

## CHAMINADE UNIVERSITY OF HONOLULU

EN 256:  
POETRY AND DRAMA

FALL 2013

## SYLLABUS

Instructor: Justin Wyble  
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**COURSE DESCRIPTION**

This course examines classical and modern works primarily of major English, Continental, and American authors.

In this section of EN 256, we will travel widely throughout space and time. We will begin by reading a contemporary play, Alani Apio's *Kamau*, which is set here in Hawaii. Next, we will jump back nearly 400 years via a reading of William Shakespeare's *The Tempest*. Then we will read three classic plays of the 20<sup>th</sup> century: Bertolt Brecht's *Mother Courage and Her Children*, Samuel Beckett's *Endgame*, and Lorraine Hansberry's *A Raisin in the Sun*. In addition to these plays, we will also read a diverse selection of poetry. Throughout the semester we will investigate the historical contexts of the texts we read together as we attempt to relate the study of literature to our own lived experiences and contemporary contexts. My hope is that this introductory course will provide you with a basic understanding of literary studies, as well as an appreciation of reading and thinking critically about literature.

**REQUIRED TEXTS**

The following texts are required for this course and are available at the campus bookstore. If you choose to purchase your texts from another source, please be sure to order the specific editions listed below. Please note that you will not be able to use digital versions of these texts during open-book sections of quizzes and exams; therefore, I highly recommend that you purchase paper editions.

- 1) Alani Apio, *Kamau* (Palila, ISBN: 978-0967418315)
- 2) William Shakespeare, *The Tempest: A Case Study in Critical Controversy*, 2<sup>nd</sup> ed., ed. by Gerald Graff and James Phelan (Bedford/St. Martin's, ISBN: 9780312457525)
- 3) Bertolt Brecht, *Mother Courage and Her Children* (Grove, ISBN: 978-0802130822)
- 4) Samuel Beckett, *End Game and Act Without Words* (Grove, ISBN: 978-0802144393)
- 5) Lorraine Hansberry, *A Raisin in the Sun and The Sign in Sidney Brustein's Window* (Vintage, ISBN: 978-0679755319)

**STUDENT LEARNING OUTCOMES**

Students who successfully complete this course will be able to demonstrate:

- the ability to recognize formal characteristics of poetry and drama
- an understanding of literary terms and their application
- a general familiarity with critical and ideological approaches to interpreting literature
- the ability to develop and express ideas in a clear and logical manner, using a variety of critical reading, writing, and thinking skills
- a command of a variety of research resources, such as the library and the Internet
- the ability to correctly format and document an essay using MLA style
- a greater understanding of one's self and her/his relationship to the world in which we live

### **COURSE REQUIREMENTS**

#### *Required Assignments*

\* You must complete and submit all essays and exams in order to pass this course.

Presentation	10%
Essay 1	20%
Essay 2	20%
Mid-Term Exam	20%
Final Exam	20%
Attendance and Participation (including participation in discussions, reading quizzes, informal writing assignments, peer-review workshops, reading journal, etc.)	10%
<b>TOTAL</b>	<b>100%</b>

#### *Attendance*

Your attendance and participation in this course is expected. More than three unexcused absences may result in a lowering of the final course grade, and students who miss two consecutive weeks of class may be withdrawn from the course. The professor determines whether or not an absence may be excused.

Three tardies are equivalent to one unexcused absence.

In addition, our class meetings are just 50 minutes long, so I expect that you will be prepared to stay in the classroom until the end of the class. Please see me to discuss any extenuating circumstances.

### *Late Work*

All written work must be submitted by the specified deadline. Written work will receive a 10% reduction for each day it is late.

### *Writing Portfolio*

Please save all essays that I have commented on and/or graded. You will be expected to submit all graded work in a writing portfolio at the end of the semester.

### *Reading Journal*

You will be required to keep a journal for this course. For each day's reading assignment, you will write an entry in your journal.

Each entry should include both a summary of the reading and a response to what you have read. The response portion of your entry is the place to make connections to previous readings and films that we have studied and discussed, to raise questions concerning the ideas presented in the reading, and to relate the reading to your personal experience. You may also use your journal entries to experiment with creative responses to our readings.

My hope is that your journal will provide you with an informal writing space to try out ideas that you might decide to more fully develop in your formal essays. I will check your reading journal at the final exam.

### *Peer-Review Workshops*

On certain days, you will be required to bring multiple copies of your drafts to class for peer-review workshops. Please plan ahead so that you have the correct number of copies before class begins.

### *Classroom Policies*

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, we will read a broad range of texts written from multiple points of view. While you may not always agree with the author's point 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.

All electronic devices must be kept in your bag and remain silent during class. Please see me to discuss any extenuating circumstances.

If you are not prepared for class (i.e., have not completed the assigned reading, or do not have the assigned text on hand), be aware that I reserve the option of giving unannounced quizzes at any time.

If you have any questions about essays, assignments, class discussions, grades, etc., please see me during my office hours (listed at the top of this syllabus). If you are unable to make it to my regularly scheduled office hours, please send me an email so that we can schedule an appointment for another time that is mutually convenient.

### **ACADEMIC HONESTY**

Please do not attempt to submit work that is not your own. Please review the following sections of the current Academic Catalog:

#### **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.*

#### **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 Provost; if the Provost is the instructor in question, the concern should be directed to the President.) 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 Provost. The findings, in either case, are final.*

### **STUDENTS WITH DISABILITIES**

While every effort will be made to accommodate students with disabilities, there is a procedure for receiving appropriate accommodations. Students must first register with the Chaminade Counseling Center, which will then provide documentation that specifies what kinds of accommodations are needed. This documentation must then be shown to, and discussed with, the instructor.

### **GRADING SCALE**

- 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.

**\*\*You need a minimum of a 70% (C) to pass this course.**

### **GRADING STANDARDS FOR ESSAYS**

- A: The essay exceeds the expectations of the assignment by applying an exceptionally high level of critical thinking skills, in addition to meeting all of the characteristics of a "B"-range essay.
- B: The goal of the essay is clear, and the language and rhetorical techniques used in the essay are clear and effective for the audience provided. In addition, the essay displays a clear, organizational structure, including an introduction, thesis, topic sentences, examples, transitions, and a conclusion. The examples for the essay are detailed and logically connect to the thesis and the overall development of the essay. Finally, the essay displays a strong command of grammar, punctuation, and sentence variation.
- C: The goal of the essay is clear, and the language and rhetorical techniques used in the paper are clear and effective for the audience provided. In addition, the essay displays a clear, organizational structure, including an introduction, thesis, topic sentences, examples, transitions, and a conclusion. The examples used in the essay are general and, therefore, make it difficult to analyze the logical connections between the examples and the overall

- development of the essay. Problems with grammar and punctuation may be present.
- D: The goal of the essay is vague and lacks a clear thesis statement. As such, the essay may not provide a clear organizational structure. Also, the essay has many errors in grammar and punctuation.
- F: The essay lacks a clear goal and an organizational structure, and the grammar and punctuation errors in the essay make it difficult to read.

### **COURSE SCHEDULE**

Weeks 1-2: Alani Apio, *Kamau*

Weeks 3-5: William Shakespeare, *The Tempest*

Weeks 6-7: selected poems

Weeks 8-9: Bertolt Brecht, *Mother Courage and Her Children*

Week 10: selected poems

Week 11: Samuel Beckett, *Endgame*

Weeks 12-13: Lorraine Hansberry, *A Raisin in the Sun*

Weeks 14-15: selected poems