

TABLE OF CONTENTS

1.	An Outline of the Features, Objectives, and Premises of <i>A History of British Drama</i>	1
	SIBYLLE BAUMBACH, BIRGIT NEUMANN & ANSGAR NÜNNING	
2.	Early English Drama: Morality Plays and Mystery Cycles	19
	SIBYLLE BAUMBACH	
3.	Genres and Developments in Elizabethan Drama: Christopher Marlowe's <i>Doctor Faustus</i>	31
	ENNO RUGE	
4.	Shakespeare's Comedies: <i>A Midsummer Night's Dream</i> and <i>Twelfth Night</i>	47
	INA HABERMANN	
5.	Shakespeare's History Plays: <i>Richard III</i> and <i>Henry V</i>	63
	STEPHAN LAQUÉ	
6.	Shakespeare's Tragedies: <i>Hamlet</i>	77
	SIBYLLE BAUMBACH	
7.	Jacobean City Comedies: Ben Jonson's <i>The Alchemist</i> and Thomas Middleton's <i>A Chaste Maid in Cheapside</i>	95
	JOACHIM FRENK	
8.	Restoration Comedies: William Wycherley's <i>The Country Wife</i> , Aphra Behn's <i>The Rover</i> , and William Congreve's <i>The Way of the World</i>	113
	MARION GYMNICH	
9.	Restoration Tragedy and Heroic Drama: John Dryden's <i>All for Love, or The World Well Lost</i>	129
	INGO BERENSMAYER	
10.	Sentimental Comedy: Richard Steele's <i>The Conscious Lovers</i>	143
	VERA NÜNNING & IRINA BAUDER-BEGEROW	
11.	Domestic Tragedy: George Lillo's <i>The London Merchant, or The History of George Barnwell</i>	159
	BIRGIT NEUMANN	

12. Eighteenth-Century Comedy of Manners: Richard Brinsley Sheridan's *The School for Scandal* 177
JÜRGEN KAMM
13. Romantic Verse Drama: Joanna Baillie's *De Monfort* and Percy Shelley's *The Cenci* 193
UTE BERNS
14. Victorian Melodrama: Thomas Holcroft's *A Tale of Mystery* and Douglas William Jerrold's *The Rent Day* 207
GABRIELE RIPPL
15. Aestheticist Comedy of Manners: Oscar Wilde's *The Importance of Being Earnest* 223
PETRA DIERKES-THRUN
16. Naturalist Drama – 'Problem Plays' or 'Plays of Ideas'? Bernard Shaw's *Mrs Warren's Profession* and John Galsworthy's *Justice* 237
GERHARD STILZ
17. The Emergence of Irish Drama in the Early Twentieth Century: John Millington Synge's *The Playboy of the Western World* and Sean O'Casey's *The Plough and the Stars* 251
HEINZ KOSOK
18. Realist Plays by the Angry Young Men and Kitchen-Sink Drama: John Osborne's *Look Back in Anger* and Arnold Wesker's *Chips with Everything* 267
KLAUS PETER MÜLLER
19. The Theatre of the Absurd: Samuel Beckett's *Waiting for Godot* and Harold Pinter's *The Homecoming* 285
ECKART VOIGTS-VIRCHOW
20. Political Drama: Edward Bond's *Saved* and David Edgar's *Maydays* 305
ANETTE PANKRATZ
21. Biography, History, and Memory Plays: Brian Friel's *Making History* and Peter Shaffer's *Amadeus* 319
ANSGAR NÜNNING & SIBYLLE BAUMBACH

22. Feminist Theatre: Pam Gems' *Queen Christina* and Caryl Churchill's *Top Girls* 337
BEATE NEUMEIER
23. New Forms of (Tragi-)Comedy: Alan Ayckbourn's *Absurd Person Singular* and *Comic Potential* 353
ALBERT-REINER GLAAP
24. Adaptation, Intertextuality, and Metadrama: Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, Peter Nichols' *A Piece of My Mind*, and Michael Frayn's *Look Look* 367
JANINE HAUTHAL
25. Contemporary British Drama: In-Yer-Face or Post-Political Theatre? Sarah Kane's *Blasted* and Mark Ravenhill's *Shopping and Fucking* 381
ROGER LÜDEKE
26. Drama and Postmodernism: Martin Crimp's *Attempts on Her Life* and Patrick Marber's *Closer* 399
SARAH HEINZ
27. The Documentary Turn in Contemporary British Drama and the Return of the Political: David Hare's *Stuff Happens* and Richard Norton-Taylor's *Called to Account* 413
ANNEKA ESCH-VAN KAN
28. Black British Drama: debbie tucker green and Kwame Kwei-Armah 429
DEIRDRE OSBORNE