Reimagining American Theatre

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Broadway Theatre Andrew Harris 2013-01-11 'Broadway' has been the stuff of theatrical legends for generations. In this fascinating and affectionate account of a unique theatrical phenomenon, Andrew Harris takes an intriguing look at both the reality and the myth behind the heart and soul of American Drama Broadway Theatre explores: * the aims and achievements of such major figures as Tennessee Williams, Eugene O'Neill and David Mamet * the processes a play goes through from preliminary draft to opening night * the careful balancing between aesthetic ideals and commercial considerations * the place of producers, reviewers, agents and managers and their contribution to the process * the relationship between acting styles and writing syles for Broadway plays

Replay: Classic Modern Drama Reimagined Toby Zinman 2014-11-20 Replay: Classic Modern Drama Reimagined spans over a century of great theatre to explore how iconic plays have been adapted and versioned by later writers to reflect or dissect the contemporary zeitgeist. Starting with A Doll's House, Ibsen's much-reprised masterpiece of marital relations from 1879, Toby Zinman explores what made the play so controversial and shocking in its day before tracing how later reimaginings have reworked Ibsen's original. The spine of plays then includes such landmark works as Strindberg's Miss Julie, Oscar Wilde's comic The Importance of Being Earnest, Chekhov's Three Sisters and Uncle Vanya, Hansberry's A Raisin in the Sun, the Rattigan centenary productions, Thornton Wilder's Our Town, ultimately arriving at Beckett's Waiting for Godot. Taking each modern play as the starting point, Zinman explores the diverse renderings and reworkings by subsequent playwrights and artists – including prominent directors and their controversial productions as well as acknowledging reworkings in film, opera and ballet. Through the course of this groundbreaking study we discover not only how theatrical styles have changed but how society's attitude towards politics, religion, money, gender, sexuality and race have radically altered over the course of the century. In turn Replay reveals how theatre can serve as both a reflection of our times and a provocation to them.

Masterpieces of 20th-century American Drama Susan C. W. Abbotson 2005 Chapters discuss 10 major works of modern American drama widely read by students.

The Theatre of Revolt Robert Sanford Brustein 1991-01-01 Through a study of the work of eight modern dramatists from Ibsen to Genet, the author traces the origin and development of dramatic rebellion

Theatre and National Identity Nadine Holdsworth 2014-06-27 This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization, for example, as well as how productions explore the interconnectedness of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning.

The Cambridge Companion to African American Theatre Harvey Young 2012-10-25 With contributions from the leading scholars in the field, this Companion provides a comprehensive and accessible overview of African American theatre, from the early nineteenth century to the present day. Along the way, it chronicles the evolution of African American theatre and its engagement with the wider community.

World Encyclopedia of Contemporary Theatre Don Rubin 2013-10-08 This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

Reimagining Greek Tragedy on the American Stage Helene P. Foley 2014-06-26 This book explores the emergence of Greek tragedy on the American stage from the nineteenth century to the present. Despite the gap separating the world of classical Greece from our own, Greek tragedy has provided a fertile source for some of the most innovative American theater. Helene P. Foley shows how plays like Oedipus Rex and Medea have resonated deeply with contemporary concerns and controversies—over war, slavery, race, the status of women, religion, identity, and immigration. Although Greek tragedy was often initially embraced for its melodramatic possibilities, by the twentieth century it became a vehicle not only for major developments in the history of American theater but also for exploring critical tensions in American cultural and political life. Drawing on a wide range of sources—archival, video, interviews, and reviews—Reimagining Greek Tragedy on the American Stage provides the most comprehensive treatment of the subject available.

The Cambridge Guide to American Theatre Don B. Wilmeth 1996-06-13 "This new and updated Guide, with over 2,700 cross-referenced entries, covers all aspects of the American theatre from its earliest history to the present. Entries include people, venues and companies scattered through the U.S., plays and musicals, and theatrical phenomena. Additionally, there are some 100 topical
entries covering theatre in major U.S. cities and such disparate subjects as Asian American theatre, Chicano theatre, censorship, Filipino American theatre, one-person performances, performance art, and puppetry. Highly illustrated, the Guide is supplemented with a historical survey as introduction, a bibliography of major sources published since the first edition, and a biographical index covering over 3,200 individuals mentioned in the text."--BOOK JACKET.

The Facts on File Companion to American Drama Jackson R. Bryer 2010 Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers.

Performing Transversally Bryan Reynolds 2016-04-30 Performing Transversally expands on Bryan Reynolds’ controversial transversal theory in exciting ways while offering groundbreaking analyses of Shakespeare’s plays - Hamlet, Othello, Macbeth, Taming of the Shrew, Titus Andronicus, Henry V, The Tempest, and Coriolanus - and textual, filmic, and theatrical adaptations of them. With his collaborators, Reynolds challenges traditional readings of Shakespeare, re-evaluating the critical methodologies that characterize them, in regard to issues of cultural difference, authorship, representation, agency, and iconography. Reynolds demonstrates the value of his ‘investigative-expansive mode,’ outlining a ‘transversal poetics’ that points toward a critical future that is more aware of its subjective interconnectedness with the topics and audiences it seeks to engage than is reflected in most Shakespeare criticism and literary-cultural scholarship.


The Siege of the Arts Robert Sanford Brustein 2001 Robert Brustein turns his witty, penetrating, and sometimes scathing gaze on the various scourges afflicting high art in America, he also celebrates the best that is being thought and written in America, analyzing the major theatrical achievements of the decade.

The Methuen Drama Guide to Contemporary American Playwrights Christopher Innes 2013-12-19 Unrivalled in its coverage of recent work and writers, The Methuen Drama Guide to Contemporary American Playwrights surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides: a biographical introduction to the playwright's work; a survey and concise analysis of the writer's most important plays; a discussion of their style, dramaturgical concerns and critical reception; a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting.

Dumbocracy in America Robert Brustein 1994 The theatre as mirror of our peculiar politics - this is the theme of Robert Brustein's engaging new collection of writings. In essays, reviews, and profiles, Mr. Brustein uses the prism of the American theatre to explore the motivating impulses behind rampant political correctness and to assess government efforts to regulate the arts. His complaint that the critical function of drama is now to arouse the remorse of a guilty audience is brilliantly illustrated.

Reimagining American Theatre Robert Brustein 2003-12-31 In his collection of essays and reviews, Robert Brustein makes the argument that the American Theatre is enjoying a renaissance that has not been unacknowledged.
The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referencing across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This is a unique volume in its own right; in conjunction with the other volumes in this series it forms a reference resource of unparalleled value.

Whiting Up

Marvin McAllister 2011-12-05 In the early 1890s, black performer Bob Cole turned blackface minstrelsy on its head with his nationally recognized whiteface creation, a character he called Willie Wayside. Just over a century later, hiphop star Busta Rhymes performed a whiteface supercop in his hit music video "Dangerous." In this sweeping work, Marvin McAllister explores the enduring tradition of "whiting up," in which African American actors, comics, musicians, and even everyday people have studied and assumed white racial identities. Not to be confused with racial "passing" or derogatory notions of "acting white," whiting up is a deliberate performance strategy designed to challenge America's racial and political hierarchies by transferring supposed markers of whiteness to black bodies--creating unexpected intercultural alliances even as it sharply critiques racial stereotypes. Along with conventional theatre, McAllister considers a variety of other live performance modes, including weekly promenading rituals, antebellum cakewalks, solo performance, and standup comedy. For over three centuries, whiting up as allowed African American artists to appropriate white cultural production, fashion new black identities through these "white" forms, and advance our collective ability to locate ourselves in others.

Encyclopedia of American Drama

Jackson R. Bryer 2015-04-22 Provides a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to American classics such as Arthur Miller's Death of a Salesman and Thornton Wilder's Our Town to the groundbreaking works of today's best writers.

August Wilson’s Pittsburgh Cycle

Sandra G. Shannon 2016 Providing a detailed study of American playwright August Wilson (1945-2005), this collection of new essays explores the development of the author's ethos across his twenty-five-year creative career—a process that transformed his life as he re traced the lives of his fellow Africans in America. While Wilson’s narratives of Pittsburgh and Chicago are microcosms of black life in America, they also reflect the psychological trauma of his disconnection with his biological father, his impassioned efforts to discover and reconnect with the blues, with Africa and with poet/activist Amiri Baraka, and his love for the vernacular of Pittsburgh.

Theatre & Stage Photography

William Kenyon 2017-12-04 Documenting theatrical and stage events under the often dramatic lighting designed for the production provides a number of specific photographic challenges, and is unlike most other branch of photography. Theatre & Stage Photography provides an overview of basic photography as it applies to "available-light" situations, and will move both basic and experienced photographers through the process of accurately capturing both the production process and the resultant performance.

American Theatre 1999

Directing Postmodern Theater

Jon Whitmore 1994 An introduction to theatrical directing using the concepts and terminology of semiotic theory

The Oxford Handbook of American Drama

Jeffrey H. Richards 2014-02 This volume explores the history of American drama from the eighteenth to the twentieth century. It describes origins of early republican drama and its evolution during the pre-war and post-war periods. It traces the emergence of different types of American drama including protest plays, reform drama, political drama, experimental drama, urban plays, feminist drama and realist plays. This volume also analyzes the works of some of the most notable American playwrights including Eugene O'Neill, Tennessee Williams, and Arthur Miller and those written by women dramatists.

From Aphra Behn to Fun Home

Carey Purcell 2019-12-15 Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets, while the shows they are attending are written and brought to the stage by men. Furthermore, the stories these productions tell are often about men, and the complex leading roles in these shows are written for and performed by male actors. Despite this imbalance, the feminist voice presses to be heard and has done so with more success than ever before. In From Aphra Behn to Fun Home: A Cultural History of Feminist Theatre, Carey Purcell traces the evolution of these important artists and productions over several centuries. After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century, Purcell then identifies the key players and productions that have emerged over the last several decades. This book covers the heyday of the second wave feminist movement—which saw the growth of female-centric theatre groups—and highlights the work of playwrights such as Caryl Churchill, Pam Gems, and Wendy Wasserstein. Other prominent artists discussed here include playwrights Paula Vogel, Lynn Nottage, and Tony award winning directors Garry Hynes and Julie Taymor. The volume also examines diversity in contemporary feminist theatre—with discussions of such playwrights as Young Jean Lee and Lynn Nottage—and a look toward the future. Purcell explores the very nature of feminist theater—does it qualify if a play is written by a woman or does it just need to feature strong female characters?—as well as how notable activist work for feminism has played a pivotal role in theatre. An engaging survey of female artists on stage and behind the scenes, From Aphra Behn to Fun Home will be of interest to theatre goers and anyone interested in the invaluable contributions of women in the performing arts.

Rants & Raves

Robert Sanford Brustein 2011-01-01

Len Jenkin’s Theatre

Robert J. Andreach 2010-12-01 Early in his career, Len Jenkin identified two qualities that theatre should have: wonder and heart. Imagination creates wonder by transforming nature to suggest more than nature. Love engages the heart on the quest to experience the wonder, for though Jenkin is an experimental playwright, his plays are not abstruse symbols. They are tales that take salesmen and actresses, historical figures and fictional characters, through a Stein landscape and a Kafka story, pop culture, and recreated scenes from the Bible and The Canterbury Tales, The Aeneid, and Headlong Hall to an amusement park ride and a penal colony, a flophouse and a garden. Bodacious verbal and visual images build in power until they soar as pilgrims tell tales to pass the night while waiting to cross the river, Hawthorne, Sophie, and Melville on the beach hear the ever-encroaching kraken; and Margo Veil essays the roles that all questing mortals play in life.

Acting in the Academy

Peter Zazzali 2016-03-31 There are over 150 BFA and MFA acting programs in the US today, nearly all of which claim to prepare students for theatre careers. Peter Zazzali contends that the curricula of these courses represent an ethos that is as outdated as it is limited, given today's shrinking job market for stage actors. Acting in the Academy traces the history of actor training in universities to make the case for a move beyond standard courses in voice and speech, movement, or performance, to develop an entrepreneurial model that motivates and encourages students to create their own employment opportunities. This book answers questions such as: How has the League of Professional Theatre Training Programs shaped actor training in the US? How have training programmes and the acting profession developed in relation to one another? What impact have these developments had on American acting as an art form? Acting in the Academy calls for a reconceptualization of actor training the US, and looks to newly empower students of performance with a fresh, original perspective on their professional development.

Women Direct Shakespeare in America

Nancy Taylor 2005 "This book offers a series of eight case studies of the connection between feminist performance
theory and practice, considering how women directors of Shakespeare in America have recently interpreted and staged female subjectivity and gender, particularly as exhibited in sex relations. "The work focuses on eight women and choices they made in specific productions: Jayme Koszyn's and Lisa Wolpe's Romeo and Juliet; Tina Packer's and Ellen O'Brien's Measure for Measure; Abigail Adam's and Melia Bensussen's Twelfth Night; Barbara Gaines's and JoAnne Akalaitis's Cymbeline. "Nancy Taylor interviewed all of the directors and the first section of the book includes a brief biography of each, institutional opportunities and limitations, and the director's views about Shakespeare's depiction of women in general as well as future goals for her work."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Visions of Tragedy in Modern American Drama David Palmer 2018-02-08 This volume responds to a renewed focus on tragedy in theatre and literary studies to explore conceptions of tragedy in the dramatic work of seventeen canonical American playwrights. For students of American literature and theatre studies, the assembled essays offer a clear framework for exploring the work of many of the most studied and performed playwrights of the modern era. Following a contextual introduction that offers a survey of conceptions of tragedy, scholars examine the dramatic work of major playwrights in chronological succession, beginning with Eugene O'Neill and ending with Suzan-Lori Parks. A final chapter provides a study of American drama since 1990 and its ongoing engagement with concepts of tragedy. The chapters explore whether there is a distinctively American vision of tragedy developed in the major works of canonical American dramatists and how this may be seen to evolve over the course of the twentieth century through to the present day. Among the playwrights whose work is examined are: Susan Glaspell, Langston Hughes, Tennessee Williams, Arthur Miller, Edward Albee, Lorraine Hansberry, Amiri Baraka, August Wilson, Marsha Norman and Tony Kushner. With each chapter being short enough to be assigned for weekly classes in survey courses, the volume will help to facilitate critical engagement with the dramatic work and offer readers the tools to further their independent study of this enduring theme of dramatic literature.

The Emergence of the Modern American Theater, 1914-1929 Ronald Harold Wainscott 1997-01-01 Exploring the emergence of the modern American theatre in New York during a period of immense creative output and experimentation and against a backdrop of conflicting cultural, economic and political events, this text draws upon material from plays and productions in between 1914-1929.