

ENGLISH DEPARTMENT GRADUATE COURSES**SPRING 2014****FALL 2014**

	SPRING 2014	FALL 2014
5100-01/02 Theory and Teaching of Writing		Blansett/Campbell
5150-01 Research Methods (1 credit course)		Vials
5160-01 Professional Development	Vials	
5200-01 Children's Literature		Ford-Smith
5240-01 The Bible as Literature	King'oo	
5220-01 History of the Language		Hasenfratz
5315-01 Medieval Literature		Somerset
5330-01 Restoration and Eighteenth Century Literature		Codr
5326-01 Renaissance II: 1603-1660	Kneidel	
5420-01 American Literature II (1776-1865)		Franklin
5410-01 American Literature to 1776	Franklin	
5430-01 American Literature III (1865-1914)		
5500-01 Literary Criticism	Hogan	
6200-01 Seminar in Children's Lit.: Becoming Boys: Children's Literature and Masculinity	Ford-Smith	
6310-01 Seminar in Beowulf	Biggs	
6315-01 Seminar in Medieval Lit.: Visiting Professor		V.P.
6325-01 Seminar in Renaissance: Early Modern Drama/ Theater		Hart
6345-01 Seminar in Victorian Lit.: Citizens & Subjects: Affiliation & Disaffiliation in the 19 th Century Britian		Winter
6360-01 Seminar in Irish Studies: Irish Fiction From the Big House to the Closet		Lynch
6400-01 American Ethnic Lit.: Visual Rhetoric and Social Change	Cutter	
6400-01 American Ethnic Lit.: African Amer. Lit.: "Post- Bellum, Pre-Harlem"		Salvant
6420-01 American Lit. Movements: The American Novel after 9/11	Eby	

6450-01 Special Topics in American Lit.: Three Amer. Poets: Moore, Bishop, Glück	Pelizzon	
6450-01 Special Topics in Amer. Lit.: From Pre-Human to Post-Human: Disability Studies and Childhood Studies in Conversion		Duane
6500-01 Seminar in Literary Theory: Intro to Digital Humanities		Chang
6575-01 Seminar in Women & Lit.: Twentieth-Century Women Writers		Makowsky
6600-01 Creative Writing Workshop: Fiction	Litman	
6600-01 Creative Writing Workshop: Poetry		Pelizzon
6700-01 Seminar in Major Authors: Wilde and James	Burke	
6750-01 Special Topics in Language & Lit.: Coleridge on Shakespeare	Mahoney	
6750-01 Special Topics in Language & Lit.: Literature of World War I		Higonnet
6750-02 Special Topics in Language & Lit.: Digital Materialities	Somerset	
6750-03 Special Topics in Language & Lit.: Post-War British Fiction and its National Contexts (Neag V.P.)	Gardiner	
6750-04 Special Topics in Lang. & Lit.: "Jews, Turks, and Moors in Early Modern Europe"	Shoulson	

SPRING 2014

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5160-01 Vials AUST 237	6750-01 Mahoney AUST 216	6400-01 Cutter AUST 216 5326-01 Kneidel AUST 237	6420-01 Eby AUST 237	6310-01 Biggs AUST 237
1:00 - 3:30	5240-01 King'oo AUST 237 5410-01 Franklin AUST 216	6750-02 Somerset AUST 237	KEEP TIME OPEN 6750-03 Gardiner AUST 237	6700-01 Burke AUST 216 5500-01 Hogan AUST 237	
3:30 - 6:00	6600-01 Litman AUST 237 5:00 – 7:30 pm	6200-01 Ford-Smith AUST 216	FOR DEPT. MEETINGS	6450-01 Pelizzon AUST 216 5:00 – 7:30 pm	
7:00-9:30					

5160-01 (class# 7227) PROFESSIONAL DEVELOPMENT: (Vials): It has become habitual for us as scholars to refer to what we do in marketplace terms. Take, for instance, the ubiquity of expressions like “the job market,” “pitching a project,” or the “marketability” of an idea. This phenomenon indexes the rise of corporate logics in higher education, yet it is also a reality that scholars must navigate. In this course, we will discuss “how the university works,” and how one navigates its shifting and contradictory trends while striking a balance as a scholar, a professional, and a human being. We will begin by discussing works which identify and critique transformations in the humanities and American higher education more broadly. We will then shift to a more practice-oriented workshop format that will include sessions on the preparation of CVs, application letters for tenure track jobs, research statements, peer reviewed articles, teaching portfolios, and grant applications.

5240-01 (class # 21307) THE BIBLE AS LITERATURE: (King’oo): It is common for institutions of higher education to offer courses in “The Bible as Literature.” Yet what is “the Bible”? Is it accurate to classify it as “literature”? And what reasons might one have for doing (or not doing) so? Our aim will be to explore these questions from a wide range of methodological angles. To that end, we will pair scriptural passages with essays that represent a variety of critical affiliations: formalist, structuralist, poststructuralist, psychoanalytic, feminist, Marxist, postcolonialist, and more. Our primary readings will be from both the “Old” and the “New” Testaments; our secondary readings from scholars as diverse as Alter, Auerbach, Bal, Bloom, Eagleton, Frye, Kermode, Said, Sternberg, and Walzer. Thus while we will consider the most significant forms, themes and stylistic features of the Bible, we will also examine the ambiguities inherent in its divergent portrayals of human societal issues such as gender, race, sexuality, nationalism, slavery, war, suffering, and sacrifice. Ultimately, I hope that we will be able to consider how putting the Bible in conversation with the concerns of contemporary literary criticism may lead us to alter the ways in which we conceive of (and therefore read and write about, as well as teach) this highly canonical text. Tentative reading list: *Primary*: The Bible (King James Version): readings from across the biblical canon. *Secondary*: The Bible and Culture Collective, *The Postmodern Bible* (1995); Jobling et al., *The Postmodern Bible Reader* (2001); essays and chapters by Alter, Auerbach, Bal, Bloom, Eagleton, Frye, Kermode, Said, Sternberg, Walzer, and others.

5326-01 (class # 21308) RENAISSANCE II: 1603-1660: (Kneidel): A survey of Tudor authors ranging in genre (lyric, satire, drama, romance, prose narrative, epic) and including both canonical works by major authors (Donne, Shakespeare, Jonson, Milton) and by lesser known figures (Browne, Wroth, Cavendish). We will also explore major critical developments in the field of Renaissance studies--including but not limited to history of the book, political theology, and digital humanities--over the past twenty years. Short weekly writing assignments, a trial edition of a Donne poem, and a final paper.

5410-01 (class # 21309) AMERICAN LITERATURE TO 1776: (Franklin): America as a European construct was written on the land even as it was being written on paper. It is the purpose of this course to consider the textual ramifications of this linkage between material conquest and verbal construct in an array of texts written from ca. 1520 to the eve of the revolution. Through this focus, students will become familiar with the major kinds of writing produced in North America in

this period. They also will explore the key themes of this diverse body of work: cultural contact between European colonizers and Native populations as both an on-the-ground reality and a theoretical issue; intercolonial competition as it affected the process of colonization and as it effected new hybridities; the emergence of ideas of race in the later colonial era; and gender and class as constituent elements of social reality and ideology. Each participant will report on two additional primary texts and one secondary text in class and will produce a significant paper based on the further exploration of these or other themes. Tentative reading list: Miguel Leon-Portilla, ed., *Broken Spears: The Aztec Account of the Conquest of Mexico*; Hernán Cortés, *Letters from Mexico*; Richard Hakluyt, *Voyages and Discoveries*; John Smith, *Writings with Other Narratives*; William Bradford, *Of Plymouth Plantation*; Pierre LeMoyne d'Iberville, *Iberville's Gulf Journals*; David S. Shields, ed., *American Poetry: Seventeenth and Eighteenth Centuries*; Kathryn Derounian-Stodola, *Women's Indian Captivity Narratives*; Cadwalader Colden, *The History of the Five Indian Nations Dependent on the Province of New York*; Esther Edwards Burr, *The Journal of Esther Edwards Burr*; Charles Woodmason, *The Carolina Backcountry on the Eve of the Revolution*; Thomas Paine, *Common Sense*.

5500-01 (Class #21310) LITERARY CRITICISM: (Hogan): Critical theory is ubiquitous in graduate study and professional practice. One invariably picks up some theoretical terms and ideas as they are “in the air.” But it is difficult to get an overall sense of the field of critical theory in this way. The first purpose of this course is to provide a general sense of the field, from its beginnings to the present. In keeping with this, the first half of the course will involve an historical overview of major movements and theories. We will begin with the classical Greek and Sanskrit theorists, then the Medieval Arabic theorists. We will briefly consider Neo-Classicism, before turning to the watershed figure of Immanuel Kant. After Kant, we will examine the German Idealists and Romantics, as well as such related figures as Nietzsche and Marx. The overview will continue with theories from the philosophy of mind and experience, such as Phenomenology, and offshoots, such as hermeneutics. It will turn to social and political approaches, including Foucault, Bourdieu, Baudrillard, and Lyotard. Following this, we will survey linguistic approaches, prominently formalism, structuralism, and deconstruction. We will conclude this half of the course with some more recent approaches, such as empirical poetics, and meta-theory.

Another difficulty with picking up theory from the professional atmosphere is that the study of theory in that context tends to be ancillary to some other project, rather than one's main focus. The second half of the course will explore three or four texts in literary theory. The purpose of this is twofold. First, we will learn in greater detail about the particular theories we are studying. Second, and perhaps more important, we will develop our skills at critically reading and interpreting theoretical texts. In this section, we will primarily take up works treating topics not addressed extensively in the first half of the semester. Thus we might consider works in gender theory (e.g., Judith Butler), evaluative criticism (e.g., Noel Carroll), narratology and stylistics, or emotion study.

Students will write brief responses to the readings, do one or two class presentations, and write a term paper that either addresses a theoretical topic or applies a theory to a literary text. There will also be a final exam.

6200-01 (class # 21311) SEMINAR IN CHILDREN'S LITERATURE: BECOMING BOYS: CHILDREN'S LITERATURE AND MASCULINITY: (Ford-Smith): This seminar examines constructions of boyhood in British and American children's literature, beginning in the mid-nineteenth century and moving forward through the twentieth. We will explore shifting paradigms of boyhood in dime novels, adventure stories, picture books, comics, war narratives, school stories, feral child tales, and other genres, considering how ideas of young masculinity vary across time and space and are inflected by race and sexuality. We will situate readings in their historical contexts (such as the Boer War, the Scouting movement, Muscular Christianity, and emerging ideas about adolescence) as well as in critical contexts from children's literature and gender studies. Selected texts from the reading list include Twain's *Adventures of Huckleberry Finn*, Baden-Powell's *Scouting for Boys*, Burnett's *The Secret Garden*, and selections from the Hardy Boys series. Each student will choose a topic that will serve as the basis for a number of research and writing assignments, including a book review, a conference-length paper, and a seminar paper.

6310-01 (class # 21312) SEMINAR IN BEOWULF: (Biggs): The main focus of this course will be a close reading of the epic in the original. We will also consider the literary and historical context of *Beowulf* by discussing other works such as the *Tain*, Bede's *Ecclesiastical History*, and *Njal's Saga*. Final paper, presentation of a research project, and a final exam.

6400-01 (class # 21313) AMERICAN ETHNIC LITERATURE: VISUAL RHETORIC AND SOCIAL CHANGE: (Cutter): This class will consider how illustrated books, graphic narratives, and film use visual rhetoric—the symbiotic relationship between words and pictures—to facilitate social change. Given that some very famous works of American literature (such as *Uncle Tom's Cabin*) used a mixed-media format to enact social transformation, we will consider the benefits of mixing visual and verbal mediums and how such genres might alter a reader or viewer's consciousness. Topics to be covered: slavery; racial identity; history; and gender. Texts will most likely include: Henry Bibb, *Narrative of the Life and Adventures of Henry Bibb, an American Slave, Written by Himself* (1849); Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852); D.W. Griffith, *Birth of a Nation* (1915, film); Aaron McGruder et al., *Birth of a Nation: A Comic Novel* (2004); Quentin Tarantino, *Django Unchained* (2012); Will Eisner, *The Contract with God Trilogy* (1978-1995); Ben Katchor, *The Jew of New York* (1998); Steven Spielberg, *Schindler's List* (1993); Art Spiegelman, *Maus* (I and II) (1991) and *In the Shadow of No Towers* (2004); Adrian Tomine, *Shortcomings* (2007); GB Tran, *Vietnamerica* (2011); Howard Cruse, *Stuck Rubber Baby* (2001); Mat Johnson, *Incognegro: A Graphic Mystery* (2009); Gilbert Hernandez, *Heartbreak Soup (Love & Rockets)* (2007); Jaime Hernandez, *Maggie the Mechanic (Love & Rockets)* (2007); Lynda Barry, *The Good Times are Killing Me* (1999); Jessica Abel, *La Perdida* (2006); and Marjane Satrapi and Vincent Paronnaud, *Persepolis* (film, 2007). Requirements: one oral presentation; one short paper; one long paper. Students may write their final papers on texts covered in class or on works of their own choosing, as long as they have a visual-verbal or mixed-media component.

6420-01 (class # 21314) AMERICAN LITERARY MOVEMENTS: THE AMERICAN NOVEL AFTER 9/11: (Eby): Several questions prevail in discussions of the emergent terrain of twenty-first century US fiction. Has 9/11 changed the novel formally, conceptually, or thematically? Has US literature become more global or parochial? Does recent fiction extend postmodernism, or break

from it? What impact has technology had on the novel and its readers? How do 21st-century novelists represent the past (personal past and deep historical past--and why the obsession with families across multiple generations)? How might we chart the relationship among the white male giants and other voices, such as women, minority, or gay writers? Given that proliferation as well as the segmentation of reading groups, does it still make sense to speak of a tradition long identified as "the American novel"? I hope, and indeed expect, that your own questions will equally inform our discussions.

It will be useful if we share an exemplary postmodern novel as a reference point, and the obvious choice here is Pynchon's zany The Crying of Lot 49. We will look at some novels that deal directly—and quite variously--with 9/11 (DeLillo's Falling Man, Spiegelman's In the Shadow of No Towers, and Hamid's The Reluctant Fundamentalist). (Be advised that the Spiegelman lists at \$29.95 but Amazon offers used copies starting at \$5.) The case could be made that our remaining texts all respond indirectly to 9/11, but perhaps especially McCarthy's dystopic The Road and Roth's counter-historical The Plot against America. Jones's The Known World provides a very different rendering of history, as do parts of Eugenides's intersex romp, Middlesex. The media frenzy over Franzen's Freedom underscores the importance of considering how pundits outside of academia conceptualize the cultural position of the novel today. Bechdel's densely allusive Fun Home makes an impressive case for the graphic novel as high art. Equally inventive (as well as hilarious), Egan's A Visit from the Goon Squad occupies some fourth dimension beyond either novel or short story cycle. So does Lahiri's Unaccustomed Earth, which also limns the subtleties of identity comprised by national, ethnic, and generational currents that often conflict. And then there is the indescribable, exquisite The Brief Wondrous Life of Oscar Wao. This list may change and if you think there's something we *must* read, please let me know. To fit it all in, I probably need to ask students to read The Crying of Lot 49 before the first class; if so, I will let you know by email.

I will ask for a conference length paper (8-10 pp) and a longer paper (c. 20 pp.), which can be a revision and amplification of the first. Students will also raise discussion questions and make brief presentations on texts of their selection.

6450-01 (class # 21315) SPECIAL TOPICS IN AMERICAN LITERATURE: THREE AMERICAN WOMEN POETS: MOORE, BISHOP, GLÜK: (Pelizzon):

"Only Wood-weasels shall associate with me." --Marianne Moore, "The Wood-Weasel"

"Bearing a musical inaudible abacus,/ a slight censorious frown, and blue ribbons,/ please come flying." --Elizabeth Bishop, "Invitation to Miss Marianne Moore"

A study of two major twentieth-century American poets, considering their relationships with their literary circles and with one another. We'll read their poems and examine various influences, including Moore's debt to seventeenth-century prose and nineteenth-century natural history writing, as well as Bishop's recastings of Herbert and Hopkins. We'll read some of their major prose works and ask how these inform the poetries. We'll spend time with Moore's translations of La Fontaine and Bishop's Brazilian translations, studying how bringing poems over into English expanded the range of each poet. We'll read their letters to enjoy some of the sharpest epistolary writing in the language. A central task will be to understand what each poet gained from her role in one of the

century's most important literary mentorships. This is an excellent course for those who want to learn more about poetic forms, as both poets were masters and we'll pay close attention to how each "musical abacus" works. One or two presentations, a review, and a seminar paper.

6600-01 (class # 9050) CREATIVE WRITING WORKSHOP: FICTION (Litman): This seminar is designed for graduate students interested in producing original works of fiction, and will require a great degree of reading, writing, and revision. Its secondary goal is to introduce students to the narrative theory and the ways it can be used in workshopping and/or teaching fiction. In the course of the seminar, students will complete a series of short-shorts (or flash fiction), two regular short stories, and an outline and first chapter of a novel. We will use texts on the narrative theory as well as a selection of essays on the craft of fiction as a starting point for our class discussions. Fiction readings will likely come from *The Art of the Story* (edited by Daniel Halpern), which includes contemporary short stories from around the world. Rather than focus solely on the American short story, we will attempt to consider and learn from a broad range of narrative styles and techniques. As a final project, each student will submit a portfolio of three revised, carefully-edited pieces of fiction, at least one of which will be submitted for publication (we will discuss the possible venues and submission process in class). Interested students should feel free to email me with any questions at ellen.litman@uconn.edu.

6700-01 (class # 21316) SEMINAR IN MAJOR AUTHORS: WILDE AND JAMES: (Burke): This seminar will strive to answer the puzzling question of why Scots-Irishness came to be represented as both unethnized founding Americanness and a "superior" white ethnicity, a query that goes to the heart of the construction of Americanness itself. The U.S. coinage "Scots-Irish" refers to Presbyterians of Scottish descent from the northern Irish province of Ulster who settled in the American colonies. By 1790, one half of the 400,000 U.S. residents who were commonly labeled "Irish" descended from Ulster alone. Nevertheless, the "Irishness" of these immigrants ultimately recedes, and the identity does not fit within the current popular understanding of Irish-Americanness, which is implicitly Catholic, urban, and of post-1845 Famine origin. This course will consider such "lesser-known Irishnesses" in relation to Henry James and Oscar Wilde by examining writings by and about the authors that reveal a preoccupation with Irishness (and with each other) and by reading marginal and period texts by and about the Ulster-Irish from both sides of Atlantic comparatively. "Scots-Irishness" (as literary image and identity) was created by U.S. discourses of "whiteness," sectarianism, and nativism, and was also shaped by issues in Ireland due to ongoing contact. The post-Famine marginalization of Catholic Irish-Americanness was essential to the elevation of Scots-Irishness, as was the decisive emergence of a hierarchy of "white" ethnicities in America. Raised among Boston Brahmins, the urbane Henry James mostly suppressed his Scots-Irish roots, and we will examine the neglected Irish aspects of his work and identity. The late Victorian Home Rule crisis in Victorian Ireland (in which Catholics and liberal Anglicans lobbied for limited self-government while Presbyterians desired to keep Ulster within the Union) cemented the image of Ulster Protestants as a distinct religious and political constituency in Ireland *and* in America. We will pay particular attention to Colm Tóibín's *The Master* (2004), whose very trans-Atlantic theme is James's repressed Scots-Irishness. In Tóibín's bestselling novel, the Home Rule crisis is made central to James's refusal of his heritage, and Oscar Wilde is presented as the closeted James's shadow self, since Wilde flaunts his liberal Anglican Irish political sympathies as much as his homosexuality.

Though our theoretical framework will rely on the work of contemporary historians of Irish- and Scots-Irish America, it *will not* be a history of this grouping *per se*. Since the Scots-Irish are understood in contemporary historiography (e.g. Miller, Lee, Casey, Ignatiev, Kenny, Gleeson, and Griffin) but under-theorized in literary studies, we will create our own theoretical model by expanding upon recent U.S. studies of ethnicity and “Ellis Island” whiteness (e.g., Alba, Gans, Sollors, Jacobson, Harkins, Hartigan, Higham, and Michaels) that do not account for the Scots-Irish with cultural studies of current Irish-American identity (as popularly understood) *vis-à-vis* wider “white” society (e.g., Negra and Kelly).

Tentative core reading list: Richard Ellman, *Oscar Wilde*; Patrick Griffin, *The People With No Name*, 2001; Alice James, *The Diary of Alice James*; Henry James, various writings; Fred Kaplan, *Henry James: The Imagination of Genius*; Colm Tóibín, various non-fiction writings and *The Master*; Oscar Wilde, various writings; a variety of marginal and period texts by and about the Irish and the Ulster Irish in Ireland and America (to be provided).

6750-01 (class # 7333) SPECIAL TOPICS IN LANGUAGE AND LITERATURE:

COLERIDGE ON SHAKESPEARE: (Mahoney): Samuel Taylor Coleridge is arguably the most indispensable of the great Shakespearean critics. More so even than Samuel Johnson, A. C. Bradley, W. H. Auden, or Frank Kermode, Coleridge continues to clarify our understanding of Shakespeare’s significance as a dramatic poet. Furthermore, it is in writing and lecturing about Shakespeare that Coleridge formulates the influential opinions on poetry for which he is most widely remembered (e.g., the “willing suspension of disbelief” into which we enter when reading poetry; the principles of “practical or particular criticism”). What Coleridge has to say is thus relevant for our understanding not only of Shakespeare but also of Coleridge’s literary criticism, Romantic literature, and English poetic theory. The format as well as the principal goal of this seminar will be to bring into sustained conversation the greatest critic and the greatest poet in the English literary tradition, in order thereby to argue that in redefining Shakespeare for all readers coming after him, Coleridge simultaneously reshapes the history of English literary criticism. We will read those poems and plays most important to Coleridge’s thinking about Shakespeare in the context of Coleridge’s criticisms of them, principally in his notebooks, marginalia, and transcripts of his lectures.

Works of Shakespeare likely to be considered: *Venus and Adonis*, *Romeo and Juliet*, *The Tempest*, *Richard II*, *Hamlet*, *Macbeth*, *Othello*, *King Lear*. Writings of Coleridge likely to be considered: selections from *Marginalia*, *Lectures 1808-1819 on Literature*, *Biographia Literaria*, *Table Talk*; “Essay on the Principles of Method”; selections from his notebooks and letters. Possible additional writings: selections from August Wilhelm von Schlegel, *Course of Lectures on Dramatic Art and Literature* (1809-11; trans 1815); William Hazlitt *The Characters of Shakespeare’s Plays* (1817); John Philip Kemble; Charles Lamb; Thomas de Quincey; and Sarah Siddons.

Likely requirements: attendance and active participation; short weekly writing assignments; mid-term essay (10pp); final seminar paper (20-25pp).

6750-02 (class #9051) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: DIGITAL

MATERIALITIES: (Somerset): In this class we will investigate the interface between digital media and material objects, and learn how to manipulate it in more sophisticated ways. Students in every field and period are welcome: each will undertake a project related to his or her own research.

No previous expertise in digital humanities is required. Computers, tablets, and phones are of course themselves anything but intangible: we carry them around and swipe or type on them, they give us tendonitis and eyestrain, they break or get stolen; replacing them has ecological costs; and of course they run on electricity. We will address these issues, but our main focus will be how the words and images on our screens represent objects elsewhere—perhaps objects that no longer exist—and what is lost and gained in the process. We will read theory and case studies, investigate and evaluate the success of online archives and exhibits, visit archives of material objects and consider their contrasting affordances, and create small-scale digital archives or exhibits of our own. A few initial weeks of reading theory and looking at examples will be interspersed with visits from some of our new Digital Humanities faculty, who will be invited to take part in one seminar and set its agenda. All students will be expected to blog weekly about the readings, and present and write up a short review of a website or article. The final weeks will be occupied by student-led seminars, in which students will present their work-in-progress on a digital project.

6750-03 (class #23827) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: POST-WAR BRITISH FICTION AND ITS NATIONAL CONTEXTS: (Neag V.P. Michael Gardiner):

This course looks at fiction, film, and ideas from around 1940 to 2005, particularly concentrating on historical changes in the relationship between the United Kingdom and its constituent nations – leading to the growth of demands for self-determination from the 1960s, the 1970s Northern Irish ‘troubles’, the 1997 and 1997 Welsh and Scottish devolution referendums, the 2014 Scottish independence referendum, and recent debates about the emergence of England. It aims to trace thinking on national self-determination during the period and its prehistory, and place these in terms of immigration, empire, gender, literary realism, ‘economic history, heritage’, the welfare state and and issues around constitutional continuity. There is no need for special qualifications in politics, economics, or history, and these readings are central to understanding how British literature is understood today. We will read seven mostly-short works of fiction (and consider some contextual material, textual and visual), by Orwell, Spark, Welsh, Peace, Gray, Kelman, Ballard. It would be useful if participants had read Orwell’s *The Lion and the Unicorn* (1941) and *Nineteen Eighty-Four* (1949) before starting. Requirements will be fairly relaxed rotating presentations and responses, and a more rigorous final paper.

6750-04 SPECIAL TOPICS IN LANGUAGE AND LITERATURE: “JEWS, TURKS, AND MOORS IN EARLY MODERN EUROPE”: (Jeffrey Shoulson): Thursday, 3:30 to 5:45 pm in Storrs Hall 303:

Cross-listed with CLCS 5304-01 and JUDS 5371-01: This course examines how early modern English society grappled with its increasingly fraught, intimate, and prolonged encounters with religious and ethnic Others. Our focus will be on the varied representations of Jews, Muslims (identified as “Turks” during the period, despite the imprecision of this ethno-geographic designation), and Africans (often misnamed “Moors”) in writings of the period. We shall examine these depictions in relation to popular stereotypes and beliefs about these groups (and their historical roots).

The course will address these and many other questions: To what extent did early modern writers—dramatists, poets, polemicists, travel writers, and others—undermine or support stereotypical conceptions of the Other? In what ways are the conflicting representations of these different religious and ethnic minorities interrelated and mutually constitutive? How do the

multiple discourses of alterity constitute essential components of the evolving sense of (masculine, bourgeois) Englishness in the early modern period?

Texts: Christopher Marlowe, *The Complete Plays*, Frank Romany and Robert Lindsey, eds. (Penguin, ISBN: 0140436332); William Shakespeare, *The Merchant of Venice*, Lawrence Danson, ed. (Longman, ISBN: 0321164199); *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*, Daniel Vitkus, ed. (Columbia UP, ISBN: 0231119054); *Three Turk Plays*, Daniel Vitkus, ed. (Columbia UP, ISBN: 0231110294); *Othello and the Tragedy of Mariam*, Clare Carroll, ed. (Longman, ISBN: 0321096991). (**NB.** Since these editions include essential additional readings, it's important that you obtain *these specific versions of the texts.*) There will also be substantial supplementary materials circulated electronically.

