HU2547 World Drama  
Section 01  
Spring Semester 2004  11:05-11:55  
Office: Walker 327  
Office hours:  Walker 108  
MWF gegill@mtu.edu  
10:30-11:00 a.m., TTH  
(checked once a day,  M-F, usually)  
N.B. This plan is flexible in the event of dangerous weather or other emergencies.

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 some literary aspects of the plays covered to assure some understanding of the theatrical experience.

TEXTS:
Antigone, Sophocles
The Cherry Orchard, Anton Chekhov
Othello, Shakespeare
Tartuffe, Molière
Rebecca, Daphne du Maurier

OBJECTIVES OF THE COURSE:
1. To acquaint the student with five works of world drama, in-depth.
2. To acquaint the student with both performance history of the five works as well as literary criticism/critical theory.
3. To develop a rich appreciation for the language.
4. To expose the students to a wider range of actors who have performed in these classics than they might have known of prior to this class.
5. To acquaint the student with a basic knowledge of library research and MLA Handbook documentation.
6. To develop skills in oral presentation.
7. To improve writing skills and reduce error.

THEMES:
youth versus age
bumbling and ineffectual men and women
jealousy
Machiavellian strategies of “divide and conquer”
false piety/religious zeal
greed
appearance v. reality

Mon. - Jan. 12--Introductions of ourselves, distribution of syllabi, course expectations, filling out of biographical information on index cards.
Wed. - Jan. 14--Tartuffe, Molière
Fri. - Jan. 16--Tartuffe
Mon. - Jan. 19---Tartuffe
Celebration of Martin Luther King Jr.'s Birthday on this campus begins at noon today.

Wed. - Jan. 21---Tartuffe

Fri. - Jan. 23---Tartuffe

Mon. - Jan. 26---Library orientation. Please go to Douglass Houghton Hall, Room G044 to meet with Mrs. Nora Allred, weather permitting.

Wed. - Jan. 28---Othello, Act I
Fri. - Jan. 30---Othello, Act II

Mon. - Feb. 2 ---Othello, Act III

Wed. - Feb. 4---Othello, Act IV

Fri. - Feb. 6---WINTER CARNIVAL RECESS. No classes held.

Mon. - Feb. 9---Othello, Act V
Wed. - Feb. 11---Brief (3 minutes) reports from each student on an actor in a production of Othello or Tartuffe. (No grade is given, but I will remember you in the case of borderline situations. That is, if your grade is a low B or a low C or even an AB, I may change it if you need help, based on a good report.

Fri. - Feb. 13---FIRST PAPERS OR CREATIVE PROJECTS WITH WRITTEN JUSTIFICATION. (Look at the end of the syllabus for more details.) Papers must be 750 words, minimum, and 1,000 words, maximum. They must be double-spaced and in a size 14 font, respectfully requested under the ADA law. I also require a verbatim oral presentation of the paper or project. Please bring an extra copy.

Mon. - Feb. 16---PAPERS/PROJECTS (five students, per day)

Wed. - Feb. 18---PAPERS CONTINUED

Fri. - Feb. 20-February, Feb. 27---Rebecca, du Maurier

Mon. - Mar. 1 - Fri., Mar. 5---SPRING BREAK

Mon. - Mar. 8 -- Wed., Mar. 17---The Cherry Orchard, Chekhov

Fri. - Mar. 19--Fri., Mar. 26---STUDENT CONFERENCES. I will not be able to read rough drafts, but I would be delighted to read a sentence outline or to work with you on MLA documentation or to assist you in finding sources. The Writing Center does assist with reading drafts. (Time allotment will be made according to the number of students enrolled. Conferences are in my office.

Mon. - Mar. 29---SECOND PAPERS OR CREATIVE PROJECTS (5-6 per day)

Wed. - Mar. 31---PAPERS/PROJECTS

Fri. - Apr. 2---PAPERS/PROJECTS

Mon. - Apr. 5-Mon.- April 12--Antigone, Sophocles

Wed. - Apr. 14---Discussion of criticism/theory which informs Antigone (Each student responsible for reading one article found in the MLA Bibliography--give a report of 3 minutes, please.) No Grade. I will consider a good report in borderline cases.

Fri. - Apr. 16-Wed., Apr. 21---STUDENT CONFERENCES IN MY OFFICE.

Fri. - Apr. 23-Friday, Apr. 30---FINAL PAPERS/PROJECTS

Mon., May 3-Fri., May 7--FINALS WEEK. There are no finals in this class.
GRADING POLICY: I average the three papers/projects with written justification with equal weight. If one does a good report, I am willing to consider students who are borderline cases. Reports are not as difficult as papers/projects, so I can give only minimal consideration for reports.

GRADING CRITERIA: Please see attached page.

ABSENCES: Please be here as much as possible. In other words, I expect you here every day in line with Michigan Tech's written policy. Exceptions for all of us would be dangerous weather and other conditions beyond our control--serious illness, death, court appearances or other such matters.

PAPERS/Creative Projects with Written Justification: All work done for a grade must be researched and you are required to quote directly from one source. Citations must be done in accordance with the MLA Handbook. Critical papers must have citations from articles found in the MLA Bibliography. You have several options:

1. You may write a critical paper which explores a literary dimension such as symbolism, character development, a theme, dramatic structure or some other facet of literary criticism, theory or figurative language. "Freudian Concepts in Shakespeare's Hamlet" is an example of a critical paper.

2. You may write a production history related to the five plays (or one) we are studying.

3. You may do a performance analysis of an actor's work in a play we are studying or a cluster of relevant performances. The bulk of the paper should focus on his/her interpretation of a role in one of the five plays we examine in class.

4. You may write about a film adaptation of one of the five plays we are studying.

I MUST APPROVE ALL PAPER TOPICS IN ADVANCE. Hopefully, no two people will choose the same topic. I will give a sheet of questions for each play which should give you some clue as to possibilities.

Creative Projects with Written Justification: Students have successfully explored world drama through grand piano interpretations, films they make, still photography, puppetry, constructions, costumes, stage designs, television shows related to either of the five plays studied, websites, guitar/flute interpretations or original plays. One student did a hip interpretation of Antigone, changing the language in a well-done project. This is not a "show and tell," only; you must have a written justification with at least one source to inform your creativity.
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? (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.)
Documentations: 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.