

# In Yer Face Theatre British Drama Today Ebooks Www

*In-Yer-Face Theatre British Drama Today Faber & Faber*

*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. 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. Arguing that Crimp is one of the most acute satirists of contemporary British*

*society, Aleks Sierz provides an accessible and fascinating account of his work. This is the first study of Martin Crimp's work for stage and radio and includes an interview with Crimp himself and interviews with all the key directors responsible for staging his work.*

*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 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.*

*Dramatic Disgust*

*Trauma and Trauma Theory in Sarah Kane's "Blasted"*

*The First Four Hundred Years*

*Co-Producing Culture*

*Tender Napalm*

*Second Edition*

Love Me or Kill Me is the first study of Sarah Kane, the most significant British dramatist in

post-war theater. It covers all of Kane's major plays and productions, contains hitherto unpublished material and reviews, and looks at her continuing influence after her tragic early death. Locating the main dramatic sources and features of her work as well as centralizing her place within the 'new wave' of emergent British dramatists in the 1990's, Graham Saunders provides an introduction for those familiar and unfamiliar with her work. 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.

Lisa Jones is on a journey. It's a colourful and exciting off-kilter trip in search of one lost hour that has tipped the balance of her life. The inhabitants of the wonderful world she finds herself in - *Dissocia* - are a curious blend of the funny, the friendly and the brutal. Produced originally for the 2004 Edinburgh International Festival, *The Wonderful World of Dissocia* wowed critics and audiences alike. This Modern Classics edition cements the status of this hugely original play, both magical and moving, that confirmed Anthony Neilson as one of major voices in contemporary British Theatre. As Neilson himself put it, 'If you like *Alice in Wonderland* but there's not enough sex and violence in it, then *Dissocia* is the show for you'. This Modern Classic edition features an introduction by Dr Trish Reid.

The Pitchfork Disney heralded the arrival of a unique and disturbing voice in the world of contemporary drama. Manifesting Ridley's vivid and visionary imagination and the dark beauty of his outlook, the play resonates with his trademark themes: East London, storytelling, moments of shocking violence, memories of the past, fantastical monologues, and that strange mix of the barbaric and the beautiful he has made all his own. The Pitchfork Disney was Ridley's first play and is now seen as launching a new generation of playwrights who were unafraid to shock and court controversy. This unsettling, dreamlike piece has surreal undertones and thematically explores fear, dreams and story-telling. First produced in 1991, it has gone on to be recognised as the annunciation of Ridley's dark and seductive world.

The Wonderful World of Dissocia

The Time Traveller's Guide to British Theatre

Metamorphosis - Structures of Cultural Transformations

Violence in Contemporary British Drama - Sarah Kane's Play "Cleansed"

Mojo

The Play of Law in Modern British Theatre

British drama of the 1990s is most commonly associated with the term in-yer-face theatre, which was coined by Aleks Sierz to describe the shocking and provocative work of emerging playwrights such as Mark Ravenhill or Sarah Kane. Taking a cue from Sierz's own suggestion that what still remains to be researched more thoroughly in this field is the particular

relationship between the stage and the audience, this monograph undertakes precisely that task. Rather than use the term offered by Sierz, however, the study proposes a different concept to account for the dynamics of communication within the particular theatre of the 1990s, namely the aesthetic category of the sublime. Coupled with elements of Reader Response Theory, the sublime proves to be a more fruitful term, as it provides more precise tools for the analysis of the audience's aesthetic response than does in-yer-face theatre. With the help of four representative plays by four key playwrights of that time, *Closer* by Patrick Marber, *Normal* by Anthony Neilson, *Faust is Dead* by Mark Ravenhill and *4.48 Psychosis* by Sarah Kane, the book details the consecutive stages in the process of the plays' reception that the members of the audience go through while forming their aesthetic response to them. Looking through the prism of the sublime, the study not only offers a detailed analysis of each play but also suggests an entirely new approach to British drama of the 1990s. How the importation of global television in the United States affects the nature of programming.

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 für 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*, premiered 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.

Exam Revision from the year 2005 in the subject English Language and Literature Studies - Literature, University of Cologne (Institut für Englische Philologie), course: British Drama of the 90s, language: English, abstract: The most frequently used characteristics of in-yer-face theatre are sensation, shock, confrontation, taboo breaking, disturbing, provocative, attacking. It is a theatre of sensation, both actors and spectators are kicked out of the orbit/domain of conventional reactions, touches nerves, provokes alarm. Often such dramas employ shock tactics, or is shocking because it is new in tone or structure, or because it is more experimental than what the audience is used to. It questions moral norms and affronts the dominating ideas of what can or should be shown onstage. It also works with more primitive feelings, smashing taboos, mentioning the forbidden, creating discomfort.

Interpreting New Writing for British Theatre in the 1990s and After

A History of Popular British Theatre 1940-2015

The Methuen Drama Guide to Contemporary British Playwrights

The Theatre of Martin Crimp epub

Blasted

Interviews with Directors, Playwrights, Critics and Academics

**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 'yoof' 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).**

**With her controversial stage art, the young playwright Sarah Kane broke new**



dramaturgic ground and made a lasting impression that changed British drama forever. Even though it is part of the canon covering post-war drama, Kane's work has often met with misunderstanding and fierce criticism due to the uncountable representations of atrocities. How can we make sense of Kane's seemingly crude and bleak theatre? Mainly concentrating on the play *Cleansed*, the author examines the nature of violence in Kane's writing. What purpose does it serve? Is it simply employed for its shock value? Or is it rather used as a metaphor? Kane herself considered her third full-length play as a play about love. In suggesting a figurative reading of the late playwright's texts, the author shows how Kane embraces violence as a metaphor of the various sufferings both love and life perpetrate upon the human being. Locked beneath the revolting cruelties, we can find a vivid theatricality, powerful images, and a unique rhythm and sound of language.

Aesthetic disgust is a key component of most classic works of drama because it has much more potential than to simply shock the audience. This first extensive study on dramatic disgust places this sensation among pity and fear as one of the core emotions that can achieve katharsis in drama. The book sets out in antiquity and traces the history of dramatic disgust through Kant, Freud, and Kristeva to Sarah Kane's in-yer-face theatre. It establishes a framework to analyze forms and functions of disgust in drama by investigating its different cognates (miasma, abjection, etc.). Providing a concise argument against critics who have discredited aesthetic disgust as juvenile attention-grabbing, Sarah J. Ablett explains how this

repulsive emotion allows theatre to dig deeper into what it means to be human. 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.

**John Osborne's Look Back in Anger**

## **British Drama of the 90s**

### **Sarah Kane's Blasted**

### **Shopping and F\*\*\*ing**

### **Voices, Documents, New Interpretations**

"Edited by Geoffrey V. Davis and Anne Fuchs"--T.p.

THE STORY: Silver Johnny is the new singing sensation, straight out of a low-life Soho clubland bar in 1958. His success could be the big break for two dead-end workers in the bar, if they play their cards right and trust the owner of the place to

In 1956 John Osborne's *Look Back in Anger* changed the course of English theatre. '*Look Back in Anger* presents post-war youth as it really is. To have done this at all would be a significant achievement; to have done it in a first play is a minor miracle. All the qualities are there, qualities one had despaired of ever seeing on stage - the drift towards anarchy, the instinctive leftishness, the automatic rejection of "official" attitudes, the surrealist sense of humour . . . the casual promiscuity, the sense of lacking a crusade worth fighting for and, underlying all these, the determination that no one who dies shall go unmourned.' Kenneth Tynan, *Observer*, 13 May 1956 '*Look Back in Anger* . . . has its inarguable importance as the beginning of a revolution in the British theatre, and as the central and most immediately influential expression of the mood of its time, the mood of the "angry young man".' John Russell Taylor

It's summer. I'm in a supermarket. It's hot and I'm sweaty. Damp. And I'm watching this couple shopping. I'm watching you. And you're both smiling. You see me and you know sort of straight away that I'm going to have you. With a raw mixture of black humour and bleak philosophy, the play follows three disconnected young adults whose lives have been reduced to a series of transactions in an emotionally shrink-wrapped world. A place where shopping is sexy and fucking is a job. Ravenhill's play is a prophetic vision of our twenty-first century world. It received its world premiere in 1996 in a production by Out of Joint and the Royal Court Theatre, and has been published in this edition to coincide with the 2016 revival of the play at the Lyric Hammersmith, London.

In-Yer-Face Theatre

Rewriting the Nation

Global Television

'Love Me Or Kill Me'

In-yer-face Theatre

British Drama Today

This exciting book uniquely combines interviews with scholars and practitioners in theatre studies to look at what most people feel is a pivotal moment of British theatre - the 1990s. With a particular focus on 'in-yer-face theatre', this volume will be essential reading for all students and scholars of contemporary British theatre.

This book offers an extended analysis of writers and theatre companies in Britain since

1995, and explores them alongside recent cultural, social and political developments. Referencing well-known practitioners from modern theatre, this book is an excellent guide to British theatre. 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.

Blasted has been labelled as one of the landmark plays of post-war British theatre, achieving its iconic status and, indeed, its notoriety, very quickly. Sarah Kane's suicide in 1999 consolidated a process of singling-out that had begun four years earlier with the 'national outrage' initiated by the media's scandalised response to the premiere of

Blasted. The brutal content of the play resulted in much-quoted hostility from the critics. Academic attention to the play has begun a process of re-evaluation, debating the production and reception of the play and key issues including its status as a classic example of 'in-yer-face' drama. This guide provides a comprehensive critical introduction to *Blasted*, giving students an overview of the play's significance, a brief biography of Sarah Kane and a guide to socio-political background; a detailed analysis of the play's structure, style and characters; an analysis of key production issues and choices; an overview of key productions from the 1995 Royal Court premiere to today; and a chapter exploring possibilities and exercises for practical work on the play. An annotated guide to further reading highlights key secondary material including useful websites.

Staging New Britain

Aspects of Black and South Asian British Theatre Practice

Postdramatic Tragedies

British Theatre Today

Contemporary British Drama

The Pitchfork Disney

Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental

and avant-garde theatre. *Postdramatic Tragedies* focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devised theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in modernity.

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

This book assesses the credibility of this arresting claim in the immediate context of contemporary British theatre by investigating the place and purpose of law in a range of modern dramatic settings and writings.

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.

Revelation or Damnation? Depictions of Violence in Sarah Kane's Theatre

Good Nights Out

After In-Yer-Face Theatre

Sublime Drama

Modern British Playwriting: The 1990's

British Theatre of the 1990s

I know you want to punish me, trying to make me live. In 1995 Sarah Kane's first full-length play *Blasted* sent shockwaves throughout the theatrical world. Making front-page headlines, the play outraged critics with its depiction of rape, torture and violence in civil war. However, from being roundly condemned by the critics the play is now considered a seminal work of European theatre and has defined an entire era of stage writing. In an expensive hotel room in Leeds, Ian, a middle-aged tabloid journalist, sits with his teenage lover Cate who he attempts to seduce and eventually rapes. As reality dissipates, the room becomes embroiled in civil war as a soldier invades the space and the play descends into apocalyptic scenes of brutality. *Blasted*'s canonical status reflects the raw beauty and terror of Kane's writing. Probing the brutality people inflict upon one another, the suffering and violation, the play also looks at the role of love and the redemption it offers. Unafraid to delve into darkness, this is a provocative, fragmenting piece full of significance and power. *Blasted* premiered at the Royal Court

Theatre Upstairs in January 1995. Methuen Drama's iconic Modern Plays series began in 1959 with the publication of Shelagh Delaney's *A Taste of Honey* and has grown over six decades to now include more than 1000 plays by some of the best writers from around the world. This new special edition hardback of *Blasted* was published to celebrate 60 years of Methuen Drama's Modern Plays in 2019, chosen by a public vote and features a brand new foreword by Mel Kenyon.

*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.

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.

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.

In-yer-face theatre

Aesthetic Theory and Practice from Sophocles to Sarah Kane

Look Back in Anger

Modern British Playwriting: The 1990s

Remnants of a Theatrical Revolution

Sarah Kane and the Theatre of Extremes

Seminar paper from the year 2015 in the subject English Language and Literature Studies, Literature, grade: 2,0, University of Hamburg (Institut für Anglistik und Amerikanistik), language: English, abstract: One of Britain's most notorious plays of the 1990s, Sarah "Blasted" shocked the public and critics alike due to its graphic depiction of death and violence. Beneath this surface lies, however, a carefully thought out representation of and its effects on the human soul. This paper explores the links between trauma theory

Kane's most famous work.

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 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.

'*Tender Napalm*' is a high-impact, high-concept two handed play which explores the landscape that is a relationship between a man and a woman. Explosive, poetic, brutal and ultimately redemptive, the play weaves a compelling theatrical tapestry to re-examine and define the language of love.

The Argumentative Theatre of Joe Penhall  
New Writing, 1995-2005  
Political Theatre in Post-Thatcher Britain  
60 Years of Modern Plays

## The Theatre of Martin Crimp