

# Clybourne Park Script

**Art Direction** 1963

**Theatre World** Daniel C. Blum 2011

**Printed Salesmanship** 1934

**Drama Criticism** Lawrence J. Trudeau 1992 Criticism of the most significant and widely studied dramatic works from all the world's literatures.

**Feminist Teacher** 1987

**Printing Art** 1935

**Understanding A Raisin in the Sun** Lynn Domina 1998-09-24 A Raisin in the Sun is the first play by a black woman to be produced in a Broadway theater. First performed in 1959, before the civil rights and women's movements came to the fore, it raises issues of segregation, family strife, and relationships between men and women that are both representative of the time and timeless in their universality. This interdisciplinary collection of commentary and forty-five primary documents will enrich the reader's understanding of the historical and social context of the play. A wide variety of primary materials sheds light on integration and segregation in the 1950s and 1960s; relationships between African Americans and Africans; relationships between men and women within African American culture; Chicago as a literary setting for the play; and contemporary race relations in the 1990s. Documents include first-person accounts, magazine articles and editorials espousing opposing arguments, excerpts from the works of Toni Morrison, W.E.B. DuBois, Marcus Garvey, bell hooks, Malcolm X, and Richard Wright, and a selection of pertinent government documents and eye-opening statistics. Many of the documents are available in no other printed form. Each chapter concludes with study questions and topics for research papers and class discussion, as well as lists of further reading for examining the themes and issues raised by the play. The casebook begins with a literary analysis of the play, its themes and dramatic structure. Two chapters on the historical context provide commentary and documents on the history of segregation and integration in the United States, focusing on segregation in employment and education as well as in housing, and relationships between African Americans and Africans and the back to Africa movement. A chapter situates the play within the context of the literature of Chicago, including articles about race problems, as well as excerpts from Upton Sinclair's *The Jungle*, Richard Wright's *Native Son*, Carl Sandburg's poem *Chicago*, and other pieces. The topic of the relationship between African American men and women is explored in a variety of articles on the African American family, black fatherhood, black masculinity, and the problems of African American women. A chapter on contemporary race relations examines the current situation and includes first-person accounts by two African American teenagers, current employment statistics for African Americans, and articles on current problems facing them. Each document is preceded by an explanatory introduction, and each chapter concludes with study questions and topics for research papers and class discussion, as well as lists of further reading for examining the themes and issues raised by the play.

**Great Events from History II.: 1955-1969** Frank Northen Magill 1993 Recounts original articles treating 493 topics and events in twentieth century history spanning the cultural and artistic life of the modern world. Includes landmarks in the fine arts: art, architecture, dance, fashion and design, journalism, literature, motion pictures, music, television and radio, and theater.

**The Contemporary History Play** Benjamin Poore 2024-05-30 Through investigating how history is presented and probed in 21st-century plays, *The Contemporary History Play* proposes a radical new framework for analysing contemporary historical drama.

**Performing Copyright** Luke McDonagh 2021-06-17 Based on empirical research, this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several inter-connected questions: who is the author and first owner of a dramatic work? Who gets the credit and the licensing rights? What rights do the performers of the work have? Given the nature of theatre as a medium reliant on the re-use of prior existing works, tropes, themes and plots, what happens if

an allegation of copyright infringement is made against a playwright? Furthermore, who possesses moral rights over the work? To evaluate these questions in the context of theatre, the first part of the book examines the history of the dramatic work both as text and as performative work. The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays, referring to legal and theatrical literature, as well as empirical research. The third part looks at the notion of copyright infringement in the context of theatre, noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases, and assessing the reasons for this with respect to empirical research. The fourth part examines the way moral rights of attribution and integrity work in the context of theatre. The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context, and how theatre should respond to law. Very original and innovative, this book proposes a ground-breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice.

*New York* 2010

**African American Review** 2008 As the official publication of the Division on Black American Literature and Culture of the Modern Language Association of America, *African American Review* promotes an exchange among writers and scholars in the arts, humanities, and social sciences who hold diverse perspectives of African American literature and culture.

*Who's who in the Midwest* 1963

**Reel Histories** Melissa Croteau 2008 *Reel Histories: Studies in American Film* is an essay collection that extends the academic dialogue concerning the "holy trinity" of race, social class, and gender as they are constructed on the screen while also examining aspects of the film industry that are often ignored: the means and politics of film production and distribution, audience reception, the role and influence of film criticism, film's intersections with other media, and many other modes of approach stemming from particularities of historical, sociological, and cultural situation. Nine scholars, analyzing such films as *From Here to Eternity*, *A Raisin in the Sun*, *Midnight Cowboy*, *Magnolia*, *Blade Runner*, *Thelma and Louise*, *The X-Files*, and *Saving Private Ryan*, go far beyond close readings approaching the films as matrices of intersecting voices located in particular socio-cultural moments participating in significant historical trajectories. These essays insightfully examine how specific films have functioned in American history, their provenance and their subsequent effects - both actual and potential.

*Who's who in United States Politics and American Political Almanac* 1963

**The New Yorker** Harold Wallace Ross 2010-02

**The Architecture of Story** Will Dunne 2016-04-08 This new book from the author of *The Dramatic Writer's Companion* approaches some of the same issues as its predecessor but from a slightly different angle. It offers playwrights, screenwriters, and other dramatic writers in-depth analysis of the dramatic architecture of three award-winning contemporary American plays: *Doubt: A Parable* by John Patrick Shanley, *Topdog/Underdog* by Suzan-Lori Parks, and *The Clean House* by Sarah Ruhl. Each relatively brief chapter is devoted to a specific story element--from "Characters" and "Main Event" to "Emotional Environment" and "Back Story"--with subsections that break down this element in each of the plays. Readers can choose to read across the chapters to follow the analysis of each play, but the structure gives primary emphasis to the story elements, comparing and contrasting how different writers have successfully handled them. Each chapter ends with a set of questions to help readers analyze and develop that element in their own work.

**From Aphra Behn to Fun Home** Carey Purcell 2019-12-04 Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets, while the shows they are seeing typically are written and brought to the stage by men. Furthermore, the stories these productions tell are often about men, and the complex leading roles in these shows are written for and performed by male

actors. Despite this imbalance, the feminist voice presses to be heard and has done so with more success than ever before. In *From Aphra Behn to Fun Home: A Cultural History of Feminist Theatre*, Carey Purcell traces the evolution of these important artists and productions over several centuries. After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century, Purcell then identifies the key players and productions that have emerged over the last several decades. This book covers the heyday of the second wave feminist movement—which saw the growth of female-centric theatre groups—and highlights the work of playwrights such as Caryl Churchill, Pam Gems, and Wendy Wasserstein. Other prominent artists discussed here include playwrights Paula Vogel Lynn and Tony-award winning directors Garry Hynes and Julie Taymor. The volume also examines diversity in contemporary feminist theatre—with discussions of such playwrights as Young Jean Lee and Lynn Nottage—and a look toward the future. Purcell explores the very nature of feminist theater—does it qualify if a play is written by a woman or does it just need to feature strong female characters?—as well as how notable activist work for feminism has played a pivotal role in theatre. An engaging survey of female artists on stage and behind the scenes, *From Aphra Behn to Fun Home* will be of interest to theatregoers and anyone interested in the invaluable contributions of women in the performing arts.

**Dictionary of World Biography** Frank Northen Magill 1998 A revision and reordering, with new entries added, of the material in the thirty vols. comprising the various subsets designated "series" published under the collective title : *Great lives from history, 1987-1995*.

**Discourses on Nations and Identities** Daniel Syrový 2021-01-18 The third volume of the collected papers of the ICLA congress "The Many Languages of Comparative Literature" includes contributions that focus on the interplay between concepts of nation, national languages, and individual as well as collective identities. Because all literary communication happens within different kinds of power structures - linguistic, economic, political -, it often results in fascinating forms of hybridity. In the first of four thematic chapters, the papers investigate some of the ways in which discourses can establish modes of thinking, or how discourses are in turn controlled by active linguistic interventions, whether in the context of the patriarchy, war, colonialism, or political factions. The second thematic block is predominantly concerned with hybridity as an aspect of modern cultural identity, and the cultural and linguistic dimensions of domestic life and in society at large. Closely related, a third series of papers focuses on writers and texts analysed from the vantage points of exile and exophony, as well as theoretical contributions to issues of terminology and what it means to talk about transcultural phenomena. Finally, a group of papers sheds light on more overtly violent power structures, mechanisms of exclusion, Totalitarianism, torture, and censorship, but also resistance to these forms of oppression. In addition to these chapters, the volume also collects a number of thematically related group sections from the ICLA congress, preserving their original context.

## Clybourne Park Script

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