

Chaminade University
EN 201: Types of Literature
Fall 2009

Syllabus

Instructor: Justin Wyble
Office location: 206B Henry Hall
Office hours: MWF, 3:00-4:00; TTh, 2:00-4:00; and by appointment.
Office phone: (808) 440-4234
E-mail: justin.wyble@chaminade.edu

Course Description

Introduction to the study of literature through reading, discussion, and written analysis of major works ranging from ancient to contemporary. The course includes exemplary works from all major genre and diverse cultures. (Offered every semester. Prerequisite: EN 102.)

Required Texts

The following three texts are required for this course and are available at the campus bookstore.

- *Legacies: Fiction, Poetry, Drama, Nonfiction*, 4th ed., eds. Jan Zlotnick Schmidt, Lynne Crockett, and Carley Rees Bogarad, Wadsworth Cengage Learning, 2009.
- Alani Apio, *Kāmau*, Palila Books, 1994.
- Kiana Davenport, *House of Many Gods*, Ballantine Books, 2006.

Additional required and recommended texts will be made available via the internet, LiveText, and/or library reserves.

Course Objectives

- To improve critical reading and writing skills developed in EN 101 and EN 102.
- To demonstrate familiarity with the elements of poetry, drama, and fiction, and the literary terms used to discuss them.
- To demonstrate an ability to read and analyze literary works using the elements of poetry, drama, and fiction.
- To define various literary critical approaches and use them to analyze literary texts.
- To demonstrate the ability to situate literary texts within their socio-historical contexts.
- To demonstrate a knowledge of the multiple genres and sub-genres of literature.
- To develop the skills necessary to lead class discussions during group presentations on literary texts.
- To demonstrate the ability to write unified, coherent, well-developed essays about literary works.
- To demonstrate the ability to conduct library research on literary texts and related secondary sources, culminating in the successful completion of a research-based literary essay.

Course Requirements

Required Assignments

You are required to complete the following components of the course in order to earn a passing grade:

Essay 1 (3-4 pp.)	10%
Essay 2 (3-4 pp.)	10%
Essay 3 (8-10 pp.)	20%
Mid-Term Exam	10%
Final Exam	15%
Reading Journal (biweekly installments)	15%
Group Presentation	10%
Quizzes, In-Class Writings and Exercises, Participation in Discussions, etc.	10%
TOTAL	100%

LiveText Account

All students in this course are required to have access to an active LiveText account. In order to earn credit for your essays, you must submit them to LiveText. If you have any questions about LiveText, please see me during office hours.

Class Attendance

“Students are expected to attend regularly all courses for which they are registered. Students should notify their instructors when illness prevents them from attending class and make arrangements to complete missed assignments. Notification may be done by calling the instructor’s campus extension or by leaving a message with the instructor’s division office. It is the instructor’s prerogative to modify deadlines of course requirements accordingly. Any student who stops attending a course without officially withdrawing may receive a failing grade.

Unexcused absences equivalent to more than a week of classes may lead to a grade reduction for the course. Any absence of two weeks or more must be reported to the Associate Provost and the Records Office by the instructor.

Federal regulations require continued attendance for continuing payment of financial aid. If attendance is not continuous, financial aid may be terminated. When illness or personal reasons necessitate continued absence, the student should officially withdraw from all affected courses.

Anyone who stops attending a course without official withdrawal may receive a failing grade.” (excerpted from the Undergraduate Catalog 2009-2010)

In addition, excessive tardies may negatively affect your final grade.

To sum up, more than three unexcused absences may result in a lowering of the final course grade. Students who miss two consecutive weeks of class may be withdrawn from the course.

Deadlines, Late Submissions, and Make-up Work

All written work must be submitted by the specified deadline. **Written work will receive a 10% reduction for each day it is late (including weekends and days between classes).**

If you are late or absent, you will not be able to make up any in-class work (including quizzes) you may have missed.

Reading Journal

You will be required to keep a reading journal for this course. I expect you to write an entry for each day's readings. At the top of each entry, please include the date of the entry as well as the title(s) of the reading(s) discussed. You may keep your journal either on a computer or in a paper notebook, as long as it is legible. Keep in mind that you will be required to submit a hard copy of your journal every two weeks throughout the semester.

Your reading journal is a place to begin to engage with each reading before our class meetings. Please begin each entry with a concise summary of the reading. Then you may raise questions, share your personal responses, make connections to earlier texts and discussions, explore the socio-historical context of the reading, etc. While you are writing your journal entries, please avoid simple reactions such as “I don't like this story” or “This play is boring.” I do not expect you to enjoy everything we read together, but I do expect you to read with an open mind and to strive to read below the surface level of the text.

Group Presentation

Working in groups of two, you will be responsible for introducing one of our class discussions during the semester. Your job is to help prepare the rest of the class to engage in a productive and rigorous discussion of one of our readings. Your group may wish to discuss several of the key themes in the reading, make connections to earlier readings and discussions, situate the reading in its socio-historical context, share relevant biographical information, introduce useful secondary sources, etc. As with your written work for this course, you are expected to consider not just *what* the text is about, but *how* and *why* the text is constructed as it is. Each group is encouraged to meet with me during my office hours as you are planning your presentation.

E-mail Communication

Please note that I am only allowed to reply to e-mails sent from your official Chaminade e-mail account. I apologize for any inconvenience; this is official university policy.

Classroom Policies

“While each instructor has his/her own policies regarding classroom conduct and requirements, the following University policies apply to all classes:

- *Smoking and alcoholic beverages are prohibited in all classrooms, whether or not class is in session.*
- *No pets are allowed in class. Exceptions will be made in the case of a seeing-eye dog.*
- *Radios, CD players, headsets, televisions, and other personal audiovisual equipment not pertinent to the class are prohibited during class.*
- *Beepers and cellular telephones are also prohibited during class except in extenuating circumstances approved in advance by the professor.*
- *The use of any camera or video devices while in class, restrooms, locker rooms, or in any situation not normally considered public or where users of the facility may reasonably expect privacy is prohibited. Such devices shall include but are not limited to those in mobile telephones, computers, electronic organizers, or other more surreptitious equipment, and which are capable of capturing either still or moving images.*
- *A dress code requiring footwear and appropriate attire (shirts, pants, skirts) to be worn in classrooms, as well as in the library, cafeteria and administrative offices. No beachwear is allowed.*
- *Please note that it is the instructor’s sole prerogative to determine whether a student is:*
 - o in a fit condition to perform classroom work (e.g., is not under the influence of alcohol or drugs, and is not sleeping).*
 - o indeed working on assignments for that particular class (rather than working on projects for other classes or engaging in activity unrelated to school work).*
 - o distracting other students as to impair the learning environment.*

If the instructor finds a student in violation of any of these provisions, or the policies outlined in the course syllabus, he or she may require the student to leave the classroom and may subsequently mark the student absent, which could eventually affect the student’s final grade. Failure on the part of the student to honor the instructor’s request to leave the classroom may result in removal of the student by the University security personnel and initiation of the University disciplinary process.” (excerpted from the Undergraduate Catalog 2009-2010)

In addition, please do not open your laptop computers in class unless instructed to do so. All electronic devices should be kept in your bag and silent during class. See me to discuss any extenuating circumstances.

I expect all students to treat each other and the instructor with respect at all times. This includes listening carefully and speaking thoughtfully to others during our class discussions.

For this class, you will read a diverse range of texts written from multiple points of view. While you may not always agree with the author’s, narrator’s, and/or characters’ points of view, I expect you to read with an open mind and a generous spirit. Only when you have carefully and fully engaged with the text in question will you be prepared to formulate your own particular analysis.

Academic Honesty

“Academic honesty is an essential aspect of all learning, scholarship, and research. It is one of the values regarded most highly by academic communities throughout the world. Violations of the principle of academic honesty are extremely serious and will not be tolerated.

Students are responsible for promoting academic honesty at Chaminade by not participating in any act of dishonesty and by reporting any incidence of academic dishonesty to an instructor or to a University official. Academic dishonesty may include theft of records or examinations, alteration of grades, and plagiarism.

Questions of academic dishonesty in a particular class are first reviewed by the instructor, who must make a report with recommendations to the Dean of the Academic Division. Punishment for academic dishonesty will be determined by the instructor and the Dean of the Academic Division and may range from an 'F' grade for the work in question to an 'F' for the course to suspension or dismissal from the University.” (excerpted from the Undergraduate Catalog 2009-2010)

Accusations of Plagiarism or other forms of Academic Dishonesty

“Plagiarism is the offering of work of another as one's own. Plagiarism is a serious offense and may include, but is not limited to, the following:

- 1. Complete or partial copying directly from a published or unpublished source without proper acknowledgment to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgment of the source of a text is always mandatory.*
- 2. Paraphrasing the work of another without proper author acknowledgment.*
- 3. Submitting as one's own original work (however freely given or purchased) the original exam, research paper, manuscript, report, computer file, or other assignment that has been prepared by another individual.*

In the cases of alleged academic dishonesty (such as plagiarism, cheating, claiming work not done by the student, or lying) where a faculty member observes or discovers the dishonesty, the faculty members may choose to confront the student and handle the matter between the faculty member and the student, or the faculty member may choose to refer the incident to the Dean or Graduate Program Director. (If the Dean or the Director is the instructor in question, the concern should be directed to the Associate Provost; if the Associate Provost is the instructor in question, the concern should be directed to the Executive Vice President and Provost.) If the faculty member chooses to confront the situation and it is not satisfactorily resolved between the faculty member and the student, the matter may then be referred or appealed to the Dean or Director.

In either case, the Dean or Graduate Program Director may choose to resolve the matter through a meeting with both the student and the faculty member, or refer the matter to the Executive Vice President and Provost. The findings, in either case, are final.” (excerpted from the Undergraduate Catalog 2009-2010)

In this course, if the instructor suspects plagiarism, the burden of proof of the originality of the writing lies with the student. Evidence of originality would include copies of early drafts of the writing, research and interview notes, as well as the ability to discuss the themes of the writing with the instructor. Students should consider their instructor's vigilance in such matters a normal part of the academic process and should be prepared to present evidence of originality if requested. In this course, maintaining a research journal is critical in this regard. Additionally, students are strongly advised to save files of early drafts of essays, along with outlines, research notes and other supporting documentation, as the instructor may at any time require that they be presented.

With regard to the use of tutors, editors, proofreaders, writing coaches, writing groups and other writers' support interfaces, the following policy applies. The use of writing tutors provided through Chaminade University is particularly encouraged; however, the instructor requires that

prior notice be given and a full account the tutorial sessions be provided via email to the instructor, including the name and contact information for the tutor, the date, time and duration of the session and a brief summary of the results of the session. Use of non-Chaminade tutoring, editorial, or proofreading services is prohibited unless given prior approval from the instructor. Because this is a writing course designed to nurture, assess and certify the skill level of the individual student, all work submitted must be the original composition of the registered student.

To sum up, plagiarism and/or cheating is a serious offense which may result in an “F” grade for the work in question, an “F” for the course, and suspension or dismissal from the University.

Writing Standards

All work submitted by Chaminade University students is expected to meet the following writing standards:

1. Written assignments should use correctly the grammar, spelling, punctuation, and sentence structure of Standard Written English.
2. Written assignments should develop ideas, themes, and main points coherently and concisely.
3. Written assignments should adopt modes and styles appropriate to their purpose and audience.
4. Written assignments should be clear, complete, and effective.
5. Written assignments containing material and ideas drawing upon sources should carefully analyze and synthesize that material. In addition, the sources of the borrowed material must be correctly acknowledged to avoid plagiarism.

Grading Policy

- “A” Outstanding scholarship and an unusual degree of intellectual initiative (90-100).
- “B” Superior work done in a consistent and intellectual manner (80-89).
- “C” Average grade indicating competent grasp of subject matter (70-79).
- “D” Inferior work of the lowest passing grade, not satisfactory for fulfillment of prerequisite course work (60-69).
- “F” Failed to grasp minimum subject matter; no credit given (0-59).

Course Schedule
(subject to revision)

*Reading assignments must be completed before class on the day listed.

**Unless otherwise indicated, all readings are from *Legacies*.

Week 1

Monday, 8/24	<ul style="list-style-type: none"> • Syllabus review • LiveText • Introductions
Wednesday, 8/26	<ul style="list-style-type: none"> • Ch.1: “Critical Thinking and Critical Analysis of Literature” (2-9) • Ch. 2: “The Reading Process” (10-21)
Friday, 8/28	<ul style="list-style-type: none"> • Charlotte Perkins Gilman, “The Yellow Wallpaper” (672-683) • “Introduction” to Appendix C: “Critical Approaches to Literature” (1516) • “Psychological Criticism” (1520-1522)

Week 2

Monday, 8/31	<ul style="list-style-type: none"> • Ch. 10: “Fiction” (1392-1405) • Tillie Olsen, “I Stand Here Ironing” (340-345) • Alice Walker, “Everyday Use” (370-375) • “Feminist Criticism” (1524-1526) • Last day to add-drop: Tuesday, 9/1
Wednesday, 9/2	<ul style="list-style-type: none"> • James Baldwin, “Sonny’s Blues” (348-369)
Friday, 9/4	<ul style="list-style-type: none"> • Ben Okri, “A Prayer from the Living” (1261-1263) • Chimamanda Ngozi Adichie, “Half of a Yellow Sun” (981-990) • “Postcolonial Criticism” (1530-1531) • Submit reading journal for review.

Week 3

Monday, 9/7	<ul style="list-style-type: none"> • Labor Day (no classes)
Wednesday, 9/9	<ul style="list-style-type: none"> • Gabriel García Márquez, “The Handsomest Drowned Man in the World, <i>A Tale for Children</i>” (1211-1215) • Kurt Vonnegut, Jr., “Harrison Bergeron” (1207-1211) • “Reader Response Criticism” (1522-1524)
Friday, 9/11	<ul style="list-style-type: none"> • Ch. 3: “The Writing Process: Writing the Essay about Literature” (22-40) • Edwidge Danticat, “Night Talkers” (309-323) • “Conclusion” to Appendix C: “Critical Approaches to Literature” (1532)

Week 4

Monday, 9/14	<ul style="list-style-type: none"> • Appendix A: “The Research Process and MLA Documentation” • Library research training session
Wednesday, 9/16	<ul style="list-style-type: none"> • Leslie Marmon Silko, “Yellow Woman” (684-690) • Sherman Alexie, “What You Pawn I Will Redeem” (1246-1260) • “Marxist Criticism” (1529-1530)
Friday, 9/18	<ul style="list-style-type: none"> • Ch. 4: “Arguments about Literature” (41-48) • Margaret Atwood, “Happy Endings” (701-703) • Submit reading journal for review. • Submit proposal for Essay 1.

Week 5

Monday, 9/21	<ul style="list-style-type: none"> • Appendix B: “Visual Texts” (1509-1515) • Marjane Satrapi, “The Veil and the Black Market Tapes” from <i>Persepolis: The Story of a Childhood</i> (284-289) • Lynda Barry, “Common Scents” from <i>One! Hundred! Demons!</i> (555-564) • Art Spiegelman, “Here My Troubles Began” from <i>MAUS II: A Survivor’s Tale</i> (1175-1177) • Gene Luen Yang, “The Myth of the Monkey King” from <i>American Born Chinese</i> (1370-1383)
Wednesday, 9/23	<ul style="list-style-type: none"> • Selection of graphic literature. Groups will choose from one of the following titles: <ol style="list-style-type: none"> 1. Brian K. Vaughan, <i>Pride of Baghdad</i> 2. Vaughan, <i>Y: The Last Man</i>, Book 1 or 2 3. Marjane Satrapi, <i>Persepolis 1</i> or <i>Persepolis 2</i> 4. Art Spiegelman, <i>MAUS I</i> or <i>Maus II</i> 5. Spiegelman, <i>In the Shadow of No Towers</i> 6. Alan Moore, <i>V for Vendetta</i> 7. Eric Shanower, <i>Age of Bronze</i>, Vol. 1, 2, or 3. 8. William Ward, ed., <i>Fablewood</i> 9. Joann Sfar, <i>The Rabbi’s Cat I</i> or <i>The Rabbi’s Cat II</i>
Friday, 9/25	<ul style="list-style-type: none"> • In-class preparation for group presentations on graphic literature. • Deadline to withdraw (no record) from classes.

Week 6

Monday, 9/28	<ul style="list-style-type: none"> • Group presentations on graphic literature.
Wednesday, 9/30	<ul style="list-style-type: none"> • Group presentations on graphic literature.
Friday, 10/2	<ul style="list-style-type: none"> • Film screening: <i>Persepolis</i> • Submit reading journal for review. • Submit Essay 1 (to LiveText by 4:00 p.m.)

Week 7

Monday, 10/5	<ul style="list-style-type: none"> • Ch. 12: “Drama” (1428-1451) • Sophocles, <i>Antigone</i> (1078-1094) • “Gender Criticism” (1526-1527)
Wednesday, 10/7	<ul style="list-style-type: none"> • Sophocles, <i>Antigone</i> (1094-1105) • Review for Mid-Term Exam
Friday, 10/9	<ul style="list-style-type: none"> • Mid-Term Exam

Week 8

Monday, 10/12	<ul style="list-style-type: none"> • Holiday: “Discoverers’ Day” (no classes)
Wednesday, 10/14	<ul style="list-style-type: none"> • Alani Apio, <i>Kāmau</i> (1-32) • “Cultural Studies” (1531-1532) • Film screening: <i>Act of War</i>
Friday, 10/16	<ul style="list-style-type: none"> • Apio, <i>Kāmau</i> (33-63) • Submit reading journal for review. • Submit proposal for Essay 2.

Week 9

Monday, 10/19	<ul style="list-style-type: none"> • August Wilson, <i>The Piano Lesson</i> (452-481)
Wednesday, 10/21	<ul style="list-style-type: none"> • Wilson, <i>The Piano Lesson</i> (481-510)
Friday, 10/23	<ul style="list-style-type: none"> • William Shakespeare, <i>Othello, the Moor of Venice</i> (786-803)

Week 10

Monday, 10/26	<ul style="list-style-type: none"> • Shakespeare, <i>Othello, the Moor of Venice</i> (804-838) • “New Historicism” (1527-1529)
Wednesday, 10/28	<ul style="list-style-type: none"> • Shakespeare, <i>Othello, the Moor of Venice</i> (838-866)
Friday, 10/30	<ul style="list-style-type: none"> • Film screening: <i>Othello</i> • Submit reading journal for review. • Submit Essay 2 (to LiveText by 4:00 p.m.)

Week 11

Monday, 11/2	<ul style="list-style-type: none"> • Ch. 11: “Poetry” (1406-1427). • “Formalism/New Criticism” (1516-1518) • “Structuralism” (1518-1519) • “Deconstruction” (1519-1520) • selection of poetry from Hawai‘i
Wednesday, 11/4	<ul style="list-style-type: none"> • Poetry: “Identity and Rites of Passage” (137-165)

Friday, 11/6	<ul style="list-style-type: none"> • Poetry: “The Self and Beyond” (423-451) • Deadline to withdraw (W) from classes.
--------------	---

Week 12

Monday, 11/9	<ul style="list-style-type: none"> • Poetry: “Gender and Sexuality” (722-766)
Wednesday, 11/11	<ul style="list-style-type: none"> • Holiday: Veterans’ Day (no classes)
Friday, 11/13	<ul style="list-style-type: none"> • Poetry: “Sites of Conflict” (1033-1077) • Submit reading journal for review.

Week 13

Monday, 11/16	<ul style="list-style-type: none"> • Poetry: “Borderlands” (1267-1303)
Wednesday, 11/18	<ul style="list-style-type: none"> • Poetry: “Terror and Terrorism” (963-969) • Poetry and activism on the web • Protest songs on the web
Friday, 11/20	<ul style="list-style-type: none"> • Davenport, <i>House of Many Gods</i> (1-63). • Submit proposal for Essay 3.

Week 14

Monday, 11/23	<ul style="list-style-type: none"> • Davenport, <i>House of Many Gods</i> (64-128).
Wednesday, 11/25	<ul style="list-style-type: none"> • Davenport, <i>House of Many Gods</i> (129-190).
Friday, 11/26	<ul style="list-style-type: none"> • Holiday: Thanksgiving Break (no classes)

Week 15

Monday, 11/30	<ul style="list-style-type: none"> • Davenport, <i>House of Many Gods</i> (191-257)
Wednesday, 12/2	<ul style="list-style-type: none"> • Davenport, <i>House of Many Gods</i> (259-320)
Friday, 12/4	<ul style="list-style-type: none"> • Review for Final Exam. • Submit reading journal for review. • Submit Essay 3 (to LiveText by 4:00 p.m.)
Tuesday, 12/8, 10:30 a.m.-12:30 p.m.	<ul style="list-style-type: none"> • Final Exam