



3140 Waiialae Avenue - Honolulu, HI 96816

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#CUH20196

Course Number: **English 201-90-2**

Course Title: **Types of Literature**

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 – 1:30, and by appointment

Term: Winter 2021 January 11 – March 27, 2021

Class Meeting Days: **now**

Class Meeting Hours: **always already**

Class Location: **everywhere**

“in the country, natives/without a nation:/The democracy of colonies.”
-Huanani-Kay Trask (“Dispossessions of Empire”)

“And therefore since I cannot prove a lover/To
entertain these fair well-spoken days,/I am determined
to prove a villain/And hate the idle pleasures of these
days.” Shakespeare, *Richard III*

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.

“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 the novel, wrestle with the memoir, 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 *Richard III* 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 novel, with Colson Whitehead's *The Nickel Boys*. Whitehead asks what it means for the state to control black bodies under the guise of incarceration and education. We will read Michelle Kuo's *Reading with Patrick*, a memoir about Michelle's experience teaching in rural Arkansas. 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*. We will be closing with poetry by local writer Brenda Kwon, Brandy Nālani McDougall, and Huanani-Kay Trask. 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

Upon completion of this course, students will demonstrate the learned ability to...

1. identify, define and apply literary critical approaches to analyze texts.
2. define, analyze and interpret texts and their cultural and historical contexts.
3. formulate and construct interpretive and creative applications of texts in workshops, literary performances, and other collaborative events in local communities.

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 '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.

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

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

Adjei-Brenyah, Nana Kwame. *Friday Black: Stories*. Houghton Mifflin Harcourt, 2018.

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

Kuo, Michelle. *Reading with Patrick: A Teacher, a Student, and a Life-Changing Friendship*. Random House, 2017.

Kwon, Brenda. *The Sum of Breathing*. Bamboo Ridge Press, 2014.

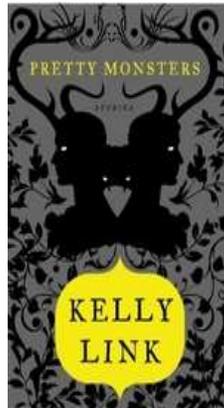
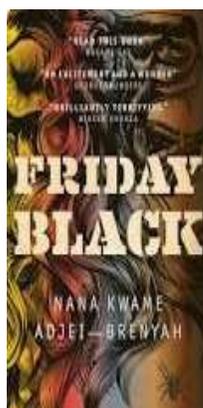
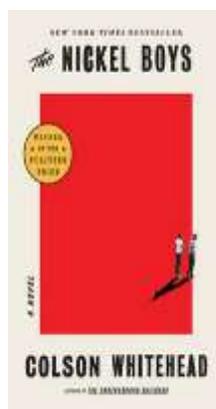
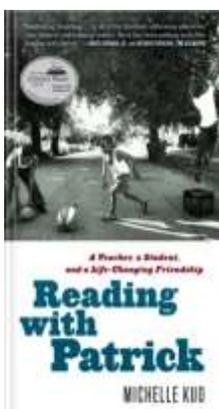
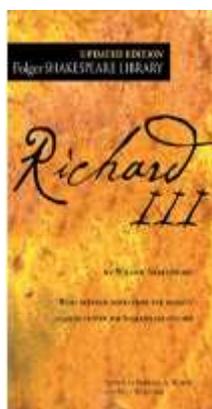
Link, Kelly. *Pretty Monster: Stories*. Penguin Group, 2008.

McDougall, Brandy Nālani. *The Salt Wind: Ka Makani Pa‘akai*. Kuleana Oiwi Press, 2008.

Shakespeare, William. *Richard III*. Edited by Barbara A. Mowat and Paul Werstine, Simon & Schuster, 2014.

Trask, Haunani-Kay. *Night Is a Sharkskin Drum*. Honolulu: University of Hawai‘i Press, 2002.

Whitehead, Colson. *The Nickel Boys*. Doubleday, 2019.



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. All but Kuo and Whitehead will be made available via PDF or weblink.

Course Website:

<https://chaminade.instructure.com/courses/14957>

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

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. It is very much to your benefit to complete these tasks. 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, Padlet) 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

English 201-90-2

The Due Date

Assignment Number

Your own creative title should appear one line below your heading, centered. Papers are due as word or PDF documents in Canvas, on the assigned due date. Papers without the proper heading will earn a D, regardless of content. You may always resubmit these papers with the proper heading and format, for a better grade.

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 with your analysis. 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. If you have not yet seen *The Social Dilemma*, I encourage you to watch it. 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. 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). The more interactive, communicative, and engaged you can be with your peers and I, the more likely you are to learn, grow, and succeed. My feedback through Canvas will always be a week behind, but I will respond intermittently across the various platforms.

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 is presenting the work of another as your own. The guidelines for plagiarism are in the General Catalog (online). They include, but are not limited to, the following:

- Complete or partial copying directly from a published or unpublished source without proper acknowledgment to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgement (citation) of the source is always mandatory.
- Paraphrasing the work of another without proper acknowledgement.
- Submitting as one's own original work (however freely given or purchased) the original exam, research paper, manuscript, report, computer file, or other assignment that has been prepared by another individual. (Chaminade 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," the three essays by Tressie McMillan Cottom, and Amy Butcher's "Taking Shape" should be read in the first week, or in the week in which it appears. Similarly, assignments are due on the date indicated. I encourage you to read in the chunks of text indicated in the Schedule below. This is a survey course on two kinds of literature: poetry and drama. Reading requires time and effort. Please schedule time throughout each week to read, think, and write about what you have read.

SCHEDULE

Week One

Cathy Newman. "Susan Potter Will Live Forever." essay

Tressie McMillan Cottom. "Dying to Be Competent."

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](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."

Weeks Two, Three, and Four

William Shakespeare. *Richard III*.

drama

https://shakespeare.folger.edu/shakespeares-works/richard-iii/?_ga=2.126440653.1517610654.1603574175-334680067.1603574175

The Henriad

<https://www.wikiwand.com/en/Henriad#/References>

Brandi K. Adams and “The King and not I: Refusing Neutrality-“
<https://medium.com/the-sundial-acmrs/the-king-and-not-i-refusing-neutrality-dbab4239e8a9>

<https://hurlyburlyshakespeareshow.com/podcast/2017/11/26/episode-008-richard-iii-101>

<https://wilson.fas.harvard.edu/shakespeares-hunch/bibliography>

<https://hurlyburlyshakespeareshow.com/podcast/2018/8/12/season-2-episode-2-richard-iii-201>

<https://hurlyburlyshakespeareshow.com/podcast/2018/9/18/season-2-episode-10-richard-iii-301>

Weeks Four and Five

Colson Whitehead. *The Nickel Boys*. novel
<https://www.colsonwhitehead.com/>
<https://www.pulitzer.org/winners/colson-whitehead-0>

Assignment One

Weeks Six and Seven

Michelle Kuo. *Reading with Patrick*. memoir
<https://www.michellekuo.net/>
<https://www.secretlibrarypodcast.com/episodes/michelle-kuo>

Midterm Exam

Weeks Eight and Nine

Kristiana Kahakauwila. *This Is Paradise: Stories*. short story
[Kristiana Kahakauwila](https://crownpublishing.com/archives/feature/kristiana-kahakauwila-on-writing-this-is-paradise)
<https://crownpublishing.com/archives/feature/kristiana-kahakauwila-on-writing-this-is-paradise>
<https://bhreview.org/kristiana-kahakauwila/>

Nana Kwame Adjei-Brenyah. *Stories: Friday Black*. [Nana Kwame Adjei-Brenyah](#)

Kelly Link. *Pretty Monsters: Stories*. [Kelly Link](#)

Week Ten

Brenda Kwon and selections from *The Sum of Breathing*. poetry
<https://brendakwon.com/writing>

Assignment Two

Brandy Nālani McDougall and sections from *The Salt Wind: Ka Makani Pa'akai*.
<https://www.poetryfoundation.org/poets/brandy-nalani-mcdougall>

Haunani-Kay Trask and selections from *Night Is a Sharkskin Drum*.

<https://www.poetryfoundation.org/poets/haunani-kay-trask>

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

Final Exam