

# Twilight Los Angeles 1992 Anna Deavere Smith

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**Enacting Others** Cherise Smith 2011-03-07 An analysis of the complex engagements with issues of identity in the performances of the artists Adrian Piper, Eleanor Antin, Anna Deavere Smith, and Nikki S. Lee.

**Connected** George E. Marcus 1996-07 From the frontiers of cyberspace to Tibetans in exile, from computer bulletin boards to faxes, film, and videotape, the ongoing and often startling evolution of media continues to generate fresh new avenues for cultural criticism, political activism, and self-reflection. How is contemporary life affected by this stunning proliferation of information technologies? How does the Internet influence, and perhaps alter, users' experience of community and their sense of self? In what way are giant media conglomerates implicated in these far-reaching developments? Connected, the third volume in the groundbreaking and highly acclaimed Late Editions series, confronts these provocative questions through unique experiments with the interview format. It explores both the new pathways being forged through media and the predicaments of those struggling to find their way in the twilight of the twentieth century.

*Notes from the Field* Anna Deavere Smith 2019-05-21 "Smith's powerful style of living journalism uses the collective, cathartic nature of the theater to move us from despair toward hope." –The Village Voice Anna Deavere Smith's extraordinary form of documentary theater shines a light on injustices by portraying the real-life people who have experienced them. "One of her most ambitious and powerful works on how matters of race continue to divide and enslave the nation" (Variety). Smith renders a host of figures who have lived and fought the system that pushes students of color out of the classroom and into prisons. (As Smith has put it: "Rich kids get mischief, poor kids get pathologized and incarcerated.") Using people's own words, culled from interviews and speeches, Smith depicts Rev. Jamal Harrison Bryant, who eulogized Freddie Gray; Niya Kenny, a high school student who confronted a violent police deputy; activist Bree Newsome, who took the Confederate flag down from the South Carolina State House grounds; and many others. Their voices bear powerful witness to a great iniquity of our time—and call us to action with their accounts of resistance and hope.

*Play - ritual - representation* Ingrid Hentschel 2005

**BLKS** Aziza Barnes 2020-07-14 When shit goes down, your girls show up. Waking up to a shocking and personal health scare, Octavia and her best friends, June and Imani, go on a crusade to find intimacy and joy in a world that could give a fuck less about them or their feelings. This 24-hour blitz explores what it is to be a queer blk woman in 2015 New York, how we survive and save ourselves from ourselves.

**Twilight: Los Angeles, 1992** Anna Deavere Smith 2021 Typescript, dated 10/27/2021. Marked with pencil and pen; pagination is somewhat jumbled. Includes a 3-page insert, which consists of a note from playwright Anna Deavere Smith entitled "Gathering," and a list of scenes in the play. Used by The New York Public Library's Theatre on Film and Tape Archive on November 16, 2021, when videotaping the stage production at the Pershing Square Signature Center, New York, N.Y. The production opened on October 12, 2021, and was directed by Taibi Magar.

**House Arrest** Anna Deavere Smith 2008

*Assume Nothing* Tanya Selvaratnam 2021-02-23 "Selvaratnam very bravely and compellingly uses her personal experience to shine a light on the global crisis of violence against women. An important book for the women's rights movement, Assume Nothing demonstrates that violence against women exists across race, class, economic status and education levels, and may be perpetrated by those we think of as allies! It dispels the myth that there are certain types of victims and perpetrators. It will help a lot of people, and particularly those who hesitate to identify as a victim/survivor for fear of losing their grounding both publicly and privately."—Yasmeen Hassan, Global Executive Director, Equality Now "This courageous and terrifying book charts the author's descent into an abusive relationship and also her emergence from it in taut, seductive prose. Selvaratnam explains how—even as an educated, sophisticated, liberal feminist—she was enthralled by her lover's fame and tolerated escalating personal violence. Her narrative is vivid and bracingly frank, a tour-de-force of self-revelation and, ultimately, of redemption."—Andrew Solomon, National Book Award-winning author of *Far from the Tree* and *The Noonday Demon* Award-winning filmmaker Tanya Selvaratnam bravely recounts the intimate abuse she suffered from former New York State Attorney General Eric Schneiderman, using her story as a prism to examine the domestic violence crisis plaguing America. When Tanya Selvaratnam met then New York State Attorney General Eric Schneiderman at the Democratic National Convention in July 2016, they seemed like the perfect match. Both were Harvard alumni; both studied Chinese; both were interested in spirituality and meditation, both were well-connected rising stars in their professions—Selvaratnam in entertainment and the art world; Schneiderman in law and politics. Behind closed doors, however, Tanya's life was anything but ideal. Schneiderman became controlling, mean, and manipulative. He drank heavily and used sedatives. Sex turned violent, and he called Tanya—who was born in Sri Lanka and grew up in Southern California—his "brown slave." He isolated and manipulated her, even threatening to kill her if she tried to leave. Twenty-five percent of women in America are victims of domestic abuse. Tanya never thought she would be a part of this statistic. Growing up, she witnessed her father physically and emotionally abuse her mother. Tanya knew the patterns and signs of domestic violence, and did not see herself as remotely vulnerable. Yet what seemed impossible was suddenly a terrifying reality: she was trapped in a violent relationship with one of the most powerful men in New York. Sensitive and nuanced, written with the gripping power of a dark psychological thriller, Assume Nothing details how Tanya's relationship devolved into abuse, how she found the strength to leave—risking her career, reputation, and life—and how she reclaimed her freedom and her voice. In sharing her story, Tanya analyzes the insidious way women from all walks of life learn to accept abuse, and redefines what it means to be a victim of intimate violence.

**The Black Kids** Christina Hammonds Reed 2020-08-04 Perfect for fans of *The Hate U Give*, this unforgettable coming-of-age debut novel is a unflinching exploration of race, class, and violence as well as the importance of being true to yourself. Los Angeles, 1992 Ashley Bennett and her friends are living the charmed life. It's the end of high school and

they're spending more time at the beach than in the classroom. They can already feel the sunny days and endless possibilities of summer. But everything changes one afternoon in April, when four police officers are acquitted after beating a black man named Rodney King half to death. Suddenly, Ashley's not just one of the girls. She's one of the black kids. As violent protests engulf LA and the city burns, Ashley tries to continue on as if life were normal. Even as her self-destructive sister gets dangerously involved in the riots. Even as the model black family façade her wealthy and prominent parents have built starts to crumble. Even as her best friends help spread a rumor that could completely derail the future of her classmate and fellow black kid, LaShawn Johnson. With her world splintering around her, Ashley, along with the rest of LA, is left to question who is the us? And who is the them? Praise for *The Black Kids*: 'Should be required reading in every classroom' – Nic Stone, #1 New York Times bestselling author of *Dear Martin* 'A prescient coming-of-age debut' – Elle.com 'Utterly brilliant' – STYLIST

**Twilight: Los Angeles, 1992** Anna Deavere Smith 2014-11-26 Anna Deavere Smith's stunning new work of "documentary theater" in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event.

**Another City** David L. Ulin 2001-09 Thirty-seven Los Angeles authors contribute stories, poems and essays about contemporary LA.

**Strange Future** Min Hyoung Song 2005-10-20 Sometime near the start of the 1990s, the future became a place of national decline. The United States had entered a period of great anxiety fueled by the shrinking of the white middle class, the increasingly visible misery of poor urban blacks, and the mass immigration of nonwhites. Perhaps more than any other event marking the passage through these dark years, the 1992 Los Angeles riots have sparked imaginative and critical works reacting to this profound pessimism. Focusing on a wide range of these creative works, Min Hyoung Song shows how the L.A. riots have become a cultural-literary event—an important reference and resource for imagining the social problems plaguing the United States and its possible futures. Song considers works that address the riots and often the traumatic place of the Korean American community within them: the independent documentary *Sa-I-Gu* (Korean for April 29, the date the riots began), Chang-rae Lee's novel *Native Speaker*, the commercial film *Strange Days*, and the experimental drama of Anna Deavere Smith, among many others. He describes how cultural producers have used the riots to examine the narrative of national decline, manipulating language and visual elements, borrowing and refashioning familiar tropes, and, perhaps most significantly, repeatedly turning to metaphors of bodily suffering to convey a sense of an unraveling social fabric. Song argues that these aesthetic experiments offer ways of revisiting the traumas of the past in order to imagine more survivable futures.

*Fires in the Mirror* Anna Deavere Smith 2015-01-21 Derived from interviews with a wide range of people who experienced or observed New York's 1991 Crown Heights racial riots, *Fires In The Mirror* is as distinguished a work of commentary on black-white tensions as it is a work of drama. In August 1991 simmering tensions in the racially polarized Brooklyn, New York, neighborhood of Crown Heights exploded into riots after a black boy was killed by a car in a rabbi's motorcade and a Jewish student was slain by blacks in retaliation. *Fires in the Mirror* is dramatist Anna Deavere Smith's stunning exploration of the events and emotions leading up to and following the Crown Heights conflict. Through her portrayals of more than two dozen Crown Heights adversaries, victims, and eyewitnesses, using verbatim excerpts from her observations derived from interviews she conducted, Smith provides a brilliant, Rashoman-like documentary portrait of contemporary ethnic turmoil.

**Culture Clash in America** Culture Clash (Comedy troupe) 2003 Who needs CNN when we have Culture Clash? --Steve Winn, S. F. Chronicle

*If You Lived Here, You'd Be Home By Now* Sandra Tsing Loh 1998-09-01 Bronwyn and Paul are a couple stranded at a "temporary" stop on their inevitable way to Hollywood glamour--in a house that is so ugly, so frayed, so...brown that it's almost cool. But just as the Bohemian life is wearing painfully thin, their fortunes change, catapulting them out of the world of practical problems and into the world of ethical ones.

**Yellow Face (TCG Edition)** David Henry Hwang 2009-11-01 "A thesis of a play, unafraid of complexities and contradictions, pepped up with a light dramatic fizz. It asks whether race is skin-deep, actable or even fakeable, and it does so with huge wit and brio." -TimeOut London "A pungent play of ideas with a big heart. Yellow Face brings to the national discussion about race a sense of humor a mile wide, an even-handed treatment and a hopeful, healing vision of a world that could be" –Variety "It's about our country, about public image, about face," says David Henry Hwang about his latest work, a mock documentary that puts Hwang himself center stage. An exploration of Asian identity and the ever-changing definition of what it is to be an American, *Yellow Face* "is by turns acidly funny, insightful and provocative" (Washington Post). The play begins with the 1990s controversy over color-blind casting for Miss Saigon before it spins into a comic fantasy, in which the character DHH pens a play in protest and then unwittingly casts a white actor as the Asian lead. *Yellow Face* also explores the real-life investigation of Hwang's father, the first Asian American to own a federally chartered bank, and the espionage charges against physicist Wen Ho Lee. Adroitly combining the light touch of comedy with weighty political and emotional issues, Hwang creates a "lively and provocative cultural self-portrait [that] lets nobody off the hook" (The New York Times). David Henry Hwang is the author of the Tony Award-winning *M. Butterfly*, *Yellow Face* (OBIE Award, 2008 Pulitzer Prize finalist), *Golden Child* (1997 OBIE Award), *FOB* (1981 OBIE Award), *Family Devotions* (Drama Desk nomination), and the books for musicals *Aida* (co-author), *Flower Drum Song* (2002 Broadway revival), and *Tarzan*, among other works. David Henry Hwang graduated from Stanford University, attended the Yale School of Drama, and holds honorary degrees from Columbia College in Chicago and The American Conservatory Theatre. He lives in New York City with his wife, actress Kathryn Layng, and their children, Noah David and Eva Veanne. **Twilight--Los Angeles, 1992** Anna Deavere Smith 2003 THE STORY: Acclaimed as an American masterpiece ( *Newsweek* ), TWILIGHT: LOS ANGELES, 1992 is a stunning new work of documentary theatre in which Anna Deavere Smith uses the verbatim

words of people who experienced the Los Angeles riots to  
[A Study Guide for Anna Deavere Smith's "Twilight"](#) Cengage Learning Gale 2017-07-25 A Study Guide for Anna Deavere Smith's "Twilight: Los Angeles, 1992," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.  
**Theatre-Making** D. Radosavljevic 2013-06-24 Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies though which these categories have been constructed in the English-speaking world.

*Traumatic Possessions* Jennifer L. Griffiths 2010-01-12 Studies of traumatic stress have explored the challenges to memory as a result of extreme experience, particularly in relation to the ways in which trauma resonates within the survivor's body and the difficulties survivors face when trying to incorporate their experience into meaningful narratives. Jennifer Griffiths examines the attempts of several African American writers and playwrights to explore ruptures in memory after a traumatic experience and to develop creative strategies for understanding the inscription of trauma on the body in a racialized cultural context. In the literary and performance texts examined here, Griffiths shows how the self is reconstituted through testimony—through the attempt to put into language and public statement the struggle of survivors to negotiate the limits placed on their bodies and to speak controversial truths. Dessa in her jail cell, Venus in the courtroom, Sally on the auction block, Ursa in her own family history, and Rodney King in the video frame—each character in these texts by Sherley Anne Williams, Suzan-Lori Parks, Robbie McCauley, Gayl Jones, and Anna Deavere Smith gives voice not only to the limits of language in representing traumatic experience but also to the necessity of testimony as the public enactment of memory and bodily witness. In focusing specifically and exclusively on the relation of trauma to race and on the influence of racism on the creation and reception of narrative testimony, this book distinguishes itself from previous studies of the literatures of trauma.

*Race Sounds* Nicole Brittingham Furlonge 2018-05-15 Forging new ideas about the relationship between race and sound, Furlonge explores how black artists—including well-known figures such as writers Ralph Ellison and Zora Neale Hurston, and singers Bettye LaVette and Aretha Franklin, among others—imagine listening. Drawing from a multimedia archive, Furlonge examines how many of the texts call on readers to "listen in print." In the process, she gives us a new way to read and interpret these canonical, aurally inflected texts, and demonstrates how listening allows us to engage with the sonic lives of difference as readers, thinkers, and citizens.

**Let Me Down Easy** Anna Deavere Smith 2016-05-16 THE STORY: In this solo show constructed from verbatim interview transcripts, Anna Deavere Smith examines the miracle of human resilience through the lens of the national debate on health care. After collecting interviews with over 300 people on three continents, Smith creates an indelible gallery of 20 individuals, known and unknown—from a rodeo bull rider and a World Heavyweight boxing champion to a New Orleans doctor during Hurricane Katrina, as well as former Texas Governor Ann Richards, cyclist Lance Armstrong, film critic Joel Siegel, and supermodel Lauren Hutton. A work of emotional brilliance and political substance from one of the treasures of the American theater. Originally created as a one-person show, the author encourages multi-actor productions of the play.

[A Study Guide for Anna Deavere Smith's "Twilight: Los Angeles, 1992"](#) Gale, Cengage Learning A Study Guide for Anna Deavere Smith's "Twilight: Los Angeles, 1992," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

[Letters to a Young Artist](#) Anna Deavere Smith 2008-12-10 From the most exciting individual in American theater" (Newsweek), here is Anna Deavere Smith's brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, Letters to a Young Artist will challenge you, motivate you, and set you on a course to pursue your art without compromise.

**Via Dolorosa** David Hare 2013-03-21 'My whole life, it's been assumed, Western civilisation is an old bitch gone in the teeth. And so people say, go to Israel. Because in Israel at least people are fighting. In Israel, they're fighting for something they believe in.' Via Dolorosa In 1997, after many invitations, the 50-year-old British playwright resolved finally to visit the 50-year-old State of Israel. The resulting play, written to be performed by the author himself, offers a meditation on an extraordinary trip to both Israel and the Palestinian territory, which leaves Hare questioning his own values as searchingly as the powerful beliefs of those he met. Accompanying Via Dolorosa is the 1996 lecture When Shall We Live?, which also addresses questions of art and faith. Originally given in Westminster Abbey as the Eric Symes Memorial Lecture, it attracted record correspondence when an abridged version was published in the Daily Telegraph.

**Performance and Activism** Kamran Afary 2009 This book is a study of grassroots performances and activism in the aftermath of the 1992 Los Angeles riots, documenting efforts toward establishing truce between warring street gangs, networks of support by mothers of incarcerated youth, and the theatrical production of Anna Deavere Smith's *Twilight: Los Angeles 1992*. It situates these developments in the inter-disciplinary context of performance studies rooted in the history and political economy of Los Angeles.

**Talk to Me** Anna Deavere Smith 2001-01-18 Anna Deavere Smith, the award-winning playwright and actor, has spent a lifetime listening—really listening—to the people around her. As a child in the segregated Baltimore of the early 1960s, Smith absorbed the words of her parents, teachers, neighbors—even train conductors—and realized that there was something more being communicated than the actual words: The conductor's voice had a mild kind of grandeur that was a cousin to the vocal tones I had heard at funerals—"Ashes-to-ashes"—and at christenings and weddings. These are words that have been said many times, but the person who speaks them understands that each time it must be said as if it matters, because it does matter. We never know what lies ahead, and we never know what just happened, and all words must house respect of those two unknowns. In *Talk to Me*, Smith looks back at a singular career as a seeker and interpreter of language in America, revealing the methodology behind her extraordinary search for the truth and nuances of verbal communication. For thirty years, the defining thesis of Smith's work has been that how we speak is just as important in communicating truth and identity as what we say. Everything from individual vocal tone to grammar, Smith demonstrates, can be as identifiable and revealing as a fingerprint. Her journey has taken her from the rarefied bastions of academia to riot-torn streets; she has conducted hundreds of interviews with subjects ranging from women

prisoners to presidents of the United States. In 1995, her ongoing investigation led her to Washington, D.C. After all, what better place to wage an inquiry into the power of language and the language of power than in the city where "message" is a manufactured product? What happens when we as citizens accept—which we seem to be doing more and more—our chosen leaders' failure to tell the truth? And how can we know that we are hearing what Washington really has to say when everything we receive is filtered through the media? Armed with a blazing intellect and a tape recorder, Smith tackled these questions head-on, conducting more than four hundred interviews with people both inside and outside the power structure of Washington. She recorded these sessions in her trademark verbatim transcripts, which include every tic and verbal utterance of her subjects. More than thirty of these remarkable documents appear in this book, including interviews with Bill Clinton, Anita Hill, Studs Terkel, George Bush, Mike McCurry, and Helen Thomas. After five years of searing investigation into the world of the politicians, spin doctors, and power brokers who are steering the course of our country from inside the beltway, Smith has come away with a revelatory assessment—by turns devastating and hopeful—of the lexicon of power and politics in America. *Talk to Me* is a landmark contribution from a woman whose pioneering insights into language speak volumes.

**Casting a Movement** Claire Syler 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.

**Worldmaking** Dorinne Kondo 2018-12-24 In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater's work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect—structurally over-determined ways affect can enhance or diminish life. Upending genre through scholarly interpretation, vivid vignettes, and Kondo's original play, Worldmaking journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna Deavere Smith, David Henry Hwang, and the author herself. Worldmaking performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation.

**Professing Performance** Shannon Jackson 2004-04-08 Today's academic discourse is filled with the word 'perform'. Nestled amongst a variety of prefixes and suffixes (re-, post-, -ance, -ivity?), the term functions as a vehicle for a host of contemporary inquiries. For students, artists, and scholars of performance and theatre, this development is intriguing and complex. By examining the history of theatre studies and related institutions and by comparing the very different disciplinary interpretations and developments that led to this engagement, Professing Performance offers ways of placing performance theory and performance studies in context.

[Twilight: Los Angeles 1992](#) Anna Deavere Smith 2009-07-01 Anna Deavere Smith's stunning new work of "documentary theater" in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event.

*The Politics of American Actor Training* Ellen Margolis 2011-01-13 This book addresses the historical, social, colonial, and administrative contexts that determine today's U.S. actor training, as well as matters of identity politics, access, and marginalization as they emerge in classrooms and rehearsal halls. It considers persistent, questioning voices about our nation's acting training as it stands, thereby contributing to the national dialogue the diverse perspectives and proposals needed to keep American actor training dynamic and germane, both within the U.S. and abroad. Prominent academics and artists view actor training through a political, cultural or ethical lens, tackling fraught topics about power as it plays out in acting curricula and classrooms. The essays in this volume offer a survey of trends in thinking on actor training and investigate the way American theatre expresses our national identity through the globalization of arts education policy and in the politics of our curriculum decisions.

**About Face** Dorinne Kondo 2014-09-03 From the runways of Paris to the casting controversies over BMiss Saigon, from a local demonstration at the Claremont Colleges in California to the gender-blending of BM. Butterfly, BAbout Face examines representations of Asia and their reverberations in both Asia and Asian American lives. Japanese high fashion and Asian American theater become points of entry into the politics of pleasure, the performance of racial identities, and the possibility of political intervention in commodity capitalism. Based on Kondo's fieldwork, this interdisciplinary work brings together essays, interviews with designer Rei Kawakubo of Comme des Garçons and playwright David Henry Hwang, and "personal" vignettes in its exploration of counter-Orientalisms.

**The 1992 Los Angeles Riots** Louise I. Gerdes 2014-04-14 The American public was holding its collective breath as four officers of the Los Angeles Police Department were acquitted of excessive force in the arrest and beating of Rodney King. Upon the exhale came relief for some, but for many more came a crushing grief and anger. This essential volume gives readers a strong background on the events leading up to the 1992 Los Angeles Riots. Essays also present the controversies related to the event, including whether the police department protected its citizens during the riots. The last chapter shares first-person narratives and accounts of those impacted by the riots, giving your readers a chance to go beyond simple facts and experience the event for themselves.

**Contemporary African American Women Playwrights** Philip C. Kolin 2007-11-07 'The impressive array of scholars gathered in this collection, all experts in the field, read the plays with nuance and situate them deftly within their cultural and historical contexts. Scholars of contemporary theater and drama and of African American literature will find value in this engaging collection.' – Choice 'For students and scholars of American theatre and drama generally and African American theatre and drama most particularly, this is an extremely valuable critical source.' – Harry Elam, Stanford University, USA In the last fifty years, American and World theatre has been challenged and enriched by the rise to

prominence of numerous female African American dramatists. Contemporary African American Women Playwrights is the first critical volume to explore the contexts and influences of these writers, and their exploration of black history and identity through a wealth of diverse, courageous and visionary dramas. Kolin compiles a wealth of new essays, comprising: Yale scholar David Krasner on the dramatic legacy of Lorraine Hansberry, Zora Neale Hurston, Marita Bonner and Georgia Douglas Johnson individual chapters devoted to: Alice Childress, Sonia Sanchez, Adrienne Kennedy, Ntozake Shange, Pearl Cleage, Aishah Rahman, Glenda Dickerson, Anna Deavere Smith and Suzan Lori-Parks an essay and accompanying interview with Lynn Nottage comprehensive discussion of attendant theatrical forms, from choreopoems and surrealist plays, to documentary theatre and civil rights dramas, and their use in challenging racial and gender hierarchies. Contributors: Brandi Wilkins Catanese, Soyica Diggs, James Fisher, Freda Scott Giles, Joan Wylie Hall, Philip C. Kolin, David Krasner, Sandra G. Shannon, Debby Thompson, Beth Turner and Jacqueline Wood.

**Teaching Critical Performance Theory** Jeanmarie Higgins 2020-05-12 Teaching Critical Performance Theory offers teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory,

this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.

**Verbatim, Verbatim** Will Hammond 2012-09-24 Five specially commissioned discussions of verbatim theatre - in the words of the people who make it. 'What a verbatim play does is flash your research nakedly. It's like cooking a meal but the meat is left raw.' - Max Stafford-Clark Plays which use people's actual words as the basis for their drama are not a new phenomenon. But from the stages of national theatres to fringe venues and universities everywhere, 'verbatim' theatre, as it has come to be known, is currently enjoying unprecedented attention and success. It has also attracted high-profile criticism and impassioned debate. In these wide-ranging essays and interviews, six leading dramatists describe their varying approaches to verbatim, examine the strengths and weaknesses of its techniques and explore the reasons for its current popularity. They discuss frankly the unique opportunities and ethical dilemmas that arise when portraying real people on stage, and consider some of the criticisms levelled at this controversial documentary form. 'The intention is always to arrive at the truth.' - Nicolas Kent

*Twilight--Los Angeles, 1992 on the Road* Anna Deavere Smith 1994 The author's latest work of documentary theater uses the words of people who experienced the Los Angeles riots to show a city in turmoil

**Sleep Deprivation Chamber** Adam Kennedy 1996-11-01 The newest play--and first collaboration--by renowned playwright Adrienne Kennedy.

*In the Heart of the Valley of Love* Cynthia Kadohata 1997-04-14 This novel explores human relationships in a Los Angeles of the future, where rich and poor are deeply polarized and where water, food, gas and education cannot be taken for granted.