**Contemporary British Theatre: New Trends**

**2015/16**

**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 writes that under the influence of supermodernity, an “increasing proportion of humanity lives, at least part of the time, outside territory” (p. 90), that is to say, in non-places defined as “space[s] which cannot be defined as relational, or historical, or concerned with identity” (p. 63). As a result, “the very conditions defining the empirical [the specific, localised individual] and the abstract [‘humanity’] are shifting” (p. 91). In what ways do *Europe* and *Three Kingdoms* manipulate space, time, mobility and individual identity to reflect Augé’s contention that “the very conditions defining the empirical and the abstract are shifting”?

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| Answer |

**Question 5**

Sebastian Nübling’s production of *Three Kingdoms* opens with the character of The Trickster singing a nineteenth-century Spanish folksong, “La Paloma” (“The White Dove”). In 1961 Elvis Presley recorded a version with English lyrics, entitled “No More”, for the film *Blue Hawaii* (this version is sung by The Trickster at the opening of Act III). With reference to Fredric Jameson’s discussion of American cultural imperialism in “Notes on Globalization as a Philosophical Issue”, how does this song, and its recording history, resonate with the play’s exploration of national cultures and globalization?

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| Answer |

**Question 6**

In “Performing Europe: Identity Formation for a ‘New’ Europe”, Janelle Reinelt observes the “different vocabularies of representation” at work in the three plays which form the objects of her analysis (p. 373). Complicite draws upon the “processual, intensely somatic and extra-textual approaches to performance” advanced by Jacques Lecoq and Phillippe Gaulier, approaches that “link the company to a European tradition of physical theatre work” (p. 373). David Edgar is a “playwright of language who loves the ability of words to parse meanings and who delights in verbal play” (p. 377); he is firmly representative of the sort of “discursive theatre” marked by “engaged argument” that Reinelt defines as characteristic of “Britain’s modern theatre” (p. 367). Greig, like Edgar is also “a wordsmith” but of a “totally different register: Edgar argues a case; Greig implies an image” (p. 383).

* How might we describe the “vocabularies of representation” and “terms of address” at work in *Three Kingdoms*?
* In what ways do these vocabularies speak to the traditions and conventions of ‘British’ and ‘European’ theatre cultures outlined by Reinelt in this article?
* In what ways might these traditions and conventions themselves comment on the political and cultural relations between Britain and Europe discussed by Reinelt in the opening paragraphs of her article?

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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**

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.

Burdon, Chelsey 2012: “Spotlight On: Simon Stephens” [interview with Simon Stephens]. *A Younger Theatre* 12 July. http://www.ayoungertheatre.com/spotlight-on-simon-stephens/

Callus, Ivan 2006: “Theorising Europe from the Other Shore: Derrida, Community and the Exemplarity of Europe”. *Returning(to) Communities: Theory, Culture and Political Practice of the Communal*. Eds. Stefan Herbrechter and Michael Higgins. Amsterdam/New York: Rodopi. 29-54.

Derrida, Jacques 1992 (1991): *The Other Heading: Reflections on Today’s Europe*. Bloomington: Indiana UP.

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.

Gardner, Lyn 2008: “The Finger-Pointer” [interview with Simon Stephens]. *Guardian* 4 August. http://www.guardian.co.uk/culture/2008/aug/04/edinburghfestival.festivals.

Greig, David 2007: “Rough Theatre”. *Cool Britannia? British Political Drama in the 1990s*. Eds. Rebecca D’Monté and Graham Saunders. Basingstoke: Palgrave Macmillan. 208-21.

--- *Front Step*. <http://www.front-step.co.uk/>.

Holdsworth, Nadine 2013: “David Greig”. *Modern British Playwriting 2000-2009: Voices, Documents, New Interpretations*. Ed. Dan Rebellato. London: Bloomsbury. 169-89.

Innes, Christopher 2011: “Simon Stephens”. *The Methuen Drama Guide to Contemporary British Playwrights*. Eds. Martin Middeke, Peter Paul Schnierer and Aleks Sierz. London: Methuen. 445-65.

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.

Soncini, Sara 2007: “New Order, New Borders: Post-Cold War Europe on the British Stage”. *Myths of Europe*. Eds. Richard Littlejohns and Sara Soncini. Amsterdam/New York: Rodopi. 247-61.

Svich, Caridad 2007: “Physical Poetry: David Greig in conversation with Caridad Svich”. *PAJ: A Journal of Performance and Art* 29.2: 51-58.

Wallace, Clare 2013: *The Theatre of David Greig*. London: Bloomsbury.

--- 2013: “Writing and the Rule of Opposites: David Greig in Conversation”. *The Theatre of David Greig*. Clare Wallace. London: Bloomsbury. 159-77.

Zaroulia, Marilena 2011: “‘What is missing is my place in the world’: The Utopian Dramaturgy of David Greig”. Cosmotopia: Transnational Identities in David Greig’s Theatre. Eds. Anja Müller and Clare Wallace. Prague: Litteraria Pragensia. 32-49.

--- 2013: “‘Geographies of the Imagination’ in David Greig’s Theatre: Mobility, Globalization and European Identities”. *The Theatre of David Greig*. Clare Wallace. London: Bloomsbury. 178-94.

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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*.