

Cristina de Lucas

Bio:

Cristina de Lucas is Lecturer in English at the University of Valladolid (Spain) and Tutor of Dance at Bird College, London. Her interest on British post-war performing arts springs from her PhD thesis at the University of Roehampton (UK). Other research interests include the career of the British choreographer Kenneth MacMillan, and the intersection between narrative, and dance and drama. Her work has been published in *Dance Chronicle*, *Routledge Key Guides* and the Spanish Academy for the Performing Arts. In 2019, *Dance Chronicle* awarded her a Founding Editors' Prize.

Session 1: Wednesday 29 March – Harold Pinter

Harold Pinter is a major figure in British drama. He was awarded the Nobel Prize in Literature in 2005, and is the most enduring and challenging of the dramatists who emerged in London at the end of the 1950s. With a very distinctive dramatic style, his plays have been labelled “comedies of menace” and “plays of non-communication.” This session explores why these tags might describe Pinter’s production accurately. An early piece, *The Dumb Waiter* (1957), will receive particular attention.

Session 2: Friday 31 March – Kenneth MacMillan, the Angry Young Man of British Ballet

Kenneth MacMillan is one of the major choreographers of dance history. His full-evening ballets *Romeo and Juliet* (1964), *Manon* (1974), and *Mayerling* (1978) are much-loved and respected pieces still regularly performed by ballet companies all over the world. He broadened the scope of ballet by eschewing its ubiquitous ‘fairy tale’ atmosphere (which he considerably disliked), and by opening it up to topics that explored the darkest aspects of human experience. This session will focus on his emergence as a choreographer within the dance tradition of the Royal Ballet and within the context of British realist drama the 1950s.