



3140 Waialae Avenue - Honolulu, HI 96816

[www.chaminade.edu](http://www.chaminade.edu)

#CUH25620

Course Number: **English 256-90-1**

Course Title: **Poetry and Drama**

Department of English, Division of the Humanities

Instructor Name: Brooke A. Carlson, Ph.D.

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Office Location: Henry Hall 206 C

Student Visitation: M/F 11:30 – 12:30 pm & 1:30 - 3:30 pm, & by appointment

Term: Spring 2020

Class Meeting/Days/Hours/Location: **always already online everywhere**

“You do not know what your life is, nor what you are doing, nor who you are.”

-Euripides (*Bacchae*)

### Syllabus

#### **Course Description**

Where do we come from? Our families play an instrumental role in our development. Indeed, the idea of the individual, apart from the family, challenges notions of family as a continual process, as something permanent. How old is the idea that the individual can strike out on her own, separate from her family, and thus do as she pleases? Families teach children how to be in the world, and particularly, how to be in that world immediately surrounding them; these teachings make up culture. Groups of families comprise communities, cities, and then nation. So at what point does the larger culture of community, or nation, come into conflict with the family? Similarly, when does (Western) culture begin to move away from the family model as center? To what extent has individualism always already been there? In what manner do we see culture clash with, or even in, society?

We'll begin with classical Greek drama, and Euripides' *The Bacchae*. Euripides sets his play about the Greek god Bacchus among family. Part of being mortal is thus manifest as being part of family, wherein authority and family are at odds. Shakespeare, some 1,400 years later, uses pastoral comedy as a means to explore the family in opposition to authority. John Milton, in that same early modern period, returns the genre of poetry to the classics, with his revision of the Biblical origin of humanity as sinning souls always already making a choice. We'll explore a wide selection of English, American, and Hawaiian poets to bridge the gap between the long eighteenth century and the present.

Continuing our study of the family on stage, we will read Edward Albee's *The American Dream* and Alani Apio's *Kamau*. We'll also be wrapping up the semester with a smattering of Modern and Post-Modern poets, from both the Western and Hawaiian traditions.

This is a student-centered course taking place across a non-synchronic digital space. We will not meet together in a single classroom, but rather, we will build a learning community together, across multiple, digital platforms. This means you will always be working alone, but then sharing what you make with others. I encourage you to meet with your peers and collaborate, when possible, be it digitally or face to face. You must engage and participate to learn. My hope is that this course will strengthen your capacity for academic success, afford you space to articulate and share your culture, and prepare you to become a critically engaged and informed citizen, committed to living and being in a more just and peaceful world.

### **Student Learning Outcomes**

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

1. improve upon the critical reading and writing skills developed in EN 101 and 102
2. demonstrate familiarity with the elements of fiction and the literary terms used to discuss and analyze literary works, using the elements of fiction
3. define various literary critical approaches and use them to analyze literary texts
4. demonstrate the ability to situate literary texts within their genre and historical contexts
5. develop the skills necessary to lead class discussions during group presentations on literary texts
6. demonstrate the ability to write unified, coherent, well-developed essays about literary works
7. educate for formation in faith; provide for an integral quality education; educate in family spirit; educate for service, justice, and peace; and, educate for adaptation and change<sup>1</sup>

### **Program Learning Outcomes**

1. The ability to define various literary critical approaches and apply them in writing an analytical literary research paper
2. The ability to define, identify and articulate major movements/periods from significant authors and texts in British and American literature
3. Proficiency in creative writing through an original production of poetry, fiction or non-fiction

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<sup>1</sup> These descriptors are taken from the "Characteristics of Marianist Universities," available online.

### **Institutional Learning Outcomes**

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

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### **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 'Olelo No'eau (Hawaiian proverbs) and Marianist core beliefs:

1. Educate for Formation in Faith (Mana) E ola au i ke akua ('Olelo No'eau 364) May I live by God
2. Provide an Integral, Quality Education (Na'auao) Lawe i ka ma'alea a kū'ono'ono ('Olelo 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 ('Olelo 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 ('Olelo No'eau 1430) Education is the standing torch of wisdom
5. Educate for Adaptation and Change (Aina) 'A'ohē pau ka 'ike i ka hālau ho'okahi ('Olelo No'eau 203) All knowledge is not taught in the same school

### Required Learning Materials

Albee, Edward. *The American Dream, The Sandbox, The Death of Bessie Smith, Fam and Yam*. Dramatists Play Service, Incorporated, 2009.

Euripides. *The Bacchae*. Cambridge U P, 2000.

Milton, John. *Paradise Lost*. Edited by Stephen Orgel, Oxford U P, 2008.

Shakespeare, William. *As You Like It*. Edited by Barbara A. Mowat and Paul Werstine, Simon & Schuster Paperbacks, 2004.

\*A digital reader of select Hawaiian poetry and drama will also be provided to the student at no cost.\*

### Supplementary Learning Materials

Students will need a device to access the internet, and then the web applications, or platforms, Google Drive, Voice Thread, Instagram, and Twitter. Any brand of device is acceptable.

### Course Website:

<https://chaminade.instructure.com/courses/10497>

Technical Assistance for Canvas Users:

- Search for help on specific topics at [help.instructure.com](http://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](mailto: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. I use a gradebook in Canvas so that you have some idea how you are doing as we go. Please note that I calculate the final grades, which may vary slightly from Canvas.

The goal of mobile learning participation will be to introduce material, and offer space for critical thought development, as well as to address lower level skills, not to mention helping students to learn various components of research, bibliographic record, grammar and punctuation. All papers must be digitized, spell checked, and edited.

### Assessment

Attendance:	<b>10%</b>
Discussion:	<b>22.5%</b>
Voice Thread Discussion:	<b>11.25%</b>
Mobile Learning:	<b>11.25%</b>
Midterm and Final:	<b>22.5%</b>
Papers (4):	<b>22.5%</b>

\*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.

\*\*\*Please retain all graded assignments returned until the end of the semester; English majors should save graded copies of their essays in all English classes, insofar as a subset of these essays will be required for the Senior Seminar portfolio in English 499.

### **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**

#### **Late Work Policy**

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.

I will post weekly Voice Thread Discussion and Mobile Learning prompts. Completion of the prompts will be assessed as either complete or incomplete. I see this space as a low stakes practice space, and as such, do not qualitatively assess the post. If you miss them, they may not be made up. It is very much to your benefit to complete these tasks as they comprise 22.5% of your final grade (11.25% for each). I will also post weekly Discussion posts, and these will be assessed qualitatively, on a ten-point scale. I use Discussion to practice academic writing, which means your posts should be edited and revised before you paste them in as replies on Canvas. I encourage you to keep a Discussion Google doc in your learning machine for these purposes. *Again, these weekly posts may not be made up.*

#### **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 papers may be rewritten for a revised grade. 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, and email via Google and our Chaminade accounts 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. Email is a dialogic process requiring form and content. Context is important. To that end, when you email me, please use the Course Title (EN 256-90-1) and a key word as your subject heading.

### **Other Electronic Information Sites**

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

## **Student Expectations**

This is an online workshop class, and thus will involve reading, writing, presenting, discussing, editing, and revising your own writing. You are expected to check our Canvas site regularly, to complete all readings and writing assignments on time, and to contribute regularly online (be it on Instagram, Twitter, Voice Thread, Canvas, or elsewhere online).

All of these Mobile Learning platforms are free of charge, but please note that these companies observe and collect data on the users. Indeed, these same companies make money off of the data they compile, which means by using these products, we are labor of a new and different sort. People in these companies are selling the data of what we do

for money, and that is a traditional (perhaps) wielding of stuff for money. This data, however, is also specific to each of us, and in its sale to others, can then be used for, against, with, toward, around, at us. In this way, the model has shifted. While I do not agree with these models and the use of our labor for the financial gain of others, I am unable at present to provide and alternative.

Your essays 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 single-spaced and aligned left, including: your name, English 256-90-1, the date, and the assignment number (Assignment One, for example). Your own creative title should appear one line below your heading, centered. Sample papers can be perused on Purdue's Online Writing Lab. *Papers without the proper heading will earn a D, regardless of content.*

Late papers will lose one grade increment for each day late. I encourage you to write about everything you read and the best way to do this is as an Annotated Bibliography. You must use proper MLA citation to record the bibliographic information of each text, and then write about that which you have read. I suggest you use three paragraphs for each entry. In the first paragraph, summarize the argument, or topic of the work. Summarizing is an important part of honing your critical thinking skills. In the second paragraph, include several quotations from the text. These quotes will be a valuable resource for you when it comes to writing. And finally, use the last paragraph to write about why this reading matter to you, personally. This last portion is about you and for you.

*Attending class online means not only a digital presence, but also responding in a polite, appropriate, and timely fashion.*

Plagiarism is 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).

### **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 accommodates. 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.

### **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.

### **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).

\*Please be aware that I am only allowed to respond to emails that are sent from your official Chaminade email account. This is University policy.

\*\*\*Dates and assignments may change.\*\*\*

Reading assignments are to be completed for the class for which they are scheduled. This means, for example, that Euripides' *The Bacchae*, should be read in Week One. Similarly, assignments are due on the date indicated.

## Schedule

### Week One

Introduction  
Euripides. *Bacchae*.

### Week Two

Euripides. *Bacchae*.

### Week Three

Euripides. *Bacchae*.  
Shakespeare, William. *As You Like It*. Edited by Alan Brissenden.  
Oxford University Press, 1993. 1.1-3  
<https://www.thoughtco.com/renaissance-timeline-4158077>

### Week Four

Shakespeare. *As You Like It*. 2.1-3  
2.4-7  
3.1-5.

### Week Five

Shakespeare. *As You Like It*. 4.1-3  
5.1-2  
5.3-4.

### Week Six

Shakespeare. *As You Like It*. Epilogue.  
Milton, John. *Paradise Lost*. Edited by Stephen Orgel. Oxford  
University Press, 2008.

Week Seven

Milton. *Paradise Lost*. Books I – III.  
Books IV – VI.  
Books I - VI.

Week Eight

Milton. *Paradise Lost*. Books VII – IX.  
Books VII - IX.  
Books X – XII.

Week Nine

Milton. *Paradise Lost*. Books X – XII.  
[“The Kumulipo”](#) and Early Modern Poetry  
Albee, Edward. *The American Dream*. The Penguin Group, 1997.

Week Ten

Albee, Edward. *The American Dream*.

\*\*\*Spring Break 3/23-27\*\*\*

Week Eleven

Apio, Alani. *Kamau*. Palilia Books, 1994.

Week Twelve

Apio. *Kamau*.

Week Thirteen

poetry of the Pacific: [Kathy Jetnil-Kijiner](#) [Craig Santos Perez](#)  
[Joshua Iosefo](#) and [Kealoha](#)  
[Jamaica Osorio](#) and [Darron Cambra](#) and [“Aloha State of Mind”](#)  
*‘oiwi* [Volume 1, 1998](#)

Week Fourteen

poetry of the Pacific  
[David Keali’i](#)  
Final Study Guide  
Class Evaluations

Week Fifteen

\*\*\*Final Exam\*\*\*