HU3251 Modern Masters
Professor Gill,
Walker 109
Office: 327 Walker
Office Hours: 11:15 -
11:45 MTW and by appt.
PhD
gegill@mtu.edu
(checked once a day)

PREREQUISITES: UN1002 or UN1003
RESTRICTIONS: Sophomore, junior or senior standing

CATALOG COURSE DESCRIPTION: Study of such topics as world literature in translation, the modern novel and drama, the symbolist poets, and naturalism in modern world literature.

PROFESSOR'S AMENDATION: The study of modern/postmodern classics in drama

THEME: Sexual politics in the modern/postmodern era

TEXT: Drama, Lee A. Jacobus

Mon. - May 21--Introduction of ourselves, course expectations, bio cards (filling out of), and begin A Doll's House, Ibsen
Wed. - May 22-May 24---A Doll's House
Fri. - May 25--The Importance of Being Earnest, Wilde

Mon. - May 28--MEMORIAL DAY HOLIDAY
Tu. - May 29 and Wed., May 30--The Importance of Being Earnest
Th. - May 31--THEME I DUE. (750 words, size 14 font, double-spaced)
Fri. - June 1--Miss Julie

Mon. - June 4--Miss Julie
Tu. - June 5--The Cherry Orchard, Chekhov
Wed. - June 6--The Cherry Orchard
Th. - June 7--The Cherry Orchard
Fri. - June 8--The Cherry Orchard

Mon. - June 11--THEME II due. Begin The Heiress, Goetz (not in text)
Tu. - June 12 and Wed., June 13--The Heiress
(We will view the film with Olivia de Havilland, Montgomery Clift and Sir Ralph Richardson.)
Th. - June 14 and Fri., June 15--Hedda Gabler, Ibsen

Mon. - June 18--Hedda Gabler
Tu. - June 19--Fences, Wilson
Wed. - June 20-Friday, June 22--Fences

Mon. - June 25--Oleanna, Mamet
Tu. - June 26--FINAL PAPER DUE. Oleanna
Wed. - June 27--Oleanna
Th. - June 28--TBA

PAPERS: Within reason, students are free to choose their own topics. All papers are expected to relate directly or indirectly to the course content. You cannot choose plays other than those we study. However, (next page, please)
you have choices of:

1. a critical paper, supported by two to three articles found in refereed journals which are indexed in either JSTOR or the MLA Bibliography. Garden variety internet sources are strongly discouraged. I expect you to visit the library. On the other hand, there are some excellent websites along with many which have errors and many other faults, so I do not unilaterally rule out the internet, but I do expect you to read journals. The Jacobus text contains excellent literary criticism and theory, also. You must quote, verbatim, from one secondary source for the first paper. You must quote from three secondary sources for the second paper and the final paper must have a direct quote from one secondary source. The Dictionary of Literary Biography may be one source.

2. a performance analysis of an actor's work in a play we study in class, supported by three reviews from mainstream critics in reputable newspapers. I also recommend Current Biography as a starting place, since it refers you to many specifics regarding an actor's performance.

3. a historical or social analysis of a dimension of a play read in class, undergirded by theory, history or statistical data from a reputable source. To be reputable, a work must be highly regarded by peers in the field. A book or article may or may not qualify simply because it is in the library. You must quote, directly, from your sources. Read one (1) above for the number of articles/sources you must use.

I MUST APPROVE, IN ADVANCE, ALL PAPER TOPICS.

I WILL PASS OUT A SHEET OF QUESTIONS FOR EACH NEW WORK WE STUDY. This should guide you as to possibilities, should you feel stumped in choosing a paper topic.

LATE PAPERS: Late papers are to be discouraged. Late papers are a hassle. Please plan ahead. I will give extensions only in rare circumstances. Those should generally be crises over which the student has no control. I also observe the law regarding ADA accommodations, i.e., giving extra time, within reason, to the handicapped/disabled. I reserve the right to lower grades or not accept late papers, judging each case individually.

ATTENDANCE POLICY: I reserve the right to reduce a student's final grade to a B in the event of seven (7) absences, regardless of the reason. If a student has eight (8) absences, I reserve the right to reduce a final grade to a C. If a student has nine (9) absences, I reserve the right to lower a student's grade to a D. Any student with ten (10) absences, regardless of the reason, will earn a grade of F and should drop the course before the F gets on his/her record. Attendance at all classes is a Michigan Tech policy, but the university recognizes that all persons may have to be absent, including the professor, in illness and other genuine emergencies.
END OF TERM ILLNESSES: Giving an extension at the very end of the term presents difficulties. The grades of all students are held up from getting to The Registrar if even one student asks for an extension. Within reason, every effort will be made to accommodate an ill student. However, I reserve the right to offer the student a grade of X which allows him/her to make up the grade the following semester, but it affects the student's grade point average until the X is removed. I can also give the student an F for that paper and average his or her other grades, as another option. There just is not a lot of time at the end of the term.

ACADEMIC PROBATION: Many students feel ashamed if they are on academic probation and so they keep it a secret. However, many panic within the last few days of the term and let me know. If you are on academic probation, I can be of much more help if you let me know immediately within the first week or two of the term and you should make an appointment to see me. Depending on my workload, I may or may not see it on your index card.

PERSONAL COUNSELING: I strongly advise students with personal problems to go to the Counseling Center and not seek personal counseling in my office. If personal problems impact on your academic work, I may need to know, but I should not engage in personal counseling. I lack the credentials and my time should be spent in course preparation, in assisting you with academic work, letters of reference, and other kinds of matters related directly to academics.

INDEPENDENT STUDY: I have, in the last six months, been besieged with an unusual number of requests for independent study. My work load, generally, has as many as 35 students, per class, during the regular year, along with many other duties not related to teaching. I will seldom, if ever, agree to an independent study with an undergraduate student. I am already committed to graduate student committees which generally translate to the same amount of work as an independent study. I am truly sorry.

ADA request: I am visually impaired and cannot read pencil at all. Any work not in a size 14 font and not double-spaced presents difficulty for me. Please honor this request. Thanks.

GRADING CRITERIA: Note attached, please.

GRADING POLICY: Grades are based, entirely, on the prompt submission of three (3) papers of 750 words, each. They have equal weight. I give an A four points, B three points, C two points, D one point. Often, in an effort to help the student, I give two grades. The top grade indicates my judgment of content and the bottom grade generally reflects problems with grammar and writing. If you insist, I will give you one grade; generally, I err on the side of the student's best interest.

GRADING CRITERIA ATTACHED
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 (by request, only, and in my office, contingent upon my availability)

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.