

## **APPENDIX I**

### **SYNOPSIS**

The story begins when Carol comes in John's office, her professor. She is asking solution to make her grade to be better until she pass in John's class. When Carol comes in John's office, John is on the phone with his wife arguing about real estate. John cuts the conversation short so he can address Carol, who sits across from him listening to the entire conversation. Carol asks to John about the meaning term of art but he suddenly becomes angry to Carol. John said if he will not tell everything although we are close. Finally John conscious that he does is something not good for his student. Now that she has John's attention, Carol complains that no matter what she does in John's class, she can't seem to get ahead. She is doing everything John has asked her to: she bought and read John's book, she shows up for class, she takes notes, but there's something in the language that she can't quite get a handle on. When Carol composes herself, she asks why John has stay in this office to speak with her. He answers, "because I like you."

When John's casual conversation continues as a professor he gives Carol an "A" for her work. He makes a deal with Carol about her grade. He says she can start the course over and that grades don't matter. He says that as long as she comes for regular meetings in his office to discuss class themes, he'll give her an "A." Throughout their meeting, Carol keeps careful notes of everything John says even though he urges her to put the notebook away. Their conversation continues with Carol growing increasingly more upset as John uses words she can't understand and becomes so frustrated. To comfort her, John stands up and puts his arm around her, but she backs away and shouts "NO!".

The next story begins when Carol comes again to John's office to confirmation about her reports. Carol already reports John's act to the tenure committee. Carol's attitude from Act One has completely changed: she is more

confident, realizing that she now holds power over John's future. Even though she admits the accusations might have been fabricated, John cannot deny that they occurred. He did put his arm around her and suggest private meetings in his office in exchange for an "A." Even though it could be argued that Carol has taken John's comments out of context, he cannot deny that they were ever said.

John still on his opinion that what he does is something usual. He has opinion as a professor he should help his student's problem. Carol's anger comes not from John's treatment of her, but from his seemingly elitist, flippant treatment of higher education. During their initial meeting, John compared college education to hazing and insulted the tenure committee. In Carol's mind, John's sins are sins against the entire student body, a bold display of the power struggle in academia: professors have all the powers while students are forced to follow their self-aggrandizing rules. In the report, Carol has accused John of being sexist and elitist. Towards the end of their conversation, John urges Carol to see him as a human being, not as a symbol for something larger: he has a family, a home, responsibilities, and a real love for his job. No matter what he argues, Carol refuses to be swayed. She wants to follow the rules set forth by the university and for the proper authorities to handle John's case. She stands to leave and John begs her to sit back down and finish their conversation. She refuses to listen, so John grabs her arm, which causes Carol to desperately shriek and scream for help as if she's being abused. Rather than fight back against John's physical restraint, Carol immediately shouts for others to help her.

The final story is John has realized that the tenure committee found some validity to Carol's complaint and has suggested disciplinary action in addition to retracting his tenure offer. Not only is John losing his house due to Carol's complaints, he also stands to lose his job. John is desperate for Carol to retract her complaints and admit that she misconstrued the events of their first meeting. He attempts to apologize for his contribution to their conflict, but Carol balks at his apology by saying that he doesn't fully understand the consequences of his actions. In her mind, John has tried to rape her both physically and academically. Carol is now controlling and condescending while John is pleading and desperate.

Carol presents her requirements if John would like her to drop her case. She would like him to support the removal of many academic texts, including the book John wrote himself, from the school library. This suggestion goes directly against John's view of free-thought and free-speech favoring Carol's extreme conservative agenda. This request causes something to snap in John's mind, and he suddenly doesn't care if he loses his job. He must stand up for what he believes in. He must fight against bullies and censors like Carol. He demands that she leave his office but before she goes, Carol bans John for calling his wife "baby." This comment steps totally over the line as Carol is no longer judging John's academic life but his personal life as well. He grabs Carol and begins beating her, shouting that he would never rape her - he wouldn't even touch her with a ten-foot pole - and that she has no right to comment on his marriage. He raises a chair above his head and threatens to throw it at Carol and calls her a "cunt." Carol collapses on the floor and repeats to herself "Yes. That's right ... that's right."

**APPENDIX II**  
**DAVID MAMET BIOGRAPHY**  
**SCREENWRITER, DIRECTOR, PLAYWRIGHT (1947–)**

David Alan Mamet was born in Chicago, Illinois, on November 30, 1947, the only son of Bernard and Leonore Mamet (they also had a younger daughter). His father was a labor lawyer who loved to argue and taught his children how to listen, question things, and express themselves as precisely as possible. Mamet spent many afternoons in his father's office, making phone calls and typing letters on the typewriter. Mamet's parents' high standards and their divorce when he was eleven made his childhood an unhappy one. He was very close to his sister, however. At fifteen he started working at the Hull House Theatre and discovered his life's direction. He went on to study literature and theater at Goddard College in Vermont (receiving a bachelor's degree in 1969) and acting at the Neighborhood Playhouse School of Theater in New York.

In 1971 Mamet began teaching drama at Goddard and wrote several plays. His first play to receive attention, *The Duck Variations* (1972), displays features found in much of his work: a fixed setting, few characters, a simple plot, and dialogue that captures the rhythms of everyday speech. *Sexual Perversity in Chicago* (1974) (later adapted for film as *About Last Night...*) examines relationships between men and women. *American Buffalo* (1975), for which Mamet received the New York Drama Critics Circle Award, is set in a junk shop and deals with the efforts of three men trying to steal a valuable coin. The main character of *The Water Engine: An American Fable* (1977) creates a new engine but is murdered when he refuses to sell his invention for profit. Other plays from this period include *A Life in the Theatre*, *The Woods*, *Reunion*, and *Dark Pony* (all 1977), as well as *The Sanctity of Marriage* (1979). *Glengarry Glen Ross* (1982), Mamet's most praised work, is the story of four Florida real estate agents competing to become their company's top salesperson by trying to cheat unsuspecting customers. The play was awarded both the New York Drama Critics Circle Award and the Pulitzer Prize in drama. *Edmond* (1982) involves a

businessman who leaves his wife and wanders into a run-down area of New York City. After being beaten and robbed, he turns to violence and is imprisoned for murdering a waitress. *Prairie du chien* (1985) and *The Shawl* (1985) are companion pieces. The first play centers on an unusual murder, while the second concerns a psychic 's efforts to obtain a client's inheritance. *Speed-the-Plow* (1988), in which pop singer Madonna (1958–) made her first performance on Broadway, is the story of a close male friendship that is threatened by the arrival of a strange woman.

Mamet has also written several screenplays (scripts for movies). The first, *The Postman Always Rings Twice* (1981), is generally considered his least successful effort. In *The Verdict* (1982), based on Barry Reed's novel *Verdict* (1980), an alcoholic lawyer battles injustice to win a lawsuit for a woman who suffered brain damage during childbirth. Reviewers praised Mamet's dialogue, and the screenplay was nominated (put forward for consideration) for an Academy Award. He also made his first effort at directing with the 1987 film *House of Games* (for which he also wrote the screenplay), about a doctor's involvement with a con man. In the latter half of the 1980s Mamet published two collections of essays, *Writing in Restaurants* and *Some Freaks*. Both books are packed with Mamet's opinions on a variety of topics such as friendship, religion, politics, morals, society, and of course, the American theater. Mamet has also taught at The Yale Drama School and New York University. He often lectures to classes at the Atlantic Theater Company, and he was one of the company's founding members.

Mamet continues to direct films and write plays, essays, and screenplays. His recent film works include the 1994 film version of his play *Oleanna* (which was first produced on stage in 1992), *The Winslow Boy* (1999), *State and Main* (2000), and *Heist* (2001). In 1999 he wrote a book of essays, *Jafsie and John Henry. Wilson: A Consideration of the Sources*, a novel, was released in 2001. Mamet married actress Rebecca Pidgeon in 1991. They have two children. He also has two children from his first marriage to actress Lindsay Crouse.