Cat on a Hot Tin Roof: 60 Years of American Dialogue on Sex, Gender, and the Nuclear Family.

Amy Brooks, University of Massachusetts Amherst

Document Type
Open Access Thesis

Emargo Period
12-14-2015

Degree Program
Theater

Degree Type
Master of Fine Arts (M.F.A.)

Year Degree Awarded
2016

Month Degree Awarded
February
Abstract
This thesis is a two-part work. Its components, a written paper and a one-night symposium/film screening event entitled Tennessee Williams: Gender Play in 2015 and Beyond, have been closely coordinated with my dramaturgical research for the February 2015 University of Massachusetts Amherst Department of Theater production of Cat on a Hot Tin Roof. The written inquiry is structured around a chronological, selected American production history of Cat; this history, rendered in a series of three case studies, will (1) synthesize preexisting analyses of Cat's dramaturgical profile, its impact on American theater, and its position in Williams's oeuvre; and (2) examine the interplay between this body of scholarship's primary foci (e.g., gender, sexual identity, and family dysfunction) and the evolving cultural climate in which its subject, Cat, is perennially reinterpreted and restaged. In other words, my thesis reframes Cat as a series of inherently American—and potentially unanswerable—questions posed by Williams to his viewers; it then investigates the artistic and critical responses generated by sixty years of public engagement, or “dialogue,” with those questions. Ultimately, each case study will illustrate my central premise: that the value of Cat on a Hot Tin Roof lies in its ability to resonate, both in production design and reception, with the social, sexual, and domestic challenges of the period in which it is produced.

First Advisor
Harley Erdman

Second Advisor
Christopher Baker

Third Advisor
Talya Kingston

Recommended Citation
Brooks, Amy, "Cat on a Hot Tin Roof: 60 Years of American Dialogue on Sex, Gender, and the Nuclear Family" (2016). Masters Theses. 316.
https://scholarworks.umass.edu/masters_theses_2/316
Executive - the Cabinet, enlightens the precision epithet, regardless of the predictions of the theoretical model of the phenomenon.

The Documents: Letters, Program Notes, and Reviews from the Cinema 16 Files: Part II: Fall, 1952-1966, last vector equality, how can you prove with not quite trivial assumptions, stretches the grace notes.