

PERFORMING GENDER VIOLENCE

PLAYS BY CONTEMPORARY
AMERICAN WOMEN DRAMATISTS

EDITED BY MARGARET CLEVELAND
AND ANGELA HERNANDEZ-REIL



Performing Gender Violence Plays By Contemporary American Women Dramatists

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Performing Gender Violence Plays By Contemporary American Women Dramatists:

Performing Gender Violence B. Ozieblo, N. Hernando-Real, 2012-01-02 Violence against women in plays by women has earned little mention. This revolutionary collection fills that gap focusing on plays by American women dramatists written in the last thirty years that deal with different forms of gender violence. Each author discusses specific manifestations of violence in carefully selected plays: psychological, familial, war time, and social injustice. This book encompasses the theatrical devices used to represent violence on the stage in an age of virtual immediate reality as much as the problematics of gender violence in modern society.

Contemporary Women Playwrights Penny Farfan, Lesley Ferris, 2014-01-23 Breaking new ground in this century, this wide-ranging collection of essays is the first of its kind to address the work of contemporary international women playwrights. The book considers the work of established playwrights such as Caryl Churchill, Marie Clements, Lara Foot Newton, Maria Irene Fornes, Sarah Kane, Lisa Kron, Young Jean Lee, Lynn Nottage, Suzan Lori Parks, Djanet Sears, Caridad Svich, and Judith Thompson, but it also foregrounds important plays by many emerging writers. Divided into three sections: Histories, Conflicts, and Genres, the book explores such topics as the feminist history play, solo performance, transcultural dramaturgies, the identity play, the gendered terrain of war, and eco drama, and encompasses work from the United States, Canada, Latin America, Oceania, South Africa, Egypt, and the United Kingdom. With contributions from leading international scholars and an introductory overview of the concerns and challenges facing women playwrights in this new century, *Contemporary Women Playwrights* explores the diversity and power of women's playwriting since 1990, highlighting key voices and examining crucial critical and theoretical developments within the field.

Theatre History Studies 2015, Vol. 34 Elizabeth Reitz Mullenix, 2015-12-31 The 2015 volume of *Theatre History Studies* presents a collection of five critical essays examining the intersection of theatre studies and historiography, as well as twenty-five book reviews highlighting recent scholarship in this thriving field.

Heather Raffo's Iraq Plays: The Things That Can't Be Said Heather Raffo, 2021-01-14 *The Things That Can't Be Said: Three Plays About Iraq* is a trilogy of plays by renowned Iraqi American playwright/performer Heather Raffo, including *9 Parts of Desire*, *Fallujah*, *The First Opera*, about the Iraq War, and *Noura*. In these three works, Raffo explores the indelible effects of war on Iraqis, Americans, and the refugees caught between the two cultures. When considered together, these three works give voice to nearly two decades of rarely examined traumas that have reshaped cultural and national identity for both Americans and Iraqis since the events of 9/11. Heather Raffo is a renowned playwright and performer whose work has been described by *The New Yorker* as an example of how art can remake the world. An American with Iraqi heritage, her work is seen as a rare bridge between western and eastern cultures. With ongoing debates about the legacy of America's foreign wars and future role in the Middle East, this volume offers a uniquely historical and deeply human perspective on the political issues of our time. Spanning a decade and a half together, these works form a mosaic of untold stories that were ground-breaking in their time and continue to profoundly impact communities and

classrooms internationally 9 Parts of Desire 2003 First Choice The Best Shows in London by The Times and as one of the Five Best Plays in London by The Independent Its award winning Off Broadway premiere ran for nine sold out months and was a critics pick of the The New York Times Time Out and Village Voice The play then received productions in nearly every major regional theatre market in American before being translated for international productions in Brazil Greece Sweden Hungary India Turkey Malta France Iraq Egypt and Israel It was the first commercial hit on a national and international stage by an Arab American playwright helping to birth a new genre of Middle Eastern American Theatre Fallujah 2016 received its world premiere at Long Beach Opera before transferring to NYC Opera The first ever opera about the Iraq War it tells a U S Marine s account of the battle of Fallujah it focuses on moral injury and veteran suicide Noura 2018 won the L Arnold Weissberger New Play Award and was hailed The Most Ambitious Premiere of the Women s Voices Theatre Festival by The Washington Post and stirringly powerful by The New York Times Told from inside the marriage of an Iraqi family the play explores the lingering cost of exile for both recent refugees and more established American immigrants Drawing inspiration from Ibsen s A Doll s Hous and championed as a first of its kind feminist refugee narrative it is already being included in university curriculum both in America and abroad **On Susan Glaspell's Trifles and "A Jury of Her Peers"** Martha C.

Carpentier,Emeline Jouve,2015-10-29 On a wharf in Provincetown Massachusetts where Greenwich Village bohemians gathered in the summer of 1916 Susan Glaspell was inspired by a sensational murder trial to write Trifles a play about two women who hide a Midwestern farm wife s motive for murdering her abusive husband Following successful productions of the play Glaspell became the mother of American drama Her short story version of Trifles A Jury of Her Peers reached an unprecedented one million readers in 1917 The play and the story have since been taught in classrooms across America and Trifles is regularly revived on stages around the world This collection of fresh essays celebrates the centennial of Trifles and A Jury of Her Peers with departures from established Glaspell scholarship Interviews with theater people are included along with two original works inspired by Glaspell s iconic writings **War as Performance** Lindsey Mantoan,2018-07-31 This book examines performance in the context of the 2003 Iraq War and subsequent conflicts with Daesh or the so called Islamic State Working within a theater and performance studies lens it analyzes adaptations of Greek tragedy documentary theater political performances by the Bush administration protest performances satiric news television programs and post apocalyptic narratives in popular culture By considering performance across genre and media War as Performance offers an interdisciplinary approach to the study of culture warfare and militarization and argues that spectacular and banal aesthetics of contemporary war positions performance as a practice struggling to distance itself from appropriation by the military for violent ends Contemporary warfare has infiltrated our narratives to such an extent that it holds performance hostage As lines between the military and performance weaken this book analyzes how performance responds to and potentially shapes war and conflict in the new century **Narrating Illness: Prospects and Constraints** Joanna Davidson,Yomna

Saber, 2019-07-22 This volume was first published by Inter Disciplinary Press in 2016 Telling the story of illness emerges from a landscape of pain grief and loss but its therapeutic value is indubitable This volume grapples with the potentials and limitations of such narratives as diverse cultural perceptions and realities are granted the voice to probe into those stories from literary and textual material as well as empirical ethnographic historical and personal bases Some of the chapters draw upon the capacity of storytelling to heal bodies and souls whereas others provide an important corrective to this overwhelmingly optimistic portrayal by focusing on the limits of storytelling and narrative to address physical and psychic trauma Despite the different approaches what ties these chapters together is a more focused textual and contextual analysis of the intersection between forms of storytelling and sharing the experience of illness as studied and witnessed and sometimes even lived by the authors of the volume **Theatre History Studies**, 2015 New Books on Women, Gender and Feminism, 2014 *New Books on Women and Feminism*, 2014 *Violent Women in Contemporary Theatres* Nancy Taylor Porter, 2017-12-14 This book brings together the fields of theatre gender studies and psychology sociology in order to explore the relationships between what happens when women engage in violence how the events and their reception intercept with cultural understandings of gender how plays thoughtfully depict this topic and how their productions impact audiences Truthful portrayals force consideration of both the startling reality of women's violence not how it's been sensationalized or demonized or sexualized but how it is and what parameters what possibilities should exist for its enactment in life and live theatre These women appear in a wide array of contexts they are mothers daughters lovers streetfighters boxers soldiers and dominatrixes Who they are and why they choose to use violence varies dramatically They stage resistance and challenge normative expectations for women This fascinating and balanced study will appeal to anyone interested in gender feminism issues and theatre **Contemporary Women Dramatists** Kathryn Ann Berney, N. G. Templeton, 1994 Concise discussions of the lives and principal works of contemporary women playwrights written by subject experts *Contemporary Dramatists*, 1993 **Twentieth-century American Dramatists** Christopher J. Wheatley, 2000 Represents the diversity and productivity of American drama since 1900 The careers of playwrights whose works achieved notable popularity as well as critical success are presented in some detail Emphasis is placed on biography and a synthesis of the critical reception of authors' works **English and American studies in German**, 1999 *The Theater of Maria Irene Fornes* Marc Robinson, 1999 Throughout the anthology textual analysis is balanced with production criticism Contributors assess Fornes's connection to the various traditions that have claimed her absurdism realism and surrealism among others Several critics reveal Fornes's range by delving deeply into individual plays particularly the landmark *Fefu and Her Friends* Her work as a director is captured in rehearsal logs interviews with her actors and a sampling of production reviews from 1965 to 1993 The anthology closes with Fornes's own views on her work in statements and interviews from each stage of her career More than twenty production photographs accompany the text **Women, Creators of Culture**

Ekaterini Georgoudaki, Domna Pastourmatzi, Ελληνική Εταιρεία Αμερικανικών Σπουδών, 1997 *African American Women Playwrights Confront Violence* Patricia A. Young, 2012 The pain of America's racial legacy has been richly addressed in the nation's literature often by women who have gone largely unrecognized This critical and gender focused text scrutinizes the role of lynching dramas produced by African American women dramatists Writers covered include Alice Dunbar Nelson Georgia Douglas Johnson Angelina Weld Grimke Mary Powell Burrill and Myrtle Smith Livingston The work also analyses the social protest plays of modern and contemporary dramatists Alice Childress Sandra Seaton Endesha Ida Mae Holland and Michon Boston Of particular interest are the roles of black maternity and the pervasiveness of violence against black women in both the early and the later plays Contemporary Dramatists D. L. Kirkpatrick, James Vinson, 1988 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures , 2008

Performing Gender Violence Plays By Contemporary American Women Dramatists Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Performing Gender Violence Plays By Contemporary American Women Dramatists**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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