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Contemporary Women Playwrights: Into the 21st Century

Penny Farfan, Lesley Ferris

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Penny Farfan, Lesley Ferris : Contemporary Women Playwrights: Into the 21st Century before purchasing it in order to gage whether or not it would be worth my time, and all praised Contemporary Women Playwrights: Into the 21st Century:

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By Christopher Olsen
Very insightful and long overdue. Female playwrights are moving front and center in commercial theatre in the 21st Century.

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.

'This carefully curated, compelling collection considers women playwrights' work through history and nation, theory and theme, and regard the plays as prescient documents of their cultural moment. Farfan and Ferris cast across the globe for women playwrights with dramatically different ideological and technical concerns. The critics commenting here illuminate the playwrights' particular perspectives while they excavate the universal human challenges, joys, and sorrows evident in their work. Why women, yet again? Because the well-spring of aesthetic innovation, artistic energy, and political insight the capable critics and historians engage in these pages demands to be seen, heard, and known. Attention must be paid to this rewarding work.' - Jill Dolan, Professor of Theatre, Princeton University, USA
'This is a terrific and very timely book that includes contributions from some of the strongest 'next generation' thinkers.' - Peggy Phelan, Ann O'Day Maples Professor in the Arts, Professor of English and Theatre and Performance Studies, Stanford University, USA
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From the Back Cover
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