

ROYAL COURT



# TALKING TO TERRORISTS



ROBIN SOANS

OBERON MODERN PLAYS

# Talking To Terrorists Oberon Modern Plays

**Önder Çakırtaş**

## **Talking To Terrorists Oberon Modern Plays:**

Talking to Terrorists Robin Soans, 2012-08-01 I looked around the room and I thought I m the only person in this room that hasn't killed anyone Talking to Terrorists is a play commissioned by the Royal Court and Out of Joint The writer director Max Stafford Clark and actors interviewed people from around the world who have been involved in terrorism They wanted to know what makes ordinary people do extreme things As well as those who crossed the line they met peacemakers warriors journalists hostages and psychologists Their stories take us from Uganda Israel Turkey Iraq and Ireland to the heart of the British establishment Talking to Terrorists was produced Out of Joint Theatre Company at the Royal Court Theatre and on a UK tour in 2005

**Aesthetics and Ideology in Contemporary Literature and Drama** René Agostini, Madelena Gonzalez, 2015-09-10 The conviction that the development and promotion of the arts humanities and culture through the study of literature and the aesthetic are the fundamental constituents of any progress in society is at the heart of this volume The essays gathered here explore the role of the imagination and aesthetic awareness in an age when the corporatization of knowledge is in the process of transforming literary studies and political commitment is in danger of disappearing behind a supposedly post ideological late capitalist consensus The main focus of the volume is the mutual implication of aesthetics and ideology and the status and value of different types of art within the political arena Challenging issues in contemporary aesthetics are examined within the wider framework of current debates on the disappearance of the real the crisis in representation and the use of new media The wide range of examples collected here stretching from experimental poetry in post war Germany political commitment in twentieth century French theatre and countercultural Rumanian theatre under Ceau escu to Neo Victorian fiction Verbatim theatre in the UK and political theatre for the masses in Estonia vouchsafe unique insights into the intersection of aesthetics and ideology and the practical consequences thereof As such the volume opens up a space for a meaningful engagement with authentic forms of art from inside and outside the Anglosphere and ultimately uses these examples as a platform from which to imagine some form of aesthetics representing an ideal union of aesthetics and ideology This concept first coined by the French philosopher Philippe Lacoue Labarthe will prove to be relevant both within the parameters of the examples discussed here but also beyond for the contributors to this volume are unanimous in refusing to believe that aesthetics and ideology can exist one without the other and in recognizing the centrality of ethics in any discussion of these notions

**Documentary and Verbatim Theatre** Stuart Young, 2025-12-12 Documentary and Verbatim Theatre surveys the emergence and rise of work based on real life in contemporary theatre exploring the artists methodologies plays and central themes that have characterised its enduring popularity After charting the recent history of modern documentary theatre in the twentieth century and the debates that have surrounded it in the past thirty years each chapter examines in depth key practices such as headphone verbatim and extreme verbatim and practitioners from Anna Deavere Smith and David Hare to The Civilians and DV8 Physical Theatre Practitioners chosen topics

playwriting process and engagement with sometimes fraught debates in the field are brought to the fore Focusing on the various dramaturgical and theatrical strategies used to create and stage documentary theatre this book provides a practice centric understanding of some of the principal issues related to the form including the tensions between fidelity to the documentary or verbatim record and the exercise of artistic licence the ethical issues entailed in representing living people the implications for actors and our understanding of acting and our assumptions about aesthetic distancing This is an essential introduction to documentary and verbatim theatre for theatre studies students teachers and scholars as well as theatre practitioners

**Performing the testimonial** Amanda Stuart Fisher, 2020-08-04 Providing one of the first critically sustained engagements with the new forms of verbatim and testimonial theatre that emerged in the late 1990s and early 2000s this book examines what distinguishes verbatim theatre from the more established documentary theatre traditions developed initially by Peter Weiss Bertolt Brecht and Erwin Piscator Examining a wide range of verbatim and testimonial plays from around the world this book looks beyond the discourses of the real that have tended to dominate scholarship in this area and instead argues that this kind of theatre engages in acts of truth telling Through its analysis of a range of international plays from UK Germany America Australia and South Africa the book explores theatre's dramaturgical interrogation of testimony and how the act of witnessing itself is reconfigured when relocated outside of the psychoanalytic frame and positioned as contributing to a decolonisation of testimony

**Critical Perspectives on Contemporary Plays by Women** Penny Farfan, Lesley Ferris, 2021-07-22 This book foregrounds some of the ways in which women playwrights from across a range of contexts and working in a variety of forms and styles are illuminating the contemporary world while also contributing to its reshaping as they reflect rethink and reimagine it through their work for the stage The book is framed by a substantial introduction that sets forth the critical vision and structure of the book as a whole and an afterword that points toward emerging currents in and expansions of the contemporary field of playwriting by women on the cusp of the third decade of the twenty first century Within this frame the twenty eight chapters that form the main body of the book each focusing on a single play of critical significance together constitute a multi faceted inevitably partial yet nonetheless integral picture of the work of women playwrights since 2000 as they engage with some of the most pressing issues of our time Some of these issues include the continuing oppression of and violence against women people of color LGBTQ people and ethnic minorities the ongoing processes of decolonization the consequences of neoliberal capitalism the devastation and enduring trauma of war global migration and the refugee crisis the turn to right wing populism and the impact of climate change including environmental disaster and species extinction The book is structured into seven sections Replaying the Canon Representing Histories Staging Lives Reimagining Family Navigating Communities Articulating Intersections and New World Order's These sections group clusters of plays according to the broad critical actions they perform or in the case of the final section the new world orders that they capture through their stagings of the seeming impasse of the politically and

environmentally catastrophic global present moment There are many other points of resonance among and across the plays but this seven part structure foregrounds the broader actions that drive the plays both in the Aristotelian dramaturgical sense and in the larger sense of the critical interventions that the plays creatively enact In this way the seven part structure establishes correspondences across the great diversity of dramatic material represented in the book while at the same time identifying key methods of critical approach and areas of focus that align the book's contributors across this diversity The structure of the book thus parallels what the playwrights themselves are doing but also how the contributors are approaching their work Plays featured in the book are from Canada Australia South Africa the US the UK France Argentina New Zealand Syria Brazil Italy and Austria the playwrights include Margaret Atwood Leah Purcell Ya I Farber Paula Vogel Adrienne Kennedy Suzan Lori Parks Debbie Tucker Green Lisa Loomer H I ne Cixous Anna Deavere Smith Lola Arias Lisa Kron and Jeanine Tesori Marie Clements Quiara Alegria Hudes Alia Bano Holly Hughes Whiti Hereaka Julia Cho Liwaa Yazji Grace Pass Dominique Morisseau Emma Dante Frances Ya Chu Cowhig Lynn Nottage Elfriede Jelinek Caryl Churchill Colleen Murphy and Lucy Kirkwood Encompassing several generations of playwrights and scholars ranging from the most senior to mid career to emerging voices the book will be essential reading for established researchers a valuable learning resource for students at all levels and a useful and accessible guide for theatre practitioners and interested theatre goers

**Authenticity in Contemporary Theatre and Performance** Daniel Schulze, 2017-03-23 Authenticity is one of the major values of our time It is visible everywhere from clothing to food to self help books While it is such a prevalent phenomenon it is also very evasive This study analyses the culture of authenticity as it relates to theatre and establishes a theoretical framework for analysis Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake and lacking depth The study examines three types of performances that exemplify this structure of feeling intimate theatre seen in Forced Entertainment productions such as Quizoola 1996 2015 as well as one on one performances such as Oentroerend Goed's Internal 2009 immersive theatres as illustrated by Punchdrunk's shows The Masque of the Red Death 2007 and The Drowned Man 2013 which provide a visceral sensate understanding for audiences finally the study scrutinises the popular category of documentary theatre through various examples such as Robin Soan's Talking to Terrorists 2005 David Hare's Stuff Happens 2004 Edmund Burke's Black Watch 2007 and Dennis Kelly's pseudo documentary play Taking Care of Baby 2007 It is specifically the value of the document that lends such performances their truth value and consequently their authenticity The study analyses how the success of these disparate categories of performance can be explained through a common concern with notions of truth and authenticity It argues that this hunger for authentic unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resignify artistic and cultural practices of the everyday

**The New War Plays** J. Boll, 2013-10-18 How can war be represented on stage How does the theatre examine the structures leading to violence and war and explore their

transformation of societies Springing from the discussion about New Wars in the age of globalisation this interdisciplinary study demonstrates how these New Wars bring forth new plays about war *Beyond Documentary Realism* Cyrielle Garson,2021-02-22 Verbatim theatre a type of performance based on actual words spoken by real people has been at the heart of a remarkable and unexpected renaissance of the genre in Great Britain since the mid nineties The central aim of the book is to critically explore and account for the relationship between contemporary British verbatim theatre and realism whilst questioning the much debated mediation of the real in theses theatre practices A Concise Companion to Contemporary British and Irish Drama Nadine Holdsworth,Mary Luckhurst,2013-04-12 Focusing on major and emerging playwrights institutions and various theatre practices this Concise Companion examines the key issues in British and Irish theatre since 1979 Written by leading international scholars in the field this collection offers new ways of thinking about the social political and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced It investigates why particular issues and practices have emerged as significant in the theatre of this period Political and Protest Theatre after 9/11 Jenny Spencer,2011-12-22 This collection documents and examines political and protest theatre produced between the 9 11 attacks in 2001 and Obama s election in 2008 by British and American artists responding to their own governments actions and policies during this time The plays take up topics such as the ongoing wars on terror Blair s support of U S policies the flawed intelligence that led to the Iraq war and illegal detentions and torture at Abu Ghraib The authors argue that engaged artists faced a radically different sociopolitical context for their work after 9 11 compared to earlier social protest movements and new forms of theatre and different emotional strategies were necessary to meet the challenges The subtitle Patriotic Dissent suggests the double stance of many artists influenced by patriotic expressions of national solidarity yet critical of the ways that patriotic language was put to use against others The articles represent a broad range of theatre Broadway musicals documentary theatre adaptations of classical theatre new plays by British playwrights street performances and installations and musical concerts The contributors case studies evaluate the effectiveness of important instances of political theatre and protest from this decade arguing for the significance relevance and continuing necessity for evolving forms of political theatre today Naming Theatre J. Frieze,2009-10-16 Reading a range of work from the US and UK over the last two decades this is an innovative study of theatre s growing obsession with technologies and effects of naming How does theatre reflect and intervene in naming practices across domains such as philosophy computing journalism anthropology advertising military training and genetics *Theatre-Making* D. Radosavljevic,2013-06-24 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 through which these categories have been constructed in the English speaking world *Contemporary British Drama* David Lane,2010-09-09 This book offers an

extended analysis of writers and theatre companies in Britain since 1995 and explores them alongside recent cultural social and political developments Referencing well known practitioners from modern theatre this book is an excellence *The Oberon Anthology of Contemporary Spanish Plays* Borja Ortiz de Gondra, Blanca Domenech, Sánchez Rodríguez, Vanessa Montfort, Julio Escalada, 2018-10-31 From a colonial past to a precarious European present this selection of works by contemporary writers challenges the accepted vision of the Spain to explore the national themes historical legacies and modern day concerns of a country of great geographical and cultural diversity *A Basque History* by Borja Ortiz de Gondra 2017 Max Award Best Playwright explores the impact of war regional and national identity language and culture on the Basque people of the Iberian north *The Sickness of Stone* by Blanca Domenech An idealistic restoration expert clashes with an old school pragmatist over the best way to acknowledge and heal the wounds of Spain's bloody and oppressive past *Cuzco* by Víctor Sánchez Rodríguez A Spanish couple travels to Peru to save their relationship but find themselves confronted by post colonial guilt depression and disconnectedness *The Greyhound* by Vanessa Montfort This comic tale of a homeless greyhound explores the clash between the EU's prosperous north and the austerity stricken Mediterranean *On The Edge* by Julio Escalada explores the little known underworlds of Spain's North African territories where the fight for survival leads to prejudice volatility and violence

**Contemporary Asylum Narratives** A. Woolley, 2014-01-28 *Contemporary Asylum Narratives* marks a transition from traditional modes of diasporic belonging to the need for identifications that encompass the statelessness of refugees and asylum seekers This book explores representations of asylum seekers and refugees in twenty first century literature film and theatre

**Shifting Twenty-First-Century Discourses, Borders and Identities** Oana-Celia Gheorghiu, 2020-09-01 The world is spinning around us and we are spinning with it When changes occur at the geopolitical level inevitable changes also occur in people's identity and in the way they see and represent the world This book looks at this world with new eyes approaching contemporary history and herstory from a scholarly perspective that cancels borders Emphasis here is laid on migration geopolitics global citizenship human rights the EU and the non EU and East and West as represented in fiction and drama or translated on television The first part of the volume deals with migration and alterations in the non Western world with constant references to September 11 terrorism and wars and the Syrian refugee crisis before the focus moves on to one of the most important migration hosts nowadays the European Union discussing its expansion to the East French President Macron's call for renewal and lastly a possible beginning of the end announced by Brexit This volume is a mirror of the discourses of globalization one that makes the old self other dichotomy obsolete We are all selves in the eye of the storm that is raging around us bringing change with it

Naturalism in Theatre Kenneth Pickering, Jayne Thompson, 2018-03-17 An accessible survey of the development of naturalism and its effects on modern day theatre Taking into account the philosophical scientific and aesthetic ideas that constituted the movement during the nineteenth and early twentieth centuries the book examines why naturalism is still a dominant mode of performance in

theatre     The New Wave of British Women Playwrights Elisabeth Angel-Perez, Aloysia Rousseau, 2023-01-30 It is a fact that today's British stages resound with powerfully innovative voices and that very often these voices have been those of young women playwrights. This collection of essays gives visibility and pride of place to these fascinating voices by exploring the vitality, inventiveness, and particularly strong relevance of these poetics. These women playwrights sometimes invent radically new forms and sometimes experiment with conventional ones in fresh and unexpected ways, as for example when they reenergize naturalism and provide it with new missions. The plays that are addressed are all concerned with the necessity to grasp the complexity of the contemporary world and to further investigate what it means to be human. Intimate or epic and sometimes both at once, visionary or closer to everyday life, these plays approach the contemporary world through a multitude of prisms: historical, scientific, political, and poetic, and open different and visionary perspectives.

The Oberon Book of Modern Monologues for Women Catherine Weate, 2008-09 This book is an essential resource for actors participating in acting classes, contests, auditions, and rehearsals.

**In the Lurch** Ryan Claycomb, 2023-01-18 Some of theater's most powerful works in the past thirty years fall into the category of verbatim theater: socially engaged performances whose texts rely on word-for-word testimony. Performances such as *Fires in the Mirror*, *The Laramie Project*, and *The Vagina Monologues* have at their best demonstrated how to hold hard conversations about explosive subjects in a liberal democracy. But in this moment of what author Ryan Claycomb terms the rightward lurch of western democracies, does this idealized space of democratic deliberation remain effective? In *In the Lurch*, he asks that question in a pointed and self-reflexive way, tracing the history of this branch of documentary theater with particular attention to the political outcomes and stances these performances seem to seek. But this is not just a disinterested history; Claycomb reflects on his own participation in that political fantasy, including earlier scholarly writing that articulated with breathless hopefulness the potential of verbatim theater, and on his own theatrical attendance imbued with a belief that witnessing this idealized public sphere was a substitute for actual public participation. In *In the Lurch*, he also recounts the bumpy path towards its completion, two years marked by presidential impeachments, an insurrection, a national reckoning with racism, and a global pandemic. At the heart of the book is a central question: is verbatim theater any longer an effective cultural response to what can look like the possible end of democracy?

Delve into the emotional tapestry woven by Emotional Journey with in Dive into the Emotion of **Talking To Terrorists Oberon Modern Plays** . This ebook, available for download in a PDF format ( PDF Size: \*), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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