ENGLISH 105: The Literary Imagination
5 credits
Syllabus

Instructor: Ms. Marisa Humphrey, M.A.
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Office hours: Tues/Thurs 4:00–5:00 p.m., Weds 2:00–3:00 p.m., or by appointment
Office Phone: 509-963-1539
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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 references 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)
- 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, disabilities, or medical issues that may affect their ability to access information or material presented in this course are encouraged to contact the Center for Disability Services (509-963-2171) and the instructor 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>20%</td>
</tr>
<tr>
<td>Unit 2 Exam</td>
<td>20%</td>
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<tr>
<td>Unit 3 Exam</td>
<td>15%</td>
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<tr>
<td>Pop quizzes</td>
<td>15%</td>
</tr>
</tbody>
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Grading scale:

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93-100</td>
<td>A</td>
</tr>
<tr>
<td>90-92</td>
<td>A-</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
</tr>
<tr>
<td>83-86</td>
<td>B</td>
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<tr>
<td>80-82</td>
<td>B-</td>
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<td>77-79</td>
<td>C+</td>
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<tr>
<td>73-76</td>
<td>C</td>
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<tr>
<td>70-72</td>
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<td>63-66</td>
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<td>60-62</td>
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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

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.
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Course work
- Reading and re-reading the stories, poems, and plays and participating in class discussion every day will be the most significant portion of your work for the course.
- Pop quizzes will be given regularly to check your understanding and allow the instructor to keep track of whether you are doing the reading.
- The first two exams are take-home essay exams which will be handed out seven to ten days before the due date. Each exam will consist of questions which ask you to write at least two essays interpreting and/or synthesizing the works we have read.
- The final exam will be an in-class exam which will consist of multiple choice, true/false, matching, and short answer questions about the three plays in Unit 3.

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, meaning that I hold all students to the standard of quality defined in the grading rubrics for written work and participation.
- I will do my best to return written work one week after you submit it.
- 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 and leave.
- 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, the library, 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 do sufficient math 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 may
certainly bring your own discussion questions to class.

- I expect you to prepare for class by reading and re-reading the literature, looking up terms or events which are unfamiliar to you, and I expect you to take an active role in discussion. This is not a class where you warm a seat while the prof does all the work; this is a class where we are all responsible for creating the course content.

**Gadgets:**
- I expect you to PUT AWAY your cell phone, headphones, mp3 players, and other distractions while class is in session.
- I welcome you to use electronic devices such as Kindles, iPads, or laptops, but I expect you to be responsible and use your device as a textbook during class, not as a web browser or game module.

**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 three “free” absences (i.e., sick days). Absences beyond the third will lower 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 pop quiz, you will not be able to make it up. If you acquire seven 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 by 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 and times 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 severely ill).

**Revision:**
Discerning collegiate 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.
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_Gadgets:_
Texting, surfing the internet, making or receiving phone calls, playing electronic games, checking your social media apps, doing homework for other classes, and all other similar distractions are **strictly prohibited** during class. Violating this rule will severely damage your participation grade, and I can and will dismiss you from class if you violate it persistently.

_Documentation of sources:_
All sources (particularly our stories, plays, and poems, but also any additional outside sources you use in any written work) must be documented in MLA format. On the exams, you will need to use internal citations 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, documentation, or correctly used quotation marks. **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, YouTube, 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, April 2—Introduction to course
Thursday, April 3—Reading and analyzing literature
Before class: read entire syllabus and complete the Student Profile

Monday, April 7—Stories with morals: “Little Red-Cap,” “Mother Holle” (Grimm), and “The Wizard and the Hopping Pot” (Rowling)
Tuesday, April 8—Stories with quests: “The Golden Bird,” “The White Snake,” “Faithful John” (Grimm), and “The Fountain of Fair Fortune” (Rowling)
Wednesday, April 9—Stories with gruesome elements: “Little Snow-White,” “Cinderella” (Grimm), and “The Warlock’s Hairy Heart” (Rowling)
Thursday, April 10—Stories with heroines: “Hänsel and Gretel,” “The Twelve Brothers,” “Brother and Sister” (Grimm), and “Babbitty Rabbitty and Her Cackling Stump” (Rowling)

Monday, April 14—“The Star Child” (Wilde)
Tuesday, April 15—“The Young King” (Wilde)
Wednesday, April 16—“The Selfish Giant” (Wilde) and “The Tale of the Three Brothers” (Rowling)
Thursday, April 17—“The Devoted Friend” (Wilde)

UNIT 2: Plot, Character, Language, and Narration

Monday, April 21—Read the sample exam essays handed out in class
Tuesday, April 22—“The Red-headed League” by Arthur Conan Doyle (Sherlock)
Wednesday, April 23—“A Scandal in Bohemia” by Arthur Conan Doyle (Sherlock)
Thursday, April 24—“The Blue Cross” by G. K. Chesterton (coursepack)
Friday, April 25—UNIT 1 exam due by 1:00 p.m. (turn in at instructor’s office)

Monday, April 28—“The Vindictive Story of the Footsteps that Ran” by Dorothy L. Sayers (coursepack)
Tuesday, April 29—“The Tell-tale Heart” by Edgar Allen Poe (GASS)
Wednesday, April 30—“Porphyria’s Lover” by Robert Browning (coursepack)
Thursday, May 1—“The Raven” by Edgar Allen Poe (coursepack)

Monday, May 5—“London” by William Blake (coursepack) and “Young Goodman Brown” by Nathaniel Hawthorne (GASS)
Tuesday, May 6—“Young Goodman Brown” by Nathaniel Hawthorne (GASS)
Wednesday, May 7—“My Last Duchess” by Robert Browning (coursepack)
Thursday, May 8—“The Yellow Wallpaper” by Charlotte Perkins Gilman (GASS)

Monday, May 12—“The Yellow Wallpaper” by Charlotte Perkins Gilman (GASS)
Tuesday, May 13—“A New England Nun” by Mary E. Wilkins Freeman (GASS)
Wednesday, May 14—“A Pair of Silk Stockings” by Kate Chopin (GASS)
Thursday, May 15—“The White Heron” by Sarah Orne Jewett (GASS)
UNIT 3: Drama

Monday, May 19—UNIT 2 EXAM due in class
   Intro to Shakespeare (no reading due)
Tuesday, May 20—Measure for Measure by William Shakespeare (Acts 1 and 2)
Wednesday, May 21—Measure for Measure (Acts 3 and 4)
Thursday, May 22—Measure for Measure (Act 5)

Monday, May 26—NO CLASS (Memorial Day)
Tuesday, May 27—The Misanthrope by Molière (the whole play)
Wednesday, May 28—The Misanthrope
Thursday, May 29—The Misanthrope

Monday, June 2—The Importance of Being Earnest by Oscar Wilde (the whole play)
Tuesday, June 3—The Importance of Being Earnest
Wednesday, June 4—The Importance of Being Earnest
Thursday, June 5—UNIT 3 EXAM in class

FINALS WEEK
   No meeting during finals week