

## Theatre And Feminism

In this informative book the author interviews over 30 women who took part in the dynamic feminist theatre of the 1970s and 1980s, providing first-hand accounts of the excitement, struggles and innovations which formed their experience.

Students and theatre practitioners should find this comprehensive bibliography a vital resource for any investigation into feminist drama, theatre and performance. Throughout this book the author presents the feminist challenge to re-vision the ways we look at, teach, practice, and represent our culture.

A successor to Brown's 1979 *Feminist Drama*, analyzes ten recent feminist plays in terms of their depiction of women and society in general, and the theories that underlie them. Annotation copyrighted by Book News, Inc., Portland, OR

This work is a unique collection of key articles on feminist theatre and performance from *The Drama Review (TDR)*. Carol Martin juxtaposes theory and practice to provide an exceptionally comprehensive overview of the development of feminist theatre. This outstanding collection includes key texts by theorists such as Elin Diamond, Peggy Phelan and Lynda Hart and interviews with practitioners including Anna Deveare Smith and Robbie McCauley. It also contains full performances texts by two of the most influential and controversial practitioners of feminist theatre: *Dress Suits to Hire* by Holly Hughes and *The Constant State of Desire* by Karen Finley. *A Sourcebook on Feminist Theatre and Performance* is an essential purchase for students of theatre studies, performance studies and women's theatre.

Examines the New Woman concept as it emerged in legitimate and popular theater, opera, film, and spectacle.

*Restaging Feminisms* offers a re-encounter with the tripartite modelling of liberal, radical, and socialist feminisms foundational to establishing feminist approaches to theatre. This lucid account of past-present connections to the staging of feminism assesses the legacies and renewals of all three feminist dynamics as they intersect with austerity Britain, the Weinstein watershed, and the #MeToo movement. Feminist politics, concepts, and the role of affect in the making of political attachments inform an approach that values understanding feminism's past as critical to reanimating and restaging socially progressive, feminist futures. The volume includes case studies of productions staged between 2016 and 2019: Caryl Churchill's *Escaped Alone*; David Greig's version of *The Suppliant Women*; Morgan Lloyd Malcolm's *Emilia*; Nina Raine's *Consent*; Townsend Theatre's *We Are The Lions Mr Manager*; and Laura Wade's *Home, I'm Darling*. From an author with a pioneering and thirty-year-long commitment to the study of feminism and British theatre, *Restaging Feminisms* is for an intergenerational feminist-theatre readership: for those who are discovering relations between feminism and theatre for the first time and those re-encountering the feminist dynamics and their renewed resonance on the contemporary British stage.

'one hell of a seminal read ... Here is a book that grapples, with energy, ingenuity and terrific intellectual rigour, with a bewildering forest of issues around gender and politics ... illuminating, insightful, perceptive.' - Women's Review

This groundbreaking work in gender and performance, with a new introduction and updated bibliography

Feminist Theatre Practice: A Handbook is a helpful, practical guide to theatre-making which explores the different ways of representing gender. Best-selling author, Elaine Aston, takes the reader through the various stages of making feminist theatre- from warming up, through workshopped exploration, to performance - this volume is organised into three clear and instructive parts: \* Women in the Workshop \* Dramatic Texts, Feminist Contexts \* Gender and Devising Projects. Orientated around the classroom/workshop, Handbook of Feminist Theatre Practice encompasses the main elements of feminist theatre, both practical or theoretical.

Re-visioning the classics, often in a subversive mode, has evolved into its own theatrical genre in recent years, and many of these productions have been informed by feminist theory and practice. This book examines recent adaptations of classic texts (produced since 1980) influenced by a range of feminisms, and illustrates the significance of historical moment, cultural ideology, dramaturgical practice, and theatrical venue for shaping an adaptation. Essays are arranged according to the period and genre of the source text re-visioned: classical theater and myth (e.g. Antigone, Metamorphoses), Shakespeare and seventeenth-century theater (e.g. King Lear, The Rover), nineteenth and twentieth century narratives and reflections (e.g. The Scarlet Letter, Jane Eyre, A Room of One's Own), and modern drama (e.g. A Doll House, A Streetcar Named Desire).

From Adelaide in "Guys and Dolls" to Nina in "In the Heights" and Elphaba in "Wicked," female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre--performers, creators, and characters--from the start of the Cold War to the present day, creating a new, feminist history of the genre. The musicals discussed here are among the most beloved in the canon--"West Side Story," "Cabaret," "A Chorus Line," "Phantom of the Opera," and many others--with special emphasis on the blockbuster "Wicked." Along the way, Wolf demonstrates how the musical since the mid-1940s has actually been dominated by women--women onstage, women in the wings, and women offstage as spectators and fans.

Feminist Stages draws together the voices of more than fifty women currently working in the theatres of England, Wales, Scotland and Ireland. It asks provocative questions: What is Feminism? Does gender matter in the theatre? Is there a "female" or "feminist" way of working in the theatre? Are things changing for women in the theatre today? These women speak across generations, sometimes at cross purposes. They speak from individual positions with regard to race, class, sexuality and regional identity, and approaches to performance.

About the Author and Researcher Lizbeth Goodman is Lecturer (Theatre Studies/Gender Studies specialist) at the Open University. She also produces and directs comedy at the Gate Theatre, London. Jane de Gay is a Research Assistant working on the Gender, Politics, Performance Research Project (chaired by Lizbeth Goodman for the Open University). She is also completing a Ph.D. study about the work of Virginia Woolf.

Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets, while the shows they are seeing typically 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 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 theatregoers and anyone interested in the invaluable contributions of women in the performing arts.

A valuable, provoking, important addition to any theatre scholar or practitioner's library, especially since feminist theory is a relative newcomer to the world of theatre.

At last an accessible and intelligent introduction to the energising and challenging relationship between feminism and theatre. In this clear and enlightening book, Aston discusses wide-ranging theoretical topics and provides case studies including: \* Feminism and theatre history \* 'M/Othering the self': French feminist theory and theatre \* Black women: shaping feminist theatre \* Performing gender: a materialist practice \* Colonial landscapes Feminist thought is changing the way theatre is taught and practised. *An Introduction to Feminism and Theatre* is compulsory reading for anyone who requires a precise, insightful and up-to-date guide to this dynamic field of study.

The first scholarly collection to discuss the intersection of feminism and dramatic theory

*Feminism In Modern English Drama* Explores The Emergence Of The New Woman In The Plays Of Bernard Shaw, Galsworthy And Granville Barker And How Their Dominating Role Revolutionized The Modern Drama. The Emphasis Shifted From The Male Protagonist To The Unwomanly Woman Who Is Shown More As A Product Of Social, Economic And Political Interactions Than Individual Creation. The Focus Is On The Early And Middle Plays Of Bernard Shaw And The Influence Of Ibsen S Plays Has Been Given Their Rightful Place. Most Of Shaw S Major Plays From *Widowers Houses* To *Pygmalion*, Come Under The Purview Of The Book, While The Plays Of Contemporaries Like Pinero, Jones And Oscar Wilde Have Been Discussed To Highlight The Contrast. More Interesting Are The Unknown Assertive Heroines Of Galsworthy S Middle And Late Plays From *The Eldest Son* And *The Fugitive* To *The Skin Game*. His Women Characters Remain In Oblivion Because Hardly Any Scholar Has Bothered To Study Them. Though Granville Barker Is Well-Known As A Critic And Director Of Shakespeare S Plays, His Own Plays With The New Woman As Heroine Still Remain Little Known In The Academic Circle. In The Conclusion The Bearing Of This Early Feminism Is Shown On The Feminist Playwrights Like Caryl Churchill, Pam Gems Et Al. Of The 1980S. It Is Hoped That The Present Book Will Prove An Asset To Those Who Have Keen Interest In English Drama. In Addition, The Students, Researchers And Teachers Of English Literature Will Find It An Ideal Reference Book.

This classic study is both an introduction to, and an overview of, the relationship between feminism and theatre.

*Theory/Theatre* is a unique and highly engaging introduction to literary theory as it relates to theatre and performance. It is a brilliantly clear and readable examination of current theoretical approaches, from semiotics and poststructuralism, through cultural materialism, postcolonial studies and feminist theory. In this, the third and fully revised edition of this now classic text, Mark Fortier particularly expands and updates the sections on: queer theory postmarxist theory technology and virtuality post-colonialism and race Also including completely new writing on cognitive science, fast becoming a cornerstone of theatre and performance theory, this revised edition is an indispensable addition to every theatre student's collection.

*Theatre and Feminist Aesthetics* joins in the ongoing debate about feminist aesthetics by asking how the politics and practice of feminism have changed the face of the theatre and might continue to do so. Reflecting the diversity of modern feminism, the sixteen essays collected in this volume are themselves diverse - both in their approaches and in the aspects of theatre practice they address. Along with comments on the work of familiar figures such as Caryl Churchill, Marsha Norman, and Lorraine Hansberry, they acknowledge less frequently-heard voices of a wide range of playwrights, theatre groups, directors, designers, and performers, including the Theatre Experimental de Montreal, Caribbean playwright Simone Schwarz-Bart, and Russian playwright Zinaida Gippius, as well as directors Joan Littlewood and Buzz Goodbody. The aim is not to create a new canon of feminist theatre practitioners but rather to broaden our perspective on the many facets of feminist theory appropriated, tested, or invented in the theatre. These essays extend, reinforce, and often challenge one another in their views of the possibility or even the desirability of articulating feminist aesthetics conceived

as such. The explorations of theatrical questions as well as specific productions make the volume a valuable source book for directors, designers, and other theatre practitioners. While recognizing that feminism's relationship to established theatre institutions remains precarious, the essays in *Theatre and Feminist Aesthetics* provide ample evidence that feminism has already had an impact on the theatre. And they demonstrate the potential of theatre - as a form of feminist practice - to embody questions of gender, race, and class, and to open up spaces where multiplicity and diversity can be affirmed.

*Contemporary Feminist Theatres* is a major evaluation of the forms feminism has taken in the theatre since 1968. Lizbeth Goodman provides a provocative and interdisciplinary study of the development of feminist theatres in Britain. She examines the treatment of key issues such as gender, race, sexuality, language and power in performance. Based on original research and fresh data, *Contemporary Feminist Theatres* is a fully comprehensive and admirably clear analysis of a flourishing field of practice and inquiry.

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.

This work is a timely contribution to the debates surrounding feminism, theatre and performance. The excellent, cross-generational mix of theatre scholars and practitioners engaging in lively, cutting-edge debates on critical topics make this essential reading for students and scholars in *Theatre and Performance Studies* as well as *Gender Studies*.

*Theatre & Feminism* tells the story of the movement known as feminist performance theory. It explores key debates from its 40-year history, engages with the work of groundbreaking thinkers including Elin Diamond, Jill Dolan, Peggy Phelan and Elaine Aston, and includes case studies of recent performances by established and emerging feminist artists.

Focuses on the works of Pam Gems, Michalene Wandor, Caryl Churchill, Megan Terry, and Ntozake Shange.

First full-scale revision since 1987.

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