

Blasted Modern Plays

THE STORY: Nobel Prize-winning author Abel Znrko lives as a recluse on a remote island in the Norwegian Seas. For fifteen years, his one friend and soulmate has been Helen, from whom he has been physically separated for the majority of their affai

This volume contains the complete collection of Sarah Kane's plays, including "Blasted"; "Phaedra's Love"; "Cleansed"; "Crave"; "4.48 Psychosis"; and "Skin".

Publisher Description

Published in collaboration with the Victoria & Albert Museum, Played in Britain: Modern Theatre in 100 Plays explores the best and most influential plays from 1945 to date. Fully illustrated with photos from the V&A's collections and featuring a foreword by Richard Griffiths O.B.E., the book provides a sumptuous treat for theatre-lovers. It was awarded the 2014 David Bradby Award for research by the Theatre and Performance Research Association. Opening with J. B. Priestley's classic play from 1946, An Inspector Calls, and ending with Laura Wade's examination of class privilege and moral turpitude in Posh over sixty years later, Played in Britain offers a visual history of post-war theatre on the British stage. Arranged chronologically the featured plays illustrate and respond to a number of themes that animate post-war society: censorship and controversy; race and immigration; gender and sexuality; money and politics. An essay on each period first sets the context and explores trends, while the commentary accompanying each play illuminates the plot and themes, considers its original reception and subsequent afterlife, and finishes by suggesting other plays to explore. Photographs from the V&A's extensive collection illustrate each play, providing further insight into stage and costume designs, and include iconic images from the premieres of major plays such as Waiting for Godot and Look Back in Anger. Illustrated throughout with stage production photography, Played in Britain: Modern Theatre in 100 Plays presents a unique and visually stunning panorama of key dramatic works produced in Britain over the past seventy years. From An Inspector Calls to The Rocky Horror Show, or Abigail's Party to Waiting for Godot, fresh light is thrown on the impact, aesthetics and essence of these key plays.

Modern Drama: Plays of the '80s and '90s

Modern British Playwriting: The 1990s

Modern Drama

Top Girls; Hysteria; Blasted; Shopping & F*ing; The Beauty Queen of Leenane**

Blasted & Phaedra's Love

Top Girls

Breaking new ground in this century, this wide-ranging collection of essays is the first of its kind to address the work of contemporary international women playwrights. The book considers the work of established playwrights such as Caryl Churchill, Marie Clements, Lara Foot-Newton, Maria Irene Fornes, Sarah Kane, Lisa Kron, Young Jean Lee, Lynn Nottage, Suzan-Lori Parks, Djanet Sears, Caridad Svich, and Judith Thompson, but it also foregrounds important plays by many emerging writers. Divided into three sections—Histories, Conflicts, and Genres—the book explores such topics as the feminist history play, solo performance, transcultural dramaturgies, the identity play, the gendered terrain of war, and eco-drama, and encompasses work from the United States, Canada, Latin America, Oceania, South Africa, Egypt, and the United Kingdom. With contributions from leading international scholars and an introductory overview of the concerns and challenges facing women playwrights in this new century, Contemporary Women Playwrights explores the diversity and power of women's playwriting since 1990, highlighting key voices and examining crucial critical and theoretical developments within the field.

A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium.

Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane Provides global coverage of both English and non-English dramas - including works from Africa and Asia to the Middle East Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature

Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.

Trauma-tragedy investigates the extent to which performance can represent the 'unrepresentable' of trauma. Throughout, there is a focus on how such representations might be achieved and if they could help us to understand trauma on personal and social levels. In a world increasingly preoccupied with and exposed to traumas, this volume considers what performance offers as a means of commentary that other cultural products do not. The book's clear and coherent navigation of complex relation between performance and trauma and its analysis of key practitioners and performances (from Sarah Kane to Societas Raffaello Sanzio, Harold Pinter to Forced Entertainment, and Phillip Pullman to Franco B) make it accessible and useful to students of performance and trauma studies, yet rigorous and incisive for scholars and specialists. Duggan explores ideas around the phenomenological and socio-political efficacy and impact of performance in relation to trauma. Ultimately, the book advances a new performance theory or mode, 'trauma-tragedy', that suggests much contemporary performance can generate the sensation of being present in trauma through its structural embodiment in performance, or 'presence-in-trauma effects'.

Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies though which these categories have been constructed in the English-speaking world.

Interplay Between Text and Performance in the 21st Century

In-Yer-Face Theatre

Cleansed

Contemporary European Playwrights

Blasted; Phaedra's Love; Cleansed; Crave; 4.48 Psychosis; Skin

Eclipse of Action

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.

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 'yoo' 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 (Closely) and Martin McDonagh (The Beauty Queen of Leenane).

Fifty Modern and Contemporary and Dramatists is a critical introduction to the work of some of the most important and influential playwrights from the 1950s to the present day. The figures chosen are among the most widely studied by students of drama, theatre and literature and include such celebrated writers as:

• Samuel Beckett • Caryl Churchill • Anna Deavere Smith • Jean Genet • Sarah Kane • Heiner Müller • Arthur Miller • Harold Pinter • Sam Shephard Each short essay is written by one of an international team of academic experts and offers a detailed analysis of the playwright's key works and career. The introduction provides an historical and theatrical context to the volume, which provides an invaluable overview of modern and contemporary drama.

Contemporary European Playwrights presents and discusses a range of key writers that have radically reshaped European theatre by finding new ways to express the changing nature of the continent's society and culture, and whose work is still in dialogue with Europe today. Traversing borders and languages, this volume offers a fresh approach to analyzing plays in production by some of the most widely-performed European playwrights, assessing how their work has revealed new meanings and theatrical possibilities as they move across the continent, building an unprecedented picture of the contemporary European repertoire. With chapters by leading scholars and contributions by the writers themselves, the chapters bring playwrights together to examine their work as part of a network and genealogy of writing, examining how these plays embody and interrogate the nature of contemporary Europe. Written for students and scholars of European theatre and playwriting, this book will leave the reader with an understanding of the shifting relationships between the subsidized and commercial, the alternative and the mainstream stage, and political stakes of playmaking in European theatre since 1989.

The Author

The Darker Face of the Earth

Contemporary Women Playwrights

'Love Me Or Kill Me'

Theatre-Making

The Seven Basic Plots

This is a book about the theater phenomenon. It is an extension of notes on the theater and theatergoing that have been accumulating for some time. It does not have an argument, or set out to prove a thesis, and it will not be one of those useful books one reads for the fruits of its research. Rather, it is a form of critical description that is phenomenological in the sense that it focuses on the activity of theater making itself out of its essential materials: speech, sound, movement, scenery, text, etc. Like most phenomenological description, it will succeed to the extent that it awakens the reader's memory of his own perceptual encounters with theater. If the book fails in this it will be about as interesting to read as an anthology of someone else's dreams. In any case, this book is less concerned with the scientific purity of my perspective and method than with retrieving something from the theater experience that seems to me worthy of our critical admiration.

This book reveals the influences of modern history and psychology on British drama; the all-important influence of Irish dramatists like Wilde, Shaw, O'Casey, and Beckett; the significance of the Independent Theatre of J. T. Grein and the early Royal Court Theatre; the gay community's contribution to the British theater; the powerful new feminist drama; and the British festival theater. A useful tool for readers wishing to know more about Britain's great dramatic tradition and vital contemporary theater, for students pursuing drama studies, and for libraries in need of an accessible reference work.

Marlene thinks the eighties are going to be stupendous. Her sister Joyce has her doubts. Her daughter Angie is just frightened. Since its premiere in 1982, Top Girls has become a seminal play of the modern theatre. Set during a period of British politics dominated by the presence of the newly elected Prime Minister Margaret Thatcher, Churchill's play prompts us to question our notions of women's success and solidarity. Its sharp look at the society and politics of the 1980s is combined with a timeless examination of women's choices and restrictions regarding career and family. This new Student Edition features an introduction by Sophie Bush, Senior Lecturer at Sheffield Hallam University, UK prepared with the contemporary student in mind. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. A well as the complete text of the play itself, this volume contains: · A chronology of the play and the playwright's life and work · an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created · a succinct overview of the creation processes followed and subsequent performance history of the piece · an analysis of, and commentary on, some of the major themes and specific issues addressed by the text · a bibliography of suggested primary and secondary materials for further study.

Winner of the 2010 Whiting Award for best new play.Winner of the 2010 Total Theatre Award for Innovation. Nominated in the Evening Standard Theatre Awards 2010. Settle back into the warmth of the theatre. Relax as the story unfolds. For you. With you. Of you. A story of hope, violence and exploitation. Laugh with the actors, tap your feet to the music, turn to your neighbour. You're here. The Author tells the story of another play: a violent, shocking and abusive play written by a playwright called Tim Crouch and performed at the Royal Court Theatre. It charts the effect that play had on the two actors who acted in it and an audience member who watched it. The Author explores our responsibilities to what we choose to look at in the world and how we choose to act accordingly. Performed within its audience, it is a brilliantly inventive and theatrical study of what we deem acceptable in the name of Art.

Great Reckonings in Little Rooms

Symptoms of contemporary performance

Reading Modern Drama

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

Phaedra's Love

Critical Approaches to Modern British Drama

In an institution designed to rid society of its undesirables, a group of inmates try to save themselves through love. Cleansed is a tender and violent fable.

Graham Saunders offers an important study of one of the most controversial and talented playwrights of recent times. His survey includes a concise biography, in-depth analysis of Sarah Kane's work, and interviews with Kane and those who helped to put her work on stage.

In January 1995, Sarah Kane's first full-length play, Blasted, opened at the Royal Court Theatre, London. It became the cause celebre of the theatrical year, making front-page headlines and outraging critics with its depiction of rape, torture and violence in civil war.

First single volume edition of this bold version of a classic by Sarah Kane Sarah Kane's radical reworking of Seneca's classical tragedy of incest and unrequited lust. Phaedra's Love is a bold and provocative revisioning of the story of Phaedra's obsessive and destructive love of her son Hippolytus and his violent punishment by Theseus.

Drama + Theory

Crave

Sarah Kane's Blasted

A Reader's Guide to Modern British Drama

About Kane

The Playwright and the Work

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.

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.

This remarkable and monumental book at last provides a comprehensive answer to the age-old riddle of whether there are only a small number of 'basic stories' in the world. Using a wealth of examples, from ancient myths and folk tales via the plays and novels of great literature to the popular movies and TV soap operas of today, it shows that there are seven archetypal themes which recur throughout every kind of storytelling. But this is only the prelude to an investigation into how and why we are 'programmed' to imagine stories in these ways, and how they relate to the inmost patterns of human psychology. Drawing on a vast array of examples, from Proust to detective stories, from the Marquis de Sade to E.T., Christopher Booker then leads us through the extraordinary changes in the nature of storytelling over the past 200 years, and why so many stories have 'lost the plot' by losing touch with their underlying archetypal purpose. Booker analyses why evolution has given us the need to tell stories and illustrates how storytelling has provided a uniquely revealing mirror to mankind's psychological development over the past 5000 years. This seminal book opens up in an entirely new way our understanding of the real purpose storytelling plays in our lives, and will be a talking point for years to come.

Exploring the relationship between dramatic language and its theatrical aspects, Reading Modern Drama provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship. This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives. Reading Modern Drama offers provocative close readings of both canonical and lesser-known plays, from Hedda Gabler to e.e. cummings' Him. Taken together, these essays enter into an ongoing, fruitful debate about the terms 'modern' and 'drama' and build a much-needed bridge between literary studies and performance studies.

Tragedy and Political Economy

"Blasted", "Phaedra's Love" and "Cleansed". Reading Love, Faith and Hope in Sarah Kane's Plays

On the Phenomenology of Theater

Fifty Modern and Contemporary Dramatists

Into the 21st Century

Rethinking Dramaturgical Structure

"This volume collects three translations and free adaptations by US Latina playwright Caridad Svich of three spirited Spanish Golden Age comedies of love, war, and sexual identity by Maria Zayas de Sotomayor, Lope de Vega, and Calderon de la Barca"--P. [4] of cover.

What does it mean for a play to be political in the 21st century? Does it require explicit engagement with events and situations with the aim of bringing about change or highlighting social wrongs? Is it purely a matter of content or is it also a matter of structure? The Contemporary Political Play:

Rethinking Dramaturgical Structure examines the politics of contemporary 'political' drama. It traces the origins of the contemporary British political play to the emergence of the idea of 'serious drama' in the late 19th century through the work of Bernard Shaw, and argues that a Shavian version of serious drama was inextricably linked to the social and political structures of British society at the time. While political drama is still often thought of as adhering to a Shavian model in which social issues are presented through a dialectical structure, Grochala argues that the different political structures of contemporary Britain give rise to formally inventive dramaturgies that are no less 'serious' or political than their Shavian forebears. Through analysing the experimental dramaturgies of contemporary plays by playwrights including Caryl Churchill, Simon Stephens, Anthony Neilson, Debbie Tucker Green and Mark Ravenhill, among others, it offers a set of new principles for understanding how a play functions politically and reveals how today the dramaturgical structure of a play is as political as its content.

Seminar paper from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2.3, University of Bonn (Institut für Anglistik, Amerikanistik und Keltologie), course: Contemporary British Drama, language: English, abstract: In this paper, Sarah Kane's debut play "Blasted", alongside her proximate plays "Phaedra's Love" and "Cleansed", will be discussed in order to explore the nature of the plays concerning their subject matter. Among these plays, "Phaedra's Love" is the only one that is based on a model and therefore not utterly Kane's content. The story is written loosely after Seneca's version of the Phaedra myth, in which a tragedy arises because the title character falls in love with her royal stepson. Beyond the thematic discussion, the question whether the subjects Sarah Kane connects her plays with are presented in a positive or negative way will be issued in the paper. If there is love in the plays, in how far is it satisfying for the characters? And does strong faith really promise a hopeful ending? In order to answer these questions, the paper is divided into two parts, starting with a short theory chapter, that follows this introduction and provides a brief introduction to in-yer-face theatre in general. Subsequently, one finds the main part of the paper, which consists of three sub-chapters and includes the analysis of each of the named plays. A conclusion of the findings will round the paper off.

A collection of five daring, radical reconfigurations of ancient plays and myths by US playwright Caridad Svich, winner of a 2012 OBIE for Lifetime Achievement. From the mediatised archival landscape of the haunting Antigone Arkhe to the brutalised labyrinth-city of Steal Back Light from the Virtual to the eerie, broken universe of Wreckage, Svich burns through the core of mythic stories with a heightened sense of theatricality and ecstatic poetry. --- "Like rain when it's dry and ice cream in the summer - you can't say no to the writing of Caridad Svich; you need it, you deserve it. Her mind is generous and nimble; she is capable of subtlety at the highest levels of refinement, and is also inexhaustibly cruel (ice cream is cold as well as sweet). Svich does much here to crack the classic problems of the epic on stage - the epic is for her much more than an accumulation of event - it is the risk of the infinite. Here characters and stories continually threaten to spiritualize, yet ultimately remain in their blood." - Erik Ehn, playwright

A Very Short Introduction
Trauma-Tragedy
60 Years of Modern Plays
Kane: Complete Plays
Five Contemporary Plays Inspired by the Greeks
The Contemporary Political Play

An anthology bringing together some of the most important and controversial plays from the last twenty years.

This book tells the story of modern drama through its seminal, groundbreaking plays and performances, and the artistic diversity that these represent. Exploring the new note of artistic hostility between dramatists and their audience, Shepherd-Barr draws on a range of theories and performances to reveal what makes modern drama "modern".

Peter Buse illuminates the relationship between modern British drama and contemporary critical and cultural theory. He demonstrates how theory allows fresh insights into familiar drama, pairing well-known plays with classic theory texts. The theoretical text is more than applied to the dramatic text, instead Buse shows how they reflect on each other. Drama + Theory provides not only provides new interpretations of popular plays, but of the theoretical texts as well.

In January 1995, Sarah Kane's first full-length play, *Blasted*, opened at the Royal Court Theatre. It became the cause célèbre of the theatrical year, making front-page headlines and outraging critics with its depiction of rape, torture and violence in civil war. This two-play volume brings together *Blasted* and *Phaedra's Love*, Kane's radical reworking of Seneca's classical tragedy of incest and unrequited lust, which premiered at the Gate Theatre, London, in May 1996.

Why We Tell Stories

British Drama Today

Played in Britain

Caridad Svich: The Spanish Golden Age Plays

Modern Theatre in 100 Plays

1960 - 2000

"Thy bloody and invisible hand": tragedy and political economy -- Greek tragedy and the raptor economy: the Oresteia -- Marlowe's theater of night: Doctor Faustus and capital -- Hamlet and the work of death -- The same old grind: Milton's Samson as subtragic hero -- Hegel, Marx, and the novelization of tragedy -- Beckett's tragic pantry -- Postscript: after Beckett

Published to coincide with its British premiere at the Royal National Theatre, *The Darker Face of the Earth* is Rita Dove's first play. Set on a plantation in pre-Civil War South Carolina, it has been performed to great critical acclaim.

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 Kane's "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 trauma and its effects on the human soul. This paper explores the links between trauma theory and Kane's most famous work.

Length: 1 act.

Voices, Documents, New Interpretations

Blasted

Britain at the Turn of the Twenty-First Century

Modern British Drama: The Twentieth Century

Blasted Heavens

Enigma Variations

At the turn of the twenty-first century Britain is in a state of change. It is being transformed by the ongoing process of devolution as well as by its increasing multi-ethnicity. At the same time the relationship with the European Union remains controversial. This book charts these transformations in the context of the changes Britain experienced a century ago, at the turn of the twentieth century. Focusing on British politics, culture and literature the articles examine a range of topics, including models of utopian and apocalyptic thought, the contemporary celebrity cult, the state of literary theory in Britain and the recent "boom" in lyrical poetry and the "drama of blood and sperm".

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.

This wide-ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts. It explores the cultural, social, economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity. An authoritative guide to modern British and Irish drama. Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism. Topics covered include: national, regional and fringe theatres; post-colonial stages and multiculturalism; feminist and queer theatres; sex and consumerism; technology and globalisation; representations of war, terrorism, and trauma.

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.

A Companion to Modern British and Irish Drama, 1880 - 2005

A History of Modern Drama, Volume II

Sarah Kane and the Theatre of Extremes

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