

SOPHIE TREADWELL

A Research and Production Sourcebook

JERRY DICKEY

Sophie Treadwell A Research And Production Sourcebook

Catherine Burroughs,J. Ellen Gainor



Sophie Treadwell A Research And Production Sourcebook:

Sophie Treadwell Jerry Dickey, 1997-01-14 Best remembered today for her acclaimed 1928 expressionist drama *Machinal* based in part on the infamous murder trial of Ruth Snyder Sophie Treadwell was an innovative American dramatist whose career spanned almost 60 years and nearly 40 plays A relentless experimenter in dramatic subjects styles and forms Treadwell was one of a select number of American women playwrights who also actively produced and directed their own works She was also a professional journalist and she constantly used her writings to explore women s personal and social struggles for independence and equality This is the first book to chronicle her many achievements The volume includes a career and biographical overview detailed plot summaries and critical introductions to her plays an annotated bibliography of works by and about her and an exhaustive production history Studies of American theatre have too long omitted the accomplishments of Sophie Treadwell Although best remembered today for only a single work the explosive 1928 drama *Machinal* Treadwell maintained a career in the theatre that spanned close to 60 years and included the authorship of approximately 40 plays At a time when women playwrights were growing steadily among the ranks of Broadway dramatists Treadwell was one of a select few of these women who also actively produced and directed their own plays She became a relentless and articulate advocate for the commercial and artistic rights afforded playwrights on Broadway and around the world She experimented with a range of dramatic structures and styles and often tackled timely or controversial subjects which she knew would prove unpopular with commercial producers Most significantly she continually placed female characters in subject positions in her plays and dramatized women s personal and social struggles for independence and equality In spite of her achievements Treadwell has been largely overlooked But after highly prominent revivals of *Machinal* R by the New York Shakespeare Festival in 1990 and London s Royal National Theatre in 1993 she has begun to be recognized for her enormous contributions to the American stage This volume is a comprehensive reference guide to her life and work A biography and chronology summarize the most important events in her career The book then presents summaries and critical overviews of her many plays The work includes an extensive annotated bibliography of primary and secondary sources and it concludes with production histories for her works

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Broadway's Bravest Woman, Expanding the awareness of the feminist writer's accomplishments *Broadway's Bravest Woman* is a critical resource for students scholars and theatre artists The collection enhanced by six illustrations not only offers the most complete portrayal to date of Treadwell as a significant feminist voice in modern America but also provides a glimpse into the social life and international relations of the United States in the interwar period of the twentieth century

BOOK JACKET A Study Guide for Sophie Treadwell's "Machinal" Gale, Cengage Learning, 2016 A Study Guide for Sophie Treadwell's *Machinal* 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

Susan Glaspell and Sophie Treadwell Barbara Ozieblo, Jerry Dickey, 2008-03-03 This is the first book to deal with Glaspell and Treadwell's plays from a theatrical perspective and presents a comprehensive overview from lesser known plays to seminal productions of *Trifles* and *Machinal*

David Mamet Janice A. Sauer, David K. Sauer, 2003-09-30 The most complete record of a contemporary American dramatist available *David Mamet A Resource and Production Sourcebook* is the result of ten years research by a widely published drama and theatre scholar and a university bibliographic specialist Presenting a complete overview of all reviews and scholarship on Mamet the authors challenge assumptions about the playwright such as the charge that he is an antifeminist writer This comprehensive sourcebook is an essential purchase for Mamet scholars and students of American drama alike *David Mamet A Resource and Production Sourcebook* reflects the revolution underway in the study of

drama in which not only previous scholarship but performance reviews are a necessary part of research. It gives a complete listing and overview of over 250 scholarly articles and chapters of books on Mamet's plays. It also presents the complete production history of each play including review excerpts. The authors have produced an invaluable guide to research into this key contemporary dramatist.

John Guare Jane K. Curry, 2002-07-30 Best known for his plays *Six Degrees of Separation* and *The House of Blue Leaves*, John Guare is a major figure in the contemporary American theater. Other notable works by Guare include *Bosoms and Neglect*, *Landscape of the Body*, and the *Lydie Breeze* series. His career began with off-off Broadway experimentation in the sixties and continues through the present. In that time, Guare has created many imaginative, eccentric plays that reflect the chaos, violence, and loneliness of life in our time. He frequently combines outrageous farce with painfully serious subject matter. This sourcebook is both a convenient reference and a resource for further investigation of Guare's works. The volume chronicles his achievements with a chronology and biographical essay. It also includes summaries of his published and unpublished plays, overviews of the critical reception of each work, production credits, a primary bibliography of dramatic and nondramatic writings, and extensive annotated bibliographies of reviews and other secondary material.

Twentieth-Century and Contemporary American Literature in Context Linda De Roche, 2021-06-04 This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research.

Edward Albee Barbara L. Horn, 2003-12-30 This volume documents the life and works of the acclaimed playwright Edward Albee. His first four plays were all produced Off Broadway from 1960-1961, creating buzz that he was an up-and-coming avant-garde playwright. But his most notable accomplishment came a year later with his first full-length play, *Who's Afraid of Virginia Woolf?* His plays were linked with the philosophies of the European absurdist, Beckett, and Ionesco, and the American traditional social criticism of Arthur Miller, Tennessee Williams, and Eugene O'Neill. Intended to serve as a quick reference guide and an exhaustive resource, this collection includes play synopses and critical overviews, production histories, and credits, and locator suggestions on unpublished archival material and lists of texts, anthologies, and other materials that have

published Albee's material. The two secondary bibliographies contained within are fully annotated chronologically and alphabetically with the year of publication presenting a fuller sense of Albee's playwriting career. Codifying the National Self Bárbara Ozieblo, María Dolores Narbona-Carrión, 2006 Theater has always been the site of visionary hopes for a reformed national future and a space for propagating ideas both cultural and political and such a conceptualization of the histrionic art is all the more valuable in the post 9/11 era. The essays in this volume address the concept of Americanness and the perceptions of the alien as ethnic class or gendered minorities as dealt with in the work of American playwrights from Anna Cora Mowatt through Rachel Crothers or Susan Glaspell and on to Sam Shepard. David Mamet, Nilo Cruz or Wallace Shawn. The authors of the essays come from a multi-national university background that includes the United States, the United Arab Emirates and various countries of the European Community. In recognition of the multiple components of drama, the essays for the volume were selected in order to exemplify different aspects and theories of theater studies: the playwright, the play, the audience and the actor are all examined as part of the theatrical experience that serves to formulate American national identity. *Susan Glaspell's Poetics and Politics of Rebellion* Emeline Jouve, 2017-07 Analyzing plays from the early *Trifles* 1916 through *Springs Eternal* 1943 and the undated incomplete *Wings*, author Emeline Jouve illustrates the way that Susan Glaspell's dramas addressed issues of sexism, the impact of World War I on American values and the relationship between individuals and their communities among other concerns. Jouve argues that Glaspell turns the playhouse into a courthouse putting the hypocrisy of American democracy on trial. A must for students of Glaspell and her contemporaries as well as scholars of American theatre and literature of the first half of the twentieth century. **The Continuum Companion to Twentieth Century Theatre** Colin Chambers, 2006-05-14 International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts but uniquely leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: Overviews of major concepts, topics and issues; Surveys of theatre institutions, countries and genres; Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice. **Fearless Femininity by Women in American Theatre, 1910s to 2010s** Lynne Greeley, 2015-08-06 In this unprecedented fascinating book which covers women in theatre from the 1910s to the 2010s, author Lynne Greeley notes that for the purposes of this study, feminism is defined as the political impulse toward economic and social empowerment for females or the female-identified position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that femininity comprises social behaviors and practices that mean as many different things as there are women, some of which are empowering and others of which are not. This book illuminates how throughout the twentieth century and into the twenty

first playwrights and artists in American theatre both embodied and disrupted the feminine of their times Through approaches as wide ranging as performing their own recipes energizing silences raging against war and rape and inviting the public to inscribe their naked bodies theatre artists have used performance as a site to insert themselves between the physicality of their female presence and the liminality of their disrupting the role of the feminine Capturing that place of liminality a neither here nor there place that is often unsafe where the established order is overturned by acts as banal as raising a plant women have written and performed and disrupted their way through one hundred years of theatre history even within the constraints of a variably rigid and usually unsympathetic social order Creating a feminist femininity they have reinscribed their place in the culture and provided models for their audiences to do the same This comprehensive tome part of the Cambria Contemporary Global Performing Arts headed by John Clum Duke University is an essential addition for theater studies and women s studies

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

Broadside ,1996 The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism

Catherine Burroughs,J. Ellen Gainor,2023-09-29 The Routledge Anthology of Women s Theatre Theory and Dramatic Criticism is the first wide ranging anthology of theatre theory and dramatic criticism by women writers Reproducing key primary documents contextualized by short essays the collection situates women s writing within and also reframes the field s male defined and male dominated traditions Its collection of documents demonstrates women s consistent and wide ranging engagement with writing about theatre and performance and offers a more expansive understanding of the forms and locations of such theoretical and critical writing dealing with materials that often lie outside established production and publication venues This alternative tradition of theatre writing that emerges allows contemporary readers to form new ways of conceptualizing the field bringing to the fore a long neglected vibrant intelligent deeply informed and expanded canon that generates a new era of scholarship learning and artistry The Routledge Anthology of Women s Theatrical Theory and Dramatic Criticism is an important intervention into the fields of Theatre and Performance Studies Literary Studies and Cultural History while adding new dimensions to Feminist Gender and Sexuality Studies

American Literary Scholarship James Leslie Woodress, 1965 **Susan Glaspell in Context** J. Ellen

Gainor, 2023-07-27 *Susan Glaspell in Context* provides new accessible and informative essays by leading international scholars and artists on Pulitzer Prize winner Susan Glaspell's life, career, development, writing, and ongoing global creative impact. The collection features wide-ranging discussions of Glaspell's fiction, plays, and non-fiction in both historical and contemporary critical contexts and demonstrates the significance of Glaspell's writing and other professional activities to a range of academic disciplines and artistic engagements. The volume also includes the first analyses of six previously unknown Glaspell short stories as well as interviews with contemporary stage and film artists who have produced Glaspell's works or adapted them for audiences worldwide. Organized around key locations, influences, and phases in Glaspell's career as well as core methodological and pedagogical approaches to her work, the collection's thirty-one essays place Glaspell in historical, geographical, political, cultural, and creative contexts of value to students, scholars, teachers, and artists alike.

Working in the Wings Elizabeth A. Osborne, Christine Woodworth, 2015-04-27 Theatre has long been an art form of subterfuge and concealment. *Working in the Wings: New Perspectives on Theatre History and Labor*, edited by Elizabeth A. Osborne and Christine Woodworth, brings attention to what goes on behind the scenes, challenging and revising our understanding of work, theatre, and history. Essays consider a range of historic moments and geographic locations: from African Americans' performance of the cakewalk in Florida's resort hotels during the Gilded Age to the UAW Union Theatre and striking automobile workers in post-World War II Detroit to the struggle in the latter part of the twentieth century to finish an adaptation of *Moby Dick* for the stage before the memory of creator Rinde Eckert failed. Contributors incorporate methodologies and theories from fields as diverse as theatre history, work studies, legal studies, economics, and literature and draw on traditional archival materials including performance texts and architectural structures as well as less tangible material traces of stagecraft. *Working in the Wings* looks at the ways in which workers' identities are shaped, influenced, and dictated by what they do, the traces left behind by workers whose contributions have been overwritten, the intersections between the sometimes repetitive and sometimes destructive process of creation and the end result, the play or performance, and the ways in which theatre affects the popular imagination. This collected volume draws attention to the significance of work in the theatre, encouraging a fresh examination of this important subject in the history of the theatre and beyond.

The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998 The second volume of the authoritative multi-volume *Cambridge History of American Theatre*, first published in 1999, begins in the post-Civil War period and traces the development of American theatre up to 1945. It covers all aspects of theatre from plays and playwrights through actors and acting to theatre groups and directors. Topics examined include vaudeville and popular entertainment, European influences, theatre in and beyond New York, the rise of the Little Theatre movement, changing audiences, modernism, the Federal Theatre movement, scenography, stagecraft, and architecture. Contextualising chapters explore the role of theatre

within the context of American social and cultural history and the role of American theatre in relation to theatre in Europe and beyond This definitive history of American theatre includes contributions from the following distinguished academics
Thomas Postlewait John Frick Tice L Miller Ronald Wainscott Brenda Murphy Mark Fearnow Brooks McNamara Thomas Riis
Daniel J Watermeier Mary C Henderson and Warren Kliewer

Unveiling the Energy of Verbal Beauty: An Psychological Sojourn through **Sophie Treadwell A Research And Production Sourcebook**

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