

English Department

Graduate Course Descriptions

Spring 2019

ENGL 519-61 (26858)

Faith in the Renaissance

D. St. Hilaire

One of the greatest epistemological upheavals in the history of the West, and the intellectual shift that ushered in the modern era, was the Protestant Reformation. Martin Luther's great break with Rome was created by and then in turn fueled a crisis of interiority—the anxiety, in Hamlet's words, that we all have “that within which passes show”—that in large part defined the Renaissance, particularly in England, where religious changes affected everything from the workings of monarchy and parliament to personal meditations. In this sense, questions of faith in the Renaissance were inextricably linked to questions about interiority, individual autonomy and responsibility, the formation of communities, and political authority. This course will look at how Renaissance writers grappled with such questions in explicitly religious terms in a variety of genres, from prose tracts and debates to drama, lyric, and epic poetry. In writers from Erasmus and Luther to Donne and Milton, we will examine the relationship between theology and the distinctly “modern” concerns of the period in order to question how religious thought affected both personal and political action in the period, as well as how the theological problems of the Renaissance remain relevant today.

Fulfills the pre-1700 distribution requirement (undergraduate only)

ENGL 529-61 (27119)

SPST: Transatlantic 18th C Lit

W 6:00-8:40

S. Howard

This course explores narratives written during the long (and now “wide”) 18th century (1660-1832) that move the reader between Europe, Africa, and the Americas across the Atlantic Ocean, including works by Defoe, Equiano, Rowson, Behn, Brown, and Rowlandson. These novels, memoirs, and captivity narratives, written by men and women of various nations and races, chart the interactions between diverse peoples brought together by trade, exploration, religious settlement, leisure travel, and colonial endeavors, and explore the effects on all parties of such interactions. They deal with both secular and religious subjects, with politics, economics, gender, race, and class, and chronicle the ways in which the new worlds of Africa and the Americas loomed large in the imaginations of Europeans and vice versa. We will discuss these works within their cultural and literary contexts, examining such issues as generic boundaries, slavery, the abolitionist movement, “discovery” narratives, travel, interactions between first peoples and settlers, empire and nation building, the gothic, and geography.

ENGL 558-61 (26861)**SPST: Joyce & Faulkner****M 6:00-8:40****G. Barnhisel**

Dubliner James Joyce and Mississippian William Faulkner created the most ambitious, most experimental, and arguably greatest works of twentieth-century English-language fiction. In this course we will read major works by both of these writers in order to analyze how they operate as aesthetic objects, how they advance the modernist project, and how they comment on their times and places. In addition, we will read older and contemporary critical interpretations of their major works. We will read (by Faulkner) several short stories, *Absalom, Absalom!*, *The Sound and the Fury*, and *Go Down, Moses*; (by Joyce) selected stories from *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* in its entirety.

ENGL 559-61 (26860)**SPST: Lit of the Americas****T 6:00-8:40****E. Mirmotahari**

This course will take a broadly hemispheric approach to literatures produced in the Americas that are written in English, Spanish, and French. It will engage the relatively recent development of “Inter-American Studies” as a category of inquiry. Is there a literature of the Americas? If so, what are its parameters and characteristics? Is such a category useful, culturally and institutionally? What is at stake in reading North American/English-speaking literary production in a wider, inter-national, and inter-linguistic community? More specifically, we will examine texts that address American borders, political, cultural, and ideological. Writers include Lafcadio Hearn, Ernest Hemingway, Álvaro Nuñez Cabeza de Vaca, Carlos Fuentes, Mayrse Condé, Guillermo Verdecchia, Jose Martí, and Diego Sarmiento.

ENGL 566-01 (20642)**Lit Theory****TR 4:30-5:45****J. Suh**

Over the course of the semester, we will familiarize ourselves with key terms and works of literary theory. We will also consistently and actively engage debates concerning the role of the intellectual, the place of literary studies in society, and the boundaries between literary studies and other disciplines. To these ends, questions for the course include the following: What does cultural production do? What should it do? What is literature, and how does it shape collective perception? What is the relationship between literature and human experience, individual or collective? What discoveries in other disciplines have contributed to the modern study of cultural production? Practical goals include increased facility with advanced theoretical analysis, mastery of selected critical theoretical terms in literary criticism, and the mastery of argumentative summaries in writing.

ENGL 568-01 (26862)**SPST: Copwrt, Crime & Digt Wrtg****MW 4:30-5:45****J. Purdy**

Digital technologies complicate notions of authorship and ownership. They raise questions about what intellectual property is and means. In particular, the creation, use, circulation, and reception of digital texts poses challenges to current copyright law. For instance, can robots be authors? Can monkeys make money from their selfies? Who holds the copyright to machine-written novels? Who owns the writing posted to and data created from engagement with social media? Is it a crime to publish an online video remixing copyrighted publications? This course will explore these questions and challenges and prepare students to make informed decisions about digital writing practices for their own academic, public, and personal work. Students will learn to analyze and produce texts that show awareness of ways in which intellectual property decisions affect the work of writing in a networked, digital world.

For students interested in literature and creative writing, we will address authorship practices and ownership issues for creative literary work published online, including remix, found poetry, use of copyrighted material in video compositions, and other acts of creative appropriation. For students interested in pedagogy, we will discuss pedagogical theories of collaboration, the Fair Use exception to copyright law, movements for students' rights to their own texts, evolving definitions of plagiarism, and the use of plagiarism detection technologies. For students interested in writing and technology, we will examine practices of file sharing and their impact on notions of textual delivery. We will also explore cultural shifts in ideas about copyright and intellectual property as propelled by advances in digital technologies, including alternative approaches to copyright, such as copyleft, open access, and Creative Commons licenses.

This course satisfies an English writing course requirement for graduate students earning the concentration in Writing and Literature, but it is open to all students.

ENGL 700-01 (21758)**Thesis-English****TBA****St. Hilaire, D.****ENGL 701-01 (21385)****Dissertation- FT****TBA****St. Hilaire, D.****ENGL 703-01 (22064)****Expanded Research Paper****TBA****St. Hilaire, D.**

ENGL 710-01(20643)

Readings

St. Hilaire, D.

TBA