

General Education Course Information Sheet*Please submit this sheet for each proposed course*

Department & Course Number

English Department

Course Title

Talking in Print: From Jane Austen to Twitter

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

XXX**Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

1) Foundation area: Arts & Humanities - The course explores how humans have communicated and expressed ideas through different literary media forms from the 19c to the present, and examines the impact of technology on the relationship between orality and print.

2) Subgroup 1: Literary & Cultural Analysis – Students are expected to learn to close read literary texts and also to think critically about the socio-cultural implications of different forms of communication.

3) Philosophic & Linguistic Analysis – The course encourages students to examine the structural differences between oral language and textuality.

3. List faculty member(s) who will serve as instructor (give academic rank):

Amy R Wong, PhD Candidate (Faculty Mentor – Joseph Bristow, Professor)

4. Indicate when do you anticipate teaching this course:

2014-2015	Winter	<u>X</u>	Spring	_____
	Enrollment	18	Enrollment	_____

GE Course Units 5

Please present concise arguments for the GE principles applicable to this course.

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| □ General Knowledge | The course draws from a broad swath of history, charting two important media shifts (the rise of mass print and the digital age). It also introduces students to research, close reading, linguistic analysis, and cultural studies methodologies. |
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| □ Integrative Learning | Incorporating literary, linguistic, sociological, and cultural studies approaches, the course helps students to develop a first-hand understanding of how different fields intersect and diverge in inquiries into human communications and expression. |
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| □ Ethical Implications | The course looks at power structures that determine “literariness” and the socio-cultural hierarchies of oral vs. print forms. Students are to consider the ethicality of these hierarchies and become aware of how they might resist them. |
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| □ Cultural Diversity | Students will learn the ways in which race, class, and gender play into the consolidation of social hierarchies in speech and writing. The course encourages tolerance through considering the diverse ways in which humans communicate. |
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| □ Critical Thinking | The short paper, final research paper, class conference, as well as structured class discussion will all emphasize how to make and articulate logical arguments about literary texts. |
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| □ Rhetorical Effectiveness | Since the course places special emphasis on “talk,” students will be challenged to think carefully about how they communicate not only in papers, but also in class discussions, and more formal academic presentations (class conference). |
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| □ Problem-solving | In completing their final research papers, students will be guided through the problem-solving process of coming up with good questions, narrowing down knowledge domains, and consciously adopting ways to answer the questions. |
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| □ Library & Information Literacy | The course includes a library visit in which students will be shown how to identify, sort, and synthesize primary and secondary sources into their research projects. The visit will also make time for guided, first-hand experience. |
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(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

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| 1. Lecture: | <u>3 (seminar)</u> | (hours) |
| 2. Discussion Section: | <u> </u> | (hours) |
| 3. labs | <u> </u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u> </u> | (hours) |
| 5. Field Trips: | <u> </u> | (hours) |
- *Instructor will also be available for office hours every week**
- (A) TOTAL Student Contact Per Week** **3** (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

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|-------------------------------------|------------|---------|
| 1. General Review & Preparation: | <u>1</u> | (hours) |
| 2. Reading | <u>5</u> | (hours) |
| 3. Group Projects: | <u>n/a</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>n/a</u> | (hours) |
| 5. Information Literacy Exercises: | <u>1</u> | (hours) |
| 6. Written Assignments: | <u>3</u> | (hours) |
| 7. Research Activity: | <u>2</u> | (hours) |
- (B) TOTAL Out-of-class time per week** **15** (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15

(HOURS)

English 98T
TALKING IN PRINT: FROM JANE AUSTEN TO TWITTER

Instructor: Amy R. Wong

Course Description:

What does it mean to encounter “talk” in print media? In a work of literary fiction such as a novel, we might consider the dialogue between characters to be talk in print. In a journalistic gossip column, the entire article seems to qualify. Within the landscape of digital print media available today, we might label anything from chats, blogs, and discussion forums to status updates, tweets, and texts as talk in print.

This course will consider a very wide range of print genres—novels, plays, journalism, and Twitter serials. We will begin Jane Austen’s *Emma* (1815), a novel scholar Kathryn Sutherland has described as “an experiment to test conversation’s limits” and close with Jennifer Egan’s “Black Box,” an experiment in its own right that pairs a new platform, Twitter, with an old form, serial fiction. Our approach to studying talk in print will involve the formal analysis of the traffic between different media, but we will ask broader cultural questions. For example, why does print try to seem like “talk” at all? Can we consider everyday talk as a form of art in itself? Why does talk become “literary” when in print? Is there something we lose in the translation of orality into print and does this translation even work? What are the problems that arise in representing someone else’s talk in print? What are the ethical boundaries if a writer identifies with a more privileged race, gender, or social class than the talker s/he represents?

Reading List:

Jane Austen, *Emma* (1815)
 William Makepeace Thackeray, selections from *Roundabout Papers* (1860-1863)
 Mark Twain, *Huckleberry Finn* (1885)
 Alice Meynell, selections from “The Wares of Autolycus,” *Pall Mall Gazette* (1893-1898)
 Oscar Wilde, “Lady Windermere’s Fan” (1892)
 Ford Madox Ford, *The Good Soldier* (1915)
 Sam Selvon, *Lone Londoners* (1956)
 William Gaddis, *Harper’s* excerpts from *J R* (1975)
 Dan Sinker, *The F**king Epic Twitter Quest of @MayorEmanuel* (2011)
 Jennifer Egan, “Black Box” (Twitter serial fiction, 2012)

*Secondary reading excerpts from:

Mikhail Bakhtin, “The Problem of Speech Genres” (1986)
 Peter Bowen and Casey Finch, “The Tittle-Tattle of Highbury”: Gossip and Free Indirect Style in *Emma*,” in *Representations* (1990)
 Lisa Cohen Minnick, *Dialect and Dichotomy* (2004)
 Elinor Ochs, “Experiencing Language,” in *Anthropological Theory* (2012)

Course Requirements and Assignments:

- 1) *Transcription Activity*: Students will be required to record and transcribe (verbatim) a brief segment of everyday “natural” talk (approximately 3-5 minutes of talk), and to write a brief,

one-page reflection on their own experience “translating” talk into print. The goal of this exercise is to spur your thinking on what kinds of problems arise in converting an oral form of media into a written one. (5%)

- 2) *Short Close Reading Paper*: Students are expected to complete a 2-3 page paper that close reads a passage from one of the works covered during the first four weeks of the course. (15%)
- 3) *Final Research Paper*: Each student will produce a 12-15 page final paper on a topic related to the course. Students are encouraged to choose one or two central work(s) from the Weeks 5-10 of the syllabus, but are allowed to write on a work of their own choosing with clearance from the instructor. You will be expected to develop a paper abstract by Week 6 (instructions will be provided), complete a rough draft by Week 8, and turn in your final draft during finals week. (35%, all components of the writing process MUST be completed)
- 4) *Class Conference*: During finals week, we will hold an official academic conference in which each student will share 5-7 minute presentations of their final papers. This will give each of you a chance to celebrate your hard work as a public talk. Students will be grouped into presentation panels and each of you will be expected to ask your peers “accountable” questions about their work. (25%)
- 5) *Weekly Discussion Participation*: In our first meeting, we will discuss exactly what it means to acquire the skills to become an active classroom participant. We will discuss the different “genres” of talk in the classroom, learn about “accountable talk,” and create a safe space to begin our practice of these different genres. (20%)

Schedule:

Week 1: Introduction

Readings: “Accountable Talk” rubric (Resnick, O’Connor, Michaels, 2007); begin Austen, *Emma*
 Discussion focus: Classroom talk “genres” (instructor-led discussion, student-led discussion, free form discussions, fishbowl talk, partner talk, presentations, debates, Socratic dialogue/seminar), “accountable talk,” creating safe spaces for talk.

Week 2: The Hazards of Everyday Interaction

Reading: Jane Austen, *Emma* (1815)

*In class article excerpt: Bowen and Finch, “The Tittle-Tattle of Highbury”: Gossip and Free Indirect Style in *Emma*”

Discussion focus: In what context does talk become a hazardous activity? How does Austen convey the complexity of conversational dynamics in writing?

Transcription activity DUE (in class)

Week 3: Victorian Literary Gossip

Readings: Thackeray, selections from *Roundabout Papers*; Meynell, selections from “The Wares of Autolycus”

Discussion focus: What is “literary gossip”? How do these authors convey “literary gossip” in their works? What are equivalent forms of gossip today?

Library visit

Week 4: Drawing-Room Talk in the 1890s

Reading: Wilde, “Lady Windermere’s Fan”

Discussion focus: How realistic is the talk in the play and why do the characters talk in the way that they do? What is the significance of epigrammatic talk? What gender dynamics does the play call attention to through its dialogue?

Short close-reading paper DUE (end of week)*Week 5: Talking as Adventuring*

Reading: Twain, *The Adventures of Huckleberry Finn*

*In class article excerpt: Bakhtin, “The Problem of Speech Genres”

Discussion focus: In what ways can we conceive of talking as an adventure? What difference does it make that Twain’s adventure story is written “like” the talk of a boy-narrator?

Week 6: Talking as Others

Reading: Twain, *The Adventures of Huckleberry Finn* cont’d

*In class article excerpts: Minnick, selections from *Dialect and Dichotomy*

Discussion focus: What do you think about the language controversies around *Huck Finn*? Should writers be able to represent the speech of socially and/or politically oppressed groups who may not have access to writing and literacy?

Paper abstracts DUE (end of week), paper conferences (sign-up)

Week 7: Confessional Talk

Reading: Ford, *The Good Soldier*

Discussion focus: In what ways does the narrator’s speech sound like he is talking to the reader? How does this affect our own responses to the text?

Week 8: Literary Vernacular

Reading: Selvon, *Lonely Londoners*

*In class article: Ochs, “Experiencing Language”

Discussion focus: In what ways does Selvon offer readers language as an experience? How does his representation of English creole affect our understanding of the story?

Rough draft *and* outline of paper DUE (in-class peer workshop)

Week 9: Chaotic Talk

Reading: Gaddis, *Harper’s* excerpts from *J R*

Discussion focus: What impressions of the modern landscape does *J R* evoke with its style? What kind of reading experience comes from not knowing who talks what?

Week 10: Talk in the age of Twitter

Readings: Sinker, *The F**king Epic Twitter Quest of @MayorEmanuel*; Egan, “Black Box”

Discussion focus: In what ways does Twitter, as a medium, encourage a chatty style? How does the 140-character limit influence the telling of the story?

TBD: Class Conference

Final paper DUE by end of finals week



New Course Proposal

English 98T

Talking in Print from Jane Austen to Twitter

Course Number English 98T

Title Talking in Print from Jane Austen to Twitter

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of what it means to encounter talk in print forms and investigation of relationships between oral and written media. Reading, writing, and talking about wide range of print genres from early 19th century to present-day Twitter fiction. Letter grading.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows.

Syllabus File [English 98T syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Joseph Bristow is the faculty mentor for this seminar.

Grading Structure transcription activity: 5%; short close reading paper: 15%; final research paper: 35%; class conference: 25%; weekly discussion participation: 20%.

Effective Date Winter 2015

Discontinue Date Summer 1 2015

Instructor	Name	Title
	Amy R. Wong	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department English

Contact	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 7/31/2014 12:13:40 PM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 6/30/2014 2:05:00 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 6/12/2014 11:36:10 AM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370

Status: Approved on 6/11/2014 1:35:08 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 6/2/2014 4:06:37 PM

Changes: No Changes Made

Comments: Routing to Dell Upton for FEC approval.

Role: CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Approved on 5/12/2014 3:20:38 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Submitted on 5/12/2014 3:18:19 PM

Comments: Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045