

*Title and Code of Course:* A Short Introduction to (Very) Contemporary American Drama  
**ERP-BAA 9928**

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Credit Point Value: <b>6</b>	Number of Lessons per Week: <b>2</b>	Type of Course: <b>Seminar</b> <input checked="" type="checkbox"/> <b>Lecture</b> <input type="checkbox"/>	Method of Evaluation: <b>Oral Examination</b> <input type="checkbox"/> <b>In-Class Presentation</b> <input checked="" type="checkbox"/> <b>Other</b> <input type="checkbox"/>
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**Course Description:**

We all know (and love) the Broadway blockbusters: both musicals and comedies. But what goes on beyond those glamorous stages in downtown New York? Can you name five contemporary American playwrights? How many of them are of colour? How many women? How many with an ethnic background? And do they have different stories to tell? Can you think of two plays about US history? The seminar offers a playful, thought-provoking and thoroughly entertaining dialogue about 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. We will read, analyse – and even perform/improvise a handful of texts, staged On- and Off-Broadway in various styles, genres and using different dramaturgies. 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. Wallace Shawn, Tony Kushner, Susan Lori-Parks, Anne Nelson, Annie Baker, Branden Jacobs-Jenkins, Young Jean Lee, Thomas Bradshaw, Lisa D'Amour will be some of the key names on our reading list. In the seminars we will also examine – and even experiment with – the increasingly popular strategies of dramaturgy like documentary and verbatim theatre, hyperbolic writing, overidentification and different aspects of the theatre of the real.

## **Bibliography:**

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