

English Graduate Courses - Spring 2026

ENGL4915 Advanced Fiction Writing Workshop - Boucher | Tu 4:30-6:50 (G/UG)

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.**

ENGL4917 Advanced Poetry Workshop - Adair | Th 2-4:25 (G/UG)

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 other's 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.**

ENGL4826 Irish Folklore - Cashman | Tu 4:30-6:55 (G/UG)

This course introduces the popular beliefs, vernacular customs, material culture, and oral traditions of Ireland, with an emphasis on the latter. Although much Irish folklore has roots in the far distant past, we will focus on those traditions documented from the 19th through 21st centuries -- a period during which folklore inspired an Irish literary revival, served the nation-building project of a newly independent republic, and continues to inspire creative responses to modernity. We will conclude with an investigation of the politics of culture and identity in contemporary Northern Ireland, where the legacy of British colonialism remains most pronounced.

ENGL5577 Topics in Creative Nonfiction: The Culture Beat - Rotella | Th 4:30-6:55 (G/UG)

Music, movies, art, literature, theater, dance, video games, fashion, food . . . there's an infinite supply of interesting culture out there to write about, and a rich variety of ways to do it. In this graduate/undergraduate workshop course we practice and study the craft of writing about culture, drawing on the overlapping skill sets of the reporter, critic, and scholar. Among the forms we consider are profiles, reviews, explainer pieces, op-eds, personal essays, connoisseurs' guides, analytical essays, news reporting, and more. Examining the published work of distinguished writers to steal their moves and workshopping fellow students' work will both be regular features of the class, as will visits from professionals in the field of culture writing. And you will write every week.

ENGL5578 Topics in Creative Nonfiction: Writing to Heal - Mathieu | M 2-4:25 (G/UG)

Writing can be a powerful tool for processing emotions, making sense of trauma, and fostering personal growth. *Writing to Heal* is a nonfiction writing workshop that explores the therapeutic potential of writing through reflective journaling, creative storytelling, and personal essay. Students will examine research on the connection between writing and mental health, engage works by authors who use writing as a means of healing, and develop their own writing practices to promote self-awareness and emotional resilience. Through workshops, guided prompts, and peer feedback, participants will learn how to transform their experiences into meaningful narratives. This course is open to undergraduate and graduate writers and emphasizes a supportive, confidential, and non-judgmental environment for creative expression and self-discovery. Readings will include *Writing as a Way of Healing* by Louise DeSalvo and essays by writers including Roxane Gay, Eula Biss, Rebecca Solnit, and Kiese Laymon, among others. If you enroll in this class, you will be required to share what you write in class, read the essays-in-progress of others, give and receive supportive feedback, and comment on the craft of the writing. This class is not therapy nor should it be seen as a substitute for therapy. Instead it is a chance for writers to work together to alchemize difficulties they have faced into artistic narratives.

ENGL6028 Seminar: Medieval Women's Voices - Stanton | M 2-4:25 (G/UG)

We're going to have a huge amount of fun working through this strange, wonderful, baffling, addictive, messed-up, and beautiful body of literature this semester. The readings span about 500 years and many languages (don't worry, the only ones not in modern English translation are some of the greats in Middle English, which I promise will be totally fun to mess around with!). Together, we will read selections from the large and wide-ranging body of medieval women's literature, including biography, autobiography, hagiography, romance, fable, love poetry, visionary literature, utopian literature, political theory, and personal letters. Much of the class will focus on mysticism, which not only accounts for a lot of female-authored texts, but often articulates relationships between female experience, female identity, and the divine. We will supplement the primary texts with feminist and gender theory, grapple with the problem of what constitutes "women's writing" and the possibility of female voices in male-authored texts. Along the way, we'll explore the historically evolving concept of gender as it relates to social formation, constructed racial and class identities, family roles, romantic relationships, and abiding ideas of the human and the divine.

ENGL6301 Seminar: Nineteenth-Century African American Lit - Curseen | Th 2-4:25 (G/UG)

This course will examine literary, art, performance, and other cultural texts from the long nineteenth century produced by, alongside, about, and/or significant to African American life and culture. The class will be organized around a critical topic which Black Studies, American Studies, and/or literary studies scholars have identified as significant to the discourse on this history and body of texts. In our examination of this topic we will engage a myriad of texts by diverse authors across different mediums and genres; explore a variety of nineteenth century US archives; and constantly interrogate the relationship between history and black literary and artistic production. Notes: This course is open to all students. However, students will feel most prepared for this course if they have taken "Introduction to African American Literature" OR a course focused on at least one of the following subjects: black history; transatlantic slavery; or US history before 1900. For English majors, the course satisfies the Seminar requirement and the Race, Blackness, and Language or the pre-1900 requirement. For AADS Majors, the course satisfies an elective in the ITCP track.

ENGL6310 Seminar: Everyday Fictions - Tanner | Tu 2-4:25 (G/UG)

This seminar will focus on the representation of ordinary, everyday life in modern and contemporary fiction by writers including Ernest Hemingway, Virginia Woolf, Nella Larsen, Marilynne Robinson, Don DeLillo, Richard

Ford, Jhumpa Lahiri and others. In shifting the lens of analysis from the tragic, the unexpected and the dramatic to the lived experience of the everyday, we will raise questions about the nature of literary representation, the construction of narrative, and the potential of literature to capture the rhythms of ordinary life. Using critical and theoretical texts such as Liesl Olson's *Modernism and the Ordinary* and Byrony Randall's *Modernism, Daily Time and Everyday Life*, we will interrogate the way in which fiction represents and/or excludes the daily interactions, habitual motions and sensory perceptions that make up the lived experience of embodied existence.

ENGL7040 Interiority and the Novel - Ohi | Tu 7-9:30

How do novels represent the experience of consciousness? Thought, emotion, perception, mood, memory, desire: we will find these and other intensities of inner life in a series of novels written between 1719 and 2024, reading them alongside literary theorists to consider interiority---in isolated minds and minds caught in the concussions and harmonies that together create social life. Does the concern with inner life make the novel a genre of individualism? What is the relation of interiority to realism? How is inner life altered by the techniques--epistolary narration, free indirect style, and internal monologue, for example--that render it?

ENGL7042 How to Mend the World: Early Modern Satire, 1500-1700 - Yargo | W 4:30-6:55

Jonathan Swift once wrote that satire inspires people of "genius and virtue, to mend the world as far as they are able." This course examines early modern satire which mocks the corruption, excess, vice, and folly of its historical moment to ask: how does satire imagine social repair? And how does satire's prescriptions for social improvement challenge or reinforce the period's gendered, racial, and sexual hierarchies? This survey of satire as a style, an attitude, and a genre begins with the Roman satirists Juvenal and Horace, before turning to the unprecedented flourishing of satire in print and on the stage in the sixteenth and seventeenth centuries. We will study attempts at censoring satire, such as the Bishop's Ban of 1599, as well as examples of controversial underground writings like the Marprelate Tracts. Subjects of early modern satire covered in this course include: sex and sexuality in Elizabethan and Jacobean stage comedies; cat conspiracies in *Beware the Cat*; menswear fashion in Thomas Dekker's *The Gull's Hornbook*; flatulent giants in Rabelais's *Gargantua and Pantagruel*; interfaith conflict in John Donne's "Satire 3"; and the limits of human reason in John Wilmot, Earl of Rochester's poetry. The course will conclude by looking at contemporary examples of satire, like the TV shows Jon Stewart's *The Daily Show* and Armando Iannucci's *The Thick of It*.

ENGL7724 Sociability and the Social in Victorian Culture - Hunt | W 4:30-6:55

This course investigates how the literature and culture of Victorian Britain imagined different modes of sociability, and new models of subjectivity and connection, during a period of rapid social transformation. Topics may include the emergence of market society, the place of affect, and social discourses such as family and friendship. We will read a selection of Victorian social novels, along with poetry and nonfiction prose. Students will write short response papers and one longer paper.

ENGL7801 Capstone: Designing, Executing, and Publishing Digital Humanities Projects LoPiano | W 3:00-5:30

Digital Humanities methodology allows scholars to ask questions only addressable through the scale, visualization, or analysis afforded by digital approaches. These techniques augment traditional research approaches, expanding the academic toolkit and enhancing the impact of research outcomes. In this capstone, graduate students will learn how to execute a Digital Humanities research project by developing a project within their areas of specialization that will contribute to their research. To accomplish this, students will bring their own data related to their research interests.

ENGL8802 Joyce's Ulysses - Howes | Th 4:30-6:55

This course will be dedicated to an extended exploration of James Joyce's *Ulysses*, a novel that has often been called the most important literary work of the twentieth century. Most of our time will be devoted to an intensive reading of the novel itself, but we will also read selected critical and historical materials. No prior knowledge of Joyce's works is required, just a willingness to tackle the challenges offered by his most influential masterpiece.

ENGL8825 Composition Theory and the Teaching of Writing - Pauszek | M 4:30-6:55

This course is designed to prepare graduate students to teach first-year college writing courses; to introduce students to central issues, problems and theories in composition studies; and to examine ways in which contemporary critical theories (including feminism, psychoanalysis, cultural studies, and critical pedagogy) have influenced the teaching and study of composition. Requirements will include a theoretically-informed analysis of a student essay; a piece of creative nonfiction and an accompanying description of the process used to produce it; an annotated syllabus for a first-year college course; and a week of student teaching in a First Year Writing classroom. *This course is for first year MAs who will teach their second year. By application only.*

ENGL8887 Introduction to Advanced Research - Mitsein | F 2:00-04:25

This course will acquaint students with the essential resources to carry out the central tasks of literary scholarship. Bibliography (broadly defined as the investigation of the production, dissemination, collection, location, and identification of literary artifacts) is indispensable to scholarship and criticism of all kinds, just as a critical sensibility guides our choice of what books to look for. Students will be guided through the reference works and databases available in the Boston College library and others, discuss the goals, purposes, and future of the field of literary studies, and produce an original project based on archival sources.

ENGL9919 PhD Seminar: History and Future of the Book - Pottroff | Th 10-12:50 (PhD only)

This class provides a historical, imaginative, and experiential introduction to the codex book. Together, we will learn the methodologies of Book History (sometimes called bibliography) to better understand every aspect of the book as a physical and cultural object. We will consider how books were/are made; how they are promoted and sold; how they are purchased, used, kept, organized, and re-circulated; and by whom. We will apply this methodology promiscuously---in trips to the archive, by studying new and emergent forms, with experiments in book-making, and by looking at our own bookshelves.

ENGL9934 Advanced Research Colloquium - Klein | Tu 4:30-6:50 (PhD only)

This seminar is required for all PhD students in years 1-4. It is a workshop that focuses on students' academic and professional development, rather than a traditional academic seminar with readings and writing assignments. Topics to be covered include: preparing for major and minor exams, conceptualizing a dissertation and writing a prospectus, turning a seminar paper into a journal article, crafting and building a CV, and learning about diverse university-based career paths.

Reminders and Notes About Graduate Registration

Eagle Apps Course Registration

- Graduate students should familiarize themselves with Eagle Apps in preparation for course registration. For details and tutorials see the [Eagle Apps](#) resources.
- For any Eagle Apps registration questions or problems students should contact [Student Services](#)
- Note: If not on the BC campus, students need to be on the [BC VPN](#) to access Eagle Apps

Important Registration Dates for Graduate/Undergraduate (G/UG) courses

All graduate/undergraduate courses will be open for registration as follow:

- Half of the seats in G/UG courses will **open for graduate students on November 12, at 11:00.**
- The remaining half of the seats will be **restricted to undergraduates only from November 13-18**
- Any remaining seats will open for either graduates or undergraduates on November 20.

Graduate students hoping for a seat in a g/ug course should plan to register on November 12.

Readings and Research Courses

Graduate students wishing to register for an independent Readings and Research course should work with the faculty member and the graduate program director. The MA or PhD graduate program director will email the department administrator to register students for these courses. These courses should be arranged well in advance of the start of the semester.

Attention to Add/Drop Dates

All graduate students are able to add or drop class without a penalty up until the last day of the add/drop period which **ends on January 21** for Spring semester. Courses cannot be added after this date. After January 21 dropping a course is considered a **withdrawal**, which comes with a different percentage of tuition reimbursement depending on the timing. This [page](#) on the Registrar's website has the form needed to initiate a course withdrawal request.