

PREFACE BY SIR JOHN GIELGUD

FACES - OF  
BRITISH  
THEATRE

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*Gemma Levine*

# Faces Of British Theatre

**Aleks Sierz**



## **Faces Of British Theatre:**

In-Yer-Face Theatre Aleks Sierz, 2014-10-23 The most controversial and newsworthy plays of British theatre are a rash of rude vicious and provocative pieces by a brat pack of twentysomethings whose debuts startled critics and audiences with their heady mix of sex violence and street poetry In Yer Face Theatre is the first book to study this exciting outburst of creative self expression by what in other contexts has been called Generation X or Thatcher s Children the yooof who grew up during the last Conservative Government The book argues that for example Trainspotting Blasted Mojo and Shopping and F king are much more than a collection of shock tactics taken together they represent a consistent critique of modern life one which focuses on the problem of violence the crisis of masculinity and the futility of consumerism The book contains extensive interviews with playwrights including Sarah Kane Blasted Mark Ravenhill Shopping and F king Philip Ridley The Pitchfork Disney Patrick Marber Closer and Martin McDonagh The Beauty Queen of Leenane **Faces of British Theatre** Gemma Levine, 1990 **New Theatre Quarterly 77: Volume 20, Part 1** Simon Trussler, Clive Barker, 2006-05-18 Provides an international forum where theatrical scholarship and practice can meet **Rewriting the Nation** Aleks Sierz, 2011-01-16 This is an essential guide for anyone interested in the best new British stage plays to emerge in the new millennium For students of theatre studies and theatre goers Rewriting the Nation British Theatre Today is a perfect companion to Britain s burgeoning theatre writing scene It explores the context from which new plays have emerged and charts the way that playwrights have responded to the key concerns of the decade and helped shape our sense of who we are In recent years British theatre has seen a renaissance in playwriting accompanied by a proliferation of writing awards and new writing groups The book provides an in depth exploration of the industry and of the key plays and playwrights It opens by defining what is meant by new writing and providing a study of the leading theatres such as the Royal Court the Traverse the Bush the Hampstead and the National theatres together with the London fringe and the work of touring companies In the second part Sierz provides a fascinating survey of the main issues that have characterised new plays in the first decade of the new century such as foreign policy and war overseas economic boom and bust divided communities and questions of identity and race It considers too how playwrights have re examined domestic issues of family of love of growing up and the fantasies and nightmares of the mind Against the backdrop of economic political and social change under New Labour Sierz shows how British theatre responded to these changes and in doing so has been and remains deeply involved in the project of rewriting the nation **Violence in Contemporary British Drama - Sarah Kane's Play "Cleansed"** Lea Jasmin Gutscher, 2008-12 Thesis M A from the year 2007 in the subject English Language and Literature Studies Literature grade 1 3 Free University of Berlin Fachbereich Philosophie und Geisteswissenschaften Institut f r Englische Philologie course Abschlussarbeit Englische Literaturwissenschaft 78 entries in the bibliography language English abstract When Sarah Kane born in 1971 in Essex England committed suicide at the age of 28 in February 1999 she left five plays and the script for a ten

minute screenplay Kane had dedicated much of her short life to the understanding exploration and re invention of drama While still at school she started writing and acting activities which she continued at university where she further experimented with theatre and where she also took up directing After leaving the University of Bristol with a First Class Honours Degree in drama studies she enrolled at Birmingham University and crowned her education with a Master s degree in playwriting After several minor dramatic experiments staged as student productions in unofficial venues her first full length play Blasted premi red at the Royal Court Theatre in London in January 1995 The play immediately became notorious for its depiction of all kinds of physical and verbal violence for which it was fiercely attacked by both public opinion and reviewers The fact that the plays which followed contained many unspeakable scenes of sheer cruelty earned her the reputation as the enfant terrible of contemporary British drama During her brief career Sarah Kane created a body of work that brought her both success and notoriety Her controversial theatre divided critics and audiences from the beginning While some attacked her persistently others recognised her as a new voice and after she explored and discovered different linguistic and theatrical devices critical approval followed British Drama Paul Robert Lieder,Robert Morss Lovett,Robert Kilburn Root,1929 New Theatre Quarterly 69: Volume 18, Part 1 Clive Barker,Simon Trussler,2002-12-12 Provides an international forum where theatrical scholarship and practice can meet **New Theatre Quarterly 80: Volume 20, Part 4** Simon Trussler,Clive Barker,2005-03-21 Provides an international forum where theatrical scholarship and practice can meet

**Theatre Ecology** Baz Kershaw,2007-12-13 A study into the relationships between performance theatre and environmental ecology **After In-Yer-Face Theatre** William C. Boles,2020-04-29 This book revisits In Yer Face theatre an explosive energetic theatrical movement from the 1990s that introduced the world to playwrights Sarah Kane Martin McDonagh Mark Ravenhill Jez Butterworth and many others Split into three sections the book re examines the era considers the movement s influence on international theatre and considers its lasting effects on contemporary British theatre The first section offers new readings on works from that time period Antony Neilson and Mark Ravenhill as well as challenges myths created by the Royal Court Theatre about the its involvement with In Yer Face theatre The second section discusses the influence of In Yer Face on Portuguese Russian and Australian theater while the final section discusses the legacy of In Yer Face writers as well as their influences on more recent playwrights including chapters on Philip Ridley Sarah Kane Joe Penhall Martin Crimp Dennis Kelly and Verbatim Drama The Theatre of Anthony Neilson Trish Reid,2017-07-27 Anthony Neilson is one of the most exciting and challenging voices in contemporary British theatre For more than two decades he has been in the vanguard of new writing and has acquired a formidable reputation for innovation and experimentation His major stage plays include Penetrator The Censor Stitching Realism Unreachable and his 2004 masterpiece The Wonderful World of Dissocia arguably one of the finest Scottish plays of the new millennium This volume provides the first full length study of Neilson s plays and his innovative rehearsal methodology As well as providing a detailed account of each play Trish Reid

includes an extensive new interview with Neilson and additional contributions from important scholars and commentators in the field This is essential reading for anyone who wants to develop a better understanding of one of British theatre's most original artists      *Global Television* Barbara Selznick,2008-11-20 How the importation of global television in the United States affects the nature of programming      Theatre/Performance Historiography R. Bank,M. Kobialka,2015-04-23 How do the ethical implications of writing theatrical histories complicate the historiographical imperative in our current sociopolitical context This volume investigates a historiography whose function is to be a mode of thinking and exposes the inner contradictions in social and ideological organizations of historical subjects      **The Argumentative Theatre of Joe Penhall** William C. Boles,2014-01-10 Of the many dynamic young playwrights to be associated with the In Yer Face burst of creative talent on the British stage in the mid 1990s Joe Penhall has challenged Britain's status quo the most Penhall believes his plays should constantly provoke and enrage not only the institutions he targets but also his audience This critical book discusses the argumentative nature of Penhall's plays while also placing them within the context of contemporary British society and the modern dramatic tradition His eight plays are discussed in detail and particular attention is paid to male identity the nature of grief the variety of females domestic drama and the role of autobiography in his work      **New Theatre Quarterly 56: Volume 14, Part 4** Clive Barker,Simon Trussler,1999-06-24 New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to critical questioning Articles in Volume 66 will include Dario Fo the Commune and the Battle for the Palazzina Liberty Dramaturgy according to Daedalus Other Spaces of Translation the Theatre of Bernard Marie Kolt's Everybody Got Their Brown Dress Millennium Revivals of the Medieval Mysteries Suffrage Shrews Mary Pickford's Katherina and the Stratford Visit to Los Angeles Alternative Theatre in Poland since 1989      *English Studies* Mehmet Ali Çelikel,Baysar Taniyan,2015-09-18 This volume offers a selection of revised versions of the papers presented at the 7th International IDEA Conference held at Pamukkale University in Denizli Turkey organised by the Association of English Language and Literary Studies in Turkey The contributions to this book offer a wide range of research from scholars on a variety of topics in English literature including Shakespearean studies Victorian colonial and postcolonial literature poetry and drama studies The volume also includes a number of informative research articles on comparative and translation studies which will offer assistance to young scholars in their academic studies In addition to acting as a guide to young academics the book will also function as a fruitful reference book in a wide range of English literary studies      The Theatre of David Greig Clare Wallace,2013-08-29 David Greig has been described as one of the most interesting and adventurous British dramatists of his generation Daily Telegraph and one of the most intellectually stimulating dramatists around Guardian Since he began writing for theatre in the early nineties his work has been both copious and remarkably varied defying neat generalisations or attempts to pigeon hole his work Besides his original plays he has adapted classics is co founder of the Suspect Culture

Theatre Group and is currently Dramaturge for the National Theatre of Scotland This Critical Companion provides an analytical survey of his work from his early plays such as *Europe* and *The Architect* through to more recent works *Damsel* and *Ramallah* it also considers the plays produced with *Suspect Culture* and his work for young audiences As such it is the first book to provide a critical account of the full variety of his work and will appeal to students and fans of contemporary British theatre Clare Wallace provides a detailed analysis of a broad selection of plays and their productions reviews current discourses about his work and offers a framework for enquiry The Companion features an interview with David Greig and a further three essays by leading academics offering a variety of critical perspectives

Literary Worlds and Deleuze Zornitsa Dimitrova, 2016-12-20 *Literary Worlds and Deleuze* contributes to debates on mimesis by offering an expressionist take on the matter of the generation of literary worlds in drama In examining postdramatic plays by Sarah Kane Martin Crimp Caryl Churchill and Laura Wade the book outlines a dynamic ontology of mimesis Rather than pertaining to a static ontology of being expressionist mimesis is generative and renews itself constantly without arriving at an entelechial end In exploring the fluxional field of forces and relations that underlie the order of representation expressionist mimesis is well suited to account for the ontologically uncertain realities of postdramatic theatre The concepts of expression and the event of sense Gilles Deleuze become part of a generative model that incorporates pre linguistic and supra conceptual constituents within the genesis of representation

Patrick Marber's Closer Graham Saunders, 2008-05-01 An accessible informative and critical introduction to Patrick Marber's award winning and often studied play

The Methuen Drama Handbook of Women in Contemporary British Theatre Marissia Fragkou, Rebecca Benzie, 2025-02-06 This handbook provides a detailed exploration of the rich and diverse theatrical work produced by women in the first two decades of 21st century British theatre The book explores key issues and methodologies relevant to women working in the UK's theatre industry including the legacies of feminism and its role in shaping contemporary work by women the politics of visibility and inclusion in theatrical institutions and collaborative strategies in creating original work It closely examines how women in contemporary British theatre tackle urgent social issues such as environmental risk the representation of marginalized identities and mental and physical wellbeing Chapters by both established and early career scholars from a variety of international contexts present new perspectives on significant questions and issues underpinning women's work in 21st century British theatre by engaging with contemporary debates from theatre and performance studies and cultural theory A concluding roundtable with women theatre practitioners addresses key questions pertaining to their work including working conditions the politics of funding and of ageing disability and care With a foreword by the Guardian's chief theatre critic Arifa Akbar and featuring research tools such as introductions to sections a detailed list of sources and an annotated bibliography this is an authoritative study for anyone with a keen research interest in the distinct contribution of women to contemporary British theatre and performance

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