English 303: FOUNDATIONS OF THE ENGLISH MAJOR (CLOSE READING)
Spring 2018 | McKenzie 240A | TR 12:00-1:20 + discussion section
Professors: Warren Ginsberg, Heidi Kaufman, & Priscilla Peña Ovalle
GEs: Alex Garner and Kate Huber

Professor Ginsberg’s Office Hours: T-Th 11am-12pm (PLC 257)
Professor Kaufman’s Office Hours: W 10am-12pm (PLC 365)
Professor Ovalle’s Office Hours: T 2-4pm (PLC 266)
Alex Garner’s Office Hours: F 10am-12pm + by appt (PLC 20—ground floor)
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Additional email, office hours, & other contact information can be found on Canvas and at http://english.uoregon.edu/profiles/faculty

The Foundations of the English Major is a three-course sequence (ENG 301, ENG 302, ENG 303) that introduces students to the discipline of English as it is practiced at the University of Oregon. The entire sequence provides English majors with a common intellectual experience and a foundation for future coursework in literatures, media, and folklore. The course provides a solid foundation in the histories, theories, debates, and critical reading practices used to study different kinds of texts. The department strongly encourages students to take these courses sequentially. If necessary, however, students may begin the sequence with ENG 301 or ENG 302, but not with ENG 303.

303 Course Description:
English 303 is designed to help students acquire analytic reading skills that are informed by the methods and approaches studied previously in ENG 301 and ENG 302. The course is divided into three parts, each of which focuses on using close reading skills across media and literary forms while pursuing the question, “What is a text?” In the first section of the course, we’ll read William Shakespeare’s Macbeth. We will pay attention to the textual history of the play and to the ways in which it has been read at various times. We will also discuss what happens to the text of the play when it is staged. In the second section of the course we will focus on a Victorian novel, Charlotte Brontë’s Jane Eyre. Discussions will focus on two linked reading strategies—slow reading and close reading—and the varieties of interpretive work these reading practices make possible. Finally, in the third section of the course, we will focus on newer media texts to analyze how formal media properties convey ideological meaning through cinematography, editing, sound, performance, and mise-en-scene. Our primary texts will be Jane Eyre (1943) starring Orson Welles, the works of Maya Deren, and West Side Story (1961).
By the end of this course, students will be able to:

- Approach a text using a number of different reading strategies
- Learn and practice close and slow reading of different textual forms
- Understand how reading approaches make a variety of interpretations possible
- Develop strategies to assess the potential and the limits of different reading and interpretive approaches
- Practice writing informed, persuasive essays

Department Learning Outcomes:
1. Read literary and cultural texts with discernment and comprehension and with an understanding of their generic conventions.
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts.
3. Perform critical, formal analyses of literary and other cultural texts.
4. Write focused, analytical essays in clear, professional, and grammatical prose.
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments.
6. Employ primary and secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis.

Required Course Materials and Texts:
Available at the Duck Store, on canvas, and at specified online sites. Please use specific editions listed below.

1. Clickers
4. A reader for the Newer Media section will be available at the Bookstore. Other selected PDFs will be available on Canvas; the Broadview Press website; and the British Library Website.
5. Dip Calligraphy Pen and Ink set
6. Purdue Online Writing Lab (OWL) “MLA Works Cited Page” (Links to an external site which you can also find here: https://owl.english.purdue.edu/owl/resource/747/05/)

Attendance Expectations, Assignments, Grade Breakdown, and Grading Policy
Consistent and full attendance at both lecture and discussion sections is required. Grades will be assigned in accord with competencies and performance levels outlined in the English Department’s Undergraduate Grading Policies: http://english.uoregon.edu/resources/attachment/english-dept-u-g-grading-policies-6
Assessment
10% Lecture Participation**
10% Discussion Section*
20% Average of 3 Close Reading/Annotation Exercises
60% Average of Three Theory & Application Assignments (3-4 pages min. each)
*See “Absences & Grade Reduction” below

Lecture Participation & Discussion Sections
You must come to class having read/screened the assigned material and prepared to discuss it with your instructors and peers. The lecture participation and discussion section grades reward students who take an active and engaged role in discussions, who are willing to contribute thoughtfully and constructively to the collaborative process of in-class dialogue, and who conduct themselves in a collegial and respectful way. In addition you will be expected to participate during lectures using a clicker; clicker grading policies and how they factor into this portion of the grade will be addressed in the first week of class.

*Absences & Grade Reduction
Lecture and Discussion Section attendance are both mandatory; however, grade reductions are affected differently in the two course formats. (Also see “**Lecture Participation Grading” below for additional information about how absences might impact your grade.)

Two Lectures absences are allowed. Lecture attendance is determined by clicker questions. Your final course grade will drop by two points for each subsequent absence unless arrangements have been made in advance; see clicker policies below for additional information. (Example: a final course grade of 94 would drop to a 92; a grade of 88 would drop to an 86)

One Discussion Section absence is allowed; your final course grade will drop by four points for each subsequent discussion section absence unless you have contacted your GE and worked out an agreement in advance on alternative arrangements. You are responsible for work due or assigned on days you are absent. (Example: with a second absence, a final course grade of 94 would drop to a 90; with a third it would drop to 86). If you miss a Lecture or Discussion Section it is your responsibility to contact a fellow student to find out what you've missed.

Written Work
In this course you will complete three formal essays, one per per portion of the term. These essays (3-4 pages each) will ask you to explain and/or apply a theoretical concept by analyzing some aspect of a work. In addition, you will be tested on the key concepts of the course in week 3, which will include short essay questions.
Late Work
Assignments are due by the day/time indicated on the syllabus. Late assignments will be
docked 3 points (approximately 1/3 of a letter grade) for each day they are late, unless explicit
arrangements have been made in advance with your GE discussion instructor.
Grading Scale
A+ 100  A  94-99  A-  90-93
B+ 87-89  B  84-86  B-  80-83
C+ 77-79  C  74-76  C-  70-73
D+ 67-69  D  64-66  D-  60-63  F  0-59

Class Policies Lecture and discussion etiquette:
We expect to have your full attention for the duration of lectures and discussion meetings.
Please arrive on time, with appropriate texts in hand, and ready to focus on the day’s
activities. Turn off and stow all cell phones before class begins. Earphones should be removed.
In rooms as acoustically-live as large lecture halls, it is difficult to lecture over “cross-talking.”
Also, talking during lecture may impede other students’ learning, so plan to hold your individual
carousations outside class time. Any activity that disrupts or distracts others from course
material is not only rude and disrespectful, but may also violate the university’s code of
academic conduct. Please be considerate and respectful of those around you.

Inclusive Learning Environments:
The University of Oregon is working to create inclusive learning environments. Please notify one
of the professors teaching this course if there are aspects of the instruction or course design
that result in disability-related barriers to your participation. You are also encouraged to contact
the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at
541-346-1155 or uoaec@uoregon.edu.

Lecture Notes and Missed Classes:
Lectures may not be copied, taped, or videotaped in any manner unless you have documented
a communication-related disability with the University and have received permission from the
course instructor. Should you miss a lecture or discussion, it is your responsibility to obtain
notes from your colleagues, so be sure to get to know others in the course who would be willing
to help you and whom you would be willing to help. Missing lecture should, however, be a rare
event. In no case should you take notes regularly for another student, unless you obtain the
professor’s approval. However, comparing notes with a study partner or a small group could
assist you with the course and clearly that kind of activity is something we’d all applaud.
Tutorial Help:
Meaningful and successful learning often requires more than students and teachers can accomplish individually. Programs, workshops, courses, tutors, and mentors are among the many resources the Teaching and Learning Center provides to help students with educational pursuits at the University of Oregon. For example, the TLC offers courses, tutorials, and drop-in assistance for students' academic writing. The TLC is located in 88 PLC and their website is http://tlc.uoregon.edu/. Please note that any other assistance (beyond the UO TLS office) that you receive on papers, from organizing your paper to identifying your main points, from typing or proofreading papers to editing or revising papers, must be cleared with your GTF or one of the professors.

Academic Integrity:
The University of Oregon values academic honesty. Students are informed of the University's expectations about conduct and academic honesty when they matriculate. You are here because you clearly have the ability to engage your own mind in rigorous intellectual work. Consult the UO's Student Conduct Code, also available here: http://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code for definitions of plagiarism and information on documentation should you need it. See your GTF and/or your 303 professors should you have any concerns about documentation and/or academic honesty.

Cases of clearly established plagiarism or cheating will result in an assignment grade of "0" as a minimum penalty: all incidents will be reported to the Office of Student Conduct, as required by the English Department and University.

The University Student Conduct Code defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the student's obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism. Plagiarism is the use of another person's words or ideas without due acknowledgment. Plagiarism may be intentional or unintentional. And words borrowed from another source may be published or unpublished. To make sure you have avoided plagiarism in your work, you should:

* Accurately quote the original author's words
* Enclose the quotation within quotation marks.
* Follow the quotation with an in-text citation in MLA format (see Purdue's OWL site).
* Introduce quotations with a phrase that includes the author's name (Baxter argues that...)
* You should always provide a list of references, containing full citation information, at the end of your paper. Vericite is a plagiarism detection service employed by the UO that identifies potentially plagiarized or improperly cited text. The service automatically checks submitted work against an index of online sources. It can be accessed through your Canvas course site if your instructor has activated it for particular assignments.

Quick Tips for Paraphrasing: Paraphrasing or summarizing doesn't mean just changing a couple of words from the original work. You must acknowledge the source through in-text citations immediately following the paraphrase. For example, In Joan Smith's view, apples are the healthiest fruit (52).

**Lecture Participation (Clicker Grading)**
The fractions on the left represent the number of classes attended that include a clicker quiz. The grade on the right is the grade you will receive for those sessions as your Lecture Participation grade, which counts for 10% of your final grade. See "Grade Breakdown" (above) for further details.

16/16 = A+ (100%) 15/16 = A (93.75%) 14/16 = B+ (87.5%) 13/16 = B- (81.25%)
12/16 = C (75%) 11/16 = D+ (68.75%) 10/16 = D- (62.5%) 9-0/16 = F (0-59%)

Note: Clicker quizzes count towards your 10% Lecture Participation Grade and also determine your lecture attendance (see section on "Absences & Grade Reduction").

**Clicker Grading Policies:**
** It is your responsibility to bring your clicker to class, confirm that your clicker works, and ensure that your clicker grade has properly posted to Canvas.

** Clicker grades will begin accumulating on Tuesday of week 2.

** If you have not registered your clicker by the beginning of class on Tuesday of week 3, you risk losing your week 2 points.

** Guest Clicker Policy: If you forget your clicker, you may check one out from your GE on a first come, first served basis (this will be at your GE’s discretion for repeat clicker loans). It is your responsibility to confirm with your GE that your guest clicker session has posted, according to the following class policy.

** Clicker Point Confirmation: You will have 1 week to confirm that your clicker points have properly posted to Canvas. You must notify your GE if you do not see your clicker grade within the week after your grade goes live. If you do not do so within that time, you will not receive credit for the session.
Course and Readings Schedule:

Week 1: Introduction to course and Macbeth
4/3 Course Introduction
   Macbeth, Scene 1: Three Versions
   In-Class Screening: Jane Eyre (1943) Movie Trailer
   Jane Eyre title pages

4/5 Macbeth, Act 1
   Simon Forman (pp. 225-260); Samuel Johnson, (pp. 227-30)
   Steven Orgel, "Macbeth and the Antic Round (pp. 255-70)

Week 2:
4/10 Macbeth, Act 1 and 2
   Sarah Siddons, "On Playing Lady Macbeth" (pp. 91-97)
   Harriet Walker (pp. 129-31)
   Kate Fleetwood (pp. 134-39)

4/12 Macbeth, Act 2 and 3
   DeQuincey (pp. 235-38); Harry Levin (pp. 238-46)

**Macbeth Annotation Exercise due at beginning of your discussion section

Week 3:
4/17 Macbeth, Act 3 and 4
   Johnson (pp. 230-32)

4/19 Macbeth, Act 4 and 5
   Orson Welles (pp. 111-15)

Week 4:
4/24 Macbeth, Act 5
   Johnson (p. 232)
   Levin (pp. 246-55)

4/26 Jane Eyre: pages 59-121, or Volume I (chapters I–VI) (All page references refer to the Broadview edition of the novel)

Sunday 4/29 at 11:59 Essay 1 (Macbeth) Due on Canvas
Week 5:
5/1  Jane Eyre: pages 122-225, or Volume I (chapters VII–XV)
5/3  Jane Eyre: pages 229-331, or Volume II (chapters XVI–XXII)

Week 6:
5/6  Jane Eyre: pages 332-384, or Volume II (chapters XXIII–XXVI)

**Victorian Reading Exercise to be handed in this week in your discussion section.

5/10  Jane Eyre: pages 387-486, or Volume III (chapters XXVII–XXXIII)

Week 7: From Jane Eyre to...Orson Welles?
5/15  Jane Eyre: pages 487-end (XXXIV–XXXVIII)

5/16  Wednesday Evening Screening — Jane Eyre (Stevenson 1943) 97 min
Time/Location TBD or screen on your own [DVDs will be on reserve in Knight Library]

5/17  To Be Discussed as an Introduction to Film Form—
Screening: Jane Eyre
Reading: TBD (course reader)
Key Terms: “screenplay,” “shot,” “cut,” “sound,” “mise-en-scene” (course reader)
Concepts: Classical Hollywood Cinema, Formal Analysis, Annotating a shot

Sunday 5/20 Essay 2 (Jane Eyre) due at 11:59 on Canvas

Week 8: U.S. Cinema, Dis/Continuity, and WWII (context/theory/form)
5/22  To Be Discussed—
Screening (con’t): Jane Eyre
Reading: Sconce, Jeffrey. “Narrative Authority and Social Narrativity: The Cinematic Reconstitution of Bronte’s Jane Eyre” (course reader)
Key Terms: “Hegemony,” “Mythology,” + formal cinema vocabulary (course reader)
Concepts: Continuity Editing, Annotating a scene/sequence

**Newer Media Annotation Exercise to be handed in this week in your discussion section.

5/24  To Be Discussed—
In-Class Screenings: Meshes of the Afternoon (Deren 1943) 20 min & Study in Choreography for Camera (Deren 1945) 4 mins
Reading: Selections from Essential Deren (course reader) + TBD
Key Terms: TBD
Concepts: Discontinuity Editing (Space, Time, and Dancing Bodies on Screen)
Week 9: “You Forget I’m in America”: Context/Text, Intersectional Criticism & WSS
5/28 Screening: West Side Story (Wise/Robbins 1961) 155 mins — time/location TBD or screen on your own [DVD on reserve in Knight Library]

5/29 To Be Discussed —
Screening: West Side Story
Reading (Context): "Colonialism in Puerto Rico" entry in The Oxford Encyclopedia of Latinos and Latinas in the United States + Screenplay selections + Newspaper Clippings
Key Terms: "Stereotype," "Intersectionality," "In-betweenness," "Performance"
Concepts: Visualizing/Auralizing Postwar Ethnic Difference, U.S. colonial history

5/31 To Be Discussed —
Screening: West Side Story (con’t)
Reading (Criticism): Sandoval-Sánchez, Alberto. “A Puerto Rican Reading of the America in West Side Story” (course reader) + Notes from Jerome Robbins on West Side Story
Key Terms: TBD
Concepts: Encoding/Decoding and Intersectionality

Week 10: Wrapping Up
6/5 To Be Discussed —
Screening: West Side Story (con’t)
Key Terms: “Queer” + TBD
Concepts: Encoding/Decoding and Intersectionality

6/7 Final Roundall (all of us)

COURSE ASSIGNMENTS

Macbeth
Part I: Annotation Assignment: Macbeth
Annotate one of the versions of the opening scene in Macbeth that you can find on the following YouTube video: https://www.youtube.com/watch?v=hnc0pOJr1qY. Describe how the scene is set, the way in which the witches are presented, the mood created, what you think the director and actors wanted to convey. Then briefly describe how you would present the scene so that it conveys the effects you think Shakespeare’s text creates.

The annotation exercise should be handed in to your discussion leader at the beginning of your discussion section in Week 2.
Part II: Paper Assignment: *Macbeth* — Due Sunday 4/29 at 11:59 on Canvas

Choose one of the following topics:

1. Write a 3-4 page paper in which you discuss the natural, the unnatural, or the supernatural in Macbeth. You can write about any one of them; you can compare two, or all three. Be sure you support your thesis by quoting and reading closely at least two passages from the play.

2. Write a 3-4 page paper in which you discuss the roles that speaking and acting play in *either* Macbeth's idea of himself as a man or lady Macbeth's idea of herself as a woman. Be sure you support your thesis by quoting and reading closely at least two passages from the play.

*Jane Eyre*

Part I: Victorian Close Reading Exercise: Slow Reading/Writing *Jane Eyre*

Select one of the following two passages to copy by hand using your Victorian dip pen. Paper will be provided, but you must purchase a pen/ink set in the basement of the Duck Store (or elsewhere if you prefer). You'll want to begin by reading the entire passage slowly. Next, copy the passage word-by-word, comma-by-comma, indentation-by-indentation onto your paper. The special paper provided in your discussion sections will make it easier to copy because it'll absorb the ink—in contrast to modern paper which isn't very porous, and will not absorb the ink thereby leading to a sloppy mess.

**Option #1:** Page 370 beginning on the middle of the page with "All the preface, sir" and continuing onto the last line of 372 with "I reflected, and in truth it appeared to me the only possible one."

**Option #2:** Page 379, sixteen lines from the bottom of the page with the sentence, "I now inform you..." and ending on 382 with "shut up my prize"

Victorian Slow Reading/Writing Assignments should be handed in to your discussion leader at the beginning of your discussion section in Week 6.

Part II: *Jane Eyre*'s Monsters — Due Sunday 5/20 at 11:59 on Canvas

In your opinion, who is the most monstrous character in *Jane Eyre*? What makes that character monstrous? What is the significance of the terms (language, symbolism, perspective, power or powerlessness, etc.) by which that character is transformed into a monster?

For this assignment you will build an argument that draws from the passage you selected in your Slow Reading/Writing assignment. Your discussion should focus **only** on the characters and descriptions that appear in your selected passage. Certainly, your interpretation should keep in mind the fuller context of the novel. However, your analysis should remain focused primarily on your selected passage and its language, imagery, form, perspective, cultural allusions, contexts, and the like. If helpful, you are welcome to include the readings on Cohen
and Said covered in English 302. Other secondary sources should not be included in this assignment. Essays should be 4 pages (min.).

**Newer Media**

**Part I: Shot Annotation**

Carefully select one—or two, if addressing editing—frames from *Jane Eyre* and annotate them identifying formal elements. Bring this document to discussion section and be prepared to address 1-2 two key terms from the week’s readings that apply to your selected image(s). These annotations—with key terms and formal observations—of a selected frame(s) will be the pre-production for your analysis in Part II. You should plan to watch the film more than once in preparation for this work; you should watch the scene from which your frame is pulled several more times.

**Shot Annotation Assignments should be handed in to your discussion leader at the beginning of your discussion section in Week 8.**

**Part II: Paper Assignment: Close Reading *West Side Story* — Due 6/14 at 8am on Canvas**

After carefully selecting and annotating one or two frames from *West Side Story* (skills from Part I of this assignment), you will produce a 3-4 page essay that analyzes the frame’s formal elements in relation to one key idea from either Sandoval-Sánchez or Paredes. Your essay will be graded on your ability to provide a succinct context for the frame’s significance (representing the larger scene) in the film; properly employ 2-3 key terms (formal and/or theoretical) that help you describe and explain the significance of the frame(s); and provides evidence to support your reading of how/why form, content, and criticism are significant in this frame of this scene. Please plan to watch the scene from which your frame is pulled (if not the full movie) additional times to effectively support your analysis.

**Course Guide to Close Reading/Screening**

1) Begin your reading by turning off, removing, or distancing yourself from all distractions (phones, computers, televisions, radios, a noisy roommate, etc.). Once you find a quiet space, read the text SLOWLY, weighing well the sound, style, tone, and suggestiveness of each word, phrase, symbol, and piece of punctuation. Next, re-read the passage with a pencil, paying attention to language, syntax, imagery, and tone. Annotate the text, or mark lines, words, images, or anything that strikes you as interesting. Write questions or thoughts in the margins of your book. Alternately, you can keep notes on a blank piece of paper. In that case just be sure to write down the page number of the passage you’re studying so you know how to connect your notes back to the passage.

When screening a film or program, be sure to turn off or remove distractions (cell phones, tablets, computers, etc). Screen or read in an environment where you can focus without interruption. Find the biggest screen possible with the best sound quality possible (unless an
assignment specifically requires mobile media, bigger screens and better speakers/headphones allow you to see and hear more detail for close-reading a visual/aural text). Close-reading a film or television program is an active process and requires participation and engagement. It's not something that can be done passively!

2) Pay attention to words, sentences, and contexts. Begin by looking up unfamiliar words in Dictionary.com. Keep in mind, the meanings of words change over time. While modern dictionaries tell you today's meaning of the word, etymological dictionaries, such as the Oxford English Dictionary (available through the "databases" link on our Library's home page—scroll down to "O" to find the OED). The Oxford English Dictionary will give you the etymology of the word, enabling you to see the meaning of the word during the period when the text was written, and its evolution through time. Perhaps the text you're studying played a role in changing the definition of that word? You will also want to consider the syntax of the sentences or paragraphs in the passage you're studying. According to Dictionary.com "syntax" refers to "the study of the patterns of formation of sentences and phrases from words." Consider how the patterns or order of the words shape the logic of the sentence or emphasize details. Finally, be sure to study the footnotes or endnotes in your edition of the novel. They've been included specifically to help you read closely and carefully. How do those notes or annotations help you to interpret the the passage? Consider how the notes bring out or clarify aspects of the passage you're studying.

3) Identify patterns in the passage or film/program—repetitions of themes, ideas, sounds, contradictions, extended metaphors, etc. Underline or note those repetitions. Make a list or word groupings of these ideas and the words that support them. Does the passage, for example, make references to the Bible, to nature, to character development, or to music? Does a character seem to wear the same colors as another character in the film? Is there a rhythm to the way the shots are edited together? Do the shots tend to keep characters at a distance, etc?

4) Formulate questions about the passage, scene, or shot. Your questions might pertain to how a word shapes the meaning of the passage; why a character makes a particular observation or movement; how the narrator's choice to focus on one perspective forecloses other perspectives; or how features of the writing lead you to respond to a character or passage in a particular way. How does the writing prompt your response?

5) Try to answer the questions you raised in 4 by returning to the passage to search for evidence.

*Many of these tactics are also important when reading criticism.

6) Close reading of any text requires time and attention to detail. Close reading cannot be completed at the last minute or on the fly. Be sure to give yourself plenty of time and a quiet space where you can absorb yourself in the text's complexities.