



*Intersecting
Boundaries*

*The Theatre of
Adrienne Kennedy*

Paul K. Bryant-Jackson and Lois More Overbeck
editors

Intersecting Boundaries The Theatre Of Adrienne Kennedy

Elinor Fuchs



Intersecting Boundaries The Theatre Of Adrienne Kennedy:

Intersecting Boundaries Lois More Overbeck,1992

Edward Albee and the Emergence of Difference and

Diversity in US and World Theatre David A. Crespy, Les Gray, 2025-09-08 This collection of essays seeks to present articles that examine the early ventures of the 1960s and 1970s in the progressive theatre of identity with a new contemporary view considering the intersection of race gender ethnicity economic class and sexual orientation In 1964 Edward Albee and his producers Richard Barr and Clinton Wilder produced *Funnyhouse of a Negro* by Adrienne Kennedy and *Dutchman* by Amiri Baraka then Leroi Jones and by 1968 had produced the seminal gay drama *The Boys in the Band* by Mart Crowley No other major American playwright of this period including Thornton Wilder Arthur Miller Tennessee Williams or William Inge produced the plays of their junior colleagues with a specific focus on difference and diversity For most scholars these productions and Albee's involvement in them are a somewhat obscure footnote in theatre history But they remain important for their early support of diverse voices Even as Albee's career was skyrocketing he and his producers had begun a producing project that sowed the seeds of diversity equity and inclusion in a decidedly anti racist decolonizing and progressive move that still resonates powerfully today While this book is not a hagiography and does not intend to paint Albee as without his own critical failings in terms of diversity in his own work and that of others this volume of theatre history dramatic literature and performance essays takes a detailed critical approach to Albee's engagement with other initiating plays productions producers theatre companies theatre artists and performances in the United States that pushed the dial toward difference and diversity in the late 1950s through the late 1970s beginning the formations of new theatres of identity across the United States This volume will be of great interest to students and scholars in theatre and performance studies

The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998 This is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to playwriting directors performers and designers Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the history addresses the economic context that conditioned the drama presented The history approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory At the same time it is designed to be an accessible challenging narrative All volumes include an extensive overview and timeline followed by chapters on specific aspects of theatre Volume Three examines the development of the theatre after World War II through the productions of Broadway and beyond and into regional theatre across the country Contributors also analyze new directions in theatre design directing and acting as well as key plays and playwrights through the 1990s

Continuum Companion to Twentieth Century Theatre Colin Chambers, 2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely

leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice *Autobiographical Inscriptions* Barbara Rodriguez,1999-11-11 As life writing began to attract critical attention in the 1950s and 60s theorists critics and practitioners of autobiography concerned themselves with inscribing that is establishing or asserting a set of conventions that would define constructions of identity and acts of self representation More recently however scholars have identified the ways in which autobiographical works recognize and resist those conventions Moving beyond the narrow prescriptive definition of autobiography as the factual chronological first person narrative of the life story critics have theorized the genre from postmodern and feminist perspectives *Autobiographical Inscriptions* contributes a theory of autobiography by women writers of color to this lively repositioning of identity studies Barbara Rodriguez breaks new ground in the field with a discussion of the ways in which innovations of form and structure bolster the arguments for personhood articulated by Harriet Jacobs Zora Neale Hurston Hisaye Yamamoto Maxine Hong Kingston Leslie Marmon Silko Adrienne Kennedy and Cecile Pineda Rodriguez maps the intersections of form and structure with issues of race and gender in these women's works Central to the autobiographical act and to the representation of the self in language these intersections mark the ways in which the American woman writer of color comments on the process of subject construction as she produces original forms for the life story In each chapter Rodriguez pairs canonized texts with less well known works reading autobiographical works across cultural contexts and historical periods and even across artistic media By raising crucial questions about structure *Autobiographical Inscriptions* analyzes the ways in which these texts also destabilize notions of race and gender The result is a remarkable analysis of the seemingly endless range of formal strategies available to adopted and adapted by the American woman writer of color *The Cambridge Companion to African American Theatre* Harvey Young,2013 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 *Contemporary African American Female Playwrights* Dana A. Williams,1998-06-30 Lorraine Hansberry's *A Raisin in the Sun* 1959 was a major dramatic success and brought to the world's attention the potential talent of African American women playwrights But in spite of Hansberry's landmark contribution both the theater and the literary world have often failed to include contemporary African American female playwrights within the circle of production publication and criticism In African American drama anthologies female playwrights are seldom given the degree of attention that is accorded their male counterparts And because of space constraints anthologies of works by women playwrights are forced to exclude numerous female dramatists including African Americans Meanwhile some scholars

have argued that the works of African American female playwrights are seldom produced in the mainstream theater because these plays frequently challenge the views of white America But as *A Raisin in the Sun* demonstrates plays by African American women dramatists can have a powerful message and are worthy of attention A comprehensive research tool this annotated bibliography sheds light on the often neglected works of contemporary African American female playwrights Included within its scope are those dramatists who have had at least one work published since 1959 the year of Hansberry's monumental achievement The first section provides a listing of anthologies that include one or more plays written by an African American female dramatist The second gives entries for reference works and for scholarly and critical studies of the dramatists and their plays The third presents a listing of published plays by individual dramatists along with a summary of each drama the works of each playwright that are related to drama and secondary sources that treat the dramatists and their plays Entries are accompanied by concise but informative annotations and the volume closes with a list of periodicals that frequently publish criticism of African American female playwrights a section of brief biographical sketches of the dramatists and extensive indexes

African American Women Playwrights Christy Gavin, 2012-10-12 This Guide includes the primary and secondary works and summaries of plays of 15 prominent African American women playwrights including Lorraine Hansberry Ntozake Shange Adrienne Kennedy Alice Childress Zora Neale Hurston Georgia Douglas Johnson During the last 10 to 15 years critical consideration of contemporary as well as earlier black women playwrights has blossomed Plays by black women are increasingly anthologized and two recently published anthologies devote themselves solely to black women dramatists In light of the growing interest in scholarship concerning African American women playwrights researchers and librarians need a bibliographical source that brings together the profiles interviews critical material and primary sources of black female playwrights This guide will provide a bibliographical essay reviewing the scholarship of black women playwrights as well as for each playwright a biography summaries of each play detailed annotations of secondary material and list of primary sources

Coloring Whiteness Faedra Chatard Carpenter, 2014-11-12 *Coloring Whiteness* pays homage to the ways that African American artists and performers have interrogated tropes and mythologies of whiteness to reveal racial inequalities focusing on comedy sketches street theater visual art video TV journalism and voice over work since 1964 By investigating enactments of whiteness from the use of white makeup and suggestive masks to literary motifs and cultural narratives regarding white characteristics and qualities Faedra Chatard Carpenter explores how artists have challenged commonly held notions of racial identity Through its layered study of expressive culture her book considers how artistic and performance strategies are used to color whiteness and complicate blackness in our contemporary moment Utilizing theories of performance and critical race studies *Coloring Whiteness* is also propelled by Carpenter's dramaturgical sensibilities Her analysis of primary performance texts is informed not only by traditional print and visual materials but also by her interviews with African American theater artists visual artists and cultural critics The book is an

invaluable contribution to the fields of theater and performance studies African American studies cultural studies critical race studies and American studies Dreamwork for Dramatic Writing David A. Crespy, 2024-02-06 Dreamwork for Dramatic Writing Dreamwrighting for Stage and Screen teaches you how to use your dreams content form and structure to write surprisingly unique new drama for film and stage It is an exciting departure from traditional linear dramatic technique and addresses both playwriting and screenwriting as the profession is increasingly populated by writers who work in both stage and screen Developed through 25 years of teaching award winning playwrights in the University of Missouri's Writing for Performance Program and based upon the phenomenological research of renowned performance theorist Bert O States this book offers a foundational step by step organic guide to non traditional non linear technique that will help writers beat clichéd tired dramatic writing and provides stimulating new exercises to transform their work 1964, A Year in African American Performance History David Krasner, 2024-07-26 This book examines the Civil Rights Movement from the perspective of a single year 1964 The book analyses specific events that occurred in 1964 as benchmarks of the Civil Rights Movement making the case that 1964 was a watershed year Each chapter considers individually politics rhetoric sports dramatic literature film art and music breaking down the events and illustrating their importance to the social and political life in the United States in 1964 This study emphasizes 1964 as a nodal point in the history of the Civil Rights Movement arguing that it was within this single year that the tide against racism and injustice turned markedly This book will be of great interest to the scholars and students of civil rights theatre and performance art history and drama literature The Cambridge Companion to American Women Playwrights Brenda Murphy, 1999-06-28 This volume addresses the work of women playwrights throughout the history of the American theatre from the early pioneers to contemporary feminists Each chapter introduces the reader to the work of one or more playwrights and to a way of thinking about plays Together they cover significant writers such as Rachel Crothers Susan Glaspell Lillian Hellman Sophie Treadwell Lorraine Hansberry Alice Childress Megan Terry Ntozake Shange Adrienne Kennedy Wendy Wasserstein Marsha Norman Beth Henley and Maria Irene Fornes Playwrights are discussed in the context of topics such as early comedy and melodrama feminism and realism the Harlem Renaissance the feminist resurgence of the 1970s and feminist dramatic theory A detailed chronology and illustrations enhance the volume which also includes bibliographical essays on recent criticism and on African American women playwrights before 1930 **The Death of Character** Elinor Fuchs, 1996-07-22 Extremely well written and exceedingly well informed this is a work that opens a variety of important questions in sophisticated and theoretically nuanced ways It is hard to imagine a better tour guide than Fuchs for a trip through the last thirty years of as she puts it what we used to call the avant garde Essays in Theatre an insightful set of theoretical takes on how to think about theatre before and theatre after modernism Theatre Journal In short for those who never experienced a postmodern swoon Elinor Fuchs is an excellent informant Performing Arts Journal a thoughtful highly readable contribution to the evolving literature

on theatre and postmodernism Modern Drama A work of bold theoretical ambition and exceptional critical intelligence Fuchs combines mastery of contemporary cultural theory with a long and full participation in American theater culture the result is a long needed long awaited elaboration of a new theatrical paradigm Una Chaudhuri New York University What makes this book exceptional is Fuchs acute rehearsal of the stranger unnerving events of the last generation that have in the cross reflections of theory determined our thinking about theater She seems to have seen and absorbed them all Herbert Blau Center for Twentieth Century Studies University of Wisconsin Milwaukee Surveying the extraordinary scene of the postmodern American theater Fuchs boldly frames key issues of subjectivity and performance with the keenest of critical eyes for the compelling image and the telling gesture Joseph Roach Tulane University Fuchs makes an exceptionally lucid and eloquent case for the value and contradictions in postmodern theater Alice Rayner Stanford University Arguably the most accessible yet learned road map to what remains for many impenetrable territory an obligatory addition to all academic libraries serving upper division undergraduates and above Choice A systematic comprehensive and historically minded assessment of what precisely post modern theatre is anyway American Theatre In this engrossing study Elinor Fuchs explores the multiple worlds of theater after modernism While The Death of Character engages contemporary cultural and aesthetic theory Elinor Fuchs always speaks as an active theater critic Nine of her Village Voice and American Theatre essays conclude the volume They give an immediate vivid account of contemporary theater and theatrical culture written from the front of rapid cultural change

The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism Catherine Burroughs, J. Ellen Gainor, 2023-09-29 The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism is the first wide ranging anthology of theatre theory and dramatic criticism by women writers Reproducing key primary documents contextualized by short essays the collection situates women's writing within and also reframes the field's male defined and male dominated traditions Its collection of documents demonstrates women's consistent and wide ranging engagement with writing about theatre and performance and offers a more expansive understanding of the forms and locations of such theoretical and critical writing dealing with materials that often lie outside established production and publication venues This alternative tradition of theatre writing that emerges allows contemporary readers to form new ways of conceptualizing the field bringing to the fore a long neglected vibrant intelligent deeply informed and expanded canon that generates a new era of scholarship learning and artistry The Routledge Anthology of Women's Theatrical Theory and Dramatic Criticism is an important intervention into the fields of Theatre and Performance Studies Literary Studies and Cultural History while adding new dimensions to Feminist Gender and Sexuality Studies

Staging the Rage Katherine H. Burkman, Judith Roof, 1998 This study is divided into four sections whose general topics trace various manifestations of misogyny in nineteenth and twentieth century drama Recent attempts to dismantle and expose relations between gender and spectacle receive attention in a volume that suggests exciting possibilities for a revision of theater

Black Women Playwrights Carol P.

Marsh-Lockett,2015-12-22 This collection of critical essays on plays by African American female playwrights from the post reconstruction period to the present provides thematic analyses of plays by major and less widely known African American women playwrights The contributors examine the plays as vehicles of public discourse and as explorations of issues of African American identity Essays explore the themes of sexuality agency anger and self concept in the plays of African American Women The Methuen Drama Guide to Contemporary American Playwrights Christopher Innes,Peter Paul Schnierer,Martin Middeke,Matthew C. Roudané,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 **Bulletin of Bibliography** ,2002 **Whiting Up** Marvin Edward McAllister,2011 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 hip-hop star Busta Rhymes performed a whiteface superco

Unmaking Mimesis Elin Diamond,2003-09-02 In *Unmaking Mimesis* Elin Diamond interrogates the concept of mimesis in relation to feminism theatre and performance She combines psychoanalytic semiotic and materialist strategies with readings of selected plays by writers as diverse as Ibsen Brecht Aphra Behn Caryl Churchill and Peggy Shaw Through a series of provocative readings of theatre theory and feminist performance she demonstrates the continuing force of feminism and mimesis in critical thinking today *Unmaking Mimesis* will interest theatre scholars and performance and cultural theorists for all of whom issues of text representation and embodiment are of compelling concern

Fuel your quest for knowledge with Learn from is thought-provoking masterpiece, Dive into the World of **Intersecting Boundaries The Theatre Of Adrienne Kennedy** . This educational ebook, conveniently sized in PDF (Download in PDF: *), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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