



**Boston University Study Abroad**  
London

**Boston University Study Abroad London**  
**Contemporary British Theatre**  
**CFA TH 508 (*Elective A*)**  
**Spring 2016**

**Instructor Information**

A. Name	Professor Alan Read
B. Day and Time	Mondays and Tuesdays, 1.15-5.15pm (plus Friday 5 February, Contingency Class) Followed by Monday or Tuesday evening performances: Check schedule carefully
C. Location	Kensington Room, 43 Harrington Gardens, SW7 4JU
D. BU Telephone	020 7244 6255
E. Email	<a href="mailto:alan.read@kcl.ac.uk">alan.read@kcl.ac.uk</a>
F. Office hours	By appointment

**Course Objectives**

TH 508 British Contemporary Theatre and Performance examines the production of current theatre and performance in London with an emphasis on staged performance and written texts. The course concentrates on the witness of live performance, the discussion and exploration of the cultural context of performances seen and the development of historical understanding of the emergence of the phenomena called 'British Contemporary Theatre'. This category is not taken as a given but a term to be contested and argued over with a view to developing the student's coherence of critical aptitude and expression. This is high level course and while it is unlikely the student will have encountered the specifics of British theatre before there is the expectation that students will be in a position to frame arguments, to think critically and to express themselves clearly and confidently with regard to their own particular experience of artistic practice as engaged with through the course.

**Course Overview**

TH 508 British Contemporary Theatre and Performance takes a beginning point from post second world war political, social and cultural context and the theatre that emerged from the generation of 1950s writing including John Osborne with *Look Back in Anger* and Samuel Beckett with *Waiting for Godot*. The course additionally takes its bearings from the theatre that is currently in production in London drawing on a range of practices including mainstream and fringe venues. On occasions set texts will provide complimentary evidence to consider alongside productions seen. These will be drawn from set plays or critical texts and material drawn from the daily newspapers.

## **Methodology**

The course will be taught through a combination of lecture and seminar session. Each session will include direct informational input from the tutor raising historical, cultural and critical questions for discussion as well as seminar session dedicated to more open critical discussion of the plays seen together as a group. Video screenings will bring critical evidence of performance into the classroom where appropriate. Presence at evening theatre events (see following schedule) as well as attendance at all classes is imperative for successful completion of the course. Theatre visits are working sessions (as well as social occasions) and as such *are factored into the hours of the course*. Taking into account a proportion of 'theatre hours' the course delivers over the required minimum of class time. To ensure students are able to arrive at performances and prepare for the following day's class some adjustments may be made to course schedule as the course proceeds, each will be notified to all students well in advance but please be prepared for some flexibility as we proceed.

All students are expected to complete six hours of reading and writing outside class time in each week. This reading could usefully be done using the modest in scale, but excellent library resources either side of the group sessions and there is an extensive reading list of material available on the BU London Programmes study site.

A **Course Reader** will also be distributed in the first class which carries critical hard to source texts for discussion. This Reader needs to be brought to each and all classes for reference and annotation.

NB: Please note carefully the important site visits that act as a critical aspect of the course. These do not take place at Harrington Gardens and students should check locations of sessions and start times carefully especially if, for whatever reason, they have missed the class before the site visit. This is particularly important for the site visit to the Royal Courts of Justice.

## **Readings**

Critical readings from the Course Reader as directed week by week.

Readings from the course reader and webpage as instructed are essential for class preparation and should be completed before the session indicated.

Osborne, John: *Look Back In Anger*

Designated Passages from following works as course proceeds (there are multiple copies available on loan in the BU London library):

Read, Alan: *Theatre and Everyday Life: An Ethics of Performance* (1995)

Read, Alan: *Theatre, Intimacy & Engagement: The Last Human Venue* (2008)

Read, Alan: *Theatre in the Expanded Field: Seven Approaches to Performance* (2013)

Read, Alan: *Theatre & Law* (2015).

For students requiring background context reading to twentieth century UK theatre:

Innes, Christopher, *Modern British Drama, 1890-1990*.

Additional readings will be posted on Blackboard: <http://learn.bu.edu>

Students will be guided to other reading as the course proceeds. Students should consider theatre events as primary source of research. While they are not read as texts on the page, performances (form is at the heart of the word) are structured as signifying systems that can be read like any other text for meanings as well as experienced as the generator of feelings and affects.

### **Assessment Pattern**

**50%** A 2000 word research paper *including bibliography and notes* exploring a specific topic that has emerged from study and theatre witness as part of the course. Credit will be given to students who respond to the assessment criteria below.

**25%** A 20 minute oral presentation made with notes (but not read) based on the Theatre Capital presentation made in Session 7. Students are asked to form pairs with whom they know they can work effectively. Presentations will be made in Session 7 (9<sup>th</sup> February).

**25%** Class participation, active presence, quality of listening and peer group support, discussion contributions.

### **Grading Criteria**

In all assessment elements of the course a combination of 5 criteria of achievement are assessed:

#### **COCOE:**

Coherence of thought

Organisation of materials

Critical aptitude

Originality of perception

Effort in preparation and participation

### **Grading**

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism: <http://www.bu.edu/london/current-semester>

*\* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

### **Attendance Policy**

#### **Classes**

All Boston University Study Abroad London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

#### *Authorised Absence:*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the

Authorised Absence Approval Form with the required doctor's note as soon as possible).

**Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.**

*Unauthorised Absence:*

Any student to miss a class due to an unauthorised absence will receive **a 4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

*Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

## **CFA TH 508 SCHEDULE OF CLASSES AND THEATRE VISITS**

### **Fall 2015**

**Wednesday 13<sup>th</sup> January, 13.15-17.15**

**Session 1: Drama, Theatre and Performance in the Expanded Field**

Introduction to Drama, Theatre and Performance Studies

Readings in Class from Course Reader: Yates, Ridout, Brecht

Subject position and performance.

Theatre in the expanded field of performance: Subject Position and Perspective as sources and modes of critical response

Readings from Course Reader: Walser, Dickens, Schechner

Video Images as sources of performativity

**Reading and Exercise for Session 2:**

Review reading and notes from Session 1 and draw a Venn diagram laying out the relations as you understand them between Drama, Theatre, Performance, Dance, Mime, Representation, Visual Arts, Sport, Ceremony etc. Keep this Venn Diagram in your notes and add to it as course proceeds.

Read: 'Lay Theatre', Chapter 1 from *Theatre & Everyday Life*, (1993) Alan Read (Multiple copies available in BU Library)

### **Monday 18<sup>th</sup> January, 13.15-17.15**

#### **Session 2: Theatre Capital I: Lay Theatre: Politics and Theatre in London's Docklands**

Introduction to Critical Methods with particular regard for considering performance and theatre practices.

Relations between 'amateur', 'community', 'grassroots' and 'professional' theatre in London.

Introduction to Lay Theatre and the history of Rotherhithe Theatre Workshop

Discussion

Screening of: *The Foolish Young Man*, Directed by Jeremy Weller

Discussion

### **Tuesday 19<sup>th</sup> January, 13.15-17.15**

#### **Session 3: Theatre Capital II: The City Performs**

Theatre Capital: The City Performs: Presentation and Preparation for student *Theatre Capital* Presentations in 9th session of class on Monday February 8th.

Tutor Presentation: Theatre Capital

Discussion

Screening of *Auslander Raus!*, a film by Paul Poet after the work of Christof Schlingensief (2000).

Discussion of the work of Christof Schlingensief paying particular attention to urban manifestation of performance, politics of representation/representation of politics, constitution of publics and counter-publics.

**Theatre Visit One:** *Hérons*, Simon Stephens, Lyric Theatre Hammersmith (King's Street, Hammersmith W6). 7.30pm. Meet in Theatre Foyer bar at 7.10pm for distribution of tickets. Nearest Tube: Hammersmith on District and Piccadilly Lines West of Gloucester Road and South Kensington.

#### **Exercise for Session 4:**

Write up a single page of informal notes on *Hérons* by Simon Stephens paying attention to what is distinctively *theatrical* about what you have seen (in other words considering what you would have missed should you have just read rather than seen and heard the play, and ways in which

Simon Stephens' rendering of urban life explores certain themes of alienation and youth). These notes will not be collected in nor assessed but will provide an outline for your discussion in Session 3 that will be assessed as part of overall class participation.

Consider your notes from the Theatre Capital presentation, form working groups of two or three (depending on size of group, to be discussed and agreed in class) for project and define your possible areas of interest for further development in Week 2.

### **Reading for Sessions 4 and 5:**

Read *Look Back in Anger* by John Osborne. Available in multiple copies if BU Library.

### **Monday 25th January, 13.15-17.15**

#### **Session 4: Theatre, Politics and the Royal Court Tradition**

Critical Methods II

Discussion of *Hérons* by Simon Stephens.

Introduction to European Political Tradition in Theatre: Bertolt Brecht

Pre and Post War Britain and Theatre: The End of Deference

The Royal Court tradition and *Look Back in Anger*

Reading for Session 6: *Theatre & Law*, Part One

### **Tuesday 26th January, 13.15-17.15**

#### **Session 5: Live Art and Performance**

The session will feature a lecture-performance of the Live Art Performance Pack DIY Performance, as written by the artist Joshua Sofaer.

This presentation will prepare students for the Tate Modern visit on Monday 1<sup>st</sup> February

Reading for Session 6: Preparation for Tate Modern visit: All students to check the Tate Modern web site to familiarise themselves with current exhibitions and displays.

**Theatre Visit 2:** *Escaped Alone*, Caryl Churchill. Royal Court Theatre. 7.30pm. Meet in Royal Court Bar downstairs at 7.10pm. The Royal Court is immediately next door to Sloane Square Tube station on Sloane Square which is itself a 20 minutes walk from the Harrington Gardens area.

### **Exercise for Session 7:**

Write up a single page of informal notes on *Escaped Alone*, paying attention to how one might consider Caryl Churchill's play within the 'tradition' of Royal Court 'new writing' as discussed in class. In what sense might one consider Churchill's work to be 'political' and how do you understand that word in relation to staged theatre (as distinct say to the performances of Christof Schlingensief). These notes will not be collected in nor assessed but will provide an outline for your discussion in Session 5 that will be assessed as part of overall class participation.

**Monday 1st February, 14.30-17.30 (NOTE START AND END TIME)**

**Session 6: Performance and the Visual Turn**

**NB Class will take place at Tate Modern (ten minute walk from Southwark Station on Jubilee Tube Line) not at Harrington Gardens, nor at Tate Britain which is a different gallery in Pimlico.**

(We have use of the education room at Tate for a slot so please be on time. If you arrive early there is a great bookshop on the ground floor at bottom of ramp. If you arrive late come right through on the ground floor beyond the education area and into the Education rooms far space with white long desks.)

Meet at Tate Modern *main bookshop* at bottom of main ramp entrance to ground floor (not at small bookshop on first floor by entrance from Millennium Bridge). Come prepared with a pen and notebook but do not carry a heavy bag as you will be on your feet for a couple of hours and staying in the area for theatre in evening.

Tate Modern, Live Art and the Visual Arts: A group visit to Tate Modern to explore the performative strand within contemporary visual arts. A worksheet will be distributed *on the day* of the visit to maximise the effectiveness of the visit.

The Tate session will run from 2.00pm until 5.00pm. You will then be free to do as you wish following the session before theatre visit in evening.

At Tate there are 4 Permanent exhibition themes and spaces, and a number of temporary spaces (for instance see: Project Space, Artists Rooms, etc. Details of all displays will be in the Tate handout that will guide you through your visit).

Reading for Session 7: revise the notes that you have compiled while at Tate Modern. Select one work that you would be interested in discussion in Session 9 with regard to its *performance* implications.

**Theatre Visit 3:** *Iphigenia in Splott*, Gary Owen. National Theatre, The Shed, Alternative Theatre, South Bank, London SE1. 8.00pm. Nearest Tube: Either take District Line to Embankment and walk across river bridge, or tube to Waterloo and walk for 10 minutes. You will recognise the theatre within the vast National theatre complex as it is made of wood and painted bright red and looks like a shed. Meet in the Shed bar at 7.40pm.

**Tuesday 2nd February, 13.15-17.15**

**Session 7**

Discussion of *Iphigenia in Splott*.

Discussion of Tate Modern Visit with each student drawing upon their notes on the choice of a single work placing that work in the context of the broad discussion of performance and the visual turn and with specific reference to the *Live Art Performance Pack* presentation of seven categories for consideration.

Screening: *My Dinner With André* (Wallace Shawn) if there is sufficient time.

Theatre and Law: Preparation for Royal Courts of Justice Visit

Reading for Session 8: *Theatre & Law*, Part One.

Exercise for Session 9: Final Preparation of Theatre Capital presentations and rehearsal prior to weekend.

**Friday 5<sup>th</sup> February, CONTINGENCY CLASS REPLACES CLASS ON FRIDAY 12<sup>TH</sup> FEBRUARY**

**Session 8: Theatre of Law, Note Time: 13.30-17.00**

**ALL students to have read *Theatre & Law*, Part One, PRIOR to this visit.**

**NB this session will NOT take place at BU but at the Royal Courts of Justice, the Strand. Entrance from 13.30pm. Nearest tube: Temple. Turn left out of Temple tube, go up stairs and up street ahead. Turn right at lights at top and Royal Courts are on the far side of the road about 100 metres along past St Clements Church which sits in island.**

Meet promptly at the main entrance door. Ensure you bring the following notes with you for guidance as once inside the court rooms there is no means to reconnect the group. You are at liberty to leave when you wish having followed the following instructions:

Theatricality is inherent to state apparatuses of law, military, and education. The Law Courts on the Strand, Holland Park Comprehensive School, the House of Commons, Wormwood Scrubs Prison or the Anatomy Theatre at Guy's Hospital, London Bridge, would all give insights to the formal relationship between scopical control, auditory engagement, audience/witness policing.

Each of these more or less performative sites raise questions about theatricality and should be separated out from, and carefully distinguished from the licensed regimes of theatre. They are not theatres, and all the world is *not* a stage despite what someone said, rather there are specific genealogical continuities and interruptions identifiable between these various and wholly distinct arenas for practice and power.

### **Site Visit:**

There are at least two ways to engage with this site visit and as long as you fulfill both aspects of this session you are at liberty to move about as you wish. The goal of this site visit is to observe and reflect upon the performative nature of legal practices. The choices you make during the session should further this goal rather than the general sense of interest in gaining access to high court proceedings (fascinating as they are). You are at liberty to leave when the sessions break but do stay on if you are engaged with something interesting so that you can make as much use of the court sitting as possible.

As we know from the Theatre Capital presentation in week 1 'all the world is not a stage' and you are therefore advised to move on from one focus to another if it does not seem to be delivering anything of performance interest or understanding. Some of the court proceedings could be inherently dramatic (probably criminal cases are the best bet here) while those proceedings of civil courts might be bogged down in the detailed minutiae of legal argument. It

might of course be the other way around – last week I saw a fascinating defence of copyright with one barrister defending a computing gaming company against another in a very heightened defence.

When you arrive at the Courts you will be security checked so carry as little as possible with you. When you have been security checked you should all check the *Daily Cause List* to see the timings of the various courts and their morning/afternoon business schedule. The Cause List notes the proceedings and court numbers for the day and will not mean that much to you on first sight. The Royal Courts of Justice are an Appeal Court and combine hearings of a civil and criminal nature in different courts. You are free to walk in all public areas, which are surprisingly open.

#### Route 1: Tour

When you have checked the *Cause List* if you do not see a session that catches your eye follow the walk in the booklet provided. Ensure that you take careful notice of the iconography of legal practices on the walls as you move around, check out the legal costuming area on the first floor at the end of the main gallery, observe the architecture of the Courts of Justice, find your way through to the Bear Garden (not Beer) and consider how this operates, check for yourselves the ceremony of the Quit Rents and think about the relationship here between traditional performance ceremony and legal power. While you are walking you might also look out or the name of the current Queen's Remembrancer and later try to find out what the remembrancer does and why what they are remembering.

#### Route 2: Observation of Proceeding

Do not worry if a case does not jump out at you to see. Find your way to a selected or random court-room and look through the window to see what is happening. If the door is open go into the court and sit in one of the two back rows open to the public. Look at everything that is happening in the courtroom, from costuming to space, from architecture to gestures, listen to language carefully and the rhetorics of advocacy and defence.

The point here is not to agree or not whether there is a theatrical element to this, it is self evident that there is and always has been, but rather how specifically these sites operate as sites of performance, how performance itself shapes the discourses that are underway there and how your understanding from reading widely in this course the very form of the law itself is caught up with questions of performance.

#### Reflection

When you leave write up your notes as soon as you can while they are fresh and prepare a page of informal notes for class discussion.

**Friday Evening, 18.30, Optional Event at King's College London with Maria Fusco and Artangel. Reception. Check in with Tutor if Interested, for further details.**

#### **Monday 8<sup>th</sup> February**

**Session 9: Theatre Capital, 13.00-17.15 (Note access time)**

Student presentations and discussions. A twenty-minute oral presentation (15 minutes delivery, 5 minutes for questions) in groups of two (perhaps three depending on numbers), based on earlier *Theatre Capital* photo session working with a limit of 12 images.

ALL students must have checked their presentations before this sessions and be confident that they are prepared to show images and discuss them in rotation.

On arrival at class at **13.00** draw up a list on the white board of a chosen order for your presentations. This should take into account any switching that might be necessary between the use of personal lap tops, flash drive etc and be designed to make the running of the presentations as smooth as is possible through the afternoon. Draw up a list of presentations on the white board to the side including the names of the paired presenters.

Brief introduction to Royal Courts of Justice visit.

**Evening Theatre Visit 4:** *Uncle Vanya*, Anton Chekhov. Almeida Theatre. Almeida Street Islington, off Upper Street. 7.30pm. Nearest Tube either Highbury and Islington (Victoria Line) or Angel (City Branch of Northern Line). Meet in Almeida Theatre Bar at 7pm for end of course gathering. The Almeida is the most distant of the theatres you will visit. Allow an hour to get there as the walk from both tube stops is considerable.

**Tuesday 9<sup>th</sup> February, 13.15-17.15**

**Session 10: Theatre in the Third Age**

Seminar Discussion of *Uncle Vanya*.

Seminarr Discussion of Royal Courts of Justice Visit.

Followed by a discussion of the natural limits to performance and those who challenge those limits. Amongst those are the company of Young At Heart, a group of performers from Northampton mass who are in their third age, ranging from 70-95 years of age. They sing rock n roll.

Screening of: *Young at Heart*, Walker George Films.

They say:

The 2006 Walker George documentary “Young @ Heart”, originally broadcast on Channel 4 television in the UK, won two Rose d’Or awards, the LA Film Festival Audience Award, screened at Sundance in 2008 and in April 2008 Fox Searchlight released it in North American cinemas. More recently the film has been released in cinemas around the world including the UK, France, Belgium, Holland, Switzerland, Germany, New Zealand, and Japan. In 2008 the film won the Audience Award at the Sydney Film Festival, the Paris Cinema International Film Festival, Ghent Film Festival, Atlanta Film Festival, Bergen International Film Festival, Warsaw Film Festival and others. The film aired in January 2010 on the PBS series “Independent Lens”.

**Class paper submissions:**

All students must be prepared and available *in person* to submit a hard copy of their research paper in to the Student Affairs Office between **10am - 4pm on Tuesday 17<sup>th</sup> February**.

**PLEASE check this date with your own instructions from the administrative office as they take precedence.**

**Supplementary Reading for class as and when directed:**

Assigned reading will be offered from on line resource pack and from library from the following works which are all held in hard copy.

Blau, Herbert. 'The Future of the Illusion', from *Take Up The Bodies: Theatre at the Vanishing Point*. Urbana: University of Illinois Press, 1982, pp. 248-299.

Fuchs, Elinor. 'Theater as Shopping', from *The Death of Character: Perspectives on Theater after Modernism*. Bloomington: Indiana University Press, 1996, pp. 128-143. (Also from hard copy: 'The Rise and Fall of the Character named Character', pp. 21-35).

Boal, Augusto. 'Forward and Preface', from *Theater of the Oppressed*, London: Pluto Press, 2000, pp. ix-xxi.

Heathfield, Adrian. 'Alive', from *Live: Art and Performance*, ed. Adrian Heathfield, London: Routledge, 2004, pp.6-15. (And from Hard Copy: Lepecki, André. 'Exhausting Dance', pp. 120-127, and Read, Alan. 'Say Performance', pp. 242-249.

Carlson, Marvin. 'Performance Art' from *Performance: A Critical Introduction*, London: Routledge, 2009, pp. 110-134.

Massey, Doreen. 'Space, Time and the Politics of Location', from Read, Alan ed. *Architecturally Speaking*, London: Routledge: 2000, pp. 49-61.

Freshwater, Helen. 'Models and Frames', from *Theatre & Audience*. Houndmills: Palgrave, 2009, pp. 11-27.

Harvie, Jen. 'City and Performativity' from *Theatre & the City*. Houndmills: Palgrave, 2009, pp. 45-69.

De Marinis, Marco. 'The Performance Text', from *The Performance Studies Reader*. Ed. Henry Bial, London: Routledge, 2010, pp. 280-299.

Fische-Lichte, Erika. 'The Transformative Power of Performance', from *The Transformative Power of Performance*, London: Routledge, 2008, pp. 11-23.

Goulish, Matthew. 'What is a Work', from *39 Microlectures*, London: Routledge, 2000, pp. 99-102.

Balme, Christopher. 'Theories' from *Cambridge Introduction to Performance Studies*, Cambridge: Cambridge University Press, 2008, pp. 78-95.

Auslander, Philip. 'Live Performance in a Mediatized Culture. From *Liveness*, London: Routledge, 2005.

Bharucha, Rustom. 'Introduction' from *The Politics of Cultural Practice*. Hanover: Wesleyan University Press, 2000, pp. 1-19.

Barrett, Michelle. 'The Armature of Reason', from *Baker, Bobby, Redeeming Features of Daily Life*, ed. Michele Barrett, Bobby Baker, London: Routledge, 2007.

Allain, Paul and Harvie, Jen. 'Pina Bausch' from *The Routledge Companion to Performance*, London: Routledge, 2006, pp. 23-25.

McKenzie, Jon. 'Challenges' from *Perform or Else*, London: Routledge, 2000, pp. 3-26.

Aston, Elaine. 'Introduction' from *An Introduction to Feminism and Theatre*, London: Routledge, 2003, pp. 1-14.

Barker, Howard. 'The Cult of Accessibility and the Theatre of Obscurity', *Arguments for a Theatre*, Manchester: Manchester University Press, 1997.

Williams, David. 'Writing [After] the Event', from eds Christie, Judie et al, *A Performance Cosmology*, London: Routledge, 2006.

Ridout, Nicholas. 'Embarrassment', from *Stage Fright, Animals and other Theatrical Problems*, Cambridge: Cambridge University Press, 2006.

### **Your Tutor:**

Alan Read was a graduate of the first year of the single honours Drama degree at Exeter University and took a PhD at the University of Washington in Seattle. His first work involved coordinating the *Council of Europe Workshop on Theatre and Communities* for Dartington College of Arts and co-editing with Peter Hulton the publication *Theatre Papers*. Alan Read was Director of Rotherhithe Theatre Workshop in the Docklands area of South East London in the 1980s, a freelance writer on performance in Barcelona and then Director of Talks at the Institute of Contemporary Arts in the 1990s, and was appointed Roehampton University's first Professor of Theatre in 1997.

Since 2006 Alan Read has been Professor of Theatre at King's College London on the Strand where, from within the English department and through his project the *Performance Foundation*, he has been developing King's approach to performance and theatre with his departmental and school colleagues. As part of this work and in collaboration with the Centre for e Research and King's Estates the *Anatomy Theatre and Museum* on the Strand and the *Inigo Rooms* in the East Wing of Somerset House have been developed to provide King's with publicly accessible venues for performance and cultural practice. He has just passed the half way stage in a Leverhulme supported project *Engineering Spectacle: Inigo Jones Past & Present Performance at Somerset House*.

Alan Read is the author of *Theatre & Everyday Life: An Ethics of Performance* (Routledge: 1993/1995) and *Theatre, Intimacy & Engagement: The Last Human Venue* (Palgrave: 2008/2009). He is the editor of *The Fact of Blackness* (Bay Press: 1996) and *Architecturally Speaking* (Routledge: 2000). As a founding Consultant Editor of *Performance Research* Alan Read has edited two issues of the journal "On Animals" (2000) and "On Civility" (2004). Alan Read has worked closely with and written for, and about the work of: Het Werkteater, Els Comediants, Romeo Castellucci and Societas Raffaello Sanzio and Goat Island. He has worked as an advisor and collaborator with: the Royal Society of Arts, Centre for Performance Research, London International Festival of Theatre, Live Art Development Agency, Forced Entertainment and Platform. His current theatre research concerns the fate of the dramatically insignificant for a book entitled: *The Theatre & Its Poor: Performance, Politics and the Powerless*. In December 2013

Bloomsbury Methuen published his collection of essays: *Theatre in the Expanded Field: Seven Approaches to Performance* and in November 2015 Palgrave published *Theatre & Law*.

**NOTES:**