

HONS1010-05: Reading Seminar in the Humanities (CRN# 44563) Truth and Lies on Page and Stage

Instructor:	Scott Davis	Term:	Fall 2017
Office:	DBH359	Class Meeting Days:	MWF
Phone:	209-667-3883	Class Meeting Hours:	3:00-3:50pm
E-Mail:	sdavis@csustan.edu	Class Location:	Innovative Center 100D
Office Hours:	MW 11am – noon		

Blackboard Portal: <http://www.csustan.edu/Blackboard/index.html>

Catalog Description: Emphasizes careful reading and analysis of interdisciplinary writings. Discussion-oriented seminars focus on intellectual practices relevant to humanistic inquiry. Emphasis on developing abstract imagination, reflective analysis, and techniques of critical reading. *Satisfies lower-division G.E. requirement in the Humanities (area C2).*

When does it matter that we tell the truth? When is it ok to dissemble, fudge, quibble, exaggerate, divert? When are we really who we say we are? When we change some aspect of ourselves (*what* we are), does that change *who* we are? This section of HONS 1010 will explore a series of readings – fictional, scientific, theatrical, theoretical – that dramatize and interrogate our claims of authenticity, fidelity, and even coherence. Through this series of readings, performances, and discussions, we will attempt to frame a series of postures and gestures that can illuminate our own values and intensities as scholars and as humans. Plan on working hard, enjoying it a lot, and making some great friends!

We know the Arts are the archives of our human history, the wind of invention and the heartbeat of humanity — Natasha Tsakos

Primary Reading (available at campus bookstore under HONS1010-5 and ENGL1010-1) SECURE THESE TEXTS WHERE YOU CAN, BUT YOU MUST BE ABLE TO BRING IN A COPY YOU CAN ANNOTATE IN CLASS
Everett, Percival. *Erasure* (2001).

Fowler, Karen Joy. *Sarah Canary* (1991).

Meyer, Michael, ed., *Literature to Go*, 3rd Edition (2016) 978-1319037260 (as reference)

Miller, Arthur. *An Enemy Of The People* (1950, from Ibsen, 1882).

Sanchez-Scott, Milcha. *Roosters* (1987).

Shakespeare, William. *Othello* (1603). **RECOMMENDED**

Wilde, Oscar. *The Picture of Dorian Gray* (1890).

More reading will be assigned – be aware of the “Documents” folder for the Blackboard area of this course and check it regularly.

Read it – Explore it – Talk about it – Think about it – Write about it – Revise it

General Education Goals and Objectives

This course fulfills the General Education Area C2 (Humanities) requirement. The course contributes to student attainment of the Outcomes identified in ***BOLD ITALIC*** in Goal 2, and will reinforce progress toward Outcomes UNDERLINED in Goal One.

Goal 1: Develop the intellectual skills and competencies necessary to participate effectively in society and the world.

Students attaining the first learning goal will be able to:

- a) Demonstrate effective oral communication.
- b) Demonstrate effective written communication.
- c) Demonstrate the ability to think critically and creatively.
- d) Apply quantitative reasoning concepts and skills to solve problems.
- e) Find, understand, examine critically, and use information from various sources.
- f) Comprehend and use appropriate technological resources effectively.

Goal 2: Develop broad knowledge of biological and physical sciences, humanities and creative arts, and social sciences.

Students attaining the second learning goal will be able to:

- a) Explain and apply basic scientific methods.
- b) Demonstrate an understanding of the living and non-living physical world.
- c) Recognize the structures and institutions that frame human interactions.
- ***d) Express appreciation of cultural, intellectual, and artistic ideas and works.***
- e) Demonstrate effective creative expression and understanding through artistic means.
- ***f) Identify life-skills and behaviors needed to flourish as a mature person.***

Goal 3: Develop abilities to integrate knowledge, make informed ethical decisions, and accept civic responsibility.

Students attaining the third learning goal will be able to:

- a) Integrate and combine knowledge and abilities developed in several fields to analyze and critically evaluate specific problems, issues, or topics.
- b) Illustrate the ability to self-reflect and assess relevant ethical values.
- c) Identify and analyze problems within local, regional, national, and/or global contexts.
- d) Demonstrate enhanced awareness of multicultural, community, and/or technological perspectives.

Course Learning Objectives [aligned with GE Goals and Outcomes above]:

Identify tropes, generic conventions, and representational techniques [2d, 1c]

Understand, utilize, and evaluate research materials [2d, 1e]

Recognize and utilize appropriate University resources [2f]

Perform close readings and oral performance of literary texts [1a, 1b, 2e]

Present findings and interpretations coherently and effectively [2d, 1b]

NOTE: The instructor reserves the sole right to modify the schedule and/or procedures of this course. Please consult Blackboard regularly for updates and information.

Expectations For Students

This course may meet virtually on some days. That means you will be expected to monitor on-going discussions and to respond within specific time frames, in some cases, and to participate asynchronously (within a much wider frame of reference) in other cases. In ALL cases, you will be expected to show up in person or online prepared to think, to share, to criticize with respect and generosity, and to voice an opinion. Expect some kind of writing (online, in-class, or formal essay, as indicated) at least once every week. We will be attending events together, mostly on campus, and you may be expected to make additional trips off-campus to events and to report back to all of us in some way (online, in-class, or formally, as indicated).

With theatre, we all agree to suspend our disbelief about so many things, but not about race. It's totally OK to have one actor playing five roles - people are willing to believe that. But they won't believe it if there's a black or an Asian kid who has white parents. What does that say about us? – David Henry Hwang

Classroom Space and Respect

This space is designed to protect our ability to express our thoughts with respect and without judgment. I take it as an article of faith that something you read, hear, or encounter this term in this class will upset or disturb you. That is the nature of art and of human interaction with one another in contexts that are emotionally charged. Our being upset is not a reason to abandon hope, or to abandon civility. Some material in this course is provocative; our in-class discussion and some assignments will nevertheless demand our engagement with them. While it is not required that you agree with every viewpoint presented in this course, it is your responsibility to read and engage with them carefully and with due consideration. The nature of these discussions and assignments demands that we respect one another's emotional, intellectual, and human commitments.

Student Responsibilities and Graded Activities

Reading assigned texts, course attendance, participation in discussion, and completion of projects/assignments are baseline expectations and – except where indicated – are not graded activities: *reading and attendance alone are not sufficient to pass this course.*

Having read the material, prepared for class, and engaged in discussion, however, you should expect to perform reasonably well in graded activities. Please feel free to drop by my office with any questions about your performance in the course, or to ask me after class.

All reading is due as noted in the **Schedule** (below). You should come to class or to online discussions having read and thought about the material. Focus questions will be posted on Blackboard; read these, think through them, and submit or bring to class whatever written feedback the prompt asks of you, as appropriate.

*It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.*

- "Asphodel, That Greeny Flower," William Carlos Williams (1962)

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Graded Activities

Students will complete all activities. Short descriptions of each activity are provided below, and complete prompts and additional information will be posted through Blackboard. Unless specifically instructed, all written material will be turned in through the Blackboard site. Values of activities below are noted in square brackets [xx]. **Total point value for the term is 100.** Your course mark will be based on the traditional scale, and will include plus/minus marks. This course uses Grade Option 1: **CR/NC requests for this course will be honored only until Census Date (9/20). If you wish to discuss any aspect of your performance in this course, please see me.**

Participation [20 points]

Participation includes your consistent attendance, reading and preparation for class, any office hour consultations, and your regular participation in discussion, both in person and online. In addition, I will create a virtual room for this course; you may use that space to pose questions in advance of class meeting or to follow up later. **DUE: ongoing**

PONDER Journal [20 points total]

I will post regular assignments on the Blackboard site to which you will respond. Some of these assignments will be traditional (but short) research & writing and will be turned in as noted online. Others will be in-class assignments that you will either prepare for class or that will be given to you for completion during class. There will be an opportunity for reflection later in the term, as well. **DUE: ongoing**

Field Experiences [10 points]

You will attend and report back on your engagement with an activity from a list provided at the start of the course (~2p written report; ~4 minute talk). **DUE: ongoing.**

Performance [20 points total]

In groups, perform a scene from one of the plays (in the style of a "Reader's Theater." Your group will be responsible for every aspect of the performance, and for revealing, in written and oral form, your decisions – and rationales for your decisions – as you prepare. **DUE: as noted, in class**

Essay [20 points]

Research current critical reception of a text, using MLA Index and other library resources. Compose a 5-7pp critical interpretation of this text, using these sources as a backdrop for your own thought. There's a basic research component, and you'll be asked to distinguish between a report on scholarship (a fact-based description of what's there and can be verified) and your own interpretation (what may be inferred and must be argued) of a text. Some of the PONDER assignments will serve as preparation for this assignment.

Final Exam [10 points]

Will be comprehensive and emphasize lecture and discussion topics in short essays and an oral report. **DUE: as noted, in class**

Late work is not ordinarily accepted, and is never accepted without some form of penalty to be assessed at the instructor's sole discretion. No make-ups will be allowed for any activity except in extraordinary circumstances, so if you find yourself in an extraordinary circumstance, please contact me (email, phone, drop-in at the office, carrier pigeon) as soon as possible to plan an alternative solution.

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We do on stage things that are supposed to happen off. Which is a kind of integrity, if you look on every exit as being an entrance somewhere else. — Tom Stoppard

Other Policies and Advisories

USE THIS INFORMATION: - <https://www.csustan.edu/students>

Grades of "Incomplete"

An Incomplete signifies (1) that a portion of required coursework has not been completed and evaluated in the prescribed time period due to unforeseen but fully justified reasons beyond the student's control, and (2) that there is still a possibility of earning credit. In cases of prolonged illness or any emergency that necessitates an extension of time to complete the course, the student may petition through the academic department where the course was offered. Students may not be permitted to graduate until all Incompletes are removed or evaluated as "IC" grades.

I do not ordinarily allow Incompletes. If you experience a situation that, in your opinion, merits a reconsideration of this policy, please bring that pertinent information to my attention.

Email

Email is an ordinary means of communication in this course. I will respond to emails usually within 24 hours, except on weekends, when response time will vary. I also expect you to check your email account regularly, and to respond or acknowledge, as appropriate, within a similar time frame. If you have trouble with your account, visit the Office of Information Technology (in the Library building, first floor).

Advice on netiquette is posted at <http://www.csustan.edu/blackboard/Netiquette.html>. Familiarize yourself with the expectations of the University in this regard.

Turinitin.com

In this course we will utilize turnitin.com, an automated system that instructors can use to quickly and easily compare each student's assignment with millions of web sites, as well as an enormous database of student papers that grows with each submission. After the assignment is processed, as instructor, I receive a report from turnitin.com that states if and how another author's work was used in the assignment. I will provide feedback and grade your paper using turnitin.com. For a more detailed look at this process visit <http://www.turnitin.com>. The course schedule lists due dates for essays. Submission instructions will be indicated on the prompt as appropriate.

Laptop and Phone Usage

It is that a phone or laptop may be necessary to consult resources during this class. Be judicious. If the resources you consult disturb or distract me or another student, I will ask you to cease.

Audio or video recording (or any other form of recording) of classes is not permitted unless expressly granted by me in writing. These recordings are understood to exclude remarks by other students. Recordings allowed as special accommodations are for the personal use of a DRS-approved student, and may only be distributed to other persons who have been approved by the DRS program. I will require you to sign an Audio/Video Recording Agreement, which you may keep for their records.

University Attendance Policy and Class Expectations

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Attendance is ordinarily expected and is reflected in your Participation grade. If you cannot make a class meeting, email me with an explanation.

University Academic Conduct Policy

The English Department has a policy on Academic Honesty, <https://www.csustan.edu/english/policy-plagiarism>. I expect your own original work at all times, and expect that you will attribute the work of others to those persons.

University Library

Discover and use this space. The Library offers face-to-face sessions as well as online tutorials and research guides <http://library.csustan.edu:8080/researchassistance.html>. We will be meeting with Tim Held, Research Librarian, twice during the term to familiarize us with the Library's physical space, resources, and procedures.

*I too, dislike it: there are things that are important beyond all this fiddle.
Reading it, however, with a perfect contempt for it, one discovers that
there is in*

it after all, a place for the genuine.

"Poetry," Marianne Moore (1967)

Disability Resource Services

CSU Stanislaus respects all forms of diversity. By university commitment and by law, students with disabilities are entitled to participate in academic activities and to be tested in a manner that accurately assesses your knowledge and skills. You also may qualify for reasonable accommodations that ensure equal access to lectures, labs, films, and other class-related activities. Please see me if you need accommodations for a registered disability. Students can contact the Disability Resource Services office for additional information at <http://www.csustan.edu/DRS/> or by phone (209) 667-3159.

University Writing Center

The Writing Center, on the Library's first floor, offers free individual and small group tutoring to students from all disciplines and at all levels of proficiency. Graduate and undergraduate tutors are evolving writers who, through experience and training, continue to develop their abilities as tutors and writers. The Writing Center website is located at <http://www.csustan.edu/writingcenter/>. Phone: Writing Center: (209) 667-3465
Email: writingcenter@csustan.edu

Food security and housing security issues can affect your performance. If you would like confidential support in finding resources, please contact me.

Immediate information:

ASI/USU page with info on the food pantry <https://www.csustan.edu/asi-usu>

Support for Dreamers <https://www.csustan.edu/dreamers>

Support for Veterans <https://www.csustan.edu/veterans-affairs>

To act is to be committed, and to be committed is to be in danger.

James A. Baldwin

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Schedule of Activities

N.B. Reading selections include the introductions for each author indicated.

All reading to be completed before class begins on the date indicated.

Consult the "Schedule" posted in the Syllabus folder of Blackboard for updates.

Week	Date	Read	Write/Do	Notes
1	W 8/23			Course Introduction
	F 8/25	Michael Meyer, "Introduction" (1-7)	PONDER: Surveys	
2	M 8/28	Meyer, "Intro to Fiction" with Chopin, "The Story of an Hour" (13-28)	PONDER: Review "Considerations" (28) and do #1 (1 ¶)	
	W 8/30	Oscar Wilde, <i>The Picture of Dorian Gray</i>	PONDER: Wilde 1	
	F 9/1	<i>Dorian Gray</i>		
3	M 9/4	NO CLASS		NO CLASS
	W 9/6	<i>Dorian Gray</i> ; Walter Benjamin, "The Work Of Art In The Age of Mechanical Reproduction" (online)		
	F 9/8	<i>Dorian Gray</i>	PONDER: Aura and Artifact 1	FYS Faculty & Student Picnic 3-5pm
4	M 9/11	Percival Everett, <i>Erasure</i>	PONDER: Everett 1	
	W 9/13	<i>Erasure</i>		
	F 9/15	<i>Erasure</i>		
5	M 9/18	<i>Erasure</i> ; Houston Baker essay (find online)	PONDER	
	W 9/20	<i>Erasure</i> ; Roland Barthes, from <i>Mythologies</i> (online)		
	F 9/22	Library Day #1	PONDER (@Library)	<i>33 Variations</i> Opens
6	M 9/25	Meyer Ch 24 (563-581) Intro to Drama and Glaspell, "Trifles"		
	W 9/27	Finish Ch. 24 (through	PONDER	

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		600)		
	F 9/29	David Ives, "The Sure Thing" (online); possible Composition Clinic	PONDER	33 Variations closes Sunday 10/1
7	M 10/2	John Patrick Shanley, <i>Doubt</i> (online)	PONDER	
	W 10/4	<i>Doubt</i>		Th 10/5: 33 Variations & student night at Prospect
	F 10/6	<i>Doubt</i>	PONDER (in class)	Boeing, Boeing opens (D40)
				Sunday 10/8, 2pm: <i>Doubt</i> and talkback at Prospect
8	M 10/9	Bertolt Brecht, <i>Life of Galileo</i> (online)	PONDER	
	W 10/11	NO CLASS	NO CLASS	NO CLASS
	F 10/13	<i>Galileo</i>	PONDER (in class)	Essay DUE
9	M 10/16	William Shakespeare, <i>Othello</i> (Meyer Ch 26 through Act I [through p. 679])	PONDER	
	W 10/18	<i>Othello</i> (Acts II-IV [through p. 734])		
	F 10/20	<i>Othello</i> (entire and CH. 26 entire [through p. 750])		
10	M 10/23	<i>Othello</i> (and critical reception: see online material)	PONDER	
	W 10/25	<i>Othello</i> (and contexts: see online material)		
	F 10/27	<i>Othello</i> finish		
11	M 10/30	Meyer, Modern Drama and One Acts (Ch. 27 751-754) and Chapter 28 (all) and see below	PONDER	
	W 11/1	One Acts		
	F 11/3	One Acts		Performance

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				Lottery
12	M 11/6	Milcha Sanchez-Scott, <i>Roosters</i>		TU 11/7 – TH 11/9: SJ Conference
	W 11/8	<i>Roosters</i> (and material online)	PONDER	Th 11/9: Artist discussion and <i>Roosters</i> opens
	F 11/10	NO CLASS		NO CLASS
13	M 11/13	Arthur Miller, <i>An Enemy Of The People</i> (headnotes and Act I)		Lottery Update Due
	W 11/15	<i>Enemy Of The People</i>	PONDER	
	F 11/17	<i>Enemy Of The People</i> ; (material online)		<i>Enemy Of The People</i> opens
14	M 11/20	TBD		
	W 11/22	TBD		
	F 11/24	NO CLASS		
15	M 11/27	Karen Joy Fowler, <i>Sarah Canary</i>		
	W 11/29	<i>Sarah Canary</i>		TH 11/30, 8pm: student night at Prospect
	F 12/1	<i>Sarah Canary</i>	PONDER	
16	M 12/4	One Act Performances	Performances	
	W 12/6	One Act Performances		
	F 12/8	One Act Performances		
				Sun 12/10: <i>Trifles</i> & talkback at Prospect
17	M 12/11	Prep Final; Susan Glaspell, <i>Trifles</i>	PONDER: Performance Feedback	
FINAL	FR 12/15, 2-4pm	FINAL		

One Acts (in Meyer, ed.)

Wendy Wasserstein, "Tender Offer" (1f, 1m)

Michael Hollinger, "Naked Lunch" (1m, 1f)

Sharon E. Cooper, "Mistaken Identity" (1m, 1f)

Rich Orloff, "Playwriting 101: The Rooftop Lesson" (2m, 1f; or 2f, 1m)

David Henry Hwang, "Trying To Find Chinatown" (2m)

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