AMERICAN THEATRE
THE 5205

Dr. Julia Listengarten
Office: UTC

Phone: 823-3858
Office hours: TR 11:30-2:00,
And by appointment

COURSE DESCRIPTION:
This seminar will introduce students to the stylistic as well as cultural diversity of American theatre. Students will explore American theatre from its literary, performance, historical, and cultural perspectives. The course will focus on analyzing the US playwriting canon and examining critical and performance history of a wide range of plays. Students are expected to participate in the discussions geared toward dramaturgical analysis of the assigned plays; these discussions will examine dramatic structure, character development, themes, dramatic language, as well as visual elements and performance styles imbedded in these written texts.

REQUIRED READING:
A Companion to Twentieth Century American Drama, edited by David Krasner
Assigned Plays

RECOMMENDED READING:
American Drama: Colonial to Contemporary, edited by Stephen Watt and Gary A. Richardson
Additional reading material may be assigned every week.

COURSE REQUIREMENTS:
Attendance assignment: list your five favorite American plays. Due by January 12.
1. Class participation (100 pts.) Your participation includes actively contributing to every class discussion; leading one discussion (with a partner); responding to a class discussion (with a partner); participating in small group discussions.

All students will participate in class discussions. Participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken communication skills. You will be graded on quality as well as quantity of your participation.

2. One research presentation (50 pts.), fifteen minutes. A handout with bibliography is required. You will partner with another student in the class for this assignment.

3. Exploratory essay (50 pts.): brainstorm ideas and list guiding questions

4. Research paper (100 pts.): on a topic pertaining to class discussions

5. Creative Project (100 pts.): group project with a detailed handout and bibliography.

6. Written reflection of the creative project (100 pts.)--**Final**

**500 points total.**

**NO LATE ASSIGNMENTS OR PAPERS**

**ATTENDANCE:**

**To verify your attendance, please list your 5 favorite American plays by January 10, 2020.**

Attendance is mandatory. You are responsible for all classes missed. You will be allowed 2 absences per semester in case of illness or emergency. If you need to miss class, you must contact me by phone or note before class. Each unexcused absence will lower your grade one-third of a letter (from B+ to B, for instance). Please be punctual. Three tardies=one unexcused absence for the purpose of grading. If you miss more than 4 classes, you will fail this course.

Note: Plus and minus grades will be implemented in the grading policy. The following is the system that will be used to determine your grade:

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WEEKLY SCHEDULE:

For each topic, please read corresponding chapters from *Companion to Twentieth Century American Drama*

**Week of January 6:**

**Tuesday:**

Introduction to the course

**Thursday:**

Assignments: In Webcourses, please list your 5 favorite American plays. Due January 12.

Staging Feminism and Modernism

Sophie Treadwell, *Machinal*

Ch. 4: Susan Glaspell and Sophie Treadwell: Staging Feminism and Modernism, 1915-1941

**Week of January 13:**

Early American Modernism

**Tuesday:**

Eugene O’Neill, *Hairy Ape*

Ch. 5: American Experimentalism

Clifford Odets, *Waiting for Lefty*

Ch. 8: Reading Across the 1930s

**Thursday:**

Reading Across the 30s

Lillian Hellman, *Little Foxes*

Drama of Harlem Renaissance

Langston Hughes, *Mulatto*

Ch. 7: Playwrights and Plays of the Harlem Renaissance
**Week of January 20:**
Post-World War II Drama

**Tuesday:**
No class. URTA in New York

**Thursday:**
Eugene O’Neill, *The Long Day’s Journey into Night*
Ch. 10: Eugene O’Neill: American Drama and American Modernism
Arthur Miller, *All My Sons*
Ch. 14: The American Jewishness of Arthur Miller

**Week of January 27:**
Post-World War II Drama (continued)

**Tuesday:**
No class. URTA in Chicago

**Thursday:**
Theatre of Williams
Theatre of Inge
*Cat on a Hot Tin Roof*
*Bus Stop*
Ch. 11: Fissures Beneath the Surface: Drama in the 1940s and 1950s
Ch. 12: Tennessee Williams

**Week of February 3:**
Staging the 60s and 70s: Theatre of Protest

**Tuesday:**
Edward Albee, *American Dream*; *Who’s Afraid of Virginia Woolf?*
Ch. 16: Fifteen-Love. Thirty-Love: Edward Albee

**Thursday:**
Amiri Baraka, *Dutchman*
David Rabe, *Streamers*
Ch. 15: Drama of the 1960s
Ch. 17: The Drama of the Black Arts Movement

**Week of February 10:**
Staging the 60s and 70s: Theatre of Protest (continued)

**Tuesday:**
The Living Theatre (*The Brig*), The Open Theatre (*The Serpent*)
Ch. 15: Drama of the 1960s

**Thursday:**
"Asking Research Questions"--small group discussions

At the end of class each group will produce 5 research questions that will guide students' exploratory essays.

**Week of February 17:**
Americana of Sam Shepard and David Mamet

**Tuesday:**
Sam Shepard, *Lie of the Mind*
Ch. 18: Sam Shepard and the American Sunset

**Thursday:**
David Mamet, *American Buffalo*
*Oleanna*
Ch. 25: David Mamet: America on the American Stage

*Exploratory Essay Due*
Week of February 24:
Theatre of Identity

Tuesday:
Jewish American Comedy
Neil Simon, *Brighton Beach Memoirs*
Wendy Wasserstein, *Sisters Rosensweig*
Ch. 28: From Eccentricity to Endurance: Jewish Comedy and the Art of Affirmation

Thursday:
August Wilson and the Journey of African Americans Across the Century
August Wilson, *Fences* and *Gem of the Ocean*
Ch. 20: August Wilson

Week of March 2:

Tuesday:

Discussion of Creative Project

Thursday:
American Drama of the 80s & 90s
Maria Irene Fornes, *Conduct of Life*
Ch. 27: Maria Irene Fornes: Acts of Translation

Week of March 9:
Spring Break

Week of March 16
American Drama of the 80s & 90s

Research Paper Due
Tuesday:
Jose Rivera, *Marisol*
Ch. 23: Writing Beyond Borders: A Survey of US Latina/o Drama

Thursday:
Paula Vogel, *How I Learned to Drive*
Ch. 29: Repercussions and Remainders in the Plays of Paula Vogel

*Week of March 23:*

Tuesday:
Tony Kushner, *Angels in America, Part 1*
Ch. 30

Thursday:
*Catch-up day or Research day*

*Week of March 30*

Tuesday:
*Creative presentations*

Thursday
Contemporary Trends
Karen Finley, *We Keep Our Victims Ready*
Suzan-Lori Parks, *In the Blood*
Ch. 32 and 33

*Week of April 6*

Tuesday
Douglas Wright, *I am My Own Wife*
Sarah Ruhl, *Eurydice*
Thursday
David Henry Hwang, *The Yellow Face*
Ayad Akhtar, *Disgraced*

*Week of April 13:*

Tuesday
Stephen Adly Gurgis, *Between Riverside and Crazy*
Martyna Majok, *Cost of Living*

Thursday:
Jackie Sibblies Drury, *Fairview*

**Final Thoughts**

*Final—April 21, 10:00-12:50*

Notes:
All written assignments must be typed. Handwritten assignments and papers will not be accepted. Papers must be stapled before you arrive in class. All written work must meet the standards of basic expository writing and must follow the style outlined in the MLA Handbook. Grammar, clarity, organization, style, and documentation count and will affect your grade. The penalty for plagiarism is the semester grade of F.

Disclaimer
*This syllabus is subject to change at the discretion of the instructor.*

**Course Summary:**

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**Policy Statements**


**Academic Integrity**

The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.[http://www.academicintegrity.org/icai/assets/FVProject.pdf](http://www.academicintegrity.org/icai/assets/FVProject.pdf)

**UCF Creed**: Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.
The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <http://wpacouncil.org/node/9> and has been adopted by UCF’s Department of Writing & Rhetoric.

**Plagiarism**
In an instructional setting, plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

**Misuse of Sources**
A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

**Responses to Academic Dishonesty, Plagiarism, or Cheating**
UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see http://goldenrule.sdes.ucf.edu/zgrade.

For more information about UCF’s Rules of Conduct, see http://www.osc.sdes.ucf.edu/.

**Unauthorized Use of Class Materials**
There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

**Unauthorized Use of Class Notes**
Faculty have reported errors in class notes being sold by third parties, and the errors may be
contributing to higher failure rates in some classes. The following is a statement appropriate for distribution to your classes or for inclusion on your syllabus:
Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

In-Class Recording Policy
Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed only with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with anyone without the separate written approval of the instructor.

Course Accessibility Statement
The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with Student Accessibility Services (Ferrell Commons, 7F, Room 185, sas@ucf.edu, phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

Campus Safety Statement
Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide’s physical location and consider reviewing the online version at http://emergency.ucf.edu/emergency_guide.html.
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see http://www.ehs.ucf.edu/AEDLocations-UCF (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to my.ucf.edu and logging in. Click on “Student Self Service” located on the left side of
the screen in the tool bar, scroll down to the blue “Personal Information” heading on your Student Center screen, click on “UCF Alert”, fill out the information, including your e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”

- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (https://youtu.be/NIKYajEx4pk) about how to manage an active shooter situation on campus or elsewhere.

**Deployed Active Duty Military Students**

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.