

Instructor: Jacquelyn Ardam
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Class: Wednesdays, 9-11:50, Bunche 2173
Office Hours: Thursdays, 2:30-4:30

English 182F
Virginia Woolf: Lives and Afterlives

This seminar will introduce students to the work and life of Virginia Woolf: novelist, essayist, diarist, feminist, and public figure with a very long afterlife. The class will be guided by two questions: for Woolf, what is a life? And how may a life be best represented on the page? We will read Woolf's essays, diary entries, and autobiographical writings alongside her major works, and consider the relationship between fiction and life writing throughout. We will also think about Woolf as a public figure and fodder for other writers and artists. We will begin the class by watching the film *The Hours*, which fashioned a certain version of Woolf in the 21st-century imagination, and then spend much of the rest of the quarter complicating (and perhaps undoing) that version of Woolf. We will end the class by returning to questions of Woolf's legacy in work by Alice Walker, Alison Bechdel, and Michael Cunningham.

Required Texts:

Mrs. Dalloway, Virginia Woolf (9780156030359)
To the Lighthouse, Virginia Woolf (9780156030472)
Moments of Being, Virginia Woolf (9780156619189)
The Waves, Virginia Woolf (9780156031578)
Orlando, Virginia Woolf (9780156031516)
A Room of One's Own, Virginia Woolf (9780156030410)
Are You My Mother? Alison Bechdel (9780544002234)
The Hours, Michael Cunningham (9780312243029)
Course reader available at Ackerman

Assignments and Grading:

Paper (10-12 pages): 50%
Weekly writing responses: 25%
Participation: 25%

Reading Responses: You are required to upload a 500-word reading response on the class website (<http://ccle.ucla.edu/>) once per week. The reading response should cover the material for the upcoming class. I will often use reading responses as a jumping off point for seminar discussions, and will likely share responses in class. In your response, you may raise questions about a text, identify major issues and concerns, and do close readings. Your responses are due at **5pm** on the **Tuesday** before class. Late responses will not be allowed by the course website. You may miss **ONE** reading response without penalty.

Submission Instructions:

1. Write your response in Word (or whatever other program you use). Make sure your name is on the top of the page.
2. Save it as a .doc, .docx, or PDF and label it: "Last Name Week #" for example: "Ardam 1."
3. Log on to CCLE, and head over to the left side of the course webpage and click the relevant week (such as: "Week 2").
4. Click on "Reading Response Week #;" upload your file there.
5. Click on "Save Changes," then "Submit for grading."

Participation: Please come to class fully prepared to discuss the material. If you have trouble speaking in class, 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. More than one absence will have a negative effect on your participation grade.

Office Hours: I will hold office hours on Thursdays from 2:30-4:30 in Humanities 211. I will hold extra office hours during the week before papers are due. 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.

Paper Policy: Papers are due via the course website by the time and date marked on the syllabus. You may submit your paper as a Word document (.doc or .docx) or as a PDF. If you upload a corrupted file or a file that I cannot open, your paper will count as late until I receive a workable file. Late papers will be penalized 1/3 of a grade for each late day. I will return your papers to you via the course website.

Format of Papers: All papers should include your name, my name, the class title and number, and date. They should be formatted in size 12 font, with 1 inch margins.

Email Policy: 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.

Electronics Policy: Please silence your electronic devices during class. In the interest of encouraging attentive, focused, and open class discussions, **laptops will NOT be allowed in class.** You will not need them.

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 1:

- In-class screening of *The Hours*

Week 2:

- "Mr. Bennett and Mrs. Brown" (CR)
- "Modern Fiction" (CR)
- "The Art of Biography" (CR)
- "Mrs. Dalloway in Bond Street" (CR)

- Hermione Lee, "Biography" (CR)

Week 3:

- *Mrs. Dalloway*
- Diary entries on *Mrs. Dalloway*: 16 Aug 1922 (188), 14 Oct 1922 (207), 29 Oct 1922 (209), 19 June 1923 (247), 6 Aug 1923 (260), 29 Aug 1923 (262), 30 Aug 1923 (263), 15 Oct 1923 (270), 5 May 1924 (300), 2 Aug 1924 (307), 15 Aug 1924 (309), 7 Sept 1924 (312), 18 Nov 1924 (321), 13 Dec 1924 (323), 6 Jan 1925 (6) (CR)

Week 4:

- *To the Lighthouse*
- Diary entries on *To the Lighthouse*: 14 May 1925 (18), 27 June 1925 (33), 20 July 1925 (36), 30 July 1925 (37), 5 Sep 1925 (38), 23 Feb 1926 (59), 24 Feb 1926 (60), 27 Feb 1926 (62), 18 April 1926 (75), 5 Sept 1926 (106), 13 Sep 1926 (109), 14 Jan 1927 (123), 23 Jan 1927 (123), 16 May 1927 (135) (CR)

Week 5:

- *To the Lighthouse* (continued)
- "A Sketch of the Past" (*Moments of Being*)
- "Leslie Stephen" (CR)
- selections from drafts of *To the Lighthouse*, woolfonline.com

Week 6:

- *The Waves*

Week 7

- *A Room of One's Own*
- Alice Walker, "In Search of Our Mother's Gardens" (CR)

Week 8

- *Orlando*

Week 9

- Alison Bechdel, *Are You My Mother?*

Week 10:

- Michael Cunningham, *The Hours*
- Hermione Lee, "Virginia Woolf's Nose" (CR)
- "On Craftsmanship" (audio)

*****PAPER DUE WED, MARCH 16 at 12PM*****