



Feminist Theatre Groups

Dinah Luise Leavitt



Feminist Theatre Groups:

Feminist Theatres in the USA Charlotte Canning, 2005-06-28 Feminist Theaters in the USA is a fresh informative portrait of a key era in feminist and theater history It is vital reading for feminist students theater historians and theater practitioners Their continued movement forward will be challenged and enriched by this timely look back at the trials and accomplishments of their predecessors Canning interviews over thirty women who took part in the dynamic feminist theater of the 1970s and 1980s They provide first hand accounts of the excitement struggles and innovations which formed their experience From this foundation Cannning constructs a compelling combination of historical survey critique and celebration which explores The history of the groups and their formation The politics which shaped their work Their methods and creative processes The productions they brought to the stage The reception from critics and audiences **Feminist Theatre Groups** Dinah Luise Leavitt, 1980-08-15 **Feminist theatre groups in America** Dinah L. Leavitt, 1978 **From Aphra Behn to Fun Home** Carey Purcell, 2019-12-04 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 Contemporary Feminist Theatres Lizbeth Goodman, 2003-09-02 A much needed analysis of the development of feminist theatre in different cultures and on several continents in the past quarter century **Feminist Theatre Practice: A Handbook** Elaine Aston, 2005-07-05 A practical guide to theatre making designed to take the reader through the stages of making feminist theatre Organised into three instructive parts Women in the Workshop Dramatic Texts Feminist Contexts Gender and

Devising Projects *Feminist Theatre Voices* Elaine Aston, 1997-01-01 *A Sourcebook on Feminist Theatre and Performance* Carol Martin, 2002-09-11 This outstanding collection includes key texts by theorists such as Elin Diamond Peggy Phelan and Lynda Hart and interviews with practitioners including Anna Deavere Smith and Robbie McCauley *Feminist Theaters in the U.S.A.* Charlotte Canning, 1996 *Feminist Theaters in the USA* is a fresh informative portrait of a key era in feminist and theater history It is vital reading for feminist students theater historians and theater practitioners Their continued movement forward will be challenged and enriched by this timely look back at the trials and accomplishments of their predecessors Canning interviews over thirty women who took part in the dynamic feminist theater of the 1970s and 1980s They provide first hand accounts of the excitement struggles and innovations which formed their experience From this foundation Canning constructs a compelling combination of historical survey critique and celebration which explores The history of the groups and their formation The politics which shaped their work Their methods and creative processes The productions they brought to the stage The reception from critics and audiences *Feminist Theatre Then and Now* Elaine Aston, Suzie Miller, April De Angelis, Dame Rosemary Squire, Sue Parrish, Su Andi, Ann Mitchell, Anna Herrmann, 2024-08-20 *Feminist Theatre Then Now Celebrating 50 Years* of women theatre makers in the UK and Ireland and their battle to make their voices heard have their work produced professionally and promote social justice Here the pioneers and leading lights of the newly energised feminist theatre movement continue to fight for an equitable diverse and inclusive theatre which speaks for all In 30 essays covering three generations the interviews and essays in this book give important insight into the lived experience of women working in theatre and what it takes to rise in an industry where race gender class and parenthood can be serious obstacles to success Interviews and essays by playwrights directors producers and actors including Asian Women s Theatre in Britain by Rukhsana Ahmad Derby Theatre by Sarah Brigham Interview with Moira Buffini Intersectional Feminism at Work by Kelly Burke The Personal was very Political by Clair Chapwell Behind The Lines by Alison Child How Feminism has Influenced my Playwriting by April de Angelis Interview with Suzanne Gorman Clean Break by Anna Herrmann Interview with Hannah Khalil The Women in Theatre Lab by Polly Kemp and Jennifer Tuckett Persistence Expression and Evolution by Peta Lily Interview with Roberta Livingston Ecofeminism by Bibi Lucille The Third World of Irish Women by Jaki McCarrick Monstrous Regiment by Mary McCusker Open Clasp Theatre by Catrina McHugh Interview with Suzie Miller Interview with Ann Mitchell Interview with Rebecca Mordan Interview with Amy Ng Untold Stories by Maeve O Neill Girls Night Out by Rachel O Regan Interview with Kaite O Reilly Sphinx by Sue Parrish and Susan McGoun Interview with Julia Pascal Out of the Attic WTW by Cheryl Robson and Anna Birch Scylla s Bite by Rebekah Smith and Abbie Lowe Interview with Dame Rosemary Squire Women in their own Words by Lucy Stevens Stella Quines After by Gerda Stevenson Differences Matter by SuAndi Theatre from a Lesbian Perspective by Clare Summerskill Interview with Imy Wyatt Corner Index Reviews On the 50th anniversary of the first Women s Theatre festival and the explosion of work by women that has built in quantity

wealth and diversity since then this is an important new book celebrating and giving voice to many of the key contributors to that rich history and exciting present Susan Croft Director Unfinished Histories Fascinating histories and perspectives from a selection of feminist theatre practitioners fighting to achieve equality over half a century of patriarchy Lisa Goldman Writer Director A necessary read for drama students and anyone interested in our cultural history Highly recommended Beatie Edney Actor Director The interview and essay structure of the book makes its near 300 pages easily digestible and the editor has quite carefully avoided a chronological structure The intermingled then and now approach works remarkably well a continual reminder of how past present and future are feeding into one another all the time While the book is strong on the impacts of earlier feminist theatremakers the very similar or partially evolved restrictions that today's women are still facing are given equivalent weight It becomes a meaningful arrangement in which a wide range of voices are heard without singling out or forgetting eras or areas of the industry making room for everything from clowning to lesbian theatre exploring how all forms of feminist theatre from West End platforms to grassroots activism always blends the political and the personal onstage and off Maryam Philpott The Reviews Hub *Feminist Theatre* Helene Keyssar, 1984 Focuses on the works of Pam Gems Michalene Wandor Caryl Churchill Megan Terry and Ntozake Shange

The Cambridge Guide to American Theatre Don B. Wilmet, Tice L. Miller, 1996-06-13 This new and updated Guide with over 2 700 cross referenced entries covers all aspects of the American theatre from its earliest history to the present Entries include people venues and companies scattered through the U S plays and musicals and theatrical phenomena Additionally there are some 100 topical entries covering theatre in major U S cities and such disparate subjects as Asian American theatre Chicano theatre censorship Filipino American theatre one person performances performance art and puppetry Highly illustrated the Guide is supplemented with a historical survey as introduction a bibliography of major sources published since the first edition and a biographical index covering over 3 200 individuals mentioned in the text BOOK JACKET [New Theatre Quarterly 33: Volume 9, Part 1](#) Clive Barker, Simon Trussler, 1993-04 One of a series discussing topics of interest in theatre studies from theoretical methodological philosophical and historical perspectives

The Routledge Reader in Gender and Performance Lizbeth Goodman, Jane de Gay, 2002-01-31 The first reader in this field Contributions from many of the top academics in the field Extremely broad in its coverage Organized with the beginning student in mind

Nightwood Theatre Shelley Scott, 2010 Nightwood Theatre is the longest running and most influential feminist theatre company in Canada Since 1979 the company has produced works by Canadian women providing new opportunities for women theatre artists It has also been the home company for some of the biggest names in Canadian theatre such as Ann Marie MacDonald In Nightwood Theatre Scott describes the company's journey toward defining itself as a feminist theatre establishment highlighting its artistic leadership based on its relevance to diverse communities of women She also traces Nightwood's relationship with the media and places the theatre in an international context by comparing its history to that of like

companies in the U K and the U S The Cambridge Paperback Guide to Theatre Sarah Stanton, Martin Banham, 1996-03-07
Derived from The Cambridge guide to theatre_ A Theatre of Their Own: Indian Women Playwrights in Perspective Dr.
Pinaki Ranjan Das, 2021-04-29 In an age where academic curriculum has essentially pushed theatre studies into post script
and the cultural space of making and watching theatre has been largely usurped by the immense popularity of television and
mainstream cinemas it is important to understand why theatre still remains a space to be reckoned as one's own This book
argues for a theatre of their own of the Indian women playwrights and directors and explores the possibilities that modern
Indian theatre can provide as an instrument of subjective as well as social political cultural articulations and at the same time
analyses the course of Indian theatre which gradually underwent broadening of thematic and dramaturgic scope in order to
accommodate the independent voices of the women playwrights and directors *Rape, Rage and Feminism in*
Contemporary American Drama Davida Bloom, 2015-11-30 This first ever study of rape in modern American drama examines
portrayals of rape raped women and rapists in 36 plays written between 1970 and 2007 the period during which the feminist
movement made rape a matter of public discourse These dramas reveal much about sexuality and masculine and feminine
identity in the United States The author traces the impact of second wave feminism antifeminist backlash third wave
feminism and postfeminism on the dramatic depiction of rape The prevalence of commonly accepted rape myths that women
who dress provocatively invite sexual assault for example is well documented along with equally frequent examples which
dispute these myths The Feminist Spectator as Critic Jill Dolan, 2012-10-24 This groundbreaking work in gender and
performance with a new introduction and updated bibliography **Feminist Theatre** Elizabeth Jo Natallé, 1985

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Table of Contents Feminist Theatre Groups

1. Understanding the eBook Feminist Theatre Groups
 - The Rise of Digital Reading Feminist Theatre Groups
 - Advantages of eBooks Over Traditional Books
2. Identifying Feminist Theatre Groups
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Feminist Theatre Groups
 - User-Friendly Interface
4. Exploring eBook Recommendations from Feminist Theatre Groups
 - Personalized Recommendations
 - Feminist Theatre Groups User Reviews and Ratings
 - Feminist Theatre Groups and Bestseller Lists
5. Accessing Feminist Theatre Groups Free and Paid eBooks
 - Feminist Theatre Groups Public Domain eBooks
 - Feminist Theatre Groups eBook Subscription Services
 - Feminist Theatre Groups Budget-Friendly Options

6. Navigating Feminist Theatre Groups eBook Formats
 - ePub, PDF, MOBI, and More
 - Feminist Theatre Groups Compatibility with Devices
 - Feminist Theatre Groups Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Feminist Theatre Groups
 - Highlighting and Note-Taking Feminist Theatre Groups
 - Interactive Elements Feminist Theatre Groups
8. Staying Engaged with Feminist Theatre Groups
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Feminist Theatre Groups
9. Balancing eBooks and Physical Books Feminist Theatre Groups
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Feminist Theatre Groups
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Feminist Theatre Groups
 - Setting Reading Goals Feminist Theatre Groups
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Feminist Theatre Groups
 - Fact-Checking eBook Content of Feminist Theatre Groups
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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