

seen^{and}heard

Six New Plays by Irish Women

EDITED WITH AN INTRODUCTION BY CATHY LEENEY

Women in Arms : MARY ELIZABETH BURKE-KENNEDY

Couch : SIOFRA CAMPBELL

I Know My Own Heart : EMMA DONOGHUE

La Corbière : ANNE LE MARQUAND HARTIGAN

The Lost Letters of a Victorian Lady : MICHELLE READ

In the Talking Dark : DOLORES WALSH

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Seen And Heard Six New Plays By Irish Women

Munira H. Mutran, Laura P. Z. Izarra



Seen And Heard Six New Plays By Irish Women:

Seen and Heard Cathy Leeney, 2001 These plays make a rich funny moving and theatrically exhilarating collection In a diversity of stories styles and settings they re define the limits of Irish theatre for the new century These playwrights create an Irish theatre looking out to the world around it re inventing our sense of the past our connections with others and our unsettled present They have all been seen heard and acclaimed by Irish and British audiences in recent years Now coming to you in print some bearing major awards Irish Women Dramatists Eileen Kearney, Charlotte Headrick, 2014-11-12 Irish women dramatists have long faced an uphill challenge in getting the recognition and audience of their male counterparts There are more female playwrights now than ever before but they are often ignored by mainstream theatres Kearney and Headrick strive to shift the spotlight with *Irish Women Dramatists* The plays collected in this volume represent a cross section of the excellent dramatic output of Irish women writing in the twentieth century In addition to the scripts and biographical introductions the anthology includes a detailed critical annotated essay addressing the development of the Irish theatre throughout this time period and the place women have artistically carved out for themselves in a traditionally male dominated theatre industry and dramatic canon One of the few collections of plays by Irish women this volume contextualizes the political and sociological climate in which these playwrights developed As theatre practitioners actors and directors as well as scholars Kearney and Headrick have devoted years of research to discovering and rediscovering the contributions these women have made and continue to make in the Irish and world theatre scenes Women in Irish Drama M. Sihra, 2007-03-14 Featuring original essays by leading scholars in the field this book explores the immense legacy of women playwrights in Irish theatre since the beginning of the Twentieth century Chapters consider the intersecting contexts of gender sexuality and the body in order to investigate the broader cultural political and historical implications of representing woman on the stage In addition a number of essays engage with representations of women by a selection of male playwrights in order to re evaluate familiar contexts and traditions in Irish drama Features a Foreword by Marina Carr and a useful appendix of Irish women playwrights and their works **Irish Women Writers** Alexander G. Gonzalez, 2005-11-30 Irish women writers have a large following and their works are attracting large amounts of scholarly and critical attention Through roughly 75 alphabetically arranged entries written by more than 35 expert contributors this reference overviews the lives and works of Irish women writers active in a range of genres and periods Each entry includes a brief biography a discussion of major works and themes a survey of the writer s critical reception and a list of works by and about the author The volume closes with a selected general bibliography Ireland has an especially lively literary tradition and works by Irish writers have long been recognized as interesting and influential While male writers have received the bulk of the critical attention given to Irish literature contemporary women writers are among the most widely read Irish authors This reference overviews the lives and works of Irish women writers active in a range of periods and genres Included are roughly 75

alphabetically arranged entries written by more than 35 expert contributors Among the writers discussed are Elizabeth Bowen Mary Dorcey Lady Isabella Augusta Gregory Anne Hartigan Norah Hoult Paula Meehan Iris Murdoch Edna O'Brien Katharine Tynan Sheila Wingfield And many more Each entry includes a brief biography a discussion of major works and themes a review of the writer's critical reception and a list of works by and about the writer The volume closes with a selected general bibliography

Irish Women Playwrights, 1900-1939 Cathy Leeney, 2010 Irish Women Playwrights 1900-1939 is the first book to examine the plays of five fascinating and creative women placing their work for theatre in co relation to suggest a parallel tradition that reframes the development of Irish theatre into the present day How these playwrights dramatize violence and its impacts in political social and personal life is a central concern of this book Augusta Gregory Eva Gore Booth Dorothy Macardle Mary Manning and Teresa Deevy re model theatrical form re structuring action and narrative and exploring closure as a way of disrupting audience expectation Their plays create stage spaces and images that expose relationships of power and authority and invite the audience to see the performance not as illusion but as framed by the conventions and limits of theatrical representation Irish Women Playwrights 1900-1939 is suitable for courses in Irish theatre women in theatre gender and performance dramaturgy and Irish drama in the twentieth century as well as for those interested in women's work in theatre and in Irish theatre in the twentieth century

Perspectives on Contemporary Irish Theatre Anne Etienne, Thierry Dubost, 2017-10-20 This book addresses the notion posed by Thomas Kilroy in his definition of a playwright's creative process We write plays I feel in order to populate the stage It gathers eclectic reflections on contemporary Irish theatre from both Irish theatre practitioners and international academics The eighteen contributions offer innovative perspectives on Irish theatre since the early 1990s up to the present testifying to the development of themes explored by emerging and established playwrights as well as to the r evolutions in practices and approaches to the stage that have taken place in the last thirty years This cross disciplinary collection devotes as much attention to contextual questions and approaches to the stage in practice as it does to the play text in its traditional and revised forms The essays and interviews encourage dialectic exchange between analytical studies on contemporary Irish theatre and contributions by theatre practitioners

Women and Embodied Mythmaking in Irish Theatre Shonagh Hill, 2019-08-29 The rich legacy of women's contributions to Irish theatre is traditionally viewed through a male dominated literary canon and mythmaking thus arguably silencing their work In this timely book Shonagh Hill proposes a feminist genealogy which brings new perspectives to women's mythmaking across the twentieth and twenty first centuries The performances considered include the tableaux vivants performed by the Inghinidhe na h ireann Daughters of Ireland plays written by Alice Milligan Maud Gonne Lady Augusta Gregory Eva Gore Booth Mary Devenport O'Neill Mary Elizabeth Burke Kennedy Paula Meehan Edna O'Brien and Marina Carr as well as plays translated adapted and performed by Olwen Fou r The theatrical work discussed resists the occlusion of women's cultural engagement that results from confinement to idealised myths of femininity This is realised

through embodied mythmaking a process which exposes how bodies bear the consequences of these myths while refusing to accept the female body as passive bearer of inscription through the assertion of a creative female corporeality **The Methuen Drama Guide to Contemporary Irish Playwrights** Martin Middeke, Peter Paul Schnierer, 2010-05-28 The Methuen Drama Guide to Contemporary Irish Playwrights is an authoritative guide to the work of twenty five playwrights from the last 50 years whose work has helped to shape and define Irish theatre Written by a team of international scholars it provides an illuminating survey and analysis of each writer's plays and will be invaluable to anyone interested in studying or teaching contemporary Irish drama The playwrights examined range from John B Keane Brian Friel and Tom Murphy to the crop of writers who emerged in the 1990s and who include Martin McDonagh Marina Carr Emma Donoghue and Mark O Rowe Each essay features a biographical sketch and introduction to the playwright a discussion of their most important plays an analysis of their stylistic and thematic traits the critical reception and their place in the discourses of Irish theatre a bibliography of texts and critical material With a total of 190 plays discussed in detail over half of which were written during the 1990s and 2000s The Methuen Drama Guide to Contemporary Irish Playwrights is unrivalled in its study of recent plays and playwrights

A History of Modern Irish Women's Literature Heather Ingman, Cliona Ó Gallchoir, 2018-07-26 This book offers the first comprehensive survey of writing by women in Ireland from the seventeenth century to the present day It covers literature in all genres including poetry drama and fiction as well as life writing and unpublished writing and addresses work in both English and Irish The chapters are authored by leading experts in their field giving readers an introduction to cutting edge research on each period and topic Survey chapters give an essential historical overview and are complemented by a focus on selected topics such as the short story and key figures whose relationship to the narrative of Irish literary history is analysed and reconsidered Demonstrating the pioneering achievements of a huge number of many hitherto neglected writers A History of Modern Irish Women's Literature makes a critical intervention in Irish literary history **The Palgrave**

Handbook of Contemporary Irish Theatre and Performance Eamonn Jordan, Eric Weitz, 2018-09-18 This Handbook offers a multiform sweep of theoretical historical practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance Bringing together a spectrum of voices and sensibilities in each of its four sections Histories Close ups Interfaces and Reflections it casts its gaze back across the past sixty years or so to recall analyse and assess the recent legacy of theatre and performance on this island While offering information overviews and reflections of current thought across its chapters this book will serve most handily as food for thought and a springboard for curiosity Offering something different in its mix of themes and perspectives so that previously unexamined surfaces might come to light individually and in conjunction with other essays it is a wide ranging and indispensable resource in Irish theatre studies

The Cambridge Companion to Twentieth-Century Irish Drama Shaun Richards, 2004-01-29 The essays in this collection cover the whole range of Irish drama from the late nineteenth century melodramas which anticipated the rise of the Abbey

Theatre to the contemporary Dublin of theatre festivals A team of international experts from Ireland the UK the USA and Europe provide individual studies of internationally known playwrights of the period of the Literary Revival Yeats Synge Lady Gregory Shaw Wilde O Casey and contemporary playwrights Brian Friel Tom Murphy Frank McGuinness and Sebastian Barry in addition to emerging playwrights such as Martin McDonagh and Marina Carr Further to studies of individual playwrights the collection also includes examination of the relationship between the theatre and its political context as this is inflected through its ideology staging and programming With a full chronology and bibliography this collection is an indispensable introduction to one of the world s most vibrant theatre cultures

Women, Collective Creation, and Devised

Performance Kathryn Mederos Syssoyeva, Scott Proudfit, 2016-08-29 This book explores the role and centrality of women in the development of collaborative theatre practice alongside the significance of collective creation and devising in the development of the modern theatre Tracing a web of women theatremakers in Europe and North America this book explores the connections between early twentieth century collective theatre practices such as workers theatre and the dramatic play movement and the subsequent spread of theatrical devising Chapters investigate the work of the Settlement Houses total theatre in 1920s France the mid century avant garde and New Left collectives the nomadic performances of Europe s transnational theatre troupes street theatre protests and contemporary devising In so doing the book further elucidates a history of modern theatre begun in *A History of Collective Creation* 2013 and *Collective Creation in Contemporary Performance* 2013 in which the seemingly marginal and disparate practices of collective creation and devising are revealed as central and women theatremakers revealed as progenitors of these practices

Emma Donoghue: Selected Plays Emma Donoghue, 2015-05-22 The first collection of plays from Booker Prize and Orange Prize finalist and author of international bestseller *Room* Emma Donoghue Contains the plays *Kissing the Witch* *Don't Die* *Wondering* *Trespases* *Ladies and Gentlemen* and *I Know My Own Heart* **KISSING THE WITCH** Adapted from her book of thirteen revisionist fairy tales of the same name this play interweaves four classic plots *Beauty and the Beast* *Donkeyskin* *the Goose Girl* *the Little Mermaid* with an invented one about a desperate girl going to a witch for help *Kissing the Witch* finds the gritty in the fantastical and excavates magic to find what s really going on **TRESPASSES** Set over three days in 1661 *Trespases* is inspired by the judge s own account of one of the tiny handful of witch trials that ever took place in Ireland It asks why a servant girl who fell into fits would have put the blame on an old beggarwoman but also more timeless questions about the clashing cultures that have to share a small island country *Trespases* is about faith and superstition politics and class sadism and love **LADIES AND GENTLEMEN** This play with songs set mostly in the dressing rooms of busy vaudeville theatres all over North America was inspired by a real same sex wedding that took place in Grand Rapids Michigan in 1886 It resurrects a ragtag troupe of emigrants most notably male impersonator Annie Hindle a man s widow and a woman s widower as the tabloids called her With a light touch *Ladies and Gentleman* explores the ways we perform our roles both on and off stage **I KNOW MY OWN**

HEART Inspired by the secret coded diaries of Yorkshire gentlewoman Anne Lister this play subverts all the conventions of Regency romance Teasing out the entangled lives of mannish arrogant Lister nicknamed Gentleman Jack and three of her many lovers I Know My Own Heart explores the different choices women made in a time of limits and prohibitions DON T DIE WONDERING When a restaurant cook loses her job because of a homophobic customer she mounts a one woman picket in protest The police officer assigned to protect her is her nemesis from schooldays This one act comedy set in a fictional small town stages a battle between old and new elements of Irish culture **Sacred Play** Anne F. O'Reilly,2004

Examination of the soul and spirituality in Irish theatre **Plays and Controversies** Ben Barnes,2008 In diaries covering the period of his artistic directorship of the Abbey Ben Barnes offers a frank honest and probing account of a much commented upon and controversial period in the history of the national theatre These diaries also provide fascinating personal insights into the day to day pressures joys and frustrations of running one of Ireland s most iconic institutions For over a century now the Abbey has conducted its love hate relationship with the Irish public and the wider international audience and in Plays and Controversies Ben Barnes illuminates his own eventful chapter in that absorbing story the impact of a fascinating still remembered chapter in the story of the Abbey Theatre related at first hand with a fire and a vigorous sense of commitment comparable to that of the founding fathers Christopher FitzSimons Barnes addresses a moment in Irish cultural history which stands as a many sided cautionary tale It is the tale of an embattled man a courageous man who dares to borrow Yeats s title because he found himself for a time in similar circumstances running the national theatre though in altogether different conditions Chris Murray We believe that this book is an important historical record of a recent tumultuous period in relation to the Abbey Theatre and anticipate that it will make a worthwhile contribution to lively cultural debate on theatre history and politics BOOK JACKET *Irish Studies in Brazil* Munira H. Mutran,Laura P. Z. Izarra,2005 **The Golden Thread** David Clare,Fiona McDonagh,Justine Nakase,2021 This two volume edited collection covers three hundred years of Irish women s playwriting with forty two essays written by leading and emerging Irish theatre scholars and practitioners Volume Two looks at the period from 1992 to 2016 exploring women s experiences at the intersections of class sexuality disability and ethnicity *The Power of Laughter* Eric Weitz,2004 Essays on comedy in contemporary Irish theatre [Us & Them: Women Writers' Discourses on Foreignness](#) Manuela Palacios,2023-04-20 The book *Us Them Women Writers Discourses on Foreignness* analyses the contingent nature of the constructions of foreignness in Ireland and Galicia On the basis of various comparable circumstances in both communities migration flows increasingly multicultural societies constant renegotiations of national identity and the growing visibility of women in the public sphere this book traces the multiple ways in which gender is intertwined with foreignness Focusing on literary works published since the 1980s the author presents contemporary women writers new insights into cultural difference *Hamlet--the Shakespearean Director* Mike Wilcock,2002 An exploration of modern directors approaches to Hamlet

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