

THE CHANGING FACE OF AMERICAN THEATRE: COLORBLIND AND
UNI-RACIAL CASTING AT THE NEW YORK SHAKESPEARE FESTIVAL
UNDER THE DIRECTION OF JOSEPH PAPP

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ABSTRACT

It is widely acknowledged that Joseph Papp started colorblind casting in the United States in a sustained and visible way. In addition, he utilized uni-racial casting at various times in the history of the New York Shakespeare Festival (NYSF). Based on the general agreement that Papp's casting had a significant impact on the American theatre, it is clear that his work functioned as a racial project from the perspective of racial formations.

Despite the fact that Papp's work has had an impact as a racial project in the United States, there are significant elements to his casting which have yet to be explored. The purpose of this dissertation is to analyze the extent and nature of colorblind and uni-racial casting at the NYSF and explore how the two different methods of non-traditional casting were used at various times in the organization's history.