



Expressionism and Modernism in the American Theatre

Bodies, Voices, Words

Julia A. Walker

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Expressionism And Modernism In The American Theatre

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Expressionism And Modernism In The American Theatre:

Expressionism and Modernism in the American Theatre Julia A. Walker, 2005-06-30 Although often dismissed as a minor offshoot of the better known German movement expressionism on the American stage represents a critical phase in the development of American dramatic modernism Situating expressionism within the context of early twentieth century American culture Walker demonstrates how playwrights who wrote in this mode were responding both to new communications technologies and to the perceived threat they posed to the embodied act of meaning At a time when mute bodies gesticulated on the silver screen ghostly voices emanated from tin horns and inked words stamped out the personality of the hand that composed them expressionist playwrights began to represent these new cultural experiences by disarticulating the theatrical languages of bodies voices and words In doing so they not only innovated a new dramatic form but redefined playwriting from a theatrical craft to a literary art form heralding the birth of American dramatic modernism

The A to Z of American Theater James Fisher, Felicia Hardison Londré, 2009-09-02 The 50 year period from 1880 to 1929 is the richest era for theater in American history certainly in the great number of plays produced and artists who contributed significantly but also in the centrality of theater in the lives of Americans As the impact of European modernism began to gradually seep into American theater during the 1880s and quite importantly in the 1890s more traditional forms of theater gave way to futurism symbolism surrealism and expressionism American playwrights like Eugene O'Neill George Kelly Elmer Rice Philip Barry and George S. Kaufman ushered in the Golden Age of American drama The A to Z of American Theater Modernism focuses on legitimate drama both as influenced by European modernism and as impacted by the popular entertainment that also enlivened the era This is accomplished through a chronology an introductory essay a bibliography and hundreds of cross referenced entries on plays music playwrights great performers like Maude Adams Otis Skinner Julia Marlowe and E. H. Sothern producers like David Belasco Daniel Frohman and Florenz Ziegfeld critics architects designers and costumes

The Cambridge History of American Modernism Mark Whalan, 2023-07-20 The Cambridge History of American Modernism examines one of the most innovative periods of American literary history It offers a comprehensive account of the forms genres and media that characterized US modernism coverage ranges from the traditional such as short stories novels and poetry to the new media that shaped the period's literary culture such as jazz cinema the skyscraper and radio This volume charts how recent methodologies such as ecocriticism geomodernism and print culture studies have refashioned understandings of the field and attends to the contestations and inequities of race sovereignty gender sexuality and ethnicity that shaped the period and its cultural production It also explores the geographies and communities wherein US modernism flourished from its distinctive regions to its metropolitan cities from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations

Performance and Modernity Julia A. Walker, 2022-01-06 This book argues that ideas first take shape in the human body appearing on stage in new styles of performance

Historical

Dictionary of Contemporary American Theater: 1930-2010 James Fisher, 2011-06-01 From legends like Eugene O'Neill Tennessee Williams and Arthur Miller to successful present day playwrights like Neil LaBute Tony Kushner and David Mamet some of the most important names in the history of theater are from the past 80 years Contemporary American theater has produced some of the most memorable beloved and important plays in history including *Death of a Salesman* *A Streetcar Named Desire* *Barefoot in the Park* *Our Town* *The Crucible* *A Raisin in the Sun* and *The Odd Couple* Historical Dictionary of Contemporary American Theater presents the plays and personages movements and institutions and cultural developments of the American stage from 1930 to 2010 a period of vast and almost continuous change It covers the ever changing history of the American theater with emphasis on major movements persons plays and events This is done through a chronology an introductory essay an extensive bibliography and over 1 500 cross referenced dictionary entries This book is an excellent access point for students researchers and anyone wanting to know more about the history of American theater **The Cambridge Guide to American Theatre** Don B. Wilmet, 2007-09-13 New and updated encyclopedic guide to American theatre from its earliest history to the present The Oxford Handbook of American Drama Jeffrey H. Richards, Heather S. Nathans, 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 *The Civil Rights Theatre Movement in New York, 1939-1966* Julie Burrell, 2019-03-27 This book argues that African American theatre in the twentieth century represented a cultural front of the civil rights movement Highlighting the frequently ignored decades of the 1940s and 1950s Burrell documents a radical cohort of theatre artists who became critical players in the fight for civil rights both onstage and offstage between the Popular Front and the Black Arts Movement periods The Civil Rights Theatre Movement recovers knowledge of little known groups like the Negro Playwrights Company and reconsiders Broadway hits including Lorraine Hansberry's *A Raisin in the Sun* showing how theatre artists staged radically innovative performances that protested Jim Crow and U S imperialism amidst a repressive Cold War atmosphere By conceiving of class and gender as intertwining aspects of racism this book reveals how civil rights theatre artists challenged audiences to reimagine the fundamental character of American democracy **A History of Modern Drama, Volume I** David Krasner, 2011-11-07 Covering the period 1879 to 1959 and taking in everything from Ibsen to Beckett this book is volume one of a two part comprehensive examination of the plays dramatists and movements that comprise modern world drama Contains detailed analysis of plays and playwrights connecting themes and offering original interpretations Includes coverage of non English works and traditions to create a global view of modern drama Considers the influence of modernism

in art music literature architecture society and politics on the formation of modern dramatic literature Takes an interpretative and analytical approach to modern dramatic texts rather than focusing on production history Includes coverage of the ways in which staging practices design concepts and acting styles informed the construction of the dramas

The Facts on File Companion to American Drama Jackson R. Bryer, Mary C. Hartig, 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

Modernist and Avant-Garde Performance Claire Warden, 2015-02-08 The first detailed student focused introduction to modernist avant garde performance This textbook introduces the reader to modernist avant garde theatre It clearly explains the key terms as well as the major movements including Expressionism Dadaism Futurism Workers theatres Constructivism and the Living Newspaper and Mass Performance using a case study approach It introduces the important innovations of the modernist avant garde reassesses theatrical techniques and provides examples of plays and performances from across Europe and America There are also chapters on The Modernist Body and on Interdisciplinary Performance The book approaches the modernist avant garde both as an area of academic study and as potential raw material for contemporary performance

Key Features The first introductory guide to the modernist theatrical avant garde Includes case studies practical exercises at the end of each chapter an annotated bibliography and a glossary of performance terms Includes links to performance based explorations of theatrical techniques Provides a springboard for further independent study both theoretical and practical

Claire Warden is Senior Lecturer in Drama at the University of Lincoln Her research focuses primarily on constructing new fluid narratives for modernist performance She is the author of *British Avant Garde Theatre* Palgrave MacMillan 2012 and multiple journal articles and book chapters on modernism interdisciplinarity theatre art and cultural studies

Imitation Artist Sunny Stalter-Pace, 2020-05-15 Gertrude Hoffmann made her name in the early twentieth century as an imitator copying highbrow performances staged in Europe and popularizing them for a broader American audience Born in San Francisco Hoffmann started working as a ballet girl in pantomime spectacles during the Gay Nineties She performed through the heyday of vaudeville and later taught dancers and choreographed nightclub revues After her career ended she reflected on how vaudeville's history was represented in film and television Drawn from extensive archival research *Imitation Artist* shows how Hoffmann's life intersected with those of central figures in twentieth century popular culture and dance including Florenz Ziegfeld George M Cohan Isadora Duncan and Ruth St Denis Sunny Stalter Pace discusses the ways in which Hoffmann navigated the complexities of performing gender race and national identity at the dawn of contemporary celebrity culture This book is essential reading for those interested in the history of theater and dance modernism women's history and copyright

Seriously Mad Aleksei Grinenko, 2023-10-05 Theatermakers in the United States have long been drawn to madness as a source of dramatic spectacle During the Broadway musical's golden age in the mid twentieth century creative teams used the currently in vogue psychoanalytic ideas about mental life to construct

troubled characters at odds with themselves and their worlds As the clinical and cultural profile of madness transformed over the twentieth century musicals continued to delve into the experience of those living with mental pain trauma and unhappiness Seriously Mad offers a dynamic account of stage musicals engagement with historically significant theories about mental distress illness disability and human variance in the United States By exploring who is considered mad and what constitutes madness at different moments in U S history Aleksei Grinenko shows how in attempts to bring the musicals closer to highbrow sophistication theater dramatized serious medical conditions and social problems Among the many Broadway productions discussed are Next to Normal A Strange Loop Sweeney Todd Man of La Mancha Gypsy Oklahoma and Lady in the Dark

Staging Philosophy David Krasner, David Z. Saltz, 2010-02-11 The fifteen original essays in *Staging Philosophy* make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater Each of the contributors leading scholars in the fields of performance and philosophy breaks new ground presents new arguments and offers new theories that will pave the way for future scholarship *Staging Philosophy* raises issues of critical importance by providing case studies of various philosophical movements and schools of thought including aesthetics analytic philosophy phenomenology deconstruction critical realism and cognitive science The essays which are organized into three sections history and method presence and reception take up fundamental issues such as spectatorship empathy ethics theater as literature and the essence of live performance While some essays challenge assertions made by critics and historians of theater and performance others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances The first book to bridge the disciplines of theater and philosophy *Staging Philosophy* will provoke stimulate engage and ultimately bring theater to the foreground of intellectual inquiry while it inspires further philosophical investigation into theater and performance David Krasner is Associate Professor of Theater Studies African American Studies and English at Yale University His books include *A Beautiful Pageant* *African American Theatre Drama and Performance in the Harlem Renaissance 1910 1920 and Renaissance Parody and Double Consciousness in African American Theatre 1895 1910* He is co editor of the series *Theater Theory Text Performance* David Z Saltz is Professor of Theatre Studies and Head of the Department of Theatre and Film Studies at the University of Georgia He is coeditor of *Theater Journal* and is the principal investigator of the innovative Virtual Vaudeville project at the University of Georgia

Kurt Weill's America Naomi Graber, 2021-03-27 Throughout his life German Jewish composer Kurt Weill was fascinated by the idea of America His European works depict America as a Capitalist dystopia But in 1935 it became clear that Europe was no longer safe for Weill and he set sail for New World and his engagement with American culture shifted From that point forward most of his works concerned the idea of America whether celebrating her successes or critiquing her shortcomings As an outsider turned insider Weill's insights into American culture were unique He was keenly attuned to the difficult relationship America had with her immigrants but was slower to grasp the

subtleties of others particularly those surrounding race relations even though his works reveal that he was devoted to the idea of racial equality The book treats Weill as a node in a transnational network of musicians writers artists and other stage professionals all of whom influenced each other Weill sought out partners from a range of different sectors including the Popular Front spoken drama and the commercial Broadway stage His personal papers reveal his attempts to navigate not only the shifting tides of American culture but the specific demands of his institutional and individual collaborators In reframing Weill's relationship with immigration and nationality the book also puts nuance contemporary ideas about the relationships of immigrants to their new homes moving beyond ideas that such figures must either assimilate and abandon their previous identities or resist the pull of their new home and stay true to their original culture

Directing Bethany Bezdecke, 2009-08-15 Provides information on directing a musical production including advice on selecting a show creating a vision rehearsing and the final performance

Trust in Texts Susan Miller, 2008 Trust in Texts A Different History of Rhetoric challenges the accepted idea of a singular rhetorical tradition poorly maintained from the Athenian Golden Age until the present Author Susan Miller argues that oratorical rhetoric is but one among many codes that guide the production of texts and proposes that emotion and trust are central to the motives and effects of rhetoric This groundbreaking volume makes a case for historical rhetoric as disbursed formal and informal lessons in persuasion that are codified as crafts that mediate between what is known and unknown in particular rhetorical situations Traditional unified histories of rhetoric ignore the extensive historical interactions among discourses including medicine drama lyric poetry philosophy oratory and literary fiction that have operated from antiquity across cultures that are historically and geographically joined Drawing not just on traditional rhetorical works but also on texts from philosophy and literature Miller expands the body of works to be considered in the study of rhetoric As the first book length study that calls into question the centrality of logos to rhetoric Trust in Texts will change the way the history of rhetoric is viewed and taught and will be essential to scholars and students of communications rhetoric English classics and literary studies

Talking Drama Judith Roof, 2009-10-02 The essays in Talking Drama ask what the relation is between drama and its critics In so far as we conceive of drama and theatre as arising from and providing some sense of social ritual and comment drama is itself a critical genre showing up the foibles and problems of human existence as well as the general hubris and errors of society Plays both constitute criticism of society of ideas of other plays and deploy such self critical gambits as plays within plays characters who watch other characters characters feigning roles and personalities and even the overt inclusion of characters who are critics Plays thus comment both on themselves and on the art of theatre generally At the same time drama implies other kinds of critics in the guise of the audience reviewers and those who might participate in its ideas Just as plays produce the seeds of their own critique so they also spur critique of their aesthetics the artistry of their performance and the ideas and conflicts they illustrate Critics who review play performances are as much an intrinsic part of theatrical events as the audience and the plays themselves

Dances of José Limón and Erick Hawkins James Moreno, 2020-04-19 *Dances of Jos Lim n and Erick Hawkins* examines stagings of masculinity whiteness and Latinidad in the work of US modern dance choreographers Jos Lim n 1908 1972 and Erick Hawkins 1908 1994 Focusing on the period between 1945 to 1980 this book analyzes Lim n and Hawkins work during a time when modern dance was forming new relationships to academic and governmental institutions mainstream markets and notions of embodiment The pre war expressionist tradition championed by Lim n and Hawkins mentors faced multiple challenges as ballet and Broadway complicated the tenets of modernism and emerging modern dance choreographers faced an increasingly conservative post war culture framed by the Cold War and Red Scare By bringing the work of Lim n and Hawkins together in one volume *Dances of Jos Lim n and Erick Hawkins* accesses two distinct approaches to training and performance that proved highly influential in creating post war dialogues on race gender and embodiment This book approaches Lim n and Hawkins training regimes and performing strategies as social practices symbiotically entwined with their geo political backgrounds Lim n s queer and Latino heritage is put into dialogue with Hawkins straight and European heritage to examine how their embodied social histories worked co constitutively with their training regimes and performance strategies to produce influential stagings of masculinity whiteness and Latinidad *Sheldon Cheney's Theatre Arts Magazine* Deanna M. Toten Beard, 2010 In the early decades of the 20th century Sheldon Cheney was the American theatre s zealous missionary for modernism In 1916 Cheney founded Theatre Arts Magazine in Detroit with the intent to foster and support a renaissance in America Through this publication Cheney gave voice to scores of little theatres groups around the country with artistic aspirations and local commitment that would become the models for the American regional theatre movement later in the century In the first five years of Theatre Arts Magazine are the keys to understanding the progressive movement for a modern American theatre the tension between commercial and non commercial theatre the yearning for more than realistic scenery and the call for an authentic American voice in playwriting Publishing articles photographs and drawings by modernist stage designers Cheney helped popularize the New Stagecraft and elevated the identity of the American scenic designer from a craftsperson to an artist As progressives around the country read Theatre Arts Magazine Cheney s assessment of the sins of American commercial theatre and the plan for its salvation eventually became the convictions of a generation Sheldon Cheney s Theatre Arts Magazine Promoting a Modern American Theatre 1916 1921 enriches understanding of a critical period in American history and illuminates major issues of 20th century theatre and drama Author DeAnna Toten Beard gives a brief history of the magazine biographical information about Cheney and an explanation of his philosophy of modernist theatre Each chapter of the book considers a different topic relevant to Cheney s magazine and selected articles are enhanced by full notations This collection will help readers understand the dynamic nature of the discourse on modernism in America in the World War I era and by extension may even encourage fresh considerations about our contemporary stage

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