This course will undertake a detailed study of the four works that make up Shakespeare’s second tetralogy of English history plays: Richard II, 1 and 2 Henry IV, and Henry V. Along the way, we will acquire some familiarity with Shakespeare’s chronicle sources and dramatic precedents; competing early modern historiographical models and methods; genre theory; performance theory; the political situation and social concerns of England in the late 1590s when the plays are written (i.e., not just the early 1400s, when the plays are set); and the needs of a harried property manager. We will also sample some of the many filmed treatments of these plays.

For various cultural reasons, sexuality is a particularly sensitive political subject. Indeed, sexual representation remains one of the few cultural forms that is guaranteed to elicit a strong response. Study focuses on causes and effects of those responses. More specifically, examination of sexual representations in terms of the shaping force they have in our lives. To explore a culture force is to investigate a problematic of power and to interrogate power at work in sexual representation. In other words, interpretation and explication of representations of sexuality in terms of their manipulation of power. Students use clear definitions of self or subjectivity, liberation, and oppression, as well as core concepts that inform each of these ideas (e.g., subjectivity as a function of discourse, the problematic of agency, etc.) to achieve these ends.

When Horace Walpole published The Castle of Otranto in 1764, he claimed the book to be a translation of a mysterious manuscript discovered in a distant library. Readers were captivated by the novel’s fantastic accounts of treachery, illicit trysts, secret societies, murder, and possibly supernatural events—even after Walpole admitted that the story of the ancient manuscript was fiction, a way to increase the spooky aura of the tale.

Using materials from the Clark library, our seminar will study the publication of this first Gothic novel as part of an antiquarian craze in the mid to late eighteenth century: what’s the allure of a rare book, a text with a hazy provenance, a fragment that portends greater mysteries? Gothic novels are full of stories of characters unearthing, restoring, studying, translating—and even forging—mysterious manuscripts.

We will read The Castle of Otranto and other Gothic texts from the period that comment on and participate in the antiquarian spirit, but we will also be asking critical questions about our own practices in studying the history of the book: why do we invest books as physical objects with
special powers? What do we believe are the (sometimes conflicted) duties of historians, storytellers, translators, and editors in mediating this materiality of texts? What kinds of contests are waged among those mediators of texts, and how might the ghosts of the Gothic novel be ways of displacing some of those anxieties? Students will participate in class discussions, give presentations about collaborative work they are doing in the Clark’s collections, and write and revise a research paper.

English 184.3  
**Humanism: Shakespeare, Michelangelo and a Little Leonardo**  
Topics in Renaissance and Early Modern Literature

This capstone seminar will begin by looking at some of the themes in S’s and M’s sonnets (M is an important poet too!). Then we will turn to other themes, and notably humanist ones, by delving into such works as Hamlet and the David, Lear and the Last Judgment, the Tempest and the Sistine Chapel, Antony & Cleopatra and the Medici Chapel. En route we will explore some of the problems associated with stylistic categories, including mannerism, and with describing M, L and S in stylistic terms as classical or Renaissance or mannerist artists. Key questions: How can one go back and forth between very different art forms? In what way is a painting dramatic or a drama pictorial or sculptural? Can one transfer terms? Can one talk, and how, about the “spirit” or style or “ism” of an age?

Requirements: eager classroom participation including a PRESENTATION; a paper (probably based on your presentation); an informal written journal on the class. The seminarists, not the prof, do absolutely all the work.

English 184.4  
**Modernism, Film and Technology**  
Prof. Hornby

This capstone seminar will look at major works of film and literature from the first part of the twentieth century. Through close analyses of verbal and visual media, we will consider the ways in which they each participated in the construction of critical debates of the modernist period: What is the relationship between modernist literature and visual technology? How do modern technologies such as photography, motion pictures, the railway and the automobile provide new experiences of time and space? What is modernism’s relationship to stillness and speed? How do films and literature treat temporal fragmentation and duration? How might technology inform modernism’s obsession with the present moment? What is the role of technology in shaping notions of continuity and the future? We will read works by Joyce, Woolf, and Proust as well as writing on photography and film theory. We will screen a number of films, including early silent films, Chaplin’s *Modern Times*, Vertov’s *Man with a Movie Camera*, Eisenstein’s *Battleship Potemkin*, and Mamoulian’s *Queen Christina*. The aim of the course will be to cultivate an interdisciplinary framework for thinking about modernism and to engage deeply with the disciplinary practices of literary and film criticism.
“It is with fiction as with religion,” Herman Melville observed, “it should present another world, and yet one to which we feel the tie.” This capstone 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 the broader literature of 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 literature, 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, and Henry James, alongside works of political philosophy, legal history, and literary criticism.

This seminar will explore Charles Dickens’s novel *Dombey and Son*. We will consider the original serialized version of novel, published in monthly numbers. Our concerns will include the novel’s multiplottedness, its depictions of corporations and of railways, and its politics of sexual relations (“and son”). Also, however, your own interests will partly direct this seminar, and the class is specially designed around one novel so as to introduce you to what is involved in writing a serious research paper. You will be responsible for reading scholarly criticism to an extent not typically required in other courses. Please understand in advance that though we are studying only one long novel there is actually a heavy reading and writing load in this class. Lively class participation is expected.

This capstone seminar will examine the operas of the great modern English composer, Benjamin Britten, and the relationship of his works to their literary sources. Works to be studied include Britten’s *Peter Grimes*, *The Turn of the Screw*, *Billy Budd*, and *A Midsummer’s Night Dream*, and the literary works by George Crabbe, Henry James, Herman Melville, and Shakespeare on which these operas are based. We will be interested both in these literary and operatic works as independent artworks and in the relationships between operatic adaptation and original literary text. We will also consider the interpretive possibilities offered by different stagings of these operas by viewing video recordings of various recent productions. The class includes a series of three lectures on Britten’s operas by Maestro James Conlon, Music Director of LA Opera, and students will be invited to attend a conference on the topic of “Britten and Literature” at UCLA. The seminar will also attend a rehearsal of Britten’s opera *Billy Budd* at LA Opera. No previous knowledge of music or opera is required.
English 184.8  
**African American Literature at the Turn of the 20th Century**  
Prof. Yarborough

The 1890s witnessed a remarkable outburst of writing by blacks in the United States. One key factor was the increase in written literacy on the part of African Americans after slavery; this development, in turn, spawned the rapid growth of black print culture. The period also saw the expansion of Jim Crow segregation and the tragic spread of anti-black violence throughout the South. In response, many black authors sought to use their writing both to encourage what was termed “racial uplift” and also to counter the pervasive stereotypes used to justify the disfranchisement of blacks and their relegation to second-class citizenship. In addition to explicitly political topics, African American writers of the time engaged such issues as gender and sexuality, intergenerational conflict, folk culture, racial passing, and the lingering legacy of slavery. In the seminar, we will read fiction, autobiography, and poetry by such authors as Pauline Hopkins, Booker T. Washington, Charles Chesnutt, Paul Laurence Dunbar, and W. E. B. Du Bois.

**Requirements**
- Class participation, weekly on-line response posts, one class presentation, one short paper, one long paper

English 184.9  
**Contemporary British Fiction**  
Prof. North

British fiction of the last twenty-five years or so is poorly represented in our curriculum and in most American anthologies, though many British novelists writing now have achieved considerable global influence. This course will consider some of these writers, paying particular attention to the relationship between the novel and the post-imperial condition of contemporary Great Britain. Since many of the novels to be considered have been made into films, we will also consider the relationship between fiction and other media. Works by Ishiguro, McEwen, Smith, Byatt, Mitchell, Barker, and others.

English 184.10  
**Poetry: 1950 to the Present**  
Prof. Post

This is a seminar. We will talk about poems and poets written in English after WWII. Selections will be made from among the major writers of that era: Elizabeth Bishop, James Merrill, Richard Wilbur, Anthony Hecht, Sylvia Plath, and Ted Hughes. You will be asked to participate in the weekly seminar discussions. On one occasion at least, you will be invited to lead a discussion of approximately twenty minutes or so, usually on a poem or group of poems that interests you. Don’t worry—your classmates will help you out. Experience tells me that, given the chance, students like to talk about poems, especially good poems. There will be a final paper of either a critical or research sort, of approximately 15 pages on a topic of your choosing due in the week following the last class.

Instructor Consent required. Please describe briefly in an email message (post@humnet.ucla.edu) your reasons for taking this seminar, what you hope to get out of it, and the courses you have had so far in your major to obtain a PTE# for this class.
English 184.11  
**Shakespeare: Five Tragedies**  
Prof. Watson

This seminar will study five of the following works: *Romeo and Juliet, Hamlet, Othello, King Lear, Macbeth,* and *Coriolanus* (the class will be consulted about which one to omit). Each of the chosen plays will be studied for two weeks from a variety of perspectives, mixing close attention to the language with broader thematic concerns, and various textual and contextual issues, before we move on to study at least one performance (usually a film) of each play. Students will be required to be informed and active participants in these discussions, and to write a few brief response essays as well as a longer final essay.

English 184.12  
**Creative Writing Capstone Seminar**  
Prof. Wilson

This seminar is open to students who have declared or who intend to declare the Creative Writing Concentration, who have completed at least two workshops in the same genre (Poetry or Fiction), and who do not intend to pursue Creative Departmental Honors. Both an advanced workshop and a seminar, the course will guide participants toward a better understanding of the writing process, train them in library skills for creative writers, and help them situate their writing in the contemporary literary conversation. Students will read contemporary short stories and poetry, produce a unified chapbook of work, present a public reading of their work, and begin or complete a portfolio of writing produced in the Concentration.

**Enrollment by Instructor Consent:** Please send an e-mail to Reed Wilson (rwilson@english.ucla.edu) with your name, a list of workshops you have taken (with instructors’ names), and a brief note about why you wish to take this seminar. In the subject line of your e-mail, write your name and the course number (example: “Smith 184”).

English M191A.1  
**Toni Morrison’s Literary Trilogy**  
Prof. Streeter

This seminar focuses on Nobel Laureate Toni Morrison’s novels *Beloved* (1987) *Jazz* (1992) and *Paradise* (1998), works the author has described as a trilogy. *Beloved* represents African American life during and immediately after slavery, *Jazz* is set during the 1920s Jazz Age, and *Paradise* during the ambiguous, transitional decade of the 1970s. We also read Morrison’s first novel *The Bluest Eye* (1970) and her most recent *Home* (2012), along with selected critical essays by the author, to consider the larger trajectory of Toni Morrison’s forty-year career as a singular iconic American writer.

English M191A.  
**Written on the Kitchen Table:**  
Prof. Mullen

**Creating, Preserving, and Consuming African American Culture**  
Topics in Afro-American Literature

In this seminar for undergraduates, we will read, write, and discuss personal and family histories and experiences, using creative and critical writing assignments to explore historical, social, and cultural implications of "soul food" in the survival, sustenance, and socialization of African Americans, as well as the marketing of "soul" cuisine and culture to African Americans and other consumers. More generally, we will consider the significance of food in the creation, preservation, and representation of cultural identity and heritage.