

Plays And Playwrights For The New Millennium

Paul C. Castagno

Plays and Playwrights for the New Millennium Martin Denton, 2000

New Broadways Gerald M. Berkowitz, 1997 (Applause Books). In 1950, the terms American theatre and Broadway were virtually synonymous. As the new century begins, Broadway is only a small part of a vital, creative, and varied national theatrical scene. This lively and authoritative book combines a history of the many changes the spread of regional and non-profit theatres, the rise of Off-Broadway and other alternatives, the decline of Broadway with an analysis of their implications and the problems they have brought, a look at new audiences, the causes of failure, and the unexpected complications of success. Hardcover.

New Dramaturgies Mark Bly, 2019-08-08 In *New Dramaturgies: Strategies and Exercises for 21st Century Playwriting*, Mark Bly offers a new playwriting book with nine unique play-generating exercises. These exercises offer dramaturgical strategies and tools for confronting and overcoming obstacles that all playwrights face. Each of the chapters features lively commentary and participation from Bly's former students. They are now acclaimed writers and producers for media such as *House of Cards*, *Weeds*, *Friday Night Lights*, *Warrior*, and *The Affair*, and their plays appear onstage in major venues such as the Roundabout Theatre, Yale Rep, and the Royal National Theatre. They share thoughts about their original response to an exercise and why it continues to have a major impact on their writing and mentoring today. Each chapter concludes with their original, inventive, and provocative scene generated in response to Bly's exercise, providing a vivid real-life example of what the exercises can create. Suitable for both students of playwriting and screenwriting, as well as professionals in the field, *New Dramaturgies* gives readers a rare combination of practical provocation and creative discussion.

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.

New Playwriting Strategies Paul C. Castagno, 2012-01-30 *New Playwriting Strategies* has become a canonical text in the study and teaching of playwriting, offering a fresh and dynamic insight into the subject. This thoroughly revised and expanded second edition explores and highlights the wide spread of new techniques that form contemporary theatre writing, as well as their influence on other dramatic forms. Paul Castagno builds on the innovative plays of Len Jenkin, Mac Wellman, and the theories of Mikhail Bakhtin to investigate groundbreaking new techniques from a broad range of contemporary dramatists, including Sarah Ruhl, Suzan Lori-Parks and Young Jean Lee. New features in this edition include an in-depth study of the adaptation of classical texts in contemporary playwright and the utilizing new technologies, such as YouTube, Wikipedia and blogs to create alternative dramatic forms. The author's step-by-step approach offers the reader new models for: narrative dialogue character monologue hybrid plays This is a working text for playwrights, presenting a range of illuminating new exercises suitable for everyone from the workshop student to the established writer. *New Playwriting Strategies* is an essential resource for anyone studying and writing drama today.

Rewriting the Nation Aleks Sierz, 2011-01-25 This is an essential guide for anyone interested in the best new British stage plays to emerge in the new millennium. For students of theatre studies and theatre-goers *Rewriting the Nation: British Theatre Today* is a perfect companion to Britain's burgeoning theatre writing scene. It explores the context from which new plays have emerged and charts the way that playwrights have responded to the key concerns of the decade and helped shape our sense of who we are. In recent years British theatre has seen a renaissance in playwriting accompanied by a proliferation of writing awards and new writing groups. The book provides an in-depth exploration of the industry and of the key plays and playwrights. It opens by defining what is meant by 'new writing' and providing a study of the leading theatres, such as the Royal Court, the Traverse, the Bush, the Hampstead and the National theatres, together with the London fringe and the work of touring companies. In the second part, Sierz provides a fascinating survey of the main issues that have characterised new plays in the first decade of the new century, such as foreign policy and war overseas, economic boom and bust, divided communities and questions of identity and race. It considers too how playwrights have re-examined domestic issues of family, of love, of growing up, and the fantasies and nightmares of the mind. Against the backdrop of economic, political and social change under New Labour, Sierz shows how British theatre responded to these changes and in doing so has been and remains deeply involved in the project of rewriting the nation.

Plays and Playwrights 2001 Gorilla Repertory Theatre, Elizabeth Horsburgh, Joshua Scher, Edmund De Santis, Julia Lee

Barclay, Adrian Rodriguez, Jeff Hylton, Tim Werenko, Travis Stewart, Richard Day, 2001-03

Staging America Christopher Bigsby, 2019-12-12 This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. Many of the American playwrights who dominated the 20th century are no longer with us: Edward Albee, Arthur Miller, Sam Shepard, Neil Simon, August Wilson and Wendy Wasserstein. A new generation, whose careers began in this century, has emerged, and done so when the theatre itself, along with the society with which it engages, was changing. Capturing the cultural shifts of 21st-century America, *Staging America* explores the lives and works of 8 award-winning playwrights – including Ayad Akhtar, Stephen Adly Guirgis, Young Jean Lee and Quiara Alglè Hudes – whose backgrounds reflect the social, religious, sexual and national diversity of American society. Each chapter is devoted to a single playwright and provides an overview of their career, a description and critical evaluation of their work, as well as a sense of their reception. Drawing on primary sources, including the playwrights' own commentaries and notes, and contemporary reviews, Christopher Bigsby enters into a dialogue with plays which are as various as the individuals who generated them. An essential read for theatre scholars and students, *Staging America* is a sharp and landmark study of the contemporary American playwright.

Twenty-First Century Drama Siân Adiseshiah, Louise LePage, 2016-06-17 Within this landmark collection, original voices from the field of drama provide rich analysis of a selection of the most exciting and remarkable plays and productions of the twenty-first century. But what makes the drama of the new millenium so distinctive? Which events, themes, shifts, and paradigms are marking its stages? Kaleidoscopic in scope, *Twenty-First Century Drama: What Happens Now* creates a broad, rigorously critical framework for approaching the drama of this period, including its forms, playwrights, companies, institutions, collaborative projects, and directors. The collection has a deliberately British bent, examining established playwrights – such as Churchill, Brenton, and Hare – alongside a new generation of writers – including Stephens, Prebble, Kirkwood, Bartlett, and Kelly. Simultaneously international in scope, it engages with significant new work from the US, Japan, India, Australia, and the Netherlands, to reflect a twenty-first century context that is fundamentally globalized. The volume's central themes – the financial crisis, austerity, climate change, new forms of human being, migration, class, race and gender, cultural politics and issues of nationhood – are mediated through fresh, cutting-edge perspectives.

Engeki, 2020

Crucible of Cultures Marc Maufort, Franca Bellarsi, 2002 The dawn of a new millennium offers an opportunity to reappraise the achievements of contemporary English-language theatre and drama in an increasingly cross-cultural age. New multicultural voices are gaining access to the international English stage, which today more than ever is becoming a crucible of cultures. The many challenging essays gathered in this volume reflect this developing mosaic. Written by prominent theatre scholars from Europe, the United States, Canada, Asia, and Australia, these contributions explore recent drama not

only in the United Kingdom and the United States, but also in such countries of the former British Empire as Canada, South Africa, Australia, and New Zealand. Focusing on major Anglophone dramatists of the past few decades, these essays provide a fascinating survey of the myriad ways in which English-language drama in transition transcends traditional aesthetic and cultural boundaries.

The Methuen Drama Book of Post-Black Plays Eisa Davis, Christina Anderson, Marcus Gardley, Robert O'Hara, J. Nicole Brooks, Nikkole Salter, Danai Gurira, Diana Son, Young Jean Lee, 2013-12-02 'Post-black' refers to an emerging trend within black arts to find new and multiple expressions of blackness, unburdened by the social and cultural expectations of blackness of the past and moving beyond the conventional binary of black and white. Reflecting this multiplicity of perspectives, the plays in this collection explode the traditional ways of representing black families on the American stage, and create new means to consider the interplay of race, with questions of class, gender, and sexuality. They engage and critique current definitions of black and African-American identity, as well as previous limitations placed on what constitutes blackness and black theatre. Written by the emerging stars of American theatre such as Eisa Davis and Marcus Gardley, the plays explore themes as varied as family and individuality, alienation and gentrification, and reconciliation and belonging. They demonstrate a wide-range of formal and structural innovations for the American theatre, and reflect the important ways in which contemporary playwrights are expanding the American dramatic canon with new and diverse means of representation. Edited by two leading US scholars in black drama, Harry J. Elam Jr (Stanford) and Douglas A. Jones Jr (Princeton), this cutting edge anthology gathers together some of the most exciting new American plays, selected by a rigorous academic backbone and explored in depth by supporting critical material.

Plays by Women from the Contemporary American Theater Festival Susan Miller, Eleanor Burgess, Johnna Adams, Chisa Hutchinson, D.W. Gregory, 2019-02-21 Based at Shepherd University, in West Virginia, the Contemporary American Theater Festival is nationally and internationally recognized as a home for playwrights and the development and production of new plays. The Festival makes it a priority to celebrate and produce playwrights with strong, distinct voices, with a core value to tell diverse stories. This anthology of work provides plays that speak to one of the most compelling virtues of artists everywhere – freedom of speech. A necessary volume of women playwrights' work, ranging from a two-time Obie Award-winning author to emerging writers just beginning their careers, it represents a group of women who vary in age, race and sexual orientation and offers an invitation to artistic leaders, scholars and students to embrace gritty, thought-provoking new dramatic work. Edited by The Festival's Producing Directors Peggy McKowen and Ed Herendeen, this anthology features an introduction by Pulitzer Prize-winner Lynn Nottage. Each of the five powerful plays is followed by an informative and discursive playwright interview conducted by Sharon J. Anderson that contextualizes and develops the works within the wider context of the annual festival. The plays include: *Gidion's Knot* by Johnna Adams *The Niceties* by Eleanor

Burgess *Memoirs of a Forgotten Man* by D.W Gregory Dead and Breathing by Chisa Hutchinson 20th Century Blues by Susan Miller

Twenty-First Century American Playwrights Christopher Bigsby, 2017-12-07 The early years of the twenty-first century saw several losses for the American theatre but also marked the emergence of a new generation of exciting playwrights. In this book, Christopher Bigsby explores the work of nine of these developing talents, and the importance of issues including race, gender and politics for their writing. Increasingly, these new figures are gaining their reputations not on Broadway but in small theatres and small towns or even abroad, bringing fresh and diverse perspectives to contemporary American drama. With a focus on female writers and on issues of personal and public identity in contemporary society, this volume investigates the styles and techniques these playwrights favour, the themes they raise, and their role in a changing America and a changing world.

Unusual Stories, Unusually Told: 7 Contemporary American Plays from Clubbed Thumb Sigrid Gilmer, Gina Gionfriddo, Clare Barron, Jaclyn Backhaus, Agnes Borinsky, Will Arbery, Kate E. Ryan, 2021-04-22 *Unusual Stories, Unusually Told* celebrates some of the boldest contemporary American voices with seven plays from Clubbed Thumb's Summerworks. Spanning 2001 to 2019 and accompanied by artist interviews and reflections on the work, this anthology presents a vital survey of formally inventive 21st century playwriting, and is a perfect collection for study and performance. *U.S. Drag* by Gina Gionfriddo A serial killer named Ed stalks the city, luring his victims by asking for help. To protect themselves, a group of New Yorkers form SAFE, "Stay Away From Ed." The first rule: don't help anyone. It's a matter of urban survival. *Slavey* by Sigrid Gilmer In which Robert and Nora, a couple on the rise, get a big promotion, a bigger house, and a brand new slave. *Dot* by Kate E. Ryan In which old Dot and the weird kid from the neighborhood become friends. Set in that kind of Florida town that makes you wonder: is this TV, a book, or maybe even a cabaret? *Baby Screams Miracle* by Clare Barron In which a freak storm knocks down all the trees in town and a prodigal daughter is taught a new way to pray. But the weird weather's not over yet. *Men on Boats* by Jaclyn Backhaus Ten explorers. Four boats. One Grand Canyon. *Men On Boats* is the true(ish) history of an 1869 expedition, when a one-armed captain and a crew of insane yet loyal volunteers set out to chart the course of the Colorado River. *Of Government* by Agnes Borinsky The adventures of Barb the Teacher, Deb the Seeker, Heidi the Helper, Tawny the Addict and a host of others. With songs! Presented by Miss Marjorie Blain, her students, and members of the community. Light refreshments will be provided. *Plano* by Will Arbery Tonight, and later, and earlier, three sisters (no, not those ones) are stricken with a series of strange plagues. Let's talk about family nightmares. I mean, uh, memories.

Plays for a New Millennium, 2006 Plays Padua has produced since 2001, including some slated for production in 2004.

Stephenson Plays: 1 Shelagh Stephenson, 2013-10-16 The first collection of plays by one of Britain's most acclaimed contemporary playwrights - one of the most promising dramatic prospects of the new millennium (Daily Telegraph) The

collection includes the THE MEMORY OF WATER in which three sisters meet on the evening after their mother's funeral and fight out old troubles with one another. FIVE KINDS OF SILENCE is a terrifying portrayal of a family for whom rules, duties and punishments are the driving force. In AN EXPERIMENT WITH AN AIR PUMP in a world of scientific chaos, cloning and genetic engineering, the cellar of a house yields up the secrets of the scientific discoveries of 1799. In ANCIENT LIGHTS, Hollywood stars come home to the hills of Northumberland. The Memory of Water: combines a flair for witty dialogue with a relish for the dynamics of theatre...a mistress of comic anguish Guardian Five Kinds of Silence: this quietly eloquent play Independent An Experiment With An Air Pump: teeming with interest, humour, eloquence and, above all, ideas...it's not often we see a new play with this much energy, variety and intelligence Independent Ancient Lights: a cracking, grown-up play...with a light touch that cuts surprisingly deep Daily Telegraph

Critical Perspectives on Contemporary Plays by Women Penny Farfan, Lesley Ferris, 2021-07-22 This book foregrounds some of the ways in which women playwrights from across a range of contexts and working in a variety of forms and styles are illuminating the contemporary world while also contributing to its reshaping as they reflect, rethink, and reimagine it through their work for the stage. The book is framed by a substantial introduction that sets forth the critical vision and structure of the book as a whole, and an afterword that points toward emerging currents in and expansions of the contemporary field of playwriting by women on the cusp of the third decade of the twenty-first century. Within this frame, the twenty-eight chapters that form the main body of the book, each focusing on a single play of critical significance, together constitute a multi-faceted, inevitably partial, yet nonetheless integral picture of the work of women playwrights since 2000 as they engage with some of the most pressing issues of our time. Some of these issues include the continuing oppression of and violence against women, people of color, LGBTQ+ people, and ethnic minorities; the ongoing processes of decolonization; the consequences of neoliberal capitalism; the devastation and enduring trauma of war; global migration and the refugee crisis; the turn to right-wing populism; and the impact of climate change, including environmental disaster and species extinction. The book is structured into seven sections: Replaying the Canon; Representing Histories; Staging Lives; Re-imagining Family; Navigating Communities; Articulating Intersections; and New World Order(s). These sections group clusters of plays according to the broad critical actions they perform or, in the case of the final section, the new world orders that they capture through their stagings of the seeming impasse of the politically and environmentally catastrophic global present moment. There are many other points of resonance among and across the plays, but this seven-part structure foregrounds the broader actions that drive the plays, both in the Aristotelian dramaturgical sense and in the larger sense of the critical interventions that the plays creatively enact. In this way, the seven-part structure establishes correspondences across the great diversity of dramatic material represented in the book while at the same time identifying key methods of critical approach and areas of focus that align the book's contributors across this diversity. The structure of the book thus parallels

what the playwrights themselves are doing, but also how the contributors are approaching their work. Plays featured in the book are from Canada, Australia, South Africa, the US, the UK, France, Argentina, New Zealand, Syria, Brazil, Italy, and Austria; the playwrights include Margaret Atwood, Leah Purcell, Yaël Farber, Paula Vogel, Adrienne Kennedy, Suzan-Lori Parks, debbie tucker green, Lisa Loomer, Hélène Cixous, Anna Deavere Smith, Lola Arias, Lisa Kron and Jeanine Tesori, Marie Clements, Quiara Alegría Hudes, Alia Bano, Holly Hughes, Whiti Hereaka, Julia Cho, Liwaa Yazji, Grace Passô, Dominique Morisseau, Emma Dante, Frances Ya-Chu Cowhig, Lynn Nottage, Elfriede Jelinek, Caryl Churchill, Colleen Murphy, and Lucy Kirkwood. Encompassing several generations of playwrights and scholars, ranging from the most senior to mid-career to emerging voices, the book will be essential reading for established researchers, a valuable learning resource for students at all levels, and a useful and accessible guide for theatre practitioners and interested theatre-goers.

Casting a Movement Claire Syler, Daniel Banks, 2019-07-17 Casting a Movement brings together US-based actors, directors, educators, playwrights, and scholars to explore the cultural politics of casting. Drawing on the notion of a welcome table—a space where artists of all backgrounds can come together as equals to create theatre—the book’s contributors discuss casting practices as they relate to varying communities and contexts, including Middle Eastern American theatre, Disability culture, multilingual performance, Native American theatre, color- and culturally-conscious casting, and casting as a means to dismantle stereotypes. Syler and Banks suggest that casting is a way to invite more people to the table so that the full breadth of US identities can be reflected onstage, and that casting is inherently a political act; because an actor’s embodied presence both communicates a dramatic narrative and evokes cultural assumptions associated with appearance, skin color, gender, sexuality, and ability, casting choices are never neutral. By bringing together a variety of artistic perspectives to discuss common goals and particular concerns related to casting, this volume features the insights and experiences of a broad range of practitioners and experts across the field. As a resource-driven text suitable for both practitioners and academics, Casting a Movement seeks to frame and mobilize a social movement focused on casting, access, and representation. Chapter 2 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Twentieth-century English History Plays Niloufer Harben, 1988 The book offers the clearest definition yet of the history play, its scope and its limits. Historical drama is an extremely popular genre among 20th-century English playwrights. Yet the sheer size and complexity of the subject has, until now, prevented critics from attempting a clear definition. Dr. Harben provides a new and original perspective, taking into account modern ideas of and attitudes to history. The author examines the varying approaches to history taken by modern historians and playwrights, and provides a detailed analysis of the historical source material of selected plays. The study is supported with a wealth of vivid and provocative illustrations.

Historical and dramatic criticism is related to theatrical interpretation and experience. This book therefore should prove valuable and interesting to the reader with a specialist interest in the field as well as to the more general reader.

Embark on a transformative journey with is captivating work, Discover the Magic in **Plays And Playwrights For The New Millennium** . This enlightening ebook, available for download in a convenient PDF format PDF Size: , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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