

National Theatre Connections 2012 Plays For Young People

Clean Break is a British theatre company set up in 1979 by two women in prison. It exists to tell the stories of women with experience of the criminal justice system and to transform women's lives through theatre. Over 40 years, Clean Break has commissioned some of the most progressive and brilliant women writers to write ground-breaking plays, alongside developing the writing skills of the women they work with in its London studios and in prisons. This is a collection of monologues from this canon. *Rebel Voices: Monologues for Women by Women* celebrates the opportunities inherent when women represent themselves. Offering female performers a diverse set of monologues reflecting a range of characters in age, ethnicity and lived experience, the material is drawn from a mix of published and unpublished works. This book is for any performer who does not see themselves represented in mainstream plays, for lovers of radical women's theatre and for rebels everywhere who believe that the act of speaking and being heard can create change.

It is the scale and range of creative collaboration inherent in theatre that sits at the very heart of National Theatre Connections. Drawing together the work of ten leading playwrights, National Theatre Connections 2021 features work by

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brilliant artists. These are plays for a generation of theatre-makers who want to ask questions, challenge assertions and test the boundaries, and for those who love to invent and imagine a world of possibilities. The plays offer young performers an engaging and diverse range of material to perform, read or study. This 2021 edition is intended as a companion to the 2020 anthology, which together represent the full set of 10 plays offered by the National Theatre 2021 Festival. The two plays included in this collection are Find a Partner by Miriam Battye and Like There's No Tomorrow, created by the Belgrade Young Company with Justine Themen, Claire Procter and Liz Mytton. The anthology contains two play scripts, as well as comprehensive workshop notes that will give insights and inspiration for building characters, running rehearsals and staging a production.

The first collection of plays from the acclaimed author and playwright. Includes Dream of the Dog, The Girl in the Yellow Dress, The Imagined Land and The Red Door.

Newly married Chila, a Punjabi girl, is still close to her childhood confidantes--Sunita, a former activist and law student turned depressed housewife and mother, and Tania, who rejected marriage in favor of a high-powered career in television--until Tania makes a documentray about the other

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two and contemporary Indian life in London. Reprint. 25,000 first printing.

National Theatre Connections 2021: 11 Plays for Young People

Mullarkey Plays: 1

Life Isn't All Ha Ha Hee Hee

Barrow Hill

Zenobia

Drama in Foreign Language Education

The Syrian desert. Third century AD. Zenobia, warrior Queen of Palmyra, moves her forces into battle with Aurelian, Emperor of Rome. Meanwhile, her son is engaged in bizarre chemical experiments with Porphyry, a philosophy student with his own secret. A story of love and adventure at the time of the decline of Imperial Rome as Zenobia makes a stand for independence against the Empire. Zenobia was produced by the Royal Shakespeare Company and premiered at the Young Vic, London, in August 1995.

How do I choose a play to perform with my students that meets the curriculum requirements and also interests my class? What can I introduce my students to that they might not already know? If you're asking these questions, this is the book for you! Written specifically for drama teachers, this is a quick, easy-to-use guide to finding and staging the best performance material for the whole

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range of student abilities and requirements for 15 - 18-year-olds. It suggests 200 plays suitable for students of all abilities and requirements, providing sound advice on selection and realisation, and opening up plays and playwrights you may have never known existed. Structured in 2 parts, Part 1 consists of 8 easy-to-read chapters, explaining how to get the most out of the resource. Part 2 is a vast resource listing 200 plays suitable for study/performance at GCSE and A Level. The details of each play are set out in an easy-to-navigate chart that offers introductory information on: Play Playwright Casting numbers Gender splits Ability Genre description Brief Summary Exam level Workshop ideas Warnings/advice (where necessary) Suggested scenes for study Performance notes including lighting, sound, costume and space

This book explores vampire narratives that have been expressed across multiple media and new technologies. Stories and characters such as Dracula, Carmilla and even Draculaura from Monster High have been made more "real" through their depictions in narratives produced in and across different platforms. This also allows the consumer to engage on multiple levels with the "vampire world," blurring the boundaries between real and imaginary realms and allowing for different kinds of identity to be created while questioning

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terms such as "author," "reader," "player" and "consumer." These essays investigate the consequences of such immersion and why the undead world of the transmedia vampire is so well suited to life in the 21st century.

"Find a partner! -- Like there's no tomorrow -- Remote -- Variations -- You don't need to make a big song and dance out of it --- Cable Street -- The Ramayana reset -- Chat back -- Hunt -- Superglue".

National Theatre Connections 2017

This House

200 Plays for GCSE and A-Level Performance

Victim Sidekick Boyfriend Me; Journey to X; Little Foot; Prince of Denmark; Socialism is Great; The Grandfathers; Alice by Heart; Generation Next; So You Think You're a Superhero?; The Ritual

National Theatre Connections 2019

The Transmedia Vampire

Drawing together the work of ten leading playwrights - a mixture of established and emerging writers - this National Theatre Connections anthology is published to coincide with the festival, which takes place across the UK and Ireland, finishing up at the National Theatre London. The programme offers young performers between the ages of thirteen and nineteen everywhere an engaging selection of plays to perform, read or study. Each play is specially

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commissioned by the National Theatre's literary department with the young performer. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. The anthology contains all ten of the play scripts, and notes from the writer and director of each play, addressing the themes and ideas behind the play, as well as production notes and exercises. The National Theatre Connections series has been running for two years and the anthology that accompanies it, published for the last five years by Methuen Drama, is gaining a greater profile by the year. This year's anthology includes plays by Jamie Britton, Katherine Chandler, Elinor Cook, Ayub Khan Din, Katie Douglas, Cush Jumbo, Ben Ockrent, Eugene O'Hare, Stef Smith and Sarah Solemani.

Drawing together the work of ten leading playwrights – a mixture of established and emerging writers – National Theatre Connections 2013 offers young performers between the ages of thirteen and nineteen everywhere an engaging selection of plays to perform, read or script. Each play is specifically commissioned by the National Theatre's literary department and reflects on the past year's programming at the venue in the plays' ideas, themes and styles. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. The volume features an introduction by Anthony Banks, Associate Director of the National Theatre Discover Programme, and each play includes notes from the writer and director addressing the themes and ideas behind the play, as well as production notes.

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exercises. Published to coincide with the 2013 Connections festival, and the 50th anniversary of the National Theatre, this year's collection features work from Howard Brenton, Jim Cartwright, Lucinda Coxon, Ryan Craig, Stacey Gregg, Jonathan Harvey, Lenny Henry, John Kennedy, Morna Pearson, and Anya Reiss.

This brilliant new collection of ten plays for young people will prove indispensable to schools, colleges and youth theatre groups. Specially commissioned by the National Theatre for the Connections Festival 2012 involving 200 schools and youth theatre groups across the UK and Ireland, each play is accompanied by production notes and exercises. For the 2012 Festival, this anthology has an international feel and offers a window on the world. It includes from the past a play based on a nineteenth century court case in which a teenage girl was falsely convicted; from Brazil a drama about young lovers doomed to tragedy; set in Russia, a play exploring differing attitudes to National Service and the collapse of the Soviet Union in 1991; a comedy about students' rights to an education and the Cultural Revolution of 1966 in China; and a comedy involving a group of Irish country girls travelling to London to audition for the Factor.

Drawing together the work of ten leading playwrights - a mixture of established and emerging writers - this National Theatre Connections anthology is published to coincide with the festival, which takes place across the UK and finishes up at the National Theatre in London. It offers young performers between the ages of thirteen and nineteen everywhere an excellent selection of plays to perform, read or study. Each play is specifically commissioned by

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National Theatre's literary department with the young performer in mind. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. As with previous anthologies, the volume will feature an introduction by Alistair Banks, Associate Director of the National Theatre Discover Programme, and each play includes notes from the writer and director addressing the themes and ideas behind the play, a production notes and exercises. The National Theatre Connections series has been running for nineteen years and the anthology that accompanies it, published for the last three years by Methuen Drama, is gaining a greater profile by the year. Some iconic plays have grown through the Connections programme including *Citizenship* by Mark Ravenhill, *Burn* by Deborah Gearing, *Chatroom* by Enda Walsh, *Baby Girl* by Roy Williams, *DNA* by Dennis Kelly, and *The Miracle* by Lin Coghlan. The series has a recognisable brand and the anthologies continue to be an extremely useful resource, their value extending well beyond their year of publication. This year's anthology includes plays by Sabrina Mahfouz, Simon Vinnicombe, Catherine Johnson, Pauline McLynn, Dafydd James, Luke Norris and Sam Holcroft.

McDowall Plays: 1

Rebel Voices: Monologues for Women by Women

Texts and Performances

Dream of the Dog; *The Girl in the Yellow Dress*; *The Imagined Land*

Theatre in Times of Crisis

Essays on Technological Convergence and the Undead

Anthony Neilson is one of the most exciting and challenging voices in contemporary British theatre. For more than two decades he has been in the vanguard of new writing and has acquired a formidable reputation for innovation and experimentation. His major stage plays include *Penetrator*, *The Censor*, *Stitching*, *Realism*, *Unreachable* and his 2004 masterpiece *The Wonderful World of Dissocia*, arguably one of the finest Scottish plays of the new millennium. This volume provides the first full-length study of Neilson's plays and his innovative rehearsal methodology. As well as providing a detailed account of each play Trish Reid includes an extensive new interview with Neilson and additional contributions from important scholars and commentators in the field. This is essential reading for anyone who wants to develop a better understanding of one of British theatre's most original artists.

A pack containing 11 plays for young people drawn from National Theatre Connections 2020 anthology and the new National Theatre Connections 2021 collection.

This anthology presents six of the best new plays by some of the most exciting American playwrights whose work is currently gaining acclaim. It showcases work produced at a number of the leading theatres as selected by Sarah Benson, artistic director at Soho Rep in New York, and provides a detailed introduction to the plays.

National Theatre Connections is an annual festival which brings new plays for young

people to schools and youth theatres across the UK and Ireland. Commissioning exciting work from leading playwrights, the festival exposes actors aged 13-19 to the world of professional theatre-making, giving them full control of a theatrical production - from costume and set design to stage management and marketing campaigns. NT Connections have published over 150 original plays and regularly works with 500 theatre companies and 10,000 young people each year. This anthology brings together 9 new plays by some of the UK's most prolific and current writers and artists alongside notes on each of the texts exploring performance for schools and youth groups. *Wind / Rush Generation(s)* by Mojisola Adebayo This is a play about the British Isles, its past and its present. Set in a senior common room, in a prominent university, a group of 1st year undergraduates are troubled, not by the weight of their workload, but by a 'noisy' ghost. So they do what any group self-respecting and intelligent university students would do in such a situation – they get out the Ouija Board to confront their spiritual irritant and lay them to rest – only to be confronted by the full weight of Britain's colonial past – in all its gory glory. Fusing naturalism, with physical theatre, spoken-word, absurdism, poetry and direct address – this is event-theatre that whips along with the grace, pace and hypnotic magnetism of a hurricane. *Tuesday* by Alison Carr *Tuesday* is light, playful and nuanced in tone. And a little bit sci-fi. The play centres on an ordinary Tuesday that suddenly turns very weird indeed when a tear rips across the sky over the school yard. The play touches on themes

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of friendship, sibling love, family, identity, grief, bullying, loneliness and responsibility. And in the process we might just learn something about ourselves as well as some astronomical theories of the multiverse! A series of public apologies (in response to an unfortunate incident in the school lavatories) by John Donnelly This satirical play is heightened in its naturalism, in its seriousness, in its parody and piercing in its interrogation of how our attempts to define ourselves in public are shaped by the fear of saying the wrong thing. Presented quite literally as a series of public apologies this play is spacious, flexible and welcoming of inventive and imaginative interpretation as each iteration spirals inevitably to its absurdist core. This is a play on words, on convention, on manners, on institutions, on order, on line and on point. THE IT by Vivienne Franzmann THE IT is a play about a teenage girl who has something growing inside her. She doesn't know what it is, but she knows it's not a baby. It expands in her body. It starts in her stomach, but quickly outgrows that, until eventually it takes over the entirety of her insides. It has claws. She feels them. Presented in the style of a direct to camera documentary, this is a darkly comic state of the nation play exploring adolescent mental health and the rage within, written very specifically for today. The Marxist in Heaven by Hattie Naylor The Marxist in Heaven is a play that does exactly what its title page says it's going to do. The eponymous protagonist 'wakes up' in paradise and once they get over the shock of this fundamental contradiction of everything they believe in.....they get

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straight back to work....and continue their lifelong struggle for equality and fairness for all....even in death. Funny, playful, provocative, pertinent and jam-packed with discourse, disputes, deities and disco dancing by the bucketful, this upbeat buoyant allegory shines its holy light on globalization and asks the salient questions – who are we and what are we doing to ourselves?.....and what conditioner do you use on your hair? Look Up by Andrew Muir Look Up plunges us into a world free from adult intervention, supervision and protection. It's about seeking the truth for yourself and finding the space to find and be yourself. Nine young people are creating new rules for what they hope will be a new and brighter future full of hope in a world in which they can trust again. Each one of them is unique, original and defiantly individual, break into an abandoned building and set about claiming the space, because that is what they do. They have rituals, they have rules, together they are a tribe, they have faith in themselves....and nothing and no one else. They are the future, unless the real world catches up with them and then all they can hope for is that they don't crash and burn like the adults they ran away from in the first place. Crusaders by Frances Poet A group of teens gather to take their French exam but none of them will step into the exam hall. Because Kyle has had a vision and he'll use anything, even miracles, to ensure his classmates accompany him. Together they have just seven days to save themselves, save the world and be the future. And Kyle is not the only one who has had the dream. All across the globe, from Azerbaijan to Zambia, children are

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dreaming and urging their peers to follow them to the promised land. Who will follow? Who will lead? Who will make it? *Witches Can't Be Burned* by Silva Semerciyan St. Paul's have won the schools Playfest competition, three years in a row, by selecting recognised classics from the canon and producing them at an exceptionally high level, it's a tried and trusted formula. With straight A's student and drama freak, Anuka cast as Abigail Williams in *The Crucible* by Arthur Miller, the school seem to be well on course for another triumph, which would be a record. However, as rehearsals gain momentum, Anuka has an epiphany. An experience resulting in her asking searching questions surrounding the text, the depiction and perception of female characters, the meaning of loyalty, and the values and traditions underpinning the very foundations of the school. Thus, the scene is set for a confrontation of epic proportions as Anuka seeks to break with tradition, before tradition breaks her and all young women like her and reality begins to take on the ominous hue of Miller's fictionalized Salem. *Dungeness* by Chris Thompson . In a remote part of the UK, where nothing ever happens, a group of teenagers share a safe house for LGBT+ young people. While their shared home welcomes difference, it can be tricky for self-appointed group leader Birdie to keep the peace. The group must decide how they want to commemorate an attack that happened to LGBT+ people, in a country far away. How do you take to the streets and protest if you're not ready to tell the world who you are? If you're invisible, does your voice still count? A play about love,

commemoration and protest.

Fifty Modern and Contemporary Dramatists

The House of Hidden Mothers

On The Threshing Floor; The Grandfathers; Flood

Three; #YOLO; Fomo; Status Update; Musical Differences; Extremism; The School Film; Zero for the Young Dudes!; The Snow Dragons; The Monstrum

Three Plays for Young Performers

A Drama Teacher's Guide

This poignant coming-of-age tale follows Meena, a young girl growing up in the only Punjabi family in a 1970s Black Country mining village. Meena spends her days happily getting into scrapes with the other local children until one day the impossibly cool Anita enters her life. Suddenly Meena knows exactly who she wants to be but is Anita all that she seems? Soon Meena's world is turned upside down as she is caught between two very different cultures. Anita and Me paints a comic, poignant, compassionate and colourful portrait of village life in the era of flares, power cuts, glam rock, decimalisation and Ted Heath. It has been adapted for the stage by the multi-award-winning Tanika Gupta.

Josh and Isabella are childhood sweethearts. They were meant to spend their gap year together, they were meant to be together forever. But Isabella has now become a boy

A companion volume to Modern Asian Theatre and Performance 1900-2000, this anthology contains nine emblematic scripts from twentieth and twenty-first century Asian theatre. Opening with a history of modern Asian drama and a summary of the plays and their contexts, it features nine works written between 1912 and 2009 in Japan, China, Korea, India, Indonesia and Vietnam.

Showcasing fresh contemporary writing alongside plays central to the established canon, the collection surveys each playwright's work, and includes: Father Returns by Kikuchi Kan Hot Pepper, Air Conditioner and the Farewell Speech by Okada Toshiki Sunrise by Cao Yu I Love XXX by Meng Jinghui, Huang Jingang, Wang Xiaoli, Shi Hang Bicycle by O Tae-sok The Post Office by Rabindranath Tagore Hayavadana by Girish Karnad The Struggle of the Naga Tribe by W. S. Rendra Truong Ba's Soul in the Butcher's Skin by Luu Quang Vu The chronological and geographical breadth of the anthology provides a unique insight into modern Asian theatre and is essential to any understanding of its relation to Western drama and

indigenous performance.

Covering Green's The Fault in Our Stars, Collins' The Hunger Games, Selznick's The Invention of Hugo Cabret, Rowling's Wizarding World, Staake's Bluebird and Winton's Lockie Leonard, contributors consider how literature can be used for teaching literary literacy, creative writing, intercultural learning, critical pedagogy and deep reading in school settings where English is the teaching medium. Leading scholars from around the world explore pedagogical principles for English Language Teaching (ELT) widening children's and teenagers' literacy competences as well as their horizons through insightful engagement with texts. From challenging picturebooks for primary and secondary students, to graphic novels, to story apps, film and drama, as well as speculative fiction on provocative topics, recent research on literature education in ELT settings combines with cognitive criticism in the field of children's, young adult and adult literature.

Pronoun

Challenging Reading for 8-18 Year Olds

Blackout; Eclipse; What Are They Like?; Bassett; I'm Spilling My Heart Out Here; Gargantua; Children of Killers; Take Away; It

Snows; The Musicians; Citizenship; Bedbug

National Theatre Connections 2022

National Theatre Connections 2013

Fatherland

Theatre has a complex history of responding to crises, long before they happen. Through stage plays, contemporary challenges can be presented, explored and even foreshadowed in ways that help audiences understand the world around them. Since the theatre of the Greeks, audiences have turned to live theatre in order to find answers in uncertain political, social and economic times, and through this unique collection questions about This anthology brings together a collection of 20 scenes from 20 playwrights that each respond to the world in crisis. Twenty of the world's most prolific playwrights were asked to select one scene from across their published work that speaks to the current world situation in 2020. As COVID-19 continues to challenge every aspect of global life, contemporary theatre has long predicted a world on the edge. Through these 20 scenes from plays spanning from 1980 to 2020, we see how theatre and art has the capacity to respond, comment on and grapple with global challenges that in turn speak to the current time in which we are living. Each scene, chosen by the writer, is prefaced by an interview in which they discuss their process, their reason for selection and how their work reflects both the past and the present.

From the political plays of Lucy Prebble and James Graham to the polemics of Philip Ridley and Tim Crouch. From bold works by Inua Ellams, Morgan Lloyd Malcom and Tanika Gupta to the social relevance of Hannah Khalil, Zoe Cooper and Simon Stephens this anthology looks at theatre in the present and asks the question: “how can theatre respond to a world in crisis?” The collection is prefaced by an introduction from Edward Bond, one of contemporary theatre's most prolific dramatists.

A remarkable writer – an original fresh voice, with a sharp political edge (Vicky Featherstone, Artistic Director the Royal Court Theatre). British writer Rory Mullarkey is the winner of the Harold Pinter Commission, the James Tait Black Prize for Drama and the George Devine Award for most promising playwright. His original work has been staged at the Royal Court Theatre, the National Theatre, Manchester Royal Exchange and Shakespeare's Globe Theatre. His first play collection brings together three previously published plays with two unpublished works. A writer of “considerable talent” (Telegraph), this is a powerful and diverse collection from an established contemporary voice. *Single Sex*: “a truly disturbing and twisted tale of obsession” (Culture Bean) *Tourism*: A compelling and humorous take on modern cultural identities. *Cannibals*: “Brilliantly exciting drama” (Independent) *Wolf From the Door*: “Fervent and bracingly original...laced with exuberant absurdity and moments of twisted

humour...” (Evening Standard) Each Slow Dusk: 'A great war play, original and richly reflective in form . . . [It] encapsulates the British soldier's experience in under an hour . . . Remarkable.' ReviewsGate

This volume is the first book to map a broad range of practices and critically examine the impact of education and outreach programmes in theatres and theatre companies around the globe. This innovative volume looks specifically at the manner in which theatres and theatre companies engage in educational, outreach and community work. An array of global case studies examines a wide range of existing and innovative practices, and scrutinises how this work achieves successful results and delivers impact and outcome on investment. The editors set the scene briefly in terms of the history of education in theatre organisations, and then move on to chart some of the difficulties and challenges associated with this work, as well as looking into the conceptual issues that need to be interrogated so that we may understand the impact of outreach and education work on the communities and audiences it aims to reach. A range of theatre practitioners and academics describe their work, its background, and what the authors understand to be successful outcomes for both the participants and the theatres. Finally, the book offers suggestions for both practitioners and researchers regarding further development in this work. National Theatre Connections is an annual festival which brings new plays for

young people to schools and youth theatres across the UK and Ireland. Commissioning exciting work from leading playwrights, the festival exposes actors aged 13-19 to the world of professional theatre-making, giving them full control of a theatrical production - from costume and set design to stage management and marketing campaigns. NT Connections have published over 150 original plays and regularly works with 500 theatre companies and 10,000 young people each year. This anthology brings together 10 new plays by some of the UK's most prolific and current writers and artists alongside notes on each of the texts exploring performance for schools and youth groups. **Salt Life** is never plain sailing, but when a new government initiative comes into place offering young people the chance to train and learn skills overseas, droves of teens jump at the chance to secure their future. Once on board the transport ship, the promises of the glossy advert seem a far cry from what lies ahead. A play about generations, choices and hope. **Class** It's school election time and while most of the school is busy enjoying their lunch break, a deadlock is taking place amongst the members of the school council. Bitter rivalries, secret alliances and false promises are laid bare. As a ruthless battle ensues, who will win and does anyone really care? A play about politics, populism and the 'ping' of a text message. **The Sad Club** This is a musical about depression and anxiety. It's a collection of monologues, songs and duologues from all over time and

space exploring what about living in this world stops us from being happy and how we might go about tackling those problems. **Chaos** A girl is locked in a room. A boy brings another boy flowers. A girl has tied herself to a railing. A boy doesn't know who he is. A girl worries about impending catastrophe. A woman jumps in front of a train. A boy's heart falls out his chest. A butterfly has a broken wing. **Stuff** Vinny's organising a surprise birthday party for his mate, Anita. It's not going well: his choice of venue is a bit misguided, Anita's not keen on leaving the house, and everyone else has their own stuff going on. Maybe a surprise party wasn't the best idea? **A play about trying** (but not really managing) to help. **Flesh** A group of teenagers wake up in a forest with no clue how they got there. They find themselves separated into two different teams but have no idea what game they are expected to play. With no food, no water and seemingly no chance of escape, it's only a matter of time before things start to get drastic. But whose side are people on and how far will they go to survive? **Ageless** In a not too distant future, Temples pharmaceutical corporation has quite literally changed the face of ageing. Their miracle drug keeps its users looking perpetually teenage. With an ever youthful population, how can society support those who are genuinely young? **The Small Hours** It's the middle of the night and Peebs and Epi are the only students left at school over half-term. At the end of their night out, former step-siblings **Red** and **Jazz** try to navigate their

reunion. With only a couple of hours until morning, Jaffa tries to help Keesh finish an essay. As day breaks, Wolfie is getting up the courage to confess a secret to VJ at a party. Their choices are small yet momentous. The hours are small but feel very, very long. And when the night finally ends, the future is waiting – all of it. terra A group of classmates is torn apart by the opportunity to perform their own dance. As they disagree and bicker, two distinct physical groups emerge and separate into opposing teams. When a strange outsider appears – out of step with everyone else – the divide is disrupted. A contemporary narrative dance piece about individuality, community and heritage. Variations Thirteen-year-old Alice wishes her life was completely different. She wakes up one morning to find that her life is different. In fact, it's so different that all she wants to do is get back to normality. But how does she do that?

Celebrating 40 Years of Clean Break Theatre Company

How the Vote Was Won, Lady Geraldine's Speech, Pot and Kettle, Miss Appleyard's Awakening, Her Vote, The Mother's Meeting, The Anti-Suffragist or The Other Side, Tradition

10 Plays for Young Performers

A Novel

Connections 500

Craig Higginson: Three Plays

Drawing together the work of 10 leading playwrights, this National Theatre Connections anthology features work by some of the most exciting and established contemporary playwrights. Gathered together in one volume, the plays collected offer young performers between the ages of 13 and 19 an engaging selection of material to perform, read or study. Each play has been specifically commissioned by the National Theatre's literary department with the young performer in mind. The anthology contains 10 play scripts; notes from the writer and director of each play, addressing the themes and ideas behind the play; and production notes and exercises for the drama groups. This year's anniversary anthology includes plays by Suhayla El-Bushra, Anders Lustgarten, Robin French, Tim Etchells, Patrick Marber, Kellie Smith, Lizzie Nunnery, Harriet Braun and Alistair McDowall.

The Methuen Drama Book of Suffrage Plays is an anthology of eight exciting pieces written for and by members of the Actresses Franchise League from 1909-13. Immediately playable, they offer strong, varied roles for female casts, while also providing invaluable source material to students and scholars from a wide range of disciplines. Featuring 'How The Vote Was Won' which remains one of the most popular and well known suffrage plays, the volume also

includes seven shorter works: 'Lady Geraldine's Speech' (1909), a fantastic, fun piece for actresses. Lady Geraldine hasn't thought through the Suffrage cause and, on a visit to an old school friend meets some charismatic, successful and intelligent women who soon enlighten and encourage her on to the right path! 'Pot and Kettle' (1909), a comic piece in which a young woman returns to her family in great distress having assaulted a suffragette who was sitting near her at a Anti-Suffragist meeting. 'Miss Appleyard's Awakening' about an anti-suffrage campaigner who finds herself in the home of a sympathizer but ends up inadvertently drawing her hostesses' attention to the contradictions in her arguments 'Her Vote' by the actor and playwright Henry Esmond which provides an interesting male viewpoint on the movement, criticizing the young suffragist for wanting to be part of a movement about which she seems to understand little. 'The Anti-Suffragist or The Other Side', a charming, clever monologue about a sheltered young woman who finds herself increasingly involved with her local Anti-Suffrage society and increasingly puzzled by what she learns there. 'The Mother's Meeting', an entertaining monologue that uses a working class character to expose the inconsistencies in the Anti-Suffrage arguments. 'Tradition' was first performed at a matinee for the Woman Suffrage Party held at the Berkeley Theatre in New York City on Saturday 24

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January 1913. The plays featured articulate the arguments of the Suffrage Movement through a variety of styles, both comic and serious, and perfectly illustrate the use of drama as a medium for social change and entertainment. Together with illustrations and an introduction charting the history of the Actresses Franchise League and exploring the context and provenance of the plays, this is an excellent resource for both study and performance.

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. This is the first collection from groundbreaking playwright Alistair McDowall, "an exceptionally talented and fast-rising writer. Still only in his twenties, this writer is surely going places. Whatever he dreams up next, his name will

almost certainly be in lights at the Royal Court soon, if not at the National Theatre." (The Times) Having won a Judges Award at the Bruntwood Prize in 2011 and been shortlisted for the Writers' Guild Best Play Award in 2013, Alistair McDowall is one of the most exciting playwrights of this generation. The anthology features the play that brought McDowall to people's attention, Brilliant Adventures, up to his latest major play, Pomona, that received ecstatic reviews, transferred to the National Theatre, and hailed him as one of the most important playwrights of this generation. It also includes two previously unpublished plays. Brilliant Adventures (Royal Exchange/Live Theatre, 2013) is a fast paced tale of brotherhood, addiction and breaking the laws of physics. It won McDowall a Bruntwood Prize. Captain Amazing (Live Theatre, 2013) is a funny and poignant one-man show that thrusts us into the life of Britain's only part-time superhero. Talk Show (Royal Court, 2013) is black comedy about talking and transmission. It was premiered as part of the Royal Court's Open Court season and has not previously been published. Pomona (Royal Welsh College of Music and Drama/Orange Tree Theatre, 2014) is a sinister and surreal thriller, which takes as its setting Manchester's Pomona - an abandoned concrete island at the heart of the city; a place where journeys end and nightmares are born. The anthology is introduced by the author and includes a

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foreword by Olivier-award-winning playwright Simon Stephens.

Brilliant Adventures; Captain Amazing; Talk Show; Pomona

Single Sex; Tourism; Cannibals; The Wolf From the Door; Each Slow Dusk

The Guffin; Mobile Phone Show; What Are They Like?; We Lost Elijah; I'm

Spilling My Heart Out Here; Tomorrow I'll Be Happy; Soundclash; Don't Feed the Animals; Ailie and the Alien; Forty-Five Minutes

Beyond the Four Walls

National Theatre Connections 2020

Dream of the Dog

Drawing together the work of 12 leading playwrights, this National Theatre Connections anthology celebrates highlights from 21 years of the Connections festival with a retrospective selection of plays. Featuring work by some of the most prolific playwrights of the 20th and 21st centuries, and together in one volume, the anthology offers young performers between the ages of 13 and 19 an engaging selection of plays to perform, read or study. Each play has been specifically commissioned by the National Theatre's literary department over the years, with the young performer in mind. In 2016, these plays were then performed by approximately 500 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional partner regional theatres at which the works were showcased. The anthology contains all 12 of the play scripts; notes from the writer and director of each play, addressing the themes and ideas behind the play; and production notes and exercises for the

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drama groups. This year's anniversary anthology includes plays by Snoo Wilson, Gary Kemp and Guy Pratt; Simon Armitage; Jackie Kay; Patrick Marber; Mark Ravenhill; Bryony Lavery & Frantic Assembly; Davey Anderson; James Graham; Katori Hall; Carl Grose; Stacey Gregg; and Lucinda Coxon.

Shyama, a forty-eight-year-old London divorcée, already has an unruly teenage daughter, but that doesn't stop her and her younger lover, Toby, from wanting a child together. Their relationship may look like a cliché, but despite the news from her doctor that she no longer has any viable eggs, Shyama's not ready to give up on their dream of having a baby. So they decide to find an Indian surrogate to carry their child, which is how they meet Mala, a young woman trapped in an oppressive marriage in a small Indian town from which she's desperate to escape. But as the pregnancy progresses, they discover that their simple arrangement may be far more complicated than it seems. In *The House of Hidden Mothers*, Meera Syal, an acclaimed British actress and accomplished novelist, takes on the timely but underexplored issue of India's booming surrogacy industry. Western couples pay a young woman to have their child and then fly home with a baby, an easy narrative that ignores the complex emotions involved in carrying a child. Syal turns this phenomenon into a compelling, thoughtful novel already hailed in the UK as "rumbustious, confrontational and ultimately heartbreaking . . .

Turn[s] the standard British-Asian displacement narrative on its head" (*The Guardian*). Compulsively readable and with a winning voice, *The House of Hidden Mothers* deftly explores subjects of age, class, and the divide between East and West.

KwaZulu-Natal, South Africa, shortly after the millennium. Patricia and Richard Wiley, an elderly white couple, are packing up to leave the farm they 've sold to developers. Their

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preparations are interrupted by the arrival of a young man – ‘ Look Smart ’ – who used to be one of the black workers on their estate until he disappeared fifteen years ago. The day before Look Smart left, something terrible happened on the Wileys ’ farm. But everyone has a different memory of the dreadful event and their own role in it. As the different accounts of their shared past are unravelled, they are all forced to confront their own versions of the truth – with shocking ramifications for their lives today. Dream of the Dog is a richly textured and complex story of South Africa ’ s emerging democracy, and its continued negotiation with its past in order to find a workable identity for its future. Critically acclaimed in South Africa, this new play takes an unflinching look at the twin mantras of the post-Mandela age – reconciliation and forgiveness – as it asks whether black and white can ever live together peacefully. Drama pedagogy has been undergoing considerable changes over the last few years. The diversification of dramatic texts and performative practices – both analogue and digital – impacts on foreign language education and requires new forms of literacies for teachers and learners. This volume brings together papers that theorize and investigate current teaching perspectives at the nexus of drama-oriented and performative teaching and foreign language education.

Using Literature in English Language Education

Plays for Young People: Drama, Baby; Hood; The Boy Preference; The Edelweiss Pirates; Follow, Follow; The Accordion Shop; Hacktivists; Hospital Food; Remote; The Crazy Sexy Cool Girls' Fan Club

The Methuen Drama Anthology of Modern Asian Plays

National Theatre Connections 2014

National Theatre Connections 2021: Two Plays for Young People

National Theatre Connections 2015

South Africa has a uniquely rich and diverse theatre tradition which has responded energetically to the country's remarkable transition, helping to define the challenges and contradictions of this young democracy. This volume considers the variety of theatre forms, and the work of the major playwrights and theatre makers producing work in democratic South Africa. It offers an overview of theatre pioneers and theatre forms in Part One, before concentrating on the work of individual playwrights in Part Two. Through its wide-ranging survey of indigenous drama written predominantly in the English language and the analysis of more than 100 plays, a detailed account is provided of post-apartheid South African theatre and its engagement with the country's recent history. Part One offers six overview chapters on South African theatre pioneers and theatre forms. These include consideration of the work of artists such as Barney Simon, Mbongeni Ngema, Phyllis Klotz; the

collaborations of William Kentridge and the Handspring Puppet Company; the work of Magnet Theatre, and of physical and popular community theatre forms. Part Two features chapters on twelve major playwrights, including Athol Fugard, Reza de Wet, Lara Foot, Zakes Mda, Yaël Farber, Mpumelelo Paul Grootboom, Mike van Graan and Brett Bailey. It includes a survey of emerging playwrights and significant plays, and the book closes with an interview with Aubrey Sekhabi, the Artistic Director of the South African State Theatre in Pretoria. Written by a team of over twenty leading international scholars, The Methuen Drama Guide to Contemporary South African Theatre is a unique resource that will be invaluable to students and scholars from a range of different disciplines, as well as theatre practitioners. Fatherland is a bold, ambitious show about contemporary fatherhood in all its complexities and contradictions. Created by Frantic Assembly's Scott Graham, Karl Hyde from Underworld and playwright Simon Stephens (Punk Rock, The Curious Incident of the Dog in the Night-Time), this daring

collage of words, music and movement confronts the complexities and contradictions of contemporary fatherhood. A vivid, urgent and deeply personal portrait of 21st-century England at the crossroads of past, present and future, the play is inspired by conversations with fathers and sons from the writers' home towns in the heart of the country. Tender and tough, honest and true, Fatherland is a vital and necessary show about what we were, who we are and what we'd like to become. The world premiere of Fatherland took place at the Royal Exchange Theatre, Manchester on 5 July 2017 as part of Manchester International Festival. This is a revised version of the original text which coincides with performances in London at the Lyric Hammersmith as part of LIFT 2018.

For the first time, this play - first performed in 2012 at the National Theatre - is published in the Methuen Drama Student Edition series. It features commentary & notes by Nicholas Holden, Lecturer in Drama at the University of Greenwich, UK, that help the student unpack the play's

social, political and cultural context, as well as its themes, language, structure and production history. In tough times, the British do what we have always done. We muddle through. This House is a razor-sharp political comedy exploring Westminster and the 1974 British hung parliament, which provides a timely historical correlative to the current political climate. It's the play that secured the then-30-year-old James Graham's reputation as one of the UK's most important and revered dramatists, gaining critical acclaim, enjoying a sell-out run at the National Theatre's Olivier in 2013 and being revived in the West End in 2017, when it was Olivier-nominated. With well-paced, witty and waspish dialogue, it explores the childish digs and chauvinistic attitudes that have riddled political life both then and continue to do so now.

"It took your Great-Great-Grandfather and the rest a' this town years to build this chapel. A hundred years of people's lives caught between its stones. And now these invisible men are trying to erase it till there's nowt left of any a' us."

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Chesterfield, Derbyshire, 2012. Kath is 86 years young and still going, but as her friends keep dying around her, her only tie to the world is her beloved chapel. When Kath discovers that the chapel is to be converted into luxury flats for young professionals and that her own son, Graham, has won the contract for the rebuilding work, she is forced into a bitter battle between the past and the future. In the Big Society that's just waiting for her to die, Kath is confronted with the fragility of family loyalties and the pain of learning to let go...

Plays for Young People

The Theatre of Anthony Neilson

Plays for Young People: Same; Horizon; The Wardrobe; Heritage; A Letter to Lacey; A Shop Selling Speech; Angels; Hearts; Pronoun; Tomorrow

National Theatre Connections 2012

The Methuen Drama Book of Suffrage Plays

Stunning; The Road Weeps, the Well Runs Dry; Pullman, WA; Hurt Village; Dying City; The Big Meal

Read Free National Theatre Connections 2012 Plays For Young People

This collection of three plays for young performers from multi-award-winning playwright Rory Mullarkey offers astutely relevant and powerfully theatrical pieces of drama. Each offering large and flexible casts for non-gender specific performers, they are perfect for performances and study by young performers aged 13-23. Presented in the style of eloquent contemporary verse, Flood explores the consequences of global warming and salvaging hope in the midst of despair. The play was originally commissioned by National Youth Theatre and was performed at Hong Kong Youth Arts Foundation in 2018. The Grandfathers explores the personal experience of warfare and what it takes to train to fight for your country. The play was first performed as part of National Theatre Connections, 2012, before being revived at Bristol Old Vic and the National Theatre's Shed. Through a collection of vignettes, On The Threshing Floor captures the speed, strangeness and confusion of living through pivotal moments of history. The play premiered at Hampstead Theatre and uses a large ensemble cast exploring themes of work, government and society. Popular with drama schools, youth groups and young people, this collection provides an excellent resource for those looking for large-scale and flexible plays to produce, perform and study.

Anita and Me

The Methuen Drama Guide to Contemporary South African Theatre

National Theatre Connections 2012: Plays for Young People

Education and Theatres

The Methuen Drama Book of New American Plays

20 Scenes for the Stage in Troubled Times