

**THE 4236 – A CULTURAL HISTORY OF THE AMERICAN THEATRE & DRAMA FROM
BEGINNINGS TO PRESENT
FALL, 2010
INSTRUCTOR: DR. BETH OSBORNE**

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Course Blackboard Site (login with FSU username at campus.fsu.edu)

OFFICE HOURS: Monday 11-1; Thursday 9-10; and by appointment
Schedule appointments via email or stop in!

COURSE DESCRIPTION: Examination of American theatre and drama in its cultural and social context.

COURSE OBJECTIVES: By the end of this course, you will be able to:

- Read, discuss, and analyze American Theatre through close readings of the text and an understanding of the surrounding social, political, and cultural contexts.
- Locate and use primary and secondary source materials related to the American Theatre.
- Conduct research on a specific play, individual, or event in American Theatre History, and apply that research to critical analysis and a creative realization.
- Develop a repertoire of major American plays, practitioners, and historical events and movements. Topics will both form the canon and operate outside of the canon.
- Identify and articulate major themes and conventions of American theatre.
- Discuss and write about the development of American Theatre using specific case studies from the colonial era and into modern times.

TEACHING PHILOSOPHY:

How did American theatre become what it is today? What does this reveal about American culture and society? This course is an intensive study of American Theatre, as both a form of literature and performance and as a reflection of (and active part in creating) American culture and identity. This is a vast and comprehensive field, ranging from the period before the United States existed to today; obviously we cannot possibly cover everything in a single semester and will generally avoid revisiting ground that is already covered in other FSU courses (World Theatre History I & II; Gender, Race, and Performance; History of African American Drama; Musical Theatre History I & II, etc.). However, we will endeavor to trace the development of American drama using specific case studies from major points in American history. In doing so, we will read, discuss, and write about many of the so-called great American plays (and playwrights), learn about the social and cultural contexts that triggered their creation, and delve into the ways in which these cultural icons fed back into American culture. Theatre does not happen in a vacuum; in this class we will treat it as a part of the complex web that makes up the American national identity.

REQUIRED COURSE MATERIALS: Books are available in the FSU Bookstore and Bill's Bookstores. I have also put at least one copy of everything on reserve in the Degen and made use of free online texts to help alleviate course costs. Unless otherwise specified, any version of the plays listed is fine. To locate readings, check the Course Schedule or the Library (on our blackboard site).

Reserves (Degen) and/or Online Full-text (Use the links in the Course Library on Blackboard to get to the online version you'll need)

The Contrast (Royall Tyler) – Degen or online
Fashion (Anna Cora Mowatt) – Degen or online
Uncle Tom's Cabin (George Aiken) – Degen or online
One-Third of a Nation (Arthur Arent) – Degen
Clean House (Sarah Ruhl) – IIPA database
Fat Pig (Neil LaBute) – intranet
Bus Stop (William Inge) – intranet

Available for purchase:

Adding Machine (Elmer Rice)
Long Day's Journey Into Night (Eugene O'Neill)
Waiting For Lefty (Clifford Odets)
Skin Of Our Teeth (Thornton Wilder)
A Streetcar Named Desire (Tennessee Williams)
View From The Bridge (Arthur Miller)
Raisin In The Sun (Lorraine Hansberry)
Who's Afraid Of Virginia Woolf? (Edward Albee)
Buried Child (Sam Shepard)
How I Learned To Drive (Paula Vogel)
The Trestle at Pope Lick Creek (Naomi Wallace)
Gem Of The Ocean (August Wilson)
Homebody/Kabul (Tony Kushner)
Wadsworth Anthology of Drama (W.B. Worthen)
The Octoroon (Dion Boucicault)
Trifles (Susan Glaspell)
Dutchman (Amiri Baraka)
The America Play (Suzan-Lori Parks)
Short articles

****Please bring your copy of the play with you when we discuss it in class!****

COURSE REQUIREMENTS:

ATTENDANCE & PARTICIPATION: In this class your participation points are earned, not assumed. Though I will take attendance during each class, I expect each student to be a fully participating member of the class. You are allowed 2 unexcused absences over the course of the semester. Beginning with the third unexcused absence, your final grade will be reduced by half a letter grade (5%) per absence. Excused absences (including documented illness, religious holy days, official University activities, crisis in the immediate family, call to active military or jury duty, and other documented crises) must be documented. Keep track of your absences; if you have any questions about where you stand, contact me sooner rather than later. It is your responsibility to makeup material that is missed.

QUIZZES: Expect short quizzes each day a reading is due. Content may be based on assigned readings, lectures, viewings, or course activities. At the end of the term I will drop the 2 lowest quiz scores and average the rest to determine your final quiz grade. Students who miss a quiz due to an excused absence must arrange to make up the quiz within one week of the date it was administered; those who do not make this deadline forfeit the opportunity to take a makeup quiz. I reserve the right to substitute brief take-home reading assessments for quizzes as well.

EXAMS: This course will have a midterm and a final exam. Questions may be in the format of multiple choice, true/false, matching, short answer, fill-in-the-blank, and essay. In accordance with University

Guidelines, make-up exams will be provided only if extraordinary, documented circumstances prevent class attendance on the scheduled exam date. The final exam will also include a section focusing on the creative realization of your semester-long research. Per university scheduling, our final exam will take place on Tuesday, December 6th, from 5:30-7:30pm.

RESEARCH PROJECT: Students will write two 4-5 page research papers during the semester. Both papers will focus on different social, cultural or historical elements surrounding the same play, so they should work in conjunction with one another, rather than serve as two completely independent projects. This project is designed to help you develop skills in doing the kind of research you would need to do as an actor, director, designer, playwright, dramaturg, or marketing director. Part of the final exam will serve as the creative realization of your research. Details and a list of topics will be provided later in the semester.

READING: There is a lot of reading in this class, and it will serve as the foundation of our discussions in class. If you've read one of the plays already, I suggest you reread it for this class so that it will be fresh and you'll be ready to discuss it. ****Please bring your copies of the plays to class for discussion!****

EXTRA CREDIT: As opportunities for extra credit arise, I will announce them in class and on the course blackboard site. Students can earn a maximum grade boost of 3% with extra credit.

BLACKBOARD & COURSE CONTACT: I will use Blackboard for announcements, assignments, and many other things. Students must check their official university email accounts regularly, and this course blackboard site at least 3 times per week. I strongly encourage you to check this site the night before each class for important announcements and reminders. I will also set up an American Theatre email list to communicate with you (both individually and as a group). I will use this as sparingly as I can, and encourage all of you to use it respectfully. We all get *lots* of email, so it's important to balance the importance of communications with respect for one another's time and privacy. If you would prefer for your email address to remain private, please speak with me during the first week of class.

QUESTIONS, CONCERNS, & EMAILS: If you have a question or concern – or just want to talk about American Theatre – don't hesitate to come see me. To get in touch with me, locate me after class, call or stop in during office hours, or send an email. For all emails, include your name (first and last) in the message (even if you think it is redundant – I'm terrible at figuring out who acu08d@fsu.edu is...). Realize that I am not online 24 hours a day, and must be able to focus on course preparation and grading as well! Expect an email turnaround time of 1-2 business days.

COPYRIGHT STATEMENT: Many of the required readings in this course are copyrighted. While you have had to purchase the majority of the plays, I will post some items on the course blackboard site. The posted readings are available to students registered for this course in compliance with the provisions of the Teach Act, and may not be retained beyond this semester or distributed to anyone outside of this course.

TECHNOLOGY IN THE CLASSROOM: We are here to learn. Cell phones, pagers, blackberries, etc. should be turned off for class and headphones must be removed. Computers may be used for notes, but if they become a distraction or are used for activities not related to class, students will lose this privilege.

COURSE CONTENT: In this course, I challenge you to experience life from perspectives other than your own. Because of this, you may consider some course language or topics objectionable. If some of this material is so offensive to you that it negatively affects your ability to learn, please see me during the add/drop period so that we can discuss your options.

WRITTEN ASSIGNMENTS:

All assignments must be typed in 12 point Times New Roman or Cambria font, double spaced with 1 inch margins, and free of errors; work that does not meet these requirements will be penalized. You will be graded on both the content of your ideas and the clarity and accuracy of your writing. You will not be allowed to rewrite assignments for higher grades, but I will comment on drafts submitted at least one week before the assignment is due (Drafts submitted later than this will be commented on only as time permits.). I also encourage you to bring research questions, potential thesis statements, paper outlines, or other questions to me as they arise.

CITATIONS: All information used in your papers must be fully and accurately cited. Failure to cite your sources correctly may result in disciplinary action by me or the university. For citation guidelines, refer to *A Writer's Reference* by Diana Hacker, *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi (these both use MLA style), *A Manual for Writers* by Kate Turabian or *The Chicago Manual of Style* (these both use Chicago style). If you have concerns about your understanding of proper citations, see me before submitting your paper. I prefer Chicago style, but also accept MLA.

PROCESS FOR TURNING IN PAPERS: All written assignments, unless otherwise stated, must be submitted online through the course SafeAssign link for plagiarism detection. Papers should be formatted in MS Word or as a Rich Text File (file extensions of .doc or .rtf). DO NOT SUBMIT HARD COPIES OR EMAIL WORK TO ME UNLESS I TELL YOU OTHERWISE – YOU WILL NOT RECEIVE CREDIT UNTIL IT IS SUBMITTED THROUGH THE SAFEASSIGN LINK. Late papers and assignments are subject to a penalty of 10% per day. Computer problems are not an acceptable reason for turning work in late.

GRADING CONCERNS: You are responsible for keeping track of your grade on blackboard (under Student Tools). If you have questions, problems, or concerns with a grade you have earned in this class, you must present the graded assignment and 1 typed paragraph detailing relevant evidence (from the textbook, course lecture, assigned viewing, etc.) to me no later than 1 week following the return or posting of your assignment. After one week, appeals will not be considered. Remember that grade challenges may result in a higher or lower grade, as I may choose to regrade the entire paper, assignment or exam at our discretion. Grade discussions will occur **ONLY** during regularly scheduled office hours or an appointment scheduled in advance. Similarly, if an assignment is missing students must notify me within one week of the assignment grade posting; those who miss this window forfeit their rights. It is the student's responsibility to keep electronic copies of all written work and paper submission confirmations for this course.

In general, grades for written work are administered according to the following criteria:

A = excellent in all areas. The assignment presents a strong thesis statement, is argued coherently, incorporates and analyzes research, and offers clear evidence to support ideas. Documentation follows correct citation format.

B = good. The assignment presents a good thesis statement; the argument, evidence, and use of research are okay, but could be stronger. Documentation mostly follows correct citation format.

C = meets minimum requirements of assignment. The assignment presents a passable thesis statement, and argument and evidence exists, but is either not convincing or not well articulated. Citations often weak.

D = falls short of minimum requirement, but effort in completing the assignment clearly made. Thesis, evidence, and argument either very weak or missing. Citations often ignored.

F = does not meet minimum requirement in any way.

GRADE SCALE: (FSU doesn't allow A+'s.)

A = 93-100	A- = 90-92	B+ = 87-89	B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	D- = 60-62	F = < 59

GRADE BREAKDOWN:

RESEARCH PAPER 1	15%
RESEARCH PAPER 2	15%
QUIZZES	15%
MIDTERM EXAM	15%
PARTICIPATION	15%
FINAL EXAM	25%

UNIVERSITY/SCHOOL OF THEATRE POLICIES:

RELIGIOUS OBSERVANCE POLICY: The University's policy on religious holidays provides that students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students have the responsibility to inform the instructor of any intended absences for religious observances by the end of the second week of class, and must complete assignments by their deadline.

ACADEMIC HONOR POLICY: The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (FSU Academic Honor Policy, <http://do.fsu.edu/honorpolicy.htm>.) We are all bound by the policies and procedures set forth in this document. Unless specifically stated otherwise, all work completed in this class must be done individually and should be entirely original. Any words or ideas derived from outside materials (including books, journals, websites, and any other published material) – no matter how much or how little material is used – must use proper citations. We reserve the right to use all means at our disposal to combat academic dishonesty. All work submitted in this course, including papers, assignments, projects, and extra credit, is subject to this policy.

AMERICANS WITH DISABILITIES ACT: Students with disabilities needing academic accommodation should:

- (1) register with and provide documentation to the Student Disability Resource Center; and
- (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact:

Student Disability Resource Center
97 Woodward Avenue, South
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdrc@admin.fsu.edu
<http://www.disabilitycenter.fsu.edu/>

STUDENT CONDUCT CODE: Everyone in this class is expected to adhere to the principles embodied in the FSU Student Conduct Code (http://registrar.fsu.edu/student_handbook/). “Responsible student behavior requires observance of the Student Conduct Code which is based on respect for the dignity and worth of each person and the requirements for successful community life” (*Student Handbook*, 29). Violation of this code, in either face-to-face meetings or online, carries a range of penalties including grade reduction, reprimand, and even expulsion.

SEXUAL HARASSMENT POLICY: Sexual harassment is a form of discrimination based on a person's gender and is not tolerated at FSU. According to the FSU policy, students and employees are required to report any observed violation of this policy. Students who have questions about sexual harassment or the University policy and procedures may call the Office of Audit Services (407 Westcott, 644-6031). To read the entire policy see <http://www.auditservices.fsu.edu/sh/policy.html>.

SYLLABUS CHANGE POLICY: Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

INSTRUCTIONAL RECORDING TECHNOLOGY & DISTRIBUTION POLICY (SCHOOL OF THEATRE): Faculty use of recording technology is often used to further students' education in theatre courses. The use of recording devices, including those brought by students in any School of Theatre classroom or performances space/location, is at the discretion of the classroom instructor. Items in this category include, but are not limited to, camcorders, cameras, cellular phones, audio recorders, and all other devices that store video, audio, or still images. Beyond permission of the instructor to utilize recording technology for any course content or activities, written permission must be obtained from all individuals to be recorded by completing the School of Theatre Record/Tech form. The School of Theatre at Florida State University policy mandates that no recorded image (still, moving, or audio) may be distributed in any way without express written permission of all individuals presented on an image or sound to be distributed. All violations will be reported to the Associate Dean of Academic and Student Services in the School of Theatre. Students found to be in violation of the policy a second time will be referred to the Office of Student Rights and Responsibilities and subject to University sanctions.

*Do not hesitate to contact me via office hours, appointments, or e-mail. If you have concerns about a classroom activity, need further information on an assignment, or need to speak with me regarding a personal matter, religious observance, or documented disability, bring it to my attention sooner rather than later. Requests for accommodation presented after the second week of class cannot be assured.

American Theatre – Course Schedule
Dr. Osborne
Fall 2010

As always, this schedule is subject to change as needed during the semester.

Readings & Assignments are listed on their due dates. If there are no assignments due, nothing is listed.

Recommended Readings: We can never cover everything that is fabulous about American Theatre in a single semester. I've added Recommended Readings (sometimes on the day of a specific topic and sometimes at the end) for those of you who want to learn more – now or at some point in the future. I've included plays, articles, and books – many of which would be great resources for your research projects!

Key to reading locations:

Purchased = Independent text required for the course

Worthen = *Wadsworth Anthology of Drama* (edited by W.B. Worthen) – page numbers based on 5th edition.

Degen NB = item on reserve in binder/notebook in Degen Resource Room

Free online = link on blackboard to full-text online

Blackboard = full-text included on blackboard

-- database = link on blackboard to item in library database

*Unless otherwise specified below, you may read any version/edition of the plays listed.

*All readings will also be on reserve in the Degen

8/24: Introductions

8/26: Foundations – Stage & Nation

Reading: *The Contrast*, Royall Tyler (free online or Degen NB)

Recommended Readings: *The Theatre in America During the Revolution*, Jared Brown; *The Prince of Parthia*, Thomas Godfrey; *Andre*, William Dunlap

8/31: Fashion in the Big City

Reading: *Fashion*, Anna Cora Mowatt (free online or Degen NB)

Recommended Readings: “The Theatre of the Mob’: Apocalyptic Melodrama and Preindustrial Riots in Antebellum New York,” Bruce McConachie (blackboard); *Early American Theatre from the Revolution to Thomas Jefferson: Into the Hands of the People*, Heather Nathans

9/2: Early African American Theatre – The African Grove, Uncle Tom, and the Minstrel Show

Reading: *Uncle Tom’s Cabin*, George Aiken (free online or Degen NB)

Recommended Readings: University of Virginia’s *Uncle Tom’s Cabin & American Culture* Multi-Media Archive - <http://utc.iath.virginia.edu/> (look around and find tons of fabulous primary sources); “The African Theatre to *Uncle Tom’s Cabin*,” Errol G. Hill

9/7: American Melodrama!

Reading: *The Octoroon*, Dion Boucicault (Worthen 991-1012 or Degen NB – make sure you are reading the **5 act version**, NOT the 4 act version; the 4 act version is the one that is freely available online)

Recommended Readings: *The Poor of New York*, Dion Boucicault (Degen NB); "How to End the Octoroon," John Degen (yes – the same John Degen who taught here and endowed the Degen Resource Room! JSTOR); *Melodramatic*

Formations: American Theatre & Society, 1820-1870, Bruce McConachie; *The Escape, or a Leap for Freedom*, William Wells Brown; *Margaret Fleming*, James Herne (Degen NB)

9/9: The Little Theatres Begin – Provincetown Players, the Theatre Guild, and Susan Glaspell

Readings: *Trifles*, Susan Glaspell (Worthen 1013-1019 or Degen NB)

Recommended Readings: *The Provincetown Players and the Culture of Modernity*, Brenda Murphy; *Composing Ourselves: The Little Theatre Movement and the American Audience*, Dorothy Chansky; *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, Lawrence Levine

9/14: Technology, Expressionism, and the Big War

Reading: *Adding Machine*, Elmer Rice (purchased)

Assignment: Deadline for Research Project Subject Approval!

Recommended Readings: *Machinal*, Sophie Treadwell; “The Theatre Becomes Centralized,” *Technology in American Drama, 1920-1950: Soul and Society in the Age of the Machine*, Dennis G. Jerz (chapters on *Machinal*, *Adding Machine*, *Skin of Our Teeth*, *All My Sons*, and many more of the plays we’re studying)

9/16: The First “Great American” Playwright – Eugene O’Neill

Reading: *Long Day’s Journey Into Night*, Eugene O’Neill (purchased)

Recommended Readings: *The Iceman Cometh*, Eugene O’Neill; *Emperor Jones*, Eugene O’Neill (Degen)

9/21: Workers Revolt!

Readings: *Waiting for Lefty*, Clifford Odets (purchased or Degen NB)

Recommended Readings: *You Can’t Take It With You*, Kaufman and Hart; “The Group Theatre and Clifford Odets,” C.W.E. Bigsby (in *A Critical Introduction to Twentieth-Century American Drama*, p. 159-188); *Life with Father* (H. Lindsay and Crouse)

9/23: The Federal Theatre Project I

Readings: None!

Assignments: Research Paper I DUE

9/28: The Federal Theatre Project II

Readings: *One-Third of a Nation*, Federal Theatre Project (blackboard or Degen NB)

Assignments: Make plans to see the FSU SoT production of *Fat Pig* (runs Oct. 1-10; theatre night is Sept. 29)

Recommended Readings: *The Cradle Will Rock*, Marc Blitzstein (blackboard or Degen); *Arena*, Hallie Flanagan; “Propaganda Plays and American Labor,” Susan Duffy (in *American Labor on Stage: Dramatic Interpretations of the Steel and Textile Industries in the 1930s*, p.5-24)

9/30: The Nostalgia of Thornton Wilder

Readings: *Skin of Our Teeth*, Thornton Wilder (purchased)

Recommended Readings: *Happy Journey to Trenton & Camden*, Thornton Wilder; *Of Thee I Sing* (George & Ira Gershwin; Kaufman & Ryskind); *Our Town*, Thornton Wilder

10/5: Tennessee Williams & the “Plastic Theatre”

Readings: *A Streetcar Named Desire*, Tennessee Williams (purchased); “Notebook for *A Streetcar Named Desire*,” Elia Kazan (blackboard)

Assignments: Review for Midterm Exam – bring questions to class!

Recommended Readings: *Cat on a Hot Tin Roof*, Tennessee Williams; “Plastic Theatre,” Tennessee Williams (blackboard); *The Glass Menagerie*, Tennessee Williams

10/7: Midterm Exam!

10/12: Appearances in Neil LaBute

Readings: *Fat Pig*, Neil LaBute (blackboard or Degen NB)

Assignments: See the FSU SoT production of *Fat Pig* (runs Oct. 1-10; theatre night is Sept. 29th)

Recommended Readings: *Mercy Seat*, Neil LaBute; *Distance From Here*, Neil LaBute

10/14: Arthur Miller & the Common Man

Readings: *A View from the Bridge* (TWO-ACT version), Arthur Miller (purchased); “Tragedy and the Common Man,” Arthur Miller (Worthen 1299-1301);

Recommended Readings: *All My Sons*, Arthur Miller; “Informers: *The Hook, On the Waterfront, A View from the Bridge, After the Fall*,” Brenda Murphy (in *Congressional Theatre: Dramatizing McCarthyism on Stage, Film, and Television*, 206-225; the rest of the book is recommended as well); *Timebends*, Arthur Miller; *Death of a Salesman*, Arthur Miller; *The Price*, Arthur Miller

10/19: Lorraine Hansberry, Amiri Baraka & the Revolution!

Readings: *A Raisin in the Sun*, Lorraine Hansberry (purchased); *Dutchman*, Amiri Baraka (Worthen 1099-1109); “Revolutionary Theatre,” Amiri Baraka (Worthen 1301-1303)

Recommended Readings: *The Slave Ship*, Amiri Baraka; *To Be Young, Gifted and Black: Lorraine Hansberry in Her Own Words*, Lorraine Hansberry

10/21: Edward Albee – that Controversial Trickster

Readings: *Who’s Afraid of Virginia Woolf?*, Edward Albee (purchased)

Recommended Readings: *Seascape*, Edward Albee; *The Goat or, Who is Sylvia?*, Edward Albee; “Our Kind: Albee’s Animals in *Seascape* and *The Goat or, Who is Sylvia?*,” Deborah Bailin (IIPA database)

10/26: Sam Shepard and the Myth of America

Readings: *Buried Child*, Sam Shepard (purchased)

Recommended Readings: *True West*, Sam Shepard (Degen); “The Eternal Patriarch Returns,” Carla McDonough (in *Staging Masculinity: Male Identity in Contemporary American Drama*, p. 35-70); *The Other American Drama*, Marc Robinson

10/28: The Intricacies of Paula Vogel

Readings: *How I Learned to Drive*, Paula Vogel (purchased)

Recommended Readings: *The Minneola Twins*, Paula Vogel; Paula Vogel's Christmas plays (*A Civil War Christmas & The Long Christmas Ride Home*); *Baltimore Waltz*, Paula Vogel; look through the "Paula Vogel Navigator" on the NYTimes website – it lists dozens of articles, interviews, etc. with/about Paula Vogel.

11/2: Sarah Ruhl & Playful Inspiration

Readings: *The Clean House*, Sarah Ruhl (Degen NB or IIPA database; this is a very quick, fun read – please go through it even though your research papers are due today!)

Assignments: Research Paper II DUE

Recommended Readings: *Eurydice*, Sarah Ruhl

11/4: Naomi Wallace – Outcast American

Readings: *The Trestle at Pope Lick Creek*, Naomi Wallace (purchased)

Assignments: Make plans to see the FSU SoT production of *Bus Stop* (runs Nov. 5-14; theatre night is Nov. 3rd)

Recommended Readings: *One Flea Spare*, Naomi Wallace; "We Are Not Only Ourselves: Naomi Wallace," in conversation with Tony Kushner, (in *Women in American Theatre*, by Helen Krich Chinoy & Linda Walsh Jenkins – Google Books online – link in blackboard)

11/9: Suzan-Lori Parks & Re-historicizing history

Readings: *The America Play*, Suzan-Lori Parks (Worthen – **talk to me asap if you have the 5th edition of Worthen AND do not have access to a copy of *The America Play***)

Recommended Readings: *TopDog/Underdog*, Suzan-Lori Parks; *The Death of the Last Black Man in the Entire World*, Suzan-Lori Parks; *365 Days/365 Plays*, Suzan-Lori Parks; *Suzan-Lori Parks*, Deborah Geis

11/11: No Class – Veteran's Day

11/16: August Wilson & the African American Experience

Readings: *Gem of the Ocean*, August Wilson (purchased or Degen); "The Ground on Which I Stand" & the Wilson/Brustein Debate (Worthen 1303-1311)

Recommended Readings: *The Past as Present in the Drama of August Wilson*, Harry Elam; other plays in Wilson's Pittsburgh Cycle (Black Drama database).

11/18: William Inge & the American Midwest

Readings: *Bus Stop*, William Inge (blackboard or Degen NB)

Assignments: See the FSU SoT production of *Bus Stop* (runs Nov. 5-14; theatre night is Nov. 3rd)

Guest Speaker: Jeff Paden, Dramaturg of the FSU SoT production of *Bus Stop*; Dr. Osborne attending ASTR Conference

11/23: Tony Kushner – Politics, Religion, and the World

Readings: *Homebody/Kabul*, Tony Kushner (purchased) [Note: We will focus on the post-monologue section of the play; please skim the monologue, but focus your reading on the rest of the play.]

Recommended Readings: *Angels in America, Part I: Millennium Approaches*, Tony Kushner; *Angels in America, Part II: Perestroika*, Tony Kushner; *Tony Kushner: New Essays on the Art and Politics of the Plays*, James Fisher; *Caroline, or Change*, Tony Kushner

11/25: No Class – Happy Thanksgiving!

11/30: Catch-Up Day

12/2: Wrap Up

12/7: Tuesday – 5:30-7:30pm – Final Exam – Mandatory for all students

Other Recommended Readings: *The Cambridge History of American Theatre* (3 volumes of fantastic work); *An Outline History of American Drama*, Walter Meserve (this is a great place to go for a quick overview of many topics in American Theatre History through c. 1960); *Modern American Drama*, CWE Bigsby; *Women in American Theatre*, Helen Krich Chinoy & Linda Walsh Jenkins (a lot of this is in Google books); *Women Writing Plays: Three Decades of 'The Susan Smith Blackburn Prize'*, edited by Alexis Greene.

Research Topics:

The Escape, or a Leap for Freedom, William Wells Brown
Margaret Fleming, James Herne
The Black Crook, Charles Barras
The Poor of New York, Dion Boucicault (and other iterations)
Machinal, Sophie Treadwell
The Cradle Will Rock, Marc Blitzstein
It Can't Happen Here, Sinclair Lewis (Federal Theatre Project)
Of Thee I Sing, George & Ira Gershwin; Kaufman & Ryskind (musical)
The Iceman Cometh, Eugene O'Neill
Picnic, William Inge
Orpheus Descending, Tennessee Williams
All My Sons or *The Price*, Arthur Miller
Children's Hour or *Little Foxes*, Lillian Hellman
Seascape, Edward Albee
Joe Turner's Come and Gone, August Wilson
Glengarry, Glen Ross, David Mamet
One Flea Spare, Naomi Wallace
Eurydice, Sarah Ruhl
The Long Christmas Ride Home or *The Civil War Christmas*, Paula Vogel
M. Butterfly, David Henry Hwang

**Please do NOT choose a research topic you have already worked with in a previous course. You'll be working with this play all semester, so pick something new and interesting!