

# The Humans Stephen Karam

**Richard Stockwell**

The Humans (Revised TCG Edition) Stephen Karam, 2016-05-02 Winner of the 2016 Tony Award for Best Play Finalist for the 2016 Pulitzer Prize for Drama Winner of the Outer Critics Circle Award for Outstanding New Broadway Play Winner of the New York Drama Critics' Circle Award for Best Play "THE BEST PLAY OF THE YEAR" --The New York Times, The Washington Post, New York Magazine, Chicago Tribune, The Hollywood Reporter, Time Out New York, NPR Drawn in subtle but indelible strokes, Mr. Karam's play might almost qualify as deep-delving reportage, so clearly does it illuminate the current, tremor-ridden landscape of contemporary America. The finest new play of the Broadway season so far — by a long shot.—Charles Isherwood, The New York Times Breaking with tradition, Erik Blake has brought his Pennsylvania family to celebrate Thanksgiving at his daughter's apartment in lower Manhattan. Unfolding over a single scene, this delirious tragicomedy (Chicago Sun-Times) by acclaimed young playwright Stephen Karam infuses the traditional kitchen-sink family drama with qualities of horror in his portentous and penetrating work of psychological unease (Variety), creating an indelible family portrait. Stephen Karam's plays include Speech & Debate and Sons of the Prophet, a finalist for the 2012 Pulitzer Prize and the winner of the 2012 Drama Critics Circle, Outer Critics Circle, Lucille Lortel and Hull-Warriner awards for Best Play. Born and raised in Scranton, Pennsylvania, he now lives in New York City, New York.

**The Humans** Stephen Karam, 2017-03-16 Breaking with tradition, Erik Blake has brought his Pennsylvania family to celebrate Thanksgiving at his daughter's apartment in lower Manhattan. As darkness falls outside the ramshackle pre-war duplex, eerie things start to go bump in the night and the heart and horrors of the Blake clan are exposed.

Speech & Debate (TCG Edition) Stephen Karam, 2017-07-24 "You might think a play that grapples with serious modern social issues—homophobia, teenage alienation, the limits of online privacy—would have no room for a warbling Abraham Lincoln doing an interpretive dance. But then you might not expect to encounter a piece of theater as ingenious and cannily plotted as Stephen Karam's Speech & Debate. It is a suspenseful tale that fuses keen-eyed civic critique with riotous and even campy humor." – Celia Wren, Washington Post "Hilarious...Speech & Debate's real accomplishment is its picture of the borderland between late adolescence and adulthood, where grown-up ideas and ambition coexist with childish will and bravado...We never feel we're being educated, just immensely entertained." – Caryn James, New York Times "A provocative play...A lot of shows about teens ring inauthentic. Not this one." – Chris Jones, Chicago Tribune "Stephen Karam's savvy

comedy is bristling with vitality, wicked humor, terrific dialogue, and a direct pipeline into the zeitgeist of contemporary youth.” – David Rooney, *Variety* In this unconventional dark comedy, three misfit high school students in Salem, Oregon form a unique debate club, complete with a musical version of *The Crucible*, an unusual podcast, and a plot to take down their corrupt drama teacher. With his signature wit, Karam traces the cohort’s attempts to fend off the menace of encroaching adulthood with caustic humor and subversive antics. Stephen Karam’s plays include *The Humans* (Tony Award and Pulitzer Prize finalist), *Sons of the Prophet* (Pulitzer Prize finalist), and *Speech & Debate*. His adaptation of *The Cherry Orchard* premiered on Broadway for the Roundabout Theatre Company.

**Historical Dictionary of Contemporary American Theater** James Fisher, 2021-07-15 *Historical Dictionary of Contemporary American Theater*. Second Edition covers theatrical practice and practitioners as well as the dramatic literature of the United States of America from 1930 to the present. The 90 years covered by this volume features the triumph of Broadway as the center of American drama from 1930 to the early 1960s through a Golden Age exemplified by the plays of Eugene O’Neill, Elmer Rice, Thornton Wilder, Lillian Hellman, Tennessee Williams, Arthur Miller, William Inge, Lorraine Hansberry, and Edward Albee, among others. The impact of the previous modernist era contributed greatly to this period of prodigious creativity on American stages. This volume will continue through an exploration of the decline of Broadway as the center of U.S. theater in the 1960s and the evolution of regional theaters, as well as fringe and university theaters that spawned a second Golden Age at the millennium that produced another – and significantly more diverse – generation of significant dramatists including such figures as Sam Shepard, David Mamet, Maria Irené Fornes, Beth Henley, Terrence McNally, Tony Kushner, Paula Vogel, Lynn Nottage, Suzan-Lori Parks, Sarah Ruhl, and numerous others. The impact of the Great Depression and World War II profoundly influenced the development of the American stage, as did the conformist 1950s and the revolutionary 1960s on in to the complex times in which we currently live. *Historical Dictionary of the Contemporary American Theater*, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1,000 cross-referenced entries on plays, playwrights, directors, designers, actors, critics, producers, theaters, and terminology. This book is an excellent resource for students, researchers, and anyone wanting to know more about American theater.

Losing It Dorothy Chansky, 2023-08-09 This monograph is a study of American (U.S.) stage representations of dementia mounted between 1913 and 2019. Its imbricated strands are playtexts; audiences as both the targets of the productions (artifacts in the marketplace) and as anticipated determinants of legibility; and medical science, both as has been (and is) known to researchers and, more importantly, as it has been (and is) known to educated general audiences. As the Baby Boom generation finds itself solidly in the category of “Senior,” interest in plays that address personal and social issues around cognitive decline as a potentially frightening and expensive experience, no two iterations of which are identical, have,

understandably, burgeoned. This study shines a spotlight on eleven dementia plays that have been produced in the United States over the past century, and seeks, in the words of medical humanities scholar Anne Whitehead, to “open up, and to hold open, central ethical questions of responsiveness, interpretation, responsibility, complicity and care.”

*Theatre History Studies 2020, Vol. 39* Lisa Jackson-Schebetta, 2020-12-15 Theatre History Studies (THS) is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-America Theatre Conference THEATRE HISTORY STUDIES, VOLUME 38 PART I: Studies in Theatre History MATTHIEU CHAPMAN Red, White, and Black: Shakespeare's The Tempest and the Structuring of Racial Antagonisms in Early Modern England and the New World MICHAEL CHEMERS AND MICHAEL SELL Sokyokuchi: Toward a Theory, History, and Practice of Systemic Dramaturgy JEFFREY ULLOM The Value of Inaction: Unions, Labor Codes, and the Cleveland Play House CHRYSTYNA DAIL When for “Witches” We Read “Women”: Advocacy and Ageism in Nineteenth-Century Salem Witchcraft Plays MICHAEL DENNIS The Lost and Found Playwright: Donald Ogden Stewart and the Theatre of Socialist Commitment Part II: HEMISPHERIC HISTORIOGRAPHIES EMILY SAHAKIAN, CHRISTIANA MOLLDREM HARKULICH, AND LISA JACKSON-SCHEBETTA Introduction to the Special Section PATRICIA YBARRA Gestures toward a Hemispheric Theatre History: A Work in Progress ERIC MAYER- GARCÍA Thinking East and West in Nuestra América: Retracing the Footprints of a Latinx Teatro Brigade in Revolutionary Cuba ANA OLIVAREZ-LEVINSON AND ERIC MAYER-GARCÍA Intercambio: A Visual History of Nuevo Teatro from the Ana Olivarez-Levinson Photography Collection JESSICA N. PABÓN-COLÓN Digital Diasporic Tactics for a Decolonized Future: Tweeting in the Wake of #HurricaneMaria LEO CABRANES-GRANT Performance, Cognition, and the Quest for an Affective Historiography Part III: Essays from the Conference The Robert A. Schanke Award-Winning Essay, from the 2019 Mid-America Theatre Conference JULIE BURRELL Reinventing Reconstruction and Scripting Civil Rights in Theodore Ward's Our Lan' The Robert A. Schanke Honorable Mention Essay, MATC 2019 MATTHEW MCMAHAN Projections of Race at the Nouveau Cirque: The Clown Acts of Footit and Chocolat

*It Takes a Storyteller to Know a Storyteller* Julia Nikiel, 2023-01-23 If it is indeed impossible to think beyond capitalism, then capital has become reality. If global capitalism organizes reality through the stories it weaves, capital is (as strong as) its fictions. If capital is reality and capital is fiction, then reality as such is fiction as well. It is by reading this fiction for both patterns and inconsistencies that contemporary individuals can challenge global capital and unveil its hypocrisies; and it is by fighting fiction with fiction, i.e. projecting new realities – such as those in the post-millennial novels by William Gibson, Douglas Coupland, and Dave Eggers – that people can imagine the world anew.

**The Cherry Orchard** Anton Chekhov, 2018-04-17 Stephen Karam is known for his dedication to exploring the idiosyncrasies of human speech and behavior -- the subtleties, the depth, and the awkward minutia. With this new adaptation of Chekhov's canonical masterpiece about a family on the brink of bankruptcy, Karam's fluid style finds a harmonious fit with

the work of the master playwright.

**Theatrical Genre & Style** Karen Brewster, Melissa Shafer, 2025-04-01 A one-of-a-kind guide about style and genre for theatre artisans. *Theatrical Genre & Style* will appeal to all theatre makers—those in performance as well as design—students, amateurs, and professionals. Traditionally, theatre practitioners receive information about style and genre from sources composed primarily for studio artisans and not theatre artisans. These books are helpful but ultimately fall short because they do not specifically apply the use of style to theatre art and practice. *Theatrical Genre & Style* gives theatre artists a guidebook to style and genre that is specific and tailored to their needs. *Theatrical Genre & Style* defines genre and style (and the differences between them), gives relatable examples with helpful exercises, clearly explains the distinctions between artistic style, period style, and literary style, and helps readers understand how to identify, research, and utilize appropriate artistic styles for theatrical productions. Theatrical genres are listed, thoroughly explained, and examples and exercises given that are designed to elucidate. The ways theatrical scenery, costumes, lighting, sound, multi-media, acting, directing, and movement can work together to successfully utilize style is addressed in this text. *Theatrical Genre & Style* serves as a companion to authors Karen Brewster and Melissa Shafer's *Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design*. The two books complement one another in content, size, scope, purpose, and target audience.

**The Bloomsbury Handbook to Ageing in Contemporary Literature and Film** Sarah Falcus, Heike Hartung, Raquel Medina, 2023-06-29 Across more than 30 chapters spanning migration, queerness, and climate change, this handbook captures how the interdisciplinary and intersectional endeavor of Age(ing) studies has shaped contemporary literary and film studies. In the early 21st century, the literary study of age and ageing in its cultural context has 'come of age': it has come to supplement and challenge a public discourse on ageing seen mainly as a political and demographic 'problem' in many countries of the world. Following a tripartite structure, it looks first at literary and film genres and how they have been shaped by knowledge about age and ageing, incorporating both narrative genres as well as poetry, drama and imagery. The second section includes chapters on key themes and concepts in Age(ing) Studies with examples from film and literature. The third section brings together case studies focussing on individual artists, national traditions and global ageing. Containing original contributions by pioneers in the field as well as new scholars from across the globe, it brings together current scholarship on ageing in literary and film studies, and offers new directions and perspectives.

**The Loss of Small White Clouds** Morgan Batch, 2023-08-09 This volume seeks to instigate a discussion about dementia in theatre. The discussions in this book borrow from the literature on dementia's representation in other artforms, while reflecting on theatre's unique capacity to incorporate multiple artforms in a live context (hypermediacy). The author examines constructions of diegesis and the use of various performance tools, including physical theatre, puppetry, and

postdramatic performance. She discusses stage representations of interior experiences of dementia; selfhood in dementia; the demarcation of those with dementia from those without; endings, erasure, and the pursuit of catharsis; placelessness and disruptions of traditional dramatic constructions of time; and ultimately, performances creatively led by people with dementia. The book traces patterns of narrativisation on the stage—including common dramaturgical forms, settings, and character relationships—as well as examples that transcend mainstream representation. This book is important reading for theatre and performance students, scholars, and practitioners, as well as cultural studies writers engaged in research about narratives of dementia.

*The World Only Spins Forward* Isaac Butler, Dan Kois, 2018-02-13 Marvelous . . . A vital book about how to make political art that offers lasting solace in times of great trouble, and wisdom to audiences in the years that follow.- Washington Post  
NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR A STONEWALL BOOK AWARDS HONOR BOOK  
The oral history of *Angels in America*, as told by the artists who created it and the audiences forever changed by it--a moving account of the AIDS era, essential queer history, and an exuberant backstage tale. When Tony Kushner's *Angels in America* hit Broadway in 1993, it won the Pulitzer Prize, swept the Tonys, launched a score of major careers, and changed the way gay lives were represented in popular culture. Mike Nichols's 2003 HBO adaptation starring Meryl Streep, Al Pacino, and Mary-Louise Parker was itself a tour de force, winning Golden Globes and eleven Emmys, and introducing the play to an even wider public. This generation-defining classic continues to shock, move, and inspire viewers worldwide. Now, on the 25th anniversary of that Broadway premiere, Isaac Butler and Dan Kois offer the definitive account of *Angels in America* in the most fitting way possible: through oral history, the vibrant conversation and debate of actors (including Streep, Parker, Nathan Lane, and Jeffrey Wright), directors, producers, crew, and Kushner himself. Their intimate storytelling reveals the on- and offstage turmoil of the play's birth--a hard-won miracle beset by artistic roadblocks, technical disasters, and disputes both legal and creative. And historians and critics help to situate the play in the arc of American culture, from the staunch activism of the AIDS crisis through civil rights triumphs to our current era, whose politics are a dark echo of the Reagan '80s. Expanded from a popular Slate cover story and built from nearly 250 interviews, *The World Only Spins Forward* is both a rollicking theater saga and an uplifting testament to one of the great works of American art of the past century, from its gritty San Francisco premiere to its starry, much-anticipated Broadway revival in 2018.

Pulitzer Prize-Winning Musicals Kristin Stultz Pressley, 2025-08-21 What is the tie that binds a show like the Gershwin Brothers' *Of Thee I Sing* to Michael R. Jackson's *A Strange Loop*? Did you know that the Pulitzer Prize for Drama has been awarded to just ten musicals since the award's inception in 1917? Why have certain musicals captured the imagination and hearts of the Pulitzer Prize committee? *Pulitzer Prize-Winning Musicals* takes a chronological look at the ten musicals that have won the prestigious Pulitzer Prize for Drama. Deep diving into the development of each show, this accessible study

unpacks the creation, production, and reception of each musical. Each chapter traces a different Prize-winning show from its inception to its opening night. It introduces the reader to each musical's key creators and company members and places them in the larger context of Broadway history. Published in Methuen Drama's Essential Musicals series, this book is perfect for students of Musical Theatre, drawing together different resources to dig into the backstories of Broadway's biggest hits and mining the historical record for nuggets of information that illuminate our understanding and enhance our enjoyment of musical theatre's unique brand of magic.

*The Theatre of Paula Vogel* Lee Brewer Jones, 2023-06-15 In this volume, Lee Brewer Jones examines Paula Vogel as both a playwright and renowned teacher, analyzing texts and early reviews of Vogel's major plays—including *Indecent*, *Desdemona*, *How I Learned to Drive*, and *The Baltimore Waltz*—before turning attention to her influence upon other major American playwrights, including Sarah Ruhl, Lynn Nottage, and Quiara Alegría Hudes. Chapters explore Vogel's plays in chronological order, consider her early influences and offer detailed accounts of her work in performance. Enriched by an interview with Lynn Nottage and essays from scholars Ana Fernández-Caparrós and Amy Muse, this is a vibrant exploration of Paula Vogel as a major American playwright. By the time Paula Vogel made her Broadway debut with her 2017 Rebecca Taichman collaboration *Indecent*, she was already an accomplished playwright, with a Pulitzer Prize for *How I Learned to Drive* (1998) and two Obie Awards. She had also enjoyed a brilliant career as a professor at Brown and Yale with students such as Sarah Ruhl, a MacArthur “Genius” Grant winner, Pulitzer Prize winners Nilo Cruz, Quiara Alegría Hudes, and the only woman to win two Pulitzers for Drama, Lynn Nottage. Vogel's theatre draws upon Russian Formalist Viktor Shklovsky and uses devices such as “defamiliarization” and “negative empathy” to challenge conventional definitions of protagonists and antagonists.

*Staging 21st Century Tragedies* Avra Sidiropoulou, 2022-06-16 *Staging 21st Century Tragedies: Theatre, Politics, and Global Crisis* is an international collection of essays by leading academics, artists, writers, and curators examining ways in which the global tragedies of our century are being negotiated in current theatre practice. In exploring the tragic in the fields of history and theory of theatre, the book approaches crisis through an understanding of the existential and political aspect of the tragic condition. Using an interdisciplinary perspective, it showcases theatre texts and productions that enter the public sphere, manifesting notably participatory, immersive, and documentary modes of expression to form a theatre of modern tragedy. The coexistence of scholarly essays with manifesto-like provocations, interviews, original plays, and diaries by theatre artists provides a rich and multifocal lens that allows readers to approach twenty-first-century theatre through historical and critical study, text and performance analysis, and creative processes. Of special value is the global scope of the collection, embracing forms of crisis theatre in many geographically diverse regions of both the East and the West. *Staging 21st Century Tragedies: Theatre, Politics, and Global Crisis* will be of use and interest to academics and students of political theatre, applied theatre, theatre history, and theatre theory.

Chartism in the Select Novels of Thomas Martin Wheeler Sujeet Mandal, 2023-11-04 N/A

**Troubling Traditions** Lindsey Mantoan, Matthew Moore, Angela Schiller, 2021-11-29 *Troubling Traditions* takes up a 21st century, field-specific conversation between scholars, educators, and artists from varying generational, geographical, and identity positions that speak to the wide array of debates around dramatic canons. Unlike Literature and other fields in the humanities, Theatre and Performance Studies has not yet fully grappled with the problems of its canon. *Troubling Traditions* stages that conversation in relation to the canon in the United States. It investigates the possibilities for multiplying canons, methodologies for challenging canon formation, and the role of adaptation and practice in rethinking the field's relation to established texts. The conversations put forward by this book on the canon interrogate the field's fundamental values, and ask how to expand the voices, forms, and bodies that constitute this discipline. This is a vital text for anyone considering the role, construction, and impact of canons in the US and beyond.

Introduction to Stephanie Hsu Gilad James, PhD, Stephanie Hsu is a Taiwanese-American actress born on November 3, 1990, in Southern California. She grew up in Arcadia, California, and attended Yale University where she earned a degree in Theater Studies. Her parents were both immigrants from Taiwan and owned a sushi restaurant in Southern California. Stephanie's interest in acting began in her childhood when she would perform plays with her siblings and cousins. Stephanie is best known for her roles in the Broadway musicals *Be More Chill* and *The Spongebob Musical*. She has also appeared in TV series such as *The Marvelous Mrs. Maisel*, *The Path*, and *Unbreakable Kimmy Schmidt*. Stephanie is also a writer and has written several plays including *Heat Wave* which debuted in 2017. With her impressive resume, Stephanie has become a rising star in the entertainment industry and is expected to have a promising career ahead of her.

**A Man of Much Importance** Christopher Byrne, 2023-07-15 For nearly sixty years, playwright Terrence McNally has been a force in American theater. His work, encompassing plays, musicals, teleplays, and opera, has been performed around the world. McNally is the consummate artist, delving into the human soul, fearlessly examining both the lighter and darker aspects of existence in an uncertain—and sometimes frightening—world. This book looks at McNally's life and work against the backdrop of a dynamic theatrical culture, tracing the ways in which an artist grows and responds to reality. Starting in the Off-Off-Broadway movement in the 1960s, McNally's work has continually reflected a changing culture, from opposition to the Vietnam War through the emergence of AIDS and the gay rights movement. Based on extensive interviews with McNally, it also features interviews with many of the artists—actors, designers, producers—with whom he's collaborated, including Nathan Lane, Chita Rivera, Angela Lansbury, Audra McDonald, Swoosie Kurtz, John Glover, Joe Mantello, Arin Arbus, Paul Libin, and many more. *A Man of Much Importance* presents a warm and affectionate look at the people and the practices that are unique to theater and performing arts. It goes beyond a traditional biography and illuminates the evolution of an artist—not merely as an individual creative force but also within the context of a collaborative, interdependent

community of artists who inspire one another and give voice and dimension to the creative process.

**Scriptwriting for Theatre and Screen** Richard Stockwell, 2025-09-24 Scriptwriting for Theatre and Screen: A Practical Guide is an introduction designed to help readers understand the nature of dramatic scriptwriting and quickly guide them to a place where they can write, first a short play, and then a short screenplay. The book clearly points out not only the differences between writing for the stage and writing for the screen, but also the shared skills and the fundamental dramatic principles that unite them. The two sections (Theatre Writing and Screenwriting) are connected by a bridging chapter that explores similarities and differences between the two media. The chapters are arranged with a short introductory essay on topics such as generating ideas, structure, character, modes of address, empathy, status, visual writing, and revising and editing, followed by practical exercises with exemplar responses – including a sample short play and film. Two additional chapters address how to approach writing a self-reflexive commentary, explore how the skills covered can be applied to writing for television, and explain other skills a writer might need to develop when working in this industry. This complete introduction to writing dramatic scripts is intended for students of playwriting and screenwriting but is also suitable for all writers new to these areas and interested in developing their skills.

### **The Humans Stephen Karam** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**The Humans Stephen Karam**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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