



3140 Waiialae Avenue - Honolulu, HI 96816

www.chaminade.edu

#CUH20193

Course Number: **English 201-93-1**

Course Title: **Types of Literature**

Department of English

Division of the Humanities

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Office Location: Henry Hall 206 C

Office Hours: M/W/F 11:30 – 1:30, and by appointment

Term: Fall 2020

Class Meeting Days: **now**

Class Meeting Hours: **always already**

Class Location: **everywhere**

“Heaven is my judge, not I for love and duty,/But
seeming so for my peculiar end./For when my
outward action doth demonstrate/The native act
and figure of my heart/In compliment extern, ‘tis not
long after/But I will wear my heart upon my
sleeve/For daws to peck at. I am not what I am”
(*Othello*, I.i.62-7).

Syllabus

Course Description

In light of the Covid-19 pandemic, I have re-designed what we are doing in this course. The corona virus is changing the world and the way we live in it in radical ways, and I do not believe we can engage in this learning community the same way as we were before the pandemic. That is to say, I am changing and adapting to our contemporary world. My body is at the center of this process. I have lots of feelings about what’s happening in the world, and I must come to terms with those feelings so that I can be a human being in the world with others. I have so much more work to do, and I am therefore tired, frustrated, frightened, and angry. At the same time, I see people protesting, and speaking the truth when our leaders in power refuse to do so. I see people taking action for real, radical, change. Consequently, I am optimistic and hopeful that the world we are in is changing for the better. Make no mistake about it: change requires that we have difficult conversations amidst all these strong feelings. I must come to terms with these feelings, so as to better be me here now.

“Types of Literature” is a theme-based survey offering students the opportunity to delve into primary literary texts of various genres. We start with the essay, then the early modern stage, slip into memoir and rhetoric, wrestle with the novel, the short story, and finally, finish with poetry. We’ll journey across time and the page through texts invested in the body. On the one hand, the body is the vehicle that houses one’s soul. On the other, the body is an outward manifestation of an interior that places people in constant contact and, all too often, conflict with one another. As many argue today, the body is a social construction. Our driving question is thus: What does it mean to be in the body? We will be asking this question across the entire semester and of all our texts. Part of our experience in the body involves reading, thinking, and writing, as we explore how the body is represented through the written word, and in various genres: the essay, drama, memoir, the novel, short story, and poetry.

We will start with the essay and several that position the body at center. Then, Shakespeare’s *Othello* will allow us to travel back in time some four hundred years to see the body as a problem both in the public and personal realm. We will turn next to American literature and the memoir, with Ta-Nehisi Coates’s *Between the World and Me*. Coates writes about what it means to be black in today’s America, calling into question the notion of a diverse home and community, in ways that challenge America’s creation, understanding, and use of race. Moving closer to home, we will read John Okada’s *No-No Boy*, an exploration of Japanese Americans after the American internment camps and World War II. Finally, we will be reading short stories. Kristiana Kahakauwila’s *This Is Paradise: Stories*, is a collection of short stories that asks all sorts of questions about home, the possibility of departure and return, as well as identity and knowing. We will also be reading stories by Nana Kwame Adjei-Brenyah, from his *Stories: Friday Black*, and by Kelly Link and her collection, *Pretty Monsters: Stories*. Time-permitting, we will be closing with poetry by local writer Brenda Kwon, and possibly an exploration of poetry from the Pacific. Part of what is at stake in this class is a sampling of genre, kind, or type, and the way by which writers opt to craft narrative.

Much of the work I do and have already done, is to create an educational environment in which we can practice the skills articulated through the Student Learning and Program Learning Outcomes (SLOs and PLOs) by doing, making, and writing things that we share digitally. We will never meet in the flesh, face to face, in a classroom. The other space of labor for me is to respond to your work with feedback, which will also be digital, and always offered after you submit, post, and contribute. I do my best to offer feedback that is helpful, effective, content-driven, and timely, but I may well fall short in certain ways. I am likely to be less human in some of these digital platforms, because the platforms offer less room for conversation and...humanity (Twitter and Instagram comments will likely include emoji and likes, but no person-to-person notes and not even complete sentences). Nevertheless, I hope that you might think of the feedback as a thing to model and share with your peers. Being able to offer helpful and effective criticism to your peers will help you both, and produce are far more productive learning community (and college) experience.

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. 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. write critical thinking as 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 change¹

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

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

¹ These descriptors are taken from the “Characteristics of Marianist Universities,” available online.

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’ohe pau ka ‘ike i ka hālau ho’okahi (‘Olelo No’eau 203) All knowledge is not taught in the same school

Required Learning Materials

Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015.

ISBN 978-0812993547

Kahakauwila, Kristiana. *This Is Paradise: Stories*. Hogarth, 2013. ISBN

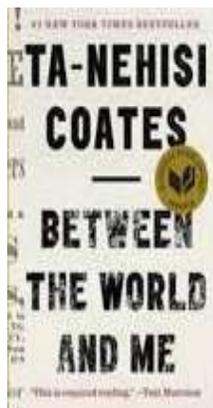
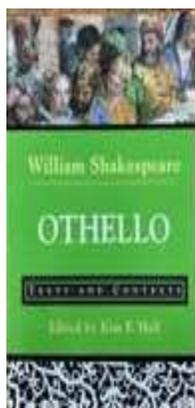
978-0-7704-3625-4

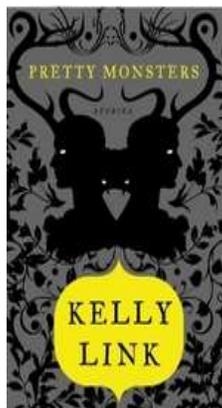
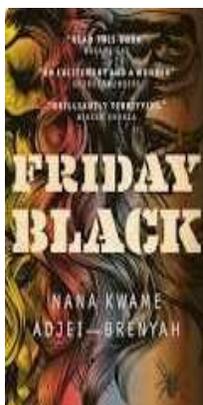
Shakespeare, William. *Othello*. Edited by Kim F. Hall, Bedford/St. Martin’s, 2007.

ISBN 978-0-312-39898-9

Okada, John. *No-No Boy*. With a New Foreword by Ruth Ozeki, Introduction by Lawson Fusao Inada, and Afterword by Frank Chin, University of Washington Press, 1976.

ISBN 978-0-29





Supplementary Learning Materials

Students will need a device to access the internet (a smartphone/tablet/laptop/desktop computer) and then the web applications, or platforms, Google Drive, Twitter and Instagram.

Any brand of device is acceptable. None of these apps are to be purchased and can be used at no cost to the student. Paper, pens, and books (digital or hardcopy) are highly recommended.

Course Website:

<https://chaminade.instructure.com/courses/13076>

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.

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. Both papers must be digitized, spell checked, and edited.

Assessment

Attendance:	10%
Discussion:	18%
Human Thread Discussion:	18%
Mobile Learning:	18%
Midterm and Final:	18%
Papers (2):	18%

*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 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. If you are going to be late with an assignment, please email me in advance to let me know what is happening, and when you expect to submit your work. I will post weekly Human 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 18% of your final grade. 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. Mobile Learning and Human Thread Discussion are low stakes assessment, which means completing it earns an A, not completing it earns an F. If you fail to meet the marking deadlines, you may email me with links to the completed posts, but I cannot guarantee credit will be noted.

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. *Revisions will not be accepted in the final two weeks of class.*

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 with numbers, and a key word as your subject heading.

Other Electronic Information Sites

(Google Drive, Canvas, Twitter, 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, Canvas, or elsewhere online).

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

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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. **Please note that I require a slightly different heading. 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 in 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).

The Mobile Learning platforms are free of charge, but please note that these companies observe and collect data on the users. 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. We are doing the work through our own use of the app, and yet we are not receiving money for our work; those who construct the app/platform/space are. 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 an alternative.

Attendance Policy

Attending class online means not only a digital presence, but also responding in a timely fashion. Students who miss two consecutive weeks of class will be withdrawn. Online classes are tough because we never meet in person. Our readings are difficult. I encourage you to collaborate with your peers using technology to your benefit. What this means in practical purposes, is that you get contact information from your peers and you provide your peers with contact information in your Canvas Profile (in Week One).

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).

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.

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 for the week in which they appear. This means, for example, that Newman's "Susan Potter Will Live Forever" should be read in the first week, or in the week in which it appears. Similarly, assignments are due on the date indicated.

SCHEDULE

Week One

Introduction

Cathy Newman. "Susan Potter Will Live Forever."

essay

<https://www.nationalgeographic.com/magazine/2019/01/visible-human-susan-potter-cadaver/>

Tressie McMillan Cottom. "Dying to Be Competent."

Week Two

Tressie McMillan Cottom. "Know Your Whites."

----- Rethinking the Context of Edtech."

<https://er.educause.edu/articles/2019/8/rethinking-the-context-of-edtech>

How Can We Win, created by David Jones, performance by Kimberly Jones, David Jones Media, 2020.

https://www.youtube.com/watch?v=sb9_qGOa9Go&utm_source=BenchmarkEmail&utm_campaign=BounceForward_6th_Issue_%7C_June_20%2C_2020&utm_medium=email

Amy Butcher. "Taking Shape."

Week Three

William Shakespeare. *Othello*.

drama

<https://shakespeare.folger.edu/shakespeares-works/othello/>

Week Four

William Shakespeare. *Othello*.

Week Five

Bloch, Nadine and Folabi Olagbaju. "From Fringe Idea to Law of the Land – A Look Inside the Creativity Fueling the Struggle to Defund the Police." *Waging Nonviolence*, 15 June 2020.

https://wagingnonviolence.org/2020/06/inside-creativity-fueling-black-lives-struggle-defund-the-police/?utm_source=BenchmarkEmail&utm_campaign=BounceForward_6th_Issue_%7c_June_20%2c_2020&utm_medium=email

Vanessa Corredera. "Get Out and the Remediation of *Othello*'s Sunken Place: Beholding White Supremacy's Coagula."

<http://www.borrowers.uga.edu/784509/show>

William Shakespeare. *Othello*.

Week Six

Ta-Nehisi Coates. *Between the World and Me*.

memoir

Week Seven

Ta-Nehisi Coates. *Between the World and Me*.

Week Eight

Ta-Nehisi Coates. *Between the World and Me*.

-----, "The Case for Reparations."

<https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>

Week Nine

John Okada. *No-No Boy*.

the novel

Week Ten

John Okada. *No-No Boy*.

Week Eleven

John Okada. *No-No Boy*.

Karen Tei Yamashita. "John Okada's *No-No Boy* is a Test of American Character."

<https://www.theatlantic.com/entertainment/archive/2019/05/karen-tei-yamashita-john-okadas-no-no-boy/588466/>

Week Twelve

Kristiana Kahakauwila. *This Is Paradise: Stories*.

short story

<https://crownpublishing.com/archives/feature/kristiana-kahakauwila-on-writing-this-is-paradise>

<http://bhreview.org/kristiana-kahakauwila/>

Week Thirteen

Nana Kwame Adjei-Brenyah. *Stories: Friday Black*.

Kelly Link. *Pretty Monsters: Stories*.

Week Fourteen

Brenda Kwon

poetry

Natalie Diaz "American Arithmetic" <https://lithub.com/american-arithmetic/>

bell hooks

<https://thenewinquiry.com/abolition-is-not-a-suburb/>