UN1001 Perspectives on Inquiry  
Section 24  
THE INDIVIDUAL VERSUS SOCIETY

Fall Semester 2004  
2:05-2:55 p.m. MWF  
Professor Gill, PhD
Office phone: 487-3246  
Office Location: Walker 327  
Office hours: 10:30-11  
Office Location: (checked once a day)

COURSE DESCRIPTION: Youth versus age? Courage versus tradition? Child versus Parent? Take your pick. Sophocles' Oedipus Rex, Molière's Tartuffe and Eugene O'Neill's Desire Under the Elms are three of the five literary vehicles through which we will explore the theme of the individual versus society. Oedipus, with the fatal flaw of pride, seeks to know too much, having unknowingly killed his father and married his mother. Justice prevails against the lone figure, Tartuffe, who masks his evil under the appearance of religious piety. 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 some films, writing, the Socratic method, discussion and other creative venues, we will explore the theme of the individual versus society.

COURSE OBJECTIVES:
1. To engage the student in active inquiry into interdisciplinary questions.
2. To introduce the student to critical thinking and critical reading.
3. To foster in the student the habit of accuracy and thoroughness.
4. To nurture and strongly encourage creativity.
5. To encourage the student to use reasoning and evidence to support arguments.
6. To develop effective oral, written and visual communication.
7. To teach the use of the library.
8. To help promote diversity and respect for other religions, races, genders, ages, and other differences in a calm, rational manner.

TEXTS:
You Can't Take It With You, Kaufman and Hart
Oedipus Rex, Sophocles
Othello, Shakespeare
Desire Under the Elms, O'Neill (in Three Plays of O'Neill)
Tartuffe, Molière

Mon. - August 30--Introductions, distribution of syllabi, explanation of course expectations, filling out of bio cards, student questions.
Wed. - Sept. 1--Tartuffe
Fri. - Sept. 3--Tartuffe
Mon. - Sept. 6--LABOR DAY (UNIVERSITY HOLIDAY)
Wed. - Sept. 8--Tartuffe
Fri. - Sept. 10--K-Day begins at noon. We will NOT meet on Sept. 10 so that you may relax at McClain Park, weather permitting.
Mon. - Sept. 13--Tartuffe
Wed. - Sept. 15--LIBRARY VISIT. This is extremely important. Please do not miss.
Do not come to Walker, but meet me in the foyer of the Van Pelt Library, please.
Fri. - Sept. 17--cushion for Tartuffe, if necessary. If we finish Tartuffe, we will move to Desire Under the Elms in Three Plays of O'Neill.
Mon. - Sept. 20--Monday, Sept. 27--Desire Under the Elms (I will also schedule papers during this period.)

(next page, please)
Wed., Sept. 25-Wed., Oct. 6--FIRST PAPERS/PROJECTS (See details at the bottom of this
page and also look at classroom policies, please!)
Fri., Oct. 8 - Mon., Oct. 18--Oedipus Rex and discussion of MLA documentation.
Wed., Oct. 20 - Wed., Oct 27--SECOND PAPERS/PROJECTS (Please note the details. Also,
I will supply written questions for every play.)
Fri., Oct. 29 --Discussions regarding academic integrity and course assessment.
We will also begin individual student conferences in my office.
Mon. - Nov. 1 through Friday, Nov. 5--Student conferences in Walker 327
Mon., Nov. 8 - Wed., Nov. 17--Othello, an act per day
Friday, Nov. 18--While no grade will be given, each student is asked to give a two­
minute report on an article of literary criticism/critical theory
related to Othello or to give a performance review of a production
of Othello on stage or screen.
Mon., Nov. 22-Friday, Nov. 26--THANKSGIVING BREAK
Monday, Nov. 29--Finalize schedules of FINAL PAPERS/PROJECTS. Final problems can also
be taken care of today, weather permitting.
Friday, Dec. 10--Written Reflections
Monday, Dec. 13-Friday, Dec. 17--FINAL EXAM PERIOD. There are no final examinations
in this class.

GRADING POLICY: Grades are based, entirely, on the three papers or creative projects
which are given equal weight. If you do a creative project, in most instances, it
has to have a written component. I do not give points. I grade holistically. Criteria
appear at the end of this syllabus.

KINDS OF PAPERS/CREATIVE PROJECTS:
You have choices of:

1. a critical paper, supported by one article (from which you must quote directly)
found in refereed journals, generally indexed in the MLA Bibliography. You will
learn about the MLA Bibliography and JSTOR at the library orientation for this
specific class. If you use JSTOR, you may ONLY use the Language and Literature
selections. Absolutely no other section of JSTOR will be accepted.

2. a performance analysis of an actor's work of the plays we are studying. You will
need three reviews from quality magazines or newspapers. One good source is Lexis
Nexis, but it only goes back twenty years. At the library orientation, we will
explain what Lexis Nexis is. I also recommend Current Biography for performance
reviews, as well as The New York Times Index. Infotrac is also valuable.

3. a historical or social analysis of a play, where you use at least three reputable
sources, I must approve the sources, in advance, and seldom with a hastily sent
email from me or you.

4. a creative project with a scholarly narrative (generally), including, but not
limited to, music, puppetry, multi-media projects, a website (no narrative
needed), a drawing, a painting, photography, or other creative projects. You may
also do a scene or costume design.

5. You may do one personal paper. No research is required.

Thank you for choosing my class. Please read the next two pages. Good luck!!!
CLASSROOM POLICIES

ABSENCES: In the real world, employers expect regular attendance. Classroom attendance is vital and it is training for the rest of your life. Students in my classes have three unexcused absences, summer and during the regular year. Thereafter, on a case by case basis, I reserve the right to lower your final grade by $\frac{1}{2}$ a letter grade. (for each absence beyond three) On the fifth absence for summer school (and on the tenth for the regular year), I reserve the right to give the student an F regardless to what grades may be earned on papers/projects. This will be an F for the course.

WHY? Eighty per cent of college students, nationwide, according to Newsweek, work 20 hours a week. A number of students holding full-time jobs sign up for as many as 18 credits per term and participate in extra curricular activities. For most human beings, this is an absolute impossibility, so they have heavy absences from class. In recent years, excessive absences have gone beyond all reasonable bounds, straining relationships and severely jeopardizing the student's grade.

Students with major illnesses are encouraged to drop and not "hang in there at all costs." I understand brief absences for weddings, funerals, court appearances, job interviews, and short-term illnesses. I also do not normally require any form of documentation. I will: when the problem becomes excessive. Discipline is key!

GRAMMAR: Few successful people in life in any field thrive with poor language skills. If a pilot for a major airline said over the loud speaker: "Ladies and gentlemen, we now bees Ov.er the MissLssippi," he or she would, under the best case scenario, be transferred to Siberia, if not fired. It makes no difference how well he or she can drive the plane. So it is with virtually all other jobs where one is upwardly mobile. One will not be excused because this form of speech is their dialect. Dialect is generally accepted in limited social circles and on stage/screen.

GRADES AFFECTED BY GRAMMAR: I often give dual grades, such as an A/F, the former for content and the latter for grammar. This is not something I must do, or even feel strongly about. I do it in order to help students who have made some effort, but still have a paper that is problematic. If you are uncomfortable with this and we cannot work on trust, I will happily give you one grade; it will, generally, lock you into a grade which is final. The double or dual grade is flexible, but never to be used against a student. As you present, you may say, "I prefer only one grade, please."

LATE PAPERS: Late papers are a hassle. I reserve the right to lower your grade by one letter grade for each day it is late.

RESPECT: I am very strong on mutual respect. I prefer to be called Professor Gill or Dr. Gill and I will give you the same courtesy. An attitude of respect must prevail in any classroom where learning is to effectively take place.

LENGTH OF PAPERS: Format: Under the ADA, I do respectfully request that all papers be in a size 14 font and that they be double spaced. I will return papers that do not comply with this request. All pages should be numbered, except page one. I generally ask for five page papers, but this may be negotiable, especially when one does a creative project.

ORAL PRESENTATIONS: Please bring an extra copy of your paper. All work must be presented before the class. Thanks.
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? indicated 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.