space, illness and culture, and care giving. Through the analysis of novels, poems, short stories and non-fiction, we will consider the way that bodily experiences, material conditions, and cultural constructions of normalcy shape our understanding of identity in sickness and in health.

**Credits:** 3

**Room and Schedule:** Stokes Hall 301N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL221202**

### **Introduction to Medical Humanities**

**Boesky, Amy**

**Fall 2024**

This course will use contemporary literature as a springboard to consider the psychological, social, ethical, and experiential dimensions of sickness and health. In addition to exploring questions of illness and the body, we will address topics including disability, aging, pregnancy, pain, medical space, illness and culture, and care giving. Through the analysis of novels, poems, short stories and non-fiction, we will consider the way that bodily experiences, material conditions, and cultural constructions of normalcy shape our understanding of identity in sickness and in health.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring



**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL222001**

**Classical Mythology**

**Eisenfeld, Hanne E**

**Fall 2024**

This course explores the mythology of ancient Greece, Rome, and the Near East within its cultural, political, historical, and religious contexts. You will meet (or renew your acquaintance with) mythical figures like Zeus, Gilgamesh, Medusa, and Helen as they appear in multiple literary genres and other artistic media. In order to analyze and interrogate these myths we will use ancient and modern frameworks for thinking about what mythology is and what it does. What can a myth tell us about the civilization that created, adopted, or adapted it? What do our uses of Classical mythology--and our creations of our own myths--tell us about ourselves?

**Credits:** 3

**Room and Schedule:** Stokes Hall 195S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** CLAS2230

**Frequency:** Every Fall

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL222101**

**Introduction to Creative Writing**

**Curseen, Allison S**

**Fall 2024**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL222102**

### **Introduction to Creative Writing**

**Garcia, Kimberly**

**Fall 2024**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL222103****Introduction to Creative Writing****Weiskott, Eric B****Fall 2024**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3**Room and Schedule:** Stokes Hall 207S W 11:30AM-01:55PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall,Every Spring**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL222104****Introduction to Creative Writing****Boucher, Christopher G****Fall 2024**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3**Room and Schedule:** Stokes Hall 209S Th 04:30PM-06:55PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL222301**

**Writing Workshop: Creative Nonfiction**

**Rudner, Bonnie**

**Fall 2024**

Over the past few decades, the best nonfiction being written has expanded to include not only such traditional forms as argument and exposition but also the mixed modes of creative nonfiction. As an intermediate-level course, we will build on the work of the First Year Writing Seminar and hone the skills needed in advanced writing electives. Students in this course choose their own topics and explore the range of possibilities now available to the nonfiction writer.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL222302**

**Writing Workshop: Creative Nonfiction**

**Garcia, Kimberly**

**Fall 2024**

Over the past few decades, the best nonfiction being written has expanded to include not only such traditional forms as argument and exposition but also the mixed modes of creative nonfiction. As an intermediate-level course, we will build on the work of the First Year Writing Seminar and hone the skills needed in advanced writing electives. Students in this course choose their own topics and explore the range of possibilities now available to the nonfiction writer.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL222701**

### **Classics of Russian Literature (in Translation)**

**Kogan, Leon**

**Fall 2024**

All readings and lectures in English. Undergraduate major elective. Russian major requirement. A survey of selected major works, authors, genres, and movements in nineteenth-century Russian literature, with emphasis on the classic works by Pushkin, Lermontov, Gogol, Turgenev, Tolstoy, Dostoevsky, and Chekhov.

**Credits:** 3

**Room and Schedule:** Lyons Hall 315 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** SLAV2162

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL224601****Introduction to Asian American Literature****Puente, Lorenzo A****Fall 2024**

This course is a broad introduction to Asian American literature, criticism, and culture. This means that we will read at least one book-length work from each of the following ethnic groups: Filipino, Japanese, Chinese, Korean, South Asian, and Vietnamese. Together, the readings provide us with an opportunity to reflect on the long sweep of Asians in America struggling to give expression to their experiences. Discussion will often touch on many sensitive topics, so I wish to emphasize the importance of keeping an open mind, being respectful of others' opinions, and keeping up with the reading.

**Credits:** 3**Room and Schedule:** Stokes Hall 103N MWF 12:00 Noon-12:50PM**Satisfies Core Requirement:** Cultural Diversity**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Periodically**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL226101****Telling Truths I: Writing for the Cause of Justice****Hirsch, Kathleen A****Fall 2024**

This PULSE elective will explore writing as a tool for social change. Students will read and experiment with a variety of written forms memoir, creative non-fiction, opinion and essay to tell the truth as they experience it in their own encounters with social injustice. This workshop is intended to provide a comprehensive introduction to the range of strategies that social prophets and witnesses have used, and are using today, to promote the cause of justice. As a course in the PULSE program, service is required for this course. Satisfies the following distribution requirement(s) for Philosophy: Ethics & Values.

**Credits:** 3**Room and Schedule:** Gasson Hall 207 W 03:00PM-04:45PM**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** PHIL2261

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL226601**

### **The Classics of Literary Journalism**

**Nanos, Janelle M**

**Fall 2024**

Note to Journalism minors: this course satisfies the requirement for an elective with a craft" orientation. The craft of writing "narrative journalism" requires many of the same storytelling methods used by the world's great fiction writers. But telling true stories comes with its own skill set. In this class, we'll examine the methods used by some of journalism's finest writers to unravel how these stories come to life. This seminar will explore different genres, with a focus on how journalists experiment with reporting techniques, develop a "voice," and use various methods of structuring a story. We'll read the works of writers like Nelly Bly, Joan Dideon, Tom Wolfe, Janet Malcolm, Hunter Thompson, Katherine Boo, Sheri Fink, David Grann, and Eli Saslow.

**Credits:** 3

**Room and Schedule:** Stokes Hall 476S M 10:00AM-12:20PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** JOUR2266

**Frequency:** Annually

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL227801**

### **American Culture: Engaging Difference and Justice**

**Harrison-Kahan, Lori**

**Fall 2024**

This course offers an introduction to the interdisciplinary study of American culture with an emphasis on questions of difference, justice, and power. We will concentrate on approaches, methods, and themes of interest as we assemble critical skills for making interpretive arguments about aspects of culture in their historical moment. While assembling a toolkit of interpretive moves we can make on American culture and working to build stronger analyses, we will also consider how American society and culture have been defined by differences of race, class, gender, sexuality, dis/ability, religion, and other socio-cultural categories. We will consider how American Studies scholars have combined theory and praxis in order to expose injustice in the nations past and present; form communities based on principles of inclusion and solidarity; and create just conditions for citizenship and humanity. The materials we analyze will include examples from film, television, music, literature, theater, comics, photography, advertising, among others. Each unit will be organized around a question that generates further questions, analysis, and discussion. The questions include, for instance, Why is Indigenous Studies central to American Studies?, What does visual culture tell us about race in modern America?, and How do we see race and religion after 9/11? During the semester, we will also attend a number of events sponsored by American Studies, AADS, and other interdisciplinary departments, centers, and programs that represent a variety of interests, subjects, and approaches. This course satisfies the university Cultural Diversity requirement. For English majors this course also satisfies the Literature Across Worlds requirement. Note for American Studies Minors: Students can take either ENGL2278 or or ENGL 2277: Introduction to American Studies to satisfy the introductory course requirement. (Students cannot receive credit for both courses.)

**Credits:** 3

**Room and Schedule:** Stokes Hall 115N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL247001**

**Black and Popular: Speculative Fictions by Black Writers**

**Frederick, Rhonda**



**Fall 2024**

This course asks: what do discussions of contemporary social issues look like when depicted in popular literatures written by writers of African descent? What is the benefit of fictionalizing these issues in genre literatures? Students address these questions by examining the forms of "speculative fictions" (specifically thriller, science fiction/fantasy, and mystery/detective) as well as urban romance to determine how each represents concerns of twentieth/twenty-first century black peoples in the U.S., Canada, Jamaica, and Martinique. Our focus on these genres' explorations of race, class, culture, incest, social engineering, and intimate relationships is complemented by socio-historical studies of these issues and countries.

**Credits:** 3**Room and Schedule:** Stokes Hall 109S TuTh 09:00AM-10:15AM**Satisfies Core Requirement:** Cultural Diversity**Prerequisites:** None**Corequisites:** None**Cross-listed with:** AADS2470**Frequency:** Every Fall**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL248301****Introduction to African American Literature****Curseen, Allison S****Fall 2024**

This course surveys African American literature from its early-American beginnings to its present. While different semesters may organize around different motifs, the course endeavors to introduce students to a variety of key periods, players, themes, and conventions in African American literature. In addition to foregrounding a range of literary genres, the course will also highlight other types of relevant historical and cultural texts (ex. music, art, newspaper articles, etc.). The purpose of doing so is to emphasize African American literature as interdisciplinary and inseparable from the history and culture of both a dynamic black diaspora and a diverse and complicated America.

**Credits:** 3**Room and Schedule:** Devlin Hall 117 MW 10:30AM-11:45AM**Satisfies Core Requirement:** None**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** AADS2483

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL288001**

### **Advanced Pleasure Reading**

**Wilwerding, Lauren**

**Fall 2024**

Attitudes toward reading are full of contradictions. Reading can be considered edifying and tawdry, an essential skill and a leisure pursuit, an individual experience and a way to participate in culture and develop empathy. This course will examine these contradictions by taking an intensive, "advanced," look at what makes reading enjoyable, from historical, theoretical, and personal perspectives. Students will have the opportunity to consider large questions like, "Why study literature?" and "What unique types of knowledge can fiction offer?" and to develop personal understanding. What's your identity as a reader? How do you define pleasure reading? What role does it have in your life? Texts may include works by William Thackeray, Salman Rushdie, Toni Morrison, Zadie Smith, and Eleanor Catton, as well as student-selected texts.

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL288101**

### **Reporting Human Rights**

**Kahyana, Sylvester Danson**

**Fall 2024**

In this course, we examine different creative forms of human rights reporting and evaluate their effectiveness in communicating the significance of human rights violations. As we do, we will think together about the challenges of reporting on such sensitive matters. To help us appreciate the range of effective reporting, we shall focus on at least one text in the following categories: print journalism, the literary arts, the performing arts, the cinematic arts, the visual arts, and what we shall call the social media arts (for instance, an online exhibition). The course will deploy a range of approaches and assignments, such as lectures, guest lectures by famous human rights scholars/activists, museum visits, and projects.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S W 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** JOUR2881

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL288201**

### **Uganda and the World: Literature, Culture, and History**

**Kahyana, Sylvester Danson**

**Fall 2024**

This course examines the literature, and culture of Uganda, a nation whose rich history and cultural production offer a lens through which to explore contemporary global issues. We examine Uganda's interactions with the world with an emphasis on her contribution to world 'projects' (for instance, refugee crises and the war against terror) and debates (for instance, local approaches to combating epidemics, postcoloniality/decoloniality, and sexualities). We shall also examine global imaginaries of Uganda, her responses to these imaginaries, and the evolution and experiences of the Ugandan diaspora. Finally, we will think together about the challenges of discussing Uganda in the global context. The course will deploy a range of approaches and assignments, such as lectures, guest lectures by famous Ugandans and Ugandanists, exhibitions, and projects.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** AADS2882

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL301101**

**The Art of Tutoring Writing**

**DeRosa, Marla C**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL331001**

**Shakespeare**

**Yargo, John**

**Fall 2024**

Fulfills the pre-1700 requirement.. An introductory lecture/discussion course, placing Shakespeare's drama in the historical and theatrical contexts of his time. Topics will include Shakespeare's professional career; the playhouses for which he wrote; the structure of Elizabethan playing companies; Elizabethan stage conventions such as blank verse, doubling, and cross-dressing; and the textual and performance histories of his plays. Plays will likely include *A Midsummer Night's Dream*, *Hamlet*, *As You Like It*, *Othello*, *Measure For Measure*, and *The Tempest*.

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL333801**

**Americanization and the Rhetorics of Citizenship**

**Portillo, Vincent**

**Fall 2024**

In this course, we will explore how race, ethnicity and social class influence thinking about normative ideals of citizenship. We will turn our attention toward underrepresented communities including migrants, racialized and gendered individuals and others labeled unfit that have navigated the needs of citizenship, while balancing heritage languages and identities as a foundation of community knowledge and values. Throughout the semester, we will work collaboratively, reading, researching and writing about evolving questions and concerns. At the start of the semester, we will engage shared readings, largely non-fiction, from across disciplines, including American Studies, Disability Studies, and Cultural Rhetorics. These readings will explore the ways in which the individual and national bodies are described rhetorically, with an emphasis on citizenship as a nativist cure for unfit individuals. Next, we will turn to the archives where we will engage a number of primary materials that explore the contribution of marginalized communities to conversations on citizenship with an emphasis on heritage language, as well as community knowledge and values. For a culminating research project, students may seek to intervene in ongoing conversations on citizenship, advocating for the ways in which citizenship may be enacted and embodied within a community of their choice. Potential topics, for example, may include representations of citizenship during BLM protests at public monuments, or voting rights, race and citizenship schools. This course satisfies the Literature Across Worlds requirement for English majors.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL338001**

**True Stories: Nineteenth-Century American Novels and the News**

**Pottroff, Christy L**

**Fall 2024**

Fulfills the pre-1900 requirement. This course considers three landmark nineteenth-century American novels: *The Coquette* (1797), *Moby-Dick* (1851), and *Clotel* (1853) and their relationship to the true stories that drive their plots. Each novel was inspired by a ripped-from-the-headlines event: *The Coquette* is based on the scandalous life and death of Elizabeth Whitman; *Moby-Dick* was inspired by the sinking of the whale ship *Essex*, the most notorious maritime disaster of the nineteenth century; and *Clotel* articulates the relationship between Thomas Jefferson and Sally Hemmings, a woman he enslaved. Before reading the novels, we will first explore primary documents, court transcripts, police reports, diaries, and letters surrounding the historical events. Then, we will read a wide range of contemporary multimedia responses to the events, including newspaper articles, pamphlets, songs, poetry, and short fiction. With a thorough understanding of the events' historical context, we will then read the novel. By situating these novels and historical events within their media landscapes, we will explore the central question of literary studies: what can novels do that other written forms cannot?

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL340101**

**Science Fiction**

**Kaplan-Maxfield, Thomas**

**Fall 2024**

This is a course on the genre of literature known as "Science Fiction," "SF," or "scifi." Since this is a genre course, we will spend a bit of time discussing the definition of scifi, how there are many definitions that are not agreed upon, and what that tells us about the type of literature. We'll set the genre within the historical context of Enlightenment Rationalism and Romanticism's response to it, early nineteenth century Industrialism and the rise of machines. Class will consist of a bit of lecture followed mainly by discussions of the stories and books, within the terms set out above. We will read stories from Wells and Verne and novels from Asimov to Butler to see what scifi tells us about ourselves and where we are going. Three papers required plus a midterm and final.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL352701**

### **General Linguistics**

**Geissler, Christopher**

#### **Fall 2024**

An introduction to linguistics the scientific study of human language and contemporary linguistic theory. Linguists use mathematical systems (often called formal systems) to develop precise theories that help us understand the rich cognitive processes that support our use of language to communicate, to conduct internal monologues, and much more. The course focuses on the major subfields within linguistics: phonetics, phonology, morphology, syntax, and semantics: how do linguists create and manipulate representations of language phenomena, and how do they analyze linguistic data? Our primary data will be from English, but we will also employ data from other languages. No previous exposure to the field is presupposed.

**Credits:** 3

**Room and Schedule:** Lyons Hall 202 MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None



**Corequisites:** None

**Cross-listed with:** LING3101

**Frequency:** Every Fall

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL381401**

**The Series: From Victorian Novels to Streaming TV**

**McAleavey, Maia M**

**Fall 2024**

Fulfills the pre-1900 requirement. This course explores a form popularized in the nineteenth-century but familiar to us today: the series. Most Victorian novels were published in weekly or monthly parts over long stretches of time, and Victorian readers kept track of long novels over a period of years in addition to reading completed works in a single sitting. Serialized television and bingeable shows will help us contextualize the series in our contemporary moment.

Cliffhangers, recurring characters, marketing, and the reader and viewers relationship to the fictional world will be some of our objects of study as we look closely at the form of the fictional series across media.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL381501**

**Normalcy and Deviancy in American Sexualities**

**Woolsey, Troy A**

**Fall 2024**

Over the last century, an explosion of new sexual orientations has emerged that moves beyond the binary of heterosexual versus homosexual. In this class, we'll use American literature and visual media as a cultural grounding to explore how sexual practices become transformed into socially significant identities in American society, and how these identities engage and are shaped by concepts of normalcy and deviancy. Potential novels to be considered include classics of queer literature like Patricia Highsmith's *The Price of Salt* (the basis for the 2015 movie *Carol*), James Baldwin's *Giovanni's Room*, and David Wojnarowicz's memoir *Close to the Knives*, while also more contemporary texts like Jackie Ess's *Darryl*. Films to be considered include the documentary *The Celluloid Closet* (1996) and Jamie Babbit's *But I'm a Cheerleader* (1999).

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL381601**

**Contemporary Women Writers and the Media**

**Allen, Cassidy L**

**Fall 2024**

Ever since women began publishing, women authors have faced extra scrutiny from literary critics and the media due to their gender. With the rise of social and electronic media, authors and writers are more in the public eye than ever before. What does this mean for contemporary women writers? How does being a woman writer affect social media presence and treatment? This course will examine different cases of women writers and how they intersect with a variety of media (popular critics, academic critics, Twitter, etc.). Students will have the opportunity to consider large questions like "What can literary media tell us about society more broadly?" and "How can the study of literature help address larger social issues and questions?" and develop a sense of how literary media works. Texts may include works by Edna O'Brien, Sally Rooney, and Chimamanda Ngozi Adichie, and a multitude of short reviews, interviews, and articles focused on contemporary women writers.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL381701**

**Comic Novels from 1700 to the Present**

**Petracca, Andrew G**

**Fall 2024**

This course fulfills the pre-1900 requirement. In *A Christmas Carol*, Charles Dickens writes, "there is nothing in the world so irresistibly contagious as laughter and good-humour." What makes humor contagious, and what does this contagion mean for literature? What exactly makes a novel funny? Is a funny novel necessarily a good novel? Why do some types of comedy age better than others? What is the opposite of comedy? In this course, we will consider these questions and many more as we traverse from the satirical brilliance of 18th-century pioneers like Laurence Sterne to the contemporary wit of Zadie Smith. We will seek to foster a nuanced understanding of the comic novel's development, its responsiveness to social dynamics, and its enduring significance within literary history. We will hone critical thinking skills through scholarly discourse, positioning ourselves to appreciate and analyze the diverse forms of humor manifested in enduring literary works. Texts may include works by Laurence Sterne, Jane Austen, Charles Dickens, Flann O'Brien, and Zadie Smith among others.

**Credits:** 3

**Room and Schedule:** Stokes Hall 401N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL410001**

**Fortunes, Failures, and Frauds: Business Stories**

**Hunt, Aeron P**

**Fall 2024**

Formerly titled: Business Stories: Fortunes, Failures, and Frauds. In our economic, political, and personal lives, business stories exercise an extraordinary influence. This course examines the ways narratives shape commercial life, within ourselves and our communities. Spanning genres and national traditions from the nineteenth century to the present, the course addresses questions of ethics, value, and identity in novels, plays, films, and nonfiction prose. We read texts that focus on recent periods of commercial exuberance and economic crisis, technological innovation and identity-based tension. And we explore how literary arts and film have responded to the powerful ideologies and practices of modern capitalism in both collaborative and critical ways.

**Credits:** 3

**Room and Schedule:** Champion Hall 204 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall, Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL420101**

**Science Writing**

**Sutton, Sarah C**

**Fall 2024**

From driverless cars to gene therapy to cryptocurrency, the latest scientific and technological breakthroughs promise to transform life as we know it. When science moves from the laboratory, to corporate boardrooms, to news headlines, and into our daily lives, writing is involved in every step along the way. In this course, we will read works created by and about scientists, and explore how science circulates through society via social media and blog posts, traditional media, and government policy making. We'll also examine how companies communicate with the public via press releases, the media, and advertisements. In written and oral assignments, students will practice the skills essential for success in writing about science--researching and reporting, interviewing scientists, pitching new ideas, understanding audience expectations, and clearly communicating essential knowledge. Students will have multiple opportunities to conceive, draft, revise, and complete writing projects tailored to diverse audiences. This course aims to help students understand and explore science writing as a career--including opportunities in media, research labs, university news offices, museums, science and technology focused companies, and many other venues.

**Credits:** 3

**Room and Schedule:** Stokes Hall 476S M 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL449901**

**How to Begin Thinking: Aftermaths of Twentieth-Century Literature, Philosophy, History**

**Newmark, Kevin**

**Fall 2024**

Conducted in English: Undergraduate Elective. Cross listed with English and Philosophy "Thinking," the French philosopher Emmanuel Levinas once suggested, "probably begins through traumatisms." This course will study a series of disruptive and transformative events that have indelibly marked the twentieth century. What is the task of thinking for a European tradition displaced internally by the Holocaust and externally by the end of colonial expansions into other continents? Authors will include Levinas, Derrida, Nancy, Saussure, Barthes, Duras (in English translation from French); Borges and Dorfman (in English and English translation from Spanish); Calvino (in English translation from Italian); and Descartes (in English translation from Latin). A German component (in English translation) will consider Husserl and Heidegger as a counterpoint to the European tradition of Romance languages, literatures, and cultures.

**Credits:** 3

**Room and Schedule:** 245 Beacon Street Room 214 MW 01:30PM-02:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** FREN4404,PHIL4402

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL456101**

### **Environmental Colonialism and Irish Writing, 1600-1900**

**Taylor, Colleen B**

**Fall 2024**

Fulfills the pre-1900 requirement. This course bridges the theories of the environmental humanities and ecocriticism with the study of Irish literature from 1600 to 1900. We will analyze critical theory of the environment in relation to Irish novels, plays, and poems written during the height of British colonialism in Ireland - by authors like Jonathan Swift, Maria Edgeworth, William Carleton, J.M. Synge, Emily Lawless, and W.B. Yeats. Our readings will cover environmental events and colonial systems, such as the deforestation of Ireland, shipwrecks and rebellions, tenant farming, the Irish Famine, and island ecosystems. We will read Irish literature not just for plot, character, and style, but also for the environmental narratives it contains, exploring how each one illuminates the other.

**Credits:** 3

**Room and Schedule:** Stokes Hall 109S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL457701**

**Writing Workshop: Poetry**

**Matson, Suzanne M**

**Fall 2024**

The course will provide an introduction to poetry writing as a discipline and craft by encouraging students to practice writing in a variety of modes. Students' own poems, from both open and directed writing assignments, will become the main text for this workshop, in addition to some models provided by the instructor for discussion of prosody and technique. The workshop critiques will focus on strategies for revising early drafts, and a chapbook of finished poems will be due from each student at the end of the semester. No application process.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL457801**

**Poetry: Second Workshop**

**Matson, Suzanne M**

**Fall 2024**



TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL457901**

**Writing Workshop: Fiction**

**Graver, Elizabeth**

**Fall 2024**

Enrollment limited to 15.. This course provides encouragement, practice, and criticism for students seriously interested in writing short 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 the 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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131N Tu 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL458001**

**Fiction: Second Workshop**

**Graver, Elizabeth**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL458002**

**Fiction: Second Workshop**

**Dept, Dept**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL459901**

**Undergraduate Reading and Research**

**Matson, Suzanne M**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL459902**

**Undergraduate Reading and Research**

**Klein, Christina**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL459903**

**Undergraduate Reading and Research**

**Kaplan-Maxfield, Thomas**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL459904**

**Undergraduate Reading and Research**

**Rudner, Bonnie**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL459905**

**Undergraduate Reading and Research**

**Mathieu, Paula**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL459906**

**Undergraduate Reading and Research**

**Roberts, Susan A**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL466101**

**American Studies Honors Thesis**

**Klein, Christina**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None  
**Frequency:** Every Spring  
**Student Level:** Undergraduate  
**Comments:** None  
**Status:** Offered

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**ENGL492101**

**Advanced Independent Research**

**Harrison-Kahan, Lori**

**Fall 2024**

TBD

**Credits:** 6

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL503101**

**Seminar: Scientific Imaginaries in Nineteenth Century British Literature**

**Vachali, Krithika**

**Fall 2024**

Fulfills the pre-1900 requirement & Seminar requirement. What is the relationship between literature and scientific inquiry in the British empire in the nineteenth century? In this period, scientific disciplines like psychology, geology, botany, bacteriology and more are developed alongside the expansion of the British empire and a growing reading public. In this class, we will look at how writers engaged with the science of their time to produce scientific imaginaries in literature. By engaging with both scientific and literary texts, we will trace how forms of scientific inquiry and literary innovation are mutually constituted and have significant impacts on issues like race, empire, class, gender, sexuality, disability, and more.

**Credits:** 3

**Room and Schedule:** Stokes Hall 286S W 04:30PM-06:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** ENVS4031

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL551301**

**American Studies Senior Seminar**

**Harrison-Kahan, Lori**

**Fall 2024**

This seminar, based on instructor expertise, will focus on particular topics in American Studies.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S W 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL601001****Seminar: Shakespeare: Truth and Lies****Crane, Mary T****Fall 2024**

Fulfills the pre-1700 requirement for undergrads. Also fulfills the Seminar requirement.

Undergrad/Grad Level: Restricted to Juniors, Seniors, and Graduate Students. 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.

**Credits:** 3**Room and Schedule:** Stokes Hall 207S W 04:30PM-06:55PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Periodically in the Spring**Student Level:** Both**Comments:** None**Status:** Offered

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**ENGL601801****Seminar: Intimate Narratives****Tanner, Laura E****Fall 2024**



How does literature invite us into the intimate and sometimes messy emotional dynamics of human relationships? This seminar will explore the depiction of family dynamics and romantic bonds in narratives of the last century, including *To the Lighthouse*, *As I Lay Dying*, *White Noise*, and *Fun Home*. We will consider how intimate relationships are shaped by consumerism, disaster, grief, violence, poverty, race, aging, romantic ideals, and domestic space. In-class presentations will focus on film and television portrayals of family relationships. Final projects will analyze a literary or visual narrative and reimagine its portrayal of intimacy in a short literary or video scene. This seminar is open to juniors and seniors, especially those fascinated by the way that stories probe the depths of human character and shape our assumptions about how we relate to one another.

**Credits:** 3

**Room and Schedule:** Stokes Hall 401N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL603301**

**Seminar: Eighteenth-Century Prose Fiction**

**Mitsein, Rebekah K**

**Fall 2024**

Studies of the novel have sought the genres 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 eras 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 novels 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?

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL630601**

**Seminar: Archives in Action**

**Pauszek, Jessica M**

**Fall 2024**

This course is about archival methods and methodologies in action. We will read exigent work in Writing Studies and Critical Archival Studies to learn about what archival work entails and how it happens how are archives created? Sorted? Indexed? Digitized? And what are the power dynamics associated with these tasks? In other words, we will consider who gets deemed archivable, how, and by whom, and we will explore the sustainability of such work. Students can expect to gain tangible experience exploring multiple archives (both print and digital) in order to see how to build a research project out of this work. The course fulfills the Seminar requirement for undergraduates. The course counts towards the DH certificate for graduate students.

**Credits:** 3

**Room and Schedule:** Stokes Hall 476S M 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL660001**

**Honors Thesis**

**Weiskott, Eric B**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL702501**

**Imagining Race and the Environment**

**Song, Min**

**Fall 2024**

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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL702601**

**Aesthetics: Philosophy, Politics, Art**

**Lehman, Robert S**

**Fall 2024**

Fulfills the graduate theory requirement. 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 Ranciere; 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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL703401**

### **Reading the Past in an Uncertain Present: The Lessons of Early Modern Ireland and the MACMORRIS DH Project**

**Palmer, Patricia**

**Fall 2024**

Early modern Ireland is one of the places where modernity is trialled. The extreme violence of the Tudor and Stuart conquest, the settlement of English and Scots in the plantations which followed, the displacement of native elites by an incoming Protestant ascendancy create a template for English/British colonisation in North America and beyond. At the same time, colonial approaches to the land and its resources made Ireland a laboratory for extractive practices which, in time, lead to the Anthropocene. But the fascination of early modern Ireland is that colonial perspectives did not go unchallenged. Irish writers offered very different perspectives on violence, property, the built environment, and the natural world. Those unfamiliar perspectives still have the power to challenge orientations to the world which are as destructive as they are hegemonic. MACMORRIS, a decolonial DH project led by Prof Palmer, brings the work figures like Edmund Spenser, Sir Walter Raleigh, Thomas Herriot together with less familiar voices from early modern Ireland, writing in Irish, Spanish, Latin, and Italian (and available in translation on the website). This course will explore the potential of DH to decolonise the archive and it will explore how that more inclusive and polyphonic record might help us to think not only about the past but the present. For more on the MACMORRIS project, see <https://macmorris.maynoothuniversity.ie/> or listen to Pat Palmer talking about it here: <https://podcasts.apple.com/ie/podcast/history-hub/id464561881?i=1000632037706>

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** HIST7705

**Frequency:** Periodically

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL770101**

**English Language Training for Graduate Level Students: Focus on Writing**

**Anderson, Lynne C**

**Fall 2024**

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.

**Credits:** 0

**Room and Schedule:** Higgins Hall 275 Tu 04:30PM-06:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL773201**

**Contemporary Irish Fiction**

**Smith, James M**

**Fall 2024**

Mary Robinson, in her inaugural speech in 1990, hoped that her presidency of Ireland would "promote the telling of stories, stories of celebration through the arts and stories of conscience and of social justice." Concentrating on contemporary fiction, this course examines the confluence of "stories" representing Irish society since the late-1980s. We will consider the (re)-emergence in the 1990s of the novel as Ireland's dominant cultural form and question what that means in terms of cultural aesthetics. We will examine how the texts represent significant cultural shifts and attempt answers to ongoing cultural questions including: the relationship between tradition and innovation; national identity in an era of globalization; the uses of memory, history, and the past; representations of trauma and survival; economic boom, bust and austerity; the "family cell" and eroding shame; girlhood/toxic masculinity; and gender, sexuality, ethnicity and race in the "new Ireland." Authors include Roddy Doyle, Seamus Deane, Eilis Ní Dhuibhne (Burns Visiting Scholar, F'20), Colum McCann, Colm Tóibín, Anne Enright, Emma Donoghue, Sebastian Barry, Kevin Barry, Eimear McBride, Donal Ryan, Sara Baume, Lisa McLnerney, Mike McCormack, Anna Burns, Sally Rooney, and Claire Kilroy.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL778201**

**Issues and Methods in American Studies**

**Klein, Christina**

**Fall 2024**

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, painting, and material cultures. Students write a research paper on a cultural artifact of their own choosing.

**Credits:** 3

**Room and Schedule:** Stokes Hall 109S Tu 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL788801**

**Graduate Colloquium: Digital Humanities**

**Picone, Maria de los Angeles**

**Fall 2024**

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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 261S Tu 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** HIST7888

**Frequency:** Periodically

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL884401****Bodies and Souls: Visions, Mystics, and Medieval Devotion****Stanton, Robert G****Fall 2024**

Writings about mystical experience make up the most intense, most emotional, and most controversial genre of medieval literature. Mystics lived inner lives that distinguished them sharply from their fellow humans and outer lives that often threatened the religious and secular institutions of their day. In this course we will read five English mystics: Richard Rolle (d. 1349); Walter Hilton (d. 1396); the anonymous author of *The Cloud of Unknowing*; Julian of Norwich (d. 1414); and Margery Kempe (d. 1440). All texts will be read in Middle English, but no previous knowledge is required.

**Credits:** 3**Room and Schedule:** Stokes Hall 217N F 02:00PM-04:30PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Spring**Student Level:** Graduate**Comments:** None**Status:** Offered

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**ENGL888701****Introduction to Advanced Research****Ohi, Kevin J****Fall 2024**

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.

**Credits:** 3**Room and Schedule:** Stokes Hall 215N Tu 07:00PM-09:30PM**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL888801**

**Interim Study**

**McAleavey, Maia M**

**Fall 2024**

Required for master's candidates who have completed all course requirements but have not taken comprehensive examinations. Also for master's students (only) who have taken up to six credits of Thesis Seminar but have not yet finished writing their thesis.

**Credits:** 0

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889901**

**Readings and Research**

**McAleavey, Maia M**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889902**

**Readings and Research**

**Rotella, Carlo**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889903**

**Readings and Research**

**Seshadri, Kalpana R**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889904**

**Readings and Research**

**Nugent, Joseph G**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889905**

**Readings and Research**

**Dept, Dept**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889906**

**Readings and Research**

**Michalczyk, John**

**Fall 2024**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL991601**

**PhD Seminar: Performance and Representation**

**Sofer, Andrew**

**Fall 2024**

In this introduction to the interdisciplinary field of Performance Studies (PS), topics may include the politics of representation; performing race/performing gender; performance and performativity; performance ethnography; queer performance; performance historiography; and digital performance. Likely critical readings include Jacques Derrida, J. L. Austin, Judith Butler, Joseph Roach, Diana Taylor, Tina Post, and others. Readings will be paired with one or more cultural performances (play, film, video, performance art, etc.). As well as writing a seminar paper, seminar members are encouraged to apply PS concepts and methods to their own field(s) of interest toward a conference paper or publishable book review.

**Credits:** 3

**Room and Schedule:** Stokes Hall 476S W 10:00AM-01:00PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL999901**

**Doctoral Continuation**

**Klein, Christina**

**Fall 2024**

All students who have been admitted to candidacy for the Ph.D. degree are required to register and pay the fee for doctoral continuation during each semester of their candidacy. Doctoral Continuation requires a commitment of at least 20 hours per week working on the dissertation.

**Credits:** 1

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## English Courses: Spring 2025

**ENGL101001**

**First Year Writing Seminar**

**Dai, Julie G**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101002**

### **First Year Writing Seminar**

**Forestell, Eleanor C**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101003**

#### **First Year Writing Seminar**

**Alonso, Lila U**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 115N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101004**

#### **First Year Writing Seminar**

**Shanko, Simon**

**Spring 2025**



Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 261S MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101005**

### **First Year Writing Seminar**

**Alvarez Sanguinetti, Roxana C**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101006**

### **First Year Writing Seminar**

**Zhu, Alexander J**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Campion Hall 231 MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101007**

### **First Year Writing Seminar**

**Masanek, James R**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101008**

### **First Year Writing Seminar**

**O'Leary, Melissa**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 211S MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101009**

### **First Year Writing Seminar**

**Kersten, Olivia R**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101010**

### **First Year Writing Seminar**

**Oliviero, Victoria N**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101011**

### **First Year Writing Seminar**

**Kerns, Elizabeth**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101012**

### **First Year Writing Seminar**

**Mirchin, Jenna R**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** 245 Beacon Street Room 214 TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101013**

### **First Year Writing Seminar**

**Ivy, Sebastian**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101014**

### **First Year Writing Seminar**

**Allen, Cassidy L**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101015**

**First Year Writing Seminar**

**Saint-Widow, Alexander Z**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101016**

**First Year Writing Seminar**

**Mitsein, Rebekah K**

**Spring 2025**



Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101017**

### **First Year Writing Seminar**

**Song, Min**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 363S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101018**

### **First Year Writing Seminar**

**Ivy, Sebastian**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101019**

### **First Year Writing Seminar**

**Portillo, Vincent**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101020**

### **First Year Writing Seminar**

**Rudner, Bonnie**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101021**

### **First Year Writing Seminar**

**Franzino, Jean L**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101022**

### **First Year Writing Seminar**

**Dept, E**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 203S TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101023**

### **First Year Writing Seminar**

**Franzino, Jean L**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 101N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101024**

### **First Year Writing Seminar**

**Vachali, Krithika**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101025**

### **First Year Writing Seminar**

**Grasso, Chelsey**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 261S MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101026**

### **First Year Writing Seminar**

**Buchanan, Lydia**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101027**

### **First Year Writing Seminar**

**Grasso, Chelsey**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101028**

### **First Year Writing Seminar**

**Zimmerman, Brian T**

**Spring 2025**



Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101029**

### **First Year Writing Seminar**

**Zimmerman, Brian T**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101030**

### **First Year Writing Seminar**

**Nguyen, Joshua**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101031**

### **First Year Writing Seminar**

**Radillo, Rebecca K**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 205S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101032**

### **First Year Writing Seminar**

**Dept, E**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101033**

#### **First Year Writing Seminar**

**Dept, Dept**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N MWF 03:00PM-03:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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### **ENGL101034**

#### **First Year Writing Seminar**

**Ehrich, Sarah C**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101035**

### **First Year Writing Seminar**

**Gentilella, Dacia J**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101036**

### **First Year Writing Seminar**

**Labriola, Amanda**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 361S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101037**

### **First Year Writing Seminar**

**Ehrich, Sarah C**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Gasson Hall 207 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101038**

### **First Year Writing Seminar**

**Summerfield, Margaret**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101039**

### **First Year Writing Seminar**

**Ferguson, Margaret T**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 141N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101040**

### **First Year Writing Seminar**

**Linso, Shelley N**

**Spring 2025**



Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101041**

### **First Year Writing Seminar**

**Woodward, Julia**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101042**

### **First Year Writing Seminar**

**Radillo, Rebecca K**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101043**

### **First Year Writing Seminar**

**Hunt, Aeron P**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 205S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101044**

### **First Year Writing Seminar**

**Linso, Shelley N**

#### **Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 105S MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL101045**

### **First Year Writing Seminar**

**Dept, Extra**

**Spring 2025**

Limited to 15 students. Designed as a workshop in which each student develops a portfolio of personal and academic writing, the seminar follows a semester-long process. Students write and rewrite essays continuously, discuss their works-in-progress in class, and receive feedback during individual and small group conferences with the instructor. Students read a wide range of texts, including various forms of non-fiction prose. In addition to regular conferences, the class meets two hours per week to discuss the writing process, the relationship between reading and writing, conventional and innovative ways of doing research, and evolving drafts of class members.

**Credits:** 3

**Room and Schedule:** Stokes Hall 145N W 09:00AM-11:25AM

**Satisfies Core Requirement:** Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107901**

### **Literature Core for Multilingual Students**

**McCabe, Kara M**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 261S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107902**

### **Literature Core for Multilingual Students**

**Bowman Arndt, Megan Jane**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107903**

### **Literature Core for Multilingual Students**

**Puente, Lorenzo A**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107904**

### **Literature Core for Multilingual Students**

**Puente, Lorenzo A**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 03:00PM-03:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107905**

### **Literature Core for Multilingual Students**

**Anderson, Lynne C**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107906**

### **Literature Core for Multilingual Students**

**Rotella, Carlo**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 121N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107907**

### **Literature Core for Multilingual Students**

**Labriola, Amanda**

**Spring 2025**



This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107908**

### **Literature Core for Multilingual Students**

**Lee, Pyunghwa**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL107909**

### **Literature Core for Multilingual Students**

**Lee, Pyunghwa**

**Spring 2025**

This course, the second half of a year-long sequence of core English courses, is designed for students whose first language is something other than English. It may be taken in place of ENGL 1080: Literature Core and satisfies the literature core requirement. Students will have ample opportunity to participate in group discussions as they explore a variety of literary genres from short fiction to poetry to drama, with a focus on American literature. Support for language issues including those related to writing is an important component of the course. Seats are prioritized for students who have been recommended for targeted language support. Students place into this course based on BC's English Writing Assessment taken during the summer prior to freshmen year or in consultation with the director of the program, [lynne.anderson@bc.edu](mailto:lynne.anderson@bc.edu)

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108001**

### **Literature Core**

**Hunt, Aeron P**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 109S MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108002**

### **Literature Core**

**Yargo, John**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108003**

### **Literature Core**

**Pauszek, Jessica M**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108004**

### **Literature Core**

**Howes, Marjorie E**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 461S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108005**

### **Literature Core**

**Pottroff, Christy L**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 301N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108006**

### **Literature Core**

**Wilwerding, Lauren**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108007**

### **Literature Core**

**Wilwerding, Lauren**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 461S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108008**

### **Literature Core**

**Puente, Lorenzo A**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108009**

**Literature Core**

**Adair, Allison C**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 111S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108010**

**Literature Core**

**Nugent, Joseph G**

**Spring 2025**



In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108011**

### **Literature Core**

**Kaplan-Maxfield, Thomas**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108012**

### **Literature Core**

**Boucher, Christopher G**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 209S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108013**

### **Literature Core**

**Kaplan-Maxfield, Thomas**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 403N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108014**

### **Literature Core**

**Roberts, Susan A**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 101N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108015**

### **Literature Core**

**Wiegand, Holly A**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 403N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108016**

### **Literature Core**

**Adler, Nicholas**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Devlin Hall 221 MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL108017**

**Literature Core**

**Mikula, Joanne**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Fulton Hall 310 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108018**

### **Literature Core**

**Alden, John W**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 131N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108019**

### **Literature Core**

**Brown-Ramsey, Justin T**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 117S MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108020**

### **Literature Core**

**Woolsey, Troy A**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 403N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108021**

### **Literature Core**

**Wilson, Malamatenia**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Lyons Hall 202 MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108022**

### **Literature Core**

**Sullivan, Sabina M**

### **Spring 2025**



In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 109S MWF 03:00PM-03:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108023**

### **Literature Core**

**Petracca, Andrew G**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108024**

### **Literature Core**

**Wang, Fangfei**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108025**

### **Literature Core**

**Mersky, Matthew**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108026**

### **Literature Core**

**Dept, E**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 115S MW 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108027**

### **Literature Core**

**Restuccia, Frances**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108028**

### **Literature Core**

**Crotty, Megan A**

### **Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Champion Hall 328 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108029**

### **Literature Core**

**Dept, Extra**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 215N TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108030**

### **Literature Core**

**Dept, E**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see:[www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N MWF 09:00AM-09:50AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL108031**

### **Literature Core**

**Dichter, Thomas**

**Spring 2025**

In Literature Core, students explore the principal motives which prompt people to read literature: to assemble and assess the shape and values of one's own culture, to discover alternative ways of looking at the world, to gain insight into issues of permanent human importance as well as issues of contemporary urgency, and to enjoy the linguistic and formal satisfactions of literary art. Literature Core will strive to develop the student's capacity to read and write with clarity and engagement, to allow for that dialogue between the past and present we call history, and to provide an introduction to literary genres. For course descriptions of the individual sections please see: [www.bc.edu/literaturecore](http://www.bc.edu/literaturecore)

**Credits:** 3

**Room and Schedule:** Gasson Hall 210 TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Summer

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL109401**

### **An Introduction to Modern Irish II**

**Cahill, Sean R;Dept, Dept**

**Spring 2025**

Following on from ENGL1093, this course offers a continuing introduction to the Irish language for American students. This semester we will learn the past, future and imperative tenses. We will examine the history of English and British policy toward the language, up to the controversy over the Irish Language Act today. We will continue to learn songs, and examine simple poetry and drama in Irish. Through this exploration you will enlarge your understanding of the cultural heritage out of which the language emerged, and which is accessible through Irish Gaelic. Completion of this and Continuing Modern Irish I and II will fulfill the Morrissey College of Arts and Sciences language proficiency requirement.

**Credits:** 3

**Room and Schedule:** Stokes Hall 361S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** ENGL1093

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL111001**

### **First Year Writing Seminar: From Slavery to Mass Incarceration**

**DeRosa, Marla C**

**Spring 2025**

Formerly Titled: First Year Writing Seminar: Power, Race and Inequality in the Criminal Justice System. This section of the First-Year Writing Seminar is centered around a book called Just Mercy by Bryan Stevenson. The book focuses on Stevenson's work with the criminal justice system and the organization he founded called the Equal Justice Initiative. The book raises questions about power, race, equality, justice, and the common good within the U.S. legal system for which there are no easy answers. Students will identify one of these issues/questions from the book and delve more deeply into that question. Students will start with an oral history/interview of a person who can shed light on their question from a personal or professional perspective. They will then review the academic research literature on the question and research what the media says about the issue. Finally, students will write and present (to a non-academic audience) an informed argument of their own about how to address issues of power and inequality.

**Credits:** 3

**Room and Schedule:** Stokes Hall 363S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Cultural Diversity, Writing

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL118401**

**Lit Core: Literature, Testimony, Justice**

**Harrison-Kahan, Lori**



## **Spring 2025**

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, and autobiography, 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 and the Holocaust. Texts may include Herman Melville's *Benito Cereno*, *Narrative of the Life of Frederick Douglass*, Toni Morrison's *Beloved*, Art Spiegelman's *Maus*, Tommy Orange's *There There*, and *The Laramie Project*.

**Credits:** 3

**Room and Schedule:** Gasson Hall 307 TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Cultural Diversity, Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL118402**

**Lit Core: Literature, Testimony, Justice**

**Harrison-Kahan, Lori**

## **Spring 2025**

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, and autobiography, 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 and the Holocaust. Texts may include Herman Melville's *Benito Cereno*, *Narrative of the Life of Frederick Douglass*, Toni Morrison's *Beloved*, Art Spiegelman's *Maus*, Tommy Orange's *There There*, and *The Laramie Project*.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Cultural Diversity, Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL118701**

### **Lit Core: Narratives of Slavery**

**Frederick, Rhonda**

**Spring 2025**

Featuring film, visual art, and popular fiction, this course explores histories and legacies of slavery in the United States. In addition to looking at how our range of creative forms narrate US slavery, we will consider how creative depictions of the institution allow us to think differently and more critically about the racial and gendered identities defined and refined in US slavery as well as intra-/inter-racial relationships that derive from them. In Narratives of Slavery, students will examine how whiteness and white privilege were defined, then organized to empower and serve the master class; how whiteness as a racial/class category made blackness, and how the resulting power/privilege dynamic is visible in our primary texts, and reflected in our current social and political contexts. By the end of the semester, students will hone the following skills: read and interpret different types of creative narratives, debate and test ideas in class discussion and in written essays, make use of secondary sources to interpret primary narratives, and identify how legacies of slavery manifest in 21st century US. Assignments include short response papers, one longer essay (developed from a response paper), and a take-home midterm exam.

**Credits:** 3

**Room and Schedule:** Stokes Hall 211S TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Literature, Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall, Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL172501**

**Disney: Narrative and Myth in American Culture**

**Rudner, Bonnie**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both COMM1701 and ENGL1725. What role do literature and popular culture play in shaping our views and decisions about social and political matters? These paired courses investigate different aspects of Disney. In one course, students will explore the history of folk tales and their movement around the world. Source material will include Grimm, Perrault, Anderson, and others, and students will focus on the ways tales have been altered by Disney for their movies. In the other course, students will examine how Disney influences society's view of acceptable and preferable social constructs. By analyzing Disney's media and other cultural products, students will assess the implications and global impact of their persuasive messages.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103S TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL172502**

**Disney: Narrative and Myth in American Culture**

**Rudner, Bonnie**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both COMM1701 and ENGL1725. What role do literature and popular culture play in shaping our views and decisions about social and political matters? These paired courses investigate different aspects of Disney. In one course, students will explore the history of folk tales and their movement around the world. Source material will include Grimm, Perrault, Anderson, and others, and students will focus on the ways tales have been altered by Disney for their movies. In the other course, students will examine how Disney influences society's view of acceptable and preferable social constructs. By analyzing Disney's media and other cultural products, students will assess the implications and global impact of their persuasive messages.

**Credits:** 0

**Room and Schedule:** Stokes Hall 103S W 06:00PM-07:50PM

**Satisfies Core Requirement:** Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL173901**

**Crafting Alternative Futures: Imagined Worlds in Literature**

**Vachali, Krithika**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both COMM2205 and ENGL1739. How can we harness the power of imagination to build alternative societies? These transformative paired courses invite students to explore the power of public imagination as a tool for constructing alternative societies. By working with critical, media, and communication theories alongside literature and film about speculative future worlds, students will interrogate existing systems and envision futures that challenge the status quo. Students will be encouraged to take agency in the process of creating new futures by collaborating on projects and crafting narratives and blueprints for societies that prioritize sustainability, equity, and the common good. Through the course, students will develop the tools to critically examine scholarship and literature in social, political, intellectual, and literary contexts while learning to use persuasion to mobilize communities and take an active role in shaping the future.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

---

**ENGL173902**

**Crafting Alternative Futures: Imagined Worlds in Literature**

**Vachali, Krithika**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both COMM2205 and ENGL1739. How can we harness the power of imagination to build alternative societies? These transformative paired courses invite students to explore the power of public imagination as a tool for constructing alternative societies. By working with critical, media, and communication theories alongside literature and film about speculative future worlds, students will interrogate existing systems and envision futures that challenge the status quo. Students will be encouraged to take agency in the process of creating new futures by collaborating on projects and crafting narratives and blueprints for societies that prioritize sustainability, equity, and the common good. Through the course, students will develop the tools to critically examine scholarship and literature in social, political, intellectual, and literary contexts while learning to use persuasion to mobilize communities and take an active role in shaping the future.

**Credits:** 0

**Room and Schedule:** Carney Hall 302 W 06:00PM-07:50PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL174201**

**From Charity to Justice: Transforming Approaches to Poverty in Literature**

**Goel, Gayathri**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both UNAS1737 and ENGL1742. Why does poverty persist and how can we remedy it? In an individualistic society such as ours, poverty is often framed as a personal failing. In these paired courses, however, we will look at some of the systemic factors, notably capitalism, as mechanisms that create and sustain a poorer class of people. We will also consider how poverty complicates narratives of markets as fostering progress and individual freedom. If freedom for some requires the regimentation and exclusion of the many, is it genuine progress? By examining enduring accounts of poverty, we will explore its origins as a mass phenomenon, consequences for civic bonds, and influence on political participation. In addition to making poverty visible, literary texts will also demystify the complex nexus of factors that produce poverty and inhibit true progress. Understanding what causes poverty is the first step in alleviating the suffering of the poor, so that everyone has the right to a life of dignity and fulfillment.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103S MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** Literature, Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL174202**

**From Charity to Justice: Transforming Approaches to Poverty in Literature**

**Goel, Gayathri**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both UNAS1737 and ENGL1742. Why does poverty persist and how can we remedy it? In an individualistic society such as ours, poverty is often framed as a personal failing. In these paired courses, however, we will look at some of the systemic factors, notably capitalism, as mechanisms that create and sustain a poorer class of people. We will also consider how poverty complicates narratives of markets as fostering progress and individual freedom. If freedom for some requires the regimentation and exclusion of the many, is it genuine progress? By examining enduring accounts of poverty, we will explore its origins as a mass phenomenon, consequences for civic bonds, and influence on political participation. In addition to making poverty visible, literary texts will also demystify the complex nexus of factors that produce poverty and inhibit true progress. Understanding what causes poverty is the first step in alleviating the suffering of the poor, so that everyone has the right to a life of dignity and fulfillment.

**Credits:** 0

**Room and Schedule:** Stokes Hall 103S Th 06:00PM-07:50PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL174203**

**From Charity to Justice: Transforming Approaches to Poverty in Literature**

**Goel, Gayathri**

**Spring 2025**



This is an Enduring Question course and is open to FRESHMEN only. You must take both UNAS1737 and ENGL1742. Why does poverty persist and how can we remedy it? In an individualistic society such as ours, poverty is often framed as a personal failing. In these paired courses, however, we will look at some of the systemic factors, notably capitalism, as mechanisms that create and sustain a poorer class of people. We will also consider how poverty complicates narratives of markets as fostering progress and individual freedom. If freedom for some requires the regimentation and exclusion of the many, is it genuine progress? By examining enduring accounts of poverty, we will explore its origins as a mass phenomenon, consequences for civic bonds, and influence on political participation. In addition to making poverty visible, literary texts will also demystify the complex nexus of factors that produce poverty and inhibit true progress. Understanding what causes poverty is the first step in alleviating the suffering of the poor, so that everyone has the right to a life of dignity and fulfillment.

**Credits:** 3

**Room and Schedule:** Stokes Hall 107S MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Literature, Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL174204**

**From Charity to Justice: Transforming Approaches to Poverty in Literature**

**Goel, Gayathri**

**Spring 2025**

This is an Enduring Question course and is open to FRESHMEN only. You must take both UNAS1737 and ENGL1742. Why does poverty persist and how can we remedy it? In an individualistic society such as ours, poverty is often framed as a personal failing. In these paired courses, however, we will look at some of the systemic factors, notably capitalism, as mechanisms that create and sustain a poorer class of people. We will also consider how poverty complicates narratives of markets as fostering progress and individual freedom. If freedom for some requires the regimentation and exclusion of the many, is it genuine progress? By examining enduring accounts of poverty, we will explore its origins as a mass phenomenon, consequences for civic bonds, and influence on political participation. In addition to making poverty visible, literary texts will also demystify the complex nexus of factors that produce poverty and inhibit true progress. Understanding what causes poverty is the first step in alleviating the suffering of the poor, so that everyone has the right to a life of dignity and fulfillment.

**Credits:** 0

**Room and Schedule:** Stokes Hall 103S Th 06:00PM-07:50PM

**Satisfies Core Requirement:** Literature,Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL209801**

### **Intermediate Modern Irish II**

**Nugent, Joseph G**

**Spring 2025**

In this completion of the two-year cycle of Irish language learning, we will engage deeply with modern texts and work with Irish through other media—sound and film. You will become familiar with contemporary texts and will engage in a sustained project of reading and translating in the original Irish one or more of the great works of literature written in Irish.

**Credits:** 3

**Room and Schedule:** Stokes Hall 141N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** ENGL2097

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL212301**

### **Language and Ethnicity**

**Thomas, Margaret**

**Spring 2025**

An examination of how we use language to regulate power relations among social groups and of how individuals define personal identity through speech. Case studies include: the linguistic representation of social class membership, dialect geography, Native Americans and U.S. language policy, the Ebonics controversy, and arguments for and against maintaining public language standards. Emphasis on the status of language and ethnicity in the United States, viewed in cross-cultural perspective.

**Credits:** 3

**Room and Schedule:** Lyons Hall 202 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** LING2379,SOCY2379

**Frequency:** Biannually

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL212501**

### **Introduction to Feminisms**

**Barko, Emily B**

**Spring 2025**

This course may be used to satisfy one of four electives required within the Communication major. Fulfills Women Writer's requirement for ENGL/LSOE majors. This introductory course offers both an overview and a foundation for understanding the various movements that make up what has come to be called the feminist movement in the U.S. Because systems of privilege and disadvantage shape women's and men's identities and social positions in multiple and unique ways, Introduction to Feminisms analyzes gender from an interdisciplinary approach and applies numerous academic disciplinary methods to the study of gender, including history, literature, psychology, and sociology, and explores women's and men's experiences within various cultural contexts, including socioeconomic class, race, and ethnicity, religion and spirituality, nations of citizenship, origin, and generation.

**Credits:** 3

**Room and Schedule:** Gasson Hall 202 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** SOCY2225, COMM2125, HIST2502

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL212502**

**Introduction to Feminisms**

**Peterson, Kristin M**

**Spring 2025**

This course may be used to satisfy one of four electives required within the Communication major. Fulfills Women Writer's requirement for ENGL/LSOE majors. This introductory course offers both an overview and a foundation for understanding the various movements that make up what has come to be called the feminist movement in the U.S. Because systems of privilege and disadvantage shape women's and men's identities and social positions in multiple and unique ways, Introduction to Feminisms analyzes gender from an interdisciplinary approach and applies numerous academic disciplinary methods to the study of gender, including history, literature, psychology, and sociology, and explores women's and men's experiences within various cultural contexts, including socioeconomic class, race, and ethnicity, religion and spirituality, nations of citizenship, origin, and generation.

**Credits:** 3

**Room and Schedule:** Gasson Hall 209 MW 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** SOCY2225, COMM2125, HIST2502

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213101**

### **Studies in Poetry**

**Danforth, Deanna M**

**Spring 2025**

In this class, students will learn to analyze poetry across a wide range of genres, styles, and historical periods. Studies in Poetry will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of poetic forms and techniques To learn to analyze poems with reference to the social contexts historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 105S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213102**

### **Studies in Poetry**

**Tanner, Laura E**

**Spring 2025**

In this class, students will learn to analyze poetry across a wide range of genres, styles, and historical periods. Studies in Poetry will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of poetic forms and techniques To learn to analyze poems with reference to the social contexts historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 261S TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213103**

### **Studies in Poetry**

**Sofer, Andrew**

**Spring 2025**

In this class, students will learn to analyze poetry across a wide range of genres, styles, and historical periods. Studies in Poetry will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of poetic forms and techniques To learn to analyze poems with reference to the social contexts historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213301**

### **Studies in Narrative**

**Restuccia, Frances**

**Spring 2025**

In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives: To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 211S MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL213302**

**Studies in Narrative**

**Taylor, Colleen B**

**Spring 2025**

In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 217N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL213303**

**Studies in Narrative**

**Smith, James M**

**Spring 2025**



In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 217N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL213304**

### **Studies in Narrative**

**Lehman, Robert S**

**Spring 2025**

In this class, students will learn to analyze narrative prose across a wide range of genres, styles, and historical periods. Studies in Narrative will also develop students' critical writing skills, preparing them for upper-division English courses. Course Objectives To be introduced to and learn to interpret a variety of narrative forms and techniques To learn to analyze narratives with reference to the social context historical, geographic, and otherwise in which they have been composed and transmitted To continue to hone students' abilities in close reading, writing about literature, and oral discussion in the classroom

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL214101**

**American Literary History I**

**DeRosa, Marla C**

**Spring 2025**

Students need not take these courses in chronological order. Fulfills the pre-1900 requirement. American Literary History 1 follows the development of American literary history from the landing of the Mayflower to the tumultuous decade of the 1850s, moving from such early writers as Bradstreet, Rowlandson and Taylor through such writers of the Revolution and Early Republic as Equiano, Franklin, and Rowson to such antebellum writers as Child, Thoreau, Hawthorne, Poe, Douglass, Whitman, and Melville. Course assignments include regular participation in class discussions, mid-semester and final examinations, and either one ten-page or two five-page essay(s). Students considering careers in secondary English education will be given the option of writing about approaches to teaching course texts.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N TuTh 09:00AM-10:15AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL220001**

**The Underground Press**

**Ards, Angela**

**Spring 2025**

Note to Journalism minors: this course satisfies the requirement for an elective with a "critical" orientation. Note to all students: This course is included in CORE - Engaging Differences and Justice. The underground press was a vast network of loosely affiliated newspapers that emerged in the 1950s and 60s when young people asked very hard questions about the meaning of power and the role of the press. The outsider outlets spread through hundreds of communities throughout the nation, ranging from big city weeklies like "The Village Voice" and the Berkeley "Barb" to specialized periodicals representing the Black press, as well as other ethnic newspapers, progressive weeklies, and various conservative perspectives. This course examines the factors that helped pave the way for this journalism of dissent and how this history affects alternative media today.

**Credits:** 3

**Room and Schedule:** Gasson Hall 302 TuTh 04:30PM-05:45PM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** AADS2200, JOUR2200

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL221201**

### **Introduction to Medical Humanities**

**Vachali, Krithika**

**Spring 2025**

This course will use contemporary literature as a springboard to consider the psychological, social, ethical, and experiential dimensions of sickness and health. In addition to exploring questions of illness and the body, we will address topics including disability, aging, pregnancy, pain, medical space, illness and culture, and care giving. Through the analysis of novels, poems, short stories and non-fiction, we will consider the way that bodily experiences, material conditions, and cultural constructions of normalcy shape our understanding of identity in sickness and in health.

**Credits:** 3

**Room and Schedule:** Higgins Hall 275 TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL222101**

### **Introduction to Creative Writing**

**Adair, Allison C**

**Spring 2025**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL222102**

### **Introduction to Creative Writing**

**Garcia, Kimberly**

**Spring 2025**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S W 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL222103**

### **Introduction to Creative Writing**

**Garcia, Kimberly**

**Spring 2025**

An introductory course in which students will write both poetry and short fiction and read published examples of each. We will experiment with the formal possibilities of the two genres and look at what links and separates them. The course is workshop-based, with an emphasis on steady production and revision. Through exercises and/or open and directed writing assignments, students will produce a portfolio of short fiction and poetry.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S F 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL222201****Introduction to Creative Writing for Multilingual Students****Anderson, Lynne C****Spring 2025**

Are you a speaker of another language (or languages) in addition to English? Have you always wanted to write creatively but never had the time? In this beginning-level creative writing workshop, participants will embark on their own personal, artistic journeys and gain confidence as writers of English. You will consider the languages, family rituals, and stories that have shaped you by writing deeply personal essays and spoken-word poems that explore your identity as a writer and storyteller. You will write weekly, both in and out of class, and learn to listen carefully to your peers and the stories they have to share. We'll discuss your classmates' drafts throughout the semester and you will learn to provide thoughtful feedback to help one another build confidence and find joy in writing. In addition to reading the work of students in our workshop, we'll read texts by multicultural storytellers including Sandra Cisneros, Jhumpa Lahiri, and Chang Rae Lee and explore the way language and cultural rituals shape identity. We will encourage one another to write boldly and freely and be creative with form, looking to spoken word poets, such as G Yamazawa who writes from the lens of the cultural outsider, for inspiration. We'll experiment with language mixing, code-switching, play with sentence structure, and learn to abandon the rules of English grammar in early drafts in order to free ourselves to explore our personal stories more deeply. All levels of writers are encouraged to register.

**Credits:** 3**Room and Schedule:** Stokes Hall 363S Tu 04:30PM-06:50PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Periodically**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL222301****Writing Workshop: Creative Nonfiction****Mathieu, Paula****Spring 2025**

Over the past few decades, the best nonfiction being written has expanded to include not only such traditional forms as argument and exposition but also the mixed modes of creative nonfiction. As an intermediate-level course, we will build on the work of the First Year Writing Seminar and hone the skills needed in advanced writing electives. Students in this course choose their own topics and explore the range of possibilities now available to the nonfiction writer.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL222302**

### **Writing Workshop: Creative Nonfiction**

**Harrison-Kahan, Lori**

**Spring 2025**

Over the past few decades, the best nonfiction being written has expanded to include not only such traditional forms as argument and exposition but also the mixed modes of creative nonfiction. As an intermediate-level course, we will build on the work of the First Year Writing Seminar and hone the skills needed in advanced writing electives. Students in this course choose their own topics and explore the range of possibilities now available to the nonfiction writer.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S W 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL222801**

**Twentieth-Century Russian Literature (in Translation)**

**Lin, Tony H**

**Spring 2025**

Satisfies the literature core requirement and the cultural diversity requirement. Landmarks of Russian-language literature from the Russian Empire, the USSR, and the emigrations, in the context of the twentieth century's turbulent history. Works by Akhmatova, Brodsky, Bunin, Gladkov, Mayakovsky, Selvinsky, Shkovsky, Sologub, Solzhenitsyn, Trifonov and others. Conducted entirely in English. All readings are in English. Students of Russian contribute their expertise. No prerequisites.

**Credits:** 3

**Room and Schedule:** Lyons Hall 202 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** Cultural Diversity, Literature

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** SLAV2173

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL226201**

**Telling Truths II: Depth Writing as Service**

**Rizzuto, Alexis A**

**Spring 2025**



This PULSE elective will focus on the power of story-telling to achieve justice and social liberation. We will read theoretical and narrative accounts of the role of story, examine the use of story-telling among marginal populations as a means of participating in their own solutions. We will explore the benefits and liabilities of social media in emerging change movements. Students will engage in story gathering, telling, and analysis, through their PULSE placements and class discussion, producing a collection of original writings. A four-hour per week (plus travel time) service commitment is a requirement for this course.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131S W 03:00PM-04:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** PHIL2262

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL227801**

**American Culture: Engaging Difference and Justice**

**Pottroff, Christy L**

**Spring 2025**

This course offers an introduction to the interdisciplinary study of American culture with an emphasis on questions of difference, justice, and power. We will concentrate on approaches, methods, and themes of interest as we assemble critical skills for making interpretive arguments about aspects of culture in their historical moment. While assembling a toolkit of interpretive moves we can make on American culture and working to build stronger analyses, we will also consider how American society and culture have been defined by differences of race, class, gender, sexuality, dis/ability, religion, and other socio-cultural categories. We will consider how American Studies scholars have combined theory and praxis in order to expose injustice in the nations past and present; form communities based on principles of inclusion and solidarity; and create just conditions for citizenship and humanity. The materials we analyze will include examples from film, television, music, literature, theater, comics, photography, advertising, among others. Each unit will be organized around a question that generates further questions, analysis, and discussion. The questions include, for instance, Why is Indigenous Studies central to American Studies?, What does visual culture tell us about race in modern America?, and How do we see race and religion after 9/11? During the semester, we will also attend a number of events sponsored by American Studies, AADS, and other interdisciplinary departments, centers, and programs that represent a variety of interests, subjects, and approaches. This course satisfies the university Cultural Diversity requirement. For English majors this course also satisfies the Literature Across Worlds requirement. Note for American Studies Minors: Students can take either ENGL2278 or or ENGL 2277: Introduction to American Studies to satisfy the introductory course requirement. (Students cannot receive credit for both courses.)

**Credits:** 3

**Room and Schedule:** Gasson Hall 303 TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL234801**

**Modern Middle Eastern and Arabic Literature (in translation)**

**Salameh, Franck**

## **Spring 2025**

All works are read in English translation.. The complex, multicultural nature of the Middle East by surveying the twentieth- century literature of Arabic-speaking lands, Israel, and Turkey. Identity, culture, religion, nationalism, conflict, and minority narratives. Arabic works: the writings of Adonis, Darwish, and Qabbani. Hebrew works: the writings of Amichai and Bialik. Works written in French, English, Kurdish, Syriac, Turkish, and various Middle Eastern dialects: the writings of Andree Chedid, Mario Levi, Charles Corm, Louis Awad, Said Akl, and Orhan Pamuk.

**Credits:** 3

**Room and Schedule:** Lyons Hall 202 TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** RLRL2294,NELC2161

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL288301**

**Victorian Abnormalities: Disability and Illness in Victorian Literature and Culture**

**Clay, Hannah L**

## **Spring 2025**

What does it mean to be "normal"? How are sick and disabled bodies constructed as "abnormal"? What are the social and cultural consequences of being abnormal? This course will examine the construction of norms and embodied abnormality in Victorian literature and culture. We will track Victorian literature's engagement with normality and explore how Victorian conceptions of sickness and disability became caught up with concepts of race, gender, criminality, class, sexuality, and morality. Readings will include Bram Stoker's *Dracula*, Charles Dickens's *A Christmas Carol*, William Dodd's *A Narrative of the Experience and Sufferings of William Dodd, a Factory Cripple*, as well as a variety of theoretical texts.

**Credits:** 3

**Room and Schedule:** Champion Hall 328 MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL288401**

**Queering Shakespeare**

**Glasgow, Kelley K**

**Spring 2025**

William Shakespeare is more myth than man in today's popular culture, a figure associated with everything from high art to raunchy comedy and countless figures of speech. But placed in his own time, Shakespeare also provides a useful lens through which to examine the fascinating sexual dynamics of the Renaissance world. Cross-dressing, same-sex love, and sexuality in general are all cornerstones of Renaissance literary culture. This course will explore Shakespearean drama, poetry, and culture with the goal of understanding how they interact with the idea of queerness in the Renaissance, as well as how this has informed queer culture in our modern day. To think about these connections, we will read texts such as *Twelfth Night* and *As You Like It*, as well as analyzing films like *Romeo + Juliet* and *She's the Man*. These different types of media will help us understand questions such as: what did queerness look like in Shakespeare's time? And: how has modern queer culture been shaped by the omnipresent literary influence of William Shakespeare?

**Credits:** 3

**Room and Schedule:** Stokes Hall 101N MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL288501**

**London Underworlds, 1750-1900**

**Tetzlaff, Abigail E**

## **Spring 2025**

London is the subject of so many literary works because it houses so many secrets. Some of those secrets are openly visible if we know how to see them; others are hidden away in back alleys, dark rooms, and behind closed doors. In plays, novels, and other cultural materials, we will explore subterranean tunnels and take a literary tour of the East End, among other adventures, as a way to think about how London literature uses secret or deviant spaces (and people it deems deviant) to tell its stories. In addition, we will examine the social and political conditions tied to representing Londons underworlds in literature. Does literature hope to solve the problem of deviance in London, or does subversiveness thrive in the interstices between literature and real life? Texts will likely include works by Robert Louis Stevenson, Arthur Morrison, Henry Mayhew, and Margaret Harkness, among others.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL335701**

**American Bestsellers and Undersellers**

**Franzino, Jean L**

**Spring 2025**

Focusing on the long nineteenth century, we will consider formative American texts that were wildly popular in their time, as well as others that were overlooked for a variety of historical, social, and aesthetic reasons. We will ask what cultural factors contributed to a books popularity, enduring appeal, or dismissal. We will further explore how these texts confirmed or challenged dominant ideologies, and how reading them now can allow us to reflect on the desires, fears, and struggles of our own historical moment. Possible texts include: Hannah Webster Fosters *The Coquette*, Benjamin Franklins *Autobiography*, Lydia Maria Childs *Hobomok*, Frederick Douglasss *Narrative of the Life of Frederick Douglass*, Harriet Jacobs *Incidents in the Life of a Slave Girl*, Harriet Wilsons *Our Nig*, Herman Melvilles *Moby Dick*; Harriet Beecher Stowes *Uncle Toms Cabin*, Mark Twains *Adventures of Huckleberry Finn*, and Upton Sinclairs *The Jungle*.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL337701**

### **Medieval Arthurian Literature**

**Stanton, Robert G**

**Spring 2025**

Satisfies Pre-1700 requirement for English.. Myth, legend, and history conspired to make the most popular and enduring set of characters in medieval literature: King Arthur, Guinevere, Machiavellian sorcerer Merlin, lustful Uther, Sirs Gawain, Lancelot, Perceval, and the other Knights of the Round Table. We will dig at the Celtic roots of the Arthurian tales, revel in the golden age of French romance, take a detour to medieval Iceland, and examine the transformative influence the tradition had on the mainstream of English literature. All texts will be read in Modern English translation except the Middle English ones, but no previous Middle English knowledge is required.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL339201**

### **Syntax and Semantics**

**Foley, Claire A**

**Spring 2025**

An introduction to the concepts and operations of modern generative grammar and related models, as well as linguistic theories of meaning.

**Credits:** 3

**Room and Schedule:** Lyons Hall 315 TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** LING3101 or equivalent.

**Corequisites:** None

**Cross-listed with:** LING3102

**Frequency:** Every Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL352801**

### **Historical Linguistics**

**Geissler, Christopher**

**Spring 2025**

The phenomenon of language change and of languages, dialects, and linguistic affinities as examined through the methods of comparative linguistics and internal reconstruction.

**Credits:** 3

**Room and Schedule:** Higgins Hall 275 MWF 10:00AM-10:50AM

**Satisfies Core Requirement:** None

**Prerequisites:** LING3101/ENGL3527 or equivalent, and familiarity with an inflected language.

**Corequisites:** None

**Cross-listed with:** LING3325

**Frequency:** Every Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL381801**

### **Staging the American Family in Theatre and Film**

**Sofer, Andrew**

**Spring 2025**

What makes an American family? In this course we will study plays and films that stage the American family at key points in its history as we attempt to understand it as an evolving social institution embedded in historical circumstances. We will investigate how family values, together with our very notion of what constitutes a family, have shifted in response to changing social, economic, and sexual mores. Works may include *The Octoroon*; *You Can't Take It With You*; *Long Days Journey Into Night*; *Fences*; and *The Kids Are All Right*.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131N TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL381802**

### **Staging the American Family in Theatre and Film**

**Sofer, Andrew**

**Spring 2025**



What makes an American family? In this course we will study plays and films that stage the American family at key points in its history as we attempt to understand it as an evolving social institution embedded in historical circumstances. We will investigate how family values, together with our very notion of what constitutes a family, have shifted in response to changing social, economic, and sexual mores. Works may include *The Octoroon*; *You Can't Take It With You*; *Long Days Journey Into Night*; *Fences*; and *The Kids Are All Right*.

**Credits:** 0

**Room and Schedule:** Devlin Hall 10 M 07:00PM-09:00PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL381901**

### **The Classics of Social Justice Writing**

**Kahyana, Sylvester Danson**

**Spring 2025**

In this course, we shall examine the classics of social justice writing from different disciplinary perspectives--philosophical, theological, environmental, pedagogical, literary, journalistic, and cinematic--to appreciate core social justice principles and practices across regions and epochs. Using sample texts, we will pay attention to how particular locations have produced unique locutions on the subject, and the challenges of discussing social justice in an increasingly volatile world faced with several crises, for instance global warming, transnational crime, rising totalitarianisms, and contested identities. We will also examine how advances in digital technologies and artificial intelligence are impacting social justice theory and action.

**Credits:** 3

**Room and Schedule:** Gasson Hall 302 MWF 12:00 Noon-12:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** JOUR3819

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL382101**

**Sporting Rhetorics: Language, Games, and Culture**

**Portillo, Vincent**

**Spring 2025**

Sports can be one of the most important formative elements in our lives, teaching us individual discipline, the spirit of collaboration, and aspirational goals of excellence. Even more, through sports, we also encounter themes of nationalism, social class, gender, sexuality, history, and so on. Drawing on critical approaches from rhetoric, archival studies, American history, in this class we examine the role of sports in our individual lives and American culture at large. Students will learn key theoretical approaches to the study of sport, games, and play and will engage in a research project on a particular aspect of sports and culture. Learning Objectives include: 1) Students will master theories of sport and sports communication 2) Students will apply those concepts in a research project. The course will also incorporate outside-of-the-classroom activities in and around campus and the City of Boston into the course curriculum.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL383001**

**Writing Workshop: Writing Young Adult Fiction in a Global Context**

**Kahyana, Sylvester Danson**

**Spring 2025**

In this course, we shall work together to create fiction for young adults in a global context. We will identify the key characteristics of young adult fiction as well as the key issues of global reach that interest young adults and then build fictional stories around them. We will pay attention to elements of a good story like characterization, point of view and setting as we explore myriad plot lines to work with. Drawing inspiration from sample young adult fiction which we will examine in considerable detail, we will create our own fiction (however short it will be) in a workshop environment.

**Credits:** 3

**Room and Schedule:** Stokes Hall 203S W 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL400101**

### **Transatlantic Passages in Eighteenth-Century Literature**

**Mitsein, Rebekah K**

**Spring 2025**

In 1776, a cartoon was published in England that personifies Britain and America as female combatants, slinging insults at one another as they face off in a fistfight. But their literary relationship was not always so adversarial, even after they parted ways following the American Revolution. In this class, we will examine the ways different kinds of Atlantic crossings shaped Anglophone texts on both sides of the ocean. The reading list may include fiction by Samuel Richardson, Penelope Aubin, and Royall Tyler, life writing by Mary Rowlandson and Mary Prince, and poetry by Phyllis Wheatley and James Grangier. Fulfills EITHER the pre-1900 OR the Race, Blackness, and Language requirement for English majors. Also fulfills the University Cultural Diversity Requirement (under EDJ).

**Credits:** 3

**Room and Schedule:** Devlin Hall 117 MWF 11:00AM-11:50AM

**Satisfies Core Requirement:** Cultural Diversity

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL400401**

**Boom, Bust, Austerity**

**Smith, James M**

**Spring 2025**

Ireland, in recent decades, has experienced the highs and lows of globalization and monetary crisis. The Celtic Tiger economy was the "fastest growing ... in Europe" from 1995-2005. Three years later, the country entered recession, ultimately requiring an 85 billion Euro "bailout" from the EU and IMF. Before long, international news outlets lauded Ireland as "the poster-child for implementing austerity programs." Is this the typical trajectory for a postcolonial nation still carving out its economic position in the new Europe and beyond? This course focuses on recent Irish writers who engage these boom and bust years. It considers how literature represents a period of unprecedented economic, social and cultural transformation? It evaluates the creative and/or imaginative arts' contribution to helping a society survive economic austerity? It examines representations of unemployment, emigration, bankruptcy, depression, as well as resiliency, entrepreneurial spirit, and community rebuilding.

**Credits:** 3

**Room and Schedule:** Stokes Hall 115S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL402101**

**Unrequited Love**

**Ohi, Kevin J**

**Spring 2025**

Fulfills the pre-1900 requirement. In unrequited love, one confronts, in a deprivation as primal, almost, as hunger, the limits of one's power to shape the world, discovers the radically alien nature of others' desires and minds. This course will explore the many complexities of that painful mismatch, and the ways its unresolved contradictions--one is at once singular and replaceable, for instance, trapped in a place at once fated and contingent--leads one to large, intractable literary and aesthetic questions (character, psychology, social embeddedness, ethics). Readings will include texts from many historical periods, fields, and genres: philosophy, psychoanalysis, novels, poems, opera, film, for example.

**Credits:** 3

**Room and Schedule:** Stokes Hall 111S MWF 02:00PM-02:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL420201**

**Writing for Health and Medicine**

**Sutton, Sarah C**

**Spring 2025**

Like most scientists, healthcare practitioners often publish their research in academic journals. However, they also must communicate complex science to the patients they are treating, and often to the public at large. Writing for Health and Medicine is a writing workshop focused on helping students develop the storytelling skills needed to communicate health care, medical, or scientific perspectives and messages to a variety of audiences and through multiple mediums. Over the course of the semester, we will explore a range of writings by physicians and other health care practitioners, and also by patients and journalists. We will cover every step in the writing process, from brainstorming to researching to writing to revising as well as the steps needed to pitch and publish an article or essay. Assignments will include reviews of articles and books, podcasts, social media, op eds, and narrative writing. This course is designed for students who wish to pursue a career in the health and medical fields; however, it is appropriate for anyone with an interest in the health sciences who wishes to improve their writing skills.

**Credits:** 3

**Room and Schedule:** Devlin Hall 112 Tu 04:30PM-06:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL442401**

**Middle English Alliterative Poetry**

**Weiskott, Eric B**

**Spring 2025**

Fulfills the pre-1700 requirement. In the fourteenth century, there were two ways of writing poetry in English. Chaucer's rhyming, syllable-counting iambic pentameter exemplifies one tradition. This course makes a survey of the other tradition, known today as alliterative poetry. Among the poems we will read are tales of King Arthur's court, the story of a resurrected corpse discovered in London, and a wild allegorical dream vision starring such characters as Bribery and Truth. We ask how this poetry is formally organized and why medieval English writers chose to use it in a variety of literary genres. No prior knowledge of Middle English required.

**Credits:** 3

**Room and Schedule:** Stokes Hall 403N TuTh 10:30AM-11:45AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL443401**

**Topics in Creative Nonfiction: Writing Mental Health**

**Roberts, Susan A**

**Spring 2025**

Topics in CNF: Writing Mental Health: "Much madness is divinest sense/to a discerning eye" so begins one of Emily Dickinson's most famous poems. How do writers treat mental health as a subject? What are the issues and questions that arise when contemplating such a large and complex area? In this workshop students will write their own essays in a variety of non-fiction styles (reportage, opinion, profile, narrative, memoir) to address issues of mental health such as mental illness, addiction, neurology and neuropsychology, behavior, and medical history. We'll read short works from a wide selection of writers across disciplines that may include: TaNehisi Coates, Oliver Sacks, Elizabeth Wurtzel, William Styron, Mary Karr, Sigmund Freud, Carl Jung, Alice Miller, Leslie Jamison, and poems of Theodore Roethke, Sylvia Plath and Ted Hughes, documentary, and photographic work of Dior Vargas.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S W 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL452601**

**Shakespeare: Early Plays**

**Crane, Mary T**

**Spring 2025**

This course fulfills the pre-1700 requirement for English majors and the historical foundations course requirement for English minors.. Who is behind Shakespeare's plays? In this course, we will take an informed, scholarly approach to this perennial question. As we examine Shakespeare's early plays, we will consider the diverse forces that have shaped and continue to shape this body of work: the conventions of early modern drama that the plays draw on; the many theatrical agents, from actors to audiences to adaptors, who developed and redeveloped the plays; the influence of the cultural climate of early modern England; and the academic debates that guide not only how Shakespeare is taught, but which plays are attributed to him at all.

**Credits:** 3

**Room and Schedule:** Stokes Hall 109S TuTh 12:00 Noon-01:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL453601**

**Joyce's Ulysses**

**Nugent, Joseph G**

**Spring 2025**

One single semester. One demanding class. One hugely important book. This course will lead you on an extended exploration of Joyce's *Ulysses*. Joyce is intermittently baffling; he's always fascinating; he's frequently hilarious. He's never less than challenging. No prior knowledge of Joyce's works is required, just a willingness to tackle the challenges offered by this wonderful, astonishing, intricate text. *The demand that I make of my reader, he wrote, is that he should devote his whole life to reading my works.* I think a semester will do. Mainly for the daring.

**Credits:** 3

**Room and Schedule:** Stokes Hall 131N TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None



**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL456201**

### **Marx, Marxism, and Modern Culture**

**Lehman, Robert S**

**Spring 2025**

This course will introduce students to Marxism, both as a revolutionary practice and as a theory of modern culture. We will start out by spending a couple of weeks familiarizing ourselves with Marx's own writings, getting a handle on some of his most important concepts (e.g., the dialectic, ideology, materialism, the commodity, class struggle, and so on). Then we'll try to answer the question of how Marxism, initially a theory of political economy, became in the twentieth century a means of analyzing culture. Here, we will read critics and theorists including Walter Benjamin, Fredric Jameson, Slavoj Žižek, Silvia Federici, and Walter Benn Michaels. Along the way, we'll test Marxism's claims by looking at works of literature (Kafka, Brecht), film (Eisenstein, Godard), and painting (Surrealism, Pop Art). This class should be of interest to students of literature, visual art, and philosophy.

**Credits:** 3

**Room and Schedule:** Stokes Hall 103N TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL456301**

### **Black Memoir Matters**

**Ards, Angela**

**Spring 2025**

This course explores what an engagement with life writing by black Americans teaches us about the United States and its quest for democracy. We will situate contemporary writers within a larger literary tradition, beginning with James Baldwin's *The Fire Next Time*, a quintessential civil rights movement text, followed by *Between the World & Me* by Ta-Nehisi Coates, whom Nobel laureate Toni Morrison called the Baldwin of the Black Lives Matter era. We will also consider how various forms of memoir--as open letter (Imani Perry's *Breathe* and Kiese Laymon's *Heavy*), as interconnected essays (Emily Bernard's *Black Is the Body*), as literary criticism (Farah Jasmine Griffin's *Read Until You Understand*) meditate upon fundamental questions of citizenship, truth-telling, and fullest human blossoming. Note: Students who have taken the Seminar version of this course (ENGL 6036) may not take this version of the course.

**Credits:** 3

**Room and Schedule:** Campion Hall 236 TuTh 01:30PM-02:45PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** AADS4563

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL456401**

**Race in the Renaissance: Spenser, Marlowe, Milton**

**Yargo, John**

**Spring 2025**

This course investigates the rich, sometimes-hostile, sometimes-appreciative relationship between critical race theory and early modern poetry. Early modern poetry has been a key resource for historicizing the contingent, fitful development of race-thinking in English culture and language, even as the mythology of the "Renaissance" has been leveraged to reinforce racial inequities throughout the English-speaking world since the seventeenth century. This course focuses on three poets: Edmund Spenser, Christopher Marlowe, and John Milton who worked in a range of forms (epic, lyric, elegy, sonnet) and wrote extensively on contemporary politics, education, culture, and society. Although these authors did not often write about race, their literary works shaped the language and narratives around racial similarity and difference that we continue to live with in 2025. Over the course of the semester, we will read premodern critical race studies and twentieth and twenty-first century critical race theory, exploring how this scholarship can inform our interpretation of Milton's *Paradise Lost*, Marlowe's *Hero and Leander*, and Spenser's *Faerie Queene*. Note: The course satisfies EITHER the pre-1700 or the Race, Blackness and Language requirement for English majors

**Credits:** 3

**Room and Schedule:** Stokes Hall 113S TuTh 03:00PM-04:15PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL457701**

**Writing Workshop: Poetry**

**Adair, Allison C**

**Spring 2025**

The course will provide an introduction to poetry writing as a discipline and craft by encouraging students to practice writing in a variety of modes. Students' own poems, from both open and directed writing assignments, will become the main text for this workshop, in addition to some models provided by the instructor for discussion of prosody and technique. The workshop critiques will focus on strategies for revising early drafts, and a chapbook of finished poems will be due from each student at the end of the semester. No application process.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL457801**

**Poetry: Second Workshop**

**Matson, Suzanne M**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL457802**

**Poetry: Second Workshop**

**Dept, Dept**  
**Spring 2025**  
TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL457901**

### **Writing Workshop: Fiction**

**Boucher, Christopher G**

**Spring 2025**

Enrollment limited to 15.. This course provides encouragement, practice, and criticism for students seriously interested in writing short 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 the 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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL458001****Fiction: Second Workshop****Graver, Elizabeth****Spring 2025**

TBD

**Credits:** 3**Room and Schedule:** By Arrangement**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall,Every Spring**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL458002****Fiction: Second Workshop****Mathieu, Paula****Spring 2025**

TBD

**Credits:** 3**Room and Schedule:** By Arrangement**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall,Every Spring**Student Level:** Undergraduate**Comments:** None**Status:** Offered

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**ENGL459801****Undergraduate Reading and Research (1-Credit)****Dept, Dept**

**Spring 2025**

TBD

**Credits:** 1

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL459802**

**Undergraduate Reading and Research (1-Credit)**

**Dept, Dept**

**Spring 2025**

TBD

**Credits:** 1

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL459901**

**Undergraduate Reading and Research**

**Portillo, Vincent**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL459902**

**Undergraduate Reading and Research**

**Kaplan-Maxfield, Thomas**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL459903**

**Undergraduate Reading and Research**

**Anderson, Lynne C**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement



**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL459904**

**Undergraduate Reading and Research**

**Roberts, Susan A**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL459905**

**Undergraduate Reading and Research**

**DeRosa, Marla C**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL467001**

**Capstone: Into the Woods**

**Rudner, Bonnie**

**Spring 2025**

All readers, young and old, share the wonder in fairy tales. This serves a deeper purpose: to experiment and learn our boundaries and responsibilities. There are dangers in woods, but Red Riding Hood learns a lot, frees herself, and embarks upon life. The symbolic journey into the woods allows seniors to leaves the "woods of BC" with optimism and commitment. How will you negotiate transitions into society with the wisdom from your journey here?

**Credits:** 3

**Room and Schedule:** Stokes Hall 286S M 10:00AM-12:20PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** UNCP5541

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL491501**

**Advanced Fiction Writing Workshop**

**Graver, Elizabeth**

**Spring 2025**

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. Please email the instructor for application details.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Instructor

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL491701**

**Advanced Poetry Workshop**

**Matson, Suzanne M**

**Spring 2025**

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 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 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. Please email the instructor for application instructions.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Th 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Instructor

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL502901**

**Seminar: The Single Girl in History and Culture**

**Wilwerding, Lauren**

**Spring 2025**

This Seminar considers the unmarried woman at the intersection of class, sexuality, and race from the early modern era to the present as a way of reflecting on pressing feminist issues from equal pay to workplace sexual misconduct.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 11:30AM-01:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL503201**

**Seminar: Welty and Faulkner: Style and the Conflictual Histories of America and the South**

**Ohi, Kevin J**

**Spring 2025**

Eudora Welty and William Faulkner were born in Mississippi just over a decade apart. In readings of their major texts, we will explore the formal and stylistic complexities of writers who, inimitably local in subject matter, paint the South, and beyond it, America itself, with unsparing rigor. Few writers are as lucid about the fractures of the nations bloody and conflictual history; few writers are more illuminating, even in their obfuscations, about categories such as race, class, and gender. We will attempt to do justice to the conceptual challenges and stylistic beauty of two of the twentieth centurys greatest writers.

**Credits:** 3

**Room and Schedule:** Stokes Hall 201N MWF 01:00PM-01:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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## **ENGL551701**

**Capstone: Love and Indoctrination**

**Kaplan-Maxfield, Thomas**

**Spring 2025**

Capstone classes may NOT be taken Pass/Fail. You may take only ONE Capstone class before graduation. Seniors only. In our world of political spin and fake news, the surveillance state and social media, the pressure to separate whats real and valuable from whats fake and mere propaganda (another way of saying lies) is paramount, and critical for figuring out how to live, practically, spiritually, intellectually and psychologically. In George Orwells 1984, the affair of Winston Smith and Julia threatens the entire structure of Big Brother. Why? What is it about love that threatens large systems based on indoctrination? In this course we will explore and develop working definitions of both love and indoctrination in order to differentiate them.

**Credits:** 3

**Room and Schedule:** Stokes Hall 133S Tu 04:30PM-06:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** UNCP5517

**Frequency:** Periodically in the Spring

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL552201**

**Capstone: Creativity and Self**

**Roberts, Susan A**

**Spring 2025**

Capstone classes are for seniors only and may NOT be taken Pass/Fail. You may take only ONE Capstone class before graduation. Creativity is the act of bringing that which does not exist into existence, of bringing forward that which has previously never lived. It is the remarkable experience of bringing something out of nothing. In order to bring something new into the world, you must be willing to go into the unknown. Just as the poet might listen inwardly and stay open for the next word and just as the artist might pay attention to the images that arise from within, creativity asks that we have one foot in what is known, or existence, and one foot in what is not-known, or non-existence. This requires an ability to be still, to look both inward and outward, and then to record the resulting art-making or in life. In this Capstone course, students will attend to two areas: the meaning of art and mindfulness, and their own history of making (or lack thereof) and how they would like to build artistic sensibility, creativity and creation into their lives. We will investigate the spiritual roots of creativity, and the ways in which creativity and appreciation of art and art-making can contribute meaningfully to the development of one as a full citizen of the world. You do not have to have any experience in art-making to take this course. Texts include: Creativity: Where the Divine and Human Meet, by Matthew Fox and Art and Fear: Observations on the Perils (and Rewards) of Artmaking, by David Bayles and Ted Orland, Start Where You Are: A Journal for Self-Exploration, by Meera Lee Patel (you should write in this every week; you'll be presenting it in your "exit interview" at semester's end)

**Credits:** 3

**Room and Schedule:** Stokes Hall 361S Th 02:00PM-04:20PM

**Satisfies Core Requirement:** None

**Prerequisites:** Seniors only.

**Corequisites:** None

**Cross-listed with:** UNCP5522

**Frequency:** Annually

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL557501**

**Topics in Creative Non-Fiction (CNF): Writing Place**

**Matson, Suzanne M**

**Spring 2025**

Through the reading and writing of creative nonfiction essays, we will use place as a lens through which to explore the human relationship to natural and built environments, as well as to ideas of home, travel, exile, place and displacement in our complex contemporary world. Students will write three essays (Home/Insider Essay; Place/Displacement Essay; Reported Place Profile) over the course of the semester and extensively revise and polish two of them. Readings may include work by Wendell Berry, Joan Didion, Ocean Vuong, Anne Dillard, Sarah Broom, Terry Tempest Williams, Natasha Tretheway, Rick Bass, Elizabeth Kolbert, John Seabrook, Carlo Rotella, Robin Wall Kimmerer, and Jamaica Kincaid. Admission to this course is by permission of the instructor. Graduate/Undergraduate Level. Restricted to Graduate Students, Seniors, Juniors and Sophomores. Students should send up to 8 double-spaced pages of creative writing or place-based journalism to <suzanne.matson@bc.edu>by 11/6/24. Ideally, the writing sample will be nonfiction, but if your strongest writing is in fiction, poetry or drama, that is also acceptable. Include your email address. Late applications will be considered on a rolling basis as space permits.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 09:00AM-11:25AM

**Satisfies Core Requirement:** None

**Prerequisites:** Interested students should have taken a previous Boston College writing workshop (beyond FWS) or have equivalent writing experience. or Permission of Instructor

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall, Periodically in the Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL602501**

**Seminar: Race, Place, and Black Atlanta**

**Curseen, Allison S**

**Spring 2025**



From Booker T. Washington and W.E.B. Du Bois to OutKast and Donald Glover's hit series, Atlanta is an enduring geographic/political site of black cultural imagining. Nevertheless the city often receives second or third billing in courses examining black literary and cultural production. While acknowledging the networks between Atlanta and more frequently highlighted places like New York and Paris, this course posits Atlanta as a rich geographic, cultural, and political site from which we can trace, if not also reimagine, a history of reading the complex relationship between race and blackness in the U.S. Paying particular attention to issues of gender, body, and mobility, the course will foreground a diversity of texts across mediums, genre, and time. This class is designed as a hybrid graduate/undergraduate course. To that end it will include different tracks for the final project. Students taking the course at the graduate level will be responsible for composing at least one position paper based on a critical secondary text and facilitating a class discussion around that paper. Fulfills BOTH the Seminar and the Race, Blackness, and Language requirements for English majors.

**Credits:** 3

**Room and Schedule:** Stokes Hall 476S Th 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** AADS6025

**Frequency:** Periodically in the Fall, Periodically in the Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL604101**

**Seminar: Game of Thrones: Medieval English Political Poetry**

**Weiskott, Eric B**

**Spring 2025**

Before House Stark and House Lannister came the House of York and the House of Lancaster. The fourteenth and fifteenth centuries in England witnessed a series of social and political upheavals, from the Black Death and the Peasants Revolt to the Wars of the Roses. English poetry responds to and intervenes in these events. Political writing influenced the decisions of kings, shaped public perception of national politics, and landed people in prison (or worse). This course makes a survey of political poetry from England, 1300-1500, with focus on William Langland's *Piers Plowman* and the poetry of John Gower. We read canonical authors such as Chaucer, Gower, and Langland alongside little-known texts from manuscript archives. Topics include multilingualism, the relationship between literature and politics, and the histories of poetic forms. No prior knowledge of Middle English required. Gower's French and Latin poetry is read in translation. Note: Students may not receive credit for both this course and the graduate version, ENGL 7003 *Game of Thrones*

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL630701**

**Seminar: Literature and Contagion**

**Boesky, Amy**

**Spring 2025**

This seminar explores the representation of contagion through a cluster of novels and essays from the 17th century to the present. Our focus is not on individual illness/suffering, but instead on wider issues evoked by illness on a large (even massive) scale prior to and after Covid-19. How do issues of class, ethnicity, gender, political or national affiliation impact the way we understand these issues? How do borders and affiliations get drawn through imagining (and curtailing) epidemics? Literary texts depict contagion in ways that can confirm as well as challenge historical and sociological studies. Our focus is on the literary; we will explore the heroes and anti-heroes of plague narratives; the relationship these texts draw between emerging states and individuals around questions of disease; the rise (and limits) to biopower; and the survival of humanity after pandemic in recent science fiction.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S M 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL630801**

**Seminar: Yeats: Work, Thoughts, Contexts**

**Howes, Marjorie E**

**Spring 2025**

W. B. Yeats, who won the Nobel Prize for Literature in 1923, was arguably the most important Irish poet ever to write in English. This course will include Yeats as a dramatist, a prose writer, and a thinker, but the major emphasis will be on his poetry. We will consider his work in its various social, political, and historical contexts, which include the cultural nationalism of the Irish Literary Revival, the Easter Rising of 1916, the Anglo-Irish War, the establishment of the Irish Free State in 1922, and the political turmoil as the Europe of the 1930s moved towards war. We will also engage with a range of contemporary scholarship on Yeats.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S Tu 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall

**Student Level:** Both

**Comments:** None

**Status:** Offered

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**ENGL660001**

**Honors Thesis**

**Weiskott, Eric B**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Undergraduate

**Comments:** None

**Status:** Offered

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**ENGL702001**

**Experimental Writing for Scholars**

**Rotella, Carlo**

**Spring 2025**

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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117S Tu 07:00PM-09:30PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL702701**

**Inhabiting Narrative**

**Tanner, Laura E**

**Spring 2025**

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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 213S Tu 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL703501**

### **Ireland and the Blue Humanities**

**Taylor, Colleen B**

**Spring 2025**

In the wake of the environmental turn in the humanities, the blue or oceanic humanities is drawing increased attention from critics. This course introduces theories of the blue humanities by writers such as Steve Mentz, Melody Jue, and Astrida Neimanis alongside the study of Irelands island literary culture. Together, we will delve into this very new field of the blue humanities and learn its lessons about human humility, oceanic intelligence, and environmental crisis. At the same time, we will read Irish writing about the sea and consider its relationship to colonialism and imperial ideology. Primary texts include Swifts Gullivers Travels, Harriet Martineaus Ireland, Emily Lawlesss Grania, J.M. Synge's Riders to the Sea, and John Banvilles The Sea. Satisfies the MA Theory requirement.

**Credits:** 3

**Room and Schedule:** Stokes Hall 213S Th 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL703601**

### **Historical Fiction**

**McAleavey, Maia M**

**Spring 2025**

What is at stake in reimagining history through fiction? In this course, we consider the development of historical fiction from the eighteenth century to the present. We will investigate important settings for historical novels, likely including: the Middle Ages as seen through Arthurian legend, the Jacobite uprisings in the Scottish Highlands, the French Revolution, and American slavery. Topics will include: the claims of realism and the powers of fantasy, the relationship of space to time, the rise of nationalism, and the power of fiction itself to shape history. Theories of genre, historicism, and historiography will guide our conversation.

**Credits:** 3

**Room and Schedule:** Stokes Hall 217N M 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Periodically in the Fall, Periodically in the Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL703701**

**Zizek**

**Restuccia, Frances**

**Spring 2025**

This graduate course will focus on major works of Slavoj Zizek, from *Looking Awry* (in which he offers a very useful way of distinguishing between modernism and postmodernism, through their relation to the Real) to his most recent book *Christian Atheism: How to Be a Real Materialist* (in which he concentrates on the meaning of Christ on the cross, sacrifice, Buddhism, quantum mechanics, *Antigone*, Ukraine, true dialectical materialism, etc.). We will also take up *The Sublime Object of Ideology*, *Sex and the Failed Absolute*, along with at least excerpts from many other works. Given that Zizek considers himself a Marxist Hegelian as well as a Lacanian, we will also study works that will help us understand his philosophical/psychoanalytic bases. There is no need for students to have prior knowledge of such material. The course will be a solid introduction to Lacanian theory read awry through the lens of Zizek, who has evolved into a psychoanalytic theorist and philosopher in his own right; he has brought psychoanalysis into the socio-political realm as well as famously shown how to read film and popular culture psychoanalytically.

**Credits:** 3

**Room and Schedule:** Stokes Hall 207S W 04:30PM-06:55PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL770001**

**English Language Training for Graduate Level Students: Focus on Speech and Presentation Skills**

**Anderson, Lynne C**

**Spring 2025**



Designed for students whose first language is not English, this course will emphasize the oral/aural language skills required for success in graduate work. It will provide students the opportunity to hone their speaking and listening skills through group discussions, presentations, and targeted practice in pronunciation, stress, and intonation through the reading of poetry and tongue twisters. The course may be particularly beneficial to those with teaching responsibilities at BC. Non-credit and offered free of charge by GSAS to its students during the fall semester. Students who enroll in the course are expected to attend all classes throughout the semester. 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.

**Credits:** 0

**Room and Schedule:** Stokes Hall 476S Th 02:00PM-04:25PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL775301**

**Reading Jacques Derrida**

**Newmark, Kevin**

**Spring 2025**

This course will examine some of the fundamental ways that the work of Jacques Derrida has contributed to altering the context in which the humanities can be understood and studied within the modern university. It will take examples from Derrida's repeated interventions in such disciplines as literature, philosophy, theology, and history. By situating Derrida's work at the margins where accepted demarcations between the disciplines begin to blur, the course will suggest new possibilities for conducting interdisciplinary work in the future.

**Credits:** 3

**Room and Schedule:** Stokes Hall 117S Th 04:30PM-06:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** FREN7750,PHIL7753

**Frequency:** Periodically in the Spring

**Student Level:** Both

**Comments:** None

**Status:** Offered

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## **ENGL827501**

### **Capstone: Digital Humanities as Public Scholarship**

**LoPiano, Antonio**

#### **Spring 2025**

Many schools across the United States teach different versions of survey classes for which instructors have to reach outside their own focuses. To do so, those instructors often search for visualizations of historical change, literary development, and examinations of religious networks, depending on the field and course. In this capstone, graduate students will develop projects within their areas of specializations to produce digestible digital exhibits, visualizations, and more that can be made freely available to scholars across the world. The goal would be to promote the free exchange of high quality information and digital sources available in the public domain. Furthermore, through the capstone, students should understand the process of a project from conception to presentation. They should have developed skills engaging metadata, transcription, the process of digitization, and more. Students can bring their own research data from their dissertation project or from previous coursework, or they can be provided with a historical or literary dataset from the Boston College Libraries to utilize over the semester. There are four phases to the class, beginning with performing an environmental scan and writing a proposal for their project. In Phase II and III, students will implement and carry out their projects. Finally in Phase IV, students will engage in peer consulting and prepare their work for online publication.

**Credits:** 3

**Room and Schedule:** Stokes Hall 107S Th 03:00PM-05:30PM

**Satisfies Core Requirement:** None

**Prerequisites:** HIST7817/ENGL7801

**Corequisites:** None

**Cross-listed with:** HIST8275

**Frequency:** Annually

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL882501****Composition Theory and the Teaching of Writing****Mathieu, Paula****Spring 2025**

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.

**Credits:** 3**Room and Schedule:** Stokes Hall 207S M 04:30PM-06:50PM**Satisfies Core Requirement:** None**Prerequisites:** Permission of Department**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Spring**Student Level:** Graduate**Comments:** None**Status:** Offered

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**ENGL888801****Interim Study****McAleavey, Maia M****Spring 2025**

Required for master's candidates who have completed all course requirements but have not taken comprehensive examinations. Also for master's students (only) who have taken up to six credits of Thesis Seminar but have not yet finished writing their thesis.

**Credits:** 0**Room and Schedule:** By Arrangement**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889801**

**Readings and Research**

**Restuccia, Frances**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** By Arrangement

**Satisfies Core Requirement:** None

**Prerequisites:** Permission of Department

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889901**

**Readings and Research**

**Roberts, Susan A**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889902**

**Readings and Research**

**Pauszek, Jessica M**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889903**

**Readings and Research**

**Dept, Dept**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889904**

**Readings and Research**

**Dept, Dept**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL889905**

**Readings and Research**

**Dept, Dept**

**Spring 2025**

TBD

**Credits:** 3

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall,Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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**ENGL991301**

**PhD Seminar: Tripping the Dark Fantastic: African Diaspora in/and Genre Fictions**

**Frederick, Rhonda**

## **Spring 2025**

Refracted through the lens of popular fiction written by black writers, we will journey through the field of African Diaspora Studies (ADS) to explore a variety of thematic preoccupations. Tripping the Dark Fantastic asks: what do contemporary discussions of identities, race, gender, class, place, and diaspora look like when depicted in popular literature written by black writers? What critical work can readers do with these extra-literary themes imagined in popular fiction? We address this question by examining contemporary genre literatures specifically horror, science fiction, fantasy, thriller, detective/mystery, as well as urban romances to determine how each form represents concerns of 20th/21st century black peoples in Africa, the Caribbean, US, and Canada. Our focus on these literatures explorations of ADS concerns is complemented by historical and sociological studies of these countries. This class explores social, historical, creative, and ADS themes depicted in works by Steven Barnes (US, thriller), Patrick Chamoiseau (Martinique, police procedural), Colin Channer (Jamaican, urban romance), Tananarive Due (US, horror/mystery), Nalo Hopkinson (Canadian, sci-fi/fantasy), NK Jemisin (US, epic fantasy), Barbara Neely (US, mystery), and Nnedi Okorafor (Nigerian-American, science fiction).

**Credits:** 3

**Room and Schedule:** Stokes Hall 476S Th 10:00AM-12:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** null

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL993401**

### **Advanced Research Colloquium**

**Klein, Christina**

## **Spring 2025**

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.

**Credits:** 3

**Room and Schedule:** Stokes Hall 363S Th 04:30PM-06:50PM

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL999801**

### **Doctoral Comprehensive**

**Klein, Christina**

**Spring 2025**

For students who have not yet passed the Doctoral Comprehensive, but prefer not to assume the status of a non-matriculating student for the one or two semesters used for preparation for the comprehensive.

**Credits:** 1

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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## **ENGL999901**

### **Doctoral Continuation**

**Klein, Christina**

**Spring 2025**



All students who have been admitted to candidacy for the Ph.D. degree are required to register and pay the fee for doctoral continuation during each semester of their candidacy. Doctoral Continuation requires a commitment of at least 20 hours per week working on the dissertation.

**Credits:** 1

**Room and Schedule:** BY ARRANGEMENT

**Satisfies Core Requirement:** None

**Prerequisites:** None

**Corequisites:** None

**Cross-listed with:** None

**Frequency:** Every Fall, Every Spring

**Student Level:** Graduate

**Comments:** None

**Status:** Offered

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