**Contemporary British Theatre: New Trends**

**2017/18**

**Task 5**

***ENGLAND* (2007)**

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**

*ENGLAND* dismantles the naturalistic assumption of a one-to-one correspondence between character and actor. Please describe the ways in which it does so as clearly and precisely as possible. Why do you think Crouch chose this experimental character(isation) mode?

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| Answer |

**Question 2**

How is the audience addressed/positioned (both literally and metaphorically) in Act One (“Dabbing”) and in Act Two (“Wringing”) of the play? What do you think is the significance of those modes of address/those positionings?

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| Answer |

**Question 3**

*ENGLAND* is subtitled “*A Play for Galleries*”. What do you think is the significance of setting the performance of the play in an art gallery? How does it relate to the repeated injunction, especially in Act One, to “Look!”? Please find images from different productions and use them to illustrate/support your arguments. In connection with this question, you may wish to bear in mind Joan’s and Todd’s discussion of the hats and the prisoners in Act Two, Scene 6 of *Far Away*.

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| Answer |

**Question 4**

There is a double spatial shift between Acts One and Two of the play. How does it work and what do you think is its significance?

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| Answer |

**Question 5**

Does *ENGLAND* resonate in any way with Judith Butler’s claim that “For representation to convey the human [the face], representation must not only fail, but it must *show* its failure. There is something unrepresentable that we nevertheless seek to represent, and that paradox must be retained in the representation we give. […] The face is not ‘effaced’ in this failure of representation, but is constituted in that very possibility” (2004: 144)?

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| Answer |

**Question 6**

What is the role and significance of the Interpreter in Act Two?

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| Answer |

**Question 7**

How does *ENGLAND* resonate with Judith Butler’s arguments in “Precarious Life, Grievable Life” about grivevable/ungrievable lives and ‘frames of recognition’?

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| Answer |

**Question 8**

What do you make of the play’s main title, *ENGLAND*?

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| Answer |

**Question 9**

What about the play’s sound design?

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| Answer |

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| Works CitedPlease follow the format used in the list below |

**Selected Further Reading**

Bottoms, Stephen 2009: “Authorizing the Audience: The Conceptual Drama of Tim Crouch”. *Performance Research* 14.1: 65-76.

--- 2011: “Introduction”. In: Tim Crouch, *Plays One*. London: Oberon. 11-20.

--- 2012: “Materialising the Audience: Tim Crouch Sight Specifics in *ENGLAND* and *The Author*”. *Contemporary Theatre Review* 21.4: 445-63.

Crouch, Tim 2006: “Tim Crouch’s Theatrical Transformations: A Conversation with Caridad Svich”. *HotReview.org: Hunter On-line Theater Review*. http://www.hotreview.org/articles/timcrouchinterv.htm

--- 2011a: “Tim Crouch and Dan Rebellato in Conversation”. *Platform: Journal of Theatre and Performing Arts* 6.2: 13-27.

--- 2011b: “*The Author*: Response and Responsibility”. *Contemporary Theatre Review* 21.4: 416-22.

Delgado-García, Cristina 2014: “Dematerialised Political and Theatrical Legacies: Rethinking the Roots and Influences of Tim Crouch’s Work”. *Platform: Journal of Theatre and Performing Arts* 8.1: 69-85.

--- 2017: “‘We’re All in This Together’: Reality, Vulnerability and Democratic Representation in Tim Crouch’s The Author”. *Of Precariousness: Vulnerabilities, Responsibilities, Communities in 21st-century British Drama and Theatre*. Berlin/Boston: De Gruyter. 91-107.

Freshwater, Helen 2011: “‘You Say Something’: Audience Participation and *The Author*”. *Contemporary Theatre Review* 21.4: 405-409.

Morin, Emilie 2011: “‘Look Again’: Indeterminacy in Contemporary British Drama”. *New Theatre Quarterly* 21.1: 71-85.

Rebellato, Dan 2013: “Tim Crouch”. *Modern British Playwriting: Voices, Documents, New Interpretations 2000-2009*. Ed. Dan Rebellato. London: Bloomsbury (Methuen Drama). 125-44.

smith, a 2011: “Gentle Acts of Removal, Replacement and Reduction: Considering the Audience in Co-Directing the Work of Tim Crouch”. *Contemporary Theatre Review* 21.4: 410-15.

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Reviews of *ENGLAND* (see Virtual Campus)