Course Overview

Eng. 105 focuses on human experience as it is imagined, interpreted, and made significant in the poetry, prose, fiction, and drama of the major writers of the world. This is a challenging general education class: our mission is not only to understand the structure of a variety of different types of literature—prose, poetry, drama, and nonfiction—from different perspectives, but also to learn just what literary scholars do and the function of literary criticism in our culture.

This class will have as its focus the Shakespearean play The Tempest, its various retellings, and its fascinating history. The year 2011 marked the 400th anniversary of this play and it was featured in this summer's Olympics in London. As you read, you will find yourself taking particular positions in regard to each new reading; however, you will also be reading criticism that moves you to imagine new positions from which the interpretation might be developed. This is the power of literature. It puts you, the reader, in new positions and, through careful reading, you will learn to empathize with different perspectives. The textbooks gather together literature that "retells" or gives different perspectives on a particular theme. These works and different literary approaches will show you several different new positions you can take as a reader as we go through the procedure of shifting and changing the center around which narrative is interpreted. Don't expect there to be a single "right" way of interpreting a work, but also understand that there are "wrong" readings. Approaching literature requires sensitive, careful reading and research in understanding the historical context of a text.

Departmental Outcomes

1. Students will demonstrate an understanding of how literary elements such as character development, setting, and figurative language relate to literary meaning.

2. Students will read and respond to literary works from around the world.

3. Students will read and respond to literary works from a wide range of historical periods.

4. Students will read and respond to literary works of various genres including poetry, fiction, and drama.

5. In accordance with the General Education Writing Requirement, students will submit at least seven pages of writing "that is assessed for content and mechanics (grammar, spelling, punctuation, and organization)."

The Nitty-Gritty

Expect to read and write on a regular basis in this class. Do not try to rationalize some sort of distinction between classes devoted to literature and those devoted to composition. Reading and writing are intermixed; you cannot do one without the other. In this class, you will learn how to write in response to literature. The class requires 3 papers that respond to the literature and are researched. Dictionary use is expected, as is correctness in written expression. Poor writing skills will affect the grade here, as it should in any college-level class. You must have passed Eng. 101 with at least a C- to enroll in this course. English fluency is expected.
**Required Texts**


*Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, Norton Critical Edition, ed. Katherine Linehan


**Class packet**

**Recommended Texts**

*They Say, I Say: The Moves that Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein

Keep up with the reading. "Pop" quizzes will be given and any assigned reading is fair game. Don't expect me to go over the work first in class. I will not announce whether there is or is not a quiz ahead of time—and please do not call me and ask if there will be a quiz. The idea is to encourage you to keep up with the readings. I will drop the lowest quiz score. Make-ups must be scheduled in advance and taken the next day or earlier. If you miss more than one quiz, your grade will be lowered.

**Class Policies:** Students are responsible for all materials, syllabus changes, and information presented in class. Read the assigned reading before coming to class. If you received a "C-" grade in Eng. 101 or know you have difficulty with writing mechanics, you should plan on spending time with a tutor in the University Writing Center in order to get your writing mechanics up to a "C" level. The Writing Center is advised for mechanics. If you have questions about documentation or literary interpretation, you must see me directly. Do not expect anyone to proofread your paper for you; you need to learn how to do that yourself. Basically, I expect students to work toward becoming "intentional learners," i.e. develop self-awareness about the reason for study, the learning process, and how education is used.

All writing should be selection in order to drop every dead word. Why do you not save out of your speech or thinking only the vital things—the spirited mot which amused or warmed you when you spoke it—because of its luck & newness. I have just been reading, in this careful book of a most intelligent & learned man, a number of flat conventional words & sentences. If a man would learn to read his own manuscript severely—becoming really a third person, & search only for what interested him, he would blot to purpose—& how every page would gain! Then all the words will be sprightly, & every sentence a surprise.

"Good Writing" -a journal entry by Ralph Waldo Emerson, qtd. in "Big Dead White Male" by John Updike.

**Attendance:** Attendance is important. Do not plan on missing more than four days (i.e., one week of class), for this will affect your grade. In case of illness, leave a message via voice mail or e-mail letting me know you are ill. I will not pass a student who has over ten unexcused absences. Those who exceed six absences for any reason should not expect to receive a "C" or higher grade. Please see me if you are missing several classes before this becomes a problem.

Note the following from CWU Policies on illness:

"If you have a severe respiratory or influenza-like illness (high fever, aches, chills, cough) you should not come to class until you have been without fever for 24 hours. If your
absences are related to a severe respiratory or flu-like illness, you will be given the opportunity to make up your assignments and class content without penalty. It is **your** responsibility to notify me **in advance** if you will be absent due to H1N1. If you are pregnant, work with your instructors to prevent exposure to H1N1. The university recommends the following precautions to prevent H1N1 exposure: 1) Wash your hands frequently and carry a bottle of alcohol-based hand sanitizer with you. 2) Cough into your elbow, not your hand. 3) Stay home if you have a severe respiratory or flu-like illness. If you are concerned you may have H1N1, notify student health. Plan for potential absences and make sure you have access to the Internet for assignments. Regardless of your H1N1 flu status, you **must** complete the requirements of the course to receive a passing grade."

**Page Length:** One double-spaced page runs about 300 words. A 4-page paper is at least 1, 200 words. One line at the top of page 4 does not make the paper 4 pages. Use the word count option in your word processing program to determine your page length and indicate the number at the top of the paper before handing it in. Please do not try to make a paper longer by messing with the margins, font, etc. Rather than trying to make the paper look longer, examine your thesis for tension, then revise, discuss, and evaluate. This may seem as if I am focusing quite a bit on quantity here; however, the page lengths listed do help you reach the expected depth in your discussion. Short papers generally result from not following instructions and leaving out important sections, not incorporating sufficient support or opposing viewpoints, or coming to conclusions too quickly.

**Word-Processing:** Final versions of papers are to be word-processed by the student on standard paper in 12 point Times font with 1” margins. Use manuscript format: Double-space your work, do not right justify or add spaces between paragraphs. Indent paragraphs. Additionally, I want to see earlier drafts with handwritten corrections and changes. In other words, show me the process you went through to get to your final version. A careful writer never composes completely on-screen. You may have had some success with 1-2 page assignments, but this habit just won’t fly with longer papers. Some word processing programs will help you keep track of drafts. Submit papers, drafts and photocopies of sources (see below) in folders. I do not accept papers via email. It is your responsibility to staple papers before class.

**Documenting:** All papers to be documented according to MLA guidelines. Papers are to be handed in both in hardcopy and electronically to Canvas.

**Academic Dishonesty:** Academic dishonesty is defined in the [student conduct code](http://www.cwu.edu/student-success/student-rights-and-responsibilities) If academic dishonesty is confirmed, the instructor may issue a failing grade for the specific assignment and/or for the course. Withdrawing from a course does not excuse academic dishonesty. In cases where academic dishonesty is confirmed, a "W" can be replaced with a letter grade. Now this is your formal, legal warning: **All papers submitted in this class must be your own work and work done in this class; all work must be correctly documented and accompanied by photocopies of sources from outside the textbooks.** It is not fair to the other students to allow cheating. Undocumented use of others’ writing will result in a failure grade for the paper. If I find evidence that there was intent to deceive, I will fail that student for the course and report the occurrence to Student Affairs. Incorporation of
others' words without use of quotation marks is a form of plagiarism. Don't take chances. I will check your sources. See me about any questions regarding responsible research and documentation.

**Revisions:** The paper you hand in should be your final edited version. Make use of in-class draft workshops, tutors, and office hours while working on drafts. Revisions are only accepted if the **paper received a grade of "D" or lower** — and only after consultation with me. You may only revise **one paper** (either #1 or #2) and that revised grade will be no higher than a "C." Rewrites must be turned in within **1 week** after the original paper was returned. Submit the first version with the rewrite. I will not accept rewrites in the last week of the quarter. Plagiarized papers cannot be revised.

**Classroom Etiquette:** There should be no need to say this in a college class, but unfortunately, some are unaware of the needs and rights of other students. Set pagers and cell phones to vibrate. **NO TEXTING IN CLASS.** If you know you may need to leave (e.g., sick child), sit near the door. Please do not socialize in class. You can be heard at the front of the room. If you are late, or you have missed a class meeting, ask a classmate to fill you in on what you have missed. Do not expect me to cover material twice. **No tobacco use is permitted in the building.**

**Late Policy:** Papers are due at the end of the class hour. If your essay is not completed by class time the day it is due, do not skip class to finish it. If there are difficulties, arrangements can be made before the due date. I will, of course, have higher expectations (i.e., one half grade decrease every 2 days) for late papers since you had more time to work on them. Papers that are more than one week late may not be accepted.

**Computer Usage:** Assume your computer will have problems. Locate a computer lab now that is compatible with your files. Purchase an additional printer cartridge—now. Be aware that spell-checkers and grammar checkers can only help with proofreading not substitute for it. Keep a copy of all work you hand in. It is a good idea to use email to send an electronic copy of your paper to yourself. That way, you have a backup in case your computer goes belly up.

The Internet does not replace the library. A spell-checker does not replace a dictionary. Wikipedia is not an acceptable source. Question the authority of the sources you use.

Use the following to figure your grades. Don't email me at the quarter's end and ask what your grade; check Safari. University policy does not allow me to email grades. Each student will have a sheet with individual grade calculations at the end of the quarter available in the English dept. office (LL423). Go over this before you email or phone me about your grade.

**Grade Breakdown**

**Assignments will be roughly weighed as follows:**

| Attendance, daily work, discussion | 5% |

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Reading Quizzes (lowest dropped) & film
Worksheets .................................................. 10%
Journal entries .............................................. 5%
Characterization Paper #2 (4-5 pages) ....................... 25%
Comparison/Contrast Paper #3 (4-5 pages) ....................... 25%
Theme-focused Paper #1 (3-4 pages) .......................... 20%
4 Poetry precis (1 paragraph each) ............................. 10%

(This scale is subject to change pending needs of the class)

**Students with Disabilities:**

Students with disabilities who wish to set up academic adjustments in this class should send me an electronic copy of their "Academic Adjustments" as soon as possible so we can meet to discuss how the approved adjustments will be implemented in this class. Students with disabilities without this documentation should contact the Center for Disability Services Office, Bouillon 140 or ds@cwu.edu or 509-963-1202 immediately.

**FAQs:**

Q: When will we get our papers back?
A: It takes one week to grade a set of assignments. It may only take 20-30 minutes to grade a single paper, but that time must be multiplied by the number of students in the class and then multiplied by the number of classes.

Q: What grade am I getting in this class?
A: Use the percentage weights to estimate your grade as the quarter progresses. Averaging the paper grades will give you a ballpark figure. Address concerns during the quarter, not at the end. I will do the final figuring at the end of the quarter and I do not keep individual grades in my memory. I cannot give everyone individual emails telling him or her their grades—so please don't ask.

Q: I always got good grades in high school English; why are my grades lower?
A: The standards are higher now that you are in college and you are competing with better students.

Q: Why am I getting lower grades than in Eng. 101?
A: This is not Eng. 101. I will assume you have mastered that material and are ready for new challenges.

Q: I put in 4 hours working on this paper, why didn't I get a higher grade?
A: The quality of the paper, not your effort, is being assessed. While more skilled writers take less time to write a paper, writing is still a very time-intensive process. More time than you think is needed to develop and organize an effective and well-supported argument.

Comment: I don't understand why I got the grade I got.
A: Assuming the grade was lower than expected, go over the comments on your paper carefully. Look at the description of the grades you were given in class and be honest with yourself about the effort you did
Eng. 105 Tentative Schedule Winter 2015

**PAPER DUE DATES**

**PAPER #1 MON. JAN. 26**

**PAPER #2 MON. FEB. 19**

**POETRY PRECIS OF 4 POEMS THURS. MARCH 12**

**PAPER #3 MON. MARCH 16**

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**Weeks 1-2**

Tues. Jan. 6

Introduction to class and textbooks. Be sure to get the Norton editions! Discuss elements of a scholarly edition.

*By Mon.* read Course Packet: "That Book by Nabokov" by Michael Connolly; read in Norton: *Strange Case of Dr. Jekyll and Mr. Hyde, Preface (pp. xi-xv)* and "Strange Case of Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson

Journal writing #1 (on Canvas discussion):

Think about the essay by Connolly in the class packet. What assigned book do you remember reading or not reading? What do you remember?

**Wed-Thurs. Jan. 7-8 No Class. Professor at MLA conference.**

Mon. Jan. 12

Discussion of journal #1 responses.

Elements of Setting

Scottish literature

*For Tues. read Walkowitz "London in the 1880s*
Journal writing #2: In the beginning of *Dr. Jekyll and Mr. Hyde*, near the story’s table of contents, there is a poem under the dedication to Katharine De Mattos. What might these lines suggest or predict about the story?

In J&H, who tells the story about the door?

Why do Utterson and Enfield walk together?

What was late 19th century London like?

Tues. Jan. 13

Discuss Walkowitz and journal #2 discussions.

Examine atmosphere, narration, characterization, gender in the story


Journal writing #3:

What does Stevenson mean by "Brownies"?

Who are the women characters in the story? Do they have names?

What professions are featured in the story? Which have confidential requirements, i.e. who keeps secrets?

Where does Stevenson's dream occur in the story?

What critical assessment is made in the parody?

Wed. Jan. 14

Discussion of journal #3 writings.


Journal writing #4

How are the letters presented?

What are common misunderstandings of the nature of good and evil in the story?

How might Hyde's ability to write well reflect worries about class structure in Victorian society?
How is the story Scottish? Does it have to take place in Scotland to be Scottish?

Thurs. Jan. 15
Discussion of Chesterton and Brantlinger and journal #4 responses.
*For Tues. Read Linehan "Sex, Secrecy" pp. 204-213 and Nabokov 184-188.*
Journal writing #5
What sort of "absence" is Linehan interested in?
What does Stevenson’s letter suggest about his ideas concerning Jekyll’s guilt?
Why did Stevenson object to an American stage production of his novel?
Why does Nabokov object to the view of J&H as a detective novel?
What does Nabokov say about Jekyll’s goodness?

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Assignment Theme Paper #1: What is the theme of "Strange Case of Dr. Jekyll and Mr. Hyde"? Hint: It is not "good versus evil." How does characterization and setting support the theme? Use literary criticism and source material from the Norton edition to support your reading. 3--4 pages.

**Due Mon. Jan. 26**

Draft workshop Thurs. Jan. 22

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Week 3

**Mon. Martin Luther King, Jr. Day. No Class.**

Tues. Jan. 20
Discuss Linehan, and Nabokov.
Work on writing paper #1.

Journal writing #6

Describe Lombroso’s ideas about innate criminality. How might they influence the descriptions of Hyde?

Wed. Jan. 21

Discuss Gould

Writing papers in response to literature.

Thesis workshop: What is the theme of "Jekyll and Hyde"?

Thurs. Jan. 22

Rough Draft workshop for paper #1.

Week 4

Mon. Jan. 26

Paper #1 due

What is a poetry precis?

*For Wed. read "Kubla Khan" by Samuel Taylor Coleridge. It is available here:*

http://www.webwritingthatworks.com/CPOEMSXanadu.htm

Tues. Jan. 27

Discuss "Kubla Khan"

Read Matthew Arnold, "Dover Beach,"

Anthony Hecht, "The Dover Bitch,"

Both poems are available at

www.poets.org

*For Wed. - Write one-paragraph precis of "Dover Beach" #1*

Journal writing #7
Who is the speaker in "Dover Beach"? Who is the speaker in "Dover Bitch"?

How does "Dover Bitch" comment on the assumptions of class and gender in the Victorian period?

Wed. Jan. 28

Group work: discuss précis of "Dover Beach"

Discuss "Dover Beach" and "Dover Bitch"

Terms: Perspective, Protagonist, irony

For Thurs. read in the Norton Tempest preface, pp. vii-xi, Act 1, scene 1 The Tempest.

View "Shakespeare: Original Pronunciation" from The Open University

http://www.youtube.com/watch?v=gP1pphT7n9s

Journal writing #8

What type of English was Shakespeare written in?

How does poetry help us understand earlier pronunciations?

How does earlier pronunciations help understand puns and word play in Shakespeare?

Thurs. Jan. 29

Begin introduction to drama genre, characterization, and Shakespeare's theater.

Act I, Scene 1


Tempest Act 1, Scene 2.

Work on memorizing the cast of characters in The Tempest.

Need The Tempest in Korean? Go here.

http://globalshakespeares.mit.edu/tempest-oh-tae-suk-2011/
Other languages? Ask!

**Week 5**

Mon. Feb. 2

Lecture: *Tempest* Act 1, Scene 2 and the characters of *The Tempest*.

H. D. "By Avon River" introduces the characters and the shipwreck of the *Sea Venture*.

For Tues. read:

*Capt. Wyatt,* "*An Atlantic Storm*" (1595), *Norton Tempest* pp. 105-107

*William Strachey* (1625) "*Storms and Strife in Bermuda,*" *Norton Tempest* pp. 110-114

Tues. Feb. 3

Watch History of English

[http://www.youtube.com/watch?v=H3r9b0kYW9s](http://www.youtube.com/watch?v=H3r9b0kYW9s)

Early Modern English. Shakespearean insults

Lecture: Influences on *The Tempest*: storms, Bermuda, Jamestown, and the exploration of the New World.

For Wed. read

*Micel de Montaigne,* "*The Cannibals of Brazil,*" *Norton Tempest* pp. 107-109

Wed. Feb. 4

Discuss portrayals of Caliban

Discuss and continue reading *The Tempest* and historical background and *Tempest*-related poetry.

**QUIZ ON CHARACTERS**
For Thurs.: read *The Tempest* Act 2 and Act 3

Thurs. Feb. 5

Discuss Acts 2 and 3

For Mon. read Acts 4-5

*Samuel Taylor Coleridge, "Notes on The Tempest," Norton Tempest pp. 121-125*

Paper 2—Characterization. Describe one character from *The Tempest*. Outline that character’s motives, weaknesses, and behavior. How would you cast that character if you were producing a play? 4-5 pages.

Due Thurs. Feb. 19

Draft Thurs. Feb. 18

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**Week 6**

Mon. Feb. 9

Discuss Acts 4-5, Coleridge’s criticism

*For Thurs. read Fanny Kemble, "Some Notes on The Tempest," Norton Tempest pp. 127-130*

Tues. Feb. 10

Discuss Kemble’s view of characters—use in paper writing.

Discussion Question #9

Film Viewing: Act I *The Tempest*—BBC version

Worksheet

Wed. Feb. 11

Continue viewing *The Tempest*—Straффord version

Discussion of film.

Worksheet
For Thurs. read Edwin Morgan, "Ariel Freed," Norton Tempest p. 348

Thurs. Feb. 12
Strafford Tempest
Discussion of film, Morgan and Hughes, and worksheet


Week 7
Mon. Feb. 16
Presidents’ Day
Discussion Question #10

Tues. Feb. 17
Catch up on Tempest film viewing

Wed. Feb. 18
Draft workshop for Paper #2
Film Worksheet comparing casting of different versions of The Tempest is due.

Thurs. Feb. 19
Film viewing: Shakespeare Behind Bars
Worksheet.
Paper #2 Due

Friday, Feb. 20 is Uncontested withdrawal deadline. Please withdraw if you have fallen behind.

Week 8

Mon. Feb. 23
Continue Film viewing of Shakespeare Behind Bars.
Read selection from Aime Cesaire’s A Tempest in Norton 321-325
Want to see the entire Cesaire play? Try this website:
www.ohio.edu/people/hartleyg/docs/cesaire_a_tempest.pdf

Tues. Feb. 24
Discuss Aime Cesaire’s A Tempest and post-colonial retellings of The Tempest.
Pick up on poetry not covered earlier.
For Thurs. read "Selling Geraniums" by John Mole (packet)

Write precise of "Selling Geraniums" #2

Wed. Feb. 25
Discuss "Selling Geraniums"
For Thurs. read
Browning, "Porphyria’s Lover" (online). Here is a link:
http://www.victorianweb.org/authors/rb/porphyria/porphyria.html

Thurs. Feb. 26
Discuss Browning, "Porphyria’s Lover." Notice the use of pathetic fallacy.
For Wed. Read Silko, "Yellow Woman" in Seagull Reader, pp. 427-437

Web access: http://www.tarleton.edu/Faculty/sword/Yellow%20Woman.pdf

And Chopin, "The Story of an Hour" Seagull Reader p. 120.

Web access: http://www.vcu.edu/engweb/webtexts/hour/

Week 9

Mon. March 2

Begin short story section.

Discuss Chopin and Silko and point of view.


Web access: http://csivc.csi.cuny.edu/history/files/lavender/wallpaper.html

Tues. March 3

Discuss Charlotte Perkins Gilman, "The Yellow Wallpaper", the rest cure and 19th century medical treatment of women.

Reading Assignment: William Faulkner, "A Rose for Emily" Seagull Reader 155-164

Web access: http://xroads.virginia.edu/~drbr/wf_rose.html

Wed. March 4

Discuss William Faulkner, "A Rose for Emily," American South and the Civil War.

Reading Assignment: "My Last Duchess" by Robert Browning (online and handout), Packet: "Nikolaus Mardruz to His Master" by Richard Howard.
You can hear both poems here:

http://www.poets.org/viewmedia.php/prmMID/15701

http://www.poets.org/viewmedia.php/prmMID/15737

Write precis of "My Last Duchess." for Thurs. #3

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Paper #3 Comparison /Contrast Paper on Film Adaptation. Compare and contrast adaptations of The Tempest. Check out versions of Shakespeare’s plays at Global Shakespeares at MIT

http://globalshakespeares.org

Due Mon. March 16

Draft workshop Thurs. March 12

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Thurs. March 5

Intertextuality case study. Compare precis of "My Last Duchess." Discuss "My Last Duchess" and the modern retelling "Nikolaus Mardruz to His Master" by Richard Howard.

For Wed. read obituary for Bebe Barron, composer of electronic music for Forbidden Planet (packet). Read online Wikipedia entry for "Forbidden Planet" and "Louise and Bebe Barron"

Week 10

Mon. March 9

Discuss film adaptations.

Film Viewing: Georges Melies's Trip to the Moon (1902)

Film Viewing: Forbidden Planet (99 min)
Work on worksheet

Reading assignment: "Forbidden Planet: Effects and Affects in the Electro Avant-garde" by Rebecca Leydon, from Off the Planet: Music, Sound and Science Fiction Cinema (packet)

Discuss Leydon. Continue with film and go over worksheet.

Tues. March 10

Film

Read in Norton Tempest: Shelley, "With a Guitar. To Jane" (pp. 332-334) Write precis of Shelly poem. #4


Wed. March 11

Discuss Shelley, use of Tempest themes and precis

Thurs. March 12

Final version of Precis assignment is due.

Arnold, "Dover Beach"

Mole, "Selling Geraniums"

Browning, "My Last Duchess"

Shelley, "With Guitar, to Jane"

Draft workshop for Paper #3

Paper #3 due Mon. March 16 in English Dept. LL423. This is your final.