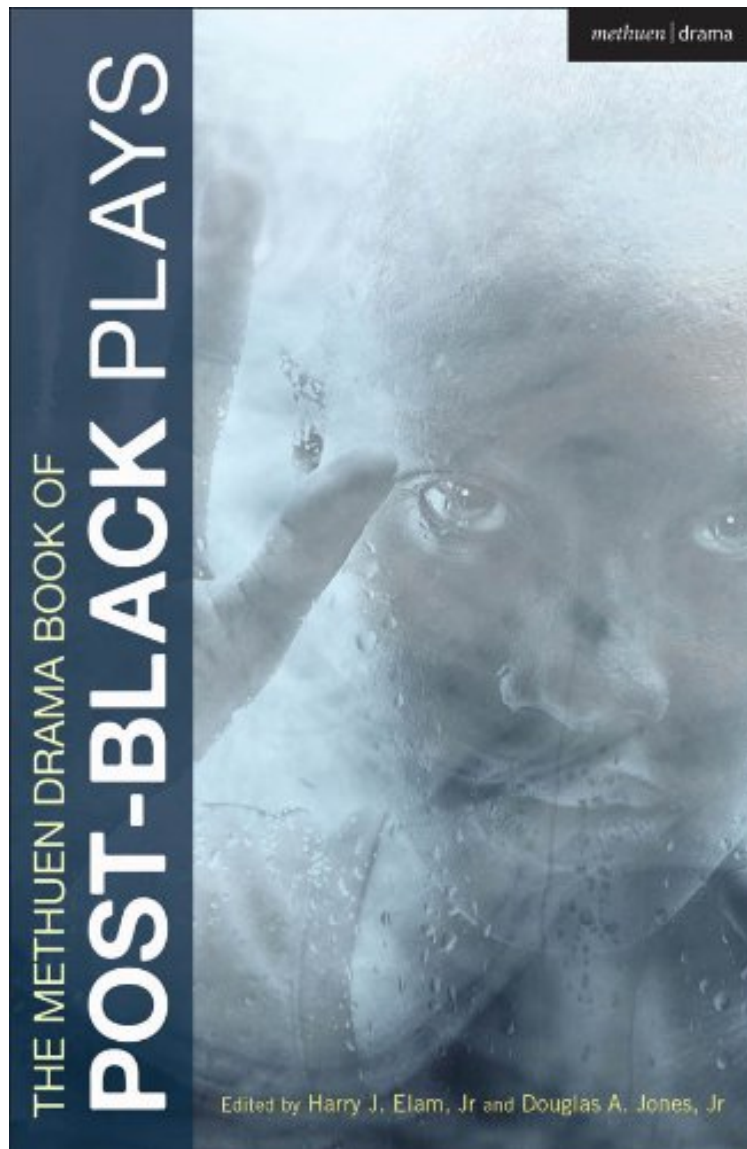


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Eisa Davis, Christina Anderson, Marcus Gardley, Robert O'Hara, J. Nicole Brooks, Nikkole Salter, Danai Gurira, Diana Son, Young Jean Lee

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Eisa Davis, Christina Anderson, Marcus Gardley, Robert O'Hara, J. Nicole Brooks, Nikkole Salter, Danai Gurira, Diana Son, Young Jean Lee : **The Methuen Drama Book of Post-Black Plays (Play Anthologies)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Methuen Drama Book of Post-Black Plays (Play Anthologies):

0 of 0 people found the following review helpful. Five StarsBy Peter S. HadresAs described, and fast delivery.

'Post-black' refers to an emerging trend within black arts to find new and multiple expressions of blackness, unburdened by the social and cultural expectations of blackness of the past and moving beyond the conventional binary of black and white. Reflecting this multiplicity of perspectives, the plays in this collection explode the traditional ways of representing black families on the American stage, and create new means to consider the interplay of race, with questions of class, gender, and sexuality. They engage and critique current definitions of black and African-American identity, as well as previous limitations placed on what constitutes blackness and black theatre. Written by the emerging stars of American theatre such as Eisa Davis and Marcus Gardley, the plays explore themes as varied as family and individuality, alienation and gentrification, and reconciliation and belonging. They demonstrate a wide-range of formal and structural innovations for the American theatre, and reflect the important ways in which contemporary playwrights are expanding the American dramatic canon with new and diverse means of representation. Edited by two leading US scholars in black drama, Harry J. Elam Jr (Stanford) and Douglas A. Jones Jr (Princeton), this cutting edge anthology gathers together some of the most exciting new American plays, selected by a rigorous academic backbone and explored in depth by supporting critical material.

About the Author Harry J. Elam is the Olive H. Palmer Professor in the Humanities, and the Freeman-Thornton Vice Provost for Undergraduate Education at Stanford University. He is author of *Taking it to the Streets: The Social Protest Theater of Luis Valdez and Amiri Baraka*; *The Past as Present in the Drama of August Wilson*, winner of the Errol Hill Award; and co-editor of *African American Performance and Theater History: A Critical Reader*; *Colored Contradictions: An Anthology of Contemporary African American Drama*; *The Fire This Time: African American Plays for the New Millennium* and *Black Cultural Traffic: Crossroads in Performance and Popular Culture*. His articles have appeared in *American Drama*, *Modern Drama*, *Theatre Journal*, *Text and Performance Quarterly* as well as journals in Israel, Belgium, Poland and Taiwan and also in several critical anthologies. Douglas A. Jones, Jr. is Cotsen Fellow in the Princeton Society of Fellows at Princeton University, where he teaches in the Department of English. He has published several articles and book chapters that span a wide array of issues in (African) American cultural and literary history, race and performance, and American dramatic literature. His first book, *The Captive Stage: Black Exception, Performance, and the Proslavery Imagination of the Antebellum North*, is forthcoming from University of Michigan Press. In fall of 2013, he will join the English faculty at Rutgers University.