**Contemporary British Theatre: New Trends**

**2016/17**

**Task 6**

***Europe* (1994) and *Three Kingdoms* (2011)**

Please remember you may write 350 words max. per question, in the box provided.

Please type your answers in Times New Roman 12 and use double spacing.

Plagiarism is unacceptable and will lead to automatic failure.

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| Student’s Space |  |
| Name and surname(s) |  |
| Date |  |
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**Question 1**

In “Performing Europe: Identity Formation for a ‘New’ Europe”, Janelle Reinelt argues that David Greig, like David Edgar, is also “a wordsmith” but of a “totally different register: Edgar argues a case; Greig implies an image” (p. 383). What is the central image in *Europe* and how does it ‘work’? (In order to answer this question, you will need to trace references to this central image throughout the play).

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| Answer |

**Question 2**

Bearing in mind that *Europe* was written in the wake of the fall of the Berlin Wall (1989) and in the midst of the Bosnian War (1992-1995), what visions of Europe are inscribed in the play? How do scenes 19 (“Wolves”) and 20 (“Europe”) work in this respect? What about scenes 6 (“A Quiet Talk”) and 13 (“Community Issues”)?

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| Answer |

**Question 3**

Please read the reviews of the 2007 revival of *Europe* and extract from them (a) the reviewers’ comments on the topical relevance of the revival to the UK/Europe/the world in 2007, and (b) their observations on the interplay between realistic/naturalistic and poetic/expressionistic elements in the production. In connection with (b), what do you think is the function and significance of scenes 2 (“The First Chorus”) and 9 (“The Second Chorus”), as well as of Berlin’s address to the audience at the end of the play?

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| Answer |

**Question 4**

Marc Augé defines ‘non-places’ as “space[s] which cannot be defined as relational, or historical, or concerned with identity” (63), including, in his view, hotels, supermarkets and transit spaces such as airports or train stations among others. In the light of this and of Fiona Wilkie’s discussion of travel and mobility, how would you say the motifs of place/space, travel and mobility work in *Europe* and *Three Kingdoms*?

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| Answer |

**Question 5**

Ignatius is the only character that is present throughout *Three Kingdoms*, in Parts I (London), II (Hamburg) and III (Tallinn), and in the Epilogue. What do you think is the significance of this, e.g. in the light of Wilkie’s discussion of travel and mobility? How might the play change if the Epilogue was left out in production?

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| Answer |

**Question 6**

Please read the reviews of the UK premiere of *Three Kingdoms* (Lyric Hammersmith, London, May 2012, dir. Sebastian Nübling), and classify them into favourable and unfavourable ones. What are the for/against arguments on each side of the critical divide?

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| Answer |

**Question 7**

Do some research on Sebastian Nübling’s production of *Three Kingdoms* (e.g. find online reviews and commentaries, find images, etc.; you may use the materials on Campus Virtual as a starting point: “Skydiving Blindfolded”, Haydon, Love, Radosavljević, Rebellato). As far as you are able to ascertain, (a) what are the major changes Nübling introduced?, (b) what kind of relationship between text and performance, and between playwright and creative team, is implicit in this kind of production?, and (c) why would it shock/displease mainstream British spectators/critics?

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| Answer |

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| Works Cited  Please follow the MLA format (see Virtual Campus) |

**Selected Further Reading**

Bolton, Jacqueline 2013: “Simon Stephens”. *Modern British Playwriting 2000-2009: Voices, Documents, New Interpretations*. Ed. Dan Rebellato. London: Bloomsbury. 101-24.

Bolton, Jacqueline and Janes Hudson 2016: “Introduction”. *Contemporary Theatre Review* Special Issue on David Greig. 26.1: 3-8.

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Dickson, Andrew 2011: “A Troubling Place” [interview with Simon Stephens]. *Guardian* 8 April. http://www.guardian.co.uk/stage/2011/apr/08/playwright-simon-stephens-interview.

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Isin, Engin F. 2013: “We, the Non-Europeans: Derrida with Said”. *Europe after Derrida*. Eds. Bora Isyar and Agnes Czajka. Edinburgh: Edinburgh UP. 108-19.

Müller, Anja and Clare Wallace 2011: “Neutral Spaces and Transnational Encounters”. *Cosmotopia: Transnational Identities in David Greig’s Theatre*. Eds. Anja Müller and Clare Wallace. Prague: Litteraria Pragensia. 1-13.

Rebellato, Dan 2002a: “Introduction”. *Plays: 1*. David Greig. London: Methuen Drama. ix-xxiii.

--- 2002b: “Gestes d’Utopie: Le Théâtre de David Greig”. *Dramaturgies Britanniques (1980-2000)*. Ed. Jean-Marc Lanteri. Paris-Caen: Lettres Modernes Minard. 125-48.

--- 2005: “Simon Stephens”. *Contemporary Theatre Review* 15.1: 174-78.

--- 2016: “Local Hero: The Places of David Greig”. *Contemporary Theatre Review* Special Issue on David Greig. 26.1: 9-18.

Reinelt, Janelle 2011: “David Greig”. *The Methuen Drama Guide to Contemporary British Playwrights*. Eds. Martin Middeke, Peter Paul Schnierer and Aleks Sierz. London: Methuen Drama. 203-22.

Robson, Mark 2016: “David Greig’s Other Heading”. *Contemporary Theatre Review* Special Issue on David Greig. 26.1: 39-48.

Rodríguez, Verónica 2016: “Zāhir and Bātin: An Interview with David Greig”. *Contemporary Theatre Review* Special Issue on David Greig. 26.1: 88-96.

# Sierz, Aleks 2012: “Award-winning Playwright Simon Stephens Rewrites Jarry’s *King Ubu*” [interview with Simon Stephens]. *TheatreVoice* 7 February. http://www.theatrevoice.com/7706/award-winning-playwright-simon-stephens-rewrites-king-ubu/#.UOQWV3dBmLs.

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Reviews of *Europe* 1994: *Theatre Record* 14: 1302.

Reviews of *Europe* 2007: *Theatre Record*: 27.6: 322-25.

Reviews of *Three Kingdoms* 2012: *Theatre Record*.