N.B. I answer e-mail, usually, once a day.
Office Hours: 3-4 MWF and always by appointment
Office phone: 487-3246
Office location: Walker 327 (third floor)

CATALOG DESCRIPTION OF THE COURSE: The study of the works of a single
playwright, director, actor or groups of either, a study of a theme,
history, culture, period or theory of the drama not usually handled
in regular offerings.

THEME: Parental, familial and governmental power in France, America,
Ireland, and Greece

TEXT: Drama, Lee A. Jacobus

Mon. - Mar. 6--Introductions of ourselves, filling out of information
on biographical index cards, distribution of syllabi,
course expectations and opting for a time for the 750-
word paper.

Wed. - Mar. 8--Wed. Mar. 15--Tartuffe, Molière
Fri. - Mar. 17--Friday, March 24--A Raisin in the Sun, Lorraine Hansberry

Mon. - Apr. 27--750-word papers/projects. They must be presented and
you need to bring a copy other than the one you are
reading. These should be read verbatim if they are
critical or historical papers. Students who attempt
to "wing it" often fall flat on their faces. Seven
students.

Wed. - Mar. 29--seven students/Papers/Projects
Fri. - Mar. 31--Wed., April 5--The Importance of Being Earnest,
Oscar Wilde

Fri. - Apr. 7--seven students/papers/projects
Mon. - Apr. 10--Antigone, Sophocles
Wed. - Apr. 12--Antigone

Thursday, April 13--William Inge's Bus Stop, directed by Richard
Blanning opens in Walker Theatre tonight.

Fri.- Apr. 14--CLASS IS STRONGLY ENCOURAGED TO ATTEND PROFESSOR FELICIA
LONDRE'S SLIDE LECTURE, "PUTTING STUDENT SLEUTS ON THE
TRAIL OF SHAKESPEARE" IN WALKER THEATRE from 3:30 to
4:30 today, if your schedules permit. Because I am
chairing this series of colloquia and will be hosting
Professor Londre personally, I will hold no classes
today.

Mon. - Apr. 17--Wed., Apr. 19--Antigone continued
Fri. - Apr. 21--No class. Good Friday afternoon is a university-declared
half-day religious observance.

Sun. - Apr. 23--EASTER SUNDAY
Mon. - Apr. 24--Possible student evaluations and 5 750-word papers/
projects.
Wed. - Apr. 26--Seven papers/projects

Thursday, April 27--ALL OF YOU ARE INVITED TO MY BOOK SIGNING FOR MY NEW BOOK, No Surrender! No Retreat! African American Pioneer Performers of 20th-Century American Theater (St. Martin's Press, April 5, 2000). It will be held at the Northern Lights on Sheldon, on the 7th floor of the Best Western Franklin Square Inn from 2:30 to 4:30 p.m. You should not feel pressure to buy a book. If you choose to come, I would appreciate your coming on time, since I plan to begin the reading and other activities promptly at 2:30. Thanks.

Fri. - Apr. 28--Desire Under the Elms, Eugene O'Neill
Class led by Professor Richard Blanning

Mon. - May 1--remaining 750-word papers/projects and Desire Under The Elms

Wed. - May 3--Desire Under the Elms

Fri. - May 5--Friday, May 12--five minute presentations which may include scenes from a play with analysis/narrative, a history presentation, cultural analysis of something connected with drama, a playwright (not a bio), director (not a bio), actor or group of actors. For example, the Provincetown Players enacted the plays of Eugene O'Neill. Some actors you may wish to study would include Sidney Poitier, Ruby Dee, Diana Sands, Dame Edith Evans, Sir Michael Redgrave and others. Your text gives a performance history and also a cultural/historical timeline which you may wish to consult. It also lists scholarly and critical theory directly related to specific plays. These five minute presentations are oral, only. I still advise that you write what you wish to say. Few people can speak well from an outline or notes.

N.B. I am visually impaired and do respectfully request, under the ADA, that all work which I must read be double-spaced and in a size 14 font, please.

GRADING: 50% for the 750-word paper/project
50% for the five-minute oral presentation

ABSENCES: Please come as regularly as possible.

RESPECT: Please do not call me Glenda. Please do not try to conduct business with me during class time. I will suggest ways of communicating with me other than at class time.

GRADING CRITERIA: Attached.

EXPLANATION OF 750-word papers/projects: I am encouraging critical papers, as there is a lot of theory in your text. However, this is not a mandate. You may do photography, scene design, music, puppetry, oil paintings, films, poetry (if you are a good poet), costume design and other creative projects, but you MUST have read three articles from scholarly journals which inform your paper. If you do a creative project, you still need a written justification. I must approve all work! (beforehand, please)
GRADING CRITERIA

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 is clear and limited.
Support is sufficient and relevant.
Sources are attributed as needed.
There is a sense of closure.

ORGANIZATION

Beginning engages interest.
Development shows that thoughtful analysis is apparent.
Significance is maintained.
There is a sense of closure.

EXPRESSION

Tone is the most important element in writing. Are you angry if you mean to be? (Anger may be fatal in some communication, but effective in others.) Are you polite if you intend to be? Do you convey a tone of arrogance if you do not mean to be?

Are your sentences varied?
Are your word choices precise?

DELIVERY

Conveys involvement with the audience. Are you animated in your delivery? Do you rely on too many gestures? Do you maintain eye contact with your audience? Do you project? What about your rate? intensity?

MECHANICS

Do you proofread? Do your subjects and verbs agree? Is your spelling accurate? Do you write in fragments? These can be very serious. Poor grammar is not a minor matter.

We use the MLA Handbook, 4th Edition as our guide for documentation. Please locate a copy.