Prof. Dr. Stefan Horlacher

3220	Howard Brenton, Sam Shepard, LeRoi	Tue (5)	ZEU 114
3420	Jones, or: Manhood in Contemporary		
	British and American Theatre		
73710			
201230			
201510			
202210			
202510			

HS	7 KP	(requirements to be announced in class)
SiH	3 KP	(requirements to be announced in class)
S	3 KP	(requirements to be announced in class)
	1 KP	(requirements to be announced in class)
S (Master)	5/8 KP	(requirements to be announced in class)

In this seminar – the January sessions of which will be co-taught with Prof. Kevin Floyd – we will consider representations of masculinity in a small number of stage plays that appeared after World War II in the UK and the US. During the first two or three sessions, we will explore the challenges the emerging field of masculinity studies presents for literary studies by introducing some of the most important theoretical approaches to masculinity and gender identity. This theoretical framework will then be applied to two representative British as well as American plays: Howard Brenton's *The Romans in Britain* (1980) and *Bloody Poetry* (1984); LeRoi Jones's (aka Amiri Baraka) *Dutchman* (1964) and Sam Shepard's *True West* (1980).

Brenton's *The Romans in Britain* sparked public political outrage in the UK, featuring as it did "a confluence of controversial subjects remarkable in a single work" (Beacham), i.e. imperialism, colonialism, contemporary UK politics, British and Irish founding myths, murder, homosexual rape and male nudity. In *Bloody Poetry* the role and function of art are foregrounded and – as with its more notorious predecessor – contemporary constructions of history are critically examined alongside the way in which past events but also forms of masculinity undergo an ongoing process of mythologization. If *The Romans in Britain* depicts a kind of transhistorical violent masculinity linking the successive Roman and Saxon invasions of respectively Celtic and Romano-Celtic Britain to the contemporary British involvement in Northern Ireland, the American plays demonstrate how specific issues of masculine violence are closely entangled with pervasive redefinitions of American masculinity in the decades following World War II. Jones's *Dutchman*, a disturbing short play about an encounter between a black man and a white woman on a New York subway, is a highly sexualized and ultimately violent allegory of race relations in the US during the sixties. Shepard's *True West* raises questions about the viability – in the suburbanized, 'domesticated' middle-class world of the post-war period – of traditional American ideals of autonomous, 'frontier' manhood.

An extensive bibliography will be provided at the beginning of the term.
Please buy:
Sam Shepard. *1943 True West*. Samuel French Ltd (1996); ISBN-10: 0573617287; ISBN-13: 978-0573617287.
LeRoi Jones. *Dutchman and The Slave*. Harper Perennial (1971); ISBN-10: 0688210848; ISBN-13: 978-0688210847.

Howard Brenton. *Plays*. Vol 2. Methuen Drama (1990); ISBN-10: 0413614905; ISBN-13: 978-0413614902

Please Note: This seminar is designed as a compact seminar. The first sessions of the seminar will take place in weeks three and five. The seminar itself will take place on January 9th and 10th 2010 (Saturday and Sunday). Students who want to take part in this seminar should be prepared to give a short oral presentation (15 minutes).