**CHAMINADE UNIVERSITY OF HONOLULU**

**Course:** PACE Online and Military Programs: EN 20-09-2: Types of Literature

**Instructor:** Robert A. Rogers

**Semester and Location:** Fall 2020 on Zoom: [**https://zoom.us/signin**](https://zoom.us/signin)

**Zoom Link:** [**https://chaminade.zoom.us/j/9426578202**](https://chaminade.zoom.us/j/9426578202)

**Account #:** 108931

**Personal Meeting I.D.**:942 657 8202

**Day and Time:** Wednesdays, 6-8 P.M.

**Office Hours:** Every week after Zoom meetings

**Required Text:** *Literature: A Pocket Anthology,* Sixth Edition, edited by R.S. Gwynn

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Wahiawa, HI 96786-0135

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**WELCOME TO EN 201!**

Novelist Rick Moody defines literature as follows: “Storytelling [is] the conscience of humankind.”

It is both a mirror and a window to our shared humanity. This class will provide an opportunity to

appreciate the immense power of language to gain insight into a fascinating diversity

of writers and the timeless truths of life they reveal. **ENJOY!**

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***CHARACTERISTICS OF MARIANIST UNIVERSITIES***

(A publication inspired by the life and teachings of the Blessed Father William Joseph Chaminade

and republished by Chaminade University of Honolulu, 2014)

The five foundational elements of Marianist academic philosophy are as follows:

1. “Marianist universities educate for formation in faith.”

2. “Marianist universities provide an excellent education.”

3. “Marianist universities educate in family spirit.”

4. “Marianist universities educate for service, justice, and peace.”

5. “Marianist universities educate for adaptation and change.”

These five foundations are the unique core identity of Chaminade University and sister Marianist universities. This is something about which to be immensely proud. By contrast, most universities are primarily financial transaction institutions without a strong human core identity.

(A Personal Note: It is my honor and privilege to have served as a member of the faculty of the English Department at Chaminade University of Honolulu since 1981.)

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**THE UNIVERSITY POLICY OF NON-DISCRIMINATION**

**AND TITLE IX COMPLIANCE**

Harassment and discrimination are specifically prohibited by state and federal law, and any instance of harassment or discrimination may result in both civil and criminal liability on the part of the individual

harasser as well as the university.

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find appropriate resources by visiting Campus Ministry, the Office of the Dean of Students, the Counseling Center, or the Office for Compliance and Personnel Services.

(from the *Chaminade University Undergraduate Catalog*, p. 2)

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**COURSE OVERVIEW**

**Course Description**

EN 201 is a survey course designed to increase students’ awareness and appreciation of the enormous diversity of authors and their writing styles through a detailed examination of their short stories, poems, plays, and excerpts from their novels. It is the sincere hope and intention of this course that some of these widely recognized authors will become greatly admired members of a student’s own literary “family” of favorites. Students are encouraged to experience the exciting process of discovery: *new* authors and *new* insights into our shared human experience as reflected in literature.

**Course Prerequisites**

The first prerequisite of EN 201 is the successful completion of EN 101 and EN 102 with a minimum grade of ‘C’ for both. Students are responsible for the application of all aspects of formal English for academic purposes and MLA protocols. For some students, writing assignments may necessitate a detailed review of these two courses including conscientious reference back to a grammar text and the *MLA Handbook* (Eighth Edition). **Quality counts.**

The second prerequisite is equally important. Reading is both time and focus intensive, and students must be willing and able to make a significant commitment of time and effort to this class. And although it is not a formal prerequisite, a love of reading and the rewarding opportunity to sit down with a good book would be most beneficial!

**Course Learning Objectives**

The following are intended to maximize the personal and academic value of this course for students:

1. to explore a variety of short stories, poems, plays, and novel excerpts, thus giving students a wide range of exposure to a great diversity of authors and writing styles;
2. to gain greater insight into any author’s most extraordinary creative and artistic achievement – using the power of language to bring characters to life;
3. to invite the reader to buy into the world the author has created, what Samuel Taylor Coleridge in 1817 called “the willing suspension of disbelief;”
4. to appreciate that writing is an intensely personal experience and, therefore, every author reveals much about his or her own sense of the world – literal, emotional, psychological or imaginative;
5. to examine “character” in literature – the conflicts, flaws, weaknesses and strengths – and to recognize human limitations and the human potential of the common man to rise to the occasion in a heroic way; and to acknowledge certain universal themes in literature as revealed by characters. One approach to character and theme is an instructor-originated construct, “T3”: transgression, transformation, and transcendence;
6. and to appreciate that the best of literature stands the test of time and transcends cultural specifics and the limitations of place. Therefore, characters are both authentically individual as well as universal reflections of ourselves and our world.

**Student Learning Outcomes**

A successful and rewarding experience in EN 201 will include the following:

1. First, students must demonstrate careful and insightful reading of all assignments and detailed preparation for each class. **For each reading, make a list of at least three observations, questions or insights to use as discussion starters. *Please note:* Twenty-five percent of the course grade is for your continuously proactive class participation for each class and for each work under discussion. This is NOT a lecture course. What each student brings to the discussion with insights and observations vastly enriches the class experience.**
2. Reading of the texts must be proactive and interactive. Being proactive means actively anticipating what is going to happen and how the author is developing the narrative. Being interactive means note-taking in the margins as well as underlining and highlighting the text. This is very different from a passive reading which is similar to watching a T.V. program at the end of an exhausting day.
3. A highlight of the course is to attend the live stage performance of a play and write a short reflection paper. Reference to at least one critic is necessary, using all correct and precise MLA protocols and conventions. Also, standard English for academic purposes is an absolute necessity. At three to four pages, this paper will not be excessively long, but it must be at the highest quality. Again, **your highest** **quality work counts! NOTE: Because of Covid 19, students must view a prerecorded performance of a play.)**
4. **Of paramount importance is your ACADEMIC HONESTY.** As the *Chaminade University Undergraduate Catalog* indicates, submitting someone else’s writing as your own, copying partial or entire texts from published or unpublished sources or summarizing or paraphrasing material without acknowledging the author is a serious violation of academic honesty. The *Chaminade Catalog* directly states, “Punishment for academic dishonesty will be determined by the instructor and the Dean of the Academic Division and may range from an ‘F’ grade for the work in question, to an ‘F’ for the course, to suspension or dismissal from the university” (Web). Saying that you did not read this policy or did not understand this policy is not an excuse. There are no exceptions and no second chances. **Any incidence of plagiarism may result in a failing grade. The Dean of Students will be notified**.
5. Finally, students must respond with fully developed and clearly focused essay answers to the Midterm and Final Exam. Detailed instructions will be provided in class.

**The Attendance Policy**

**Attendance for this class is a requirement.** It is highly recommended that students have a “Plan B” and a “Plan C” for babysitting alternatives, especially since this class meets only ten weeks. Also, students do not get credit for a class meeting unless they are present for the entire instructional Zoom meeting, or unless they have the instructor’s prior permission. Because of the critical importance of graded class discussions, excessive absences would have a significant negative impact on the course grade. However, students with military orders who are on deployment without internet access or on verified medical or emergency leave will be given as much flexibility as possible to complete the course successfully. Zoom meetings will be recorded for such emergencies. Please check your work schedules and be realistic about your ability to comply with this attendance policy. (Picking up Aunty at the airport is ***not*** a valid reason to miss part of the class!)

**The University Writing Standards and Academic Honesty**

According to the *Chaminade University General Catalog*, all work submitted by Chaminade University students is expected to meet the following standards:

1. Written work **MUST** correctly use the grammar, spelling, punctuation, and sentence structure of Standard Written English.
2. Written assignments **MUST** develop ideas, themes, and main points coherently and concisely.
3. Written assignments **MUST** adopt modes and styles appropriate to their purpose and audience.
4. Written assignments **MUST** be clear, complete, and effective.
5. Written assignments referencing ideas or material from sources **MUST** use all appropriate MLA protocols. This will probably require that students faithfully refer back to EN 102 information and the ***MLA Handbook*.** **When ideas are quoted, summarized, or paraphrased, the sources of this material MUST be fully and correctly acknowledged to avoid plagiarism and a failing grade**.

**The Grading Policy**

The grade for EN 201 will be determined as follows:

1. The Mid-Term Exam is worth a maximum 100 points.
2. The Final Exam is worth a maximum 100 points.
3. The Reflection Paper is worth a maximum of 100 points.
4. Your sustained, insightful, proactive participation in class discussions is worth a maximum 100 points. This grade is determined on a continuing basis at the end of each class, and students are welcome to consult with me about their grade status at the end of each class. Students must be **in attendance in Zoom meetings** to be credited with class participation points.
5. Your written responses to the literature **BEFORE** each Zoom meeting are worth a maximum of 100 points. Detailed instructions will be forthcoming.
6. An extra credit option will be offered with a maximum value of 25 points.
7. The total maximum is 525 points which is divided by 5 to determine your course average.

**The University Grading Scale**

As the Chaminade University *Student Handbook* indicates, the university grading scale is as follows:

* **A** (90-100) indicates outstanding scholarship and an unusual degree of intellectual initiative.
* **B** (80-89) indicates superior work done in a consistent and intellectual manner.
* **C** (70-79) indicates average work and a competent grasp of the subject matter.
* **D** (60-69) indicates inferior work at the lowest passing grade, not satisfactory for the fulfillment of prerequisite course work.
* **F** (0-59) indicates the student failed to grasp minimum subject matter; no credit is given.
* **W** indicates withdrawal before the university deadline.
* **I** – The issuance of an ‘I’ grade is not automatic. At the discretion of the faculty member, a grade of ‘I’ may be assigned to a student who has successfully completed a majority of the course work and who has an unavoidable and compelling reason why the remainder of the work cannot be completed by the end of the semester.

**Office Hours**

Individual assistance is always available after our Zoom class. Also, students are always welcome to email relevant questions or important concerns to [**robert.rogers1@chaminade.edu**](mailto:robert.rogers1@chaminade.edu)**. Please feel welcome to take advantage of these email consultations which constitute on-line office hours to accommodate student needs and maximize student success.**

**SYLLABUS SCHEDULE**

(Subject to change at the discretion of the instructor)

**Combined Meetings #1 and 2: Week of 10/12**

**Agenda:**

1. Course Introduction: Reading for enjoyment and appreciation, exploration and discovery.
2. Handout: Class Participation Self-Assessment Form.
3. Background information for literary analysis: Character and theme, form, content and style.
4. Thematic and character analysis: “T3” – Transgression, Transformation and Transcendence.
5. Handout: “Academic Honesty” (from the *Chaminade University Handbook for Students*).
6. Class discussion of handouts to compare classical and contemporary literature: “Baucus and Philemon,” and “What a Thought.”

**Assignments for Meeting #2:**

1. “Introduction to Literature,” 1-4 and “Index of Critical Terms,” 1017-19.
2. Literary handouts and YouTube: Handouts: “Ninochka: A Love Story,” “Babylon Revisited,” “The Puppet” and an excerpt from *On the Road.* Also: YouTube: “A Genius Says Good-bye.”

**Agenda:**

1. Read the syllabus carefully and email syllabus contracts as attachments **BEFORE** Meeting #3.
2. Background information: Literature as a reflection of the writer’s world: physical, emotional, psychological and imaginative.
3. Class discussion: “Introduction to Literature.”
4. Class discussion: Short stories of Chekov and Fitzgerald; poetry of Márquez.
5. Reference handout: “The Essential Characteristics of a Classic Greek Tragic Hero.”

**Assignments for Meeting #3:**

1. “Introduction to Drama,” 593-97.
2. *Antigone,* 610-47.
3. “The Lottery,” 132-39.

**Assignment for Meeting #8 or sooner:**

Reflection Paper: This paper is your response to the prerecorded production of an approved play. The minimum length is 3-4 pages. Do NOT retell the story. Focus on your experience watching the play and the differences between seeing a live performance and reading a script. Please enjoy watching this play!

**Meeting #3: Week of 10/19**

**Agenda:**

1. Class discussion: “The Play’s the Thing” and “Aristotle on Tragedy.”

2. Class discussion: Sophocles’ *Antigone* and the classic Greek tragic hero.

3. “The Lottery” by Shirley Jackson and strategies for preparing for the Mid-term Exam.

**Assignments for Meeting #4:**

1. “The Telling of the Tale” and “The Short Story Genre,” 7-11.
2. Handouts: “How to Tell a True War Story,” “Survivor Type,” and “*La mère sauvage*.”
3. Hemingway’s signature style and themes as expressed in “Hills Like White Elephants,” 98-103.
4. Poetry that stands the test of time: “*Dulce et Decorum Est*,” 463-64; “Western Wind,” 343; “Sonnet 18,” 350; “Sonnet 116,” 352; “Holy Sonnet 10,” 355-56; “To the Virgins, to Make Much of Time,” 359-60; “To His Coy Mistress,” 366-67.

**Meeting #4: Week of 10/26**

**Agenda:**

1. Class discussion: Short stories of Hemingway, O’Brien, King and Maupassant.
2. Class discussion: Poetry of Wilfred Owen, William Shakespeare, John Donne, Robert Herrick and Andrew Marvel.
3. Preparation for Mid-Term Exam: How to structure short essay answers.

**Assignments for Meeting #5:**

1. Review for Mid-Term Exam.
2. Literary handout: Literature of the Holocaust as it is represented in Cynthia Ozick’s “The Shawl.”

**Meeting #5: Week of 11/2**

**Agenda:**

1. Class discussion: Short stories of Charlotte Perkins Gilman and Cynthia Ozick.
2. **MID-TERM EXAM.**

**Assignments for Meeting #6:**

1. American popular culture in Oates’ “Where Are You Going, Where Have You Been?” 195-206.
2. Literary handout: The theme of social justice in Richard Wright’s “Bright and Morning Star.”
3. Literature of the South in Flannery O’Connor’s “Good Country People,” 149-66.

**Meeting #6: Week of 11/9**

**Agenda:**

1. Class discussion: Short stories of Joyce Carol Oates, Richard Wright, and Flannery O’Connor.

**Assignments for Meeting** #7:

1. August Wilson’s “Fences,” 886-942.
2. Nineteenth Century Romantic Poetry: “I Wandered Lonely as a Cloud,” 381-82; “Kubla Khan,” 387-88; “She Walks in Beauty,” 389; “Ozymandias,” 393; “On First Looking into Chapman’s Homer,” 397-98; and “Sonnets from the Portuguese, 43,” 399.
3. Student distribution of extra-credit handouts.

**Meeting #7: Week of 11/16**

**Agenda:**

1. Class discussion: Definitions of the American Dream in *Fences.*
2. Class discussion: Poetry of William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, John Keats and Elizabeth Barret Browning.

**Assignments for Meeting #8:**

1. Literary handout: Excerpts from a contemporary American classic, Andrew X. Pham’s autobiography, *Catfish and Mandala*: “Exile – Pilgrim,” “Catfish – Dawn,” “Beggar – Grace” and “Fallen Leaves;” a poem, “Him,” and a Vietnamese boat refugee’s “A Prayer for Land.”
2. Literary handout: Contemporary Thai literature in translation: An excerpt from Kukrit Pramoj’s dark, naturalistic novel, *Many Lives (Lai Chiwit)*: “Loi the Bandit.”
3. Poetry: “Ulysses,” 411-13; “Song of Myself, 6,” 418-19; “When I Heard the Learn’d Astronomer,” 420; “Dover Beach,” 420-21; “A Narrow Fellow in the Grass,” 423.
4. Last class meeting for student distribution of extra-credit handouts.
5. Preparation for Final Exam.

**Meeting #8: Week of 11/23**

**Agenda:**

1. Deadline to turn in the **REFLECTION PAPER** after attending the live stage production of a play.
2. Class discussion: *Catfish and Mandala*, “Him,” “A Prayer for Land,” and *Many Lives*.
3. Class discussion: Poetry of Elizabeth Barrett Browning; Alfred, Lord Tennyson; Walt Whitman; Matthew Arnold; Emily Dickinson.

**Assignments for Meeting #9:**

1. Extra credit presentations.
2. Poetry: “The Road Not Taken,” 447; “Stopping by Woods on a Snowy Evening,” 447-48.
3. Preparation for Final Exam.

**Meeting #9: Week of 11/30**

**Agenda:**

1. Class discussion: Any literature on the syllabus we have not had time to examine and appreciate.
2. Class discussion: the poetry of Robert Frost.
3. Extra credit presentations. In approximately 15 minutes discuss the following: 1. the author’s background, 2. the literature you have chosen, and 3. any connections you can make between it and anything else we have enjoyed throughout the semester. Encourage student interaction.
4. Preparation and review for the Final Exam.

**Assignment for Meeting #10:**

1. Preparation and review for the Final Exam.

2. A self-addressed, stamped envelope for the corrected Final Exam and the course grade.

**Meeting #10: Week of 12/7**

**Agenda:**

1. Class discussion: Insightful reading, enhanced understanding, and increased appreciation of the wide range of individual authors and their wonderfully creative and unique styles of writing.
2. **FINAL EXAM**

**Recommendations:**

With the background this course has provided, you now have the pleasure and the privilege of ***reading*** and ***exploring*** and ***discovering*** different stories by the authors we have read and as well as finding new favorite authors. Keep expanding the horizons of your literary world! And always remember the power of language and Moody’s definition of literature: “Storytelling [is] the conscience of humankind.”

***ENJOY A SAFE, BLESSED AND WELL-DESERVED CHRISTMAS BREAK!***

**EN 201 SYLLABUS CONTRACT**

**DIRECTIONS: Please download this attachment, print it out, complete it very LEGIBLY, scan it, and email it back to me before meeting #3. Your responses will indicate how carefully you have read the syllabus. Thank you.**

I need clarification or I have the following questions about the syllabus:

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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I need clarification or I have the following questions about the course:

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**I have read the syllabus carefully and completely.**

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(Signature and Date)

**I fully understand the meaning of plagiarism and the consequences of plagiarism. (Be sure to clarify everything NOW. After-the-fact plagiarism will be too late. Please review the top of page 3, “Student Learning Outcomes,” Entry #4: “Academic Honesty,” before you sign.)**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(Signature and Date)

**THANK YOU for your response. A careful examination and a shared understanding of the specific details of the course syllabus contribute greatly to student success!**