

## *Rewriting The Nation British Theatre Today Plays*

British theatre is booming. But where do these beautiful buildings and exciting plays come from? And when did the story start? To find out we time travel back to the age of the first Queen Elizabeth in the sixteenth century, four hundred years ago when there was not a single theatre in the land. In the company of a series of well-characterised fictional guides, the eight chapters of the book explore how British theatre began, grew up and developed from the 1550s to the 1950s. The Time-Traveller's Guide to British Theatre tells the story of the movers and shakers, the buildings, the playwrights, the plays and the audiences that make British theatre what it is today. It covers all the great names - from Shakespeare to Terence Rattigan, by way of Oscar Wilde and George Bernard Shaw - and the classic plays, many of which are still revived today, visits the venues and tells their dramatic stories. It is an accessible, journalistic account of this subject which, while based firmly on extensive research and historical accuracy, describes five centuries of British creativity in an interesting and relevant way. It is celebratory in tone, journalistic in style and accurate in content.

Essential for students of theatre studies, Methuen Drama's Decades of Modern British Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1950s to 2009 in six volumes. Each volume features a critical analysis and reevaluation of the work of four/five key playwrights from that decade authored by a team of experts, together with an extensive commentary on the period. Edited by Dan Rebellato, *Modern British Playwriting: 2000-2009* provides an authoritative and stimulating reassessment of the theatre of the decade, together with a detailed study of the work of David Greig (Nadine Holdsworth), Simon Stephens (Jacqueline Bolton), Tim Crouch (Dan Rebellato), Roy Williams (Michael Pearce) and Debbie Tucker Green (Lynette Goddard). The volume sets the context by providing a chronological survey of the decade, one marked by the War on Terror, the excesses of economic globalization and the digital revolution. In surveying the theatrical activity and climate, Andrew Haydon explores the response to the political events, the rise of verbatim theatre, the increasing experimentation and the effect of both the Boyden Report and changes in the Arts Council's priorities. Five scholars provide detailed examinations of the playwrights' work during the decade, combining an analysis of their plays with a study of other material such as early play drafts and the critical receptions of the time. Interviews with each playwright further illuminate this stimulating final volume in the Decades of Modern British Playwriting series.

This book combines Deleuze's theories of expression and the event of sense to offer a new ontology for postdramatic theatre. 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.

British theatre of the 1990s witnessed an explosion of new talent and presented a new sensibility that sent shockwaves through audiences and critics. What produced this change, the context from which the work emerged, the main playwrights and plays, and the influence they had on later work are freshly evaluated in this important new study in Methuen Drama's Decades of Modern British Playwriting series. The 1990s volume provides a detailed study by four scholars of the work of four of the major playwrights who emerged and had a significant impact on British theatre: Sarah Kane (by Catherine Rees), Anthony Neilson (Patricia Reid), Mark Ravenhill (Graham Saunders) and Philip Ridley (Aleks Sierz). Essential for students of Theatre Studies, the series of six decadal volumes provides a critical survey and study of the theatre produced from the 1950s to 2009. Each volume features a critical analysis of the work of four key playwrights besides other theatre work, together with an extensive commentary on the period. Readers will understand the works in their contexts and be presented with fresh research material and a reassessment from the perspective of the twenty-first century. This is an authoritative and stimulating reassessment of British playwriting in the 1990s.

Eden's Empire; Alaska; Shades; A Day at the Racists; The Westbridge

*Modern British Playwriting: 2000-2009*

Theatre and National Identity

Interplay Between Text and Performance in the 21st Century

Contemporary British Theatre

British Theatre Today

John Osborne's Look Back in Anger

**This indispensable overview of modern black British drama spans seven decades of distinctive playwriting from the 1950s to the present. Interweaving social and cultural context with close critical analysis of key dramatists' plays, leading scholars explore how these dramatists have created an enduring, transformative and diverse cultural presence.**

**A guide to all of the plays of Martin Crimp. For a decade, Martin Crimp has been in the vanguard of new writing for the British stage. His main stage plays include *Dealing with Clair*, *The Treatment*, *Attempts on Her Life*, *The Country*, and *Cruel and Tender*, with his 1997 masterpiece, *Attempts on Her Life*, arguably being one of the best plays of the past quarter century. By the author of the landmark study of contemporary British drama, *In-Yer-Face Theatre*, this is the first study of Martin Crimp's work for stage and radio. Arguing that Crimp is one of the most acute satirists of contemporary British society, Aleks Sierz provides an accessible and fascinating account of the playwright's work. As well as an account of each of Crimp's plays and an analysis of his oeuvre, the volume includes a**

**wide-ranging interview with Crimp himself and interviews with all the key directors responsible for staging his work, including Sam Walters, Katie Mitchell, James McDonald and Lindsay Posner.**

**Edited and introduced by leading cultural and theatre critic Aleks Sierz, this bold and urgent collection of contemporary plays by England's newest and most relevant young writers explores the various cultures and identities of a nation that is at once traditional, nationalistic and multicultural. Eden's Empire, by James Graham is an uncompromising political thriller exploring the events of the Suez Crisis, and the tragic story of its flawed hero - Churchill's golden boy and heir apparent, Anthony Eden. Alaska, by D. C. Moore features Frank, an ordinary bloke who likes smoking, history and playing House of the Dead 3. He can put up with his job on a cinema kiosk until a new supervisor arrives who is younger than him. And Asian. A Day at the Racists, by Anders Lustgarten is a timely examination of the rise of the BNP which attempts to understand why people might be drawn to the BNP and diagnoses the deeper cause of that attraction. Shades, by Alia Bano shows Sabrina, a single girl-about-town, who is seeking Mr Right in a world where traditional and liberal values sit side-by-side, but rarely see eye-to-eye. The Westbridge, by Rachel De-lahay begins with the accusation of a black teenager which sparks riots on South London streets. Among it all, a couple from very different backgrounds navigate the minefield between them and their disparate but coexisting neighbourhood.**

**Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies through which these categories have been constructed in the English-speaking world.**

**Theatre-Making**

**Reverberations across Small-Scale British Theatre**

**Africa on the Contemporary London Stage**

**Landmark Playwrights from 1980 to the Present**

**British Theatre from 1992 to 2020**

**Women's Theatre Writing in Victorian Britain**

**Politics, Aesthetics and Forms**

*"The Routledge History of Literature in English covers the main developments in the history of British and Irish literature from AD 600 to the present day. Accompanying language notes explore the interrelationships between language and literature, emphasising the growth of literary writing, its traditions, conventions and changing characteristics. Extensive quotations from poetry, prose and drama underpin the narrative. With a new chapter on novels, drama and poetry in the 21st century and an extensive companion website, The Routledge History of Literature in English will be an invaluable reference for any student of English literature and language."--*

*In recent years British theatre has seen a renaissance in playwriting that has been accompanied by a proliferation of writing awards, new writing groups and a ceaseless quest for fresh, authentic voices that will ensure the vitality and relevance of theatre in the twenty-first century. Rewriting the Nation is a perfect companion to Britain's burgeoning theatre writing scene that will prove invaluable to anyone wanting a better appreciation of why British theatre - at its best - remains one of the most celebrated and vigorous throughout the world. The book opens by defining what is meant by 'new writing' and providing a study of the system in which it is produced. It considers the work of the leading 'new writing' 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 preoccupations and issues that have characterised new plays in the first decade of the twenty-first century. It argues that while under New Labour economic, political and social change continued apace, generating anxiety and uncertainty in the population, theatre has been able to articulate not only those anxieties and uncertainties but also to offer powerful images of the nation. At a time when the idea of a national identity is hotly debated, British theatre has made its own contribution to the debate by offering highly individual and distinctive visions of who we are and what we might want to become. In examining the work of many of the acclaimed and emerging British playwrights the book serves to provide a narrative of contemporary British playwriting. Just as their work has at times reflected disturbing truths about our national identity, Sierz shows how British playwrights are deeply involved in the project of rewriting the nation.*

*A book of selected theatre reviews from 1992 to 2020 from one of the foremost authorities on British theatre. Starting each chapter is a brief commentary on the developments of that era and the social, political and cultural context within which this theatre was being produced. Also included are key obituaries and letters in response to reviews written, providing a rich collection of curated archival material. Following on from his first collection, One Night Stands, Michael Billington's chronicle offers a rich, authoritative insight into British theatre over the last 3 decades from his unique professional perspective. It begins with Tony Kushner's UK premiere of Angels in America at the National Theatre in 1992 and culminates with Inua Ellams's celebrated adaptation of Chekhov's Three Sisters at the same venue almost 30 years later. En route, we're exposed to the fallibility of theatre criticism through his much-regretted original criticism of Sarah Kane's Blasted and its role in identifying major talents at the first opportunity. Having recently retired from his 48-year position as the Guardian newspaper's drama critic during which time he wrote around 10,000 theatre reviews, Michael Billington was Britain's longest-serving theatre critic. Through his work, he was present at an eye-watering number of premieres during this time and witnessed first-hand the exciting developments in British theatre over the past 30 years and the substantial pressures it faced - never more so than today.*

*Between 1960 and 2010, a new generation of British avant-garde theatre companies, directors, designers and performers emerged. Some of these companies and individuals have endured to become part of theatre history while others have disappeared from the scene, mutated into new forms, or become part of the establishment. Reverberations across Small-Scale British Theatre at long last puts these small-scale British theatre companies and personalities in the scholarly spotlight. By questioning what 'Britishness' meant in relation to the small-scale work of these*

*practitioners, contributors articulate how it is reflected in the goals, manifestos and aesthetics of these companies.*

*Second Edition*

*Expression as Mimesis and Event*

*The Theatre of David Greig*

*State of the Nation*

*Rewriting the Nation*

*The Theatre of Simon Stephens*

*Affair of the Heart*

This collection of essays examines the contribution of British plays to key social, political, and intellectual debates since 2000. It explores some of the most pressing concerns that have dominated the public discourse in Britain in the last decade, focusing on their representation in dramatic texts. Each essay provides an in-depth analysis of one play, assessing its particular contribution to the debate in question. The book aims to show how contemporary drama has developed unique ways to present the complexities and ambiguities of certain issues with aesthetic as well as emotional appeal.

Black British Drama: A Transnational Story looks afresh at the ways black theatre in Britain is connected to and informed by the spaces of Africa, the Caribbean and the USA. Michael Pearce offers an exciting new approach to reading modern and contemporary black British drama, examining plays by a range of writers including Michael Abbensetts, Mustapha Matura, Caryl Phillips, Winsome Pinnock, Kwame Kwei-Armah, Debbie Tucker Green, Roy Williams and Bola Agbaje. Chapters combine historical documentation and discussion with close analysis to provide an in-depth, absorbing account of post-war black British drama situated within global and transnational circuits. A significant contribution to black British and black diaspora theatre studies, Black British Drama is a must-read for scholars and students in this evolving field.

Simon Stephens is one of Europe's pre-eminent living playwrights. Since the beginning of his career in 1998, Stephens's award-winning plays have been translated into over twenty languages, been produced on four continents, and continue to feature prominently in the repertoires of European theatre. His original works have garnered numerous awards, with his stage adaptation of Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* winning seven Olivier Awards and enjoying acclaim on Broadway. In the first book to provide a critical account of Stephens's work, Jacqueline Bolton draws upon the playwright's unpublished personal archives, as well as original interviews with directors and actors, to advance detailed analyses of his original plays and their productions, examine contemporary approaches to playwriting, and deliver insights into broader debates regarding text, performance and authorship. Caridad Svich addresses Stephens's theatrical output between 2014 and 2019, and essays from Mireia Aragay and James Hudson provide additional perspectives on international productions and the playwright's adaptive practices. Andrew Haydon's edited interviews with six of Stephens's key collaborators – Marianne Elliott, Sarah Frankcom, Sean Holmes, Ramin Gray, Katie Mitchell and Carrie Cracknell – further illuminate the work from a director's viewpoint. *The Theatre of Simon Stephens* situates the playwright's oeuvre within his embrace of aesthetics and working relations encountered in European theatre cultures, focusing in particular upon shifting attitudes towards the function of the playwright, the relationship between playwrights and directors, and the role of the audience in live performance. *The Companion* serves as a lively and engaging study of one of the most restlessly creative and important dramatists of our generation.

*The Methuen Drama Guide to Contemporary British Playwrights* is an authoritative guide to the work of twenty-five playwrights who have risen to prominence since the 1980s. Written by an international team of scholars, it will be invaluable to anyone interested in, studying or teaching contemporary drama. Among the many playwrights whose work is examined are Sarah Daniels, Terry Johnson, Martin Crimp, Sarah Kane, Anthony Neilson, Mark Ravenhill, Simon Stephens, Debbie Tucker Green, Tanika Gupta and Richard Bean. Each essay features: A biographical sketch and introduction to the playwright A discussion of their most important plays An analysis of their stylistic and thematic traits, the critical reception and their place in the discourses of British theatre A bibliography of texts and critical material

*A Transnational Story*

*Good Nights Out*

*The Second Half of the Twentieth Century*

*Love in Contemporary British Drama*

*Finance, Terror, and Science on Stage*

*Modern British Playwriting: The 1990's*

*Voices, Documents, New Interpretations*

Since the turn of the 21st century, the television series has rivalled cinema as the paradigmatic filmic medium. Like few other genres, it lends itself to exploring society in its different layers. In the case of Great Britain and Ireland, it functions as a key medium in depicting the state of the nation. Focussing on questions of genre, narrative form, and serialisation, this volume examines the variety of ways in which popular recent British and Irish television series negotiate the concept of community as a key component of the state of the nation.

Ajda Bastan is an academician at Sivas Cumhuriyet University in Turkey. In this book, she deals with the violence types expressed in the British theatre in the second half of the twentieth century. The study contains nine plays by eight notable British playwrights. These plays are *Look Back in Anger*, *The Birthday Party*, *Entertaining Mr Sloane*, *Saved*, *Vinegar Tom*, *Plenty*, *Blasted*, *Shopping and Fucking*, and *Cleansed* in chronological order. Besides, some information about post-war British theatre and violence are presented in this work as well.

Despite the recent turn to affects and emotions in the humanities and despite the unceasing popularity of romantic and erotic love as a motif in fictional works of all genres, the subject has received surprisingly little attention in academic studies of contemporary drama. *Love in Contemporary British Drama* reflects the appeal of love as a topic and driving force in dramatic works with in-depth analyses of eight pivotal plays from the past three decades. Following an interdisciplinary and historical approach, the study collects and condenses theories of love from philosophy and sociology to derive persisting discourses and to examine their reoccurrence and transformation in contemporary plays. Special emphasis is put on narratives of love's compensatory function and precariousness and on how modifications of these narratives epitomise the peculiarities of emotional life in the social and cultural context of the present. Based on the assumption that drama is especially inclined to draw on shared narratives for representations of love, the book demonstrates that love is both a window to remnants of the past in the present and a proper subject matter for drama in times in which the suitability of the dramatic form has been questioned.

*State of the Nation: British Theatre since 1945* looks at post-war Britain from a theatrical perspective. It examines the constant interplay between theatre and society from the resurgent optimism of the Attlee years to the satire boom of the Sixties and the growth of political theatre under Tony Blair in the post-Iraq period. Featuring detailed evaluations of writers from J. B. Priestly and Terence Rattigan to Alan Bennett and David Hare, Billington is continuously insightful and incisive. As Britain's longest-serving theatre critic Michael Billington is uniquely placed to offer an authoritative overview of modern British theatre, and the book offers a passionate defence of the dramatist as the medium's key creative figure. Controversial, witty and informed, *State of the Nation* offers a fresh and challenging look at the vast upheavals that have taken place in British society, and the theatre which documents and challenges it, in the course of sixty turbulent years. '[Billington] views his subject as a "vehicle of moral enquiry" and brings to bear wide experience, astute opinion and diligent research to write what for many might become the definitive book on theatre in the period between the departures of Churchill and Blair . . . This book should be a must for Christmas stocking of anyone interested in theatre in this country. It will give readers hours of pleasure and in many cases, the odd splutter of indignation as a forthright opinion does not fit in with their own. That is the mark of a good critic and Michael Billington is one of the very best.'

British Theatre Guide

Britain and Ireland

Current Public Concerns in 21st-Century British Drama

The Time Traveller's Guide to British Theatre

Make it Real

Politics, Affect, Responsibility

Writing Brexit

Breaking New Ground

*Women's Theatre Writing in Victorian Britain* is the first book to make a comprehensive study of women playwrights in the British theatre from 1820 to 1918. It looks at how women playwrights negotiated their personal and professional identities as writers, and examines the female tradition of playwriting which dramatises the central experience of women's lives around the themes of home, the nation, and the position of women in marriage and the family. The book also includes an extensive Appendix of authors and plays, which will be a useful reference tool for students and scholars in nineteenth-century studies and theatre historians.

*Look Back in Anger* is one of the few works of drama that are indisputably central to British culture in general, and its name is one of the most well-known in postwar cultural history. Its premiere in 1956 sparked off the first "new wave" of kitchen-sink drama and the cultural phenomenon of the angry young man. The play's anti-hero, Jimmy Porter, became the spokesman of a generation. Osborne's play is a key milestone in "new writing" for British theatre, and the Royal Court-which produced the play-has since become one of the most important new writing theatres in the UK.

This book considers the state of contemporary theatre education in Great Britain in two parts. The first half considers the national identities of each of the three mainland nations of England, Scotland, and Wales to understand how these differing identities are reflected and refracted through culture, theatre education and creative learning. The second half attends to 21st century theatre education, proposing a more explicit correlation between contemporary theatre and theatre education. It considers how theatre education in the country has arrived at its current state and why it is often marginalised in national discourse. Attention is given to some of the most significant developments in contemporary theatre education across the three nations, reflecting on how such practice is informed by and offers a challenge to conceptions of place and nation. Drawing upon the latest research and strategic thinking in culture and the arts, and providing over thirty interviews and practitioner case studies, this book is infused with a rigorous and detailed analysis of theatre education, and illuminated by the voices and perspectives of innovative theatre practitioners. Mark Crossley is an Associate Professor at De Montfort University, UK, specialising in performing arts education and intermedial practice. He has written and edited numerous journal articles and two previous books, *Devising Theatre with Stans Cafe* (2017) and *Intermedial Theatre: Principles and Practice* (2019). He currently sits on the editorial board for the journal *RiDE : Research in Drama Education*.

First published in 2006, Alek's Sierz's *The Theatre of Martin Crimp* provided a groundbreaking study of one of British theatre's leading contemporary playwrights. Combining Sierz's lucid prose and sharp analysis together with interviews with Martin Crimp and a host of directors and actors who have produced the work, it offered a richly rewarding and engaging assessment of this acutely satirical playwright. The second edition additionally explores the work produced between 2006 and 2013, both the major new plays and the translations and other work. The second edition considers *The City*, the 2008 companion play to *The Country*, *Play House* from 2012 and the new work for the Royal Court in late 2012. The two works that have brought Crimp considerable international acclaim in recent years, the updated rewrite of *The Misanthrope* which in 2009 played for several months in the West End starring Keira Knightley, and Crimp's translation of Botho Strauss's *Big and Small* (Barbican, 2012), together with Crimp's other work in translation are all covered. *The Theatre of Martin Crimp* remains the fullest, most readable account of Crimp's work for the stage.

A Divided Nation

Violence in British Theatre

Modern and Contemporary Black British Drama  
English Theatre and Social Abjection  
Traditions and Transformations of a Cultural Emotion  
Writing in Collaborative Theatre-Making  
Ecologies of Precarity in Twenty-First Century Theatre

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.

This edited collection brings together a team of internationally prominent academics and delivers cutting-edge discourse on the strongly emerging tradition of experimentation in contemporary British theatre - redefining what the dramatic stands for today. Each chapter of the collection focuses on influential contemporary plays and playwrights.

*Theatre History Studies* is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice.

This engaging text explores the role of the writer and the text in collaborative practice through the work of contemporary writers and companies working in Britain, offering students and aspiring writers and directors effective practical strategies for collaborative work.

Contemporary Theatre Education and Creative Learning

A History of Popular British Theatre 1940-2015

The Theatre of Martin Crimp epub

The First Four Hundred Years

Re-Imagining Conceptions of Nation

Community, Seriality, and the State of the Nation: British and Irish Television Series in the 21st Century

The Routledge History of Literature in English

*Presenting a rigorous critical investigation of the reinvigoration of the political in contemporary British theatre, Ecologies of Precarity in Twenty-First Century Theatre provides a fresh understanding of how theatre has engaged with precarity, affect, risk, intimacy, care and relationality in recent times. The study makes a compelling case for reading precarity as a 'sticky' theatrical trope which carries the potential to re-animate our understanding of identity politics and responsibility for the lives of Others in an age of uncertainty. Approaching precarity as an ecology cutting across various practices, themes and aesthetics, the book features a comprehensive selection of theatre examples staged in the UK since the 1990s. Works by debbie tucker green, Alistair McDowall, Complicite, Simon Stephens, Stan's Cafe, Mike Bartlett, Caryl Churchill, The Paper Birds, and Belarus Free Theatre are put in dialogue with interdisciplinary feminist vocabularies developed by Judith Butler, Sara Ahmed, Lauren Berlant and Isabell Lorey. In focusing on areas such as children and youth at risk, human rights, environmental ethics and the politics of debt, the study makes a vital contribution to the burgeoning field of politics and theatre in the 21st century.*

*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 Damascus, Dunsinane 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.*

*Authenticity is one of the major values of our time. It is visible everywhere, from clothing to food to self-help books. While it is such a prevalent phenomenon, it is also very evasive. This study analyses the 'culture of authenticity' as it relates to theatre and establishes a theoretical framework for analysis. Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake and lacking depth. The study examines three types of performances that exemplify this structure of feeling: intimate theatre seen in Forced Entertainment productions such as Quizoola! (1996, 2015), as well as one-on-one performances, such as Oentroerend Goed's Internal (2009); immersive theatres as illustrated by Punchdrunk's shows The Masque of the Red Death (2007) and The Drowned Man (2013) which provide a visceral, sensate*

*understanding for audiences; finally, the study scrutinises the popular category of documentary theatre through various examples such as Robin Soan's Talking to Terrorists (2005), David Hare's Stuff Happens (2004), Edmund Burke's Black Watch (2007) and Dennis Kelly's pseudo-documentary play Taking Care of Baby (2007). It is specifically the value of the document that lends such performances their truth-value and consequently their authenticity. The study analyses how the success of these disparate categories of performance can be explained through a common concern with notions of truth and authenticity. It argues that this hunger for authentic, unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resignify artistic and cultural practices of the everyday.*

*The first of its kind, this companion to British-Jewish theatre brings a neglected dimension in the work of many prominent British theatre-makers to the fore. Its structure reflects the historical development of British-Jewish theatre from the 1950s onwards, beginning with an analysis of the first generation of writers that now forms the core of post-war British drama (including Tom Stoppard, Harold Pinter and Arnold Wesker) and moving on to significant thematic force-fields and faultlines such as the Holocaust, antisemitism and Israel/Palestine. The book also covers the new generation of British-Jewish playwrights, with a special emphasis on the contribution of women writers and the role of particular theatres in the development of British-Jewish theatre, as well as TV drama. Included in the book are fascinating interviews with a set of significant theatre practitioners working today, including Ryan Craig, Patrick Marber, John Nathan, Julia Pascal and Nicholas Hytner. The companion addresses, not only aesthetic and ideological concerns, but also recent transformations with regard to institutional contexts and frameworks of cultural policies.*

*Contemporary British Drama*

*Theatre History Studies 2017*

*A Great British Journey*

*Authenticity in Contemporary Theatre and Performance*

*Literary Worlds and Deleuze*

*A Companion to British-Jewish Theatre Since the 1950s*

*Black British Drama*

Focusing on contemporary English theatre, this book asks a series of questions: How has theatre contributed to understandings of the North-South divide? What have theatrical treatments of riots offered to wider debates about their causes and consequences? Has theatre been able to intervene in the social unease around Gypsy and Traveller communities? How has theatre challenged white privilege and the persistent denigration of black citizens? In approaching these questions, this book argues that the nation is blighted by a number of internal rifts that pit people against each other in ways that cast particular groups as threats to the nation, as unruly or demeaned citizens – as ‘social objects’. It interrogates how those divisions are generated and circulated in public discourse and how theatre offers up counter-hegemonic and resistant practices that question and challenge negative stigmatization, but also how theatre can contribute to the recirculation of problematic cultural imaginaries.

London's West End is a global success story, staging phenomenal hit shows that have delighted millions of spectators and generated billions of pounds in revenue. In *Good Nights Out*, Aleks Sierz provides a thematic survey of such popular theatre shows that were enormous commercial successes over the past 75 years. He argues that these outstanding hits have a lot to say about the collective cultural, social and political attitudes and aspirations of the country, and about how our national identity - and theatre's role in creating it - has evolved over the decades. The book spans a range of work from almost forgotten plays, such as R. F. Delderfield's *Worm's Eye View* and Hugh Hastings's *Seagulls Over Sorrento*, to well-known mega-hits, such as *The Mousetrap* and *The Phantom of the Opera*. Such popular work has tended to be undervalued by some critics and commentators mainly because it has not been thought to be a suitable subject for inclusion in the canon of English Literature. By contrast, Sierz demonstrates that genres such as the British musical, light comedy, sex farce or murder mystery are worth appreciating not only for their intrinsic theatrical qualities, but also as examples of the dream life of the British people. The book challenges the idea that mega-hits are merely escapist entertainments and instead shows how they contribute to the creation of powerful myths about our national life. The analysis of such shows also points towards the possibility of creating an alternative history of postwar British theatre.

This collection of essays investigates the way Africa has been portrayed on the London stage from the 1950s to the present. It focuses on whether — and, if so, to what extent — the Africa that emerges from the London scene is subject to stereotype, and/or in which ways the reception of audiences and critics have contributed to an understanding of the continent and its arts. The collection, divided into two parts, brings together well-established academics and emerging scholars, as well as playwrights, directors and performers currently active in London. With a focus on Wole Soyinka, Athol Fugard, Bola Agbaje, Biyi Bandele, and Dipo Agboluaje, amongst others, the volume examines the work of key companies such as Tiata Fahodzi and Talawa, as well as newer companies Two Gents, Iroko Theatre and Spora Stories. Interviews with Rotimi Babatunde, Ade Solanke and Dipo Agboluaje on the contemporary London scene are also included.

Drawing from a rich corpus of British cultural production and postcolonial theory, this book positions Brexit in the historical nexus of colonialism, colonial nostalgia, and the rise of narcissistic nationalism in contemporary Europe. This collection moves away from existing literary discourses framing Brexit as a 'novel' event that ushered in a new genre of British fiction. It challenges the hackneyed public discourses that depict the results of the 2016 Referendum as the catalyst of regional instability as well as sociopolitical emergency in Europe. This book traces and critiques populist myth-making in the current United Kingdom through engagement with a wide range of literary and cultural productions, and reminds readers of the proleptic potential of postcolonial theorists and authors – Paul Gilroy, Austin Clarke, Mohsin Hamid, Ali Smith, to name a few – in identifying the residual ideologies of imperialism in the lead up to and after the Brexit campaign. The articles featured here extend Brexit's figurative geography towards India, Britain, Pakistan, Ireland, Palestine, Barbados, and Eastern Europe, amongst others. They engage with films, media representations, and public discourses alongside more traditional genres such as the novel and stage productions. With a diversified approach to scholarly fields such as postcolonial literary and cultural studies, the book offers new insights into Brexit's diverse histories not only in academic discourses, but also in the socio-political public sphere at large. The

chapters in this book were originally published as a special issue of the Journal of Postcolonial Writing.

The Theatre of Martin Crimp

Colonial Remains

Contemporary English Plays

Modern British Playwriting: The 1990s

The Methuen Drama Guide to Contemporary British Playwrights

British Theatre Since 1945

This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization, for example, as well as how productions explore the interconnectivity of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning.