COURSE DESCRIPTION: Youth versus age? Courage versus tradition? Child versus Parent? Take your pick. Zora Neale Hurston's *Their Eyes Were Watching God*, Molière's *Tartuffe*, and Eugene O'Neill's *Desire Under the Elms* are three of the six literary vehicles through which we will explore the theme of the individual versus society. Hurston's Janie finally finds love and happiness in her third marriage to Tea Cake. Justice prevails against the lone figure Tartuffe who masks his evil with the appearance of religious piety. And, we are left with uncertain feelings as the lovers Abbie and Eben are led off to jail at the end of O'Neill's *Desire Under the Elms*. Through films, writing, the Socratic method and other creative venues, come join us as we explore how the individual searches for self in a society with which he or she is often at odds.

COURSE OBJECTIVES:
1. To engage the student in active inquiry into interdisciplinary questions.
2. To teach students to integrate knowledge from a variety of perspectives into complex insights.
3. To introduce the student to critical thinking and critical reading.
4. To foster in the student a habit of accuracy and thoroughness.
5. To nurture and strongly encourage creativity.
6. To encourage the student to use reasoning and evidence to support arguments.
7. To develop effective oral, written and visual communication.
8. To teach the use of the library and how to conduct basic research.
9. To help promote diversity and respect for other religions, races, genders, ages and other differences.

TEXTS:
- *A Raisin in the Sun*, Lorraine Hansberry
- *Othello*, Shakespeare
- *Tartuffe*, Molière
- *Their Eyes Were Watching God*, Zora Neale Hurston
- *Desire Under the Elms*, Eugene O'Neill
- *Fences*, August Wilson
Mon. - August 25--Introductions of ourselves, filling out of biographical information on index cards, distribution of syllabi, course expectations, and assignment of roles for student reading of Tartuffe.

Wed. - Aug. 27--Molière's Tartuffe, discussion (with prepared questions) and dramatic reading of Act I.

Fri. - Aug. 29--Library orientation in Douglass Houghton Hall

Mon. - Sept. 1--LABOR DAY RECESS

Wed. - Sept. 3--Tartuffe, Act II (dramatic reading and prepared questions)

Fri. - Sept. 5--K-DAY RECESS

Mon. - Sept. 8--Friday, Sept. 12--Conclude Tartuffe

Mon. - Sept. 15 --Othello, Act I (Prepared questions and film)

Wed. - Sept. 17 --President's Convocation in the Rozsa Center. (I will attend and encourage you to do so. Students will be honored.)

Fri. - Sept. 19--Friday, Sept. 26 --Othello (an act per day)

Mon. - Sept. 29 --FIRST PAPER DUE. (Prior to today, you may opt for which of the four days you will present your paper. Look at the end of the syllabus for the kinds of papers/projects you may do. Students will be presenting for four days.)

Wed. - Oct. 1--FIRST PAPER DUE!

Fri. - Oct. 3--FIRST PAPER DUE!

Mon. - Oct. 6--FIRST PAPER DUE! (Mid-Term Reporting Period is Oct. 6-9, for First-Year Students only.)

Wed. - Oct. 8 --Desire Under the Elms, O'Neill (film and discussion from prepared questions)

Fri. - Oct. 10--HOMECOMING RECESS begins at 3:00 p.m. today.

Mid-Term grades are due in OSRR.

Mon. - Oct. 13 --Desire Under the Elms

Wed. - Oct. 15--Desire Under the Elms

Fri. - Oct. 17 --Cushion for Desire, if necessary, and begin Their Eyes Were Watching God, Hurston (Prepared questions will guide the discussion.)

Mon. - Oct. 20 --Their Eyes Were Watching God

Wed. - Oct. 22--Student-led panel discussion on the Hurston novel

Fri. - Oct. 24 --Their Eyes Were Watching God

Mon. - Oct. 27-Monday, Nov. 3--PRESENTATIONS OF SECOND PAPERS/PROJECTS

Wed. - Nov. 5-Wed., Nov. 12--A Raisin in the Sun, Hansberry (film and prepared questions)

Fri. - Nov. 14--Friday, Nov. 21--Fences, August Wilson (dramatic reading with the students and prepared questions)

Mon. - Nov 24--Friday, November 28--THANKSGIVING RECESS FOR ONE WEEK

Mon. - Dec. 1-Monday, Dec. 8--THIRD PAPERS/PROJECTS

Wed. - Dec. 10--Cushion for weather or other emergencies

Fri. - Dec. 12--Please share and turn in written reflections of one page, per student.

Dec. 15-Dec. 19--FINAL EXAM WEEK

THERE ARE NO FINAL EXAMS OR ANY OTHER KIND OF EXAM IN THIS CLASS!

(next page, please)
GRADING POLICY: Grades are based, entirely, on the three papers/projects. They will be given equal weight and I grade holistically, based on the criteria which appear at the end of this syllabus. I do not give points.

SIZE FONT: You are requested to use a size 14 font, under the Americans With Disabilities Act.

PAPER TOPICS: I must approve all paper topics in advance.

PERSONAL COUNSELING: Students with serious personal problems are strongly encouraged to seek counseling in the University Counseling Center located in the white house just outside this building on the opposite side of the Rozsa Center. It is considered questionable ethics for a faculty member to enter into personal counseling.

ATTENDANCE POLICY: You have three absences, per term. For genuine emergencies that the student or faculty member has, exceptions may be made. When you have five absences, I will notify the Dean of Students that your grade and our relationship may be in jeopardy.

KINDS OF PAPERS/PROJECTS:

You have choices of:

1. a critical paper (if you know how to write one), supported by three articles (from which you quote directly) found in refereed journals, generally indexed in the MLA Bibliography. Mrs. Allred will demonstrate how to locate articles in the MLA.

2. a performance analysis of an actor's work we study in class. You will need three reviews from quality magazines or newspapers. One possible source is Lexis Nexis for plays performed in the last twenty years. Current Biography is also an excellent place to begin. (Most entries in Current Biography are not on the computer.) The New York Times Index is another source. So is Infotrac.

3. a historical or social analysis of a play, where you use three reputable sources.

4. a creative project, with a scholarly narrative, including, but not limited to, music, puppetry, multi-media projects, a website, a drawing, a painting, or photography. (I have samples in a portfolio of my teaching.) You should work with the strongest of your seven intelligences. All creative projects must show research in three scholarly articles. You may also do scene or costume design, with written justification.

5. You may do one personal paper.

Please do not wait until the last minute!!! Late papers are a hassle! You may seek help in The Writing Center (Walker 107) or with a Reference Librarian. THANK YOU FOR CHOOSING MY CLASS!!

(next page, please)
GRADING CRITERIA
Glenda E. Gill

No set of criteria can include all the characteristics of every forceful and convincing piece of writing or speaking. However, the purpose of this form is to help you learn to incorporate certain elements of effective communication in all your papers and speeches.

CONTENT

Central idea: clear; limited; implications of situation carefully considered? adapted to audience?
Support: sufficient, relevant? specific? sources attributed as needed?

ORGANIZATION

Beginning engages interest? indicates purpose? Development: thoughtful analysis apparent?
Purpose and relationship of sections clear? paragraphs coherently structured?
Ending: significance maintained? Is there a sense of closure?

EXPRESSION

Tone: indicates involvement with subject? (I hold that tone is the single most important element in writing.) Appropriate to purpose and audience? Appropriately maintained?
Sentences: clear? concise? varied? patterns suitable for reading and/or listening?
Word Choice: accurate? appropriate to audience?

DELIVERY

Conveys involvement with audience and subject: animation? (Is your delivery alive and enthusiastic?) Are gestures appropriate? Do you have too many gestures? Are they overdone? Eye contact? Too much reliance on notes? Are you familiar with the piece you are presenting?
Voice: articulation clear? appropriate projection? intensity? rate?

MECHANICS (Writing and speaking)

Punctuation? Spelling?
Usage: tense? subject-verb agreement? (This can be very serious.)
Do you write in fragments? (This is a serious problem.)
Documentations: form correct? We use the MLA Handbook as our guide. It can be purchased. I recommend the Fourth Edition. It is also available on the World Wide Web. It is in the library and in The Writing Center.