Honolulu Community College

Application Form for Diversification Designation
Certification and Renewal
Fall 2014

DATE: January 4, 2016
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COURSE ALPHA and NUMBER: ENG 257
COURSE TITLE: Books at the Movies
ESTIMATED NUMBER OF SECTIONS:
  Fall: 0  Spring: 1

APPLICATION IS FOR:
  ☒ New Course  ☐ Existing Course
  ☒ Certification
  ☐ Re-designation. Date of previous certification or renewal:
  ☐ Renewal. Date of certification or previous renewal:

DIVERSIFICATION AREA DESIGNATION(S) SOUGHT:
  ☐ DA (Arts)  ☐ DP (Physical Sciences)
  ☐ DB (Biological Sciences)  ☐ DS (Social Sciences)
  ☐ DH (Humanities)  ☐ DY (Laboratory)
  ☒ DL (Literature and Language)

List other general education designations the course is approved for or designations you have applied for (Ethics, HAP, Speech, WI):
  WI

COURSE CONTENT AND CLASS MEETINGS REQUIREMENTS:
  What percentage of the CONTENT of this course focuses on this diversification area?  100
  What percentage of CLASS MEETINGS focuses on this diversification area?  100

Note: Applications must include documentation that at least two-thirds of the course content and class meetings focus on the diversification area(s). For new courses, documentation should be a Curriculum Action Proposal with the completed Course Outline form. For existing courses, documentation should be a course syllabus with a course calendar or outline showing topics covered and the number of class meetings dedicated to topics.
Complete the following for Certification and Renewal applications

1. **Hallmarks and SLOs.** Explain how course-specific SLOs align with each of the diversification area’s hallmarks. Use the following format. For each hallmark: (a) re-state the hallmark; (b) list which SLO(s) in the Course Outline form or syllabus align with the hallmark; and (c) provide a brief narrative explaining how the SLO(s) align with the hallmark.

The seven course SLOs for ENG 257A address the diversification hallmarks in the following ways.

**DL Hallmark #1 (DL.1) states that “at least two-thirds of a course uses the terminology of literary and/or cultural analysis.”**

“SLO #1: Discuss and explain the artistry of literary and cinematic works and writers and filmmakers as artists adapting films from literature.”

SLO #1 meets DL Hallmark #1 by explaining and evaluating the artistry and the theories of writers of literature, fiction, and the novel in order to discuss the construction, techniques, and elements of the writing in order to demonstrate the writers’ critical decisions during composition and the critics’ evaluative decisions after publication.

“SLO #3: Apply basic critical concepts and terminology to the analysis of works of literature and film.”

SLO #3 meets DL Hallmark #1 by applying critical concepts and terminology presented, defined, and explained during the class to the analysis of works of literature, fiction, and the novel in order to discuss the construction, techniques, and elements of the writing.

“SLO #7: Write essays that support a thesis, integrate expert opinions, and document sources appropriately.”

SLO #7 meets DL Hallmark #1 by requiring the accurate and appropriate use of the terminology of literary and/or cultural analysis in student essays.

**DL Hallmark #2 (DL.2) states that “at least two-thirds of a course involves the study of texts, concepts, forms, figures, styles, tonalities, processes, theories, or issues relating to literary or cultural analysis.”**

“SLO #1: Discuss and explain the artistry of literary and cinematic works and writers and filmmakers as artists adapting films from literature.”

SLO #1 meets DL Hallmark #2 by requiring the reading and study of texts for the course in and out of the classroom in order to identify, examine, and evaluate those texts for concepts, forms, figures, styles, tonalities, processes, theories, or issues that relate to their literary and cultural significance.

“SLO #2: Explain and discuss major themes in works of literature and film, explore implications, and identify basic assumptions.”

SLO #2 meets DL Hallmark #2 daily by exhaustively discussing and thoroughly investigating the texts for concepts, forms, figures, styles, tonalities, processes, theories, or issues that relate to their literary and cultural significance.
“SLO #5: Identify the implied as well as the literal meaning in literature and film.”
SLO #5 meets DL Hallmark #2 by studying all aspects of the texts to identify, comprehend, and compare the writers’ implied and literal meaning(s) in the texts as evidenced by the concepts, forms, figures, styles, tonalities, processes, theories, or issues present in the texts.

“SLO #7: Write essays that support a thesis, integrate expert opinions, and document sources appropriately.”
SLO #7 meets DL Hallmark #2 by applying student analysis and evaluation to and requiring writing about the texts in order to reach conclusions about the concepts, forms, figures, styles, tonalities, processes, theories, or issues present in the texts.

DL Hallmark #3 (DL.3) states that “at least two-thirds of a course demonstrates inquiry that is guided by qualitative, argumentative, and/or quantitative methods employed in literary and/or cultural analysis.”

“SLO #4: Provide literary evidence to support claims and ideas about the works.”
SLO #4 meets DL Hallmark #3 by requiring the examining and response to the critical opinions and arguments of other students and critics concerning the texts and by requiring the presentation of accurate and appropriate quotes from the text to support a student’s position.

“SLO #6: Produce writing whose form, organization, syntax, diction, style, and tone are appropriate for a given audience, subject, and purpose.”
SLO #6 meets DL Hallmark #3 by requiring essays that demonstrate a direct response appropriate in form, organization, syntax, diction, and style to the assigned essay questions as well as a measured and thoughtful response to the opinions and arguments of other students and critics concerning the texts.

“SLO #7: Write essays that support a thesis, integrate expert opinions, and document sources appropriately.”
SLO #7 meets DL Hallmark #3 by requiring essays with theses developed and discussed in class, by requiring the inclusion of expert opinions examined and discussed in class and integrated into the argument of the essays, and by reviewing and requiring proper documentation format in essays (both as parenthetical citations and works cited pages).

2. Assessment tools and strategies. Describe the assessment tools (e.g., surveys, embedded questions in an exam, performances) and strategies (e.g., when, how often) for measuring the degree to which students achieve course-specific SLOs. Specific information needed: (a) description of assessment tools and explanation of which tool will be or was used to assess each SLO; (b) explanation of how often assessment will be or was conducted; and (c) if there are multiple sections of the course, discussion of how assessment will be or was carried out across sections and instructors.

Assessment will be done by applying the detailed explanation of DL Hallmark and course SLO mapping above.

Assessment of student acquisition of course SLOs will be accomplished using both formative and summative assessments in the classroom, including evaluating student understanding through discussion, explanation, analysis, application, and evaluation of all course content. In a writing
class, like this one, much assessment of student understanding is accomplished by examining and considering student organization and presentations as well as through all formal summative evaluation methods (detailed below).

Formative assessment strategies include daily assessment through instructor evaluation of student discussion, points, arguments, knowledge of the text, literature, and culture as well as their interconnections. Student comprehension of the course content will also be assessed as the class develops sentences, theses, topic sentences, supporting points, conclusions, and writing strategies for the writing the course requires.

Summative assessment strategies include careful regular assessment of student comprehension of course content through the reading, evaluation, and grading of essays, quizzes, homework, mid-term and final exams (in and out of class), student presentations, individual student conferences, and final portfolios.

ESSAYS: Every semester, the essay assignments provide me with an accurate guide to assessing what features, techniques, and requirements of essay construction and revision need to be discussed in the next class. As a result, in future classes, I am able to focus even better with the students on all aspects of producing effective and successful expository writing. All good teachers learn from the students in every course, so in subsequent courses, students benefit from an instructor's growing awareness of the needs, skills, and abilities of the student population so that he or she can present in the most effective way the good writing techniques that will improve student writing during the course and in the life-long pursuit of excellence.

There will be three major essays required for this course. The word count for each of the three essays is 750-1000 words; that means a total of 2250-3000 words toward the word count.

Any section of this course will be required to be offered as a writing-intensive course, so essays will be required in any section of this course.

Essay assignments specifically address SLO #1, SLO #2, SLO #3, SLO #4, SLO #5, SLO #6, and SLO #7.

RESPONSE PAPERS: The "Reading Questions & Observations" (RQ&O) assignments provide a regular sample of each student's writing progress throughout the semester, and reviewing the RQ&O's allows me to provide personalized and detailed advice concerning particular writing techniques and format. The RQ&O assignments also help me direct student attention to meeting the needs and expectations of college- and university-level readers and provide me the opportunity to raise, in my written comments and in class, further relevant issues that I encounter in student writing.

There will be five or more required "Reading Questions and Observations" (RQ&Os), which is a paper in response to reading or formulating a question concerning the course content; each will contain 250-350 words, which will contribute from 1750-2450 words to the total word count.

Any section of this course will be required to be offered as a writing-intensive course, so writing of this type will be required in any section of this course.

RQ&O assignments can potentially address all of the SLOs, but they most specifically address SLO #2, SLO #3, SLO #4, and SLO #6.

MID-TERM AND FINAL EXAMINATIONS: The out-of-class mid-term and final exams provide an opportunity to examine the quality of each student's expository writing and to respond to his or her grasp of the issues related to literature, fiction, and the novel as each student reflects on his or
her studies and new knowledge within the course.

For each of the in-class mid-term and final examinations and for the take-home mid-term and final essay examinations, 500-600 words will be required, which will contribute 2000-2400 words to the total word count.

Any section of this course will be required to be offered as a writing-intensive course, so written examinations of this type will be required in any section of this course.

Mid-Term and Final Examinations can potentially address all of the SLOs, but they most specifically address SLO #1, SLO #2, SLO #3, SLO #4, and SLO #6.

I intend to use these various assessments to improve the quality of my instruction by responding in class and throughout the course to the issues raised by my students in their reading responses and out-of-class exams. I will modify the assignments themselves to be more effective at generating the kind of creativity, analysis, evaluation, reflection, and critical thought I seek. I will examine all writing assignments in order to ascertain what issues of grammar, punctuation, format, clarity, and organization likely need special emphasis in classes to come.

Complete the following for Renewal applications, only

3. **Assessment results.** Provide a summary of aggregated assessment results, for each course-specific SLO, collected throughout the certification period.

4. **Utilization of assessment results.** Explain how assessment results have been used to modify or improve the course throughout the certification period. The narrative should include recommendations discussed among all instructors teaching the courses.
DIVERSIFICATION BOARD DECISION:

☐ Approved
  Renewal Due: ____________________

☐ Not approved
  Reasons: _______________________

Diversification Board Chair Signature: ________________________________

Date: ____________________

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Diversification Application Evaluation Checklist

Cover Page
€ Applicant and course information completed
€ New courses. Copy of the Curriculum Action Proposal for new courses and a Course Outline form
€ Existing Courses (Renewals or Existing Courses seeking certification). Copy of course syllabus with:
  € Course description
  € Articulation statement
  € Course-specific SLOs
  € Course calendar showing topics and number of meetings dedicated to each topic
€ Course CONTENT meets the 2/3 requirement?
€ Course MEETINGS meet the 2/3 requirement?

Applications for Certification and Renewal
Question #1: Hallmarks and SLOs
€ Hallmark # D___. 1
  € States hallmark and the SLO(s) that align with the hallmark.
  € Explains how the SLO(s) align with the hallmark.
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  € Explains how the SLO(s) align with the hallmark.

Question #2: Assessment tools and strategy
€ Discusses which assessment tools will be (was) used to assess which SLO(s).
€ Plan for how often assessment will occur (occurred).
€ For courses with multiple sections, includes explanation of assessment across sections and instructors.

Applications for Renewal, Only
Question #3: Assessment
€ For each SLO, described aggregated results across instructors and sections.
€ Assessment done throughout certification period.

Question #4: Utilization of assessment results
€ Narrative covers entire certification period.
€ Includes discussion of how results were used to improve or modify the course.
€ Discussion occurred among all instructors teaching the course.

Comments:
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Addendum to the DL Diversification Designation Certification Application
for ENG 257YA: Books at the Movies

Eric Paul Shaffer

A Week-By-Week Survey of Course Time Devoted to DL Content

Weeks 1-3
In the first three weeks, the class will discuss the reading of the first book and the viewing of the first film. We will define and apply the basic terminology and elements of literature, film, and appropriate genre (fiction, non-fiction, drama, poetry), and how the primary characteristics of story-telling (plot, character, theme, setting, point of view, and tone) work within the two arts. We will explore and discuss the themes of both the book and the movie. In particular, we will focus on the requirements of the process of the adaptation of a work from book to movie. We will investigate the various implications of the assumptions and choices made by the author, the screenwriters, the directors, and other personnel whose decisions affect the final presentation of the work. Our first short writing assignment will address how the basic literary elements of the book are adapted for and into the movie. We will review and demonstrate three methods of creating compound sentences. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 4-6
In weeks four through six, the class will discuss the reading of the second book and the viewing of the second film. We will again apply the basic terminology and elements of literature, film, and appropriate genre (fiction, non-fiction, drama, poetry), and how the primary characteristics of story-telling (plot, character, theme, setting, point of view, and tone) work within the two arts. Again, we will explore and discuss the themes of the works. We will again investigate the various implications of the assumptions and choices made by the author, the screenwriters, the directors, and other personnel whose decisions affect the final presentation of the work. At this point, we will focus on the cultural function of books and movies as they comments on current culture. Our second short writing assignment will address how books and movies respond to social, political, economic, and other cultural pressures. The first long essay, analyzing and evaluating the impact of choices made concerning one element of story-telling (plot, character, setting, point of view, theme, tone) in adapting book to movie, will be due in the fifth week. We will review and demonstrate two methods of creating complex sentences. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.
Week 7
In the seventh week, students will have individual conferences about their writing and progress in the course, and they will work on their out-of-class mid-terms. Mid-term questions will ask students to evaluate and present new insights based on the content of the course; to present and explain examples and instances of textual allusions, character development, differences in character, author, and reader understanding of various passages or scenes within the works; and to speculate on the uses and intentions of the book and the movie in revealing and dramatizing cultural problems. Students will also be asked to demonstrate accurate and effective use of the five methods of sentence combining presented in the first six weeks of the course. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 8-10
In the eighth through tenth weeks, the class will discuss the reading of the third book and the viewing of the third film. We will again apply the basic terminology and elements of literature, film, and appropriate genre (fiction, non-fiction, drama, poetry), and how the primary characteristics of story-telling (plot, character, theme, setting, point of view, and tone) work within the two arts. Again, we will explore and discuss the themes of the works. We will again investigate the various implications of the assumptions and choices made by the author, the screenwriters, the directors, and other personnel whose decisions affect the final presentation of the work. At this point, we will also investigate how the various authors, screenwriters, and directors comment directly and indirectly on each other and each other's work(s) through direct reference and allusions and how reader and viewer awareness of these connections outside the works enriches their understanding of the complex inter-relationships of books and movies as well as the changing relationships between authors, screenwriters, directors, works, and culture through time. In particular, we will focus on how our expanding knowledge of these connections between the two arts deepens, changes, and even contradicts our earlier understandings of works read and viewed previously. Our third short writing assignment will address the use, purposes, and effect of direct references and allusions between books, between movies, and between books and movies. The second long essay, examining, analyzing, and explaining the significance of specific connections between our works for the course, will be due in the tenth week. We will review and demonstrate all five methods for combining sentences. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 11-12
In the eleventh and twelfth weeks, the class will discuss the reading of the fourth book and the viewing of the fourth film. We will again apply the basic terminology and elements of literature, film, and appropriate genre (fiction, non-fiction, drama, poetry), and how the primary characteristics of story-telling (plot, character, theme, setting, point of view, and tone) work within the two arts. Again, we will explore and discuss the themes of the works. We will again investigate the various implications of the assumptions and choices made by the author, the screenwriters, the directors, and other personnel whose decisions affect the final presentation of the work. At this point, we will also address motivation within and without literature, not only why do characters do what they do in books and movies, but also why authors write books, why screenwriters write scripts, why directors make movies, and why audiences read books and
watch movies. In particular, we will focus on how our current understanding of motivation correlates with our previous discussions. Our fourth short writing assignment will address how and whether knowing information about the author, the screenwriter, the director, the book, the movies, the reviews of and critical commentary on the works, and the history of the books and the movies influences our ideas about the books and movies both before and after reading or watching them. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 13-15
During the thirteenth through fifteenth weeks, the class will discuss the reading of the four books and the viewing of the four films. We will again apply the basic terminology and elements of literature, film, and appropriate genre (fiction, non-fiction, drama, poetry), and how the primary characteristics of story-telling (plot, character, theme, setting, point of view, and tone) work within the two arts. Again, we will explore and discuss the themes of the works. We will again investigate the various implications of the assumptions and choices made by the author, the screenwriters, the directors, and other personnel whose decisions affect the final presentation of the work. At this point, we will also address the largest and smallest aspects of language use in both books and movies, focusing on how word choice, pace of detail presentation, and balance between the modes of exposition, description, action/narration, and dialogue affect the audience’s understanding of the works, and further, we will examine, analyze, and evaluate the beauty and effectiveness of sentences and lines within the works. In particular, we will look at the form of the works, how writing is built sentence by sentence, paragraph by paragraph, and/or chapter by chapter; how films are built shot by shot, scene by scene, and act by act; and what such construction means concerning the ways we understand and evaluate the works. Our fifth short writing assignment will require students to choose one book-and-movie pair and explain how their construction contributes to the overall meaning and significance of each. The third long essay, examining, comparing, analyzing, and explaining the significance of particular elements of language within various passages of the works for the course will be due in the fifteenth week. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Week 16
In the sixteenth week, students will work on their in-class and out-of-class final examinations and preparing their final writing portfolios for the course. All class time will be devoted to a workshop for organization, support, sentence construction, and effective strategies for successful revision. Out-of-class final questions will ask students to evaluate and present new insights based on the course content; to present and explain examples of how the construction of works affects not only the meaning and significance, but also affects, determines, and changes audience expectations; to analyze and discuss the impact of the course on the students’ understanding of works read or viewed previously and explain what has changed, now that they’ve completed our course, concerning their understanding of books and movies and their significance; and to speculate on how their new knowledge of books, films, and literature will be applied in their future experience as audience members. Students will also be asked again to demonstrate accurate and effective use of the five methods of sentence combining reviewed in the first six
weeks of the course. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Week 17
During finals week, students will be asked to write an essay addressing any of the following topics: what three book-and-movie pairs do students intend to read and view after the course, why, and what are their expectations concerning the works; what do all of the books and movies read and viewed for the course have in common and why; and how does the course content affect any future plans to personally create books or films. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.