

## **Cultural Diversity**

### **ENGL2246 Introduction to Asian American Literature**

#### **Satisfies Cultural Diversity Core Requirement**

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.

*Min Song*

### **ENGL4495 Contemporary Asian Cinema (Fall: 3)**

#### **Cross listed with FILM4495**

#### **Satisfies Cultural Diversity Core Requirement**

Explores recent films from China, Taiwan, Hong Kong, South Korea, Japan, India, and Southeast Asia. Films will be approached through a variety of critical perspectives, including formalism, auteurism, and historicism. We will watch art films, commercial films, and films that fall between these two categories. We will ask how Asian film industries have been affected by globalization and how national cinemas are becoming increasing transnational.

*Christina Klein*

### **ENGL4637 Capstone: Vision Quest: A Multicultural Approach**

**You may take a Capstone class only as a senior or second-semester junior. Capstone classes may not be taken Pass/Fail. You may take only one Capstone class before graduation.**

This course will use the Vision Quest, a Native American ritual for finding oneself, as a metaphor for students' four years at Boston College. Relating their own lives to the lives of the characters in the books, who have all gone on some variation of a quest, students will explore the ways their education and experiences at college have influenced their ideas of community, work, spirituality and relationships, and have prepared them to face the great mystery of life ahead. The main texts include "The Grass Dancer", "The Life of Pi", "Song of Solomon", "The Bonesetter's Daughter", and "The House on Mango Street". Films include "Thunderheart", "The Hunting Ground", and "The Whale Rider". Personal reflection papers and class participation are a main component of this course.

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## **Pre-1700**

### **ENGL2170 Introduction to British Literature and Culture I**

#### **Fulfills the pre-1700 requirement**

A survey of British literature from *Beowulf* to the early eighteenth century. You will be introduced to major cultural themes and both canonical and lesser-known writers; learn the basic

history of the English language; and explore topics like the court's influence on Renaissance literature and art, the new Renaissance focus on exploration and discovery, the development of drama before and after the English Revolution, the seventeenth-century emphasis on writing about the self, and the eighteenth-century rise of new modes of social life and communication. Works and authors will include *Beowulf*, Chaucer, Spenser, Shakespeare, Donne, Milton, Swift, and Pope.

*Robert Stanton*

### **ENGL3310 Shakespeare**

#### **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*.

*Andrew Sofer*

### **ENGL4024 Infinite Nature and the Early Modern Imagination**

#### **Fulfills the pre-1700 requirement**

In her 1666 proto-science fiction work *The Blazing World*, Margaret Cavendish describes nature as "one, infinite, self-moving body, [whose] parts being restless, undergo perpetual changes and transmutations by their infinite compositions and divisions." This dizzying multiplicity of nature evoked a multiplicity of literary responses among Cavendish's contemporaries, as they attempted to evoke nature's beauty, explain natural phenomena, or combat threats against nature. This course explores the ways in which early modern authors described the natural world and understood their place within it. What did the word "nature" mean to an early modern audience, and how was this definition changing in a period marked by early globalization? How did early modern writers understand their responsibility to nature and respond to environmental crises? And can studying the ways in which the early moderns imagined nature help us to understand the roots of our current ecological crises and imagine alternative, more sustainable communities for the future?

*Margaret Summerfield*

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## **Pre-1900**

### **ENGL2141 American Literary History I**

**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.

*Paul Lewis*

### **ENGL2142 American Literary History II**

**Fulfills pre-1900 requirement.**

The decades following the Civil War were a time of fundamental change in U.S. society: the demise of the slave system and the rise of segregation; the emergence of industrialism, corporate culture, imperial adventurism, and successive waves of immigration; new roles for women; new patterns in cities and in regional byways; and new ideas imagined for reordering and reinventing democratic society all transformed the contours of daily life. This course examines how a diverse range of U.S. writers sought to capture and address these developments with new literary forms and practices, including the realist and naturalist novels to utopian literature and various forms of social commentary. Stretching, roughly, from 1865 to 1914, course readings will likely include works by Herman Melville, Mark Twain, W. E. B. Du Bois, Booker T. Washington, Rebecca Harding Davis, William Dean Howells, Charlotte Perkins Gilman, and Henry James.

*Scott Reznick*

### **ENGL3351 British Romantic Poetry**

**Fulfills the pre-1900 requirement**

In this course we will read and discuss the poetry of Burns, Blake, Barbauld, Wordsworth, Coleridge, Byron, Shelley, Hemans, Keats, Clare, and Landon. In addition to reading a few essays in literary criticism and theory by the poets themselves, we will consider a variety of critical perspectives, including formalism (the study of poetic and other literary devices and structures) and other approaches, such as feminism and the New Historicism, that bring out the cultural, social, and historical contexts of the poems.

*Alan Richardson*

### **ENGL4021 Unrequited Love**

**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.

*Kevin Ohi*

### **ENGL4026 Making Meaning in Victorian Literature and Culture**

**Fulfills the pre-1900 requirement**

The nineteenth century produced debates increasingly concerned with the way humans make meaning both from the texts they read and from everyday experiences. These debates contained profound implications for both individual and social life, affecting everything from an

individual's perception of his or her relation to God to the rules of etiquette that guided societal expectations. This course will consider these interpretive concerns both theoretically and in relation to Victorian literary texts, engaging with nineteenth-century essays and literary criticism as well as poetry and fiction. Readings may include works by Dickens, Tennyson, Eliot, Charlotte Brontë, Collins, Arnold, Newman, and Wilde.

*Megan Lease*

**ENGL6015 Crises of the 19th Century (G/UG)**

**Fulfills the pre-1900 requirement for undergraduates**

We tend to regard Britain in the nineteenth century, with its economic success and imperial expansion, as a time of stability and prosperity. But its own people regarded it quite differently: as a time of rapid and confusing change in class structure, gender roles, education, literacy, religious faith, and the fabric of the nation. Literature sought to explain and discuss these changes. The course reads a broad swath of these Victorian materials—not just poems and fictions, but letters, autobiographies, diaries, and polemic writing—to investigate this period.

*James Najarian*