

The American Drama Since 1930: Essays on Playwrights and Plays, Modern Chapbooks, 1949, Joseph E. Mersand, 1949

essays on playwrights and plays. Plays: Two decades of biographical plays. The drama of social significance. When ladies write plays. The rediscovery of the imagination. Edition Notes. First appeared in book form in 1941 under the title: The American drama, 1930-1940. Series. Essay and general literature index reprint series. Bring your club to Amazon Book Clubs, start a new book club and invite your friends to join, or find a club that's right for you for free. Explore Amazon Book Clubs. Flip to back Flip to front. Listen Playing Paused You're listening to a sample of the Audible audio edition. Learn more. See this image. Follow the Author. Joseph E. Mersand. + Follow. of the American Republic, often as. Playwrights and Plays of the Harlem Renaissance. Advancement of Colored People (NAACP) counterpart, Crisis, discussed white. playwrights' and novelists' right to use the word (Carl Van Vechten's 1925 book. Nigger Heaven, in particular). The contradiction was that, while African Americans. When American drama finally came into its own, each decade thereafter left its unique mark on stage history. In the 1920s, Eugene O'Neill's stylistic experiments initiated a period of explosive growth and rich variety. In the 1930s, the social protest dramas of Clifford Odets and his contemporaries dramatized the personal conflicts of individuals and families at odds with themselves and with the conditions in the country. In the 1940s, Tennessee Williams and Arthur Miller emerged at the forefront of post-World War II writers concerned with psychological and moral dilemmas of individuals in... Yet in the time since, international recognition of major American plays and playwrights has come swiftly. Book Description: The best of modern American drama is represented in the seventeen essays of this collection. They explore the works of four of the most celebrated playwrights of the twentieth century: Tennessee Williams, Arthur Miller, Edward Albee, and Sam Shepard. Out of the ferment of American playwrights who followed Eugene O'Neill, two dramatists rose almost simultaneously to the top. In 1947 the generation gap was not the cliché it has since become and All My Sons is certainly, on one level, about that. Those who do not see the hand of the anthropologist in Shepard's play-and there are surprisingly many who write review columns-have called Buried Child an American gothic comedy or a poor impression of a play by