

ENGLISH 3000: CLOSE READING

FALL 2016

Dr. R. Maitzen

Lectures: MW 10:30-11:30 (Dunn 135)

Tutorials:

T01: F 10:30-11:30 (McCain 2102)

T02: F 9:30-10:30 (McCain 2170)

I have sometimes dreamt that when the Day of Judgment dawns and the great conquerors and lawyers and statesmen come to receive their rewards—their crowns, their laurels, their names carved indelibly upon imperishable marble—the Almighty will turn to Peter and will say, not without a certain envy when He sees us coming with our books under our arms, “Look, these need no reward. We have nothing to give them here. They have loved reading.”
—Virginia Woolf

English 3000 is a class about loving reading enough to do it as well as we can. Linger over the details of our poems, stories, and novels, we will consider the literary, historical, political, and ethical implications of the authors’ choices, from the largest (which topic?) to the smallest (which punctuation?). Our most persistent question will be what it means for an author to write about *this* subject in *this* particular way—what gets done, and (sometimes more importantly) what does not? What does one literary form or device make happen that another would not? How does Keats use poetic devices to evoke the melancholy music of a nightingale, or John Donne use rhythm to defy death? What is extraordinary about the language of James Joyce’s “Araby”? How can we learn to read Kazuo Ishiguro’s prose better by studying Tennyson’s dramatic monologue “Ulysses”? What happens to readers when Ishiguro uses first-person narration to tell his story of a man who devotes his life to serving a Nazi apologist? How does this narrative choice differ from Eliot’s use of an intrusive narrator in *Middlemarch*—or from Poe’s first-person narration in “The Black Cat”? What other choices might these writers have made, and with what consequences? These and other important critical and ethical questions can be answered only after close and well-informed reading, and the knowledge and strategies that enable such reading—of these and any literary texts—are the focus of this course.

Books

Elizabeth Howe, ed. *Close Reading: An Introduction to Literature*

George Eliot, *Middlemarch*

Kazuo Ishiguro, *The Remains of the Day*

Course Requirements

Poetry Scansion and Annotation	20%
Fiction Annotation	20%
Final Essay	40%
Homework & Tutorial Worksheets	20%

Contact Information

Office: McCain 3185 Office Hours: T 10:30-11:30, F 2:30-3:30 and by appointment

Email: Dr.Maitzen@Dal.Ca (*Please review the syllabus and check Brightspace before emailing me questions about the course requirements, policies, or schedule.*)

COURSE REQUIREMENTS

ASSIGNMENTS

You will submit three formal written assignments for English 3000: a poetry annotation, a fiction annotation, and an essay. (For the Fiction Annotation, you will choose one of two options.) Due dates are given on the schedule; specific topics and instructions for each assignment will be distributed as the due dates approach. See Course Policies for information about late or missed assignments.

HOMEWORK

All homework indicated on the schedule should be completed *before* coming to class that day. Bring your homework to class on loose pages or in notebooks from which you can easily (and neatly) tear pages, as you will frequently be asked to turn it in. (Either printed or handwritten homework is acceptable, but to receive credit handwritten work must be orderly and easily legible, not hastily scrawled.)

Often, specific questions or topics for homework will be assigned, and to receive credit you must have done what was asked. When the homework topic is left “open,” you can approach our current topics and readings in any way you choose provided it is appropriate to the course and the work we are currently doing. In class, we will talk about how to get the most value out of these exercises, which are low-stakes opportunities to check your understanding of terminology and practice applying the close reading skills that are the focus of the course.

Each homework assignment is worth 2% of your final grade. **No make-ups or late submissions will be permitted**, but you will have more opportunities than you need to get full credit for this course component.

TUTORIALS

We will use our tutorial meetings for a variety of group exercises and discussions. They will be oriented towards practicing the skills and vocabulary covered during lectures as well as discussing the readings. Sometimes, they will include worksheets to be submitted at the end of the hour.

Each worksheet will be worth 2% of your final grade. **No make-ups or late submissions will be accepted** for these worksheets, but you will have more opportunities than you need to get full credit for this course component.

COURSE POLICIES

This syllabus explains in detail all policies specific to English 3000. Please read them carefully: by registering in the course, you are agreeing to proceed on these terms. **To guarantee consistency and transparency for all students in the course, no individual exceptions or exemptions will be negotiated.** This syllabus also highlights some key university-wide policies. More information is available through the links on our Brightspace site. Please note that you are governed by **all** Dalhousie University policies as stated in the University *Calendar*, regardless of whether they are reiterated in this syllabus. It is your responsibility to be aware of the rules, as well as of your rights as a student at the University.

GENERAL COURTESY: For both lectures and tutorials, please be punctual and stay for the whole time, so as not to interrupt or distract from our work together as a class. Cell phones, iPods, watch alarms, Blackberries, and any other electronic devices should be turned off before class begins. Everyone will appreciate being able to concentrate! Out of respect for your classmates' privacy as well as mine, you may not record our classroom sessions unless you need to do so because of a properly documented accessibility issue.

LAPTOPS AND TABLETS: You are welcome to use your laptop or tablet to take notes during lectures and discussions, provided that is all you use it for. Not only is it a waste of our valuable class time for you to play games, read your email, or check Facebook, but studies have shown that your screen can be very distracting to your neighbours in the classroom. If during the term I become concerned that computers are detracting from our shared endeavours, I will ask students to stop using them during class time.

CANCELLATIONS: If a scheduled meeting of English 3000 is cancelled, I will notify you via Brightspace as soon as possible; any schedule or deadline adjustments will also be posted to Brightspace. Make a habit of checking Brightspace at least once a day.

LATE ASSIGNMENTS: Assignments are due as indicated on the schedule. If you have advance notice that you will be absent or busy around any of these dates, plan ahead. Anticipate and work around technical problems: keep cloud back-ups and print-outs of rough copies in case your computer breaks down or your laptop is stolen. Late assignments will be penalized $\frac{1}{3}$ of a letter grade per day (e.g. B to B-); the clock starts immediately after the deadline and stops when I receive the paper. At my discretion, late assignments may receive only minimal commentary. Assignments that are more than one week late will not be accepted for credit at all unless you have received special permission in advance due to a family or other emergency.

MISSED ASSIGNMENTS: To pass English 3000 you must submit all three formal assignments, even if one of them is submitted too late to receive individual credit.

ACCESSIBILITY AND ACCOMMODATION: You should register as soon as possible at [Academic Support Services](#) if you need academic accommodations under the terms of Dalhousie's accessibility policies. Follow the link on our Brightspace site for more information.

ATTENDANCE: Attendance sheets will be circulated at every class meeting. Studies have shown that good attendance is strongly correlated with good results. More than that, though, regular, engaged attendance is intrinsically worthwhile: without it, you will not learn all that the course has to offer you, or find the classes you *are* present for as meaningful. Class discussion is also an important part of our learning process; students who don't show up are not contributing their share to our collaborative effort. Because homework exercises and tutorial worksheets will be accepted only when called for in class, absent students also risk losing credit for these course components. For all of these reasons, I hope you will be committed to and motivated about coming regularly to class.

MISSED CLASSES: If you do miss a class for any reason, it is your responsibility to find out from other students what you missed (you may post requests for notes on the "Help Line" set up under "Discussions" in Brightspace). There is no need to contact me about an occasional absence (in fact, I'd rather you didn't), but get in touch if you develop an ongoing health or personal problem that affects your attendance, so that we can discuss what support you need. The university has many resources for students in difficulties and many people (including me) will want to help you; the worst thing you can do is cut yourself off. **Students who miss a significant number of classes without sufficient reason will not be permitted to submit assignments for this course.**

ACADEMIC INTEGRITY: Being part of the academic community at Dalhousie means committing yourself to the principles of academic integrity that underlie all of our work. The fundamental principle of academic integrity is that people receive credit only for work that they have done themselves. You must not pass off the work of others as your own or allow others to submit your work under their names. As stated in the [University Calendar](#), "Violations of intellectual honesty are offensive to the entire academic community, not just to the individual faculty member and students in whose class an offence occurs." Such violations betray the trust necessary to the academic enterprise, show disrespect to your colleagues in that enterprise (including both your instructors and your fellow students) and undermine your claim to your degree.

Our Brightspace site includes a more detailed explanation of the rules and procedures that protect academic integrity, as well as link to Dalhousie's policies. I will review them in class, but ultimately it is your responsibility to be informed about and comply with these policies.

EMAIL: Dalhousie assigns all students an official email address; this the only email address that we are supposed to use to communicate with you about university business. Be sure to check your Dalhousie email address frequently in order to stay current with Dalhousie communications. At your own risk, you may choose to have your Dalhousie email forwarded to a different account. **Do not email me questions about course requirements or policies without carefully checking the syllabus and Brightspace course materials first.** I try to respond to emails promptly, but don't assume I will get (or can answer) your message immediately, or at night or on weekends. Treat emails as business communications: see 'How to Email Your Professor' (linked to our Brightspace site) for further guidance.

SCHEDULE OF READINGS AND ASSIGNMENTS

Unit 1: Poetry

Wednesday September 7: Introduction

Lecture: Making Choices, Making Meaning

Friday September 9: Tutorial

Readings: Howe: Chapter I pp. 5-10, “Vocabulary”; Poems: Wordsworth, “It is a beautiful evening, calm and free”; Dickinson, “Wild Nights—Wild Nights!”

Homework: Exercises pp. 10-11

Monday September 12: Figurative Language

Readings: Howe: Chapter 1 pp. 13-18; Shakespeare, Sonnet 73

Homework: Exercises pp. 19-20

Wednesday September 14: Rhythm and Meter

Readings: Howe: Chapter 1 pp. 23-32 (Rhythm, Versification); Donne, “Death, be not proud”

Homework: Exercises pp. 32-33 (Questions 1-2 only)

Friday September 16: Tutorial

Worksheet: Scansion Practice

Monday September 19: The Whole Poem

Readings: Howe: Chapter 1 pp. 35-36 (Stanzas), pp. 39-43 (Speaker, Voice, and Tone; Structure); Keats, “Ode on a Grecian Urn”

Homework: Exercises p. 41

Wednesday September 21: The Whole Poem

Readings: Howe: Chapter 2, pp. 45-47 (Preparing to Write a Close Reading of a Poem), pp. 63-75 (Poems Accompanied By Questions); Tennyson, “Ulysses”

Homework: Compose Questions on “Ulysses” (minimum 10)

Friday September 23: Tutorial

Worksheet: Annotation Practice

Unit 2: Short Fiction

Monday September 26: Point of View

Readings: Howe Chapter 4 pp. 84-89; Hawthorne, “Young Goodman Brown”

Homework: Exercises p. 89 (Questions 1-2 only)

Wednesday September 28: Characterization

Readings: Howe Chapter 4 pp. 82-83; Joyce, “The Boarding House”

Poetry Annotations Due

Friday September 30: Tutorials

Reading: Faulkner, “A Rose for Emily”

Worksheet: Elements of Short Fiction

Monday October 3: Setting

Readings: Howe Chapter 4 pp. 89-91; Chopin, “The Storm”

Homework: Exercises p. 91 (Question 2 only)

Wednesday October 5: Language and Style

Readings: Howe Chapter 4 pp. 91-96; Updike, “A & P”

Homework: Exercise p. 96

Friday October 7 Tutorial (**last day to withdraw without a ‘W’**)

Readings: Howe Chapter 4 p. 97, “Theme”; Amy Tan, “A Pair of Tickets”

Monday October 10 **Thanksgiving NO CLASS**

Wednesday October 12: Close Reading

Readings: Howe Chapter 6 pp. 113-124 (Sample Passages with Questions); de Maupassant, “The Necklace”

Homework: Compose Questions on “The Necklace” (choose a passage; minimum 10 questions)

Friday October 14: Tutorials

Reading: Howe Chapter 5 pp. 98-103, “Writing a Close Reading of a Prose Passage”

Worksheet: Annotation Practice

Unit 3: Novels

Monday October 17: Introduction to *Middlemarch*

Reading: Prelude, Book I Chapter 1

Annotation 2 Option 1 (Short Fiction) Due

Wednesday October 19: *Middlemarch*

Reading: Book I

Homework: Reading Journal – Characterizing Dorothea (refer to Howe Ch. 4)

Friday October 21: Tutorial

Worksheet: Point of View in *Middlemarch*

Monday October 24: *Middlemarch*

Reading: Books I-II

Homework: Reading Journal — Setting in *Middlemarch* (refer to Howe Ch. 4)

Wednesday October 26: *Middlemarch*

Reading: Books I-II

Homework: Reading Journal (Close Reading: Pick a Passage)

Friday October 28: *Middlemarch*

Worksheet: Plot and Structure in *Middlemarch*

Monday October 31: *Middlemarch*

Reading: Books III-IV

Homework: Reading Journal (Open)

Wednesday November 2: *Middlemarch*

Reading: Books III-V

Homework: Reading Journal (Close Reading: Pick a Passage)

Friday November 4: TUTORIAL

Worksheet: Annotation Practice

Monday November 7: No Class (Fall Study Break)

Wednesday November 9: No Class (Fall Study Break)

Friday November 11: No Class (Fall Study Break)

Monday November 14: *Middlemarch* (last day to drop fall courses with a “W”)

Reading: Book VI-VII

Homework: Reading Journal (Open)

Wednesday November 16: *Middlemarch*

Reading: THE WHOLE NOVEL

Homework: Reading Journal — Theme in *Middlemarch* (Refer to Howe Ch. 4)

Friday November 18: NO TUTORIALS (OFFICE HOURS)

Annotation 2 Option 2 (*Middlemarch*) Due

Monday November 21: *The Remains of the Day*

Reading: Prologue, Day One

Homework: Reading Journal (Characterization: Stevens)

Wednesday November 23: *The Remains of the Day*

Reading: Day Two—Morning; Day Two—Afternoon

Homework: Reading Journal (Open)

Friday November 25: TUTORIAL

Discussion: *The Remains of the Day*

Monday November 28

Reading: Day Three—Morning; Day Three—Evening

Homework: Reading Journal (Open)

Wednesday November 30

Reading: Day Four—Afternoon; Day Six—Evening

Homework: Reading Journal (Essay Ideas)

Friday December 2: TUTORIAL

Reading: *The Remains of the Day* (all)

Worksheet: Essay Generator

Monday December 5: Peer Editing

Drafts Due

Tuesday December 6: Conclusions

Reading: *Remains of the Day* (all)

Friday December 9: Final Essays Due (on Brightspace)

