APPLICANT: Brenda Kwon

E-MAIL: bkwon@hawaii.edu

COURSE ALPHA and NUMBER: ENG 257P

COURSE TITLE: Literature and the Sea

ESTIMATED NUMBER OF SECTIONS: Fall 1 Spring 0

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: 2001

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? 80%

What percentage of CLASS MEETINGS focuses on this diversification area? 80%

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

Explanatory notes. The hallmarks (three for each designation) are posted on the HCC Intranet. In the text-box below, state the hallmarks for the diversification designation you are seeking and explain how the course SLOs meet each hallmark. For example, an SLO for Hallmark #3 for a DS designation would be to understand how descriptive and inferential statistics are used to summarize and evaluate results from psychological studies.

The following SLO's from this course reflect the hallmarks for the DL (Diversification Literature) designation:
DL.1) uses the terminology of literary and/or cultural analysis:

*Use basic concepts and terminology particular to literary analysis.

This SLO indicates that students are asked to discuss the course readings using such literary terms as protagonist, plot, foreshadowing, symbolism, naïve narrator, and character arc. Furthermore, because the course is themed on the sea and issues of ocean conservation, students are also asked to use language reflecting such basic concepts of ecology as closed-loop production, sustainability, and interdependent ecosystems.

DL.2) involves the study of texts, concepts, forms, figures, styles, tonalities, processes, theories, or issues relating to literary and/or cultural analysis:

*Recognize major themes in a work of literature, explore their implications, and identify their basic assumptions.
*Analyze the artistry of literary works and become better acquainted with writers as artists.
*Discuss each reading selection as a product of a specific historical context and compare that context to that of others.
*Discuss each work of literature from varying analytical, critical, and literary vantage points.
*Identify major themes in a work of literature.
*Discuss the relationship between form, language, and content in literature.
*Demonstrate knowledge of common tropes found in literary representations of the sea.
*Articulate culture-based relationships to the sea as depicted in the assigned works.
*Demonstrate an understanding of basic ecological and environmental theories about ocean conservation.

These SLO's indicate that students will read the literature as representations of varying relationships between humans and the sea, but also as works of literature. They will analyze the readings as portraits of subsistence, dominance, fear, control, and interdependency as well as discuss them in terms of various themes/tropes, language choice, and symbolism.

DL.3) demonstrates inquiry that is guided by qualitative, argumentative, and/or quantitative methods employed in literary and/or cultural analysis:

*Provide literary evidence to support claims and ideas about the texts.
*Use writing to discover, develop and support ideas.
*Write research papers that support a thesis, integrates expert opinions from various sources, and documents sources appropriately.
*Demonstrate an ability to use essay writing as an answer to questions about the sea and conservation.

These SLO's focus on the Writing Intensive component of the course, which indicates that writing is used as a tool for learning. Students read and discuss the literature in class, and their arguments are further developed into polished analysis through four essay assignments that require close-reading, in-text and outside support, rhetoric, and logic.
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.

First and foremost, to ensure that students are keeping up with the basic work necessary to allow for productive class sessions, daily reading quizzes are provided.

Once that is established, class discussion is used as a primary assessment strategy. The discussions show me whether appropriate terminology is being used and to what degree students can view the works through the lenses of literary and oceanic analysis. I also ask students to provide textual support for their ideas. If help is needed in either, I can provide it during class so that when the writing assignments are due, students know what is expected of them as a model has been provided for them in large-group discussions. Through this method, hallmarks DL.1 and DL.2 are met.

Students skills are further evaluated through four essay assignments, in-class and take home writing responses, and midterm/final exams. The writing assignments provide additional measurement of student abilities assessed during class discussions, with the additional component of evaluating written communication skills. Individual feedback is provided to the students via multiple drafts, comments from me, and group work to address areas of improvement needed to meet analytical, rhetorical, and communication requirements of the course. Thus, with the writing assignments, all three DL hallmarks are addressed.

Explanatory notes. The applicant should clearly connect assessment strategies to the course SLOs stated in Question #1. For example, an assessment strategy for an SLO would be to have a set of questions on an exam, which requires students to evaluate a hypothetical study in terms of research methodology, and descriptive statistics (calculate the mean, median, mode of a data set).

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

Class discussion allows me immediate feedback that the course content or material must be modified or altered to allow the SLO's to be met. If students do not understand how to develop a theme, trace a symbol, or support their material with textual evidence, then I stop and teach that skill or review necessary material.

Written homework responses provide initial clues regarding any grammar, argument, and analytical material that must be reviewed. Feedback is provided in writing, in class, and individually. The formal writing assignments, in contrast, are designed to be the next step after homework assignments and in-class discussion to build and expand arguments. It is with the essay assignments that I can see to what degree the material taught has been integrated. Again, if there is difficulty with a particular skill, then I address it both in-class and individually. Finally, the midterms and final exams provide students the opportunity to demonstrate their abilities without the benefit of immediate feedback from me. If, at this point, students are still having difficulty, then this indicates that the material must be further discussed and practiced.
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.

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.

DIVERSIFICATION BOARD DECISION:

☑ Approved

Re-Certification Due: 5/2016

☐ Not approved
If not approved, reasons for disapproval:

____________________________________________________________________________________

Diversification Chair Signature: ___________________________ Date: 3/27/11
Dr. Brenda Kwon  
Office: Bldg. 7, Rm. 510  
Phone: 845-9241 (best to call during office hours)  
Email: brenda@hec.hawaii.edu, bkwon@hawaii.edu  
Office Hours:

Course Description:

This course examines how the sea functions as a physical, philosophical, and psychological setting. Through close textual analysis, the course explores the symbolic power of the ocean: what does our tropological understanding of the sea reveal about humanity? Is the sea a metaphor for predominantly feminine or masculine imagery? How do descriptions of the sea change according to culture and economic system?

Furthermore, living in Hawai‘i, where we are surrounded by the Pacific, we have a particular relationship to the sea that informs much of our consciousness. This course examines how the sea functions as a physical, philosophical, and psychological setting in various literature written by both Native and non-native authors. Through close textual analysis, we will explore the symbolic power of the ocean as well as our relationship to the environment and Hawaiian culture. What do literary representations of the sea reveal about humanity? How do descriptions of the sea reveal cultural and economic systems? With an emphasis on ecology and the art of surfing, we will interrogate these themes through the analysis of character, voice, plot, theme, symbol, and language.

As a Writing Intensive course, this class will stress the use of writing as a learning process and require the evaluation of material through essays, exams, and several one-page responses in conjunction with various critical and analytical skills. To pass this course, you must complete a minimum of sixteen (16) typed pages of revised work through four major writing assignments that involve individual conferences, written feedback from me, peer review sessions, and multiple drafts (see "Course Requirements--Essays"). (3 credits/3 lecture hours per week)

This course satisfies HCC's WI requirement, the General Education requirement 2D "Understanding and Appreciating World Cultures and Values" for the A.S., A.A.S, A.T.S. degrees and the Diversification requirement for the A.A. degree. It also satisfies the DL requirement for UH Mānoa.
Prerequisite:
"C" or higher in ENG 100/placement in ENG 209-260.

Student ACCESS is committed to assuring equal access to Honolulu Community College facilities, programs, activities, and services by students with disabilities. Its goals are to provide reasonable accommodations to qualified students, to promote an informed and hospitable learning community, and to advocate for campus-wide ADA/Section 504 compliance. Please contact Wayne Sunahara at (808) 845-9272 for more information.

Student Learning Outcomes:
Upon successful completion of ENG 257P, the student should be able to:

* Use basic concepts and terminology particular to literary analysis.
* Recognize major themes in a work of literature, explore their implications, and identify their basic assumptions.
* Analyze the artistry of literary works and become better acquainted with writers as artists.
* Discuss each reading selection as a product of a specific historical context and compare that context to that of others.
* Discuss each work of literature from varying analytical, critical, and literary vantage points.
* Identify major themes in a work of literature.
* Discuss the relationship between form, language, and content in literature.
* Provide literary evidence to support claims and ideas about the texts.
* Express opinions and responses to literature clearly and persuasively.
* Think clearly, logically, and inventively.
* Engage in discussions and critically assess ideas.
* Identify a writer's implied as well as literal meaning.
* Summarize, analyze, and evaluate written works.
* Gather and evaluate information purposefully from electronic and print sources.
* Use writing to discover, develop and support ideas.
* Produce writing whose form, organization, syntax, diction, style and tone are appropriate for a given audience, subject, and purpose.
* Write research papers that support a thesis, integrate expert opinions from various sources, and document sources appropriately.
* Revise, edit, and proofread for correctness, clarity and effectiveness.
* Develop a personal voice in written communication.
* Demonstrate knowledge of common tropes found in literary representations of the sea.
* Articulate culture-based relationships to the sea as depicted in the assigned works.
* Demonstrate an understanding of basic ecological and environmental theories about ocean conservation.
* Demonstrate an ability to use essay writing as an answer to questions about the sea and conservation.

Required Texts and Materials (available at HCC Bookstore):
* Pacific Passages: An Anthology of Surf Writing, ed. Patrick Moser
* Surf Is Where You Find It, Gerry Lopez
  Smooth-edged loose leaf paper (8 1/2 x 11)

Required In-Class Film Screenings:
* Bustin’ Down the Door (Screen Media Films 2009), Dir. Jeremy Gosch [96 mins]
* The Cove (Lions Gate 2009), Dir. Louie Psihoyos [92 mins]
* The Heart of the Sea: Kapoliokaihehuku (Women Make Movies 2002), Dir. Lisa Denker and Charlotte Lagarde [57 mins]
* Our Synthetic Sea (Algalita Marine Research Foundation 2004) [22 mins]
Grading:

- Essays: 60%
- Homework/Quizzes: 10%
- Participation: 10%
- Midterm: 10%
- Final exam: 10%

Course Requirements:

1. **Essays:** You are responsible for four 4-6 page essays. Each essay will go through a revision process that includes individual conferences, written feedback from me, peer review sessions, and multiple drafts. Failure to complete these assignments and meet these requirements will result in a non-passing grade for the course. Please keep in mind that the quality of work reflected in your final draft depends upon your efforts throughout the writing process.

2. **Homework/In-class Work:** Your grade for this segment of the course will consist of your efforts in take-home assignments and in-class activities, including quizzes and reading responses. Each activity/assignment will be worth a number of points to be totaled at the end of each semester.

3. **Participation:** This includes taking part in activities, keeping up with and being responsible for your work, being actively engaged as well as attentive, and coming to class consistently. Missing class will negatively affect your grade.

4. **Midterm and Final Exams:** These will be a combination of short answer/identification questions and timed, in-class essays. Details and topics will be announced. These are mandatory; make up exams will not be given unless you give me prior notice of your absence.

Course Procedures:

1. **Late Policy:** All work must be completed **on time,** unless previously arranged with me. For each class day your essay is late, you will receive a **one full-grade penalty** (ex: A → B). For each class day that homework is late, I will deduct a point from your score. **Work that is more than one week late will not be accepted.**

   Also, please note the following:

   During your absence, you are responsible for keeping up with work assigned in class. **Please contact your fellow students to stay on schedule.** After you have caught up with any missed assignments and material, you may see me for further clarification.

2. **Come to class ON TIME with the necessary books and materials.**

3. **Check your hawaii.edu email accounts regularly for any announcements pertaining to this class.**

4. **Please silence your phones during class time.** Use of your phone/texting during class will result in Participation Grade penalties.

5. **Consult your Course Assignments sheet for daily assignments and due dates.**

6. **All essay drafts and homework assignments done outside of class must be TYPED.** If there is an exception, I will let you know before the assignment is due.
DRAFT FORMAT:
- Double spaced
- “Times” or equivalent font, 12 point size
- 1" margins all around
- In upper right-hand corner:
  - Your name
  - ENG 257P
  - My name
  - Date
- Page numbers

Plagiarism and Academic Dishonesty:

The following details the University’s Student Conduct Code definitions of “Academic Dishonesty”:

1. Cheating includes, but is not limited to, giving or receiving unauthorized assistance during an examination; obtaining or distributing unauthorized information about an examination before it is given; using inappropriate or unallowable sources of information during an examination; falsifying data in experiments and other research; altering the record of any grade; altering answers after an examination has been submitted; falsifying any official University record; or misrepresenting the facts in order to obtain exemptions from course requirements.

2. Plagiarism includes, but is not limited to, submitting, in fulfillment of an academic requirement, any document that has been copied in whole or in part from another individual’s work without attributing that borrowed portion to the individual; neglecting to identify as a quotation another’s idea and particular phrasing that was not assimilated into the student’s language and style or paraphrasing a passage so that the reader is misled as to the source; submitting the same written or oral material in more than one course without obtaining authorization from the instructors involved; or dry labbing, which includes obtaining and using experimental data and laboratory write-ups from other sections of the course or from previous terms or fabricating data to fit the desired or expected results.

Academic dishonesty is a serious offense and may result in an F on the assignment or an F in the course. Administrative action may also be taken, resulting in suspension, expulsion, and/or rescission of grades or degree for the student.

COURSE ASSIGNMENTS

(Subject to change)

<table>
<thead>
<tr>
<th>Week</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Introduction; in-class screening of “Our Synthetic Sea”</td>
</tr>
<tr>
<td></td>
<td>“Introduction” (PP 1-13)</td>
</tr>
<tr>
<td>Week 2</td>
<td>“Myths, Legends, Chants, and Proverbs” (PP 17-18); Samuel Mānaiaakalani Kamakau, “Kele-a-nui-noho-‘ana-‘apiyapi” (PP 19-22) and King David Kalakaua and Roland M. Daggett, “The Story of Laie-i-ka-wai” (PP 23-25)</td>
</tr>
<tr>
<td></td>
<td>Mary Kawena Pukui, Hawaiian Proverbs &amp; Poetical Sayings (PP 47-48); essay topics distributed</td>
</tr>
<tr>
<td>Week 3</td>
<td>“Explorers” (PP 51-53)</td>
</tr>
<tr>
<td></td>
<td>James King, The Journals of Captain James Cook on His Voyages of Discovery (PP 73-74)</td>
</tr>
<tr>
<td>Week 4</td>
<td>PEER DRAFTS DUE; peer review session; in-class screening of The Cove</td>
</tr>
<tr>
<td></td>
<td>ESSAY #1 DUE; in-class screening of The Cove</td>
</tr>
<tr>
<td>Week 5</td>
<td>Henry Cheever, “Life in the Sandwich Islands” (PP 104-105); Samuel Hill, “Travels in the Sandwich and Society Islands” (PP 108-111); Mark Twain, Roughing It (PP 117); essay topics distributed</td>
</tr>
<tr>
<td></td>
<td>“Surfriding Revival” (PP 135); Jack London, “Riding the South Seas Surf” (PP 137-146)</td>
</tr>
<tr>
<td>Week 6</td>
<td>Thomas Zahn, “Surf Boarding from Molokai to Waikiki” (PP 164-170)</td>
</tr>
<tr>
<td></td>
<td>“Youth Culture” (PP 173-174); Fredrick Kohner, Gidget (PP 175-179)</td>
</tr>
</tbody>
</table>
Week 7
- **PEER DRAFTS DUE;** peer review session
- ESSAY #2 DUE; midterm review

Week 8
- MIDTERM, PART 1
- MIDTERM, PART 2

Week 9
- "Surfing Today" (227-228); Steve Barilotti, "Lost Horizons: Surfer Colonialism in the 21st Century" (PP 258-268)
- "What is Surfing?" (PP 283-284); Mark Jarman, "Ground Swell" (PP 292-293); Richard Robbins, "Surfing Accident at Trestles Beach" (PP 296-297)

Week 10
- Gerry Lopez, "Sweet Candy Days" (10-13) and "When in Doubt, Paddle Out" (24-29); essay topics distributed
- Gerry Lopez, "No Prisoners" (49-50) and "The Fastest Wave in the World" (82-85)

Week 11
- Gerry Lopez, "Whitey and the Duke" (86-89) and "Dr. Surf" (90-93)
- Gerry Lopez, "Everything Bad Goes Down in Parking Lots" (94-99)

Week 12
- **PEER DRAFTS DUE;** peer review session
- ESSAY #3 DUE; in-class screening of "Heart of the Sea: Kapoliokayehukai"

Week 13
- Gerry Lopez, "Pipeline, a State of Mind" (104-107) and "The Big Swim" (108-111); essay topics distributed
- Gerry Lopez, "Caught Inside Again" (112-115) and "Incident at Eke Moku" (116-122)

Week 14
- Gerry Lopez, "The Mother of All Pipeline Swells" (131-138) and "A Good Day to Die" (140-149)
- Gerry Lopez, "The Mile Long Rides" (169-180)

Week 15
- In-class screening of Bustin' Down the Door
- In-class screening of Bustin' Down the Door

Week 16
- **PEER DRAFTS DUE;** peer review session
- ESSAY #4 DUE; final exam review

FINAL EXAM: