

Instructor: Jacquelyn Ardam
email: jardam@ucla.edu

Class: Tuesdays & Thursdays, 11:00-12:50, Hum A32
Office Hours: Thursdays, 1:30-3:30, Hum A82

**English 4W:
Reading the Body**

English 4W is an introduction to literary analysis and is designed to help you develop your critical reading and writing skills. By concentrating on the conventions of genres of poetry, short fiction, the novel, film, and drama, we will work through specific strategies of close reading, and devote serious attention to the writing process. The theme of our class—the body—is a broad one, and we will use our time together to investigate representations of the body across history and genres. We will cover a multitude of topics—love and lust, gender and sexuality, race, science, death and disease, and politics. We will be discussing a number of controversial issues, and it's my hope that this class will be a springboard for challenging a number of preconceived notions about our bodies and culture.

Texts:

The Goat, or Who is Sylvia? Edward Albee (978-1585676477)

Never Let Me Go, Kazuo Ishiguro (978-1400078776)

Passing, Nella Larsen (978-0142437278)

course reader, available at Ackerman (includes all poetry, essays, short stories, and *Jerker*)

Assignments and Grading:

Paper 1 (poetry): (4-5 pages) 20%:

Paper 2 (fiction): (4-5 pages) 20%:

Paper 3 (open): (5-7 pages) 30%

Discussion Board Posts: 10%

Participation: 20%

You will receive a separate handout that includes guidelines for each of your papers.

Discussion Board: You are required to post on the online discussion board on the class website (<http://ccle.ucla.edu/>) once per week. This is an open and informal forum for asking questions and posing ideas about the text that we are reading, and is an excellent tool for getting the discussion started early! Your posts are due at 8 pm on the Monday before class.

Participation: The success of any and every class depends on active dialogue between students. Please come to class fully prepared to discuss the material. If you have trouble speaking in section, you might want to consider bringing prepared questions and/or comments with you.

While UCLA has no official attendance policy, you cannot participate in class if you are not actually in class. Even one or two absences will have a negative effect on your participation grade. If you are unable to attend class, please email me ahead of time. If I do not hear from you before class with a legitimate explanation of your absence, you will lose all participation credit for the day.

Office Hours: I will hold office hours on Thursdays from 1:30-3:30 in Humanities A82. While I am happy to help you brainstorm, office hours are most beneficial when you have a purpose in mind, so please come prepared with several specific questions or ideas that you'd like to discuss. If you are not available to meet during my normal office hours, I am happy to make alternate arrangements to meet with you.

Format and Presentation of Papers: All papers should include your name, my name, the class title and number, and date. They should be formatted in Times New Roman, size 12 font, and with 1 inch margins. All works that you cite must be included on a "Works Cited" page as per the specifications in the MLA Handbook for Writers of Research Papers, Sixth Edition.

Paper and Email Policy: Papers are due at the beginning of class on the dates marked on your syllabus. Late papers will be penalized 1/3 of a grade for each late day, and cannot be accepted if they are more than five working days late. All papers must be submitted in hard copy, and late papers must be date and time stamped by the English Department office, which is open until 5pm. I will not accept papers via email for any reason.

Please feel free to contact me via email at jardam@ucla.edu with questions or concerns throughout the quarter. I will respond to emails within 24 hours during the week. I will not respond to emails over the weekend. I will not respond to any questions about papers 24 hours before each of the papers is due, nor will I read entire drafts of your paper. If you have long or complicated questions, I suggest that you meet with me during office hours. Meeting in person is usually much more productive than exchanging emails.

Plagiarism: The UCLA Dean of Students defines plagiarism as "the presentation of another's words or ideas as if they were one's own, including but not limited to: submitting, as your own, through purchase or otherwise, part of or an entire work produced verbatim by someone else, paraphrasing ideas, data, or writing without properly acknowledging the source, and unauthorized transfer and use of another person's computer file as your own."

Please visit <http://www.deanofstudents.ucla.edu/integrity.html> for more information, or come to see me during office hours if you have any concerns about how to prevent plagiarism. Plagiarism is a serious offense, and any instances will be reported to the Dean of Students and may result in dismissal from UCLA.

Schedule of Readings

Week 0: Poetry

Thursday, 9/22: Introduction to Poetry

Week 1: Poetry

Tuesday, 9/27: The Sonnet

Henry Howard, Earl of Surrey, "The Soote Season"

William Shakespeare, "Sonnet 1" (From fairest creatures...")

William Shakespeare, "Sonnet 3" (Look in thy glass...")

William Shakespeare, "Sonnet 18" ("Shall I compare thee...")

William Shakespeare, "Sonnet 129" ("Th'expense of spirit...")

William Shakespeare, "Sonnet 130" ("My mistress' eyes...")

Edmund Spenser, "Sonnet 15" (Ye tradefull merchants...")

Edmund Spenser, "Sonnet 75" ("One day I wrote her name...")

Thursday, 9/29: The Sonnet (Part II)

Rupert Brooke, "Sonnet Reversed"
e.e. cummings, "the Cambridge ladies..."
Carol Ann Duffy, "Anne Hathaway"
Carol Ann Duffy, "You"
John Keats, "When I have fear that I may cease to be..."
Gerard Manley Hopkins, "No worse, there is none"
Gerard Manley Hopkins, "God's Grandeur"
Frank O'Hara, "Now That I Am in Madrid and Can Think"
Edna St. Vincent Millay, "If I should learn..."
Edna St. Vincent Millay, "Love is not all..."
John Milton, "When I consider how my light is spent..."
Harryette Mullen, "Dim Lady"
Harryette Mullen, "Variation on a Theme Park"
Adrienne Rich, "(The Floating Poem, Unnumbered)"
Darren Wershler-Henry, "Sonnet for Bonnie"
W.B. Yeats, "Leda and the Swan"

Week 2: Poetry

Tuesday, 10/4: Death

Gwendolyn Brooks, "We Real Cool"
Alice Fulton, "Unwanting"
Allen Ginsberg, "City Midnight Junk Strains for Frank O'Hara"
Thomas Hardy, "The Voice"
Geoffrey Hill, "September Song"
Frank O'Hara, "The Day Lady Died"
Wilfred Owen, "Arms and the Boy"
Wilfred Owen, "Greater Love"
Sylvia Plath, "Lady Lazarus"
Stevie Smith, "Not Waving But Drowning"
Juliana Spahr "Alphabet Poem"
William Wordsworth, "A Slumber Did My Spirit Seal"
John Yau, "Cenotaph"
*** sample student paper***

Tuesday, 10/6: Love & Lust

W.H. Auden, "Lullaby"
Christian Bok, selections from *Eunoia*
Robert Browning, "Porphyria's Lover"
CA Conrad, "I Still Have the Keys to the Apartment"
e.e. cummings, "somewhere i have never travelled..."
Emily Dickinson, "Wild Nights! Wild Nights!"
John Donne, "Batter my heart..."
Robert Herrick, "To the Virgins, to Make Much of Time"
Kenneth Koch, "To Orgasms"
Christopher Marlowe, "The Passionate Shepherd to His Love"
Andrew Marvell, "To His Coy Mistress"
Bernadette Mayer, "First turn to me..."

Ovid (translated by Charles Martin), "Apollo and Daphne"
Ovid (translated by Charles Martin), "Pygmalion"
John Wilmot, Earl of Rochester, "The Imperfect Enjoyment"
A.E. Stallings, "First Love: A Quiz"

Week 3: Poetry / The Short Story

Tuesday, 10/11: Abortion

Gwendolyn Brooks, "The Mother"
Lucille Clifton, "the lost baby poem"
Adrienne Rich, "To a Poet"
Anne Sexton, "The Abortion"
Percy Bysshe Shelley, "Ode to the West Wind"
*** "Apostrophe, Animation, and Abortion," by Barbara Johnson

Thursday, 10/13: Michael Cunningham, "Pearls" ***PAPER 1 DUE IN CLASS***

Week 4: The Short Story

Tuesday, 10/18: Nathaniel Hawthorne, "The Birthmark"

Thursday, 10/20: Jhumpa Lahiri, "Sexy"

Week 5: The Short Story / The Novel

Tuesday, 10/25: Flannery O'Connor, "Good Country People"

Thursday, 10/27: Nella Larsen, *Passing* (Part I)

Week 6: The Novel

Tuesday, 11/1: Nella Larsen, *Passing* (Part II)

Thursday, 11/3: Nella Larsen, *Passing* (Part III)

Week 7: The Novel

Tuesday, 11/8: Kazuo Ishiguro, *Never Let Me Go* (Part I)

Thursday, 11/10: Kazuo Ishiguro, *Never Let Me Go* (Part II)

Week 8: The Novel / Film

Tuesday, 11/15: Kazuo Ishiguro, *Never Let Me Go* (Part III)

Thursday, 11/17: *Never Let Me Go* film, screened in class

Week 9: Drama

Tuesday, 11/22: *Never Let Me Go* discussion ***PAPER 2 DUE IN CLASS***

Thursday, 11/24: no class, Thanksgiving Holiday

Week 10: Drama

Tuesday, 11/29: Robert Chesley, *Jerker*, or *The Helping Hand: A Pornographic Elegy with Redeeming Social Value and a Hymn to the Queer Men of San Francisco in Twenty Telephone Calls, Many of Them Dirty*

Thursday, 12/1: Edward Albee, *The Goat*, or *Who is Sylvia?*

Friday, 12/9: (finals week) *PAPER 3 DUE at 12pm *****