This plan is flexible and reasonable changes may occur, not in the plays studied, but in the time schedule, particularly due to bad winter weather.

CATALOG DESCRIPTION: Study of the forms of dramatic literature from around the world as they appear within the context of theatre, with particular attention to thematic and dramatic development. Emphasis is on the performance as well as the literary aspects of the plays covered to assure some understanding of the theatrical experience.

TEXTS:
- Antigone, Sophocles
- The Cherry Orchard, Anton Chekhov
- Othello, Shakespeare
- Hamlet, Shakespeare
- A Doll’s House, Ibsen
- Tartuffe, Molière
- Rebecca, Daphne duMaurier

THEMES:
- Youth vs. age
- Bumbling and ineffectual men and women
- Jealousy
- Machiavellian strategies of "divide and conquer"
- Religious zeal
- Greed
- Denial of reality
- Appearance vs. reality
- Sensitivity in romantic relationships (including those in and out of the bonds of marriage)

Mon. - Jan. 14--Introduction of ourselves, distribution of syllabi, course expectations, filling out of biographical index cards
Wed. - Jan 16--Wed., Jan. 23--Tartuffe, Molière
N.B. It is good to consider topics for papers/projects as early as possible and not wait until the last minute, since I have three classes this semester, and one of those with 35 students. If you wait until the last minute, I will not have time to help you think, if I get even thirty emails at the last minute.
Fri. - Jan. 25-Mon. - Feb. 4--Othello, Shakespeare
We will view the Branagh/Fishburne film.
Wed. - Feb. 6--I will give a slide/lecture on the Christopher Plummer-James Earl Jones's Othello of 1982 on Broadway. This lecture will include a history of performances by Ira Aldridge, Earle Hyman, Canada Lee, Gordon Heath, Austin Briggs-Hall, Paul Robeson and The Acting Company. You are not limited to these African-American actors (excluding Plummer, of course) and are free to choose any of the many Othellos starting with Richard Burbage for whom Shakespeare created the role.
Th., Feb. 7 and Friday, Feb. 8--WINTER CARNIVAL RECESS
(next page, please)
Mon., Feb. 11 and Wed. Feb. 13--Six student papers/projects per day. (This assumes that no more students enroll than the twelve listed when I prepared this syllabus.) Papers must be 750 words, each, double-spaced, with a size 14 font. (Details appear at the end of the syllabus.)

Mon., Feb. 15--Friday, Feb. 22--A Doll's House, Ibsen
Mon., Feb. 25--Friday, March 1--Rebecca, Daphne du Maurier (We will view the Olivier/Fontaine film of 1940.) I must add that I played Mrs. Danvers in 1956 with the Alabama A. and M. Thespians.

Mar. 4--8--SPRING BREAK

Mon.--Mar. 11--Cushion/Conferences. We can use this time to listen to papers/projects of any new students or we can learn about library resources or have general conferences. This may also be used for a weather cushion.

Wed.--Mar. 13 and Friday, March 15--Six student papers/projects per day. (If current enrollment does not increase)

Mon.--Mar. 18--Mon. Mar. 25--The Cherry Orchard, Anton Chekhov (We will pay particular attention to the Moscow Art Theatre.)

Wed.--Mar. 27 and Friday, Mar. 29--Hamlet, Shakespeare

March 31--EASTER SUNDAY

Mon.--Apr. 1--Friday, Apr. 5--Hamlet (the Mel Gibson film) I spend a day on each act of any Shakespearean play.

Mon.--Apr. 8--Some production history of some of the Hamlet productions, including the controversial one staged by Ingmar Bergman in Stockholm in 1966, Kenneth Branagh's, Sir John Gielgud's, Richard Burton's, Gordon Heath's, Earle Hyman's, Sarah Bernhardt's and Eva Gallienne's. Students may wish to volunteer, in advance, for extra credit (3-4 minutes, each--not to be turned in--just oral reports)

Friday, Apr. 12 and Monday, April 15--6 papers/projects per day


Mon.--Apr. 29 and Wed., May 1--6 papers/projects per day

Friday, May 3--Cushion

FINALS WEEK: May 6-10. There is no final examination in this class.

SPRING COMMENCEMENT: Saturday, May 11, 2002

GRADING POLICY: I average the three papers with equal weight. If a student does a good report on April 8, I am willing to wipe out one poorer grade--student's choice.

(next page, please)
GRADING CRITERIA: Please see separate page attached.

ACADEMIC PROBATION: Please let me know now and not at the end of the term, when I can no longer be helpful.

INDEPENDENT STUDY: In the last year, several students have asked me to guide independent study. Due to the total classloads, research requirements, and current committee assignments, it is not humanly possible for me to add to my workload. An independent study, done well, takes the same amount of work (or perhaps more) as a regular class.

PERSONAL COUNSELING: While I listen to student problems, especially those that impact on one's academic work, I am not a trained counselor outside of academic work. Please go to the counseling center for counseling about personal problems.

ABSENCES: Absences are a real hassle. If either of us is excessively absent, our relationship is severely strained. You miss valuable information as well as the tone of the class. I expect you to have no more than three absences. Thereafter, I reserve the right to lower your grade. If you have ten absences, for any reason, I reserve the right to give you an F, even if all written work has been turned in. If absences were expected in abundance, we could simply distribute books and professors could grade papers at home. It is the intellectual exchange in the classroom, the mingling with other people and the face to face human relationships that constitute that portion of a college experience which the classroom provides. Other than for illness, death and other circumstances beyond your control (including job interviews), please be here!! Neither of us should come in life-threatening winter weather or fog that is too dense.

PAPERS/PROJECTS: You may write a critical paper, a performance history, do a creative project, or a history paper. A few students are now asking to do personal essays, prayers, and I accept these. However, all assignments (with few exceptions) must directly relate to the literature read in class and you must read and quote from three quality sources. These will vary, depending on what you choose. For critical papers, I highly recommend the MLA Bibliography and JSTOR. But these are almost useless for performance history. One might begin with Current Biography, if the subject appears in that document after 1940. Obviously, there are many sources. Any Reference Librarian can help. I especially recommend Dave Bezotte, Dave Lepeze, Amanda Binoniemi, Sarah Swaner and Pauline Moore. It will be impossible for me to give the kind of personal attention I would like with three classes, so I do urge you to become a friend of a Reference Librarian. I MUST APPROVE ALL PAPERS/PROJECTS.

SUGGESTED TOPICS: I give a one-sheet handout for each play. This should serve as grist for your imagination! Good luck!

THE WRITING CENTER: I will not be able to read drafts and revision for a higher grade is unlikely. Please seek help in Walker 107!!!
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.)
Documentation: 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.