HU341 Major American Authors
(American Drama Since World War II)

Winter Quarter, 1999-2000 11:05-11:55 a.m. Glenda E. Gill, PhD
office phone: 487-3246 Walker 108 e-mail: gegill@mtu.edu

THEME: The pursuit of the American Dream

Office: 327 Walker
Office hours: 3-4 MWF (Once a month, I host an effective teaching colloquia and will need to leave at 3:20 on those days.)

RESEARCH DAYS: Tuesdays and Thursdays (Due to a major book I am authoring being at the copyediting stage, I must ask that no student appointments be scheduled on Tuesday or Thursday, please.) Students who cannot reach me any day are welcome to call my home between 7-9 p.m., only, please. I realize that not all of you are free during my office hours.

CATALOG DESCRIPTION: Reading in-depth of the works of one or two major American writers.

N.B. Last year, I rigidly adhered to the catalog description for HU341 and found that five different authors were more palatable and engaging to students.

TEXTS:

- The Little Foxes, Lillian Hellman
- The Iceman Cometh, Eugene O'Neill
- Fences, August Wilson
- A Streetcar Named Desire, Tennessee Williams
- Death of a Salesman, Arthur Miller

Caveat: You are strongly encouraged to set up an appointment with coaches in The Writing Center today. The appointments are limited, and students often find that all the slots are gone. They suggest thirty-minute sessions per week.

Monday, Nov. 29--Introductions of ourselves, filling out of biographical information on index cards, distribution of syllabi, course expectations, and booking, only, of a commitment for dates for the oral presentations.

- Wed. Dec. 1--Streetcar Named Desire, Tennessee Williams (Marlon Brando, Vivien Leigh film)
- Fri. Dec. 3--Streetcar
  (This afternoon, I will be in the Effective Teaching Colloquia at 3:30 p.m. The others, once a month, do not yet have specific dates, but will soon.)

Mon. - Dec. 6--Streetcar

(next page, please)
Wed. - Dec. 8--**Streetcar** and assignment of major roles for **Iceman**

Fri. - Dec. 10--**Cushion** (If finished with **Streetcar**, we will begin **The Iceman Cometh**, by Eugene O'Neill.) All sessions of the staged reading of **The Iceman Cometh** will be held at The Northern Lights, a bar representing Harry Hope's Saloon for us, and located on the seventh floor of The Best Western Franklin Square.

If possible, please consider purchasing juice or coffee once or twice while we are there. If even ten people, per day, put in an order, we would not all feel like leeches. No alcohol will be served to any student, regardless of legitimate age.

Mon. - Dec. 13-Wed.-Dec. 22--**The Iceman Cometh**

This is a four and a half hour play and we will probably need to skip sections in order to finish!

**CHRISTMAS AND NEW YEAR AND HANUKKAH AND KWANZAA RECESS**

Fri. - Jan. 7--five minute oral presentations (analysis, not reports) on actors who have been in the plays we are studying, scenes from plays we are studying (with analytical narrative), scenic designs (with justification), photographic projects, dolls, puppetry, woodwork, music (instrumental or vocal), etc. You should connect your interests with the American drama. Your interests may be academic or hobbies. Business majors may even locate business dimensions of Broadway, or Circle in the Square or regional theatre productions. I do strongly advocate that the eight (8) people who commit for today see me or call me on the phone or e-mail me prior to December 22. No written work is turned in. (25% of grade)

Mon. - Jan. 10--**The Little Foxes**, Lillian Hellman

Wed. - Jan. 12--**The Little Foxes**

Fri. - Jan. 14--**The Little Foxes**

Mon. - Jan. 17--Official MLK Holiday/Assuming that we hold morning classes, I will distribute the Take-Home Final Paper. Discussion of further projects.

Wed. - Jan. 19--five-minute presentations of eight more people

Fri. - Jan. 21--**Death of a Salesman**, Arthur Miller (Dustin Hoffman film)

Mon. - Jan. 24--Works Cited Page due for Final Paper (25% of grade)

Wed. - Jan. 26--SAMPLE SENTENCE OUTLINE WILL BE DISTRIBUTED.

**Death of a Salesman**

Fri. - Jan. 28--**Death of a Salesman**

Mon. - Jan. 31--**Death of a Salesman**

Wed. - Feb. 2--SENTENCE OUTLINES DUE FOR FINAL PAPER (25% of grade)

Fri. - Feb. 4--**WINTER CARNIVAL RECESS BEGINS THURSDAY, FEB. 3.**

Mon. - Feb. 7--five minute presentations (oral) for eight people

Wed. - Feb. 9--five minute presentations (oral) for eight people

Fri. - Feb. 11--**Fences**, August Wilson (staged reading)

Mon. - Feb. 14--**Fences**

**VALENTINE'S DAY**

Wed. - Feb. 16--**Fences**

Fri. - Feb. 18--**Fences/FINAL PAPER DUE (25% of grade)**

**FINALS WEEK**: Monday, February 21 - Friday, Feb. 25, 2000
We will declare ourselves The High Wire Theater Company for our staged readings.

Please see me, call me or e-mail me before working on your five minute oral presentation. I must approve of what you do, in advance. My schedule is so filled that I can rarely accommodate requests for appointments beyond my office hours.

THIS IS A VERY LARGE CLASS FOR THIS DISCIPLINE. PLEASE MAKE EVERY EFFORT TO BE PUNCTUAL WITH ASSIGNMENTS. IT WILL BE EXTREMELY DIFFICULT TO RE-SCHEDULE. THERE SIMPLY IS NO CUSHION WITH THIS SIZE CLASS. IF YOU ARE ILL OR HAVE DEATH IN THE FAMILY OR OTHER EMERGENCIES, OR JOB INTERVIEWS, PLEASE LET ME KNOW. OTHERWISE, PLEASE BE PUNCTUAL AND RESPONSIBLE.

I will almost assuredly be gone up to three days this quarter, and I do not know when. If I do leave, I will announce my departure in advance, I hope. At the least, I will call Sue Niemi, our department secretary.

ABSENCES: I hope that you will attend as often as possible and that you will not cut this class to study for other classes. If you get ten absences, I ask that you drop, as you have missed so much as to strain our relationship, at the least.

GRADING: Each of the four assignments counts 25%. Only the Final Paper must be turned in, along with the Works Cited Page and the Sentence Outline, in stages, as specifically outlined in the syllabus.

GRADING CRITERIA: See attached for basic papers. In the case of creative projects, I will look at the quality of the creativity (25% of the total grade); poise, demeanor and grammar (25%), scholarly nature of the narrative or total presentation (25%) and 25% for the holistic effect. Please know, however, that oral presentations which can also be creative count no more than 25% of the TOTAL GRADE.

Thank you for enrolling in my class.

N.B. When Fall Quarter ended, there were forty students and a waiting list. I assured those students that on the first day of class, I would ask that anyone dropping in the first week would either e-mail me, call the office, or put a hand-written note in my mail box on the third floor of Walker. You need not give me a reason, but the Registrar's Office generally does not inform me of add/drops immediately, so you deny someone who wishes a space that space if you drop and do not let me know. Thanks.

Also, under the rights of the Americans With Disabilities Act, I do respectfully request that all papers turned in (Final Papers and the written stages) be in size 14 font. I CANNOT SEE PRINT THAT IS SMALLER AS I AM VISUALLY IMPAIRED! You may also request reasonable accommodation.

Also, all Works Cited pages and documentation should be according to MLA.
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.