APPLICANT: Jeff Stearns   E-MAIL: stearns@hawaii.edu

COURSE ALPHA and NUMBER:  ENG 257C

COURSE TITLE:  Comedy and Satire in Literature

ESTIMATED NUMBER OF SECTIONS:  Fall 1   Spring 1

Is this request for a:  ☑ New Course   ☐ Modified Course   ☐ Existing Course

☐ Re-designation

Is this request for a:  ☑ Certification   ☐ Re-Certification. Date of last certification: Pre-2000

DIVERSIFICATION AREA DESIGNATION SOUGHT:

☐ DA (Arts)   ☐ DP (Physical Sciences)

☐ DB (Biological Sciences)   ☐ DS (Social Sciences)

☐ DH (Humanities)   ☐ DY (Laboratory)

☐ DL (Literature and Language)

What percentage of the CONTENT of this course focuses on this diversification area?  75%

What percentage of CLASS MEETINGS focuses on this diversification area?  75%

1. Please explain how the course SLOs align with the diversification area’s hallmarks.

One important insight into understanding literature is humor. Humor can be in the form of farce, parody, hyperbole, irony, sarcasm, and satire, among many other classifications. Humor often plays a key role in literature, not on the surface but through underlying meaning, which is not always readily apparent. Reading, discussion, and lectures can aid students in analyzing and understanding humor, as long as students can comprehend and use terminology of literary and cultural analysis, which is the first Hallmark. This applying of basic critical concepts and terminology to the analysis of literary works is one of the focuses of the course (SLO 3). From that standpoint, students have an opportunity to discuss humor as well as major themes in a work of literature, exploring implications, and identifying basic assumptions (SLO 2). Much of this will come from explaining and discussing humor or comedy in short stories, plays, or novels, including the techniques involved in their creation (SLO 1). The terminology will also be used in providing
literary evidence to support claims and ideas about the works (SLO 4) and to integrate expert opinions in essays that students write about the works (SLO 7). The terminology also will aid the students in understanding how to produce their own writing by considering form, organization, syntax, diction, style, and tone appropriate for a given audience, subject, and purpose (SLO 6). Many of the SLOs for this course work with literary terminology.

The second Hallmark requires the study of texts, concepts, forms, figures, styles, tonalities, processes, theories, or issues related to literary and cultural analysis. It is through these aspects that humor is revealed, making this course closely in line with the hallmark. In this course, students will look at these aspects to discuss humor or comedy in short stories, plays, or novels and their various forms of humor, major themes, implications, and assumptions to acquire a deeper understanding of literature (SLO 1 and SLO 2). Furthermore, students will be applying critical concepts and terminology in analyzing the humor (SLO 3). Lectures will provide deeper knowledge, while assignments will involve research that incorporates expert opinions (SLO 7) and literary evidence to support claims and ideas about the works (SLO 4). One important aspect of the study of these texts is being able to identify a writer’s implied as well as literal meaning (SLO 4). This would be critical to understanding humor.

The third Hallmark seeks inquiry guided by qualitative, argumentative, and quantitative methods employed in literary and cultural analysis. Students meet this hallmark by discussing major themes in works of literature, exploring their implications and identifying basic assumptions (SLO 2). For students to achieve this, the course requires close reading of the texts, taking notes on lectures, and joining in class discussions. Students must explain and discuss the humor or comedy in various works, such as short stories, plays, or novels (SLO 1). For students to demonstrate this, they must write papers that support a thesis, integrate expert opinions, and document sources (SLO 7) using appropriate concepts and terminology for the analysis (SLO 3). One of the ways of analyzing a work is to be able to identify a writer’s implied as well as literal meaning (SLO 4). To truly understand these aspects, students will imitate these techniques of humor in class and through assignments, using form, organization, syntax, diction, style, and tonality (SLO 6). Analysis of writing is a key part of the course and grasping a writer’s implied and literal meaning is essential for understanding humor (SLO 5). All these focuses of the course will guide students in their literary analysis.

Explanatory notes. The hallmarks (three for each designation) are posted on the HCC Intranet. In the text-box below, (a) re-state the hallmarks for the diversification designation you are seeking; (b) for each hallmark provide the course SLO(s) that meet each hallmark (statement of the SLOs and their numbers, e.g., SLO#1, should match what is given in the curriculum action form or course syllabus; and (c) explain how the SLO(s) meet each hallmark.

2. Explain assessment strategies you plan to use (or have used, in the case of recertification) to measure the degree to which students exit the course with the expected SLOs. If there are multiple sections of the course, please discuss how assessment will be carried through all sections.

The course analyzes the humor in short stories, plays, or novels of various writers. To analyze and understand humor, students will write three short papers (400 to 500 words in length) and three literary analysis papers (1000 to 1250 in length) following careful reading of the works. The
literary works for this course are selected to show various approaches and aspects of humor. The works will discussed using literary terminology. Besides the essays, students also will be assessed by class participation in discussions, by ability to revise essays, and by mid-term and final exams. The assessment will be based on the SLOs, tied to the hallmarks, showing understanding and discussion of humor with critical examination. Through the three short papers, SLO 1, SLO 2, SLO 3, SLO 5, and SLO 6 will be assessed. For the three longer literary analysis papers, all the SLOs will be assessed with emphasis on SLO 4 and SLO 7.

Explanatory notes. For this question, provide a clear connection between the course SLOs (e.g., understand research methodology) with assessment strategies (e.g., quizzes, final project). For multiple sections of the same course, provide a plan for coordinating and assessing these SLOs across sections.

3. How have you used the assessment findings to modify or improve this course?

This is a new course and assessment will begin as soon as it is offered.

Explanatory notes. If this is a new course, enter “N/A” as an answer. Courses being re-certified should include a summary of how assessment strategies and measures (Question #2) were used to modify or improve the course. Again, if multiple sections of the course are offered, provide an explanation for review of assessment across sections.

Reminder: If this is an application for an EXISTING or MODIFIED course, please attach a copy of your course syllabus that includes information described in the instruction part of this form. If this is a new course proposal, please attach a copy of the Curriculum Action Proposal for a new course.

DIVERSIFICATION BOARD DECISION:

☐ Approved
Re-Certification Due: Spring 2018

☐ Not approved
If not approved, reasons for disapproval:

Diversification Chair Signature: Jennifer Omoj Kig Date: 2/15/13

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English 257C Comedy and Satire in Literature (WI)
Short Story and Novel
Jerry Saviano, PhD (please call me Jerry or Professor)
Class Day, Time and Location:
Email: saviano@hawaii.edu
Office: Bldg: 7-518
Office Phone: 845-9276, Cell Phone: 295-9966
Office Hours:
Prerequisite: English 100
Credit Hours: 3

Successful completion of this course satisfies three credits of the Writing Intensive requirement and three credits of the Diversification Requirement for Honolulu Community College's General Education Core.

Some Specific Literary Works:

Catch 22 by Joseph Heller
Pastoralia by George Saunders
About a Boy by Nick Hornby
Cold Comfort Farm by Stella Gibbons
The Loved One by Evelyn Waugh
The Inimitable Jeeves by P.G. Wodehouse
The Fall and Rise of Reginald Perrin by David Nobbs

Other Authors:

Jonathan Swift
Mark Twain
Dorothy Parker

(Of course, the two lists above represent just a sampling of writers. There are obviously many other writers to include.)

Please check Laulima and your UH email address frequently!

Essays, stories, and other material will be posted regularly on Laulima. You must check Laulima regularly. Please print copies of material that I place on Laulima and bring them to class. If you miss class, you are still responsible for any due dates and any change in class schedule. “I wasn’t here that day” isn’t an excuse. If you miss class, check with me, call or e-mail, or check with a classmate to see if there’s been a change in schedule.

Student Learning Outcomes:

1. Explain and discuss humor or comedy in short stories, play, or novels, including the techniques involved in their creation.
2. Discuss major themes in a work of literature, explore implications, and identify basic assumptions.
3. Apply basic critical concepts and terminology to the analysis of literary works.
4. Provide literary evidence to support claims and ideas about the works.
5. Identify a writer’s implied as well as literal meaning.
6. Produce writing whose form, organization, syntax, diction, style, and tone are appropriate for a given audience, subject, and purpose.

Content Warning:

Literature, as does the world it comes from, sometimes contains violence, sexuality, profanity, depravity, and other graphic content that might offend you. Additionally, the purpose of a college education is not to reinforce our own existing beliefs, but to examine the world outside of them in its entirety, including—and sometimes especially—what we find offensive, distasteful, or otherwise disagreeable. If you would prefer not to expose yourself to these things in reading, then this is not the class for you.

Evaluation:

This course is a writing-intensive one, and thus your grade will be based on your performance on several writing assignments, including the final exam, a total of 16 pages. All essays need to be completed in order to earn a passing grade. For several writing assignments it is necessary to turn in rough drafts.

20% short papers—1-2 pages each
60% three literary analysis papers 4-5 pages each (using critical articles that I provide)
20% Midterm and Final Exam—(you must earn at least a C on either the midterm or final exam in order to pass the class)

Look, if I start getting the idea that most of you aren’t doing the required reading, I’ll start giving you quizzes.
There are no makeup quizzes for any missed quizzes.

Cellphone and texting:

Step outside if you need to take an emergency call or to either read or answer a text. Please set your phone on vibrate. I consider texting during class rude, and it will inspire me to increase the length of writing assignments.

Attendance Policy and Excuses:

You’re allowed to miss 3 classes. At the 4th, you can earn no higher than a C. After 5, it is impossible to pass the class. In the event of emergencies, please see me about possible exceptions. Please don’t show me a doctor’s note or any other such note. Although college isn’t quite the same as the workplace, room for comparison exists. For example, I’ve had students tell
me that they couldn’t turn in their papers because their neighbors weren’t feeling well. Such excuses wouldn’t cut it at work, and they cheapen the educational atmosphere as well.

**Legitimate Emergencies:**

I realize that unfortunate and traumatic things happen. If something like this happens please talk with me, and I’ll do all possible to help you.

**Effort and full participation are essential for progress; however, these alone DO NOT GUARANTEE A PASSING GRADE**

**Tardiness:**

I consider frequent tardiness a sign of disrespect for other class members and myself. Please bring your textbooks to class. When you don’t bring your books, you send me a clear message that you like keeping your books at home…and being as accommodating as I am, I’ll give you extra work.

**Graded Essays:**

When I return a stack of graded essays to the class, if your essay doesn’t have a grade, then you must revise it and hand the essay in again. If you don’t hand in an improved draft, your grade goes down as an F.

**Revision Policy:**

You are eligible to revise any of your graded essays and submit it for a higher grade (possibly). See me for details.

**Effort and full participation are essential for progress; however, these alone DO NOT GUARANTEE A PASSING GRADE**

**Plagiarism:**

From the Student Conduct Code, University of Hawai’i at Manoa:

The integrity of a university depends upon academic honesty, which consists of independent learning and research. Academic dishonesty includes cheating and plagiarism. The following are examples of violations of the Student Conduct code that may result in suspension or expulsion.

Cheating. Cheating includes, but is not limited to, giving unauthorized help during an examination, obtaining unauthorized information about an examination before it is administered, using inappropriate sources of information during an examination, altering the record of any grade, altering an answer after an examination has been submitted, falsifying an official University record, and misrepresenting the facts in order to obtain exemptions from course requirements.
Plagiarism. Plagiarism includes, but is not limited to, submitting, to satisfy an academic requirement, any document that has been copied in whole or in part from another individual’s work without identifying that individual; neglecting to identify as a quotation a documented idea that has not been assimilated into the student’s language and style; paraphrasing a passage so closely that the reader is misled as to the source; submitting the same written or oral material in more than one course without obtaining and using experimental data from other students without the express consent of the instructor, utilizing experimental data and laboratory write-ups from other sections of the course or from previous terms, and fabricating data to fit the expected results.

If you’re having problems, don’t disappear. Talk to me, and I’ll do whatever possible to help you.
University of Hawai‘i Honolulu Community College
CURRICULUM ACTION PROPOSAL
ADD a New Course

Course Alpha & No.: ENG 257C  Proposer: Jeff Steams  Effective Term: Fall 2013

PROPOSAL SUMMARY (Include reasons for adding course, and similar courses offered elsewhere, i.e. college, alpha, number, title):
One of the important insights into literature is understanding humor. Although other literature courses may touch on humor in a literary work, we do not offer a course that focuses on this complex subject. Humor can be in the form of farce, parody, hyperbole, irony, sarcasm, satire, among many others. Understanding aspects of humor would provide students with insights into many works of literature.

SIGNATURES

Proposal:
Initiator / Date
General Education Board (if applicable) / Date

Approval:
Division Curriculum Committee Chair / Date
Vice Chancellor of Academic Affairs / Date

Division Chair / Date
Program Dean / Date
Committee on Programs & Curricula Chair / Date
Chancellor / Date

### University of Hawai‘i Honolulu Community College
#### CURRICULUM ACTION PROPOSAL
#### ADD a New Course

**INSTRUCTIONS:** Complete all applicable fields. Continue overflow text on p. 3 under “Additional Information”. Attach copies of all Catalog pages that are affected with changes marked.

<table>
<thead>
<tr>
<th>Course Alpha &amp; No.:</th>
<th>ENG 257C</th>
<th>Effective Term:</th>
<th>Fall 2013</th>
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<tr>
<td>Course Type:</td>
<td>Regular</td>
<td>Experimental Course Expiration Date:</td>
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<tr>
<td>Title:</td>
<td>Comedy and Satire in Literature</td>
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<td>Banner Title (30 characters):</td>
<td>Comedy &amp; Satire in Literature</td>
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**YES ☑ NO** Is this course certified to meet Career & Technical Education (AS/ AAS/ ATS) GEN ED Requirements? If “YES”, select GEN ED below
- I. Communications (ASCM)
- II. Quantitative or Logical Reasoning (ASQL)
- III. Humanities and Fine Arts (ASGD)
- IV. Natural Sciences (ASGA)
- V. Social Sciences (ASGC)

**YES ☑ NO** Is this course certified to meet Liberal Arts (AA) GEN ED Requirements &/or UHM GEN ED Core Articulation? If “YES”, select GEN ED below.

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<thead>
<tr>
<th>LBART FOUNDATION</th>
<th>LBART DIVERSIFICATION</th>
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<td>AA UHM</td>
<td>Written Communication (FW)</td>
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<td>Physical Sciences Lab (DY)</td>
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- AA UHM | AA Speech |
- | AA Elective (AAEL) |
- | Foreign/Hawaiian Language |

- Class Length: 16 weeks
- Credits: 3 credits
- Repeat & Credit Limit: Students may enroll 1 time(s) for a maximum of 3 credit(s)
- Schedule Type: LEC (Lecture)
- Weekly Student Contact Hrs: 3 Hours Lecture per Week, 0 Hours Lab per Week, 0 Total Contact hrs per Week
- Grading Option: Letter Grade Only
- Enrollment Maximum: 20
- Major Restriction: |
- Recommended Prep: |
- Special Approval: None
- Cross-Listed Courses: |
**Course Alpha & No.: ENG 257C**  
**Effective Term: Fall 2013**

| Prerequisite: * | Prerequisite: "C" or higher in ENG 100 OR placement in ENG 209-280  
| (*) State minimum grade if not a "D" | Prerequisite or Co-requisite:  
| Co-requisite: |  

**Catalog Course Description:**
A study of comedy and satire in literature, examining how humor works in writing, looking at the differences of satire, parody, dark humor and light humor. The course analyzes famous and not-so-famous examples of literary humor and explores the social issue behind the surface meaning.

**Additional Information to print with Catalog Course Description:**

**Class Availability Comment (Web viewable):**

**Course SLOs:**  
(Attach Course Outline Form)

**Course Outline:**  
(Attach Course Outline Form)

**IMPACT**

- [ ] **YES**  
- [ ] NO  
Are any PROGRAMS impacted by this proposal?  
(i.e. Program Credits, Courses, Prerequisites, Requirements, Electives, etc.)  
If “Yes” attach Program Modification Form(s) and briefly explain below.

- [ ] **YES**  
- [ ] NO  
Are any COURSES impacted by this proposal?  
(i.e. Course Prerequisites, Co-requisites, Recommended Prep, Cross-Lists, etc.)  
If “Yes” attach Course Modification Form(s) and briefly explain below.

- [ ] **YES**  
- [ ] NO  
Were the affected Programs/Departments consulted and notified of the proposed changes?

Describe impact on Programs and/or Courses (Attach appropriate Program Modification and Course Modification Forms.)

Adds another option for a writing intensive classes that students may elect.

- [ ] **YES**  
- [ ] NO  
Does this proposal require additional resources?  
(i.e. staff, equipment, facilities, etc.)  
If yes, provide details below.

**Additional Information:**
Course Title: Comedy and Satire in Literature

Prerequisite: "C" or higher in ENG 100 OR placement in ENG 209-280

Major Restriction: Instructor Approval or other Approval

1. Catalog Course Description:

2. Student Learning Outcomes:
   Upon successful completion of this course, a student will be able to:
   • Explain and discuss humor or comedy in short stories, plays, or novels, including the techniques involved in their creation.
   • Discuss major themes in a work of literature, explore implications, and identify basic assumptions.
   • Apply basic critical concepts and terminology to the analysis of literary works.
   • Provide literary evidence to support claims and ideas about the works.
   • Identify a writer's implied as well as literal meaning.
   • Produce writing whose form, organization, syntax, diction, style, and tone are appropriate for a given audience, subject, and purpose.
   • Write essays that support a thesis, integrate expert opinions, and document sources appropriately.

3. Means by which the assessment of the SLOs will be accomplished:
   Essays, mid-term and final exams.

4. Program Learning Outcomes addressed by this course:
   1. Communicate effectively by means of listening, speaking, reading, and writing in varied situations, understanding basic quantitative information (mathematical skills), and writing in varied situations.
   6. Demonstrate greater ethical understanding and reasoning ability about contemporary issues.
   7. Identify and articulate in a reasoned manner the roots and casual basis of contemporary issues.
   8. Demonstrate a knowledge of one or more art forms and the role that the Arts play in history and culture.

5. Method(s) of Instruction:
   Lecturer

6. Method(s) of Evaluation:
   Essays, mid-term and final exams.

7. Course Content:
   This course examines humor and comedy in literature. Students read a variety of books, essays, plays, or poetry and discuss in class the techniques authors use to portray humor. Humor can be presented through various approaches that students will examine and analyze.

   Students will write several short papers as well as three in-depth literary analysis papers encompassing critical articles about the authors or writings.

   There also is a mid-term and final exam for the course.
8. **Possible Texts:**
- Catch 22 by Joseph Heller
- Pastoralia by George Saunders
- About a Boy by Nick Hornby
- Cold Comfort Farm by Stella Gibbons
- The Loved One by Evelyn Waugh
- The Inimitable Jeeves by P.G. Wodehouse
- The Fall and Rise of Reginald Perrin by David Nobbs

Other Authors:

- Jonathan Swift
- Mark Twain
- Dorothy Parker

(Of course, the two lists above represent just a sampling of writers. There are obviously many other writers to include.)

9. **Reference and/or Auxiliary Materials (if any):**

10. **Resource Requirements (if applicable):**
- Library online resources for critical analysis and research

11. **Relationship to other courses in the program (if applicable):**

12. **General Education or other requirement(s) satisfied:**

13. **Articulation (if applicable):**

14. **Additional information of importance:**
English 257C Comedy and Satire in Literature

Course content

Weeks 1-2
In the first weeks, the class will discuss Catch 22, exploring its theme, taking into account various implications and assumptions of the characters and the readers. There is much more than appears on the surface.

Weeks 3-4
Pastoralia highlights how greed can go to an extreme. To understand the humor, the class will look at the techniques the writer uses to bring it about. This work too has an underlying theme different from the literal meaning.

Weeks 5-6
The next reading will be About a Boy, a work that became a popular movie. By this time, students should have an understanding of comic themes and be able to discuss them intelligently, using correct terminology.

Weeks 7-8
Cold Comfort Farm provides a good example of parody. The class will analyze how this type of humor is created.

Weeks 9-10
The class during these two weeks will read the satire The Loved One to discover the clever writing technique of Evelyn Waugh. Not only will the class look at the literal meaning but also implications raised by the author.

Weeks 11-12
The discussion next turns to a different kind of humor in the Inimitable Jeeves. In this work, language plays a key role. The class will tap literary journals to help gain deeper knowledge of this work.

Weeks 13-14
The final work of the class is The Fall and Rise of Reginald Perrin in which the character devises a way to escape a dreary life. This book takes humor to an extreme. By this time, students should be able to provide a focused analysis of humor, comparing and contrasting that of other works.

Week 15
The class will review the many themes and techniques of the humor read during the semester.