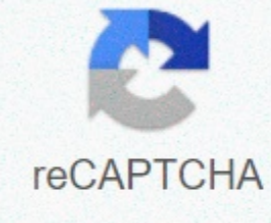




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## Colored museum script

Click a thumbnail to go to Google Books. Loading... by George C. Wolfe1572130,583 (384)11The Colored Museum has electrified, bothered, and delighted audiences of all colors, redefining our ideas of what it means to be black in modern America. Its eleven exhibits undermine black stereotypes old and new, and return to the facts of what being black means. Mr. Wolfe is the kind of satirist who doesn't take prisoners. The shackles of the past have been defied by Mr. Wolfe's fearless humor, and it's a very liberating rebellion! Frank Rich, The New York Times; Brings to the bold new voice that is bound to shake up blacks and whites with separate-but-equal impartiality. Real satire, Jack Kroll, Newsweek .... (more) Loading... Sign up for LibraryThing to find out if you'd like this book. No current Talk conversations about this book. See also 11 mentionsShowing 2 of 2 Original title Alternative titles Original publication date People/ Characters Important Places Important Events Related Film Awards and Honors Epigraph Dedication First Word Quotes Last Word Disquigation Message Publisher's Editors Blurbers Original Language Canonical DDC/MDS References to this work on external resources. Wikipedia in English (1)The Colored Museum has electrified, bothered and delighted audiences of all colors, redefining our ideas of what it means to be black in modern America. Its eleven exhibits undermine black stereotypes old and new, and return to the facts of what being black means. Mr. Wolfe is the kind of satirist who doesn't take prisoners. The shackles of the past have been defied by Mr. Wolfe's fearless humor, and it's a very liberating rebellion! Frank Rich, The New York Times; Brings to the bold new voice that is bound to shake up blacks and whites with separate-but-equal impartiality. Real satire. Jack Kroll, Newsweek.No library descriptions found. Average: (3.84)0.511.522.53 73.5 14 34.55 5 Become LibraryThing Author. 802130488 Taking place in a cultural museum, the 11 live 'exhibitions' explore African-American identity in an exhibition of stereotypes. Through characters like pert and ever-smiling Miss Pat, the airline hostess of Celebrity Slaveship, and The Man, a successful businessman who only wants to be black on weekends, Wolfe confronts history and clichés with gutsy humor. By retiring these 11 stereotypical characters and attitudes to a museum, he makes room for the future; for new stories and ideas. Provocative and seriously funny, the Colored Museum will touch your emotions and leave you in stitches. From the moment cheerful flight attendant, Miss Pat, tells us to .fasten your shackles. and insists that there must be no drumming, it is clear it will be a bumpy ride. This fearlessly funny sketch on the slave trade sets the tone for George C Wolfe's shameless satire that both and mocks African-American identity and stereotypes. The Guardian Read the full review 'The Colored Museum is definitely at its best when you walk this line between light and darkness; drawing laughs while stimulating thought. So Gay magazine Read the full review > I was really pleased to see that Talawa revived The Colored Museum, and I'm glad to report that they are doing full justice to it. remotegoat Read the full review > The Colored Museum has such a light touch that it elicits a wave of welcome recognition throughout the audience. Scott Matthewman Read the full review > ... The performances from the five strong ensemble are quick-witted and exuberant. The production is often riotously fun. The audacity of scripture, combined with crackling energy acting, makes this provocative exhibition worth a visit. The Times Terry Doe's gold-lamé-clad, finger-clicking gay Miss Roj was a hoot, the sassiest reaction you could possibly have to double discrimination... The British Theatre Guide Read the full review > HAIR EXTENSION. Altovise Lawrence (right) and Bronwyn van Graan in 'The Hairpiece' scene at The Colored Museum. Picture: Lungelo Mbulwana. The satire is initially unsettling as the audience adapts to the shameless performance style required of George C Wolfe's script, but when the effervescent Altovise Lawrence has delivered his speech as the giggling, brainwashed hostess on a slave ship bound for the West Indies and Georgia, it's possible to calibrate your engagement. This is not a match player or a comedy, but there are elements of both, plus much of the music delivered with the passion of talented vocalists. In the second half, some of the songs are responsible for slowing the tempo - it's generally better when the cast are collectively buzzing about their antics neatly associated with Aubrey Poo's Junie, who is a kind of narrator-cum-MC and an ensemble member in many of the skits. The highlight is Lebo Toko's solo turn as Miss Roj, an impressive transvestite whose monologue encapsulates everything the show says in a few brief moments. He is extremely confident but marginalized; proud of the subculture he represents, but inevitably bound to its historical roots; and of course intelligent yet dedicated to maintaining a specific superficial image. There are moments of great poignancy as Miss Roj rages about the mass of her people, be it black men and women, gays or individuals who find themselves not fitting in, somehow. Indian and colored cast members emphasize that dealing with prejudice, satirical or otherwise, is not a black and white issue (if you will). The artistic displayed - song, dance and spectacle - suspense. With tightening up, to minimize dips in energy in solos and make some of the more intense satire a little less The colored museum will soar. It's already great. The Colored Museum will perform at the Market Theatre, Newtown, until February 23. Let's start today by examining your favorite scene or monologue from The Colored Museum. Take a few minutes to reread the scene/monologue. Take 10 minutes to fill out your comment. In the COMMENT section of this blog, please answer one of the following questions. Be sure to identify the monologues or scenes you use as examples. Try to be specific in your answer. The character talking hooks his/her audience - what grabs our attention? What specific lines or narrative force us (as an audience) to listen carefully? How does character (e) communicate (e) meaning (what is the purpose/point of speech?) What seems to be playwrights message or point to his audience? How details and stage descriptions are presented to the audience. Why is it important to explain the action or character information in the stage directions as opposed to the words the characters say? What actions are suggested by the dialogue or speech on stage? How the story and plot are woven into the monologue or stage. What's going on in the story? Examine what happens at the beginning, middle, and finally at the end of the stage or monologue. How does the scene/monologue feel complete? How the playwright Wolfe uses language or diction to create visual images (metaphor, allusion, personification, symbol, parable, etc.), soundscapes (onomatopoeia, rhyme, rhythm, alliteration, assonance, consonance, etc.), and kinesthetic imagery (the movement of characters or their actions; eg, what are we seeing happen on stage?) How props or costumes are used (if any) help establish setting or character. What do props or costume descriptions add to the scene or monologue? How do they help develop or define characters or setting? If you're done early, you can learn about George C. Wolfe here at this link. TASK: After our analysis of some of the scenes, let's conduct a class discussion/Socratic seminar on the play. Your answer may include answers to one or all of these questions. What do you think of the play as a whole? Did it surprise you or pleased you or frustrated or confused you? Which scenes or monologues did you like best? Why? Explain why you reacted to the play this way. What is the premise of The Colored Museum? In a sentence or two, explain what you think is the premise or main idea/theme of the piece. Is this premise interesting or important to a contemporary audience? Do you think people would pay to watch this game if they performed today? Why or why not? What challenges and step requirements are needed to produce this game? How did George C. Wolfe foresee a low-budget theater be able to produce his play? can a wealthy or supported theater be able to add to a production of this play? What What you learn about staging from monologues or scenes you read? Why are monologues or scenes in the order Wolfe sets them? What is the reason to start and end the game with the monologues/scenes he does? Other comments? What did you notice as a writer? What do you want to talk about in relation to this piece? What can be important to remember when writing short scenes of your own? The Colored Museum - Git aboard & Cookin with Aunt Ethel, The Photo Shoot; Soldier with a secret; The Gospel According to Miss Roj, The Hairpiece; Symbiosis; The last mama on the couch Play; Permutations; & The Party's writing assignment: In your journal or notes, it brainstorm some subjects into a play that can be an important subject for a play. Outline your idea. Consider: Where would the action in the play take place? Would you have a single action or more? A single scene, or more? Why? What would be the basic premise of your game? What characters would be needed to tell your story? Would the play end happily or tragically? What are some reasons why this would be your best choice? Now working together as a couple or on their own, choosing to develop your sketch. Create a short scene or monologue. Each scene or monologue must have a specific beginning, middle and end. Aim to write at least 1 to 3 pages. Skip lines between the speakers. You can format the script as the publishing format in the script. Be consistent, please. Your scene will be due at the end of class today. HOMEWORK: None. Please complete your short scene at the next class if you don't complete it in class today. Please turn in your homework (see previous post for details). Please turn in your Hamilton scripts as well. Before you do so, you should know the protagonists, the plot and the author of this musical. Take some notes, and then flip your script. You will be tested on the plays we have read in this course. We're over 15 right now. More on the way. LAB: 1 Continue working on your play projects. Before the end of period 1, please read the package/handout at Christopher Marlowe and Doctor Faustus. A good idea would be to annotate these articles and keep notes during our reading about key concepts and script craft. CLASSROOM: Go to the library and pick up the play Doctor Faustus by Christopher Marlowe. We'll take a quick Shakespeare inquiry too. Unsure how my colleagues cover Shakespeare every year (and whether you come from a tradition that includes the study of Shakespeare) it's my duty to give you some info. Theatre as we know it as being performe Read about Jane Martin here. Watch the following clip and see the Talking With script. As you watch these scenes from Talking With, pay attention to how the playwright engages the audience and tells an interesting story that develops the lone talking character. Clear Marbles (monolog, side side Audition. (monologue, page 25-27) Note how this one uses nice camera work, although cuts part of the monologue text. Rodeo (monologue, page 31-34) French fries (monologue, page 61-63) Marks (monologue, page 67-69). After watching and reading this game, please post a reply to it on our Creative Writing Forum. Posts for our forum should be completed by the end of class. Your answer may include answers to one or all of these questions: What do you think of the play as a whole? Did it surprise you or please you or frustrated you? Explain why you reacted to the play this way. What is the premise of Talking With? In

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