

**Chaminade University**  
**EN 201, Types of Literature**  
**Fall Day Term, 2014**  
**Instructor, James Kraus**

**Note:** This course uses a site called "Edwebs Moodle," rather than eCollege. Students interested in taking the course should email the instructor for an enrollment key after creating an account on this system.

**Course url:** <http://www.edwebs.activemoodle.com/course/view.php?id=208> (To open new account, click on "Create new account.")

**Instructor contact information:** [jkraus@chaminade.edu](mailto:jkraus@chaminade.edu), ph. 808-735-4877

**Mail:** 3140 Waialae Ave., Honolulu, HI 96816, Henry Hall 206-d

**Office Hours:** Monday, 11 a.m. - noon; Tuesday, 9 - 10 a.m.; Wednesday, 1:45- 2:45p.m.; Thursday, 2:45 - 3:45 p.m. Kindly send email to make an appointment beforehand; if the times listed here are not suitable, suggest another.

**Humanities Division Front Desk:** ph. 808-735-4827

**Course Pre-requisite:** EN 102, Expository Writing

**Technical Requirements:** Must have successfully opened account on course web site. Email instructor for enrolment key if necessary. Also, students must be able to view "Films on Demand" via Chaminade Library Web site. To test this, go to the following to this url <http://www.chaminade.edu/library/> then click on the "Films" tab and enter "The Story of English" in the search field. If logging on from off-campus, you will need your Chaminade ID and password.

**The course web site is mobile-accessible; however, access via personal computer or tablet (iPad or equivalent) is required for full participation in the course.**

**Technical Support:** Contact instructor first with all technical problems.

**Course Description**

English 201, Types of Literature, provides students with an introduction to literature through the study of poetry, fiction and drama. It also serves as foundation course for the English major and minor programs. The course centers on examining major literary works, including classical Greek drama, Shakespeare, and a range of classical, modern and contemporary poetry and fiction. As is the case with all English courses, this one places a strong emphasis on the continuing development of writing skills, providing students with opportunities to experiment with various types of writing about literature -- critically, personally and creatively.

In response to reading assigned texts and viewing films, students engage in online discussions, prepare essays and take motivational quizzes. The course features a sequence of discussion forums that enable an online learning community focused on course readings and other literary topics. Writings in discussion forums form the basis for three essays that help students focus and articulate their experiences as readers. By the end of the semester, students should have a clearer and deeper sense of what they personally value in literature as well as what has been valuable to human culture.

Thematically, the course revolves around the idea of interpretation, both in its somewhat formal, critical sense and in its open-ended, creative sense. Early in the course, we consider how interpretation affects all aspects of our lives. While it is often a kind of translation, it is just as often creative or even playful. While interpretations are often quite personal, they are just as often governed by community sensibilities.

This semester's course is being conducted as a "hybrid" or "blended" course. As such, the course requires internet access and email. Students are expected to engage in active online discussions

and submit all assignments via the course website. Students will also be expected to check email regularly.

### Hybrid Course Description

The format of this section of EN 201, Types of Literature, blends face-to-face and online learning experiences as an immersion in the process of academic research and writing as a form of intellectual inquiry. The keyword for the course is interpretation.

Students progress step-by-step through the process of academic inquiry by way of a sequence of online assignments -- forum and glossary postings, peer reviews, quizzes and group collaborations. At the end of the term, group interpretive projects are presented in the face-to-face classroom.

Overall, the course aims to be student-centered and "constructive" in the sense that the class as a group progressively expands upon its own work through the process of inquiry.

For obvious reasons, all students must have portable internet access via laptop or tablet computer.

### Learning Outcomes

By the end of the term, students who have been actively and consistently engaged in the course readings, quizzes, discussions and other assignments should be able to:

- Demonstrate an understanding of and appreciation for the major types, or genre, of literature;
- Identify and understand key terminology used in the study of literature;
- Make qualitative distinctions among the wide variety of literary research sources available via the internet and libraries;
- Articulate ideas about the process of interpreting literature;
- Understand and articulate what is of personal, ethical or religious value in the study of literature.

### Texts

Most texts for this course are provided online (free) via the course website. Students may read texts online, thus saving the costs of printing; they may print out copies; or they may read conventional printed texts, which are widely available in libraries and bookstores.

The one text required for purchase is *This is Paradise* by Kristiana Kahakauwila.

The major texts for this course are listed below.

- Emily Dickinson, *Selected Poems*
- Robert Frost, *Selected Poems*
- Sylvia Plath, *Selected Poems*
- T.S. Eliot, "The Love Song of J. Alfred Prufrock"
- Ezra Pound, *Selected Poems*
- William Butler Yeats, *Selected Poems*
- Conrad, *The Secret Sharer*
- Chopin, *The Awakening*
- Kahakauwila, *This is Paradise*
- Edgar Allen Poe, *Selected Stories*
- Brete Harte, "Outcasts of Poker Flat"
- Sarah Orne Jewett, "The White Heron,"
- Charlotte Perkins Gilman, "The Yellow Wall Paper"

- James Joyce, "Araby"
- William Shakespeare, *Hamlet*
- William Shakespeare, *The Sonnets*
- George Bernard Shaw, *Pygmalion*
- Sophocles, *The Theban Plays*

### Films

The films below are available via the video streaming service available on the Chaminade Sullivan Library's "Films on Demand" service. *It needs to be emphasized, however, that the viewing of films is not a required course activity.* Alternatively, students may elect to not view the films and read the texts of the plays instead.

- *Oedipus Rex*
- *Antigone*
- *Hamlet*
- *Pygmalion*

### References

- [Chaminade University Catalog](#)
- [Online searching and research help from Sullivan Library, Chaminade University](#)
  - EBSCO Online Research
    - Access EBSCO via the [Chaminade Sullivan Library website](#). You will need your Chaminade ID and password in either case. Use the "Academic Search Premier" database.
- [Representative Poetry from the University of Toronto Library](#)
- [Guide to Grammar and Writing](#), from Capital Cities Community-Technical College in Hartford, Connecticut. (Used with permission.)
- [Academy of American Poets Website](#)

### Requirements

Participation (approximately 20%)

Reading journal (approximately 10%)

Essays or other writing projects (approximately 20%)

Quizzes (approximately 10%)

Final exam (approximately 40%)

### Participation

Discussions: Students are required to post at least two responses to each discussion question or prompt. The first posting must be a direct response to the question itself; follow-up postings should consist of substantive responses to other students' postings. Students should keep in mind that the best responses often culminate in further topical questions.

Timeliness: Students are required to complete course requirements as scheduled on the course web site. Exceptions will be considered if instructor is notified in advance of due date. Instructor reserves the right to penalize students for late work. Students must keep in mind that logging on to the course web site regularly and completing assignments in a timely way constitutes participation.

**Reading journal**

Students are required to keep a reading journal, either in conventional pen and ink notebooks or on their computers. Journals should contain free-form, creative responses to required readings discussion prompts.

The requirement for the journal is a minimum of 30 pages for the term. Students must submit a journal report at the end of the term. Journals may be checked at the final exam.

**Essays or other writing projects**

Two or more short essays totaling approximately 2400 words are due during the term. Essays review and expand on the reading, reflection and discussion directly associated with the course. Background research using EBSCO, the library and other sources is also required. An important element in essays for this course is quotation from required readings. Alternatively, students may be assigned creative projects -- writing of experimental poems, stories or brief dramatic sketches.

In general, writing will be evaluated with regard to: 1. organization, 2. clarity, 3. correctness, 4. conciseness, and 5. creativity.

**Quizzes**

Online quizzes are due throughout the term. They are intended to pace the student through the course's required readings and to provide a useful index of the student's comprehension of the course content. A Final Quiz is taken at the end of the course, separate from the final exam itself. The Final Quiz consists of quiz questions drawn from all units of the course.

Quizzes are administered via the course web site. Submission of quizzes is required; they will be automatically graded and should be seen as preparation for the Final Exam, as described below.

Miscellaneous assignments may from time to time be added to the course study guide.

**Final Exam**

The final exam study guide will be distributed during the last week of the term. The exam is timed.

**Academic Honesty and Plagiarism**

All material submitted in fulfillment of course requirements must be written by the registered student during the term.

Work written for other courses is unacceptable in this one. Limited exceptions may be considered if approved by the instructor early in the term.

While students are strongly encouraged to consult sources outside the required reading of the course, they are also responsible for clearly stating the nature of their sources. Statements of "common knowledge" are generally exempt from this scholarly requirement.

Plagiarism is defined as the presentation of someone else's ideas as your own. Plagiarism in this course will result in a grade of "0" for the assignment and possible failure for the 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.

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.

**More Things to Keep in Mind**

Students should explore navigation of course web site and let the instructor know immediately if there are questions. Students should also check email and the course message system regularly (i.e. ideally, five days a week) for announcements. They should practice good "netiquette." Read the online book *Netiquette* <http://www.albion.com/netiquette/book/index.html> for details.

Students should also keep their online profiles current, including a photo that could be used to help verify identity. Unless clearly attributed otherwise, all writings submitted to the course web site must be the original work of the registered student.

**Schedule of the course as a “hybrid,” blended course**

Students and instructor will meet in conventional, face-to-face meetings on Tuesdays from 10 a.m. to 11:30 a.m. and on four Thursdays at the same time. One Thursday meeting is held in the first week of classes; the others are held at the end of the term for student presentations.

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**Tentative Course Outline Overview** -- *Check the outline on the course web site frequently for updates. Future weeks of the course outline are subject to revision during the semester. If you want to work through course materials ahead of schedule, be sure to check with your instructor first.*

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**Weeks 1 - 2 -- Types of Literature, Types of Readers**

- Preliminary Course Assessments.
- Lecture: "Opening up the Canon: I Have a Dream"
- Readings: Poetry of Robert Frost, Kahakauwila, *This is Paradise*
- Forum: "Introductions"

**Week 3 -- Authority / Authenticity**

- Lecture: "How Poems Mean"
- Readings: Langston Hughes, Gwendolyn Brooks, Emily Dickinson, Sylvia Plath, Shakespeare's Sonnets
- Forum: "Authority / Authenticity"

**Week 4 -- Poetry and Metaphor**

- Lecture: "Love is a Rose. Or, What is Metaphor?"
- Readings: William Butler Yeats, William Carlos Williams, T.S. Eliot, Edward Hirsch
- Forum: "Metaphors for Argument"
- Essay 1 Due

**Weeks 5 - 6 -- The Novel -- Kate Chopin's *The Awakening***

- Lecture: "The Novel"
- Reading: Kate Chopin, *The Awakening*
- Forum: "For Others"

**Week 7 -- The Short Story**

- Lecture: "The Fusion of Reality and Illusion"
- Readings: Brete Harte, " Sarah Orne Jewett, "Charlotte Perkins Gilman," The Yellow Wall Paper," James Joyce, "Araby," Kahakauwila, *This is Paradise*
- Forum: "Naturalism"

**Weeks 8 - 9 -- Poe**

- Lecture: "Poe and the Short Story"
- Readings: Edgar Allen Poe, "The Black Cat," "The Cask of Amontillado," "The Purloined Letter," "The Single Effect"
- Forum. "Truth or Fiction" topic.
- Essay 2 Due

Week 10 -- Theban Plays

- Lecture: "Tragedy 1"
- Films: Sophocles, *Oedipus Rex*, *Antigone*
- Forum: "Oedipus Rex"

Weeks 11 – 12 -- Theban Plays, continued

- Lecture: "Tragedy 2"
- Film: Sophocles, *Antigone*
- Forum: "Antigone"

Week 13 -- Drama in Elizabethan England

- Lecture: "More on Tragedy . . . and a Bit about Comedy"
- Film: Shakespeare, *Hamlet*
- Forum: "To Be or Not To Be"

Weeks 14 - 15 -- George Bernard Shaw's *Pygmalion*

- Lecture: "From Greek Myth to Broadway Musical"
- Film, *Pygmalion*
- Forum: "Pygmalion"
- Final Exam