

### **ENGL1080.01 Comedy**

What determines a happy ending? Which characters can't we help but root for? And, most importantly, what makes us laugh? This course will take up these questions by following the long history of comedy from ancient theater to modern film. We will explore the full range of possibilities for comedy as a genre including satire, romantic comedy, and surreal comedy. Potential authors include Oscar Wilde, Jane Austen, Aristophanes, George Bernard Shaw, and Lewis Carroll.

*Daniel Dougherty*

### **ENGL1080.02 Modernity and Its Critics**

**T TH 9**

This section of lit core will focus on the problems of modern life as these problems have been addressed in works of literature, philosophy, and political theory. We will be interested in such topics as the collapse of traditional forms of authority, the accelerated pace of urban experience, the violence of (world) war, the birth of new technologies, and the real or imagined proximity of revolution. Texts to be studied may include works by Marx, Foucault, Rhys, Kafka, Beckett, and others.

*Robert Lehman*

### **ENGL1080.03 Pleasure Reading**

**T TH 12**

This section of Literature Core will explore the concept of "pleasure reading" by thinking critically about what makes reading enjoyable. We will consider qualities of the text and qualities of the reading experience in order to explore the enjoyment available in scholarly "mastery" of a text. In addition to using class readings as a way to examine literary form, we will consider questions of intersectionality, history, and culture. Texts may include works by Jane

**ENGL1080.04 An I in Team: First Person Literature M W F 1**

The first-person perspective provides a particular weight to our writing; “I” encompasses confession, testimonial, revelation, and witness. This course will center around the first person in English literature. We will consider the impact of the “I” in poetry, creative nonfiction, and prose, and its generic framing in autobiography and lyric. In doing so, we will also explore the concepts of identity, community, and the division between private and public, both in literature and our own lives. Authors may include Mary Shelley, Maya Angelou, Octavia E. Butler, Ocean Vuong, and Alison Bechdel.

*Theodore Lehre*

**ENGL1080.05 The Lyric Impulse: Poetry and Memoir M W F 12**

In this course we will examine two literary genres: poetry and memoir, as well as some contemporary musical artists, to understand the lyric impulse— what makes a person want to express his or her life on the page (or in the recording studio). The motives are not always clear, possibly not even relevant, but examining these texts for an understanding of the artistic, psychological, and even spiritual dimensions of the work will help us see the relevance and endurance of these forms, as well as their social and possible political implications. We’ll read the work of a variety of American poets, both living and dead; books by poets Allen Ginsberg, Edward Hirsch and Claudia Rankine; and memoirs by Tobias Wolff, Lucy Grealy, and Harriet Jacobs, with additional memoir by St. Augustine and American writer Ta-Nehisi Coates. Musical artists include Bruce Springsteen, Taylor Swift, Joni Mitchell, Kendrick Lamar, and The Clash.

*Sue Roberts*

**ENGL1080.07 Haunted Houses T TH 10:30**

This course traces the formal development of one of fiction’s most compelling settings: the home. Shelter and prison, dream and nightmare, the home will be our focus of inquiry as we read a range of significant novels and films closely and attentively. Along the way, we will ask how genres and forms define themselves over time, responding to literature that comes before, and mapping out possible artistic and political futures. Texts will likely include Horace Walpole’s Gothic novel *C*; Charlotte Perkins Gilman’s “The Yellow Wallpaper”; Toni Morrison’s *B*; Alison Bechdel’s graphic memoir *H*; Tana French’s detective novel *B H*; and the recent films “Get Out” and “Parasite.”

*Maia McAleavey*

**ENGL1080.09 Topic: TBD M W F 11**

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.

*The Department*

### ENGL1080.10 What Money Can Buy

**T TH 12**

Can money buy happiness, love, or popularity? Do super-rich people have more fun? Are they healthier? Can money be addictive? Is money the root of evil or is it the lack of it that corrupts? What does it mean to belong to the leisure class? What do “values” have to do with the value of something? In this section, we shall hone our critical thinking skills by analyzing classic as well as popular novels and films that deal with the super rich, conspicuous consumption, and its consequences to society at large. Texts may include *G G*, *A I*, *F*, *H, C G*

*A*, etc

*Kalpana Seshadri*

### ENGL1080.11 Speculative Futures

**M W F 9**

What are the futures we have imagined for ourselves and others through story? Given the current social, ecological, and political environment what new futures might need to be imagined? Using speculative fiction, film, and more immediate sources such as journalism and campus events, this course will ask you to examine the types of futures we imagine for ourselves and whether those futures align with our current practices. Course texts will include Octavia Butler’s *F*, Emily St. John Mandel’s *E*, and select films.

*Rachel Ernst*

### ENGL1080.12 Rule Breakers

**T TH 9**

We will be looking at literature that deals with the act of breaking the rules and the social and moral consequences that result from rule breaking. And we will be looking at this in various literary forms. We begin with some key questions: Why and how, do societies create rules? Who enforces the rules and how are they enforced? Why do people decide to break rules? What are the social consequences of breaking rules? What are the individual consequences for the rule breaker?

*Bonnie Rudner*

### ENGL1080.13 Topic: TBD

**M W F 10**

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.

*The Department*

## **ENGL1080.14 Literature of Plagues and Pandemics** **M W F 10**

In this course, we will read literature across place and time that insights literature can offer our current situation. We will begin with Boccaccio's *The Decameron* in which young people told each other stories to escape reality and pass the time during an outbreak of the plague. We will conclude with the *2020 Decameron* which contemporary writers were enlisted to see what fiction can do for readers of our time. Then, we will consider how literature about plagues and pandemics help us create order and meaning in a world of uncertainty, and how reading about sickness and death can help us appreciate what it means to be human. Texts include: *The Decameron*, *The Plague*, *H*, *2020 Decameron* and *A*.

*Treseanne Ainsworth*

## **ENGL1080.15 Love and Other Difficult Things** **T TH 10**

In the classical era and up to the Renaissance, love was considered the topic for the most serious academic study. The assumption was that just because we all have the capacity to love, we need to know how to love, or to love well, and that therefore we need to study it in order to become better at it. This class will study various theories and practices of love from Plato to Goethe, Eugene O'Neill and others, in order to learn how it's done.

*Tom Kaplan-Maxfield*

## **ENGL 1080.16 Metamorphosis: Story-telling as a Means to** **MWF 10** **Manage Change**

This course explores literature drawn from differing cultures and various genres, short stories and a novel, poems and plays and memoirs. Change will be our theme and the ways we manage and injustice prime objects of our attention. Writers likely to join our endeavors include Euripides; Toni Morrison, Isabel Allende, and Louise Erdrich; Elizabeth Bishop, Fredrick Schlegel, and possibly even Will Shakespeare. And we'll attend to the technology of writing as a means of change. Metamorphosis, the means that writers use to transform mental experience into palpable shapes and forms shared with others.

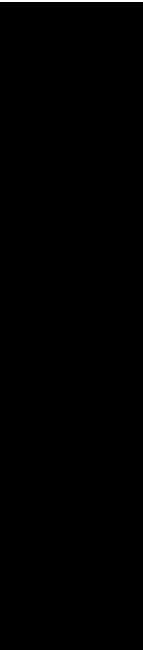
*Dayton Haskin*

## **ENGL1080.17 Crossing Borders** **M W F 11**

Literature Core: "Crossing Borders" is a college level introductory course that explores literary texts of different genres—short stories, novels, graphic narratives, and memoirs—of the experiences of border-crossing. In this course we will take "borders" to mean not only geographic boundaries but also the boundaries of culture, language, and identity.

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## ENGL1714 **Reading the Fate of Man, the Face of God, and the Malevolence of the Whale in Herman Melville's *Moby-Dick***

**M W 12**

Reflection session: **W 6-8pm**

**This is an Enduring Questions course open to freshmen only. Must be taken with HIST1704 The Worlds of *Moby-Dick*: What Historical Forces Shape a Book's "Greatness"?**

(1851), arguably the *g*reatest American novel, raises questions fundamental to human existence: What is fate? freedom? the meaning of life? the world? Can we know it? This course examines how characters, narrative voice, genre, and plotting create an almost biblical text; how depictions of whaling become parables; how historical references reflect contemporary politics; and how fiction can bring us to reflect on our own lives. Like Queequeg's tattoos, it presents a mystical treatise on the art of attaining truth . . . whose mysteries not even [he] himself could read while its value resides in simply raising the questions.

## ENGL1728 **The Value of Work: Significance through Literature**

**M W F 11**

Reflection session: **W 6 - 8**

**This is an Enduring Questions course open to freshmen only. Must be taken with PHIL1721 The Value of Work: A Philosophical Examination**

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This course pair offers Boston College students the opportunity to reflect on the significance and meaning of the human activity of work as an activity that is likely to occupy a large portion of their lives. Around the globe, politicians promise "good jobs," and scholars discuss automation and "the future of work." But what is a good job? What form of value is most central to work as a part of a good life financial reward? social purpose? personal fulfillment? How do individuals and communities understand and achieve justice and meaning at work?

*Aeron Hunt*

## ENGL1729 **The Role of Literature in Understanding the Complex Meaning of Justice**

**T Th 12**

Reflection session: **W 6 - 8**

**This is an Enduring Questions course open to freshmen only. Must be taken with UNAS1719 The Rule of Law and the Complex Meaning of Justice**

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What can literature tell us about the complex interactions between individuals and the law? What are the





How did we arrive at our current racial and socioeconomic inequality, and how can we understand this moment in a historical context? How are inequalities normalized, and how might their normalcy be challenged? These paired courses will familiarize students with how power and resistance relate to race, ethnicity, and class. Students will learn to recognize the types and origins of

consider what it means to write an essay, produce a graph, create a podcast, or make a film. Students in the course will read, watch, and analyze examples of climate storytelling, broadly defined, and produce their own personal essays, infographics, podcasts, and/or films. Some questions well foreground throughout the semester are: How do we communicate the science and the human impacts of the climate crisis? Whose ways of knowing and lived experiences do we privilege? How can the stories we tell move society towards just climate solutions?

***Min Song***