ABOUT THE COURSE

In a literary career that spanned nearly half a century, Henry James (1843-1916) was a crucial literary figure in the aesthetic transformation of English prose fiction from the brilliant social realism of the late-Victorian era to the boldly experimental fiction of the early Modernist period. A forerunner of writers such as James Joyce, William Faulkner, Virginia Woolf, and other landmark stylists, James also wrote numerous essays, book reviews, autobiographies, literary criticism, plays, and travel narratives over his distinguished career. It is primarily his lasting achievements in prose fiction, however, that we will study this quarter. We will cover James’s work from his first popular success *Daisy Miller* (1878) to one of his later, most complex novels, *The Ambassadors* (1903). The course covers the great realist novels of James’s middle career such as *The Portrait of a Lady* (1880-1881) and *The Bostonians* (1886). We will also consider James’s aesthetic theory in his essay “The Art of Fiction” (1884) and read a number of the “Prefaces” he wrote for the 1909 New York edition of his works. We will read some of James’s famous tales, such as “The Pupil” (1891) and “The Beast in the Jungle” (1903), as well as other stories from the 1890s that usher in James’s so-called “late” style. Also on list is *The Spoils of Poynton* (1897), a study in greed and possession that represents James’s return to writing fiction after an unsuccessful turn as a dramatist.

The lectures focus on James’s contributions to the novel, his narrative craft, and his technical innovations in point of view. Students will be exposed to relevant technical terms and theoretical concepts from narratology in to assess James’s achievements in psychological realism. We will also consider the “international theme,” child abuse, queerness, gender and sexuality, renunciation, social ideology, psychological perception, and other related topics. The course will also explore the cultural value of James’s substantial body of work in our own day, including film adaptations, operatic versions of his work, and contemporary novels that feature aspects of James’s life and works.
REQUIRED TEXTS

[Please note: All of the books are available for purchase at the ASUCLA Bookstore. Please use only the editions ordered for the course, as there are revised versions of many of James’s novels. Students must bring to class the correct editions of the books scheduled for discussion. This is a crucial requirement because students will be asked to read passages aloud, and because the lectures will make frequent reference only to page numbers from these specific editions. If the bookstore does not stock the exact edition you need, please purchase the text from Amazon.com or any other online outlet (including the UCLA Bookstore), and make sure the ISBN numbers match the numbers given below. Do not use electronic versions of any of the books we are reading. Copies of any supplemental or required readings will be posted to the CCLE course website. Please familiarize yourselves with this site because you may find it useful throughout the quarter.]

James, Henry.
The Ambassadors (Ed. Rosenbaum)
2nd Norton Critical Edition
ISBN 9780393963144

James, Henry.
The Bostonians (Ed. Lansdown)
Penguin
ISBN 9780140437669

James, Henry.
The Portrait of a Lady (Ed. Gorra)
Norton Critical Edition
ISBN 9780393938531

James, Henry.
The Spoils of Poynton
Penguin
ISBN 9780140432886

James, Henry.
Tales of Henry James (Ed. Weglin)
Norton Critical Edition
ISBN 9780393977103
**Course Requirements**

**Attendance**

Come to every class on time, and remain until the class ends. Bring only the scheduled text and your notes with you, and put away other course materials, i-pods, i-pads, cell phones, and food. *Please note:* absolutely no laptops, kindles, tablets, or other kinds of electronic readers should be used in the classroom. If you miss two or more classes, your final course grade may be negatively impacted. Excused absences are those supported by a doctor’s note, or a scheduled sporting event if you are a UCLA athlete. *Note for Auditors:* If you are auditing the class, please provide me with your email address so that I can provide you access to the CCLE course website. This will allow me to send you important announcements about the class throughout the quarter. Please observe the attendance requirements, and be aware that enrolled students are given priority to speak in class.

**Medical Notes**

Please be aware that the Ashe Center recently implemented an online system that allows students to self-generate their own non-verified medical notes. This has led to a system where students can now obtain 3 different types of medical notes:

1. Self-Generated (not verified) statement of Illness or Injury
2. Verified Illness or Injury
3. Student was in an appointment during class time

While we are required to make reasonable accommodations for students with disabilities, faculty can decide to whether to accept medical notes, even verified ones, at their own discretion.

**Classroom Protocol**

While this is a lecture class, I encourage discussion. I welcome all questions and comments; hardly anything is without some interest in helping us understand these books. I want to create an atmosphere of intellectual adventure, inquiry, and mutual respect. While you are in class, please refrain from reading material for your other classes, or from diverting your attention from what is going on in the classroom. I reserve the right to stop such distractions by asking the disruptive student to leave the room. Please *do not bring or use laptop computers or tablets to class.* All you need is a notebook and something to write with. *Always bring your book to class.* You can reach me by e-mail, which I check two or three times a day. If you need to contact me by phone, please call the department secretary. Her phone number is: (310) 825-4173.

**Disabilities**

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. In order to ensure accommodations, students need to contact the CAE within the first two weeks of the term.
WRITING AND EXAMS

There are two 6-8-page papers and a comprehensive final exam required to pass the course. Instructions for completing the comprehensive final exam will be distributed to students two weeks before the date of the exam. The final examination for this course is scheduled for Tuesday, March 19, from 3-6 pm.

EVALUATION

Each of the graded papers is worth 35% of the final course grade, and the final exam is worth the other 30%. You will receive a list of topics for the papers at least two weeks in advance. Grades are averaged to determine the final course grade.

GRADES

The work of all students at UCLA is reported in terms of grades. Instructors are required to assign a final grade for each student registered in a course.

UNDERGRADUATE GRADES

The following grades are used to report the quality of undergraduate student work at UCLA:

A+ Extraordinary
A Superior
B Good
C Fair
D Poor
F Fail
P Passed (achievement at grade C level or better)
NP Not Passed
I Incomplete
IP In Progress
DR Deferred Report

Grades A, B, C, and D may be modified by a plus (+) or minus (−) suffix. Grades A, B, C, and P denote satisfactory progress toward the degree, but a D grade must be offset by higher grades in the same term for students to remain in good academic standing. An F grade yields no unit or course credit.

GRADE POINTS

Grade points per unit are assigned by the Registrar as follows:

A+ 4.0  C- 1.7
A  4.0  D+ 1.3
A- 3.7  D  1.0
B+ 3.3  D- 0.7
B  3.0  F  0.0
B- 2.7  NP 0.0
C+ 2.3  U  0.0
C  2.0
As indicated, a plus (+) or minus (-) suffix added to a grade raises or lowers the grade-point value, except in the case of A+, which carries the same number of grade points as the A grade. Courses in which students receive a P or S grade may count toward satisfaction of degree requirements, but these grades, as well as DR, I, IP, and NR, are disregarded in determining the grade-point average. (If an I grade is later removed and a letter grade assigned, units and grade points are included in subsequent GPAs.) NR indicates that no grade was received from the instructor.

GRADE-POINT AVERAGE

The grade-point average is determined by dividing the number of grade points earned by the number of units attempted. The total grade points earned for a course equals the number of grade points assigned times the number of course units. For example, if a student takes three four-unit courses and receives grades of A-, B-, and C+, then the GPA for the term equals the total grade points (34.8) divided by the total course units (12). The GPA is 2.9. For satisfactory standing, undergraduate students must maintain a C average (2.0 GPA) and graduate students a B average (3.0 GPA) in all courses taken at any campus of the University (except UCLA Extension).

PASSED/NOT PASSED GRADES

Undergraduate students in good standing who are enrolled in at least 12 units (14 in the Henry Samueli School of Engineering and Applied Science) may take certain courses on a Passed/Not Passed (P/NP) basis. The grade P is assigned for a letter grade of C or better. Units earned this way count toward degree requirements but do not affect the GPA. Students receive neither units nor course credit for an NP grade.

Students may enroll in one course each term on a P/NP basis (two courses if they have not elected the P/NP option in the preceding term). They may not elect the P/NP option for Summer Sessions courses without an approved petition. Their department or school may require that they take some or all courses in their major for a letter grade. Certain other courses or programs may also be exempt from the P/NP option; consult the College or school for details. Students may make program changes to or from P/NP grading through the sixth week of instruction via URSA. Courses that are offered only on a P/NP basis are designated PN in the Schedule of Classes.

INCOMPLETE GRADES

Once an Incomplete (I) grade is assigned, it remains on the transcript along with the passing grade students may later receive for the course. The instructor may assign the I grade when work is of passing quality but is incomplete for a good cause (such as illness or other serious problem). It is the student's responsibility to discuss with the instructor the possibility of receiving an I grade as opposed to a nonpassing grade.

If an I grade is assigned, students may receive unit credit and grade points by satisfactorily completing the coursework as specified by the instructor. Students should not reenroll in the course; if they do, it is recorded twice on the transcript. If the work is not completed by the end of the next full term in residence, the I grade lapses to an F, NP, or U as appropriate. The College or school may extend the deadline in unusual cases (not applicable to graduate students).
Deferred Report Grades

Students may receive a Deferred Report (DR) grade when the instructor believes their work to be complete but cannot assign a grade because of disciplinary proceedings or other problems. If students are given a DR grade, the Office of the Dean of Students assists them in resolving the problem. For graduate students, the dean of the Graduate Division sets a deadline by which the DR lapses to an F if the problem is not resolved and a grade assigned. The DR is changed to a grade, or perhaps to an Incomplete, when the instructor provides written confirmation that the situation is resolved. The DR grade is not included in determining the grade-point average.

Correction of Grades

All grades except DR, I, and IP are final when filed by the instructor in the end-of-term course report. Thereafter, a grade change may be made only in case of a clerical or procedural error or other unusual circumstances. No grade may be revised by reexamination or, with the exception of the I and IP grades, by completing additional work. Students who are dissatisfied with a grade should review their work with the instructor and receive an explanation of the grade assigned. All grade changes are recorded on the transcript.

Learning Outcomes

To acquire a working knowledge of the meaning of Henry James’s literary career, which constitutes one of the most important and influential bodies of literature written in English during the modern period.

To become knowledgable about the way James’s novels were produced, published, and distributed in the United States and England during this period.

To grasp James’s contributions to psychological realism in the development of modern fiction.

To learn and use some of the technical vocabulary of narratology in your own critical writing and reading of James’s novels.

To learn how to write convincingly about the meaning and interpretation of James’s writing, developing your “close reading” skills, as well as incorporating your awareness of extra-literary contexts and theoretical issues in literary interpretation.

To sharpen your sense of pattern recognition and critical thinking in your reading of longer fictional works.

Resources

In addition to the CCLE website for this course, the English department website (http://www.english.ucla.edu/) is another excellent resource for undergraduates. It includes a number of useful links to writing guidelines, library materials, research opportunities, and many other things. Please also remember the English Reading Room on the second floor of the Kaplan building as a place for quiet study and access to journals and library books.
Academic Honesty

A Note About Plagiarism (From the MLA Handbook, 6th Edition, p. 66): “Derived from the Latin word plagiarus ('kidnapper'), plagiarism refers to a form of cheating that has been defined as ‘the false assumption of authorship: the wrongful act of taking the product of another person’s mind, and presenting it as one’s own’ (Alexander Lindey, Plagiarism and Originality [New York: Harper, 1952], p. 2). Plagiarism involves two kinds of wrongs. Using another person’s ideas, information, or expressions without acknowledging that person’s work constitutes intellectual theft. Passing off another person’s ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud. Plagiarism is sometimes a moral and ethical offense rather than a legal one since some instances of plagiarism fall outside the scope of copyright infringement, a legal offense.” The charge of plagiarism is a serious one that may mean failing the course and becoming subject to other kinds of academic discipline determined by the dean of students.

What to Expect/How to Prepare

Students must complete the reading on time. Anything short of that is unacceptable. The books and stories on our list require close, careful reading—and often re-reading—so please make sure you give yourself enough time to do this. The lectures will introduce you to technical terms, theoretical concepts, historical allusions, names of other writers, and other philosophical issues that may be unfamiliar—after all, that is what you are here to learn. We will do our best to learn how to integrate this material into our understanding of James’s work. Do not be reluctant to ask questions. The more conscientiously you take notes as you read for class, the better prepared you will be to engage with the lectures and write the papers. For each of the books we read, try to have a small list of facts that include some of the following:

- Dates and place of publication (many of James’s works first appeared in magazines).
- Time period of the novel or story, which is usually different from the time it appeared in print.
- Correct names and dominant features of the characters.
- Major plot turns and important details.
- Thematic patterns, repeated images, developing symbols.
- Special features that are found in the novel’s or story’s opening and ending.
- Questions about certain words the author uses, or other stylistic elements. Keep a list of unfamiliar vocabulary you come across, with definitions.
- Note allusions (historical, biographical, artistic, musical, literary, etc.) and other references that appear in the text. (Most of the editions we are using have excellent explanatory notes for things like this).
- Determine who is telling the story at any given point, and how that shapes your reading.
- Ask what the relationship is between the different parts of the work, such as between setting and theme, character and dialogue, plot and symbolism.
WRITING

• Begin early so you can develop your thoughts and edit your work before turning it in. This is a good time for consultations with me.
• Correct grammatical errors, punctuation problems, typographical errors, misspellings, factual errors, spacing irregularities, references, organizational problems before submitting your paper. Use spell-check or grammar-check, but remember these sometimes miss certain errors (like the difference between ‘there’ and ‘their’).
• Always type and double-space your papers, using a one-inch margin on each side. Use good quality white paper and make sure your printer cartridge is fresh.
• Never hand anything in late. Hard copies of papers are due at the beginning of class. If you come in late, I reserve the right to reject your paper and not assign a grade for the work. Keep hard copies of everything you write.
• I appreciate intelligent, compelling, imaginative, and scrupulously argued interpretations of literary works and other kinds of texts. Always have a focus, don’t be overly general or vague, and support your assertions with appropriate textual evidence and explanations.
• Some of you may wish to confer with me about your work. You know my office hours. I will not force you to consult with me, but please know that I am always willing to lend a hand to those who come by.

Refer to the “Brief Guide to Writing” that I posted as a PDF document on the CCLE website. You can download it and print it out from there. It has information about citing primary sources, and many other conventions I expect you to follow.

IMPORTANT DATES

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>January 21</td>
<td>Martin Luther King, Jr. holiday (no class)</td>
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<tr>
<td>February 6</td>
<td>Paper One due in class</td>
</tr>
<tr>
<td>February 18</td>
<td>President’s Day holiday (no class)</td>
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<tr>
<td>March 13</td>
<td>Paper Two due in class</td>
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<tr>
<td>March 19</td>
<td>Final Exam, 3-6 pm</td>
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Schedule of Readings

**WEEK ONE**

Jan 7  Introduction to the Course

Jan 9  *Daisy Miller: A Study* (1878) in *Tales of Henry James*, pp. 3-51; and “On Daisy Miller,” in *Tales*, pp. 400-402.

**WEEK TWO**


Jan 16  Con’t.

**WEEK THREE**

Jan 21  Holiday – No class.


**WEEK FOUR**


**WEEK FIVE**


Feb 6*  *The Bostonians* (1886), Book First. *Paper one due.

**WEEK SIX**

Feb 11  *The Bostonians*, Book Second.

Feb 13  *The Bostonians*, Book Third.

**WEEK SEVEN**

Feb 18  Holiday – No class.


**WEEK EIGHT**


Feb 27  *The Spoils of Poynton* (1897).

**WEEK NINE**

Mar 4  *The Ambassadors* (1903), Books I-III.

Mar 6  *The Ambassadors*, Books IV-VI.

**WEEK TEN**

Mar 11  *The Ambassadors*, Books VII-IX.

Mar 13*  *The Ambassadors*, Books X-XII. *Paper 2 due.