

Instructor: David Crespy
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Office hrs: T: 1:30-3:30 & By Appt.
Email: CrespyD@Missouri.edu

Meeting Time: TBD
Meeting Place: Ellis 3D61

- Goals:**
- To explore the major plays of Edward Albee, as well as plays and playwrights who influenced him and those whom he influenced.
 - To develop a critical voice in dramatic literature through deep reading and exploration of Albee's plays as well as critical essays about Albee's work. In particular, we'll be considering phenomenology as a critical lens with which to explore dramatic literature.
 - To share your exploration of a specific play or group of plays in a classroom, including discussion of that play's production history, the reviews and scholarly criticism that play has received, and any biographical information regarding the playwright and her/his creation of the play.
 - To develop comprehensive exam-taking skills in an area of dramatic literature, writing essay answers from a field of questions exploring the plays and career of a major American playwright, as well as building a reading list in American Drama post-1960.
 - To propose a research question, organize and complete research, and craft a publishable paper using a specific methodological approach to Edward Albee's plays and the plays of his contemporaries

- Course Requirements:**
- ATTENDANCE & PARTICIPATION (20%)
 - Class Attendance (5%)
 - Class Participation/Discussion (5%)
 - Presentation of Play/Playwright (10%)
 - WRITING ASSIGNMENTS (80%)
 - Reflective Journal/Blog (10%)
 - Includes play & text responses, paper drafts, outlines, etc.
 - Midterm Exam (20%)
 - Phenomenological Concordance (2.5%)
 - Research Proposal (2.5%)
 - Annotated Bibliography (2.5%)
 - Paper Outline (2.5%)
 - 1st Draft Paper (20%)
 - 2nd Draft Paper (20%)

Required Texts:

Albee, Edward, *The Collected Plays of Edward Albee: 1958-1965*, Overlook, 2007, 1585678848

Albee, Edward, *The Collected Plays of Edward Albee: 1966 - 1977*, Overlook, 2008, 1590200535

Albee, Edward, *Collected Plays of Edward Albee: 1978- 2003*, Overlook, 2008, 1590201140

Bottoms, Stephen, *The Cambridge Companion to Edward Albee*, Cambridge University Press, 2005, 0521542332

Gussow, Mel, *Edward Albee: A Singular Journey*. Applause Theatre & Cinema Books, 2000, 1557834474

Solomon, Rakesh , *Albee in Performance*, Indiana University Press , 2010, 0253222052

COURSE WEBSITE: [HTTP://COURSES.MISSOURI.EDU](http://courses.missouri.edu)

Course ID: Theatre 4820/7820: Studies in Dramatic Literature - FS2012 (Crespy)

BLACKBOARD is your primary source for upcoming events, assignments, online quizzes, and supplementary materials. It is important to check BLACKBOARD on a daily basis. Under course login, select BLACKBOARD and enter your PAW Print. If you have difficulty logging in to the course, or if you do not see the course listed, please contact the IAT Services Help Desk at 882-5000. NOTE: You will have all quizzes via WebCT and there are **no** make-ups or late submissions. Please schedule your time accordingly. **YOU MUST DROP ALL ASSIGNMENTS INTO THE BLACKBOARD WEBSITE AND YOU WILL RECEIVE ALL FEEDBACK ON YOUR ASSIGNMENTS ON THE BLACKBOARD WEBSITE.**

Please note: Computer and electronic malfunctions never qualify as an excuse for missing a deadline.

Any questions about a grade should be submitted **IN WRITING** within 2 class periods following the posting of the grade. No adjustments will be made after the deadline has expired. It is your responsibility to understand the requirements of the assignment.

GRADING SCALE FOR COURSE

97-100 A+	77-80 C
95-97 A	65-77 C-
93-95 A-	63-65 D+
90-93 B+	60-63 D
87-90 B	57-60 D-
83-87 B-	Below 57 F
80-83 C+	

ATTENDANCE POLICY

There are no unexcused absences for this course; please do not miss class without contact the instructor. If you are absent without contacting the instructor in advance or directly after, it will affect your grade adversely. You have up to two excused absences for this course, after which your grade drops by one half grade. If you are more than five minutes late to class, you will be considered **tardy**. Two tardies equal one absence. If you are more than twenty minutes late for class, you are considered absent. More than 4 absences will result in failure, and any unexcused absences affect your grade adversely.

Your instructor will determine whether you will be permitted to make up work missed as a result of absence(s). It is your responsibility to notify the instructor of anticipated absences from class at your earliest opportunity. You are responsible for all material covered during your absence from class

CLASS STRUCTURE

READINGS: We will read at least one to two plays per class, as well as handouts and essays, some will be available online – others will be included in your textbooks. You'll be asked to write about these readings in your journal blog in class. I recommend that you read William Worthen's *The Rhetoric of Modern Drama* as a preparation for some of our discussions of Mr. Albee's plays. It is available as an electronic text online through Merlin (via the University of Missouri Libraries website).

JOURNALING: We'll be writing about Albee's plays (and the plays of his contemporaries) during class time-so bring your laptop to class. You are expected to type classroom work and upload it to your journal, which also includes your research proposal, annotated bibliography, concordance, outline, and paper drafts, etc. You are expected to write 2-5 pages per week in your journal blog. You will turn in the journal at the midterm and at the end of the class. See the Journal Assignment Sheet for more info. The first grade you receive on your journal is based upon the quality and quantity of work you upload to your blog, the second grade you receive is based upon your response to other students' work as well as your own continued uploads.

ASSIGNMENTS: This is a paper-less course. All assignments are due on the date specified on the syllabus, by class time the following day, electronically dropped into the assignment drop-box on the Blackboard Website, unless the instructor adjusts the schedule for the entire class. All written assignments must be *typed, dated, paginated (page numbers in the upper right corner)* and with the **name** of the writer; handwritten work will be returned - **ungraded**.

ACADEMIC DISHONESTY: Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

ADA STATEMENT: If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible.

If disability related accommodations are necessary (for example, a note taker, extended time on exams, captioning), please register with the Office of Disability Services (<http://disabilityservices.missouri.edu>), S5 Memorial Union, 882-4696, and then notify me of your eligibility for reasonable accommodations. For other MU resources for students with disabilities, click on "Disability Resources" on the MU homepage.

Intellectual Pluralism

The University community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the Departmental Chair or Divisional Director; the Director of the [Office of Students Rights and Responsibilities](http://osrr.missouri.edu/) (<http://osrr.missouri.edu/>); or the [MU Equity Office](http://equity.missouri.edu/) (<http://equity.missouri.edu/>), or by email at equity@missouri.edu. All students will have the opportunity to submit an anonymous evaluation of the instructor(s) at the end of the course.

Academic Inquiry, Course Discussion and Privacy

University of Missouri System Executive Order No. 38 lays out principles regarding the sanctity of classroom discussions at the university. The policy is described fully in Section 200.015 of the Collected Rules and Regulations. In this class, students may not make audio or video recordings of course activity, except students permitted to record as an accommodation under Section 240.040 of the Collected Rules. All other students who record and/or distribute audio or video recordings of class activity are subject to discipline in accordance with provisions of Section 200.020 of the Collected Rules and Regulations of the University of Missouri pertaining to student conduct matters.

Those students who are permitted to record are not permitted to redistribute audio or video recordings of statements or comments from the course to individuals who are not students in the course without the express permission of the faculty member and of any students who are recorded. Students found to have violated this policy are subject to discipline in accordance with provisions of

1	Tuesday, Aug. 21	Discussion:	Introduction to Course, Albee's Early Years & Influences, Phenomenology & Dramatic Criticism
		Required Readings:	Albee Plays: <i>At Home at the Zoo</i> (2009), <i>The Death of Bessie Smith</i> (1959) Cambridge: Stephen Bottoms, "Introduction: The man who had three lives" Biography: Prologue to Chap. 5 Albee in Performance: Chap 4. <i>The Zoo Story</i>
		Suggested Readings	Influential: Beckett's <i>Krapp's Last Tape</i> Influential: Pirandello's <i>Right You Are (If You Think So!)</i> Contemporary: Jack Gelber's <i>The Connection</i> Essay: Normand Berlin "Traffic of Our Stage: Albee's "Peter and Jerry" Worthen: Introduction
		Phenomenology & Drama	Bert States: "The World On Stage" Bert States: "The Phenomenological Attitude"
		Assignment:	Presentations, Paper Process
2	Tuesday, Aug. 28	Discussion:	The Short Plays - Albee's Absurdism
		Required Readings:	Albee Plays: <i>The American Dream</i> (1960), <i>The Sandbox</i> (1959), & <i>Fam & Yam</i> (1959) Cambridge: Philip C. Kolin, "Albee's early one-act plays: "A new American playwright from whom much is to be expected" Biography: Chap 6. Mommy & Daddy Albee in Performance: <i>The American Dream, Fam & Yam & Sandbox</i>
		Suggested Readings:	Influential: Ionesco's <i>The Bald Soprano</i> Thornton Wilder's <i>Pullman Car Hiawatha</i> Contemporary: Arthur Kopit's <i>Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm so Sad</i> Worthen: Chap. 1 Theater and the Scene of Vision
		Phenomenology & Drama	Bruce Wilshire: "Role Playing and Identity: The Limits of Theater as Metaphor" Stanton Garner, Jr.: "Bodied Spaces: Phenomenology and Performance in Contemporary Drama"
Assignment	Mid-term Comp Exam		

<p>3 Tuesday, Sept. 4 Drew Carr</p>	<p>Discussion:</p>	<p>A View of Realities – Created and Hidden</p>
	<p>In class:</p>	<p><i>Who's Afraid of Virginia Woolf? (1961-1962)</i></p>
	<p>Required Readings:</p>	<p>Albee Plays: <i>Who's Afraid of Virginia Woolf</i> Essay: Matthew Roudané, "Who's Afraid of Virginia Woolf?: Toward the marrow" Biography: Chaps. 7 & 8 Albee in Performance: Chaps. 7; 11/3</p>
	<p>Suggested Readings</p>	<p>Contemporary: Jack Richardson's <i>Gallows Humor</i> Influential: Federico Garcia Lorca's <i>Blood Wedding</i> Influenced: Terrence McNally's <i>...And Things That Go Bump in the Night</i> Worthen: Chap. 2: Actors and Objects</p>
	<p>Phenomenology & Drama</p>	<p>Andrew Haas: "The Theatre of Phenomenology" Marc Silverstein: "Cixous's Phenomenology of Theater"</p>
<p>4 Tuesday, Sept. 11</p>	<p>Discussion:</p>	<p>Adaptation and the American Heartland</p>
	<p>Required Readings:</p>	<p>Albee Plays: <i>The Ballad of the Sad Café</i> (1963) Essay: Stephen Bottoms, "Albee's monster children: Adaptations and confrontations" Biography: Chap. 9 – Our Ballad</p>
	<p>Suggested Readings</p>	<p>Contemporary: Arthur Miller's <i>Memory of Two Mondays</i> Influence: Lanford Wilson's <i>Rimers of Eldritch</i> Essay: W. E. Bigsby "Edward Albee's Georgia Ballad" Worthen: Chap. 3 – Scripted Bodies: Poetic Theater</p>

<p>5 Tuesday, Sept. 18 Steve's Haynie</p>	<p>q</p>	<p>The Play That Won't Speak Its Name</p>
	<p>Required Readings:</p>	<p>Albee Plays: <i>Tiny Alice</i> (1964) Essay: John M. Clum: "Withered age and stale custom": Marriage, diminution, and sex in <i>Tiny Alice</i>, <i>A Delicate Balance</i>, and <i>Finding the Sun</i>" Biography: Chap 10 & 11</p>
	<p>Suggested Readings</p>	<p>Influential: Tennessee Williams' <i>Suddenly Last Summer</i> Essay: Thomas B. Markus, "<i>Tiny Alice & Catharsis</i>" Worthen: Chap. 4 – Political Theater: Staging the Spectator</p>
	<p>DUE:</p>	<p>PHENOMENOLOGICAL CONCORDANCE</p>
<p>6 Tuesday, Sept. 25 Carrie Winship</p>	<p>Discussion:</p>	<p>Adaptation & Evolutions</p>
	<p>Required Readings:</p>	<p>Albee Plays: <i>Malcolm</i> (1965) <i>Everything in the Garden</i> (1967), <i>Lolita</i> (1981) Essay: Stephen Bottoms, "Albee's monster children: Adaptations and confrontations" Biography: Chap. 12</p>
	<p>Suggested Readings</p>	<p>Influenced: Mart Crowley <i>The Boys in the Band</i> Influenced: Paula Vogel's <i>How I Learned To Drive</i> Essay: Terry Helbing: "Gay Plays, Gay Theatre, Gay Performance" Essay: Michael R. Schiavi: "Teaching the Boys: Mart Crowley in the Millennial Classroom" Worthen: Postscript – Sidi's Image: Theater and the Frame of Culture</p>
	<p>Due in class:</p>	<p>RESEARCH PROPOSAL</p>

7 Tuesday, Oct. 2	Discussion:	Balancing Act: WASP Culture
	Required Readings:	Albee Plays: <i>Delicate Balance</i> (1966) Essay: Thomas P. Adler, "Albee's 3 1/2: The Pulitzer Plays" Biography: Chapter 13
	Suggested Readings:	Influenced: A.R. Gurney <i>The Dining Room</i> Essay: Allan Pero, "The Crux of Melancholy: Edward Albee's <i>A Delicate Balance</i> "
8 Tuesday, Oct. 9 Melissa Jackson Burns	Discussion:	A World of Loss - Death and Life
	Required Readings:	Albee Plays: <i>Box/Mao/Box</i> (1968); <i>All Over</i> (1971) Essay: Brenda Murphy, "Albee's threnodies: <i>Box-Mao-Box</i> , <i>All Over</i> , <i>The Lady from Dubuque</i> , and <i>Three Tall Women</i> " Essay: Gerry McCarthy, "Minding the play: Thought and feeling in Albee's "hermetic" works" Biography: Chapter 14: Death and Life Albee in Performance: Chap. 6
	Suggested Readings	Influenced: Adrienne Kennedy's <i>Funny House of a Negro</i> Influenced: Amiri Baraka's <i>Dutchman</i>
9 Tuesday, Oct. 16	MIDTERM COMPREHENSIVE EXAM	
	Due in class:	BIBLIOGRAPHY

<p>10 Tuesday, Oct. 23 Joshua Johnson</p>	Discussion:	New Horizons – Beyond Marriage
	In class:	<i>Seascape & The Marriage Play</i>
	Required Readings:	<p>Albee Plays: <i>Seascape</i> (1974) <i>The Marriage Play</i> (1986-87)</p> <p>Essay: Thomas P. Adler, “Albee’s 3 ½: The Pulitzer Plays”</p> <p>Biography: Chap. 15</p> <p>Albee in Performance: Chap. 8 & 11/5</p>
	Suggested Readings:	<p>Influenced: John Guare’s <i>Six Degrees of Separation</i></p> <p>Essay: Gabriel Miller, “Albee on Death and Dying: ‘Seascape’ and ‘The Lady from Dubuque’”</p>
<p>11 Tuesday, Oct. 30 Megan Davis</p>	Discussion:	After the Fall: Winter of Discontent
	In class:	<i>The Lady From Dubuque, The Man Who Had Three Arms</i>
	Required Readings:	<p>Albee Plays: <i>The Lady From Dubuque</i> (1977–1979), <i>The Man Who Had Three Arms</i> (1981)</p> <p>Essay: Brenda Murphy, “Albee’s threnodies: <i>Box-Mao-Box, All Over, The Lady from Dubuque, and Three Tall Women</i>”</p> <p>Essay: Stephen Bottoms, “Albee’s monster children: Adaptations and confrontations”</p> <p>Biography: Chap. 16</p> <p>Albee in Performance: Chap. 11/2</p>
	Suggested Readings:	<p>Influential: Tennessee Williams: <i>Camino Real</i></p> <p>Influenced: Romulus Linney, <i>Childe Byron</i></p>
	Due in class:	OUTLINE

12 Tuesday, Nov. 6	Discussion:	Albee's Vaudevillian Mode
	In class:	<i>Finding the Sun</i> (1982), <i>Listening</i> (1975), <i>Counting the Ways</i> (1976), <i>Fragments</i> (1993)
	Required Readings:	<p>Albee Plays: <i>Finding the Sun</i> (1982), <i>Listening</i> (1975), <i>Counting the Ways</i> (1976), <i>Fragments</i> (1993)</p> <p>Essay: Christopher Bigsby, "Better alert than numb': Albee since the eighties"</p> <p>Essay: Linda Ben-Zvi, "Playing the cloud circuit": Albee's vaudeville show Albee & Pinter by Richard Hornby</p> <p>Biography: Chap. 17</p> <p>Albee in Performance: <i>Marriage Play</i></p>
13 Tuesday, Nov. 13 Jennifer Julian	Discussion:	Albee's Tall Women
	In class:	<i>Three Tall Women</i>
	Required Readings:	<p>Albee Plays: <i>Three Tall Women</i></p> <p>Essay: "Better alert than numb": Albee since the eighties CHRISTOPHER BIGSBY</p> <p>Biography: Chap. 18, A Tall Woman, Chap. 19, A New Balance</p> <p>Albee in Performance: <i>Chap. 9; 11/6</i></p>
	Suggested Readings	<p>Influenced: Tony Kushner's <i>Angels in America</i>, Emily Mann's <i>Still Life</i></p> <p>Essay: Steven Drukman, "Won't you come home, Edward Albee?"</p>
	Due in class:	FIRST DRAFT - RESEARCH PAPER

14 Tuesday, Nov. 27	Discussion:	A New Baby: Postmodern Vaudevillian
	In class:	<i>The Play About the Baby,</i>
	Required Readings:	<p>Albee Plays: <i>The Play About the Baby, Occupant</i></p> <p>Essay: "Playing the cloud circuit": Albee's vaudeville show LINDA BEN-ZVI</p> <p>Biography: Chap. 20, A New Baby</p> <p>Albee in Performance: Chap 10. Albee's Double Authoring</p>
	Suggested Readings	<p>Essay: Robert Brustein, "The Play About The Play"</p> <p>Essay: Kate Kellaway "Baby Talk"</p>
15 Tuesday, Dec. 4	Discussion:	Reflecting, Remaking, Redefining Tragedy
	In class:	The Goat, Or, Who is Sylvia?
	Required Readings:	<p>Albee Plays: <i>The Goat, Or Who is Sylvia?</i></p> <p>Essay: Ellen Gainor, "Albee's The Goat: Rethinking tragedy for the 21st century"</p> <p>Biography: Chap. 21, Lost and Found</p> <p>Albee in Performance: Chap 11/7</p>
	Suggested Readings:	<p>Albee Plays: <i>Me, Myself, & I</i></p> <p>*Influenced: August Wilson's <i>The Piano Lesson</i></p> <p>Contemporary: Horton Foote's <i>The Man from Atlanta</i></p> <p>Essay: John Kuhn, "Getting Albee's Goat: 'Notes toward a Definition of Tragedy'"</p>
16 Tuesday, Dec. 11	Paper Presentations	