

English 365  
American Drama

Ms. Tufts

Spring 2005  
TTH 11:00-12:15

Office: Rice 105

Phone: 8572

Office Hours: Tuesday and Thursday: 3:30-4:30, Wednesday: 2:00-3:00, and by appointment

READING ASSIGNMENTS:

1. Clifford Odets, *Awake and Sing* (1935), February 10-15
2. Lillian Hellman, *The Children's Hour* (1934), February 17-22
3. Eugene O'Neill, *The Iceman Cometh* (1940), February 24-March 1
4. Tennessee Williams, *A Streetcar Named Desire* (1947), March 3-8
5. Arthur Miller, *Death of a Salesman* (1949), March 10-15
6. Edward Albee, *Who's Afraid of Virginia Woolf?* (1962), March 17-22
7. Adrienne Kennedy, *Funnyhouse of a Negro* (1969), March 24
8. Sam Shepard, *Curse of the Starving Class* (1976), April 5-7
9. David Mamet, *Glengarry Glen Ross* (1982), April 12-14
10. Maria Irene Fornes, *Fefu and Her Friends* (1977), April 19-21
11. David Henry Hwang, *Family Devotions* (1981), April 26
12. August Wilson, *Joe Turner's Come and Gone* (1986), April 28- May 3
13. Tony Kushner, *Angels in America: Millennium Approaches* (1992), May 5-10
14. Tony Kushner, *Angels in America: Perestroika* (1992), May 10-12

WRITING ASSIGNMENTS: Two papers. First paper (4-6 pages), due March 10. Final paper (8-10 pages), due May 17<sup>th</sup>. Reading notes are due for each play on the day we begin discussion.

PERFORMANCE AND DRAMA CRITIC REQUIREMENT: Each student is responsible for a performance in class of a scene from one of the plays we are reading this semester. Each student is also responsible for "acting" as a first-night drama critic in response to an in-class performance.

**NOTE WELL: BECAUSE CLASS PARTICIPATION IS AN ESSENTIAL PART OF THIS COURSE, MORE THAN THREE UNEXCUSED ABSENCES WILL RESULT IN A LOWERING OF YOUR FINAL GRADE. YOU STAND WARNED.**

IN ADDITION: PLEASE USE THE BATHROOM BEFORE COMING TO CLASS.  
WALKING IN AND OUT OF THE ROOM WHEN SOMEONE IS SPEAKING IS BOTH  
RUDE AND DISTRACTING.

THIS CLASS IS HEREBY DECLARED A P.C. FREE ZONE

*In this time of political correctness, you have to go against the grain. If audiences don't embrace both sides of the issue, there can be no political dialogue. Political correctness is an oxymoron: In my sense of political you can never be politically correct. To be political means to open up a dialogue, not to be 'correct.'*

Paula Vogel, playwright