ENGLISH 105:007 & 008
The Literary Imagination—5 credits
Syllabus

Instructor:  Ms. Marisa Humphrey, M.A.
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Opening thoughts
“A book must be the axe for the frozen sea inside us.” —Franz Kafka

“Poetry might be defined as the clear expression of mixed feelings.” —W. H. Auden

“Shakespeare is the happy hunting ground of all minds that have lost their balance.” —James Joyce

“It is usual to speak in a playfully apologetic tone about one’s adult enjoyment of what are called ‘children’s books.’ I think the convention a silly one. No book is really worth reading at the age of ten which is not equally (and often far more) worth reading at the age of fifty. . . . The only imaginative works we ought to grow out of are those which it would have been better not to have read at all.” —C. S. Lewis

“Oh! It is absurd to have a hard-and-fast rule about what one should read and what one shouldn’t. More than half of modern culture depends on what one shouldn’t read.” —Oscar Wilde

Required textbooks (with abbreviations used in course schedule below)

- *Grimm’s Fairy Tales* (Grimm)
- *The Tales of Beedle the Bard* (Rowling)
- *Complete Fairy Tales of Oscar Wilde* (Wilde)
- *Six Great Sherlock Holmes Stories* (Sherlock)
- *Favorite Father Brown Stories* (Father Brown)
- *Humphrey’s Eng 105 Coursepack* (coursepack)
- *Great American Short Stories*, edited by Paul Negri (GASS)
- *Measure for Measure* by William Shakespeare, Folger edition
- *The Misanthrope* by Molière, translated by Richard Wilbur
- *The Importance of Being Earnest* by Oscar Wilde

Bring the books to class, based on what is being read and discussed each day.

Other supplies needed

- dictionary or dictionary app
- stapler
- writer’s handbook (with grammar and MLA documentation information), or a complete willingness to look up this information online

Course description
This general education breadth course concerns human experience as imagined, interpreted, and
made significant in the poetry, fiction, and drama of major writers of the world.

Learner outcomes
➢ Students will read closely and respond effectively to literary works from a variety of cultures and from a range of historical periods.
➢ Students will read and respond to literary works of poetry, fiction, and drama; they may also read nonfiction or view films, depending on the organization and orientation of class materials.
➢ Students will demonstrate an understanding of how literary elements such as character development, setting, and figurative language relate to literary meaning.
➢ Students will demonstrate skill at editing for grammar, spelling, punctuation, and organization.

Type of instruction
This course will consist primarily of discussion with occasional lectures.

ADA statement
Students who have special needs or disabilities that may affect their ability to access information or material presented in this course are encouraged to contact the instructor or the Center for Disability Services (509-963-2171) for disability-related educational accommodations.

Grading
Your grade for the course will be distributed as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>30%</td>
</tr>
<tr>
<td>Unit 1 Exam</td>
<td>15%</td>
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<tr>
<td>Unit 2 Exam</td>
<td>20%</td>
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<tr>
<td>Unit 3 Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Pop quizzes/reading quizzes</td>
<td>15%</td>
</tr>
</tbody>
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Grading scale:
- 93-100 A
- 90-92 A-
- 87-89 B+
- 83-86 B
- 80-82 B-
- 77-79 C+
- 73-76 C
- 70-72 C-
- 67-69 D+
- 63-66 D
- 60-62 D-
- 59-0 F

General grading criteria
Every piece of written work will be assessed according to the following criteria:
✓ a clear purpose and focus that fulfill the assignment or answer the question posed;
✓ a tone appropriate for the assignment (formal and academic unless otherwise noted);
✓ an organization that is focused and unified, complete with transitions and topic sentences to provide cohesion;
✓ coherent development that is consistently relevant to the purpose of the essay;
✓ concise, clear, strong, and effective sentences;
✓ consistently correct grammar, punctuation, spelling, and mechanics; and
✓ accurate documentation of all sources used.

Amount of work
This is a five-credit course, but you only spend four hours per week physically in class. The remaining “class” hour is an additional reading/study hour for you. According to CWU academic credit policies, in order to earn your credits, you should be working three hours per week per credit.
Hence, to earn five credits, you should be working on the course fifteen hours per week. We spend four of those weekly hours in class, so you should plan to be spending up to eleven hours per week working on the course outside of class.

Type of work
The three essay exams are take-home exams which will be handed out seven to ten days before the due date and will consist of questions which ask you to interpret and/or synthesize the works we have read. The final exam will not be cumulative. Pop quizzes will be given occasionally or frequently to test your understanding and to allow the instructor to keep track of whether you are doing the reading. There will be scheduled reading quizzes over each of the three plays. And of course, you will be expected to participate in class discussion. (See the attached participation rubric.)

What you can expect from me
- I will be prepared for class and begin and end class on time.
- I will use class time to discuss the material assigned and keep discussion focused.
- I will listen to and respect your viewpoints and interpretations. Be advised, though, that I will also question and challenge your ideas to help you to clarify or develop your reasoning.
- I will clarify or re-explain anything when asked, but if no one asks for clarification then I assume that everyone has understood.
- When grading, I will be honest and fair (i.e., I grade all students’ work according to the same standard of quality). I will communicate expectations of quality in advance in the form of a grading rubric.
- I will do my best to return exams one week after you submit them.
- I will be present during my posted office hours and will do my best to be approachable, helpful, and professional when you come to meet with me.
- I will enforce every rule in this syllabus. Make sure you know the rules and expectations, and re-read this syllabus every so often to refresh your memory.

What I expect from you
Citizenship:
- I expect you to come to class on time, pay attention and participate during class, and wait until class has been dismissed before you pack up your bag.
- You may bring beverages to class, but I expect you to refrain from eating in class.
- I expect you to use the resources available to you (my office hours, the Writing Center, etc.) before assignments are due.
- I expect you to listen to your classmates when they join in class discussion. I expect you to join me in giving them the right to speak and to be heard.
- When you challenge or question the views of others, I expect you to do so politely and respectfully, and I also expect you to be able to explain and support your own views. Disrespect and rudeness will not be tolerated.
- I expect you to contact me if you cannot attend class.
- I expect you to be able to calculate where your own grade stands.

Participation:
- I expect you to ask questions. If something I have said is unclear, you should ask for clarification. If something in our readings challenged your understanding, work to
understand it by re-reading, but also feel free to bring up that point in class. You can bring your own discussion questions to class.

- I expect you to prepare for class by reading and re-reading the literature and to take an active role in discussion. This is not a class where you warm a seat while I do all the work; this is a class where we are all involved. If you are not joining in, I may call on you because I don’t want you to earn a low participation score, and I do want your voice to be heard.

**Gadgets:**

- I expect you to **PUT AWAY** your cell phone, headphones, mp3 players, and other distractions while class is in session.
- I expect you to be responsible if you are using an eReader, such as a Kindle or iPad, and use it as a textbook during class, not as a web browser or game module.
- I expect you to **look up** words that you don’t know when you are reading. There’s an app for that.

**General course rules**

**Attendance:**
You must come to class and participate in order to pass. Due to the participatory nature of this class, you are only allowed four “free” absences (i.e., sick days). Absences beyond the fourth will come out of your participation grade. I do not excuse absences, but I expect you to communicate with me if you’re going to be gone. Even if you miss class, you are still responsible for all information presented. If you miss a quiz, you will not be able to make it up. **If you acquire eight absences, you will automatically fail the course.**

**Participation:**
Your participation grade is a score finalized at the end of the quarter to reflect your involvement over the whole quarter. However, I will give you a mid-term update to let you know how you are doing at that point in the quarter. From there, you can make changes or improvements to your involvement as needed. A complete participation rubric is attached to this syllabus.

**Late work:**
**I do not accept late work. Period.** Due dates are very clearly delineated in the course schedule. You are welcome to turn in written work early if you need to be gone on a due date. You may also ask a trustworthy classmate to turn in your work for you if you get sick.

**Emailing assignments:**
All written work should be printed and handed in to the instructor. You will be allowed to email assignments to the instructor on time only under emergency circumstances (i.e., if you’re desperately ill, not just skipping town).

**Revision:**
Discerning readers demand meaningful revision. You must revise and edit before submitting written work for a grade. Remember that you can get additional help with your writing at the Writing Center in the Resource Commons in the CWU library.
Gadgets:
Texting, surfing the internet, making or receiving phone calls, playing electronic games, checking your social media apps, and all other similar distractions are strictly prohibited during class. Violating this rule can and will damage your participation grade, and I can and will dismiss you from class if you violate it persistently.

Documentation of sources:
All sources (including our stories, plays, and poems) must be documented in MLA format when you write about them. On the exams, you will need to use internal citations to indicate page numbers or poetic line numbers when you quote from a text, and you will need to attach a correctly formatted Works Cited page. Use your handbook or other reliable guide to MLA style to make sure you are citing your sources correctly.

Plagiarism and misuse of sources:
Plagiarism is a serious offence and a violation of university policy. Plagiarism is the act of intentionally trying to pass off someone else’s work as your own, such as buying a paper off the internet, having someone else write your paper for you, or copying out of a source without attribution or documentation. I reserve the right to fail you for the entire course, kick you out of class, and turn you over to university authorities for punishment if you turn in plagiarized work.

Misuse of sources (such as misquoting or misrepresenting a source or patchwriting out of a source) and careless documentation will also have damaging effects on your grades. See the grading rubric to know how these can affect your grades.

Outside help:
Feel free to use the resources at your disposal—audiobooks, ebooks, films, the Writing Center, and especially me, your instructor. However, do not watch a film version or read an online plot summary instead of reading the literature itself. The purpose of this course is for you to engage with the literature, not with Sparknotes.
COURSE SCHEDULE

UNIT 1: Genre, Symbol, and Power

Wednesday, September 25—Introduction to course
Thursday, September 26—Reading and interpreting literature
   **Before class:** read entire syllabus and complete Student Profile

Monday, September 30—“Little Red-Cap,” “Mother Holle,” “The Three Spinners”
   (Grimm), and “The Wizard and the Hopping Pot” (Rowling)
Tuesday, October 1—“The Golden Bird,” “The White Snake,” “Faithful John” (Grimm),
   and “The Fountain of Fair Fortune” (Rowling)
Wednesday, October 2—“Little Snow-White,” “Cinderella,” “The Three Snake-Leaves”
   (Grimm), and “The Warlock’s Hairy Heart” (Rowling)
Thursday, October 3—“The Goose-Girl,” “Hänsel and Gretel,” “The Twelve Brothers,”
   “Brother and Sister” (Grimm), and “Babbitty Rabbitty and Her Cackling Stump” (Rowling)

Monday, October 7—“The Star Child” (Wilde)
Tuesday, October 8—“The Young King” (Wilde)
Wednesday, October 9—“The Selfish Giant” (Wilde)
Thursday, October 10—“The Devoted Friend” (Wilde)

UNIT 2: Plot, Character, Language, and Narration

Monday, October 14—“A Scandal in Bohemia” by Arthur Conan Doyle (Sherlock)
Tuesday, October 15—“The Red-headed League” by Arthur Conan Doyle (Sherlock)
Wednesday, October 16—“The Blue Cross” by G. K. Chesterton (Father Brown)
Thursday, October 17—“The Man in the Passage” by G. K. Chesterton (Father Brown)
**Friday, October 18—UNIT 1 exam due by 12:00 noon** (turn in at instructor’s office)

Monday, October 21—“The Vindictive Story of the Footsteps that Ran” by Dorothy L.
   Sayers (coursepack)
Tuesday, October 22—“The Tell-tale Heart” by Edgar Allen Poe (GASS)
Wednesday, October 23—“Porphyria’s Lover” by Robert Browning (coursepack)
Thursday, October 24—“The Raven” by Edgar Allen Poe (coursepack)

Monday, October 28—“London” by William Blake (coursepack) and “Young Goodman
   Brown” by Nathaniel Hawthorne (GASS)
Tuesday, October 29—“Young Goodman Brown” by Nathaniel Hawthorne (GASS)
Wednesday, October 30—“My Last Duchess” by Robert Browning (coursepack)
Thursday, October 31—“The Yellow Wallpaper” by Charlotte Perkins Gilman (GASS)

Monday, November 4—“The Yellow Wallpaper” by Charlotte Perkins Gilman (GASS)
Tuesday, November 5—“A New England Nun” by Mary E. Wilkins Freeman (GASS)
Wednesday, November 6—“A Pair of Silk Stockings” by Kate Chopin (GASS)
Thursday, November 7—“The White Heron” by Sarah Orne Jewett (GASS)
UNIT 3: Drama

Monday, November 11—Veterans’ Day, NO CLASS
Tuesday, November 12—Intro to Shakespeare (no reading due)
Wednesday, November 13—Measure for Measure by William Shakespeare (quiz)
Thursday, November 14—Measure for Measure

Friday, November 15—UNIT 2 exam due by 12:00 noon (turn in at instructor’s office)

Monday, November 18—Measure for Measure
Tuesday, November 19—Measure for Measure
Wednesday, November 20—The Misanthrope by Molière (quiz)
Thursday, November 21—The Misanthrope

Monday, November 25—The Misanthrope
Tuesday, November 26—The Misanthrope
Wednesday, November 27—Thanksgiving, NO CLASS
Thursday, November 28—Thanksgiving, NO CLASS

Monday, December 2—The Importance of Being Earnest by Oscar Wilde (quiz)
Tuesday, December 3—The Importance of Being Earnest
Wednesday, December 4—The Importance of Being Earnest
Thursday, December 5—The Importance of Being Earnest

FINALS WEEK
Tuesday, December 10—UNIT 3 exam due by 2:00 p.m. (turn in at instructor’s office).

DON’T FORGET:
SEOIs are available online during the last week of class.
Please take some time to evaluate this course.