

English 303: FOUNDATIONS OF THE ENGLISH MAJOR (CLOSE READING)

Spring 2017 | McKenzie 240C | TR 10:00-11:20 + discussion section

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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?” The first section of the course 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. Class discussions will focus on the novel’s emphasis on the development of character and its preoccupation with British colonial power. In the second section of the course we will focus on film and televisual texts to analyze how formal media properties convey ideological meaning through cinematography, editing, sound, performance, and mise-en-scene. Finally, in the third section of the course we’ll read William Shakespeare’s *Hamlet*. We will pay close attention to the difficult textual history of the play and the ways in which it has been read at various times. We will also discuss what happens to the text when it is staged.

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
2. Shakespeare, *Hamlet*. Ed. Robert S. Miola. Norton Critical Editions. New York: Norton, 2011
3. Charlotte Brontë, *Jane Eyre*. Ed. Richard Nemesvari. Broadview Press. 1999.
4. Selected PDFs 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>

Grade Breakdown

10% Lecture Participation*

10% Discussion Section*

60% Average of 3 Exercise Essays (one for each section of the course), 2-3 pages each

20% Final Synthesis Essay, 4-5 pages

*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. 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.

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; an 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 on alternative arrangements. You are responsible for work due or assigned on days you are absent. (Example: a final course grade of 94 would drop to a 90; an 88 would drop to an 82)

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 short writing assignments and one longer essay. The short essay (2-3 pages) will ask you to interpret a specific passage from a text or to respond to an aspect of its production. The longer essay (4-5 pages) will ask you to deploy methods of close reading to analyze some aspect of a work.

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:

Please arrive to class on time, with appropriate texts in hand, and ready to focus on the day's activities. Turn off all cell phones before class begins. In rooms as acoustically-live as large lecture halls, it is difficult to lecture over "cross-talking." Earphones should be removed. We expect to have your full attention for the duration of lectures and discussion meetings. Finally, talking during lecture may impede other students' learning, so plan to hold your individual conversations 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 68 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.

In accord with English Department policy, cases of clearly established plagiarism or cheating, a final course grade of “F” will be the minimum penalty; all incidents will be reported to the Office of Student Conduct, as required by the 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. It may be intentional or unintentional. 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.
- Introduce quotations with a phrase that includes the author's name (Baxter argues that...) Provide a list of references with full citation information at the end of the 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 (In Joan Smith’s view, apples are the healthiest fruit).

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 5% Lecture Participation Grade

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%)

Clicker quizzes count towards your 5% 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 insure 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 will lose 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 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 *Jane Eyre*

NOTE: All *Jane Eyre* assignment details refer to the Broadview Edition of the text

4/4 *Jane Eyre*: pages 59-121, or Volume I (chapters I--VI)

4/6 *Jane Eyre*: pages 122-225, or Volume I (chapters VII--XV)

Week 2: Close Reading and Slow Reading

**Pen/Ink slow writing/reading assignment should be turned in to Instructors at the start of your discussion section meeting in Week 2.

4/11 *Jane Eyre*: pages 229-331, or Volume II (chapters XVI--XXII)

4/13 *Jane Eyre*: pages 332-384, or Volume II (chapters XXIII--XXVI)

Week 3: Close Reading *Jane Eyre* continued...

4/18 *Jane Eyre*: pages 387-486, or Volume III (chapters XXVII--XXXIII)

4/20 *Jane Eyre*: pages 487-end (XXXIV--XXXVIII)

DEADLINE: Sunday 4/16 5:00 PST: Victorian Response Essay Due

Week 4: Victorian to Newer Media

4/25: “In-betweenness,” Narrative Film Form, & scenes from *Jane Eyre*

Screening to be Discussed: *Jane Eyre* (Stevenson 1944)

Reading to be Discussed: TBD

4/27: Reading to be Discussed: Sconce, Jeffrey. "Narrative Authority and Social Narrativity: The Cinematic Reconstitution of Bronte's Jane Eyre"

Week 5: Space, Time, and Dancing Bodies on Screen

**Shot Selection Practice Assignment due in your Week 5 discussion section meeting

5/2: Readings to be Discussed: Selection on Cinematography; Selection on Editing; Selection on Mise-en-Scene

In Class Screening: *Study in Choreography for Camera* (Deren 1945)

5/4 Reading to be Discussed: Deren, Maya. "Cinematography: The Creative Use of Reality." *Daedalus*, vol. 89, no. 1, 1960, pp. 150–167.

In-Class Screening: *Meshes of the Afternoon* (Deren 1943)

Week 6: Close-Reading Race, Gender, and Sexuality in *West Side Story*

5/9 Screening to be Discussed: *West Side Story* (Wise/Robbins 1961)

Reading to be Discussed: "A Puerto Rican Reading of the America in *West Side Story*" (Sandoval-Sánchez) + Notes from Jerome Robbins on *West Side Story* (USC Archive)

5/11 Reading to be Discussed: Paredez, D. (2014). "Queer for Uncle Sam": Anita's Latina Diva Citizenship in *West Side Story*. *Latino Studies*, 12(3), 332-352. + Interview with Rita Moreno (NPR *Fresh Air* transcript, 10/25/01)

Week 7: From Screens to Shakespeare

5/16 Screening to be Discussed: *The Muppet Show* with guest Rita Moreno (1976, s1 e5)

Reading to be Discussed: Selection on Screen Acting

5/18 Transition to Hamlet, Act 1

Robert Miola, "Introduction," pp. xi-xxxiii

John Gielgud, pp. 166-68

DEADLINE: Sunday 5/21 5:00 pm PST — Newer Media Response Essay Due

Week 8: Ghosts, Parents, Children, Revenge

5/23 Hamlet, Act 1-2

Stephen Greenblatt, "Hamlet in Purgatory," pp. 298-309

Laurence Olivier, pp. 168-73

5/25 Hamlet, Act 2-3

Michael Pennington, "On To Be or Not to Be," pp. 184-87.

Sarah Bernhardt, "Why I Have Played Male Parts," pp. 160-62

Mark Twain, from *Huckleberry Finn*, pp. 374-75

Week 9: Play's the Thing; Madness and Gender

5/30 Hamlet, Act 3-4

Ernest Jones, "A Psycho-Analytic Study of Hamlet," pp. 264-71

Charles Dickens, from *Great Expectations*, pp. 372-74

6/1 Hamlet, Act 4

Elaine Showalter, "Representing Ophelia," pp. 281-97

Ellen Terry, "On Ophelia" "The Pathetic Woman," pp. 162-63

Tony Howard, "Women as Hamlet," pp. 328-39

Week 10: Hamlet Hero / Villain / Other

6/6 Hamlet, Act 5

de Grazia, "Empires of World History," pp. 339-53

John Gielgud, pp. 164-66

6/8 Final Conclusions

DEADLINE: Sunday 6/11 5:00 pm PST — *Hamlet* Response Essay Due

Final Deadline: Final Essay Due Thursday, June 15 at noon

COURSE ASSIGNMENTS

Response Essay 1: *Jane Eyre* Slow/Close Reading

This assignment requires two parts. Both parts are required for assignment credit

Part I Slow Writing/Slow Reading: You will 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 at 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. Paper we use today will not absorb the ink and may lead to a sloppy mess.

Option #1: Page 119 (starting half-way down the page with "Yes, in a passive way") through page 121 ("looking to the end")

Option #2: Page 220 (starting bottom of the page with "I hardly know whether I had slept" through top of page 222 ("flames which were devouring it"))

This first part of the slow reading assignment should be handed in to your discussion Instructor at the beginning of your discussion section in Week 2.

Part II Close Reading of *Jane Eyre*: Write a 2 page (min) response essay in which you "close read" the passage you copied out of the novel in Part I of this assignment. Your close reading should pay particular attention to the "Guide to Close Reading" that appears on the last page of syllabus. Your close reading should begin with a **brief** introduction in which you summarize the major conceptual or technical threads running through the passage (2-3 sentences). From there

you will point to the most prominent examples of those threads as they develop, turn, invert, or otherwise move in ways that expand your thinking about the passage's content.

Due on Canvas by Sunday 4/16 at 5:00 PM

Response Essay 2: Newer Media

This assignment requires two parts. Both parts are required for assignment credit

Part I: Shot Selection Practice Assignment — due in discussion section week 5

Carefully select one (or two, if addressing editing) frames from *Jane Eyre* and import it/them into a document (be sure your name appears on the document so you can receive credit). 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). This is a "technical" practice session, so that you have the basic skills required for Part II, which requires the analysis of an annotated image.

Part II: Final Shot Selection, Synopsis, and Form/Content Response — due on Canvas by Sunday 5/21 5:00 pm PST

Carefully select one (or two, if needed) frames from *West Side Story* and annotate the shot with key terms and formal observations. Then, produce a 2-page essay that: provides a succinct synopsis paragraph of the scene in the film (what happens, when does it appear, why is it significant); properly employs 2-3 key terms (underlined) that help you describe and explain the significance of the frame(s) in terms of cinematography, editing, etc; and analyzes the connection between form and content that you see as significant in this frame or scene. (The 2-page count does not include the frame page.)

Response Essay 3: Hamlet

You are Hamlet; you are about to deliver the most famous lines in English verse. Six words near the beginning of the "To be or not to be" (Act 3, Scene 1) soliloquy, however, are troubling: "to die to sleep no more." Write a 2 page paper in which you discuss what this phrase means. You will be judged on how well you formulate and defend your reading; to support your interpretation you will need, at the very least, to consider these words in relation to the entire speech they are part of. I have deliberately presented the phrase without punctuation; since one aspect of this assignment is to punctuate the words, you might want to refer to the quartos, the first folio (the links are on Canvas) and other editions, to see how they appear there.

Links:

For first folio: http://www2.lib.virginia.edu/digitalcuration/etext_shakespeare.html

For quartos: go to the link for Shakespeare Quartos in British Library. Click first on Shakespeare's Works, then the link for the quartos. <http://www.wfu.edu/~tedforrl/shakespeare/>

Final Essay

Details of this assignment will be announced at a later date. Essays must be updated to canvas no later than June 15 at noon.

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.