



3140 Waialae Avenue - Honolulu, HI 96816
www.chaminade.edu

#CUH102319

Course Number: **English 102-03-1** Hybrid
Course Title: **Expository Writing**
Department of English: Division of the Humanities
Instructor Name: Brooke A. Carlson, Ph.D.
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Office Location: Henry Hall 206 C
Office Hours: M/W/F 11:30 am – 12:20 pm; and by appointment
Term: Fall 2019
Class Meeting Days: M & W
Class Meeting Hours: **3:30 - 4:20 pm**
Class Location: **Henry Hall, Room 210**

“The short story is better suited to the demands of modern life than the novel.”
Simon Prosser, Publishing Director, Hamish Hamilton

Syllabus

Course Catalog Description

Instruction and practice in writing short-to-medium-length expository essays and in writing from sources. Skills required for research and research writing are emphasized, such as summarizing, paraphrasing, quoting, evaluation, and synthesizing. The course includes instruction and practice in writing a multi-source research paper of substantial length.

Course Description

Expository Writing is crafted to help students learn to write and think critically. In an effort to hone our critical minds and strengthen our writing, we will focus on the learned skills of summarizing, paraphrasing, quoting, evaluating, analyzing, synthesizing, and creative writing. In addition to several short essays and poems, you will also be writing a multi-source paper of greater length. This is also a hybrid course, which means that it exists and meets both face to face and online. One face to face meeting per week has been removed, and that work has shifted onto you and onto your sharing that work online. Be careful: this is not a reduced or lesser load.

In today's fast-paced world, what do we read? Why do we read? What place does literature have in a world that devotes less and less space to text? The novel has been the prized literary form since its arrival through romance and history in the long eighteenth century. But as Simon Prosser suggests, perhaps we have outgrown the novel. Is the short story a better literary form in the twenty-first century? Why? And how so?

Using contemporary American short stories as our primary texts, we will explore writing, the family and love. Our very first texts will be H.H. Munro's "The Open Window" and Richard Connell's "The Most Dangerous Game," texts Mary Ann Akamine will also be teaching her Kaimuki High School students. Building out of Dr. Agostino's talk, we will be reading excerpts from Tressie McMillian Cottom's 2017 book, *Lower Ed: The Troubling Rise of For-Profit Colleges in the New Economy*, and Herb Childress's 2019 book, *The Adjunct Underclass: How America's Colleges Betrayed Their faculty, Their Students, and Their Mission*. From there, we will proceed with Rebecca Makkai's "Painted Ocean, Painted Ship," a story about writing, reading, teaching, nationality, culture, and love. Kevin Moffett's "Further Reinterpretations of Real-Life Events" brings together writing and the family, or, more specifically, fathers and sons. At the center of telling stories is the family, as we will see in fiction by Charles Baxter and Marlin Barton. Two tales set in Africa, Jennifer Egan's "Safari" and Tea Obreht's "The Laugh," raise questions about what it means to know and how families provide us safety. Lori Ostland's "All Boy" shifts our focus from the family to gender and sexuality, leading into the second half of the semester and the theme of love. What is love? Brendan Matthews, Wayne Harrison, and Maggie Shipstead provide some answers, as well as lead us on to "Free Radicals" by Alice Munro and Kristiana Kahakauwila's "Portrait of a Good Father." These last two show us the lengths people will go (or not go) for love. And finally, Lauren Groff's "Delicate Edible Birds" asks what it means in this modern world to be a woman. In closing, our texts ask not only what we might do for love, but also who we are.

How then is the short story successful in writing ourselves as social creatures? Why are the family and love, including the confounding sex and the unfortunate death, such common topics for contemporary authors? Literary critics like Peter Brooks, Roland Barthes, Tzvetan Todorov, and Claude Levi-Strauss offer different ways to think about narration and what makes stories work. Brooks is interested in narrative engines, metonymy and metaphor. Barthes seeks out narrative threads and texts that are open or closed. For Todorov, a story can be reduced to its shifting states of equilibrium, with disequilibrium producing a new equilibrium. And finally, the structuralist approach of Levi-Strauss provides an oppositional framework of binaries, requiring resolution, out of which we make meaning.

What sort of music tells a story? In conjunction with our short stories, we will examine story-telling songs that are particularly effective to see how and why they work.

This is a student-centered course. You must participate to learn. I emphasize engagement, including listening, reading, lecture, thinking, group discussion, writing, small group discussion, revision, and workshopping. You will be expected to critically engage with the ideas presented in these readings as you participate in class discussions, as you think through and write through the material, and as you write your formal essays as a process. My hope is that this course will prepare you for your academic future, afford you space to articulate and share your culture, and become a critically engaged and informed citizen, committed to living and being in a more just and peaceful world.

I offer as an example of the latter two components in this short TEDx talk by Fred D'Agostino: <https://www.youtube.com/watch?v=ybYuN8vV2Zs&feature=youtu.be>

Dr. Agostino illustrates the importance of being able to articulate and share one's culture. Moreover, he claims the purpose of higher ed is the making of a robust democracy and a civilized society.

Student Learning Outcomes

Upon completion of this course, students will be able to...

1. generate pre-writing strategies and techniques
2. identify, create, and edit using the correct grammar, punctuation, word choice, mechanics, and sentence structure in a written text
3. write clear and effective claims, or thesis statements
4. demonstrate organizational development in a written text
5. identify and implement structured and effective rhetorical writing techniques
6. cite written works using MLA citation
7. understand the difference between a bibliography and a Works Cited page
8. research, draft, revise, and edit a research paper
9. write and present a poem as a creative process
10. demonstrate the connection between writing and social action

Program Learning Outcomes

1. Proficiency in writing through an analytical literary research paper
2. Proficiency in creative writing through an original production of poetry, fiction, or non-fiction
3. The ability to define various literary critical approaches and apply them to given texts

Institutional Learning Outcomes

1. Written Communication
2. Oral Communication
3. Critical Thinking
4. Information Literacy
5. Quantitative Reasoning

Marianist Values

This class represents one component of your education at Chaminade University of Honolulu. An education in the Marianist Tradition is marked by five principles and you should take every opportunity possible to reflect upon the role of these characteristics in your education and development:

1. Educate for formation in faith
2. Provide an integral quality education
3. Educate in family spirit
4. Educate for service, justice & peace
5. Educate for adaptation & change

Native Hawaiian Values

Education is an integral value in both Marianist and Native Hawaiian culture. Both recognize the transformative effect of a well-rounded, value-centered education on society, particularly in seeking justice for the marginalized, the forgotten, and the oppressed, always with an eye toward God (Ke Akua). This is reflected in the 'Ōlelo No'ēau (Hawaiian proverbs) and Marianist core beliefs:

1. Educate for Formation in Faith (Mana) E ola au i ke akua ('Ōlelo No'ēau 364) May I live by God

2. Provide an Integral, Quality Education (Na'auao) Lawe i ka ma'alea a kū'ono'ono ('Ōlelo No'eau 1957) Acquire skill and make it deep
3. Educate in Family Spirit ('Ohana) 'Ike aku, 'ike mai, kōkua aku kōkua mai; pela iho la ka nohana 'ohana ('Ōlelo No'eau 1200) Recognize others, be recognized, help others, be helped; such is a family relationship
4. Educate for Service, Justice and Peace (Aloha) Ka lama kū o ka no'eau ('Ōlelo No'eau 1430) Education is the standing torch of wisdom
5. Educate for Adaptation and Change (Aina) 'A'ohe pau ka 'ike i ka hālau ho'okahi ('Ōlelo No'eau 203) All knowledge is not taught in the same school

Required Learning Materials

The Best American Short Stories: 2010. Edited by Richard Russo. Houghton Mifflin Harcourt, 2010. (excerpts from this text will be made available to you at no cost)

Trimble, John R. *Writing With Style: Conversations on the Art of Writing*. Prentice Hall, 2000. (excerpts from this text will be made available to you at no cost)

The Airborne Toxic Event. "Sometime Around Midnight." (2008).

Chapin, Harry. "Cat's in the Cradle." (1974).

Dylan, Bob. "The Hurricane." (1975).

Eminem. "Stan." (2000).

Epik High. "Love, Love, Love." (2007).

Gentry, Bobbie. "Fancy." (1970).

Girl Talk. "Play Your Part (Pt. 1)." (2008).

Gray, Macy. "I've Committed Murder." (1999).

Lady Gaga. "Born This Way." (2011).

The Leaves. "Hey Joe." (1965).

Pearl Jam. "Last Kiss" (1998).

Tom Petty and the Heartbreakers. "Into the Great Wide Open." (1989).

A Tribe Called Quest. "I Left My Wallet in El Segundo." (1990).

Wright, Betty. "Tonight Is the Night." (1974).

Supplementary Learning Materials

Students will need a device to access the internet, and then the web applications (Twitter, Instagram, etc.), as well as the platforms Google Drive and Canvas. Any brand of device is acceptable. It is also recommended that you bring a device to class - a phone, tablet, or laptop; along with a notebook, paper, and a pen.

Course Website:

<https://chaminade.instructure.com/courses/10289>

Technical Assistance for Canvas Users:

- Search for help on specific topics at help.instructure.com
- [Chat live with Canvas Support 24/7/365](#)
- Watch this [video to get you started](#) with online guides and tutorials

Contact the Chaminade IT Helpdesk for technical issues: helpdesk@chaminade.edu, or call (808) 735-4855

Basis for Final Grade

Your course grade is dependent upon: your contribution to class; the quality of your presentations, participation, and writing; your improvement; and your effort. I am looking for progress in your work. We are building on the introductory material offered in EN 101, and are consequently looking to develop a practice of writing. Moreover, we introduce the process of inquiry and research through the Research Paper.

The goal of quizzes will be to introduce material, as well as to address lower level skills like summarization, and help the student to learn various components of research, bibliographic record, grammar and punctuation. The major course assignments will all be assessed using a rubric, which will be provided to each student prior to the assignment. Grading guidelines, rubrics, and procedures that will be used to assess the key course assignments will be provided. All items must be digitized, spell checked, and edited.

Assessment

Attendance, Presentations, and Participation:	9%
Discussion	13%
Mobile Learning:	13%
Papers (4):	13%
Research Paper (1):	13%
Final:	13%
Service-Learning Collaboration	13%
Service-Learning (reflection paper & record of participation):	13%

*You must complete all assignments to be eligible for a passing grade in the course (papers, presentations, and the final).

**You must earn at least a C, or 70%, to pass the course.

***The research paper is standardized (10 sources and 2500 words min.)

Grading Scale

90 – 100% A work demonstrates outstanding scholarship, a claim-driven argument, fresh and exciting analysis, and clear, cogent, and persuasive prose.

80-89% B work responds clearly and effectively to the prompt with a claim, as well as organized and supported analysis, using reader-based prose, with very little syntactical disruption or breakdown of the analytical voice.

70-79% C work offers evidence of global construction, although it may require more sentence level revision. A claim or argument is evident, albeit not insightful or persuasive. Textual evidence and support tend to be poorly presented, with analysis that fails to connect examples to topics and points.

60-69% D work is insufficient in a number of ways, often being more summary than analysis, and clearly in need of revision. Syntax and grammar mistakes make comprehension difficult.

0-59% F work fails to respond critically at the collegiate level. Failures of syntax and grammar, as well as a lack of critical thought and focus, render comprehension unlikely, if not impossible.

Course Policies

In conjunction with English 102 and Chaminade University's **Service-Learning**, students are required to collaborate with students in the English Department at Kaimuki High School. Incorporating pedagogical models from English 102, students will be leading vocabulary, writing, reading, and analyzing workshops in select 10th and 12th grade KHS classrooms. Mentoring in small groups, students will volunteer as mentors six times over the course of two months (once a week) and attend the Poetry Festival, November 7th, at 5:30 pm, on the hula mound in front of the Sullivan Family Library. Again, over the course of the spring semester, students are required to participate six times in the KHS classroom and attend the Poetry Festival the night of November 7.

Across the semester, the class will construct a document in Collaborations that illustrates and articulates what this experience in Service-Learning does. Service-Learning is recognized as a high impact educational practice, as well as one that brings together education and real-world experience in preparation for a life of service and civic participation. Evidence of the experience may include any number of expressions and will demonstrate both what students have done, and what it means. As a class, we will produce a rubric to assess this artifact and the grade that is attained by the class is for the class as a whole, for each and every member. This collaborative document may well be launching pad for a student presentation in the spring at [Na Liko Naauao](#), or elsewhere.

Sign-up for mentoring sessions will be done in the Humanities office, Henry Hall 206. First come, first serve. In addition, students will be asked to write a two to three page reflection paper, due upon admittance to the final exam. Please note: should this project not work, alternatives are available through Service-Learning.

Reflection Prompt

Reflection allows you time to think, pause, wonder, and writer. Once you have completed your six Service-Learning mentor sessions, look over these questions, write down some thoughts, and let it sit for a while. Then, come back and write a zero draft. A little while later, use that to expand into a rough draft. Let it sit. Then, as your final approaches, finalize that rough draft, and print. Your two- to three- page reflection paper is due on the day of your class final. To take the final, you must first turn in the paper.

What was your Service-Learning experience at Kaimuki High school like? What happened? Is there a story to be told? How were you able to help? In what way did you feel like you were best able to be of service? How did it feel to be a mentor? Were you to do it again, what would better prepare you for this experience?

Taking a step back, how does English matter? Or, what does it mean to be able to succeed in English? How does better preparation offered by you at Kaimuki High School better prepare our youth for the future? And perhaps another step back, is our public education system working? How do you feel as a part of this community? What is your part in public education? What is our part in public education? And again, how does the study of English help us? Finally, coming back to you, the student, how has this Service-Learning experience helped you to learn about English?

Late Work Policy

There are no make-ups for in-class writing, quizzes or exams. Essays turned in late will be assessed a penalty: a half-letter grade for every class session late. I will share complete information on assignments to allow ample time for completion if you do not procrastinate. Please respect my time and your colleagues, plan ahead and submit on time, so that we can all progress through this learning experience together.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Incomplete work must be finished within 90 days, or the “I” will automatically be recorded as an “F” on your transcript.

Rewrite Policy

Rewrites are entirely optional; however, only the four papers may be rewritten for a revised grade (not the Research Paper). Note that an alternate grading rubric will be used for the rewrite, focusing specifically on the changes made. *No revisions will be accepted in the last two weeks of the semester.*

Group Work Policy

Everyone must take part in a group project. Should a grade be assigned, all members of a group will receive the same score. Collaboration is an essential skill in the twenty-first century, and we will practice collaborating and working in groups regularly. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

Appropriate Technology

Email

I will normally respond within one to three days via email. Outside of face to face contact, both in class and during office hours, “Inbox” in Canvas is the best way to communicate. Weekend emails are most likely not to be read until Monday, so schedule accordingly. Email is a dialogic process requiring form and content. Context is important.

Mobile Devices

(laptop/tablet/smartphone) I encourage the use of mobile devices during lecture, discussion, group work, etc., as well as pen and paper, so as to maximize the educational experience. You know when your employment of and leap into the web is on task, or off. Be responsible and engage.

Other Electronic Information Sites

(Google Drive, Canvas, Twitter, thinglink, VoiceThread, and Instagram) Your participation grade depends upon your communication in class sessions and online. In addition to email and discussion boards, you may also communicate via “comments” on the course micro-blog, podcasts, and/or Twitter and Instagram account, or wherever I post news items and provocative questions related to our content.

Student Expectations

To improve your writing, you must write. This is a workshop class, and thus will involve reading, writing, presenting, discussing, editing, and revising your own writing. You will be writing every day. I will evaluate four of your papers over the course of the semester, but to improve your writing, you will need to do much more.

All papers are to be typed, double-spaced, in New Times Roman, 12-point font, with one-inch margins on all sides, following the MLA format. The proper heading will be double-spaced and aligned left, including:

Your Name
English 102-03-1
The Due Date
Assignment Number

Your own creative title should appear one line below your heading, centered. Papers are to be stapled, and the student's last name should appear on the second and subsequent pages, with the page number, in the upper right hand corner. Papers are due at the beginning of class on the assigned due date. No papers will be accepted via email. Sample papers can be perused on Purdue's Online Writing Lab. *Papers without the proper heading will earn a D, regardless of content.*

You will spend a great deal of time in class discussing ideas and writing about things that will be important to you. I encourage you thus to come ready to contribute your ideas and questions. To that end, I ask you to write a paragraph in your Reading Journal summarizing each essay you read this semester. Each week, I will also ask you to write in response to a specific question in the Discussion space offered on Canvas. I will call on every student during class meetings, but students should also readily engage in discussions and exercises. Be kind, courteous, and respectful in the classroom to cultivate a safe space for discussion and learning. The ability to rationally discuss topics with others is a necessary skill for living in the twenty-first century, both in person and in social media (Twitter, Facebook, micro-blogs, comments, texts, etc.). Indeed, we will be working with Twitter, Voice Thread, and Instagram as a way to think critically across various tools and platforms. I recommend you create a new account on these platforms for this class.

Disability Access

The University is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services. Students with special needs who meet criteria for the Americans with Disabilities Act (ADA) provisions must provide written documentation of the need for accommodations from the Counseling Center by the end of week three of the class, in order for the instructor to plan accordingly. Failure to provide written documentation will prevent me from making the necessary accommodations. Please refer any questions to the Dean of Students.

Title IX Compliance

Chaminade University of Honolulu recognizes the inherent dignity of all individuals and promotes respect for all people. Sexual misconduct, physical and/or psychological abuse will NOT be tolerated at CUH. If you have been the victim of sexual misconduct, physical and/or psychological abuse, we encourage you to report this matter promptly. As a faculty member, I am interested in promoting a safe and healthy environment, and should I learn of any sexual misconduct, physical and/or psychological abuse, I must report the matter to the Title IX Coordinator. Should you want to speak to a confidential source you may contact the following:

- Chaminade Counseling Center 808-735-4845.
- Any priest serving as a sacramental confessor or any ordained religious leader serving in the sacred confidence role.

Attendance Policy

Attending class means not only a physical presence, and arriving on time, but also being prepared and participating. Every three (3) unexcused absences will reduce your semester grade by 10%. Any unexcused absence of two consecutive weeks or more may result in being withdrawn from the course by the instructor, although the instructor is not required to withdraw students in that scenario. Repeated absences put students at risk of failing grades.

Professionalism Policy

Promptness, punctual attendance, participation, and responsible behavior will influence the instructor's (and future employer's) perception of student professionalism. Active, positive, engaging, participation in class activities is essential. As pre-professionals, you should be at the point in your career where you have learned to ask and answer these questions:

- i. How do I know when I know something? What is the evidence and how reliable is it?
- ii. How are things, events, theories, models or people connected? What is the cause and effect?
- iii. What is new and what is old - have I run across this idea before? When, where, what did it mean to me then, and how I can expand and further connect the concept now?
- iv. So what? Why does it matter? What does it all mean?

Academic Conduct Policy

The success of the Honor Code is made possible only with the acceptance and cooperation of every student. Each student is expected to maintain the principles of the Code. Example of Honor Code violations include:

- Giving or receiving information from another student during an examination
- Using unauthorized sources for answers during an examination
- Illegally obtained test questions before the test
- Any and all forms of plagiarism – submit all or part of someone else's work or ideas as your own
- The destruction and/or confiscation of school and/or personal property

A violation is reported either to the professor involved, who will report it to the Dean of Students, or directly to the Dean of Students. Violations of the Honor Code are serious. They harm other students, your professor, and the integrity of the University. Alleged violations will be referred to the Office of Judicial Affairs.

Violations of Academic Integrity

Violations of the principle include, but are not limited to:

- Cheating: Intentionally using or attempting to use unauthorized materials, information, notes, study aids, or other devices in any academic exercise.
- Fabrication and Falsification: Intentional and unauthorized alteration or invention of any information or citation in an academic exercise. Falsification is a matter of inventing or counterfeiting information for use in any academic exercise.
- Multiple Submissions: The submission of substantial portions of the same academic work for credit (including oral reports) more than once without authorization.
- Plagiarism: Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source).
- Abuse of Academic Materials: Intentionally or knowingly destroying, stealing, or making inaccessible library or other academic resource materials.
- Complicity in Academic Dishonesty: Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

Plagiarism includes, but is not limited to:

- Copying or borrowing liberally from someone else's work without his/her knowledge or permission; or with his/her knowledge or permission and turning it in as your own work.
- Copying of someone else's exam or paper.
- Allowing someone to turn in your work as his or her own.
- Not providing adequate references for cited work.
- Copying and pasting large quotes or passages without properly citing them.
- The unacknowledged and inappropriate use of the ideas or words of another writer.
- Students who plagiarize will earn an F. Guidelines for plagiarism are in the General Catalog (online).

Tutorial and Writing Assistance

The University Student Services is a free resource, where professionals will work individually with you. Appointments are recommended, but not required. For more information or to make an appointment, visit their website. Please refer to the Student Handbook for more information.

Dates and assignments may change.

Reading assignments are to be completed before the class for which they are scheduled. Similarly, assignments are due on the date indicated. If students are poorly prepared, quizzes will be administered to demonstrate your knowledge of the readings.

SCHEDULE

Thematic Overview

Weeks One through Three: What does it mean to read? What's this story about?

Father and sons. literary analysis

Weeks Four through Six: What does family mean? What does it mean to know?

Mothers and daughters. literary analysis

Weeks Seven through Nine: How is love safety? What is gender and sexuality?

Love and letting go. literary analysis Library Instruction and Research
Weeks Ten through Twelve: What do we do with love? What will we do for love?
 analysis, research, documentation Research to Drafting and Revision
Weeks Thirteen through Fifteen: What is gender? What is genre?
 analysis, revision, and presentation

topicstexts**Week One**

*syllabus/introductions/listening Bob Dylan and A Tribe Called Quest
 *What does it mean to read? "The Most Dangerous Game" Cottom & Childress
 *What's this story about? "Painted Ocean, Painted Ship."

Week Two

No Class – Labor Day
 *fathers and sons "Further Interpretations of Real-Life Events."
 *fathers and sons Trimble "Thinking Well"

Week Three

*fathers and sons Harry Chapin
 *What does family mean? "The Cousins" Trimble "How to Write a Critical Analysis"
 *What does family mean? Tom Petty & the Heartbreakers

Week Four

*mothers and daughters "Into Silence."
 *mothers and daughters Trimble "Middles"
 *death as liberation (?) Bobbie Gentry Topics for Research Papers

Week Five

*family "Safari."
 *family Trimble "Openers"
 *family Betty Wright Library Information Session

Week Six

*family "The Laugh."
 *knowledge Trimble "Closers"
 *family Pearl Jam

Week Seven

*family "All Boy."
 *love as safety (?) Trimble "Revising" and "Proofreading"
 *sexuality as defining (?) Lady Gaga Library Information Session

Week Eight

Discover's Day - No Class
 * love(?) & desire "My Last Attempt to Explain to You What

Week Nine

* entertainment (?) Happened with the Lion Tamer

Week Ten

*love "Least Resistance."
 * love as letting go (?) Eminem

Week Eleven

*What do we do with love? "The Cowboy Tango

* love

KHS SL Poetry Festival

Week Twelve

Veteran's Day - No Class

* What do we do with love?

"The Cowboy Tango

Week Thirteen

* love as action

*(self) love (/)

The Airborne Toxic Event

Week Fourteen

* What will we do for love?

"Free Radicals

* What will we do for love

Macy Gray

Thanksgiving Recess

Week Fifteen

*Final study guide & race/gender/sexuality

"Portrait of a Good Father."

* equality & genre

The Leaves & Girl Talk

*evaluations

Final Exam: Monday, December 9, 3:30 to 5:30 pm