

Radical Stages Alternative History In Modern British Drama

"Except for the annual Brecht Yearbook, *Brecht Unbound* represents the first broad critical study of Brecht's works to appear in the United States since before the fall of the Berlin Wall. Intended to move beyond the ideological considerations that have informed so much secondary literature about Brecht, the book is a cross-disciplinary reassessment of important aspects of his work. Included are essays on his poetry, drama, theoretical writings, Brecht's influence on American film techniques and music, his relationship to and borrowings from Japanese No theater, and a comparison between aesthetic techniques in his writings and Stravinsky's "The Little Soldier.'"—BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved
Partners of the Imagination is the first in-depth study of the work of John Arden and Margaretta D'Arcy, partners in writing and cultural and political campaigns. Beginning in the 1950s, Arden and D'Arcy created a series of hugely admired plays performed at Britain's major theatres. Political activists, they worked tirelessly in the peace movement and the Northern Ireland 'Troubles', during which D'Arcy was gaoled. She is also a veteran of the Greenham Common Women's Peace camp. Their later work included Booker-listed novels, prize-winning stories, essays and radio plays, and D'Arcy founded and ran a Woman's Pirate Radio station. Raymond Williams described Arden as 'the most genuinely innovative' of the playwrights of his generation, and Chambers and Prior claimed that 'The Non-Stop Connolly Show', D'Arcy and Arden's six-play epic, 'has fair claim to being one of the finest pieces of post-war drama in the English language'. This study explores the connections between art and life, and between the responsibilities of the writer and the citizen. Importantly, it also evaluates the range of literary works (plays, poetry, novels, essays, polemics) created by these writers, both as literature and drama, and as controversialist activity in its own right. This work is a landmark examination of two hugely respected radical writers.

Gives students a convenient overview of 10 major works of modern British and Irish drama.

This indispensable overview of modern black British drama spans seven decades of distinctive playwrighting 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.

Stage Right

Brecht Unbound

Edinburgh Companion to the Bible and the Arts

Modern British Playwriting: The 1970s

History and Humour

The Past is Back on Stage

Biographical Theatre

An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

Contemporary British historical plays demonstrate different agendas for history itself. Marxist plays, for example, illustrate an historical dialectic leading to the emergence of Communism, while feminist historians expose the biases of a male dominated hegemony and confront the role of gender in history. This book investigates how British history plays since 1956 reflect the methods and values of *New History*, in contrast to traditional biographical dramas that depict the lives of great men in the past. The volume discusses more than 50 British playwrights, including John Osborne, John Arden, Edward Bond, Robert Bolt, Pam Gems, Howard Brenton, Caryl Churchill, Howard Barker, and Peter Shaffer. Both playwrights and critics confront the implications of the idea that history is constructed and not simply found, and new approaches to history demand innovations in the staging and structuring of plays.

Although now celebrated as a world-leading playwright, Caryl Churchill has received little attention for her socialism, which has been frequently overlooked in favour of emphasising gendered identities and postmodernist themes. Churchill's *Socialism* examines eight of Churchill's plays with reference to socialist theories and political movements. This well-researched and dynamic new book reframes Churchill's work, positioning her plays within socialist discourses, and producing persuasive political readings of her drama that reflect much more of the political challenge that the plays pose. It additionally explores her uneasy relationship with postmodernism, which presents itself particularly in Churchill's later plays. The book contains a very helpful chapter on socialist contexts, which outlines some of the key events, debates, and movements during the late 1960s up until the early 2000s. This chapter also offers an incisive critique of the easy acceptance by some socialists of a postmodernist rejection of grand narratives and political agency. An in depth examination of the rarely explored interconnections of utopianism and theatre, forms another chapter, where all eight of Churchill's plays, *Light Shining in Buckinghamshire*, *Vinegar Tom*, *Top Girls*, *Pen*, *Serious Money*, *Mad Forest*, *The Skriker*, and *Far Away*, are introduced. The plays are then discussed in pairs in a further four chapters with reference to communist historiography, the class/gender intersection, the end-of-history thesis, ecocritical challenges and postmodernism.

This wide-ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts. It explores the cultural, social, economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity. An authoritative guide to modern British and Irish drama. Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism. Topics covered include: national, regional and fringe theatres; post-colonial stages and multiculturalism; feminist and queer theatres; sex and consumerism; technology and globalisation; representations of war, terrorism, and trauma.

In History's Wings

Twenty-First Century Drama

"The History We Haven't Had"

Banned Plays

The Contemporary British History Play

British Literature in Transition, 1960-1980: Flower Power

Reader's Guide to Literature in English

Within this landmark collection, original voices from the field of drama provide rich analysis of a selection of the most exciting and remarkable plays and productions of the twenty-first century. But what makes the drama of the new millenium so distinctive? Which events, themes, shifts, and paradigms are marking its stages? Kaleidoscopic in scope, Twenty-First Century Drama: What Happens Now creates a broad, rigorously critical framework for approaching the drama of this period, including its forms, playwrights, companies, institutions, collaborative projects, and directors. The collection has a deliberately British bent, examining established playwrights - such as Churchill, Brenton, and Hare - alongside a new generation of writers - including Stephens, Prebble, Kirkwood, Bartlett, and Kelly. Simultaneously international in scope, it engages with significant new work from the US, Japan, India, Australia, and the Netherlands, to reflect a twenty-first century context that is fundamentally globalized. The volume's central themes - the financial crisis, austerity, climate change, new forms of human being, migration, class, race and gender, cultural politics and issues of nationhood - are mediated through fresh, cutting-edge perspectives.

An authoritative assessment of the changing relationship between the Bible and the artsIn this unique Companion, 35 scholars, from world-famous to just beginning, explore the role of the Bible in art and of artistic motifs in the Bible. The specially commissioned chapters demonstrate that just as the arts have portrayed biblical stories in a variety of ways and media over the centuries, so what we call 'the Bible' is not actually a single entity but has been composed of fiercely contested translations of texts in many languages, whose selection has depended historically on a variety of cultural pressures, theological, social, and, not least, aesthetic. Key Features:• Divided into 3 sections, Inspiration and Theory, Art and Architecture, and Literature• Generously illustrated • Covers aesthetic interpretations of specific biblical books; of the Hebrew and Christian Bibles as a whole; the transmission of biblical texts; various bindings and illustrations of Bibles• In response to pressures as diverse as Islamic craftsmanship and the English Reformation Includes pieces on poetry, painting, church architecture, decoration, and stained glass; on poetry, hymns, novels, plays, and fantasy literature* Spans the earliest days of the Christian era to the present*

“corrupt and moraic though the common people are seemingly becoming ... only in the common people can the true work be rooted, the true tradition rediscovered and re-informed” Charles Parker, BBC Radio Producer 1959. In 1958, in his best-selling book Culture and Society, Raymond Williams identified working-class culture as ‘a key issue in our own time’. Why this happened and how this subject was thought about and acted upon is the focus of this book. Paul Long investigates a variety of projects and practices that were designed to describe, validate, reclaim, rejuvenate or generate ‘authentic’ working-class culture as part of the re-imagining of Britishness in the context of the post-war settlement. Detailed case studies cover the wartime cultural activities of CEMA - the forerunner of the Arts Council - the Folk Revival, the impact of Richard Hoggart’s The Uses of Literacy, broadcasting and the radio work of Charles Parker, Ewan MacColl and Peggy Seeger, the roots of modern arts festivals in Arnold Wesker’s Centre 42 project as well as the impact of progressive education on children’s writing and the politics of the English language. ‘Only in the Common People: The Aesthetics of Class in Post-War Britain’ examines the assumptions, idealism and prejudices behind these projects and the terms of class as ‘the preoccupation of a generation’. This approach offers a historicisation of the broader ideas and debates that informed the development of the New Left and British social history and cultural theory, offering an understanding of the rise of respect for ‘the common man’.

The 'in-yer-face' plays of the mid-1990s announced a new generation shaped by Thatcherism and defined by antipathy to social ideals and political involvement. They have generated thoughtful and lively responses from playwrights. The resulting dialogue has brought politics to the forefront of British drama and reinvigorated British theatre.

Modern British Drama: The Twentieth Century

Re-Presenting Real People?

Literatures of Memory

Shelley's Radical Stages

Partners of the Imagination

The Aesthetics of Class in Post-War Britain

The Lives, Art and Struggles of John Arden and Margaretta D'Arcy

This Critical Companion to the American Stage Musical provides the perfect introductory text for students of theatre, music and cultural studies. It traces the history and development of the industry and art form in America with a particular focus on its artistic and commercial development in New York City from the early 20th century to the present. Emphasis is placed on commercial, artistic and cultural events that influenced the Broadway musical for an ever-renewing, increasingly broad and diverse audience: the Gilded Age, the Great Depression, the World War II era, the British invasion in the 1960s and the media age at the turn of the twenty-first century. Supplementary essays by leading scholars provide detailed focus on the American musical's production and preservation, as well as its influence on daily life on the local, national, and international levels. For students, these essays provide models of varying approaches and interpretation, equipping them with the skills and understanding to develop their own analysis of key productions. This book reveals the influences of modern history and psychology on British drama; the all-important influence of Irish dramatists like Wilde, Shaw, O'Casey, and Beckett; the significance of the Independent Theatre of J. T. Grein and the early Royal Court Theatre; the gay community's contribution to the British theater; the powerful new feminist drama; and the British festival theater. A useful tool for readers wishing to know more about Britain's great dramatic tradition and vital contemporary theater, for students pursuing drama studies, and for libraries in need of an accessible reference work.

This volume traces transitions in British literature from 1960 to 1980, illuminating a diverse range of authors, texts, genres and movements. It considers innovations in form, emergent identities, changes in attitudes, preoccupations and in the mind itself, local and regional developments, and shifts within the oeuvres of individual authors.

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 key playwrights from that decade authored by a team of experts, together with an extensive commentary on the period . The 1960s was a decade of seismic changes in British theatre as in society at large. This important new study in Methuen Drama's Decades of Modern British Playwriting series explores how theatre-makers responded to the changes in society. Together with a thorough survey of the theatrical activity of the decade it offers detailed reassessments of the work of four of the leading playwrights. The 1960s volume provides in-depth studies of the work of four of the major playwrights who came to prominence: Edward Bond (by Steve Nicholson), John Arden (Bill McDonnell), Harold Pinter (Jamie Andrews) and Alan Ayckbourn (Frances Babbage). It examines their work then, its legacy today, and how critical consensus has changed over time.

Censorship Histories of 125 Stage Dramas

What Happens Now

Dramas of the Past on the Twentieth-century Stage

A Casebook

Voices, Documents, New Interpretations

Perspectives on Contemporary British Theatre

Alternative History in Modern British Drama

Assesses the contributions of one of the leading figures of post-1966 British political theater

This volume examines the evolution of British historical drama from John Osborne's 1956 landmark Look Back in Anger to the 1980s. Peacock illustrates how the ruling group within a society establishes a cultural hegemony by which it perpetuates its values and demonstrates how the historical drama of the period was employed as a weapon in an assault upon this cultural hegemony. From dramatists examined are Howard Brenton, Trevor Griffiths, Edward Bond, and David Edgar. The study analyzes how the revolutionary and social movements of the period, including the women's movement, are reflected in its historical drama and speculates on the future of British historical drama in the changing political climate of the 1990s.

This is NOT just another book on forgiveness; this one provides the necessary tools to help you forgive profoundly, more or less instantaneously and with ease. First published in 1997, this 2nd Edition builds on the success of the first edition which has changed hundreds if not thousands of lives. The book will more than likely change your life. It will transform how you view your past and what is occurring for you in the present, especially where relationships are concerned. Unlike other forms of forgiveness, radical forgiveness is easily achieved and virtually immediate, enabling you to let go of being a victim, open your heart and raise your vibration. The simple, easy-to-use tools provided help you let go of the emotional baggage of the past and to feel the joy of living in total surrender to the process of life as it unfolds, however it unfolds. The result is vastly increased happiness, personal power and freedom. Dana Van Kooy draws critical attention to Percy Bysshe Shelley as a dramatist and argues that his dramas represent a critical paradigm of romanticism in which history is 'staged'. Reading Shelley's dramas as a series of radical stages - historical reenactments and theatrical reproductions - Van Kooy highlights the cultural significance of the drama and the theatre in shaping and contesting constructions of both the sovereign nation and the global empire in the post-Napoleonic era. This book is about the power of performance to challenge and reformulate cultural memories that were locked in historical narratives and in Britain's theatrical repertoire. It examines each of Shelley's dramas as a specific radical stage that reformulates the familiar cultural performances of war, revolution, slavery and domestic tyranny. Shelley's plays invite audiences to step away from these horrors and to imagine their lives as something other than a tragedy or a melodrama where characters are entrapped in cycles of violence or struck blind or silent by fear. Although Shelley's dramas are few in number they engage a larger cultural project of aesthetic and political reform that constituted a groundswell of activism that took place during the Romantic period.

Memory, Identity and Intercultural Communication

Trevor Griffiths

A Reader's Guide to Modern British Drama

Modern and Contemporary Black British Drama

Political Theatre in Post-Thatcher Britain

World Encyclopedia of Contemporary Theatre

English Drama Since 1948

erse Drama In England, 1900-2015 provides a critical and historical exploration of a tradition of modern dramatic creativity that has received very little scholarly attention. Exploring the emergence of a distinctly modern verse drama at the turn of the century and its development into the twenty-first, it counters common assumptions that the form is marginal, fundamentally outdated curiously. Through an examination of the extensive and diverse engagement of literary and theatrical writers, directors and musicians, Irene Morra identifies in modern verse drama a consistent and often prominent attempt to expand upon, revitalize, and redefine the contemporary English stage. Dramatists discussed include Sydney Phillips, Gordon Bottomley, John Masefield, James Elroy Flecker, T. S. Eliot, W. H. Auden, Ronald Duncan, Christopher Fry, John Arden, Anne Ridler, Tony Harrison, Steven Berkoff, Caryl Churchill, and Mike Bartlett. The book explores the negotiation of these dramatists with the changing position of verse drama in relation to construction of national and communal audience, aesthetic challenge, and dramatic heritage. Key to the study is the self-conscious positioning of many of these dramatists in relation to an assumed mainstream tradition – and the various critical responses that that positioning has provoked. The study advocates for a scholarly reevaluation of what must be identified as an influential and overlooked tradition of aesthetic challenge and creativity.

This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertenbaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.

An alphabetical listing of plays that have been banned throughout history with a short synopsis and reason for banning as well as profiles of the playwrights and other resource material.

First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

Churchill's Socialism

Masterpieces of Modern British and Irish Drama

Political Resistance in the Plays of Caryl Churchill

Crisis, Representation and Resilience

A Critical Companion to the American Stage Musical

Politics, Drama, History

Radical Stages

Publisher Description

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.

Further, Vincent van Gogh or the victims of radiation flighs – the number and variety of historical and contemporary figures represented on British stages is amazing. This book develops a new theoretical framework for the representation of real life figures on stage and examines different ways in which they can be included in performances.

Stage Right is a refreshingly abrsive account of the state of British theatre since 1979, offering an account of the development of a new mainstream formed in conscious opposition to the work of the politically committed dramatists of the 70s and an analysis of the plays of the most successful playwrights of the new mainstream: Nichols, Gray, Frayn, Bennett, Ayckbourn and Stoppard.

David Hare

New Writing, 1995-2005

Only in the Common People

Making Room for the Miracle

Creative Collaborations in Literature, Art and Life

Medieval and Early Modern England on the Contemporary Stage

Volume 6: Bibliography and Cumulative Index

English Drama Since 1940 considers the bids of successive post-war dramatists to find language and images of remorseless disclosure, appropriate to the public manifestation of sensed crisis and the interrogation of the ideal of renewal. This book introduces the period and its discourse whilst redefining them, to give proper consideration to developments of themes, styles, concerns and contexts from the 80s to the present. The book offers succinct and analytical introductions to the work of 60 dramatists, whilst arguing for (re)appraisal of many dates critical perspectives, in order to stimulate further argument in the field.

This book investigates how the British theatrical community offered an alternative and oppositional historical narrative to the heritage culture promulgated by the Thatcher and Major Governments in the 1980s and early 1990s. It details the challenges the theatre faced, especially reductions in government funding, and examines seminal playwrights of the period – including but not limited to Caryl Churchill, Howard Brenton, Sarah Daniels, David Edgar, and Brian Friel – who dramatized a more inclusive vision of history that gave voice to traditionally marginalized communities. It employs James Baldwin's concept of witnessing as the means by which history could be deployed to articulate an alternative and emergent political narrative: ‘the history we haven’t had’. This book will appeal to students and scholars of theatre and cultural studies as well as theatre practitioners and enthusiasts.

This volume explores the multiple connections between contemporary British theatre and the medieval and early modern periods. Involving both French and British scholars, as well as playwrights, adapters and stage directors, its scope is political, as it assesses the power of adaptations and history plays to offer a new perspective not only on the past and present, but also on the future. Along the way, burning contemporary social and political issues are explored, such as the place and role of women and ethnic minorities in today's post-Brexit Britain. The volume builds into a dialogue between the ghosts of the past and their contemporary spectators. Starting with a focus on contemporary adaptations of Shakespeare's plays, then concentrating on contemporary history plays set in the distant past, and ending with the contributions of famous playwrights sharing their experience, the book will be of interest to practitioners, as well as students and researchers in drama and performance studies.

A collection of incisive investigations into the ways that 21st-century British theatre works with - and through - crisis. It pays particular attention to the way in which writers and practitioners consider the ethical and social challenges of crisis. Anchored in an interdisciplinary approach that draws from sociology, cultural theory, feminism, performance and philosophy, the book brings multi-faceted ideas into dialogue with the diverse aesthetics, practices and themes of a range of theatrical work produced in Britain since 2005. Topics discussed include: Ageing Austerity Gender Migrant Multiculturalism Aesthetics Companies discussed include: Theatre UNC Lost Dog Camden People's People Lung Brighton Ideas Theatre Phosphoros Theatre Playwrights discussed include: Jez Butterworth Caryl Churchill Tim Crouch Viviane Franzmann James Graham Debbie Tucker green Ella Hickson Charlene James Lucy Kirkwood Simon Longman Cordelia Lynn Simon Stephens Jack Thorne Chris Thorpe Gloria Williams Building on recent publications in the area and engaging in dialogue with them, *Crisis, Representation and Resilience* considers how crisis is being re-thought and re-orientated through theatrical performance and the ways theatre invites us to respond to the many challenges of the contemporary times.

Modern British Playwriting: The 1960s

British and American Perspectives

History, Time, and Space in Postwar Writing

Performance and Cultural Memory in the Post-Napoleonic Era

Muses, Mistresses and Mates

Radical Forgivevness

Art, Modernity and the National Stage

Not only do drama and poetry about the past and historical novels reveal a shared understanding of pivotal moments, historical figures, and every life of earlier times, say Middleton (English, U. of Southampton) and Woods (English, U. of Wales-Aberystwyth), they also outline more general beliefs about the past and its relation to the present. It is.

One tends to associate history with serious modes of presentation rather than with humorous ones. Yet Clio also smiles and laughs out loud: Comic renderings of historical events and figures have made a significant contribution to «popular» history since around 1800. This volume offers case studies on history and humour in Britain and the US from 1800 to the present, discussing various historical topics, actors and events from the Middle Ages to the recent past.

This text examines some of the most important performance in Britain from the mid-1980s into the new millennium. It considers contemporary British theatre in relation to national and supranational identities, critical concepts like globalisation and diaspora, and contemporary contexts such as the election of New Labour.

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

Staging the UK

Theatre History Studies 2017

A Companion to Modern British and Irish Drama, 1880 - 2005

Staging the Past in the Age of Thatcher

Verse Drama in England, 1900-2015

The Muse is one of the oldest archetypes in human civilization, and, in the past, was a representation of an idealized woman - blessed with beauty and creativity and exerting irresistible attraction for many a man. Nowadays, in the wake of feminism, the idea of the Muse seems a bit obsolete, quaint or downright sexist, and is said to enhance a vicious stereotype of the creative, productive and active man and the passive, submissive and docile woman. However, this book shows that this, in fa...

Essential for students of Theatre Studies, this series of six decadal volumes provides a critical survey and reassessment of the theatre produced in each decade from the 1950s to the present. Each volume equips readers with an understanding of the context from which work emerged, a detailed overview of the range of theatrical activity and a close study of the work of four of the major playwrights by a team of leading scholars. Chris Megson's comprehensive survey of the theatre of the 1970s examines the work of four playwrights who came to prominence in the decade and whose work remains undiminished today: Caryl Churchill (by Paola Botham), David Hare (Chris Megson), Howard Brenton (Richard Boon) and David Edgar (Janelle Reinelt). It analyses their work then, its legacy today and provides a fresh assessment of their contribution to British theatre. Interviews with the playwrights, with directors and with actors provides an invaluable collection of documents offering new perspectives on the work. Revisiting the decade from the perspective of the twenty-first century, Chris Megson provides an authoritative and stimulating reassessment of British playwrighting in the 1970s.