

Twilight Los Angeles 1992 Anna Deavere Smith

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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.

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.

A Companion to Los Angeles William Deverell 2014-01-28 This Companion contains 25 original essays by writers and scholars who present an expert assessment of the best and most important work to date on the complex history of Los Angeles. The first Companion providing a historical survey of Los Angeles, incorporating critical, multi-disciplinary themes and innovative scholarship Features essays from a range of disciplines, including history, political science, cultural studies, and geography Photo essays and 'contemporary voice' sections combine with traditional historiographic essays to provide a multi-dimensional view of this vibrant and diverse city Essays cover the key topics in the field within a thematic structure, including demography, social unrest, politics, popular culture, architecture, and urban studies

Rediscovering America Wolfgang Holtkamp 2017-02-18 »American Studies« unterliegen sowohl in den USA wie auch in Deutschland ständigen Veränderungen. Gegenwärtig erfolgt eine Reorientierung der Inhalte und Methoden dieser Disziplin. In »Rediscovering America« stellen Studierende und amerikanische Wissenschaftler gemeinsam Ergebnisse von Seminaren und Exkursionen in die USA vor und kommentieren aktuelle Entwicklungen in Amerika auf unterschiedliche Weise. Dabei verbinden sie Methoden der traditionellen Analyse mit aktuellen kulturwissenschaftlichen Fragestellungen. Behandelt werden die Themen »American Cultural Regions«, »The Situation of the American City«, »Malls and Museums«, »Theme Parks« und »America and Sports«. Die Aufsätze bieten vielfältige Einblicke in die amerikanische Kultur und öffnen vor allem ein Bewusstsein für Komplexität und Querverbindungen.

Language, Linguistics, and Leadership Carol M. Eastman 1998-01-01 This collection of essays examines various aspects of leadership from several disciplinary perspectives.

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.

Professing Performance Shannon Jackson 2004-04-08 Publisher Description

The Contemporary American Monologue Eddie Paterson 2015-12-17 Talk-show confessions, online rants, stand-up routines, inspirational speeches, banal reflections and calls to arms: we live in an age of solo voices demanding to be heard. In *The Contemporary American Monologue* Eddie Paterson looks at the pioneering work of US artists Spalding Gray, Laurie Anderson, Anna Deavere Smith and Karen Finley, and the development of solo performance in the US as a method of cultural and political critique. Ironic confession, post-punk poetry, investigations of race and violence, and subversive polemic, this book reveals the link between the rise of radical monologue in the late 20th century and history of speechmaking, politics, civil rights, individual freedom and the American Dream in the United States. It shows how US artists are speaking back to the cultural, political and economic forces that shape the world. Eddie Paterson traces the importance of the monologue in Shakespeare, Brecht, Beckett, Chekov, Pinter, O'Neill and Williams, before offering a comprehensive analysis of several of the most influential and innovative American practitioners of monologue performance. *The Contemporary American Monologue* constitutes the first book-length account of US monologists that links the tradition of oratory and speechmaking in the colony to the appearance of solo performance as a distinctly American phenomenon.

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.

Twilight, Los Angeles, 1992 Anna Deavere Smith 1994-03-01 *Twilight* is Anna Deavere Smith's stunning new work of "documentary theater" in which she uses the verbatim words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event. From nine months of interviews with more than two hundred people, Smith has chosen the voices that best reflect the diversity and tension of a city in turmoil: a disabled Korean man, a white male Hollywood talent agent, a Panamanian immigrant mother, a teenage black gang member, a macho Mexican-American artist, Rodney King's aunt, beaten truck driver Reginald Denny, former Los Angeles police chief Daryl Gates, and other witnesses, participants, and victims. A work that goes directly to the heart of the issues of race and class, *Twilight* ruthlessly probes the language and the lives of its subjects, offering stark insight into the complex and pressing social, economic, and political issues that fueled the flames in the wake of the Rodney King verdict. Combining Smith's introduction exploring *Twilight's* evolution from the streets to the stage, the complete play script, and photos of the author in character, *Twilight* is a captivating work of dramatic

literature - and a unique first-person portrait of a pivotal moment in current history.

Writing African American Women: K-Z Elizabeth Ann Beaulieu 2006 "Contributors look at the writers and their works from a feminist-womanist perspective, and address issues relating to race, class, and gender. Topical entries, e.g., "Work," "Protest Tradition," "Religion," "The Use of Myth," and "Memory," provide a rich context for the literature."--Choice review.

The Melancholy of Race Anne Anlin Cheng 2001 "Through a wonderfully chosen series of literary and cultural phenomena, [Cheng] captures both the hidden melancholy of those who, in order to conform to the American dream, learn to discriminate against themselves, and the even more hidden melancholy of a nation thus deprived of some of the most vital energies of its citizens."--Barbara Johnson, Harvard University

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.

Theater in a Post-Truth World William C. Boles 2022-06-30 This is the first book to examine how the concept and disagreements around post-truth have been explored in the world of theater and performance. It covers a wide spectrum of manifestations and expressions--from the plays of Caryl Churchill, Anne Washburn, and David Henry Hwang, to the inherent theatricality of press conferences, FBI interviews and protests that embrace the confusion created by post-truth rhetoric to muddy issues and deflect blame, to theatrical performance, where the nature of truth is challenged through staged visuals which run counter to what the audience hears, provoking a debate about where the truth actually lies. With contributions by scholars from around the world, Theater in a Post-Truth World considers a wide array of examples from American and British drama and politics, Australian theater, and the work of performance artist Marina Abramovic. Together these provide a glimpse into how the theater in its many forms provides a venue to raise awareness and encourage critical thinking about the contemporary ubiquity of post-truth.

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 the 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. Depending on 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.

Twilight, Los Angeles, 1992 Anna Deavere Smith 1996

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.

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

In den Straßen die Wut Ryan Gattis 2016-01-22 Sechs Tage im Jahr 1992. Polizisten misshandeln einen schwarzen Bürger und Los Angeles explodiert. Plünderungen, überall brennt es; ein Bürgerkrieg mitten im Herzen der westlichen Welt. Was passiert, wenn die Polizei eine Stadt den Armeen der Gangs überlässt? Rechnungen werden beglichen noch und noch. Davon erzählt dieser ungeheuerliche Roman. Am Anfang ein unmenschlicher Mord: Wir erleben ihn aus der Sicht des Opfers. Dann kommen andere zu Wort: skrupellose und weniger skrupellose Gangster, rassistische Polizisten, Krankenschwestern, Junkies, jugendliche Mitläufer. Und es entsteht das Bild einer Gesellschaft, in der der Stärkere den Schwächeren frisst und die sich im Ausnahmezustand gänzlich enthüllt. Ein Roman wie ein Tarantino-Film, ein Gewaltexzess, ein Experiment, ein Buch ohne Vorbild. «Eine monumentale Leistung: Gattis nimmt den Leser mit in das zerbrochene, wütende Herz von Los Angeles während der Unruhen von 1992 und blinzelt nicht einmal mit den Augen vor dem, was er da sieht.» (Dennis Lehane) «Ein symphonischer, unglaublich perfekter, unüberbietbarer Roman. Er hat mich in einem Stück verschluckt.» (David Mitchell) «Heftige, temporeiche, lebenspralle Szenen einer Stadt im Krieg. Dieser Autor weiß genau, wovon er schreibt.» (Joyce Carol Oates) «Das herzerreißende Bild einer Stadt, die sich selbst zerstört.» (Paula Hawkins, Autorin von «Girl on the Train») «Ein wahnsinnig hochtouriger Roman: schmutzig, nervenzerfetzend, manchmal unerträglich gewaltsam, gleichzeitig aber auch erfüllt von einem tiefen Mitgefühl für seine Figuren.» (New York Times)

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, Ursula in her own family history, and Rodney King in the video frame--each character in these texts by Shirley 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.

A Study Guide for Anna Deavere Smith's "Twilight" Cengage Learning Gale 2016

African American Dramatists Emmanuel Sampath Nelson 2004 Presents alphabetical entries for sixty-one playwrights who wrote from the early nineteenth through the late twentieth century, containing biographical information about the authors and critical assessments of their works.

Der (un)mögliche Dialog Stephanie Peiker 2008-03-28 Studienarbeit aus dem Jahr 2004 im Fachbereich Amerikanistik - Literatur, Note: 1,3, Universität Mannheim, 15 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Anna Deavere Smith ist mit ihrem Bühnenspektakel Twilight: Los Angeles, 1992 ein sehr eindrucksvolles und augenöffnendes Werk gelungen. In der hier zu Grunde liegenden Arbeit soll die Filmversion des Stückes näher untersucht werden. Hierbei soll im Vorfeld auf geschichtliche und soziale Hintergründe der Rassenproblematik in Los Angeles eingegangen werden, sowie auf Ziele und Motivation der Künstlerin. Hauptaugenmerk bei der Analyse des Films soll auf der Umsetzung des Materials liegen, es wird insbesondere auf die Verwirklichung von Dialogsituationen eingegangen. Weiterhin wird ein kurzer Einblick in die Rezeption des Stückes, sowie eine Einschätzung seiner Auswirkungen in der Gesellschaft gegeben.

“Mouths on Fire with Songs” Caroline De Wagter 2013 This book, the first cross-cultural study of post-1970s anglophone Canadian and American multi-ethnic drama, invites assessment of the thematic and aesthetic contributions of this theater in today's globalized culture. A growing number of playwrights of African, South and East Asian, and First Nations heritage have engaged with manifold socio-political and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance, to interrogate the very concepts of theatricality and canonicity. Their “mouths on fire” (August Wilson), these playwrights contest stereotyped notions of authenticity. In-spired by songs of anger, passion, experience, survival, and regeneration, the plays analyzed bespeak a burning desire to break the silence, to heal and empower. Foregrounding questions of hybridity, diaspora, cultural memory, and nation, this comparative study includes discussion of some twenty-five case studies of plays by such authors as M.J. Kang, August Wilson, Suzan-Lori Parks, Djanet Sears, Chay Yew, Padma Viswanathan, Rana Bose, Diane Glancy, and Drew Hayden Taylor. Through its cross-cultural and cross-national prism, “Mouths on Fire with Songs” shows that multi-ethnic drama is one of the most diverse and dynamic sites of cultural production in North America today.

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.

Urban Drama J. Chris Westgate 2011-06-20 Identifying an apprehension about the nature and constitution of urbanism in North American plays, Westgate examines how cities like New York City and Los Angeles became focal points for identity politics and social justice at the end of the twentieth century, and how urban crises inform the dramaturgy of contemporary playwrights.

Encyclopedia of Feminist Literature Mary Ellen Snodgrass 2009-01-01 An accessible one-volume encyclopedia, this addition to the Literary Movements series is a comprehensive reference guide to the history and development of feminist literature, from early fairy tales to works by great women writers of today.

Hundred

Anna Deavere Smith's *Twilight: Los Angeles, 1992* Adam Perry 1996 In *Twilight: Los Angeles, 1992*, Anna Deavere Smith crosses interdisciplinary boundaries in the name of cultural analysis, providing a strong argument for the inclusion of theatre within the discourse and rhetoric of other disciplines. Smith's performative attempt to bridge the gap of race relations in our country is a working example of how theatre can include the work of other disciplines in the name of cultural examination. This thesis is an examination of the possibilities and limitations of this argument.

Imagining the African American West Blake Allmendinger 2005 The literature of the African American West is the last racial discourse of the region that remains unexplored. Blake Allmendinger addresses this void in literary and cultural studies with *Imagining the African American West*?the first comprehensive study of African American literature on the early frontier and in the modern urban American West. Allmendinger charts the terrain of African American literature in the West through his exploration of novels, histories, autobiographies, science fiction, mysteries, formula westerns, melodramas, experimental theater, and political essays, as well as rap music and film. He examines the histories of James P. Beckwourth and Oscar Micheaux; slavery, the Civil War, and the significance of the American frontier to blacks; and the Harlem Renaissance, the literature of urban unrest, rap music, black noir, and African American writers, including Toni Morrison and Walter Mosley. His study utilizes not only the works of well-known African American writers but also some obscure and neglected works, out-of-print books, and unpublished manuscripts in library archives. Much of the scholarly neglect of the Black West? can be blamed on how the American West has been imagined, constructed, and framed in scholarship to date. In his study, Allmendinger provides the appropriate theoretical, cultural, and historical contexts for understanding the literature and suggests new directions for the future of black western literature.

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.

Troubling Beginnings Maurice Stevens 2004-06-01 This interdisciplinary and creative study examines how African American culture is presented in American films and other media, and is a provocative re-reading of the historiography of black culture. The author examines and interprets a number of cultural texts deriving memory as interpreted by Freud and by Franz Fanon, mixed with Black Liberation Theology and Islamic mysticism.

A Sourcebook on Feminist Theatre and Performance Carol Martin 2002-09-11 This work is a unique collection of key articles on feminist theatre and performance form *The Drama Review (TDR)*. Carol Martin juxtaposes theory and practice to provide an exceptionally comprehensive overview of the development of feminist theatre. 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. It also contains full performances texts by two of the most influential and controversial practitioners of feminist theatre: *Dress Suits to Hire* by Holly Hughes and *The Constant State of Desire* by Karen Finley. A Sourcebook on Feminist Theatre and Performance is an essential purchase for students of theatre studies, performance studies and women's theatre.

Ethnographie, Kino und Interpretation - die performative Wende der Sozialwissenschaften Rainer Winter 2015-07-31 Norman K. Denzin hat in den letzten Jahrzehnten entschieden dazu beigetragen, dass sich unser Verständnis von qualitativer Forschung und auch von Soziologie erheblich verändert hat. Zum einen hat er gezeigt, dass erst eine Abwendung von (post-)positivistischen Kriterien deutlich macht, dass im Zentrum jeder Art von sozialwissenschaftlicher Forschung die Interpretation steht, die gerade nicht formalisierbar ist, sondern unter ästhetischen Perspektiven beschrieben werden kann. Die Interpretation ist aber nicht nur eine Kunst, sondern hat auch immer politische Implikationen. Denzin dekonstruiert die Logiken traditioneller Sozialforschung und zeigt, wie sie in interpretative Gemeinschaften eingebunden sind, deren verborgene kulturelle Grundlagen er explizit macht. Zum anderen demonstriert er, wie mit qualitativen Methoden (z.B. der interpretativen Biographieforschung oder der Performance-Ethnographie) nicht nur Gesellschaftskritik geübt werden kann, sondern auch die Möglichkeit zum radikaldemokratischen Handeln eröffnet wird. An die Stelle der traditionellen Soziologie soll so eine neue Sozialwissenschaft treten, die sich ihrer ethischen Verantwortung bewusst ist. Dieser Reader versammelt - in deutscher Erstübersetzung - die wichtigsten Texte von Norman K. Denzin zur Begründung einer neuen qualitativen Sozialforschung, so zur performativen Wende der Sozialwissenschaften, zur Performance-Ethnographie, zum reflexiven Interview, zur Geburt der Kinogesellschaft und zum Rassismus im zeitgenössischen Hollywood-Kino.

Erzählen über Gesellschaft Howard S. Becker 2019-09-14 Howard S. Becker zählt zu den wichtigsten US-amerikanischen Soziologen der Gegenwart. Sein umfangreiches Werk umspannt weit mehr als ein halbes Jahrhundert und steht in der Tradition der interaktionistischen und interpretativen Soziologie, wie sie an der University of Chicago in den 1920er Jahren begründet wurde. Becker hat nicht nur höchst einflussreiche Schriften u.a. zur soziologischen Methodologie, zur Soziologie der Professionen, des Abweichenden Verhaltens und der Kunst vorgelegt, die allesamt zu Klassikern wurden, sondern gehört auch zu den frühen Pionieren und Wegbereitern der soziologischen Auseinandersetzung mit visuellen und anderen künstlerischen Ausdrucksformen. Der vorliegende Band präsentiert nun zum ersten Mal in deutscher Sprache seine umfassenden vergleichenden Reflexionen dazu, was das soziologische „Erzählen über Gesellschaft“ mit anderen, künstlerischen Erzählformaten gemeinsam hat - und was es davon unterscheidet. Sein leidenschaftliches Plädoyer für eine präzise Soziologie verbindet sich darin disziplinüberschreitend mit einer anregenden Diskussion von künstlerischen Formen der Darstellung gesellschaftlicher Phänomene und den vielfältigen Möglichkeiten, die sich daraus auch für die soziologische Phantasie ergeben, ihre Erzählungen über Gesellschaftliches nicht nur diesseits, sondern vor allem auch jenseits ihrer kanonisierten Formate vorzustellen.

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.

Writing African American Women Elizabeth Ann Beaulieu 2006

Performance and Activism Kamran Afary 2009-07-16 Much has been written about the Los Angeles riots of 1992, which brought out deep racial tensions throughout the city, exposed by media images of police brutality. This book sheds light on another facet of the events, the birth of a dynamic grassroots activist and community organizing movement that has been little noticed by academics or even by the press. It also focuses on the theatrical production of *Twilight: Los Angeles 1992*, a performance created by Anna Deavere Smith. *Performance and Activism* analyzes a rich, eclectic, and ongoing ensemble of local activist struggles in the context of the history and political economy of Los Angeles. Building on the important critical urban studies work of Mike Davis and Edward Soja, it also draws on Dwight Conquergood's writings on performance ethnography to theorize the political work of grassroots formations such as

alternative/underground media collectives, gang truce parties/picnics, and women-organized prisoner support and court watch groups, such as Mothers Reclaiming Our Children. The book focuses on these events through the inter-disciplinary approach of performance studies, highlighting 'performance-consciousness' that help bridge the enormous class, race, and gender divides of our society.

Documentary Theatre in the United States Gary Fisher Dawson 1999 An historical and analytical survey of the development of documentary theatre in the United States.

Civil Racism Lynn Mie Itagaki 2016-03-15 The 1992 Los Angeles rebellion, also known as the Rodney King riots, followed the acquittal of four police officers who had been charged with assault and the use of excessive force against a Black motorist. The violence included widespread looting and destruction of stores, many of which were owned or operated by Korean Americans in neighborhoods that were predominantly Black and Latina/o. Civil Racism examines a range of cultural reactions to the "riots" anchored by calls for a racist civility, a central component of the aesthetics and politics of the post-civil rights era. Lynn Mie Itagaki argues that the rebellion interrupted the rhetoric of "civil racism," which she defines as the preservation of civility at the expense of racial equality. As an expression of structural racism, Itagaki writes, civil racism exhibits the active—though often unintentional—perpetuation of discrimination through one's everyday engagement with the state and society. She is particularly interested in how civility manifests in societal institutions such as the family, the school, and the neighborhood, and she investigates dramatic, filmic, and literary texts by African American, Asian American, and Latina/o artists and writers that contest these demands for a racist civility. Itagaki specifically addresses what she sees as two "blind spots" in society and in scholarship. One is the invisibility of Asians and Latinas/os in media coverage and popular culture that, she posits, importantly shapes Black-White racial formations in dominant mainstream discourses about race. The second is the scholarly separation of two critical traditions that should be joined in analyses of racial injustice and the 1992 Los Angeles rebellion: comparative race studies and feminist theories. Civil Racism insists that the 1992 "riots" continue to matter, that the artistic responses matter, and that—more than twenty years later—debates about issues of race, ethnicity, class, and gender are more urgent than ever.

Play - ritual - representation Ingrid Hentschel 2005

twilight-los-angeles-1992-anna-deavere-smith

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