**Contemporary British Theatre: New Trends**

**2015/16**

**Task 2**

***Party Time* (1991) and *Far Away* (2000)**

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 his commentary on *Party Time* (*TLS*, 15 November 1991), Terry Eagleton claimed that “the two worlds [the guests at the cocktail party vs. the violence going on offstage] simply occupy different theatrical spaces”. Do you agree? What do you make of the use of space in the play?

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| Answer |

**Question 2**

Choose three reviews of the original production of *Party Time* at the Almeida Theatre, London, and examine the ways in which they praise, criticise or otherwise discuss the play. Do you see any common threads, any significant differences? What do you make of them and, more generally, of the ways the play is addressed and assessed?

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| Answer |

**Question 3**

Having read Judith Butler’s “Precarious Life, Vulnerability and the Ethics of Cohabitation” and David Harvey’s “Space as a Keyword”, how do you think they may inform a reading of *Party Time*? Please be as precise as possible in your answer.

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| Answer |

**Question 4**

Option A: do some online research, select two images from two different productions of *Party Time* (production poster, performance photo, etc.) and discuss the significance of the choices made by the creative team. Please include both images in your answer and identify them clearly by means of captions.

Option B: after watching the performance of Jimmy’s final speech at https://www.youtube.com/watch?v=wkL5q7enl4o, discuss the significance of the speech within the play and the choices made by the actor in this particular performance.

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| Answer |

**Question 5**

Do some research on the various productions of *Far Away* in Britain, the US and beyond. Choose two of them and discuss the significance of the choices made by the creative team. Please include images to support your arguments and identify them clearly by means of captions.

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| Answer |

**Question 6**

Having read Judith Butler’s “Precarious Life, Vulnerability and the Ethics of Cohabitation” and David Harvey’s “Space and a Keyword”, how do you think they may inform a reading of *Far Away*? Please make your answer as precise as possible.

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| Answer |

**Question 7**

Discuss the structure of *Far Away* in the light of Brian Richardson’s “Plot after Postmodernism”. In what ways does the play erode the traditional nature and function of plot? Why do you think Churchill chose this (experimental) structure?

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| Answer |

**Question 8**

Do you see any connections between the three parts that make up *Far Away* and, if so, how do they contribute to the meaning and experience of the play?

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| Answer |

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| Works Cited  Please follow the format used in the Selected Further Reading list below |

**Selected Further Reading**

Adiseshiah, Siân 2007: “Still a Socialist? Political Commitment in Caryl Churchill’s *The Skriker* and *Far Away*”. *Churchill’s Socialism: Political Resistance in the Plays of Caryl Churchill*. Newcastle upon Tyne: Cambridge Scholars Publishing. 195-218.

Aragay, Mireia 1997: “Writing, Politics, and *Ashes to Ashes*: An Interview with Harold Pinter”. *The Pinter Review: Annual Essays 1995 and 1996*. Eds. Francis Gillen and Steven H. Gale. Tampa, Fl.: The University of Tampa Press. 4-15. Repr. in Harold Pinter, *Various Voices: Prose, Poetry, Politics 1948-1998*. London: Faber, 1998, pp. 58-70.

--- 2009 (2001): “Pinter, Politics and Postmodernism (2)”. *The Cambridge Companion to Harold Pinter*. Ed. Peter Raby. Cambridge: Cambridge UP. 283-96.

--- 2012: “Globalization, Space and the Ethics of Witnessing: *Party Time* (1991), *Far Away* (2000) and *Fewer Emergencies* (2002)”. *Ethical Debates in Contemporary Theatre and Drama*. Eds. Mark Berninger and Berhard Reitz. Trier: Wissenschaftlicher Verlag Trier. 105-19.

Aston, Elaine 2001: *Caryl Churchill*. Tavistock: Northcote House (Writers & Their Work).

Aston, Elaine 2013: “But Not That: Caryl Churchill’s Political Shape Shifting at the Turn of the Millenium”. *Modern Drama* 56.2: 145-64.

--- and Elin Diamond, eds. 2009: *The Cambridge Companion to Caryl Churchill*. Cambridge: Cambridge University Press.

Balibar, Étienne 2001: “Outlines of a Topography of Cruelty: Citizenship and Civility in the Era of Global Violence”. *Constellations* 8.1: 15-29.

Billington, Michael 1996: *The Life and Work of Harold Pinter*. London: Faber. 375-83.

--- 2007: *State of the Nation: British Theatre since 1945*. London: Faber.

Diamond, Elin 2006: “Caryl Churchill: Feeling Global”. *A Companion to Modern British and Irish Drama: 1880-2005*. Ed. Mary Luckhurst. Oxford: Blackwell. 476-87.

Gobert, R. Darren 2014: *The Theatre of Caryl Churchill*. London: Bloomsbury.

Kritzer, Amelia Howe 1991: *The Plays of Caryl Churchill: Theatre of Empowerment*. Houndmills: Macmillan.

--- 2002: “Political Currents in Caryl Churchill’s Plays at the Turn of the Millennium”. *Crucible of Cultures: Anglophone Drama at the Dawn of a New Millennium*. Eds. Marc Maufort and Franca Bellarsi. Brussels: Peter Lang. 57-67.

Luckhurst, Mary 2008: “Harold Pinter and Poetic Politics”. *Cool Britannia? British Political Drama in the 1990s*. Eds. Rebecca D’Monté and Graham Saunders. Basingstoke and New York: Palgrave Macmillan. 56-68.

--- 2009: “Speaking Out: Harold Pinter and Freedom of Expression”. *The Cambridge Companion to Harold Pinter*. Ed. Peter Raby. Cambridge: Cambridge UP. 105-20.

Monforte, Enric 2001: *Gender, Politics, Subjectivity: Reading Caryl Churchill*. Barcelona: PPU.

Pinter, Harold 2005: “Art, Truth and Politics”. Nobelprize.org. http://www.nobelprize.org/nobel\_prizes/literature/laureates/2005/pinter-lecture-e.html

Prado Pérez, José Ramón 2002: “Issues of Representation and Political Discourse in Caryl Churchill’s Latest Work”. *(Dis)Continuities: Trends and Traditions in Contemporary Theatre and Drama in English*. Eds. Margarete Rubik and Elke Mettinger-Schartmann. Trier: Wissenschaftlicher Verlag. 91-104.

Reinelt, Janelle 2000: “Caryl Churchill and the Politics of Style”. *The Cambridge Companion to Modern British Playwrights*. Eds. Elaine Aston and Janelle Reinelt. Cambridge: Cambridge UP. 174-93.

Waters, Steve 2009: “The Pinter Paradigm: Pinter’s Influence on Contemporary Playwriting”. *The Cambridge Companion to Harold Pinter*. Ed. Peter Raby. Cambridge: Cambridge UP. 297-309

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Reviews of *Party Time* 1991: *Theatre Record* 11.23: 1395-1400.

Reviews of *Far Away* 2000: *Theatre Record* 20.24: 1574-1578.