# LIST OF ENGLISH GRADUATE COURSES FOR 2015 – 2016
## [updated 7-13-15]

### FALL 2015

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<td>Developments and Issues in Modern Critical Thought</td>
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* The first half of the Experimental Critical Theory (ECT) seminar. The second half of the ECT seminar will be offered as Comp Lit 290 in the spring. Enrollment by permission of instructor only. Pre-Enrollment not permitted.

### SPRING 2016

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English 200  
**Graduate Proseminar:**  
*Introduction to Theory and Critical Approaches*  
Approaches to Literary Research  
Prof. Sharpe  
Mondays, 9-11:50am

The goal of this proseminar is to introduce entering Ph.D. students to basic approaches to the study of literature in English, as well as to some of the major areas of faculty research represented at UCLA. Through a series of conversations with guest faculty members, we will also pay special attention to the question of theory, how to do it, what it means, and how it relates to what we do as literary scholars.

English 201C  
*Aesthetics of Interdisciplinarity: The Case of Realism*  
Prof. Seltzer  
Tuesdays, 12-2:50pm

Given that interdisciplinarity determines the situation of the humanities today, this situation merits a description. One way to take stock of it is to look at the staging of the interdisciplinary in art and literature. A prime staging area is the genre of realism, and its mutation toward the natural sciences in the form of naturalism, from the later nineteenth century to the present. The course will look at the cross-field character of these genres of reality and nature, realism and naturalism: from, for example, the experimental novels of Zola and Dreiser to the contemporary experiments of, say, Tom McCarthy, Karl Ove Knausgaard, and W. G. Sebald, among others. Realist/naturalist fiction responds to the call of the Great Outdoors—the Great Outside—and so to the call for the Great Report on it. Such practices respond in part to the splitting of knowledge, with the advent of “the scientific revolution,” into what C.P. Snow (in 1959) called the “two cultures.” The division of labor on socio-economic fronts has its counterpart in the differentiation of work on the intellectual-aesthetic fronts. So if aesthetics is the science of the a prioris of perception and mood, what might an aesthetics of interdisciplinarity look like? How might realisms--literary or speculative, scientific or scientological—set that out? The congregation of these premises may tell us something worth knowing, and serve as an introduction of sorts to the discipline and practice of literary studies today. In short, a consideration of forms of interdisciplinarity by way of some prescient novels and films, along with a range of social and science studies, systems theory, and media-technical studies. Course requirements will include either a term paper (15-20 pages) or two shorter papers, or field reports.

English 248  
*English Poetry and Religious, Sexual, and Environmental Politics, 1588-1688*  
Prof. Watson  
Tuesdays, 9-11:50am

Understanding the poetry of this socially turbulent, intellectually generative century – from the Spanish Armada to the Glorious Revolution – requires exploring how political, philosophical, theological, sexual, economic, and scientific practices were evolving. We will therefore study a range of brief poems in conjunction with a glimpses into subjects from Alchemy to Zoology, with emphasis on religious schisms, the English Civil War, and contested areas of gender and eroticism. We will also focus on changing attitudes toward nature provoked by forces such as early colonialism, empirical science, and a changing economy. Instead of reducing literature to a series of instances of a theme, this course will allow literature to open windows onto a multi-faceted Early Modern world.

(continued)
Through careful reading and open, energetic discussion, we will attempt to comprehend not only what these poems say -- often no small task -- but also their place in the configurations of a rapidly transforming society. What tensions and changes in that culture, as well as in the lives of the authors, might these works have helped to negotiate? How and why did the Metaphysical and Cavalier modes emerge in a period of intense struggle, and what is the interplay of form, content, and meaning within those modes? What evidence do these poems offer about (for example) the personal psychology, gender politics, and status competitions of the period and its poets – especially Donne, Herbert, Jonson, Carew, and Marvell? What kind of work were the poems doing? How, and how well, were they doing it? And, what kinds of work should we do on them now?

English 250

The Literature of Race and Slavery in the Global Eighteenth Century
Restoration and 18th-Century Literature

Thursdays, 9-11:50am

This course will examine fictions of race and slavery on both sides of the Atlantic, India, North Africa, and elsewhere in the eighteenth-century world. How are race and slavery conceptualized in this early period? The course will likely begin with Aphra Behn’s play *Abdelazer* (1676) and novella *Oronoko* (1688); and it will conclude with the anonymous tale, *The Woman of Colour* (1808). Additional readings may include Thomas Southerne’s dramatic revision of *Oroonoko* (1696); selections from *The Arabian Nights*; Daniel Defoe’s *Captain Singleton* (1720); Sarah Scott’s ameliorist *The History of Sir George Ellison* (1766); Unca Eliza Winkfield, *The Female American* (1767); and William Earle, *Obi* (1800). Readings will include critical and theoretical approaches to the topics. A presentation or two and a final seminar paper will be required. Students are welcome to consult with me regarding the class and to make further suggestions for reading.

English 254

Literature and the U.S. Civil War
American Literature to 1900

Wednesdays, 9-11:50am

“The real war will never get in the books,” Walt Whitman famously wrote. “Its interior history will not only never be written … perhaps must not and should not be.” The “seething hell” of the Civil War, as Whitman called it, may indeed exceed the possibility of literary representation; he was certainly not the only writer to deploy the trope of inexpressibility. But many others—Louisa May Alcott, Mary Chesnut, Thomas Wentworth Higginson, Herman Melville, Silas Weir Mitchell, and Whitman among them—attempted to capture at least some aspects of its “interior history.” What difference did the Civil War (1861-65) make for American literary expression? This course will examine the effect of the war on American literature—and the effect of literature on the war and on its memory. Among the readings: Whitman’s *Memoranda During the War* (1862-65), Louisa May Alcott’s *Hospital Sketches* (1863), Sarah Emma Edmond’s cross-dressing narrative *Memoirs of a Soldier, Nurse and Spy* (1865), John W. De Forest’s great novel *Miss Ravenel’s Conversion from Secession to Loyalty* (1867), Elizabeth Keckley’s scandalous *Behind the Scenes: or, Thirty Years a Slave, and Four Years in the White House* (1868), and Stephen Crane’s *The Red Badge of Courage* (1895), along with a selection of short stories and poems.
FALL 2015 SEMINAR DESCRIPTIONS

English 255  
**Environmental Narratives in Digital Times**  
Contemporary American Literature  
Prof. Carruth

Thursdays, 3-5:50pm

How do contemporary American writers and artists tell stories of local ecosystems and global environmental crises in the era of cyberspace, new media and big data? How do environmental narratives of the late 20th and early 21st centuries negotiate between the rhetoric of innovation that Silicon Valley (among other high-tech centers) has advanced and the perceived risks of technological interventions—from transgenic seeds to fracking—that are themselves underwritten by the infrastructure and logic of "digital times"? This seminar pursues these questions by examining postmodern, realist and speculative fiction along with memoir, documentary and new media art. Literary texts include works by Octavia Butler, Don DeLillo, Jennifer Egan, Elizabeth Kolbert, Ruth Ozeki, Thomas Pynchon, Nathaniel Rich, and Karen Tei Yamashita. Films and new media projects will include *Chasing Ice*, *Cape Farewell*, and bioart works such as Natalie Jeremejinko’s Cross-Species Adventure Club. Secondary readings will be drawn from the fields of narrative theory, science and technology studies (STS) and ecocriticism.

English 259  
**From the Archive to the Edition in the Digital Age:**  
21st-Century Textual Criticism  
Studies in Criticism  
Prof. Fisher

Tuesdays, 3-5:50pm

This seminar sets out to explore the tensions between textual criticism, the recent so-called "material turn," and the digital transformations of both archives and editions. The last few generations of literary scholars have sometimes seen editing as a low-prestige activity, yet recent trends in scholarship have made the archival skills that are the foundation of editing newly necessary. The economic and cultural pressures on the humanities have challenged the printed critical edition’s de facto superiority over the digital. The tools used to render the objects of literary study visible and legible are changing rapidly. Nonetheless, the specific challenges of doing archival research remain, as do the transformative decisions that are necessary to produce transcriptions and editions, whether physical or digital. Rather than answer Stanley Fish’s “Is there a text in this class?” we will ask the question that should come first: “what is this text, and how did it get here?” The seminar will be both theoretical and practical. In addition to reading widely in textual criticism and editorial theory, each student will also edit something from UCLA’s Special Collections. We will address strategies for identifying and locating inedited materials in the archive. The class will also consider common digital tools and standards for editing, curating, and presenting text. Requirements: oral presentation, weekly discussion posts, and a final paper and edition of original materials.

English 260  
**London from Modern to Postmodern**  
Studies in Literature and Its Relationship to Arts and Sciences  
Prof. Makdisi

Wednesdays, 12-2:50

This seminar will explore literary and cultural representations of London from the nineteenth century to the present—from the age of empire to the age of post-imperial and post-industrial decline and redevelopment, in which different metropolitan spaces and territories have been claimed, reclaimed, emptied, reinvented and resettled. We will draw on a wide range of materials, including poetry, fiction, ethnography, memoirs and graphic novels, including the work of Mary Robinson, Charles Lamb, Henry Mayhew, Joseph Conrad, JG Ballard, Iain Sinclair, Alan Moore and Laura Oldfield Ford.
English M262

Toni Morrison’s Literary Trilogy
Studies in Afro-American Literature

Mondays, 3-5:50

This seminar focuses on Nobel Laureate Toni Morrison’s novels Beloved (1987) Jazz (1992) and Paradise (1998.) These works, while identified by Morrison as a trilogy, are rarely studied as such. We consider how Morrison recasts American culture through a Black female subjective lens, one distinguished by three critical moments in the African American experience: the transition from slavery to freedom (Beloved) the Great Migration and the Jazz Age (Jazz) and the post-Civil Rights era (Paradise). We shall also examine the larger arc of Morrison’s fiction by reading her first novel The Bluest Eye (1970) and her most recent, God Bless the Child (2015.) The syllabus includes critical theory and adaptations of Morrison’s work in film and theater.
English 244  
**Gender, Genre, and Miscegenation in the Global Middle Ages**  
Old and Medieval English Literature  
Prof. Chism  
Description TBA

English 246  
**Title TBA**  
Renaissance Literature  
Prof. Shuger  
Description TBA

English 252  
**Victorian Sexual Scandals**  
Victorian Literature  
Prof. Bristow  
This class focuses on the investigation and reporting of several of the best-known Victorian sexual scandals. The course begins with the much-publicized case of cross-dressers and theatrical performers Ernest Boulton and Frederick Park, who—in their roles as Stella and Fanny—were arrested in 1870 for intending to commit unnatural offenses. The class proceeds to the “New Journalism” of Evangelical editor W.T. Stead, who exposed the extent of child prostitution in his series of articles titled “The Maiden Tribute of Modern Babylon” (*Pall Mall Gazette*, July 1885). The readings proceed to the Whitechapel murders (later known as the “Jack the Ripper” killings) in the East End of London in 1888. The next controversy we will analyze is the Cleveland Street affair, which in 1889-1890 involved the discovery of several telegraph messenger boys providing sexual services to wealthy men, including an equerry to the Prince of Wales. The class concludes with a detailed discussion of the connections between the uproar that greeted Oscar Wilde’s *Picture of Dorian Gray* (1890, revised 1891) and the series of trials that resulted in Wilde’s imprisonment in 1895 for committing acts of “gross indecency.” Most of the readings, which will include the development of London’s queer literary subculture, will be available through an online archive of original sources. The course covers aspects of theatre history, popular journalism, legal procedure, aestheticism and decadence, and sex work.

English 254  
**Title TBA**  
American Literature to 1900  
Prof. Colacurcio  
Description TBA

English 259  
**Title TBA**  
Studies in Criticism  
Prof. Kareem  
Description TBA

English 259  
**Title TBA**  
Studies in Criticism  
Prof. Reinhard  
This seminar is the first of a 2-quarter series offered by the UCLA Program in Experimental Critical Theory.

English M260A  
**Title TBA**  
Topics in Asian American Literature  
Prof. Ling  
Description TBA
English M262  
*Title TBA*
Studies in Afro-American Literature  
Prof. Mullen

Description TBA

English M270  
*Title TBA*
Seminar: Literary Theory  
Prof. Heise

Description TBA
English 242  
**Early English Verse**  
Prof. Minkova  
Language and Literature

The seminar will survey the changing modes and principles of poetic composition in English examined in relation to linguistic history and structure. We will start with a survey of the phonological structure of English. After covering the main differences between the stress patterns of Modern English and Old and Middle English, we will move on to the universal features of verse, addressing the properties of verse compared to ordinary spoken language and literary prose. We will try to understand (1) the metrical structure of *Beowulf* and other Old English alliterative compositions, including Ælfric's "rhythmical prose", (2) the alliterative innovations and constraints in Middle English, (3) the emergence and the evolution of rhyme and syllable-counting in English prior to Chaucer, and (4) the iambic pentameter: metrical rules and violations in Chaucer, Wyatt, Milton, Shakespeare. Interest in the general principles of verse composition, speech rhythm, the semiotics of verse structure, and the inherent pedagogical value of the material for teaching undergraduates about versification, should make this class a worthwhile experience.

English 248  
**Title TBA**  
Prof. Fuchs  
Earlier 17th-Century Literature

Description TBA

English 252  
**Introduction to the Nineteenth-Century Novel**  
Prof. Grossman  
Victorian Literature

This course surveys what we mean when we say that the realist novel became the ascendant literary form of the Victorian period. We will begin early with one of Walter Scott's breakthrough historical bestsellers, then read carefully a serialized Dickens tale, one of Elizabeth Gaskell's industrial fictions, and a masterpiece of plotting by Wilkie Collins. Along the way we will pay particular attention to the material conditions of the novel's publication, questions of temporality and narrative form, race and gender, and the international context in which these novels laid claim to instituting English culture. We will pay special attention to the novel's formal properties, including free indirect discourse, multiplots, fictionality, and omniscient narration. Our secondary readings will likely include Georg Lukacs, Raymond Williams, Benedict Anderson, and Catherine Gallagher. I am also open to configuring this class's reading around students' wishes; please contact me by email (jhg@ucla.edu) to express your thoughts. In this class, we may have occasion to discuss issues of professionalization and writing both generally and in relation to working on the nineteenth century. Course requirements include participation in a final class conference and an 17-page final paper.

English 253  
**Title TBA**  
Prof. North  
Contemporary British Literature

Description TBA
English 254  
**The Art of Politics**  
American Literature to 1900  
Prof. Hyde

This seminar explores the politics of fiction and the art of politics. It asks how the alternate worlds envisioned in fiction change the way readers relate to the political realities around them. What is the relationship between readerly identification and political allegiance? How do novelistic feelings—sympathy, pity, disregard, etc.—influence reform? What does it mean to say that language is political? And, to what degree can laws be understood as governmental “fictions”? Drawing on the fiction, political philosophy, and criticism written in and about the Americas in the long-nineteenth century, this seminar will examine how narrative perspective, character development, and historical counterfactuals suspend and transform cultural assumptions about who is part of a community and what it means to belong. We will read literature—by Robert Montgomery Bird, Nathaniel Hawthorne, Frederick Douglass, Henry David Thoreau, Herman Melville, Harriet Beecher Stowe, William Wells Brown, Edward Everett Hale, and Henry James—alongside works of political philosophy, legal history, and literary criticism.

English 257  
**Three American Avant-Gardes:**  
*The New York School, The Black Arts Movement and Language Poetry*  
Studies in Poetry  
Prof. Stefans

This class traces the progression of formal experimentation in American poetry in relation to aesthetic, social and political concerns from the immediate postwar period to the 1990s. The primary representatives of the first generation of New York School poets, John Ashbery and Frank O’Hara, were immersed in the art world of New York which included several members of the European avant-gardes (Breton and Duchamp among them), transforming and, in some views, sublimating the radical and utopian aspirations that motivated these movements in favor of a Whitman-inspired idea of liberal “democracy” that define the New York School in later years. The Black Arts movement, whose most prominent poet was Amiri Baraka, adopted many of the techniques of the New York School (as well as of their contemporaries, the Beat and Projective poets) while emphasizing the relationship of the individual, subjective artist to a collective will, that of the African diaspora, much like their French-language contemporaries the Negritude poets (Aimé Césaire from Martinique and Léopold Senghor from Senegal among others) and Anglophone Caribbean poets such as Edward Kamau Brathwaite, not to mention radical political figures such as Malcolm X. Language Poets who emerged in the 1970s such as Charles Bernstein, Bruce Andrews and Lyn Hejinian can be seen as an attempt to realign the formal experimentation of the New York School poets — with their interest in indeterminacy, collage, camp, surrealism, “estranged” language and an attempt to unify the arts in a synaesthetic union (a “poetry of all the senses” in Rimbaud’s phrase) — with radical political thinking that critiqued cultural hegemony and sought to transform social relations. This, of course, is the neat, cartoon version of this progression, if, indeed, there is one; loose ends and aporias abound. Many topics will be considered, such as: can formal experimentation of the sorts investigated by these poets really have transformative effects on society; how is race accounted for in “experimental” poetry that seeks to critique the idea of the “subject,” created by a bourgeois elite and inherited from Romanticism, while many citizens are being denied their right to this very same subjectivity; what new forms of poetry were introduced during this period (in the way that the sonnet was introduced to English by Sir Thomas Wyatt) and are they reproducible on the level of techne; and how have these various formal/political gestures played out, given recent controversies in the poetry world around race and formal practices, in contemporary times?

English 260  
**Title TBA**  
Studies in Literature and Its Relationship to Arts and Sciences  
Prof. Hornby

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<td>English 265</td>
<td><strong>Postcolonial Studies and the Anthropocene:</strong>&lt;br&gt;Figuring the Planet&lt;br&gt;Postcolonial Literatures</td>
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