

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number English 98Ta
 Course Title (Close) Reading Like a Writer

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

Foundations of the Arts and Humanities	X
• Literary and Cultural Analysis	<u>X</u>
• Philosophic and Linguistic Analysis	_____
• Visual and Performance Arts Analysis and Practice	_____
 Foundations of Society and Culture	
• Historical Analysis	_____
• Social Analysis	_____
 Foundations of Scientific Inquiry	
• Physical Science	_____
<i>With Laboratory or Demonstration Component must be 5 units (or more)</i>	_____
• Life Science	_____
<i>With Laboratory or Demonstration Component must be 5 units (or more)</i>	_____

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

This seminar will closely examine the evolution of fictional techniques and modes of living
through which individuals turned themselves into writers. It will thus primarily focus on literary
texts and the cultural contexts that shaped them.

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

John Caughey, Teaching Fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>X</u>	Spring	_____
GE Course Units	<u>5</u>	Enrollment		Enrollment	

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

❑ General Knowledge

This course will offer an historical survey of the practice of creative writing, but more importantly it will introduce students the methods of literary studies, most particularly the techniques of close reading and text-based argumentative analysis.

❑ Integrative Learning

While not a course in creative writing, this course makes creative writing the subject of literary analysis and thus asks student to compare the production of literature with the study of it. Such a comparison mutually problematizes both fields and invites students explore the function of literature from multiple perspectives.

❑ Ethical Implications

This course will explore the ethics of representation, both that of self-representation and the representation of others. The larger social responsibilities of the creative writer, and of the literary critic in turn, will be one of the central questions addressed.

❑ Cultural Diversity

The texts from this course cover a range of historical and cultural contexts. More crucially, this course asks students to engage with one another by way of group work, peer interpretations and peer interviews.

❑ Critical Thinking

The central assignments of this course ask students to construct interpretive arguments about literary texts. They will be asked to formulate debatable theses on the variety of course texts, and will develop the ability to support their arguments by way of close and sustained textual analysis.

❑ Rhetorical Effectiveness

This course presents students with multiple opportunities to construct both oral and written arguments that depend on close readings skills and argumentative analysis. Because many of the exercises are “not for credit” assignments, students will be able to try out new approaches without the threat of evaluation. Moreover, the topic of the course itself is centrally concerned with written style and rhetorical effects.

❑ Problem-solving

Literature presents its students with complex, ill-structured problems. Such problems demand that students question what counts as knowledge in the field and invite them to experiment with new ways of creating and employing knowledge.

❑ Library & Information Literacy

This course will apply the techniques of literary analysis to the processes by which individuals have been invited to fashion themselves into writers of fiction from the end of the nineteenth century until the present. It will explore a variety of sources: novels, how-to manuals, literary gossip columns, pedagogical practices, and important disputes over the nature of fictional technique. Students will therefore need to work on their abilities to manage and interpret information from a variety of sources and genres.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|----------|---------|
| 1. Lecture: | _____ | (hours) |
| 2. Discussion Section: | 3 | (hours) |
| 3. labs | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week

3 (HOURS)

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

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u> </u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>5</u>	(hours)
7. Research Activity:	<u> </u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

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

English 98Ta

(Close) Reading Like a Writer:Instructor: Jack Caughey
Winter 2014Office Hours: (Jimmy's Coffee)
jcaughey@ucla.edu**Course Description**

In this course, we will apply the techniques of literary analysis not to the finished products of creative literary artists – i.e. novels and short stories – but to the processes by which individuals have fashioned, or have been invited to fashion, themselves into writers of fiction from the end of the nineteenth century until the present. We will explore novels and short stories that stage this process, and also how-to manuals, literary gossip columns, pedagogical practices, and important disputes over the nature of fictional technique.

In literary studies, “reading” is a distinctly active process. To “do” a reading, to “close read,” is to actively explore and interpret a text either in writing or in conversation. This course will provide you with the opportunity to learn and practice the skills required for such exploration; it will equip you with the necessary methods for making discoveries about literary texts as well as the skills for conveying those discoveries in a compelling way. In this course, you will not primarily consume knowledge – you will not simply ingest facts – you will create knowledge. The work you do in literary studies does not involve following someone else’s footsteps to arrive at things already known. The interpretive findings you make about literature are always new because they depend upon what you bring to them individually, but they shouldn’t stop with you and, even more importantly, they shouldn’t be made simply to satisfy a classroom requirement. Rather, literary scholarship aims to build a richer community of interpretation, to explore the uses of literature, and to provide a path to a more interesting and creative life. Thus, while you will spend plenty of time reading and writing on your own, one of your responsibilities is to share the fruits of your labors with the class. Doing so will help us can think in new ways about the works under consideration and it will test and refine your expressive abilities while providing you with a forum to think through broader questions about literature and its many possible intersections with life.

While not a course in creative writing, this seminar will closely examine the evolution of fictional techniques and modes of living through which individuals turned themselves into writers. As such, it will be of interest to students who write, or want to write, creatively.

Course Objectives

In this course students will:

- Become more astute observers of, and more conscious agents in, their own writing process.

- Investigate the techniques, technologies, and theories of creative writing from the perspective of literary studies so as to question assumptions about literary art and its production.
- Help create a collaborative learning environment in which the value of insights produced by literary research becomes apparent at both the group and individual level.
- Cultivate a critical relationship both to literary texts and to the culture that produces them by looking closely at the institutional and discursive context in which the art of writing itself is defined.
- Apply the research methods specific to literary and cultural studies to create new ways of understanding literary texts

Required Texts

Dorothea Brande, *Becoming a Writer*

James Joyce, *A Portrait of the Artist as a Young Man*

Henry James, "The Lesson of the Master"

Jack London, *Martin Eden*

Edgar Allen Poe, *The Selected Writings of Edgar Allen Poe*

Course Reader (Available at UCLA Bookstore)

Requirements

Short Interpretive Paper – 15% (due beginning of week 4): This short 3-page paper, while graded, is primarily an introduction to the art of close reading and an opportunity for you to receive feedback. Prompts will be given and will cover the literary works from our first three weeks of class (Poe, James, Wells).

Long Interpretive Paper – 35% (*précis* due in class week 5 for small group presentation, final draft due week 8). The long paper builds on the skills introduced in the first paper. You will develop your own guiding questions, and will have the opportunity to choose your object of study. You will share your guiding questions and your initial findings with a small peer group so that they can further stimulate your research.

Exploratory Writings – With the exception of weeks in which a formal assignment is due, you will be given challenging not-for-credit written assignments each week. These provide a chance to deliberately practice the interpretive risk taking required in the formal papers without the pressure of evaluation and they provide me with a chance to give you feedback of a far higher order than that provided by letter grades. In high-stakes situations, we inevitably fall back on behaviors that have worked in the past, so it is essential to test out new strategies in non-graded tasks. The not-for-credit format is also intended to remind you that you are writing to produce intellectual and creative insights and not completing mechanical exercises in exchange for points.

Short Story – (due week 9) As one of the exploratory writings (see above), you will be asked to produce a short (2-5 pages) piece of fiction. One of the core myths of fiction is that it is an activity worth doing for its own sake. One writes fiction, according to this tenet, simply because it's intrinsically rewarding; one writes, in the end, for oneself. We will be looking at how this dictum took shape, we will be looking at the ways in which it was contested, and we will ultimately be testing it experientially. One of the course's key requirements will be the composition of a brief work of fiction. While a central part of the course, the work will go ungraded though it will go anything but unanalyzed. It will in fact serve as the premise for the following two graded activities.

Peer Interpretation – 15% (due week 10) This assignment asks you to take the skills you've been developing throughout the quarter and apply them to a piece of short fiction produced by one of your classmates. You will receive the piece anonymously, and your close reading of it is, as with your other readings, decidedly non-evaluative. You are to think about the situation and the culture that could produce such a work, and you are to investigate the patterns of meaning as you would with a published work, patterns of meaning that may not have even been consciously evident to the writer. The goal of the peer interpretive paper is to make the story more interesting, even, perhaps especially, to the writer herself. 3 pages.

Peer Interview – 10% (due week 10) Using the *Paris Review* "Writers at Work" series as a template, you will interview another member of the seminar (and be interviewed in return) on their methods and philosophy of writing. An edited transcript will be due week 10. You may choose to be interviewed either as a fiction writer ("The Art of Fiction") or as a literary critic ("The Art of Criticism"). Partners will be assigned and interview suggestions will be distributed in week 7. As an interviewer, your task is to help your subject uncover and think over the assumptions they have about writing. As an interviewee, your task is to reflect on your writing process and to be able to articulate your own "philosophy of composition" orally, a skill that will be useful for the final conference (see below).

Note – I will compile the stories, interviews, and peer interpretations into a digital "anthology" for you all to have. I welcome anyone interested in volunteering interested to help with the design of this volume.

Active Participation – *Active Participation* – Active participation is essential to the course but does not factor directly into your grade. I expect everyone to be courteous (arrive on time, etc), engaged and intellectually generous. Contributing frequently to discussion will make for a more rewarding class (for everyone) and it will help prepare you for the Final Conference (see below).

Final Conference – 25% (TBD – Week 9 – Exam Week) Because I want my graded evaluations to reflect your actual learning, our final conference should be seen as an opportunity for you to present me with what you have learned over the course of

the quarter by way of personal case history made up of specific examples. Active engagement with the course should make this conference feel like a brisk conversation. Less engagement may well make it feel like a final exam. My intention, however, is not to have the pleasure of grilling you, it's rather to allow you to take charge of your own learning. It may help to think about this conference in contradistinction to a more typical exam. In the latter, the object of analysis is a set of literary texts. In the former, the object of study will be your reactions to the material. Instead of carefully reading a novel, you will "read" and reflect on your interactions with the texts that we will read. This sort of self-study will be most productive if you have a healthy material archive. That is, you will better be able to examine your reactions and responses if you write them down or otherwise record them. You can think of it as an open-book exam – the catch being that you have to write the book yourself. In our individual conference at the end of the course, you will be, in essence, examined on yourself (or, perhaps more accurately, on your intellectual movements through the of the quarter) but please bear in mind that such an exam is actually much harder than one might assume. During seminar each week, I will give you a general topic or question to think about. These will form the pool of discussion questions I will address to you during the final discussion.

Evaluation

In the interests of fairness, I make every effort to evaluate student work without knowing the author until after assigning a grade. To facilitate this process, identify formal assignments (essays, explication quiz, midterm) with your student ID # only. Do NOT put your name on the title page or on any of the other pages (make sure to remove your name from the automatic header). To avoid confusion, your essays *must* be stapled and *must* include page numbers. The point of this exercise is not to turn you into a number, but rather to grade your work (rather than you) as objectively and fairly as is possible. Rubrics will be distributed with all graded assignments to ensure that you understand the assignment goals and the evaluative criteria.

Seminar Format

This course will primarily be conducted as a discussion course and workshop. Seminar is an opportunity for us to develop and refine our ideas; it is not a showcase for genius. You will not be expected to produce brilliant pronouncements on our readings. A definitive critical judgment – the last word on a topic – closes down discussion. Aim instead to pose provocative questions and hypotheses. Be open to the unpolished and spontaneous thoughts of your classmates, but don't hesitate to offer revisions and refinements. You will learn best – and prepare more effectively for the oral exam – by putting out a statement and coming to see its inevitable shortcomings in the course of the discussion it produces. Classroom discussion isn't a recital – you're not proving that you're a virtuoso – it's more like group piano practice. It won't always be pretty, but when the time comes for the recital (the oral final) you'll be prepared to perform on the one occasion when I will be evaluating you. **Note:** from time to time I may invite students who haven't had the chance to contribute their thoughts into the discussion. This is not a punishment; the point is

not to shame quiet students but rather to produce a broad range of thinking on the topic at hand.

Electronic Devices

Our in-class time is an occasion for focused conversation. Cell phones, laptops, iPods or other devices disrupt this dynamic. Do not use them in class. In fact, I prefer that you even minimize your use of older technologies like the notebook. You will need a paper copy of the day's assigned text and by all means have a pen and a paper handy in case inspiration strikes, but your attention should be with the other human beings in the room. We will have a number of pause points during class for you to jot down anything that needs remembering and we will also have a number of in-class writing assignments that WILL require a pen and a notebook (or perhaps even a laptop). At all other times, however, please respect the conversational dynamic. If you require special accommodations, please clear it with me beforehand and I will be happy to make arrangements.

Plagiarism

Plagiarism is the act of using another person's language, ideas, or thoughts while representing them as your own. I will report any suspected cases of plagiarism to the Dean of Students Office (see the Dean of Student's statement on Academic honesty: <http://www.deanofstudents.ucla.edu/integrity.html>).

Email Policy

During the week, I aim to respond to e-mails within a day. Include "ENGL 98" in the subject line so that I won't confuse you with the inevitable spammer. Email is an ideal mode for short communications; it does not work as well for complex, conceptual issues, particularly in times of panic. Better to save full-blooded discussion for class or office hours. On my end, I will likely send out a number of clarifications and recommendations via email, so please ensure that your account is current with URSA.

Office Hours

In general, students who make use of office hours learn more, so please take advantage of them. For my part, office hours offer one of the great perks of being a college instructor: the opportunity to chat one-on-one with intelligent, motivated students about literature and the art of writing. Please note that I conduct my office hours in Jimmy's Coffee Shop (LuValle Commons). You do not need to have a "problem" in order to attend; feel free to drop in, but be aware that the periods immediately preceding a paper due date tend to be very busy.

Reading and Writing Schedule

CR= Course Reader

Week 1: Introductions – The Call of Fiction

Today we will examine the complex and often bizarre invitations to be a literary artist made within late-nineteenth century print culture. Our readings will include

advertisements for correspondence courses and handbooks, short story contest forms, gossip columns on famous writers, and “hints for literary workers” (handouts provided), all published within the booming periodical culture of the time. We will consider how these texts shaped literature and the individuals who produced it.

Week 2: Philosophy of Composition

Poe’s theory of writing, particularly his vision of how a short story should be written and what it should do, proved tremendously influential, albeit about fifty years too late to do him any good. Yet, in significant ways, his critical accounts are as wildly inventive, and as loose with facts, as his most fantastic fictions.

Edgar Allen Poe, *Selected Writings*

- “Review of *Twice-Told Tales*” (1842)
- “The Philosophy of Composition” (1846)
- “The Purloined Letter” (1845)

Carolyn Wells *The Technique of the Mystery Story* (1913; Selections) CR

Week 3: The Art of Fiction

The Art of Fiction debate from 1884 represents, with as plausible accuracy as we can expect from a single year, the moment when the Anglo-American literary tradition begins to take fiction seriously as an art, one to be both practiced and studied. For decades afterward, the debate served as a reference point for literary aspirants.

Walter Besant, “The Art of Fiction” (1884) CR

Henry James, “The Art of Fiction” (1884) CR

“The Lesson of the Master” (1888)

Robert Louis Stevenson “A Humble Remonstrance” (1884) CR

Week 4: The Self-Made Writer

Due – Short Interpretive paper

No author was more a product of his own efforts than Jack London, and indeed few authors have done more to shape popular conceptions of what the work of an author consists in. We will contrast *Martin Eden* with Carolyn Wells’s forgotten satire of a novelist who lives so that he may write and with one of the how-to write fiction manuals that London relied on in his apprenticeship years.

Charles Barrett, *Short Story Writing: A Practical Treatise on the Art of the Short Story* (1898; Selections) CR

Jack London, *Martin Eden* (Chapters I-XXV)

Carolyn Wells, “The Vivisectionist (1895) CR

Week 5: Writing Machines

Due – Long interpretive paper précis for small group research presentations.

Turning to the way the *Martin Eden* narrates its own composition, we will look at a seemingly finished novel stages its own manufacture and thus invites careful

attention to the processes that lie behind it. Sherwin Cody's *Literary Composition*, a remarkably strange manual on writing that promised to "automatically educate the intuitions" of aspiring writers, provides another look at writing fiction in the machine age.

Jack London, *Martin Eden* (Finish)

Sherwin Cody, *Literary Composition* (1912; Selections) CR

Week 6: Modern Fiction

The dispute between Arnold Bennett and Virginia Woolf remains the most famous debate on writing about fictional character in "Modern Fiction" and it also serves as one of the most lucid illustrations of the struggle between the entrenched realist tradition and experimental impulses of literary modernism.

Arnold Bennett, "The Craft of the Author" (Selections) CR

- *A Man from the North* (1898; Selections) CR
- *The Truth about an Author* (1903; Selections) CR

Grenville Kleiser, *Training for Authorship* (1925; Selections)

Virginia Woolf, "Mr Bennett and Mrs Brown" CR

- "An Unwritten Novel" CR

Week 7: Portraying Artists

Joyce's difficult and pioneering novel helped call into question almost everything people thought they knew about how novels got written. We will look at how Joyce managed this revolution by narrating the interior movements and experiences that produced the sort of artist capable of rendering the complex portrait we find in his novel.

James Joyce, *A Portrait of the Artist as a Young Man* (Chs 1-2)

Thomas Uzzell, *Narrative Technique*, "Appendix D: The Stream of Consciousness Technique"

Ryunosuke Akutagawa, "Green Onions" CR

Week 8: Portraying Artists Cont.

Due – Long Interpretive paper.

James Joyce, *A Portrait of the Artist as a Young Man* (Finish)

Dorothea Brande, *Becoming a Writer* (1931; Selections)

Week 9: Getting with the Program

Due – Short Story (I need to distribute these by the end of this week to give everyone ample time for the peer interpretation)

Schedule Your Final Conference.

No other development has had a greater impact on post-World War II fiction than the rise of the creative writing program and its signature innovation, the writing workshop. We will examine the assumptions that underpin this way of teaching fiction, a practice that some writers have compared to a medieval hazing ritual.

Cleanth Brooks and Robert Penn Warren, *Understanding Fiction: Second Edition*
(1959; Selections) CR

Thomas Wolfe, "Stalking the Billion-Footed Beast" (1989) CR

"Art of Fiction #21" *Paris Review*

Week 10: Writing about Writers Writing

Our final conversation will provide a venue for thinking back over the work we have done and for speculating about how we might continue to apply what we have learned beyond the conclusion of this course.

Nam Le, "The Boat" CR

Francine Prose, *Blue Angel* (Selections) CR

Peer Interpretations and Interviews are due by the beginning of finals week.



New Course Proposal

	English 98TA (Close) Reading Like Writers			
<u>Course Number</u>	English 98TA			
<u>Title</u>	(Close) Reading Like Writers			
<u>Short Title</u>	READNG LIKE WRITERS			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade only			
<u>Instructional Format</u>	Seminar - 3 hours per week			
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Application of techniques of literary analysis, not to finished products (novels and short stories) of creative literary artists, but to processes by which individuals have fashioned themselves into fiction writers from late 19th century to present. Close reading actively explores and interprets texts either in writing or in conversation. Letter grading.			
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<u>Syllabus</u>	File English 98Ta syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>	Christopher Mott is the faculty mentor for this seminar.			
<u>Grading Structure</u>	short interpretive paper - 15%; long interpretive paper - 35%; peer interpretation - 15%; peer interview 10%; final conference 25%			
<u>Effective Date</u>	Winter 2014			
<u>Discontinue Date</u>	Summer 1 2014			
<u>Instructor</u>	Name	Title		
	John S. Caughey	Teaching Fellow		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	English			
<u>Contact</u>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
<u>Routing Help</u>				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

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Role:**Status:** Added to SRS on 7/30/2013 1:03:26 PM**Changes:** Title, Short Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 9:24:31 AM**Changes:** Short Title**Comments:** Added a short title.**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:11:53 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671**Status:** Approved on 7/4/2013 11:13:22 AM**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 7/3/2013 3:13:25 PM**Changes:** No Changes Made**Comments:** Routing to Michael Meranze for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/19/2013 2:33:08 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Program**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/19/2013 2:32:24 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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