

<b>Veranstalter:</b>	<b>Dr. Michel Büch</b>
<b>Modul:</b>	<b>Drama, Performance, Criticism: English-language plays currently staged in Hamburg</b> (SLM-WB, Master-WB)
<b>Art der Veranstaltung:</b>	<b>Übung</b>
<b>Veranstaltungsnummer:</b>	<b>53-555</b>
<b>Zeit:</b>	<b>2st. Mo 16-18</b>
<b>Raum:</b>	<b>Ü35-01054</b>
<b>Beginn:</b>	<b>03.04.2023</b>

### Course description:

This course will introduce you to the various dimensions in which we can analyze and discuss dramatic texts and their realization on stage. Engaging with four different plays, we will explore the themes, dramaturgies, and styles of four dramatic texts and contextualize them in the times and places of their creation. Visiting, analyzing, and reviewing their contemporary (German-language) production in Hamburg, we will explore the many ways in which these plays resonate – or do not resonate – with us today and learn how to write theater criticism.

The only compulsory play with which to engage is *KÖNIG LEAR* (Thalia Theater). We will select three additional productions to work with out of the following: *HAMILTON* (Lin-Manuel Miranda, Operettenhaus Hamburg), *FLEISCH* by Gillian Greer, *4.48 PSYCHOSE* by Sarah Kane, *DER LANGE SCHLAF* by Finegan Kruckemeyer, and *RICHARD THE KID AND THE KING* (Shakespeare's *RICHARD III.*, all Deutsches Schauspielhaus). Further suggestions are welcome. Which of these productions will make it into the seminar depends on performance dates, interest of the participants, and ticket availability.

By the end of the course, you will have a more thorough understanding of the different ways in which you can approach, analytically, dramatic scripts and their realization on stage. You will be familiarized with reading plays as well as their stagings as cultural articulations of specific times and places. You will be able to discuss their flexible and shifting relationships with the discursive formations from which they have emerged and in which they exist today. You will have gained an insight into artistic decision-making and have developed a wide range of methodological frameworks and tools for watching, discussing, and reviewing theater. You will have met with and learnt from renowned professionals in theater production (Jan Bosse, director of *KÖNIG LEAR*) and criticism (Falk Schreiber, journalist). In addition, you will have been to central Hamburg theater stages and experienced some of Germany's most sought-after actors perform live.

Our first visit will be *KÖNIG LEAR* on 4 April at Thalia Theater. Please buy your ticket as soon as you have been officially registered as a participant:

<https://tickets.rzsth.de/Thaliatheater/SelectSeats?ret=1&e=12653&lang=de&play=koenig-lear-2022>

(If the tickets are sold out or you can't make that particular date, you can choose any other performance in April and see the play in your own time.)

### Course requirements:

Participants are required to watch at least three of the four productions we have selected (as a group or in their own time) and buy the ticket with their own money. Shows at Thalia and Schauspielhaus are around 10 € for students. For *HAMILTON* (Stage Entertainment) there is a special course discount of more than 60 % reducing individual tickets to 20 € for the show on Tuesday, 30 May, which you cannot purchase individually.

Further requirements are

- regular attendance (2 absences max.)
- excellent knowledge of the plays before we enter their discussion
- course assignment: presenting a review of one of the plays you have seen, individual and group presentations are both possible

*Reading list:*

William Shakespeare, *KING LEAR* (Arden Shakespeare Third Paperback), ed. by R.A.Foakes. Bloomsbury 1997. (Please purchase this edition).

Due to the nature of the seminar, there is no further set reading beforehand. However, secondary material will be provided and form part of the reading assignments during the semester.

Sprechstunden im Semester:

**s. Sprechstundenliste**

Sprechstunden in der vorlesungsfreien Zeit:

**s. Sprechstundenliste**