|  |  |
| --- | --- |
| **Course Title: Modern English Drama and Theatre** | **Credits: 3** |
| **Type of course** (lecture/seminar) **seminar** and hours per week/semester: **2/30** | |
| **Method of assessment** (exam/practical grade): **practical grade** | |
| **Suggested semester**: **5th** | |
| **Prerequisites** *(if any)*:**Language competence exam** | |
| **Course description**: | |
| Drama is the both a sensitive and an immediate response to and also a record of a given moment in cultural life, topically replicated in theatre productions. This course has been designed to offer courses which (though with differences in their emphases) deal with the most recent changes in drama history, adaptation studies and performance criticism; and also to acquaint students with the English speaking/British dramatic literature and the playwrights of the 1990s and 2000s. The aim of the course is twofold: on the one hand it will develop the reading, and within that, drama reading and interpreting skills of students; on the other, it will familiarise them with the literary-historical-cultural context, moreover, the theatrical and performing traditions of a given play. Characteristically the course chooses to focus on earlier dramas that still exist in contemporary adaptation and also contemporary dramas that embed and adapt earlier plays or memorable performances within their texts, such as *The Madness of George III* (1991)by Alan Bennett, *Arcadia* (1993) by Tom Stoppard, or *Playhouse Creatures* (1993) and *A Laughing Matter* (2002)by April de Angelis, and *The Compleat Stage Beauty* (1999) by Jeffrey Hatcher and thus dust off and show earlier dramatic and performing traditions. | |