

Instructor: Jacquelyn Ardam
email: jardam@ucla.edu

Class: Mondays & Wednesdays, 12:00-1:50, Haines A6
Office Hours: Wednesdays, 2:00-4:00, Humanities A94

English 4W: Repetition

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, television, and drama, we will work through specific strategies of close reading, and devote serious attention to the writing process. The theme of our class—repetition—is a broad one, and we will use our time together to investigate the idea of repetition across history and genres. We will cover topics including repetitive poetic forms, poetic “re-vision,” love and promiscuity, political resistance, trauma, cloning, and the concept of “the end.”

Texts:

Three Lives, Gertrude Stein

Kindred, Octavia Butler

Never Let Me Go, Kazuo Ishiguro

Endgame, Samuel Beckett

Coursepack available at Ackerman (includes all other readings: poems, short stories, etc.)

Assignments and Grading:

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

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

Paper 3 (open): (7-8 pages) 30%

Discussion Board Posts: 15%

Participation: 15%

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 8pm on the Sunday 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 Wednesdays from 2:00-4:00 in Humanities A94. 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.

Paper Policy: Papers are due **VIA EMAIL** 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 send me 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, and will not be accepted if they are more than five working days late. I will return your papers to you via email as well.

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.

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:

Monday, 10/6: Introduction to Repetition

- Tao Lin, “i went fishing with my family when i was five”

Wednesday, 10/8: The Sonnet

- William Shakespeare, “Sonnet 1” (“From fairest creatures we desire increase”)
- William Shakespeare, “Sonnet 17” (“Who will believe my verse in time to come”)
- William Shakespeare, “Sonnet 18” (“Shall I compare thee to a summer’s day?”)
- William Shakespeare, “Sonnet 19” (“Devouring Time, blunt thou the lion’s paws”)
- William Shakespeare, “Sonnet 130” (“My mistress’ eyes are nothing like the sun”)
- Edmund Spenser, “Sonnet 15” (“Ye tradefull merchants that with weary toil”)
- Edmund Spenser, “Sonnet 75” (“One day I wrote her name upon the strand”)
- Darren Wershler-Henry, “Sonnet for Bonnie”

Week 2:

Monday, 10/13: The Sonnet Re-Visioned (by Women Poets)

- Elizabeth Barrett Browning, "Sonnet 43" ("How do I love thee? Let me count the ways")
- Gwendolyn Brooks, "The Sonnet-Ballad"
- Lorna Dee Cervantes, "Love of My Flesh, Living Death"
- Carol Ann Duffy, "Anne Hathaway"
- Carol Ann Duffy, "You"
- Bernadette Mayer, "Incandescent War Poem Sonnet"
- Bernadette Mayer, "Sonnet" ("So long honey, don't ever come around again")
- Alice Meynell, "Sonnet: To One Poem in a Silent Time"
- Edna St. Vincent Millay, "If I should learn, in some quite casual way"
- Edna St. Vincent Millay, "I, being born woman and distressed"
- Harryette Mullen, "Dim Lady"
- Harryette Mullen, "Variation on a Theme Park"
- Adrienne Rich, "(The Floating Poem, Unnumbered)"
- Christina Rossetti, "Remember Me"

Wednesday, 10/15: Repetitive Forms

- Elizabeth Bishop, "One Art"
- Elizabeth Bishop, "Sestina"
- Paul Laurence Dunbar, "Invitation to Love"
- Marilyn Hacker, "Villanelle for D.G.B."
- Thomas Hardy, "The Voice"
- Langston Hughes, "Harlem Sweeties"
- Christopher Marlowe, "The Passionate Shepherd to His Love"
- Harry Mathews, "Histoire"
- Wilfred Owen, "Arms and the Boy"
- Philip Sidney, "My True Love Hath my Heart"
- A.E. Stallings, "First Love: A Quiz"
- A.E. Stallings, "Sestina: Like"
- William Wordsworth, "We Are Seven"
- *** sample student paper***

Week 3:

Monday, 10/20: Free Verse and Repetition

- Vito Acconci, "read this word"
- Rosa Alcalá, "Paramour"
- Christian Bök, "U" (selection from *Eunoia*)
- Paul Celan, "Death Fugue"
- Allen Ginsberg, "America"
- Joy Harjo, "She Had Some Horses"
- Patricia Lockwood, "Rape Joke"
- Bernadette Mayer, "First Turn to Me..."
- Frank O'Hara, "Having a Coke With You"
- Sylvia Plath, "Lady Lazarus"
- Alexandra Nemerov, "First My Motorola"
- Wallace Stevens, "Thirteen Ways of Looking at a Blackbird"
- Walt Whitman, selection from "Song of Myself"

- John Yau, "Confessions of a Recycled Shopping Bag"
- Dean Young, "Romanticism 101"

Wednesday 10/22: Junot Díaz, "The Cheater's Guide to Love"

Friday, 10/24: **PAPER 1 DUE VIA EMAIL BY 4PM**

Week 4:

Monday, 10/27: Gertrude Stein, "Melanctha" (from *Three Lives*)

Wednesday, 10/29: Herman Melville, "Bartleby the Scrivener"

Week 5:

Monday, 11/3: Octavia Butler, *Kindred* (1-51)

Wednesday, 11/5: Octavia Butler, *Kindred* (52-107)

Week 6:

Monday, 11/10: Octavia Butler, *Kindred* (108-188)

Wednesday, 11/12: Octavia Butler, *Kindred* (189-264)

Week 7:

Monday, 11/17: Kazuo Ishiguro, *Never Let Me Go* (Part I)

Wednesday, 11/19: Kazuo Ishiguro, *Never Let Me Go* (Part II)

Week 8:

Monday, 11/24: Kazuo Ishiguro, *Never Let Me Go* (Part III)

Wednesday, 11/26: *Orphan Black* episodes 1 & 2 screening in class

*****PAPER 2 DUE: EMAIL BY 11 AM*****

Week 9:

Monday, 12/1: Sigmund Freud, "The Uncanny" & *Orphan Black* discussion

Wednesday, 12/3: Susan Sontag, "The Way We Live Now"

Week 10:

Monday, 12/8: Samuel Beckett, *Endgame*

Thursday, 12/10: David Ives, *Sure Thing*

Friday, 12/19 (finals week): *PAPER 3 DUE: EMAIL BY 12PM*****