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| *Title and Code of Course*: Young American Drama |
| *Instructor’s Name*: Attila Szabó PhD |
| *Instructor’s Email Address*: szaboate@gmail.com

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| Credit Point Value:**6** | Number of Lessons per Week: **2** | Type of Course:**Seminar** [x] **Lecture** [ ]  | Method of Evaluation:**Oral Examination** [x] **In-Class Presentation** [ ] **Other** [ ]  |

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| **Course Description:** The seminar offers an interactive dialogue on the newer achievements of American drama, focusing (not exclusively) on issues of race, class and national identity, memory, trauma discourse, family, dealing with economic and value crisis. The aim is a joint reading and debate of a handful of texts, staged On- and Off-Broadway in various styles, genres and using different dramaturgies. While strongly building on the American traditions of dramaturgy these young playwrights often use innovative linguistic means and creative strategies increasingly popular in the international theatre world, like documentary and verbatim approaches, hyperbolic strategies, overidentification and different aspects of the Theatre of the Real. A growing interest in local narratives, coming to terms with historical traumas and generally a fresh approach to everyday reality and public discourse sets these plays apart from the works of the globally performed US theatre authors. In the seminar discussions we will also try to pinpoint the correlation between the means of aesthetic production offered by the various stages of the US theatre scene and the artistic ambitions of the newest generation of playwrights to produce socially and artistically relevant work.  |
| **Bibliography:**Alexander, Jeffrey C.: From the Depths of Despair: Performance, Counterperformance, and „September 11”, [Sociological Theory](http://philpapers.org/asearch.pl?pub=1024) 22 (1):88-105 (2004), online: <http://disciplinas.stoa.usp.br/pluginfile.php/360982/mod_resource/content/1/alexander_depths_despair_2006.pdf>Carlson, Marvin A.: 9/11, Afghanistan, and Iraq: The Response of the New York Theatre. Theatre Survey, May, 2004, 3-17. Carlson, Marvin A.: The Haunted Stage, The Theatre as Memory Machine, University of Michigan Press, 2003, 1-50.Foster, Hal: The Return of the Real. Art and Theory at the end of the Century, MIT Press, Cambridge, 1996, 127-171. Jones, Amelia: “Presence” in Absentia. Experiencing Performance as Documentation. Art Journal, Vol. 56, No. 4, Performance Art: (Some) Theory and (Selected) Practice at the End of This Century, Winter, 1997, 11-18.Martin, Carol: Bodies of Evidence, in Martin (ed) The Dramaturgy of the Real on the World Stage, Palgrave McMillan, 2010, 1-14.Martin, Carol: The Theatre of the Real, Palgrave Macmillan, 2013, 1-21, 149-176. Stith, Nathaniel Lawrence, "Delimiting Diversity in Contemporary American Theatre: A Study of the Use of Identity-Based Categories in Introduction to Theatre Textbooks" (2014). Theatre and Dance Graduate Theses & Dissertations. 31. <https://scholar.colorado.edu/thtr_gradetds/31>, 41-52, 62-82. |
| **Plays**:Wallace Shawn: *The Designated Mourner*Tony Kushner: *Homebody/Kabul*Neil LaBute: *Fat Pig & The Mercy Seat*Anne Nelson: *The Guys* Branden Jackobs-Jenkins: *Neighbors* & *Appropriate*Young Jean Lee: *Songs of the Dragons Flying to Heaven &* *The Shipment*Lisa D’Amour: *Detroit*Lilian Hellman/Sarah Stites: *Intermeddlers*Thomas Bradshaw: *Burning*Susan-Lori Parks: *Father Comes Home from the Wars*New Black Fest (Various Playwrights): *Facing our Truth: Ten-minute Plays on Trayvon, Race and Privilege* |