

CRW 2100 Section 0121 SPRING 2013
Mondays, period E1-E3, 7:20-10:10pm, CBD 210
Elizabeth Bevilacqua
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Office hours by appointment

Required texts

John Gardner, *The Art of Fiction*
Nicholson Baker, *The Mezzanine*
Shirley Jackson, *We Have Always Lived in the Castle*

Course description

This course aims to make students better critical readers of fiction and better critical writers. We will also workshop student writing with an emphasis on coherence and precision of language.

Assignments

Expected of you each week:

- Reading in Gardner, Baker, or Jackson
- Write 2 discussion questions based on the reading
- Read 2 student stories
- Write critical responses to your peers' stories
- In-class writing assignment
- Two 2000-word critical papers due at midterm and finals week

Workshop parameters

- Ten pages MAXIMUM
- No genre fiction
- First responder: each week one person will be responsible for beginning the critique of peers' work
- Bring 20 copies of your story to class the week before you are scheduled to workshop. 12pt. font, double-spaced, page numbers, stapled

Two 2000-word critical papers

1) MIDTERM PAPER

Apply what you have learned from Gardner's *The Art of Fiction* to a fictional text of your choice.

i) Make a claim about your fiction book/story based on Gardner's ideas (use a Gardner quote)

ii) Provide textual support for your claim. Point to the specific words in the text of the book/story that made you think about this and that support and prove your point.

iii) Provide analysis of your claim and the text. Answer the question "so what?" What does this mean within the context of the work as a whole? How does this section contribute to the author's overall intent?

How do I provide analysis instead of summary or paraphrase or opinion? To be discussed in class.

iv) Cite all quotations in text (MLA style)

2) FINAL PAPER

Offer a close reading of *The Mezzanine* or *We Have Always Lived in the Castle*.

i) Select a passage and give a close reading, evaluating some of the following: characterization, conflict, detail, dialogue, pacing, point of view, prose, rhythm, setting, structure, chronology, voice.

ii) Quote from the text and offer some insight about the mechanical elements you are exploring. Then, provide analysis by answering the question “so what?” What does this mean within the context of the work as a whole? How does this section contribute to the author’s overall intent? How does this passage give the reader a greater understanding of the book?

iii) How do I provide analysis instead of summary or paraphrase or opinion?

Do we know more about the character from this passage?

Does this move the conflict forward?

Does this complicate the relationships between characters?

How have the characters changed as a result of this passage?

Do you see any patterns in the language here that we have seen before?

iv) Read the doc on SAKAI in Resources called “How to Do a Close Reading”

v) Cite all quotations in-text MLA style

Points rubric for critical papers

20 points total

Did you pose an argument? 5pts

Did you back-up all statements with textual support using quotes? 5pts

Did you analyze the text and answer the question “so what”? 5pts

Is your prose style clear and all grammar and punctuation correct? 5pts

Final Grade

Final grade will be determined by points accumulated out of 100 points total

Critical paper 1: 20 pts

Critical paper 2: 20 pts

Discussion questions: 10 pts

First responder: 10 pts

Class participation, discussion, peer critique: 30 pts

In-class writing: 10pts

Grade appeals

If you wish to contest your final grade, you may fill out a form with English department assistant Carla Blount. Please note that grade appeals may result in a higher, unchanged, or lower grade.

Absence policy

Please e-mail or speak with me concerning any absence. You should not miss more than one class session. If you miss more than two class sessions you will have 10 points per missed session deducted from your final grade. If you miss more than 4 class sessions you will fail the course.

Schedule: Mondays

Jan 7: Introduction

Jan 14: Gardner p 3-16

Jan 21: No classes. MLK Jr.

Jan 28: Gardner p 17-38

Feb 4: Gardner p 39-81

Feb 11: Gardner p 82-96

Feb 18: Gardner p 97-124

Feb 25: Gardner p 125-194. Critical paper 1 due

Mar 4: No classes. Spring Break

Mar 11: The Mezzanine p 3-47 / Ch 1-6

Mar 18: The Mezzanine p 49-98 / Ch 7-11

Mar 25: The Mezzanine p 99-135 / Ch 12-15

Apr 1: We Have Always Lived in the Castle p 1-50 / Ch 1-3

Apr 8: We Have Always Lived in the Castle p 51-96 / Ch 4-7

Apr 15: We Have Always Lived in the Castle p 97-146 / Ch 8-10

Apr 22: Final class

Apr 29: Critical paper 2 due

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University Requirements and Policies

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see:

<http://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx#learning>

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>