

LIST OF ENGLISH GRADUATE COURSES FOR 2011 – 2012
[updated 2-17-12]

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*** Part of the Experimental Critical Theory Series. Enrollment is by permission of instructor only.

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English 244

***Strange Origins:
Romance and the Medieval Matter of Britain***
Old and Medieval English Literature

Ms. Chism

Arthurian romance as a genre works as a strange origin for British nationalist history. It makes trouble at the borderzone of English and Celtic legendry, operating between clannish, feudal, and state-centralized polities, staging the courtly maneuverings of men and women to fantasize and investigate the gender inflections of power, alliance, and intercession. The matter of Britain is also a wonderfully rich playing ground for investigating the cultural projects of history and fantasy and medieval ways of thinking about them: history as social work and history as pleasure. This class explores how medieval writers negotiate English political identity, sovereignty, court culture, gender, genre, and enjoyment through the court of King Arthur. Geoffrey of Monmouth establishes a bifurcated Arthurian tradition with his *History of the Kings of Britain*, and its later, even more interrogatory intertext, *The Life of Merlin*, and subsequent writers in England and on the Continent immediately turn the legendary figure to their own uses. We will investigate the complex rivalries and borrowings between English, French and German romance traditions, through Chretien de Troyes's *Yvain*, and *Knight of the Cart*, Wolfram von Eschenbach's *Parsival*, and Marie de France's *Lanval*. Then we will turn towards the complexities of later English Arthurian texts such as *Sir Gawain and the Green Knight*, the alliterative *Morte Arthure*, and the works of Thomas Malory. Secondary readings may include Michelle Warren, Patricia Clare Ingham, L. O. Aranye Fradenburg, Susan Crane, Dorsey Armstrong, Geraldine Heng, and Kenneth Hodges.

Requirements: two conference-length papers, a class presentation, and weekly 1-2 pp. response papers.

English 250

Tragedy in Novel and Drama
Restoration and 18th-Century Literature

Ms. Nussbaum

"Tragic experience, because of its central importance, commonly attracts the fundamental beliefs and tensions of a period,...and that through it the shape and set of a particular culture is often deeply realized."

Raymond Williams in *Modern Tragedy*

Theorist Judith Butler asks, "What constitutes a grievable life?" This seminar will examine tragic novels and plays in the long eighteenth century in order to consider the shifting terms that defined who might merit compassion and mourning (e.g., England's others, the emerging middling class, and women). Is it true, as Susan Staves and others argue, that an optimistic Enlightenment period had difficulty coming to terms with the pity and fear that would have produced a culture's catharsis?

Pairing plays and novels, we will consider tragedy in its many forms during the period: heroic, bourgeois, Oriental, and sentimental. For example, Samuel Richardson's *Clarissa* (1747-48)—which I encourage you to read in its unabridged edition during the summer months—will be yoked to she-tragedy. How can we explain the idealization of suffering, especially women's suffering? What is the relationship between persecution and cathartic healing? How is tragedy figured differently in fiction and drama?

Other texts may include Sarah Fielding's *The Adventures of David Simple* (1744) and *Volume the Last* (1753); John Home's *Douglas* (1756), Frances Sheridan's *Sidney Bidulph* (1761); various imperial tragedies including Murphy's *Orphan of China and Cradock's Zobeide* (1771); Goldsmith's *Vicar of Wakefield* (1766) or Frances Burney's *Camilla* (1796;); or perhaps other texts chosen by the students. Does the sweet and necessary violence of commerce contribute to a civil society, or does it destroy human bonds and violate moral values? Theoretical and critical readings in addition to Butler may include Terry Eagleton, Kate Belsey, George Steiner, Joseph Roach, Lisa Freeman. Please feel free to talk to me about the course.

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English 251

***British Romantic Women Writers,
Domestic Politics and the Anxieties of Empire***
Romantic Writers

Ms. Mellor

This seminar will focus on the intersection of gender, race / ethnicity, nationalism and religion in major works by British women in the Romantic era. We will look specifically at how these writers responded to the expanding British empire and the major political events of the late 18th and early 19th century: the French Revolution, the public debates concerning the rights of women, the movement to abolish the slave-trade, and the East India Company's imperial project in India. Using approaches garnered from the New Historicism, feminist, race and post-colonialist theory, especially recent studies of cosmopolitanism, we will study the impact of public revolutionary discourses on the literary construction of female subjectivities, sexualities, communities and concepts of nationalism in women's writing across all genres. Did women respond to the French Revolution differently from the male writers of the period? Did they develop a different concept of personal and national identity from their male peers? Were women writers more "cosmopolitan"? How do the political positions on both affairs of the state and affairs of the heart differ from one woman writer to another?

The works to be studied in detail will be selected from the following:

Williams, Helen Maria, *Letters written in France*
Wollstonecraft, Mary, *Vindication of the Rights of Woman*
Opie, Amelia, *Adeline Mowbray*
Smith, Charlotte, *Desmond, The Emigrants*
Anna Barbauld, *1811* and political essays
Shelley, Mary, *The Last Man*
Edgeworth, Maria, *The Absentee, The Grateful Negro*
Austen, Jane, *Mansfield Park*
Hamilton, Elizabeth, *Memoirs of a Hindu Rajah*
Abolitionist poetry by Hannah More, Anne Yearsley, Amelia Opie
Mary Prince, *The History of Mary Prince*
Charlotte Dacre, *Zofloya, or, the Moor*
Immanuel Kant, *The Idea of a Universal History*
Selections on cosmopolitan theory by Bruce Robbins, Steven Vertovic, and others

English 253

The Transatlantic Twentieth Century
Contemporary British Literature

Mr. North

This seminar will investigate the connections between British and American literature since the 1890s. We will consider these connections in several different contexts: the rivalry, emulation, and practical influence of particular writers; the growth of English from a national to an international language; the international nature of the modernist movement; globalization on a general level. These and other such justifications for considering British and American literature together may be useful to students whose research crosses these national boundaries and those who will find themselves assisting in courses such as the new 10 series, now called "Literatures in English." Examples will include fiction and poetry from writers including Crane, James, Eliot, HD, Barnes, Lawrence, McKay, Auden, and Rhys.

English 254

American Textualities
American Literature to 1900

Mr. Looby

This course will examine an eclectic set of American literary texts, each of which raises a complex range of textual issues and problems; concurrently, the course will investigate certain concepts and practices of textuality as such (textuality, inter-textuality, textual editing, textual studies, material textuality, seriality, etc.). Possible case studies include: Benjamin Franklin's autobiography (the manuscript of which is held

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at the Huntington Library); George Lippard's *The Quaker City* (pub. in parts, 1844-45); Harriet Beecher Stowe's *Uncle Tom's Cabin* (pub. serially, 1851-52) and its complex inter-textual aftermath of anti-Tom novels, documentary supplementation in Stowe's *A Key to Uncle Tom's Cabin*, etc.; Whitman's *Leaves of Grass* (1855 and many later revised editions); E. D. E. N. Southworth's *The Hidden Hand* (serialized, 1859); Henry James' *The Bostonians* (serialized, 1885-86); Twain's *Adventures of Huckleberry Finn* (pub. 1884/85); Herman Melville's *Billy Budd* (complex compositional history before 1891, posthumously pub. 1924); and perhaps the June 1, 1923 special "Ku-Klux Klan" number of the pulp magazine *The Black Mask*.

English 255

The Official World
Contemporary American Literature

Mr. Seltzer

Given that the new forms of recording, storing, and reference that take off in the later nineteenth century—files, index cards, the post card, the ring binder and so on—are seen by some to rank with the plow and the stirrup as epoch-making cultural techniques, these media objects perhaps merit some description in literary studies. And not least in the fiction of the period—in that these working objects are tried out in novels, before being field-tested with more serious consequences. What are we to make of the cascade of control-technologies that proliferate with what is alternately described as the second industrial age, the control revolution, or reflexive modernity? How do these things make up a world— or, at the least, an official one? This course will look at series of novels (mostly American)—from (for example) Henry James and William Dean Howells to Patricia Highsmith and Agatha Christie, to Cormac McCarthy and Tom McCarthy—to see what sort of world these techniques make up, stage, and install. The novels will be read along with samplings in literary-theoretical, social, and media studies—for example, the work of Erving Goffman and Michel Foucault, Friedrich Kittler and Niklas Luhmann.

English 257

Transformational Poetics
Studies in Poetry

Mr. Post

This seminar will be a wide-ranging, theoretical, and practical exploration into the subject of the mutation of forms across historical periods in English, with special attention paid to the poetry and criticism of Anthony Hecht (1923-2004). No poet writing in the second half of the twentieth century had a longer (or stronger) reach into the literary past or a greater commitment to and command of traditional poetic forms and subjects. Poets to be considered alongside Hecht include, among the "ancients," Shakespeare (especially *The Merchant of Venice* and some of the Sonnets), George Herbert, and Robert Browning; among the "moderns," W. B. Yeats, Wallace Stevens, T. S. Eliot, and Robert Frost; and, after modernism, W. H. Auden, Robert Lowell, Richard Wilbur, Elizabeth Bishop, and James Merrill.

The course will be organized around a series of engagements on selected topics, eg. 1) the handling of specific forms, such as the sonnet and the sestina; 2) developments in the dramatic monologue; 3) biographical and autobiographical excursions (in the aftermath of Lowell's *Life Studies*); 4) the challenge of the long poem; 5) post-World War II poetry and violence; 6) the uses and variety of ekphrastic verse from Auden to the present; 7) questions of originality and influence (a la Christopher Ricks's new study); 8) other schools of post-War poetry and 9) the formation of last books of poem (the subject of Helen Vendler's recent critical study). Although one purpose of the seminar will be to introduce students to an understanding of Hecht's poetry and his criticism, the course will by no means be limited to a discussion solely about his work. Indeed, the class is set up to imagine a rich variety of conversations taking place in and across time, and for the final paper, students will be encouraged to explore topics of their own choosing.

Requirements: Oral reports or responses; and a final 20 pp. paper.

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English 259

Franz Fanon and Postcolonial Discursivity
Studies in Criticism

Mr. Behdad

This seminar explores the work of anti-colonial thinker Frantz Fanon in the context of postcolonial theory. We will read Fanon's four major works, *Black Skin, White Masks*, *A Dying Colonialism*, *Toward the African Revolution*, and *the Wretched of the Earth* along with some of the most important critical evaluations of his work by postcolonial scholars. Our discussion will be framed by the question of the relevance of his theoretical articulations of race, nationalism, and colonialism today.

English M260

The Body Eclectic
Topics in Asian American Literature

Ms. Lee

This seminar explores the highly unstable field of Asian Americanist literary criticism—a field hyperaware of its inventedness and newness, the effect of which is a constant theorizing of its limited utility and conjecture about its next phase of embodiment. Through a study of this field, we will discuss the conditions of emergence for identity-based fields, looking particularly at the legacies of new historicism, historical materialism, and cultural particularism. From there, we will examine how critics in the field of race studies have been rethinking population and Foucault's notion of "species-being" in relation to a biopolitical understanding of governance and society. We will also draw upon posthumanist philosophy linked to systems thinking and less-dialectically driven accounts of field emergence. We will pay special attention to the disciplinary boundaries and infusions among literature, history, and biology. Assigned texts include works by Michael Elliott, Mark Chiang, Cathy Gallagher, Paul Gilroy, Colleen Lye, Ed Cohen, Victor Bascara, Kandice Chuh, Judith Roof, Yiyun Li, Amitav Ghosh, and others.

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English 200

Proseminar in Introduction to Literary Research/Theory

Mr. Yarborough

The goal of this course is to introduce entering Ph.D. students to basic methodological approaches to the study of literature in English as well as to some of the major areas of faculty and graduate student research represented at UCLA. The readings for each week will be selected by professors from our department, who will be visiting our class throughout the quarter; these selections will introduce us to such areas of inquiry as textual criticism, literature and institutions, historicism and formalism, sexuality studies, colonialism and temporality, feminist criticism, narrative theory, race studies, and ecocriticism. At the same time, we will be asking questions each week about evidence and argument, kinds of research and forms of writing.

Each student will perform a series of basic writing exercises, all with respect to a single literary text of the student's choice. One writing exercise will be an essay on the publication history of your chosen text; another will be on its reception history; and the third will be your analysis of a critical crux. In conjunction with this seminar there will be a series of panel discussions, open to the entire department that will address practical professional matters, or "brass tacks": the job market in literary studies, academic conference participation, grants and fellowships, and publication.

English 244

Chaucer, The Canterbury Tales
Old and Medieval English Literature

Mr. Jager

In this seminar on Chaucer's magnum opus, we will explore the dynamic, cumulative, and conflict-laden tale-telling of the Canterbury pilgrims, the "sondry folk" who compete to outdo and "quite" each other with stories in various genres about a wide range of topics, including marriage, chivalry, salvation, and commerce. We will also explore how the lively tales told along the road, even by nonliterate tellers, draw upon written texts, a "library" of books — whether romantic or religious, philosophical or practical, or simply humorous — that Chaucer used to shape and populate the world of his own book. Each week we will examine a given tale through a series of pertinent topics as well as one or more primary texts about some aspect of Chaucer's world. For example, we may read the Miller's Tale in relation to one or more cycle plays, exploring it as not only a mocking reprise on the chivalry and courtly love celebrated in the Knight's Tale, but also as an instance of theatricality, concluding as it does with a comic neighborhood spectacle, and framed as it is by references to the drunken Miller speaking in "Pilates voice" and Absolon's ambition to out-Herod Herod to woo Alison. For the Wife of Bath, we may look at a representative antifeminist text, also exploring her Prologue and Tale in terms not only of marriage and misogyny but also of commercial clothmaking and otherworldly magic. After the General Prologue, the pilgrims most likely to be included are Knight, Miller, Reeve, Wife of Bath, Merchant, Franklin, Prioress, and Pardoner. Weekly reports and a final research paper developed in relation to the course but also reflecting each student's own research (and publishing) interests.

English 254

***Origins of the American Novel II:
Travel and Transgression***
American Literature to 1900

Ms. Rowe

As readily subtitled "Exotica and Erotica," this seminar explores the transatlantic, national, and multi-generic origins of the American novel, laying claim to texts that transport us into the Americas (*Oroonoko* 1688; *Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* 1789; *Charlotte Temple* 1791) whether initiated by captivity, transplantations, displacements, escapes, or journeys of seduction and self-discovery. Published in the seventeenth to early nineteenth century, such early prototypes of "fictions," often denominated as true histories, romances, or personal narratives, trace the development of heroes and heroines who engage in acts of self-making and self-fashioning, marked by travels or wanderings through landscapes as various as Africa, the West Indies (Surinam), the seascapes of the Atlantic and Caribbean, urban cityscapes from Boston and Philadelphia to Virginia plantations, and the Indian wildernesses of Puritan New England re-imagined in the era of Jacksonian democracy. Whether enforced or self-chosen, geographical (and time-) travel or dislocation can result from or incite transgressive acts, defined broadly as abductions, captivities, and enslavements; sexual

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seductions and conquests; disguised identities and cross-dressing; liberating escapes and escapades; inter-racial encounters and liaisons; social immoralities; or psychological dissociations (as in somnambulism, if we read Brown's *Edgar Huntly*, 1799). The concept of "transport" moves, therefore, beyond modes of transportation (ships, walking, forced marches, carriages, horseback) or journeys to the psycho-sexual fantasies of infatuation, sexual desire, and disturbances of the mind, leading to demonic possessions, derangement, or madness. To become a traveler in the earlier sense of a "vagrant" or "wanderer" signifies not solely the nomadic displacements of an African king or slave or an Indian tribe, but also the sexual "wandering" of a young woman lost to the virtuous domesticity and morality of Puritan or post-Revolutionary American society. The novel imagines, we could argue, a world of wanderers and wantons.

I envision three explorative thematic excursions: Transatlantic romances and personal narratives (*Oronooko* by Aphra Behn, *Olaudah Equiano*, and Franklin's *Autobiography*); fictions of domestic courtship and transgressive romances (*Charlotte Temple*, *The Coquette* 1797, and maybe "The Story of Margareta" by Judith Sargent Murray); and historical "romances," including wilderness wanderers and inter-racial encounters in Sedgwick's *Hope Leslie* 1827, Child's *Hobomok* 1824, and Brown's *Edgar Huntly*. To go offbeat, we might substitute Rowson's *Reuben and Rachel* (1798), or the first American serialized "novel," Isaac Mitchell's *Alonzo and Melissa* (in Poughkeepsie, New York's *Political Barometer*, 1804) compiled into a full-length two-volume novel in 1811, both of which center around lovers caught up in the American Revolution. As a strategy, however, for looking at the popular media that cultivate a newly literate reading audience for such fictions, we will try to integrate the influence particularly of periodicals (or British predecessors), since many of our authors also wrote for or edited magazines. Through these miscellaneous compendiums, like *The Massachusetts Magazine*, eager readers developed a taste for the geographical/anthropological accounts (or epistolary correspondences reporting on) of exotic voyages and peoples, for the moral "guides" to virtuous female behavior (and counter-examples of decadence for men and women), for topical nationalist discourses about revolution, rebellion, and Indian removals, and for excerpted reviews of longer works and for stories (didactic and entertaining) qua "mini-fictions." In such magazines, authors including Benjamin Rush and Charles Brockden Brown as well as other contributors seek increasingly to define the moral probity and province of the novel or the nationalist purpose of historical romances. The seminar is designed altogether to present a panoply of key texts from "early" American (or Anglo/British till 1776) literature, albeit deviating from the strictly defined genre of the novel to inclusions of autobiographical histories (how much of any life is truth or fiction?) Students will lead one class presentation/teaching discussion, submit a project "prospectus," and craft in two stages a final article-length essay of 15-20 pages with a brief ten-item annotated bibliography.

English 258

Dickens
Studies in Novel

Mr. Grossman

In this seminar you will first read a novel whose story is famously divided between two tellers: a retrospective first-person narrator and a present-tense omniscient narrator. Then you will read a first-person novel in which all is told from the point of view of a belated, limited omniscience that the teller tragically discovers he lacks. These two novels are, respectively, Charles Dickens's *Bleak House* and *Great Expectations*. As my description of these novels suggests, in addition to introducing you to Dickens at a graduate level, this course will engage in examining the complexities of nineteenth-century novelistic form. We will, for instance, discuss omniscient narration and the formation of characters, multiplots and synchronous action, serialization and reading communities. Along the way, we will also pick and choose some historical contexts we deem especially relevant. (I will lobby for the contemporary revolution in passenger transport systems.) I expect the concerns of the seminar to be partly student-driven, and I am open to configuring some of the secondary readings around students' wishes. We will likely read D.A. Miller, Benedict Anderson, Sharon Marcus, and John Jordan. Course requirements include a final conference presentation and 18-page research paper.

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English 259.1

Hemispheric American Studies
Studies in Criticism

Ms. Lopez

What does it mean to study American literature? The answer is vastly different today than in 1941 when F. O. Matthiessen published *American Renaissance*. Latin American, Canadian, and Caribbean scholars, moreover, will always define the object of “American” studies differently than those based in the United States. Since 1932, when Herbert Bolton challenged the American Historical Association to consider whether or not the Americas had a common history, inter-American scholarship that considers the hemisphere from across the disciplines has flourished. It experienced a sharp increase, however, in the late-1990s when U.S.-based American studies shifted its perspective from multiculturalism to trans- and post-nationalism. The past few years have seen a significant increase in studies examining the U.S. from a broadly defined “American” perspective. This seminar centers on American studies’ hemispheric turn. We will examine its intellectual history, survey the current state of the field, and consider the place of U.S. scholarship in the wider hemispheric context. We will read a range of literary texts, asking how our readings shift when considering literature in hemispheric rather than national contexts. The most important aim of this seminar, however, is to challenge participants to think critically about their own praxis. What does it mean for you to study “American” literature?

Readings include (all non-English texts available in translation): *La relación* (Alvar Núñez Cabeza de Vaca, 1542); *Leaves of Grass* (Walt Whitman, 1855); *Soldiers of Fortune* (Richard Harding Davis, 1906); *Pedro Páramo* (Juan Rulfo, 1955); *Comment Faire L'amour avec Un Nègre sans Se Fatiguer* (Dany Laferrière, 1985); *Fronteras Americanas* (Guillermo Verdecchia, 1993); *Y Retiemblo en Sus Centros La Tierra* (Gonzalo Celorio, 1999); *The Dew Breaker* (Edwidge Danticat, 2004); *Dahlia Season* (Myriam Gurba, 2007)

English 265.1

Occidentalism
Postcolonial Literature

Mr. Makdisi

England in the early nineteenth century was not a Western country. A set of cultural and political dynamics—including what must be thought of as a civilizing mission—unfolded relationally both in England and in the overseas colonial realm. This, for a while, allowed the two spaces (or parts of them) and their respective populations (or parts of them) to be thought of in parallel and even identical terms. What that meant was that, in the years around 1800, it was quite impossible to contrast “here” versus “there” or “us” versus “them”—and ultimately Occident versus Orient—in any clean or neat way, because “we,” in this period, were not yet really all “we,” and “our” space was not yet one that “we” could inhabit with an equal sense of homeliness or belonging. For there were sites within England that might as well as have been in Arabia, and there were English people living there who, from a certain perspective, might as well have been Arabs, to whom the myth of the free-born Englishman clearly did not extend. This course will examine the contours of this dual relationship from around 1800 through the nineteenth century, using contemporary “postcolonial” and other theory to help navigate the way. Readings will draw on the theoretical work of Ghassan Hage, David Theo Goldberg, Edward Said, Frantz Fanon and others, as well as poetry, fiction and non-fiction from the period, including work by Wordsworth, Austen, Southey, Byron, Dacre, Macaulay, and Dickens.

English 265.2

Global Form(s)
Postcolonial Literature

Ms. DeLoughrey

This course will examine the ways in which postcolonial authors utilize narrative to depict forms of the global such as the world (and worldiness), the planet (and planetarity) and the earth (and deep geologic time). We will read key debates about what constitutes global/world/postcolonial literature as well as their intersections and divergences from globalization studies. The course will consider how literary form shapes—and is shaped by—claims to the global, particularly by examining narrative tropes, forms and themes like archeology, apocalypse, allegory, extinction, militarism, and the anthropocene. Authors may include Chris Abani, Dionne Brand, Denis Cosgrove, Amitav Ghosh, Edouard Glissant, Mayra Montero, Michael Ondaatje, James George, Sam Selvon, Kamila Shamsie, Albert Wendt & Gayatri Spivak.

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English M270

Lacan 6, 7, 8 (Desire, Ethics, Transference)
Seminar: Literary Theory

Ms. Kaufman

This course will be an in depth reading of as much as possible of Lacan's pivotal yet unpublished seminars six (Desire and its Interpretations) and eight (Transference) in conjunction with his well-known seminar seven (The Ethics of Psychoanalysis), which is often seen as a nodal point in Lacan's intellectual trajectory. We will also give close attention to the literary text or texts at the heart of each seminar (Hamlet for seminar six, Antigone for seminar seven, and Claudel's Turlure-Coûfontaine trilogy for seminar eight), as well as to relevant criticism by thinkers such as Miller, Žižek, and Zupančič. Lacan's heterodox concepts of desire, ethics, and transference are perhaps most clearly outlined in these seminars and arguably form the foundation for a comprehension of his oeuvre that goes well beyond the *Écrits*.

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English 211

Introduction to Old English
Old English

Ms. Minkova

The course will offer a basic linguistic introduction to Old English with particular emphasis on the structural differences between the older language and Modern English. It is designed for students unfamiliar with the earlier stages of the language and provides a basis for further study of the cultural and literary heritage of English. Class time will be split evenly between description of the various features of Old English (Instructor's job) and discussion/translation of Old English texts (students' job). The last two weeks will be dedicated to Anglo-Saxon verse: its structure, diction, and longevity.

English 246.1

***Sacramental Poetics and Cultures of Catholicism in
Early Modern England***
Renaissance Literature

Mr. Gallagher

This seminar will parse shifting terms of the "English Catholic question" in early modernity. In recent years, the topic has emerged as one of the most promising arenas in which to rethink notions of community, national identity, gender relations, personhood, and poetics in both formal and culturally adaptive senses of the term. The sometimes difficult navigations of English Catholic subjects identified as "Romanist" also disclosed the difficult boundary between ethical and legal practices, as witnessed by the shifting tactics of governmental surveillance and loyalist controversies between 1580 and 1620.

The word "sacramental" in the seminar title registers both devotional and ideological ambiguities attached to different manifestations of the two parts of sacramental logic: separation and manifestation. The seminar will examine several locations in which the sense and ownership of the sacramental were at stake in early modern Catholic communities and poetic practice; we will also place the early modern material in conversation with important turns to the sacramental in contemporary theorizing on the relation between phenomenological and theological aesthetics.

The seminar will examine the following texts and topics:

- Gunpowder Plot and secrets of confessional utterance. Texts include recensions of the trial of Fr. Henry Garnet, Garnet's *Treatise of Equivocation*; sermon literature commemorating Gunpowder Plot; and recent critical discussions of the cultural and political anxieties produced by the aborted terrorist conspiracy.
- Sacramental Poetics. Poetry of Robert Southwell, Richard Crashaw, Gertrude More, among others, read in the context of early modern Eucharistic theologies and twentieth-century revisions of patristic and Tridentine pronouncements on the Eucharist, the Incarnation, the use of sacramentals, relics, and devotional art (e.g., Henri de Lubac, Hans Urs von Balthasar, Jean-Luc Marion, Jean-Luc Nancy).
- Nomads and Hybrids and the politics of innuendo: the gendering and queering of English Catholicism. Texts include Ben Jonson's *Sejanus* and Elizabeth Cary's *Tragedy of Mariam*, read in conjunction with samples of anti-papist and anti-Jesuit tracts.

Seminar requirements: one or two oral presentations of pre-distributed position pieces and a critical essay submitted at the end of term.

English 246.2

***The Forms of Power:
Political Thought from Antiquity through the Middle Ages***
Renaissance Literature

Ms. Shuger

The course will survey political theory and historiography from the Greeks through the fourteenth century, focusing on texts most important for early modern political reflection. Many of these works were also massively influential during the Middle Ages and up through the eighteenth century and beyond. The readings deal with republicanism, class, race, law, diaspora, empire, war, the relation between economic and political forms, the nature and purpose of the state, the relation of secular to spiritual order, conceptualizations of the private and public, etc. Authors include Herodotus, Aristotle, Plato, Xenophon,

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Sallust, Livy, Cicero, Tacitus, Polybius, Plutarch, Augustine, Marsilius of Padua. The reading load will be heavy, although not hard; there will be weekly short papers and brief in-class presentations, but no seminar paper.

There will also be a neo-Latin add on (for which students will sign up as if for an independent study, unless a better plan occurs to me) which will focus on medieval republicanism, especially conciliarist theory (Ockham, Gerson). I don't think much of this has been translated into English, but it was widely read and exceedingly influential through the middle of the 17th century.

English 250

***Reading Restoration and Eighteenth-Century Poetry Now:
The Return of Form and the Question of History***
Restoration and 18th-Century Literature

Ms. Deutsch

In this course we will explicitly (and I hope creatively) address a problem facing all literary critics (whether they admit it or not): the intersection between our own historical moment and that of the text at hand. This intersection is particularly crowded when we read poetry from a period that valorized imitation, poetry which persistently alludes to and animates earlier texts, while reaching across time to address us in the moment of reading. How can we at once appreciate the immediacy and pleasure of the poetry of the Restoration and eighteenth century (a period not known for lyric), while at the same time recognizing its historical distance and difference? This question is particularly pressing now because of the recent return of what we might dare to call formalism, as many critics gesture toward a practice of reading that goes beyond interpretation or historicization in its encounter with the text. Considering the work of scholars such as Eve Sedgwick, Rita Felski, Heather Love, Susan Stewart, Daniel Tiffany, Sandra MacPherson, and Jeff Dolven (only some of whom are based in our period), we will ask ourselves how the current critical preoccupation with matters of form and style may or may not be useful in understanding the poetry of (to give a few possible examples) Dryden, Finch, Behn, Pope, Swift, Gay, Montagu, Leapor, and Cowper. We will also turn to classic and recent scholarship more directly addressing our period by the likes of Donald Davie, Paul de Man, Page duBois, Reuben Brower, John Guillory, Joseph Brodsky, Natania Meeker, Matthew Kinservik, and J. Paul Hunter. Giorgio Agamben, in his treatment of troubadour love poetry, wrote that "poetry possesses its object without knowing it while philosophy knows its object without possessing it." Jonathan Lethem, reflecting on his own literary career in prose, has recently published a book of essays called *The Ecstasy of Influence*. What might a critical practice that resists the desire to know its object look like? How can we talk about influence and allusion without talking about mastery? What sorts of desires, queer and otherwise, inflect both poetic and critical engagements with the past? Throughout these general questions will be balanced with the mandate to use contemporary theory in order to better recognize the historical and formal specificity of eighteenth-century poetry. Pondering these paradoxes of literary history, students will be asked to make their own connections by bringing in poems from earlier or later periods that are in conversation with those on the syllabus. How might Sappho be speaking through Montagu, Rochester via Gunn, or Swift to Larkin (just to give a few possible examples)? Students of poetry from all periods welcome.

Course requirements: oral presentation, several short reading response papers, 15-20 page final paper.

English 252

Aestheticism and Decadence
Victorian Literature

Mr. Bristow

This seminar will enable students to understand some of the main developments that took place in British and Irish writing from the advent of aestheticism in the 1860s to the heyday of Decadence during the fin de siècle. The readings will lend special emphasis to Pre-Raphaelite poetry (Algernon Charles Swinburne, Dante Gabriel Rossetti, Christina Rossetti), critical prose (Walter Pater, Oscar Wilde, Vernon Lee, Arthur Symons), short fiction (Vernon Lee, Arthur Machen), and the lyric and ekphrastic poetry of the Rhymers' Club, Michael Field, and their 1890s contemporaries. These readings will assist students in charting a number of paths from High Victorian writing to early Modernism.

SPRING 2012 SEMINAR DESCRIPTIONS

English 254

Emerson and His Circle
American Literature to 1900

Mr. Colacurcio

First an introduction to Emerson's intellectual world through his sermons and early lectures. Then a comparison of his major public pronouncements (Nature, American Scholar, Divinity School Address, Man the Reformer) with similar efforts by important contemporaries (Ripley, Parker, Brownson). Finally—though to do this right we'd need a semester system or an extra quarter—a close analysis of construction and meaning in the major collections of essays. QUESTIONS: Does the philosophy change or just the tone and style? When and why did Emerson decide to remove from his prose all the ordinary markers of conventional argument? What—in the formal outcome—actually constitutes an Emerson "Essay"?

English 255

***Emerging Publics and Disappearing Subjects:
The Mid 20th-Century American Novel***
Contemporary American Literature

Mr. Burrows

The protagonists of the mid-twentieth century American novel don't tend to end well. Some wind up in madhouses, prisons, underground bunkers, obscure upstate New York towns, or even obscurer departments of Slavic literature; others simply disappear altogether, scattering into fragments of words, disembodied voices, and the memories of others. We will attempt to understand this loss of belief in the idea of a narrative self in the context of contemporary accounts of the place and potential of narrative in the era of the mass media and the mass public.

Novelists to include Cather, Fitzgerald, Faulkner, Wright, Nabokov, Pynchon, Morrison; critics to include Benjamin, Adorno, Lukács, Barthes, Lyotard, Rancière.

English 259

***Seminar in Experimental Critical Theory:
Truths of Worlds***
Studies in Criticism

Mr. Reinhard

The 2011-12 ECT seminar will be taught in the Winter Quarter by Professor McCumber as German 265, and Spring Quarter by Professor Reinhard. The seminar is part of the Graduate Certificate Program in Experimental Critical Theory, and is open to all MFA and Ph.D. students at UCLA, by application. The call for applications will be announced early in Fall Quarter 2011. This year the seminar will take the topic of *Worlds* as its theme. Winter Quarter will be titled "History, Truth and World" and Spring Quarter "Truths of Worlds." Readings in the winter will include texts by Aristotle, Aquinas, Descartes, Nietzsche, Husserl and Heidegger. Readings in the spring will include texts by Plato, Lacan, and Badiou. The seminar will involve several guest speakers, including a two week visit by Alain Badiou in the spring.

Thursdays, 3:00-6:00 Hum 348

English M262

***The Black Atlantic:
African American Literature and the Idea of Diaspora***
Studies in Afro-American Literature

Ms. Goyal

This course takes up the concept of the Black Atlantic to think about the legacy of slavery and colonialism and the relationship of blacks to the intellectual traditions of the modern West, especially those defined in relation to an African other: Reason, Enlightenment, and modernity. The course also brings together the fields of postcolonial and African American studies under the rubric of diaspora not in a seamless joining but as productive sites of non-coincidence. Works read may include Gilroy, Du Bois, James, Fanon, Tagore, Hall, Chakrabarty in a theoretical vein and Baldwin, Ghosh, Morrison, Lori-Parks, Kennedy, Walker, and McKay in a literary one.

SPRING 2012 SEMINAR DESCRIPTIONS

English M270

Life and Capital, the Legacy of Aristotle
Seminar: Literary Theory

Ms. Kaufman

This course will explore contemporary questions of life (biopolitics) as they relate to questions of capital and economy, through a close analysis of select contemporary studies that draw on Aristotle to transform the very framework for the way that questions about life and capital are posed. Thus, we will read the much discussed notions of biopower as developed by Foucault and Agamben alongside and against more Aristotelian based work such as Eugene Thacker's *After Life* and selected essays by Melinda Cooper. We will also contrast an essentially Spinozist model of the political as developed by Negri, and Hardt and Negri, alongside and against Eric Alliez's *Capital Times*, which links Marx and Aristotle in terms of economy and movement. We will read selections from Aristotle's *Metaphysics*, *Physics*, *De Anima*, and his studies of animal history, animal parts, and animal movement, as well as related material on plants by his student Theophrastus.