

Instructor: Jacquelyn Ardam
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Class: Tuesdays & Thursdays, 2:00-3:50, Bunche 2156
Office Hours: Thursdays, 12:00-2:00, Humanities A94

**English 4W:
Games, Rules, and Play**

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, conceptual writing, and drama, we will work through specific strategies of close reading, and devote serious attention to the writing process. The theme of our class—games, rules, and play—is a broad one, and we will use it to approach literature across history and genres. We will cover topics such as poetic forms, linguistic “play” and procedural writing, race, gender, and sexuality, politics, the self in the age of globalization, and the concept of “the end.”

Texts:

Sleeping with the Dictionary, Harryette Mullen

Passing, Nella Larsen

The ABC Murders, Agatha Christie

The Hunger Games, Suzanne Collins

Your Country is Great, Ara Shirinyan

Endgame, Samuel Beckett

Course Reader 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/revision): (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 **9pm** 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 12:00-2:00pm 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.

Electronics Policy: Please silence your electronic devices during class. In the interest of encouraging attentive, focused, and open class discussions, please do not bring your laptops to 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: Poetry

Tuesday, 3/31: Introduction to Games

- A.E. Stallings, "First Love: A Quiz"

Thursday, 4/2: The Rules of 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")

Week 2: Poetry

Tuesday, 4/7: Breaking the Rules of the Sonnet

- Jen Bervin, "Sonnet 18"
- Rupert Brooke, "Sonnet Reversed"
- Elizabeth Barrett Browning, "Sonnet 43" ("How do I love thee? Let me count the ways")
- Gwendolyn Brooks, "The Sonnet-Ballad"
- John Donne, "Holy Sonnet 14" ("Batter my heart...")
- Carol Ann Duffy, "Anne Hathaway"
- Carol Ann Duffy, "You"
- Gerard Manley Hopkins, "No worse, there is none..."
- 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, "I, being born a woman and distressed"
- John Milton, "When I consider how my light is spent..."
- Frank O'Hara, "Now That I Am in Madrid and Can Think"
- Adrienne Rich, "(The Floating Poem, Unnumbered)"
- Christina Rossetti, "Remember"
- Darren Wershler-Henry, "Sonnet for Bonnie"
- W.B. Yeats, "Leda and the Swan"

Tuesday, 4/9: The Abecedarian

For Children (?)

- selections from the *New England Primer*
- *The Alphabetical Hotch-Potch, or Alphabet Turn'd Posture Master*
- *The Good Boy's and Girl's Alphabet*
- Kate Greenaway, *A Apple Pie*
- Edward Gorey, *The Gashlycrumb Tinies*

For Adults (?)

- Billy Collins, "The Names"
- Denise Levertov, "Relearning the Alphabet"
- Robert Pinsky, "ABC"
- Anna Rabinowitz, "Ars Poetica"
- Juliana Spahr, "Alphabet Poem"
- Roger Caillois, selection from *Man, Play, and Games*
- Matthea Harvey, "Don Dada On The Down Low Getting Godly In His Game: Between and Beyond Play and Prayer in the Abecedarius" (essay)

Week 3: The Poetry Collection

Tuesday, 4/14:

- Harryette Mullen, *Sleeping with the Dictionary* (1-43)
- Barbara Hemming, "Conversation with Harryette Mullen: From A to B"
- Sample student essay (& poems by Wilfred Owen)

Thursday, 4/16: Harryette Mullen, *Sleeping with the Dictionary* (44-85)

Week 4: The Short Story

Tuesday, 4/21: Junot Díaz, "The Cheater's Guide to Love"

Thursday, 4/23: Ted Chiang, "Story of Your Life"

Friday, 4/24: PAPER #1 DUE VIA EMAIL BY 12PM**Week 5: The Novel**

Tuesday, 4/28: Nella Larsen, *Passing* (Part I)

Thursday, 4/30: Nella Larsen, *Passing* (Part II)

Week 6: The Novel

Tuesday, 5/5:

- Nella Larsen, *Passing* (Part III)
- Deborah E. McDowell, "Black Female Sexuality in *Passing*"

Thursday, 5/7: Agatha Christie, *The ABC Murders*

Week 7: The Novel

Tuesday, 5/12: Agatha Christie, *The ABC Murders*

Thursday, 5/14:

- Suzanne Collins, *The Hunger Games* (Part I)
- *The New York Times* Room for Debate: "The Dark Side of Young Adult Fiction" (7 very short essays)
- Amy L. Montz, "Costuming the Resistance: The Female Spectacle of Rebellion"

Week 8: The Novel

Tuesday, 5/19:

- Suzanne Collins, *The Hunger Games* (Part II)
- Michel Foucault, "Panopticism"

Thursday, 5/21:

- Suzanne Collins, *The Hunger Games* (Part III)
- Linda Holmes, "What Really Makes Katniss Stand Out? Peeta, Her Movie Girlfriend"
- Roxane Gay, "What We Hunger For"

FRIDAY 5/22: PAPER #2 DUE VIA EMAIL BY 12PM**Week 9: Conceptual Writing**

Tuesday 5/26: Ara Shrinayan, *Your Country is Great*

Thursday 5/28:

- David Antin, "A List of the Delusions of the Insane: What They Are Afraid Of"
- Charles Bernstein, "My/My/My"
- Alexandra Nemerov, "First My Motorola"
- Vladimir Zykov, selection from *I Was Told to Write Fifty Words*

Week 10: Drama

Tuesday, 6/2: Samuel Beckett, *Endgame*

Thursday, 6/4:

- David Ives, *Sure Thing*
- David Ives, *Variations on the Death of Trotsky*

Friday, 6/12: PAPER #3 DUE VIA EMAIL BY 12PM