



College of Arts & Sciences
Department of Visual & Performing Arts
Fall 2026



Class location: Loo Theatre
T/Th 10:00 AM - 11:20 AM
8/18/2026 - 12/3/2026

Instructor Information

Instructor:

Patrick Block
patrick.block@chaminade.edu



Office:

Henry 206-I

Virtual Office:

[Zoom link](#) (see below)

Office Hours:

By Appointment (please arrange via email)

Communication:

Email is the primary form of communication outside of class.
Please allow up to 48 hrs for a response.

Instructor's Note

Welcome to **PAR 210 – Fundamentals of Theatre & Performance**! My focus is on creating the best learning environment possible so you can excel in this class. If there's anything I can do to help make your learning experience better, please let me know.

Zoom Link

Our class will be held in-person at the Loo Theatre blackbox. But we may on special occasions or for meetings use the following Zoom room instead:

Patrick Block's Personal Meeting Room

<https://chaminade.zoom.us/j/8744863942?pwd=ZJ5yIAVt2KEJYiEkqOuF9hYs1nVzrU.1>

Meeting ID: 874 486 3942

Passcode: G7Hn7e

Join instructions

https://chaminade.zoom.us/meetings/8744863942/invitations?signature=A463LQT8_38u26ZF2QfYznDPV_Nc2ITeMr13-JYtm_w

College & Department Information

This course falls within the **Department of Visual & Performing Arts** in the **College of Arts and Sciences (CAS)**.

Chaminade went through a reorganization in 2026 and transitioned from Schools to Colleges. Prior to Fall-2026, this course fell within the **School of Humanities, Arts and Design (SHAD)**. The old name may still appear in some places.

Course Description & Materials

From <https://catalog.chaminade.edu/course/par>:

PAR-210 Fundamentals of Theatre and Performance (3 credits)

The course aims to develop an appreciation of theatre and performance, its rich traditions and history. With an emphasis on the visual and performance areas as well as the literary genres of theater, the course will offer balanced measures of appreciation of theatrical arts, history of performance, and the collaborative theatrical crafts. Students will study the role of playwrights, directors, actors, dancers, designers, and performance artists.

Syllabus Note

This syllabus is a living document. Adjustments may be necessary in the first few weeks of the course. Your understanding and flexibility are greatly appreciated. Every effort will be made to keep you advised of such changes, and information about such changes will be available from your instructor.

Course Format

The class format for this in-person course will be varied, including lectures, discussions, reading plays aloud, demonstrations, presentations from guest artists, physical and vocal warm-ups, exercises, and group projects. Please wear clothes that allow you to move freely. A water bottle is recommended.

Canvas

Canvas is a cloud-based Learning Management System (LMS) used by Chaminade University for all courses. The URL is here:

<https://chaminade.instructure.com>

For PAR-210, Canvas will be where you...

- ⇒ Receive announcements
- ⇒ Receive and turn in assignments
- ⇒ Download readings beyond the textbook
- ⇒ Access the latest version of this syllabus
- ⇒ Access other course-related information and resources

You are responsible for being aware of the assignments, announcements, and course info on Canvas. If you need assistance with Canvas, several resources are available:

- Search for help on specific topics or get tips in [Canvas Students](#)
- [Live chat with Canvas Support for students](#)
- Canvas Support Hotline for students: +1-833-209-6111
- Watch this [video to get you started](#)
- [Online tutorials](#): click on "Students" role to access tutorials
- Contact the Chaminade IT Helpdesk for technical issues: helpdesk@chaminade.edu or call (808) 735-4855

Textbook / Required Materials

There is no textbook to purchase. Reading materials will be provided by the instructor.

Showing Up

Because this course is rooted in presentations, exercises, and group projects, **attendance at all classes is imperative and is a requirement**. Please show up on time, ready for action. You will get the most out of this class if you throw yourself into the work. Be brave and open.

Time Allocation

This is a three-credit hour course requiring 135 clock hours of student engagement, per the official CUH Credit Hour Policy. Students enrolled in this course are expected to spend about:

- 43.92 hours in class (85 minutes/class * 31 classes)
- 48 hours for reading / videos (3 hrs/wk * 16 weeks)
- 12 hours for preparing Topic Presentation #1 – Style/Show
- 12 hours for preparing Topic Presentation #2 - Role
- 10 hours working outside of class on the Class Production
- 10 hours seeing shows and writing comparison paper

TOTAL: 135.92 hours

Learning Outcomes

Program Learning Outcomes (PLOs)

Upon completion of the Performing Arts Minor, students will be able to:

1. Develop a written critique of a live performance that demonstrates application of the rules for criticism in the performing arts.
2. Define and apply terminology and techniques used in the performing arts in a written or oral presentation.
3. Interpret and articulate the history and development of the performing arts, particularly development of specific art forms, styles, and genres.

Course Learning Outcomes (CLOs)

Upon completion of PAR-210, the student will be able to:

1. Be theatrically literate and well versed in theatre terminology, traditions, styles, and the various related professions (playwright, director, producer, actor, lighting designer, set designer, sound designer, dramaturg, stage manager, etc.).
2. Possess the ability to analyze, critically evaluate, and appreciate theatre performance in the context of the rich history of the art form.
3. Understand the relationship of theatre to the history of civilization, and have a deeper understanding of a few particular styles, movements, and/or practitioners of interest.
4. Possess an experiential understanding of ensemble that translates outside of theatre.
5. Grasp the benefits of performing arts to non-professionals.

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. Education for formation in faith.
2. Provide an integral, quality education.
3. Educate in family spirit.
4. Educate for service, justice and peace, and integrity of creation.
5. Educate for adaptation and change.

These values will be expressed in our in-class work and assignment:

Our class shall endeavor to **educate in the family spirit** by creating an inclusive and supportive bond between students, a learning family in the classroom. And as we explore theatre practices in other cultures, students will have the opportunity to investigate their own cultural roots, connecting them to their family history and giving them the opportunity to see their place in the **integrity of creation**. Many exercises, especially during the unit on Commedia Dell'Arte and Improvisation, will focus on

building adaptability and trusting oneself to respond spontaneously in the moment. We shall combine eclectic learning modalities into a well-rounded, **integral education**, with a special focus on experiential learning. Students will learn through stories, reading, research, facilitating presentations/teaching, discussions, conducting interviews, watching examples/demonstrations, first-hand experience, and play. The presentation assignment asks students to delve into a topic of interest to them and then teach the rest of the class from the knowledge they've gained, encouraging an intellectual life that is itself undertaken as a form of **service** in the interest of **justice and peace**. Students will be supported in approaching the ideas in this course through their personal frameworks of **faith and social justice**, and every aspect of this course will be dedicated to **quality education**.

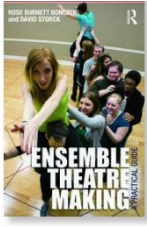
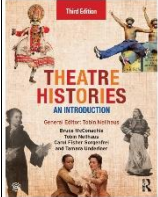
Native Hawaiian Values

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

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

Course Schedule & Readings

The following schedule is **subject to change**:

TUE	NOTES	THU	NOTES
UNIT: Intro			
Aug 18	First day of class. Orientation.	Aug 20	
Read:  Burnett Bonczek, R., & Storck, D. (2012). <i>Ensemble Theatre Making: A Practical Guide</i> (1st ed.). Assigned reading: selected excerpts from two chapters: “What Is Ensemble?” and “Creating Ensemble”. (9 pages) Watch video: Crash Course Theater What Is Theater? Episode 1 PBS https://www.pbs.org/video/what-is-theater-rfk5hu/			
UNIT: Storytelling			
Aug 25	Lopaka Kapanui	Aug 27	Storyteller visit? (Joe Miller)
Read:  National Storytelling Network. <i>What Is Storytelling?</i> (3 pages)  Nellhaus, T., McConachie, B. A., Sorgenfrei, C. F., Underiner, T., & McConachie, B. (2016). <i>Theatre Histories: An Introduction</i> (Third edition.). Routledge. https://doi.org/10.4324/9780203788714 Assigned reading: “Performance in Oral Cultures” p67-74 (7 pages)  Baker, T. H. (2019, March 3). <i>I Ola ka Mo‘olelo: Perpetuating our stories through Hawaiian medium theatre</i>. HowlRound Theatre Commons. Retrieved August 25, 2025, from https://howlround.com/i-ola-ka-moolelo Assigned reading: p1-5 (5 pages). Stop at “Ka Pō Le‘a o Halā li‘i – A Night of Entertainment” Videos: ➤ One storytelling video from a list that will be provided.			

UNIT: Greek Theatre			
Sep 1	Mask day!	Sep 3	Choose PRESENTATION TOPICS
<u>Read:</u> 1. Ancient Greece and the Hellenistic World (13 pages) Assigned reading: start on p1 and stop at "6. Hellenistic Theatre" on p13. 2. Watch video: Crash Course Theater Thespis, Athens, and The Origins of Greek Drama Episode 2 PBS. https://www.pbs.org/video/thespis-athens-and-the-origins-of-greek-drama-abzcte/ (under 10 minutes) 3. Agamemnon by Aeschylus You do not need to read this whole play. Please just spend a couple of minutes getting a feel for the lines at the beginning with the WATCHMAN and the CHORUS. You can find this play for free on Project Gutenberg: The Project Gutenberg eBook of Agamemnon, by Aeschylus https://www.gutenberg.org/cache/epub/14417/pg14417-images.html			
UNIT: Commedia del'Arte			
Sep 8		Sep 10	Improv day!
<u>Read:</u> 1. Theatre History: An Introduction (5 pages) 2. Commedia dell'arte scenario (4 pages) This is an example of a commedia dell'arte scenario from the 1500's. 3. The Routledge Companion to Commedia Dell'Arte chapter on Lazzi Assigned reading: Just skim the list of lazzi starting on p3 to find two or three that you think might be fun and appropriate to try in class on Thursday. 4. Watch video: This video will make the readings clearer and also provides useful context. Crash Course Theater Pee Jokes, the Italian Renaissance, Commedia Dell'Arte Episode 12 PBS https://www.pbs.org/video/pee-jokes-the-italian-renaissance-commedia-dellarte-ebxgae/ (around 11 minutes)			

<i>UNIT: Shakespeare</i>			
Sep 15		Sep 17	
1. The Theatre of Elizabethan England (13 pages) Assigned reading: Just the first 14 pages, not the whole thing, and there is a section you can skip in the middle, noted in blue ink in the PDF. 2. Watch video: This video will make the readings way clearer. Crash Course Theater Straight Outta Stratford-Upon-Avon – Shakespeare's Early Day Episode 14 PBS https://www.pbs.org/video/straight-outta-stratford-upon-avon-shakespeares-early-day-siklge/ (around 11 minutes)			
<i>UNIT: Realism</i>			
Sep 22		Sep 24	
<i>STUDENT PRESENTATIONS</i>			
Sep 29	STUDENT PRESENTATIONS #1	Oct 1	STUDENT PRESENTATIONS #1
<i>UNIT: Other 20th Century Theatre</i>			
Oct 6		Oct 8	
<i>UNIT: Tech Theatre</i>			
Oct 13	Costumer visit?	Oct 15	TAG Field Trip Thu Oct 15, 10-11am
<i>UNIT: Music</i>			
Oct 20	Musician visit: Christopher Johnson	Oct 22	
<i>UNIT: Newer styles</i>			
Oct 27		Oct 29	Sensory Theatre day!
READ: • <i>Sensory Theatre is Multi-Sensory</i> • <i>Sensory Theatre Audiences</i> BRING: Please bring 3 items: 1- Something that has an interesting texture (touch) 2- Something that has a strong scent (smell) 3- Something that makes an interesting noise (sound)			
<i>STUDENT PRESENTATIONS</i>			
Nov 3	STUDENT PRESENTATIONS #2	Nov 5	STUDENT PRESENTATIONS #2

UNIT: Student Production			
Nov 10		Nov 12	
Nov 17	Rehearsal	Nov 19	Dress Rehearsal
Nov 24	Class production	Nov 26	THANKSGIVING
Dec 1		Dec 3	Final reflection & celebration
Dec 8	Finals Week Play comparison paper due	Dec 10	Finals Week

Course Activities

Coursework Top-Level Breakdown

The single most important aspect of this course is in-class participation. Additionally, there shall be discussions, exams, and six required assignments. Grade percentages are as follows:

1.	Participation/Engagement	40%
2.	Discussion of Readings & Unit Exams	10%
3.	Topic Presentation #1 – Style/Show	10%
4.	Topic Presentation #2 – Role	10%
5.	Class Project	15%
6.	Show Attendance & Comparison Paper	15%

Assignment Descriptions

Assignment	Due Date(s)
Participation / Engagement	Ongoing
Because this course is partly rooted in presentations, theatre exercises, games, and group projects, attendance at all classes is imperative and is a requirement. You are expected to show up to class on time and fully engage in the exercises. You will get the most out of this class if you throw yourself into the work. Be brave and open.	

If we have guest artists, you are expected to welcome them with aloha. We will interview them collectively as a class. Please prepare interview questions that pique your curiosity.

Absences are tracked. Late arrival subtracts from your participation score.

This guideline to success comes from the military:

"Five minutes early is on time, on time is late, and late is unacceptable."

40 points.

Discussion of Readings & Exams

Occurs throughout semester

In addition to reading scripts together, students will be assigned additional readings outside of class each week. There will be in-class discussions and exams where students may demonstrate their grasp of what they've read. Discussions may include the following prompts:

1. What are your take-aways from this week's readings?
2. What sparked your interest or curiosity?
3. If the author stated an opinion, do you agree with the author? Disagree?
4. How does it tie into what we're learning in class?
5. What did you learn?
6. How can you use what you learned in your life?

10 points.

Topic Presentation #1: Style/Show/Movement

Sep 29 & Oct 1

Prepare and deliver a 10-minute presentation on a style of theatre, a significant production, or movement within theatre history of interest to you. Choose your topic by **Sep 3**. Topics must be approved by the instructor. Your presentation must follow these criteria:

- You may use a slideshow on the TV, though this is not required.
- Be creative. Get the class excited about what you have learned.

- Your presentation should include a demonstration or facilitation of an exercise. ("Show don't tell.")
- You must use at least three sources, which may not include Wikipedia. At least two must not be websites. You must provide a bibliography in APA format to the class.

Sample topics:

- Viola Spolin, mother of Improv
- Arabian Shadow Puppets
- Kabuki
- Korean Mask Dance
- French Farce
- Bunraku Puppetry
- Vaudeville
- Cantonese Opera
- Yiddish Theater
- English Music Hall
- Victorian Melodrama
- Kathakali
- Noh Theater
- Austrian Marionette theatre
- German Expressionism
- Balinese dance drama
- Beijing Opera/Peking Opera
- Botswana Mask Theatre
- Pantomime
- Absurdism
- Native American Storytelling
- SITI Company
- *The Lion King* on Broadway
- Samuel Beckett's *Waiting for Godot*
- Augusto Boal and the Theatre of the Oppressed (Forum Theatre, Newspaper Theatre, Image Theatre, Rainbow of Desire)
- Anton Chekhov's *The Cherry Orchard*
- George Bernard Shaw's *The Importance of Being Earnest*
- *Hamilton* on Broadway
- Andrew Lloyd Webber
- Avant Clown
- Butoh
- Comedy of Manners
- Restoration Comedy
- Karagoz (Turkish Shadow Puppetry)
- Kuttiyattam
- Spanish Farce
- Thai Shadow Puppet Theatre
- Anna Deavere Smith & Verbatim Theatre
- Legong Kraton
- Indonesian Tari
- American Burlesque
- French Farce
- Medieval Theatre: mystery, morality, passion
- Sanskrit theatre
- African Folk and Popular Theatre
- South African Apartheid theatre
- Romanian Marionettes
- Simcheongga Korean Storytelling
- Bertold Brecht's Epic Theatre
- Sri Lankan folk ritual and dance drama
- Did Shakespeare really write Shakespeare's plays? (Or did

- | | |
|--|--|
| <ul style="list-style-type: none"> • Medieval Liturgical Drama (e.g., Quem Quaeritis trope) • Italian Futurist Theatre • Russian Constructivist Theatre (Vsevolod Meyerhold and biomechanics) • American Minstrelsy (with a critical lens on race and legacy) • Grand Guignol (Parisian horror theatre) • American playwright Arthur Miller • Jerzy Grotowski's Poor Theatre • Peter Brook's The Mahabharata and intercultural theatre • The Living Theatre (Julian Beck & Judith Malina) • Wooster Group experimental performance • Performance Art (Marina Abramović, Laurie Anderson, etc.) • Robert Wilson and "slow theatre" • Cirque du Soleil and the reinvention of circus theatre • Henrik Ibsen's A Doll's House (birth of modern realism) • Lorraine Hansberry's A Raisin in the Sun • Tony Kushner's Angels in America • Suzan-Lori Parks' Topdog/Underdog • Wole Soyinka and postcolonial African theatre • Athol Fugard's Master Harold... and the Boys • Oscar Wilde • George Bernard Shaw | <ul style="list-style-type: none"> • de Vere? Bacon? Marlowe? Queen Elizabeth I?) • Yoruba Egungun Masquerade (West Africa) • Wayang Kulit (Indonesian Shadow Puppetry, Javanese style distinct from Balinese) • Tibetan Opera (Lhamo) • Hopi Kachina Dance (U.S. Southwest) • Māori Haka as Performance • Cham Dance (Tibetan Buddhist ritual dance-drama) • Zajal (Arabic sung poetry performance) • Uyghur Muqam (Central Asian music-dance-drama tradition) • Hélène Cixous and Feminist Theatre in France • Theatre Architecture: The Globe, Nō Stage, Kabuki Hanamichi, etc. • Immersive Theatre (Sleep No More, Punchdrunk) • Puppetry in Political Protest (Bread and Puppet Theater) • Moliere's <i>The Imaginary Invalid</i> or <i>Tartuffe</i> • Lillian Hellman's <i>The Little Foxes</i> |
|--|--|

10 points.

Topic Presentation #2

Nov 3 & 5

Prepare and deliver a second 10-minute presentation on a role of your choice. Choose your topic by **Sep 3**. Topics must be approved by the instructor. Your presentation must follow the same criteria as Presentation #1.

Roles:

- Director
- Stage Manager
- Playwright
- Dramaturg
- Set Designer
- Lighting Designer
- Costume Designer
- Sound Designer/Engineer
- Prop Designer
- Music Director
- Fight Director
- House Manager

10 points.

Class Project

Nov 24 (subject to change)

Students will band together on a collective project. Each student will assume a role of their choice:

- ⇒ Playwright
- ⇒ Director (& Stage Manager)
- ⇒ Lighting Designer (& Light Operator)
- ⇒ Set Designer (& House Manager)
- ⇒ Costume Designer (& Props)
- ⇒ Actors
- ⇒ Dancers
- ⇒ Puppeteers
- ⇒ Etc.

Each role will require deliverables specific to that role. For example, the Playwright must write the script, the Actors must memorize the lines and rehearse together, the Director must oversee the project, the Lighting Designer must create a lighting plot and run lights for the show, etc. Many roles will double-up, like Director and Stage Manager.

The project may contain any theatrical elements of interest to the students, including:

- Puppets
- Masks
- Music
- Song
- Dance
- Magic
- Storytelling
- Etc.

Together, the students will produce a brief show that will be shared with a small audience during our normal class time. Thereafter, our final class will be for reflection and celebration. We will discuss our experience and learn from each other what it's like to fill each of these roles. (There will be no exam.)

15 points.

Show Attendance & Comparison Paper

Dec 8 (finals week)

Do not wait until the last minute! Please plan your show attendance at the start of the semester.

Attend two live theatrical productions at CUH or in the community. Write a comparison paper that analyzes and contrasts the following aspects of the two performances:

- Set design style
- Lighting design
- Costumes & props
- Staging/direction
- Acting style
- Venue
- Dialogue
- Playwrighting

Be sure to connect your observations to what you have learned in class about theatre styles through history.

15 points.

Course Policies

Attendance

As stated above, attendance at all classes is required. Absences and tardiness shall be recorded and will affect the student's participation grade. Students should notify the

instructor of excused absences. Students can make up for excused absences via extra credit assignments. It is the student's responsibility to follow up with the instructor about extra credit assignments.

Late Work

Unless different arrangements have been made with the instructor, **all work must be turned in at the designated date to receive credit.**

Final Grades

Final grades are submitted to [Self-Service](#):

A = 90% and above

B = 80-89%

C = 70-79%

D = 60-69%

F = 59% and below

Grades of Incomplete

Under rare circumstances, a student may need to take an "Incomplete" grade, which provides the student extra time at the end of the semester to complete work that was interrupted for valid reasons. Consult the instructor for more information.

Course & School Policies

Community

One goal of this course is to foster an inclusive community in which each individual feels welcomed, respected, and supported. When the diverse perspectives of members are honored, the academic enterprise is enriched for all. **Please contribute toward an environment of respect, empathy, and kindness.**

Academic Honesty

Academic honesty is an essential aspect of all learning, scholarship, and research. It is one of the values regarded most highly by academic communities throughout the world. Violations of the principle of academic honesty are extremely serious and will not be tolerated.

Students are responsible for promoting academic honesty at Chaminade by not participating in any act of dishonesty and by reporting any incidence of academic dishonesty to an instructor or to a University official. Academic dishonesty may include theft of records or examinations, alteration of grades, and plagiarism, in addition to more obvious dishonesty.

Questions of academic dishonesty in a particular class are first reviewed by the instructor, who must make a report with recommendations to the Dean of the Academic Division. Punishment for academic dishonesty will be determined by the instructor and the Dean of Academic Division and may include an "F" grade for the work in question, an "F" grade for the course, suspension, or dismissal from the University.

For the most up to date information, please refer to the [Academic Honesty Policy](#) on the Chaminade University Catalog website.

Use of Artificial Intelligence

Artificial intelligence may be used for certain purposes, but AI should never be a substitute for your own thought processes and creativity.

Acceptable Uses

The use of generative AI tools (e.g. ChatGPT, Dall-e, etc.) is permitted in this course for the following activities:

- ⇒ Getting an initial overview on a topic
- ⇒ Finding scholarly resources to use in your research
- ⇒ Clarifying and answering questions about complex scholarly texts
- ⇒ Brainstorming and refining your ideas
- ⇒ Fine tuning your research questions
- ⇒ Checking grammar and style

Prohibited Uses

The use of generative AI tools is not permitted in this course for the following activities:

- ⇒ Impersonating you in classroom contexts, such as by using the tool to compose discussion board posts, reflection assignment, content that you put into a Zoom

chat, or any other assignment designed to reflect your own thoughts, ideas, or voice

- ⇒ Completing group work, unless the assignment specifies that such tools are permissible
- ⇒ Writing a draft or outline of a writing assignment or presentation, including electronic assignments and presentations
- ⇒ Writing entire sentences, paragraphs or papers to complete class assignments

Consequences of Unauthorized Use of Generative AI Tools

Any assignment on which you have used generative AI tools in unauthorized ways will be treated as an unsubmitted assignment for which you will not receive credit.

Prohibited use of generative AI tools on an assignment may result in additional academic penalties pursuant to Chaminade's policies. **When in doubt about permitted usage, ask the instructor.**

Title IX and Nondiscrimination Statement

Chaminade University of Honolulu is committed to providing a learning, working and living environment that promotes the dignity of all people, inclusivity and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. As a member of the University faculty, I am required to immediately report any incident of sex discrimination or gender-based violence to the campus Title IX Coordinator.

Nondiscrimination Policy & Notice of Nondiscrimination

Chaminade University of Honolulu does not discriminate on the basis of sex and prohibits sex discrimination in any education program or activity that it operates, as required by Title IX and its regulations, including in admission and employment. Inquiries about Title IX may be referred to the University's Title IX Coordinator, the U.S. Department of Education's Office for Civil Rights, or both and contact information may be found at the [Chaminade University Title IX Office Contact Information and Confidential Resources website](#). On-campus Confidential Resources may also be found here at [CAMPUS CONFIDENTIAL RESOURCES](#).

The University's Nondiscrimination Policy and Grievance Procedures can be located on the University webpage at: <https://chaminade.edu/compliance/title-ix-nondiscrimination-policies-procedures/>.

To report information about conduct that may constitute sex discrimination or make a complaint of sex discrimination under Title IX, please refer to the [Campus Incident Report form](#). Chaminade University of Honolulu prohibits sex discrimination in any education program or activity that it operates. The NOTICE of NONDISCRIMINATION can be found here: [Notice of Nondiscrimination](#).

CUH Alert Emergency Notification

To get the latest emergency communication from Chaminade University, students' cell numbers will be connected to Chaminade's emergency notification text system. When you log in to the Chaminade portal, you will be asked to provide some emergency contact information. If you provide a cellphone number, you will receive a text from our emergency notification system asking you to confirm your number. You must respond to that message to complete your registration and get emergency notifications on your phone.

Assessment for Student Work

With the goal of continuing to improve the quality of educational services offered to students, Chaminade University conducts assessments of student achievement of course, program, and institutional learning outcomes. Student work is used anonymously as the basis of these assessments, and the work you do in this course may be used in these assessment efforts.

Student with Disabilities Statement

If you need individual accommodations to meet course outcomes because of a documented disability, please speak with me to discuss your needs as soon as possible so that we can ensure your full participation in class and fair assessment of your work.

Chaminade University of Honolulu offers accommodations for all actively enrolled students with disabilities in compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, and the ADA Amendments Act (2008). Students are responsible for contacting Kokua Ike: Center for Student Learning

to schedule an appointment. Verification of their disability will be requested through appropriate documentation and once received it will take up to approximately 2–3 weeks to review them. Appropriate paperwork will be completed by the student before notification will be sent out to their instructors. Accommodation paperwork will not be automatically sent out to instructors each semester, as the student is responsible to notify Kokua Ike via email at ada@chaminade.edu each semester if changes or notifications are needed.

Mental Health Statement

Your well-being is of utmost importance. If you find yourself overwhelmed by personal or school-related stress that causes you to suffer or that interferes with your ability to perform academically, CUH can offer support. Your instructor is available to connect you with resources, so just reach out. Additionally, the Counseling Center is a great resource:

Phone: (808) 735-4845
Email: counselingcenter@chaminade.edu
Location: Tredtin Hall, Room 201
Hours: MON–FRI, 8:30am–4:30pm. (closed on weekends and University holidays)

Kōkua 'Ike: Tutoring & Learning Services

Chaminade is proud to offer free, one-on-one tutoring and writing assistance to all students. Tutoring and writing help is available on campus at Kōkua 'Ike: Center for Student Learning in a variety of subjects (including, but are not limited to biology, chemistry, math, nursing, English, etc.) from trained Peer and Professional Tutors. Please check [Kōkua 'Ike's](#) website for the latest times, list of drop-in hours, and information on scheduling an appointment. Free online tutoring is also available via TutorMe. Tutor Me can be accessed 24/7 from your Canvas account. Simply click on Account > TutorMe. For more information, please contact Kōkua 'Ike at tutoring@chaminade.edu or 808-739-8305.

Other University Policies

Students are expected to familiarize themselves with and adhere to all CUH policies, including those on [Academic Honesty](#), [Attendance](#), and [Classroom Policies](#). As a reminder, the university's Classroom Policies include the following:

- Cellular telephone use is prohibited during class except in extenuating circumstances approved in advance by the professor.
- The use of any camera or video devices [within the classroom] is prohibited. Such devices shall include but are not limited to those in mobile telephones, computers, electronic organizers, or other more surreptitious equipment, and which are capable of capturing either still or moving images.

Campus life is a unique situation requiring the full cooperation of each individual. For many, Chaminade is not only a school, but a home and a place of work as well. That makes it a community environment in which the actions of one student may directly affect other students. Therefore, each person must exercise a high degree of responsibility. Any community must have standards of conduct and rules by which it operates. At Chaminade, these standards are outlined so as to reflect both the Catholic, Marianist values of the institution and to honor and respect students as responsible adults. All alleged violations of the community standards are handled through an established student conduct process, outlined in the Student Handbook, and operated within the guidelines set to honor both students' rights and campus values.

Students should conduct themselves in a manner that reflects the ideals of the University. This includes knowing and respecting the intent of rules, regulations, and/or policies presented in the Student Handbook, and realizing that students are subject to the University's jurisdiction from the time of their admission until their enrollment has been formally terminated. Please refer to the Student Handbook for more details. A copy of the Student Handbook is available on the Chaminade website under Student Life.

For further information, [please refer to the Chaminade Catalogue](#).

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