

cory monologue fences

cory monologue fences is a pivotal moment in August Wilson's acclaimed play "Fences," capturing the complex relationship between a father and son, and the emotional struggle for identity, independence, and understanding. This article explores the significance of Cory's monologue, analyzing its context within the play, its impact on character development, and its relevance to broader themes such as generational conflict, race, and family dynamics. Readers will gain insight into the literary techniques Wilson employs, the motivations driving Cory's words, and how this monologue resonates with audiences today. Whether you are a student, actor, or literature enthusiast, this comprehensive guide will deepen your appreciation for the depth and artistry of the Cory monologue in "Fences." Continue reading to discover a thorough breakdown of its meaning, performance tips, and its lasting influence in American theater.

- Understanding Cory's Role in "Fences"
- The Context and Setting of Cory's Monologue
- Analysis of Key Themes in Cory's Monologue
- Literary Techniques and Dramatic Devices
- Impact on Audience and Character Development
- Performance Tips for Actors
- Legacy and Cultural Relevance

Understanding Cory's Role in "Fences"

Cory Maxson is one of the central characters in August Wilson's "Fences," representing the younger generation's struggle to break free from the constraints imposed by their elders. As the son of Troy Maxson, Cory's development is shaped by the tense and sometimes adversarial relationship with his father. Cory's journey throughout the play is marked by a pursuit of his own dreams, particularly his aspiration to play football, which stands in contrast to Troy's protective and sometimes oppressive parenting style.

In the context of the play, Cory's monologue serves as a lens through which the audience can understand his inner turmoil, desires, and frustrations. It highlights the generational gap between Cory and Troy, emphasizing the different experiences and expectations that shape their worldviews. Through

this monologue, Cory emerges as a fully realized character, navigating the difficult terrain of adolescence and adulthood.

The Context and Setting of Cory's Monologue

Cory's monologue takes place at a critical juncture in "Fences," often during confrontations with his father. The setting is typically the Maxson family's backyard, a symbolic space representing both confinement and safety. The physical fence in the yard mirrors the emotional barriers between the characters, most notably between Cory and Troy.

The timing of Cory's monologue is crucial, as it often follows pivotal scenes where his ambitions are thwarted or his independence challenged. The tension in the household reaches its peak, prompting Cory to articulate his feelings with honesty and intensity. This moment is not only a turning point for Cory but also impacts the trajectory of the entire play, underscoring the consequences of unresolved familial conflict.

Analysis of Key Themes in Cory's Monologue

Cory's monologue in "Fences" is rich with thematic content that explores the dynamics of family, the quest for self-identity, and the legacy of generational trauma. August Wilson masterfully weaves these motifs into Cory's speech, allowing the audience to empathize with his perspective.

Generational Conflict

One of the central themes in Cory's monologue is generational conflict. Cory challenges his father's authority and worldview, questioning the limitations placed on his future. The clash between Troy's cautious realism, shaped by his own experiences of racial discrimination, and Cory's youthful optimism creates dramatic tension that drives the narrative forward.

Search for Identity and Independence

Cory's monologue reflects his struggle to assert his own identity apart from his father's influence. He seeks validation for his dreams and desires, expressing frustration at being misunderstood. This search for autonomy is a universal theme, resonating with anyone who has grappled with parental expectations.

Impact of Race and Social Barriers

The monologue also touches on the broader theme of race in America. Cory confronts the limitations imposed by society and his father's fear that history will repeat itself. This tension between hope and caution shapes Cory's worldview and his approach to overcoming obstacles.

- Generational differences in values and expectations
- Struggles with parental authority
- Dreams versus reality
- Legacy of racial discrimination

Literary Techniques and Dramatic Devices

August Wilson employs a variety of literary and dramatic techniques in Cory's monologue to enhance its emotional impact. The use of dialogue, pacing, and repetition allows the audience to experience Cory's frustration and vulnerability firsthand.

Emotional Intensity Through Dialogue

Wilson's dialogue is realistic and charged with emotion, reflecting the language and rhythms of everyday speech. Cory's words convey urgency, disappointment, and defiance, making the monologue both relatable and powerful.

Symbolism and Metaphor

The fence itself serves as a metaphor for division and protection. Cory's references to the fence in his speech symbolize the barriers he faces, both within his family and the outside world.

Repetition and Pacing

Wilson uses repetition to emphasize Cory's feelings and highlight the cyclical nature of family conflict. The pacing of the monologue builds

tension, culminating in moments of revelation and emotional release.

Impact on Audience and Character Development

Cory's monologue is a defining moment in "Fences," providing insight into his character and eliciting empathy from the audience. Through his words, viewers witness the emotional toll of generational strife and the longing for understanding and acceptance.

The monologue also serves as a catalyst for change within the play, prompting other characters to reevaluate their relationships and choices. Cory's transformation from a rebellious son to a young adult capable of forgiveness and growth is central to the play's resolution.

Performance Tips for Actors

Performing Cory's monologue in "Fences" requires a deep understanding of the character's emotional landscape and historical context. Actors should focus on authenticity, vulnerability, and the nuances of familial tension.

Preparatory Steps for Actors

- Study the entire play to understand Cory's journey and relationships.
- Research historical context regarding race and generational conflict.
- Identify key emotional beats within the monologue.
- Practice vocal variation and physicality to convey tension.
- Work with a director or coach for feedback and refinement.

Common Challenges and Solutions

Actors may struggle with balancing anger and vulnerability, ensuring that Cory's monologue does not become one-dimensional. Emphasizing moments of introspection and pain can create a more compelling performance.

Connecting with the audience through eye contact and authentic emotion helps to bring Cory's words to life, fostering empathy and understanding.

Legacy and Cultural Relevance

The Cory monologue in "Fences" remains a powerful touchstone in American theater, reflecting enduring themes of family, race, and personal growth. August Wilson's portrayal of Cory's struggle resonates with audiences of all backgrounds, prompting discussions about generational change, forgiveness, and resilience.

This monologue is frequently studied in academic settings, performed in theaters, and referenced in discussions about African American literature and drama. Its legacy continues to inspire new generations of actors, playwrights, and readers, cementing its place in the cultural canon.

The universal nature of Cory's journey ensures that "Fences" and its iconic monologue will remain relevant for years to come, offering insight and inspiration to all who encounter it.

Q: What is the significance of Cory's monologue in "Fences"?

A: Cory's monologue is significant because it highlights the generational conflict and emotional distance between Cory and his father, Troy, while encapsulating the themes of identity, independence, and family dynamics central to the play.

Q: How does Cory's monologue reflect the theme of generational conflict?

A: The monologue showcases Cory challenging his father's authority and worldview, revealing the differences in values, expectations, and experiences that separate the two generations.

Q: What emotions does Cory express during his monologue?

A: Cory's monologue is filled with frustration, anger, disappointment, and a deep desire for understanding and independence, reflecting the complexity of his relationship with Troy.

Q: Why is the setting of Cory's monologue important

in "Fences"?

A: The setting, usually the Maxson family's backyard, symbolizes the physical and emotional barriers within the family, reinforcing the themes of division and protection present in the play.

Q: How can actors effectively perform Cory's monologue?

A: Actors should focus on authenticity, emotional depth, and understanding the historical and familial context, using vocal variation, physicality, and introspection to convey Cory's struggle.

Q: What literary techniques does August Wilson use in Cory's monologue?

A: Wilson employs realistic dialogue, symbolism, metaphor, repetition, and dramatic pacing to create emotional intensity and highlight the core themes of the play.

Q: How does Cory's monologue impact the audience?

A: The monologue allows the audience to empathize with Cory's perspective, understand the emotional toll of family conflict, and witness the transformative power of forgiveness and growth.

Q: What are the main themes explored in Cory's monologue?

A: Key themes include generational conflict, identity, independence, racial barriers, and the complexity of familial relationships.

Q: How does the fence serve as a metaphor in Cory's monologue?

A: The fence symbolizes both division and protection, mirroring the emotional barriers between Cory and Troy and the societal obstacles they face.

Q: Why is Cory's monologue studied in academic and theatrical settings?

A: Cory's monologue is studied for its rich thematic content, emotional depth, and its role in advancing character development and exploring universal issues, making it an important piece in American theater and

literature.

Cory Monologue Fences

Find other PDF articles:

<https://fc1.getfilecloud.com/t5-goramblers-05/Book?ID=XSww27-1210&title=international-business-the-challenges-of-globalization.pdf>

Cory's Monologue in Fences: A Deep Dive into Identity and Regret

Are you fascinated by August Wilson's powerful play, *Fences*? Do you find yourself drawn to Cory's struggle, his silent rebellion against his father Troy's towering presence? This post offers a comprehensive analysis of Cory's pivotal monologue in *Fences*, exploring its significance within the larger narrative and delving into the complex themes of identity, father-son relationships, and the weight of inherited limitations. We'll unpack the emotional nuances of his speech, examining the choices he makes and the consequences he faces. Prepare to gain a deeper understanding of this crucial scene and its lasting impact on the play's overall message.

Understanding Cory's Silences and Outbursts

Before diving into the specific monologue, it's important to understand Cory's character arc. Throughout *Fences*, Cory remains largely silent, a testament to the suffocating nature of his relationship with Troy. His silences speak volumes, a stark contrast to Troy's boisterous pronouncements. However, Cory's unspoken resentment simmers beneath the surface, eventually erupting in powerful moments of defiance, culminating in his crucial monologue. This isn't just a rant; it's a carefully constructed articulation of his suppressed emotions and burgeoning sense of self.

The Weight of Expectations: Troy's Legacy

Troy's past significantly shapes his actions and his relationship with Cory. His own experiences with racism and societal limitations color his perspective, leading him to project his fears and disappointments onto his son. He views Cory's desire to play football as a frivolous distraction, a path he believes is fraught with obstacles and ultimately unattainable for a Black man. This

perspective, while stemming from a place of paternal concern (albeit misguided), suffocates Cory's aspirations and contributes to the chasm between father and son.

The Crushing Blow of Rejection

The pivotal moment arrives when Troy refuses to sign Cory's scholarship papers. This action isn't merely a paternal decree; it's a symbolic rejection of Cory's dreams, a devastating blow that fuels his simmering anger. This act forms the emotional bedrock upon which Cory's monologue is built. It's not just about football; it's about the denial of opportunity and the crushing weight of a father's disapproval.

Deconstructing Cory's Monologue: A Line-by-Line Analysis

While a complete line-by-line analysis is beyond the scope of this blog post, let's focus on key aspects of Cory's emotional outburst. He doesn't simply list grievances; he meticulously constructs a case against his father's authority. He articulates his feeling of being trapped, stifled, and denied a chance to forge his own identity separate from his father's shadow.

The Assertion of Selfhood

Cory's speech reveals a burgeoning sense of selfhood. He is tired of being dictated to, of having his life choices controlled by his father's perceived wisdom. He yearns for independence, for the freedom to make his own mistakes and learn from them, a right that Troy continually denies him.

The Pain of Unfulfilled Potential

Through his words, we witness Cory's profound pain stemming from unfulfilled potential. He doesn't just want to play football; he sees it as a pathway to a better future, a chance to escape the limitations imposed upon him by both his father and society. Troy's rejection represents not just a lost opportunity, but a crushing blow to his self-esteem and his belief in his own capabilities.

The Search for Identity Beyond the Father

Finally, Cory's monologue is a declaration of his desire for independence, for the freedom to define himself outside of his relationship with Troy. He's not merely rebelling; he's actively seeking his own identity, a journey he feels forced to undertake without his father's support or understanding. This ultimately forms the tragic core of their fractured relationship.

The Lasting Impact: Cory's Legacy in Fences

Cory's monologue is not just a powerful moment of defiance; it's a pivotal turning point in the play's narrative. It highlights the lasting damage caused by unyielding paternal control and the destructive impact of unexpressed resentment. Cory's eventual departure from home is a direct consequence of this clash, leaving a lasting scar on both father and son. The legacy of this conflict lingers long after the curtain falls.

Conclusion

Cory's monologue in *Fences* is a poignant exploration of the complex dynamics of father-son relationships, the struggle for self-discovery, and the enduring weight of inherited limitations. Through his passionate outburst, we witness the shattering of a fragile bond and the painful struggle for individual identity in the face of overwhelming paternal influence. This profound scene serves as a powerful reminder of the need for communication, understanding, and acceptance in the complex tapestry of family life.

FAQs

Q1: Is Cory's anger justified?

A1: While Cory's anger is understandable given Troy's actions, the extent of his reaction is a complex issue. Troy's actions stem from his own painful experiences, but this doesn't excuse his actions in suppressing Cory's dreams. The play invites us to consider the nuanced nature of both perspectives.

Q2: How does Cory's monologue relate to the overall themes of the play?

A2: Cory's monologue directly relates to the central themes of *Fences*, including the legacy of racism, the struggle for identity, and the complexities of familial relationships. It highlights the cyclical nature of inherited trauma and the importance of breaking free from oppressive patterns.

Q3: What is the significance of the setting of Cory's monologue?

A3: The setting, often the family's backyard, further emphasizes the feeling of confinement and the suffocating nature of Troy's control. The setting reinforces the idea that even seemingly ordinary spaces can become symbolic battlegrounds for familial conflict.

Q4: How does Cory's character evolve after the monologue?

A4: After the monologue, Cory demonstrates a greater sense of independence and self-reliance. He leaves home, seeking to forge his own path independent of his father's influence, even if that path remains uncertain.

Q5: Can Cory's experience be relatable to modern audiences?

A5: Absolutely. Cory's struggle against parental expectations and his quest for self-discovery resonate with modern audiences regardless of race or background. The universal themes of intergenerational conflict and the search for identity continue to make this scene powerfully relevant.

cory monologue fences: Fences August Wilson, 2019-08-06 From legendary playwright August Wilson comes the powerful, stunning dramatic bestseller that won him critical acclaim, including the Tony Award for Best Play and the Pulitzer Prize. Troy Maxson is a strong man, a hard man. He has had to be to survive. Troy Maxson has gone through life in an America where to be proud and black is to face pressures that could crush a man, body and soul. But the 1950s are yielding to the new spirit of liberation in the 1960s, a spirit that is changing the world Troy Maxson has learned to deal with the only way he can, a spirit that is making him a stranger, angry and afraid, in a world he never knew and to a wife and son he understands less and less. This is a modern classic, a book that deals with the impossibly difficult themes of race in America, set during the Civil Rights Movement of the 1950s and 60s. Now an Academy Award-winning film directed by and starring Denzel Washington, along with Academy Award and Golden Globe winner Viola Davis.

cory monologue fences: The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition Ed Hooks, 2010-05-19 All actors and acting teachers need The Ultimate Scene and Monologue Sourcebook, the invaluable guide to finding just the right piece for every audition. The unique format of the book is ideal for acting teachers who want their students to understand each monologue in context. This remarkable book describes the characters, action, and mood for more than 1,000 scenes in over 300 plays. Using these guidelines, the actor can quickly pinpoint the perfect monologue, then find the text in the Samuel French or Dramatist Play Service edition of the play. Newly revised and expanded, the book includes the author's own assessment of each monologue.

cory monologue fences: Solo! Michael Earley, Philippa Keil, 1987 Presents a collection of powerful monologues for actors, written by the decade's most influential and popular dramatists from the United States and Great Britain.

cory monologue fences: Walkaway Cory Doctorow, 2017-04-25 Kirkus' Best Fiction of 2017 From New York Times bestselling author Cory Doctorow, an epic tale of revolution, love, post-scarcity, and the end of death. Walkaway is now the best contemporary example I know of, its utopia glimpsed after fascinatingly-extrapolated revolutionary struggle. —William Gibson Hubert Vernon Rudolph Clayton Irving Wilson Alva Anton Jeff Harley Timothy Curtis Cleveland Cecil Ollie Edmund Eli Wiley Marvin Ellis Espinoza—known to his friends as Hubert, Etc—was too old to be at that Communist party. But after watching the breakdown of modern society, he really has no where left to be—except amongst the dregs of disaffected youth who party all night and heap scorn on the sheep they see on the morning commute. After falling in with Natalie, an ultra-rich heiress trying to escape the clutches of her repressive father, the two decide to give up fully on formal society—and

walk away. After all, now that anyone can design and print the basic necessities of life—food, clothing, shelter—from a computer, there seems to be little reason to toil within the system. It's still a dangerous world out there, the empty lands wrecked by climate change, dead cities hollowed out by industrial flight, shadows hiding predators animal and human alike. Still, when the initial pioneer walkaways flourish, more people join them. Then the walkaways discover the one thing the ultra-rich have never been able to buy: how to beat death. Now it's war – a war that will turn the world upside down. Fascinating, moving, and darkly humorous, Walkaway is a multi-generation SF thriller about the wrenching changes of the next hundred years...and the very human people who will live their consequences. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

cory monologue fences: *In the Blood* Suzan-Lori Parks, 2000 THE STORY: In this modern day riff on *The Scarlet Letter*, Hester La Negrita, a homeless mother of five, lives with her kids on the tough streets of the inner city. Her eldest child is teaching her how to read and write, but the letter A is

cory monologue fences: *Mexican WhiteBoy* Matt de la Peña, 2008-08-12 Newbery Award-winning and New York Times bestselling author Matt de la Peña's *Mexican WhiteBoy* is a story of friendship, acceptance, and the struggle to find your identity in a world of definitions. Danny's tall and skinny. Even though he's not built, his arms are long enough to give his pitch a power so fierce any college scout would sign him on the spot. Ninety-five mile an hour fastball, but the boy's not even on a team. Every time he gets up on the mound he loses it. But at his private school, they don't expect much else from him. Danny's brown. Half-Mexican brown. And growing up in San Diego that close to the border means everyone else knows exactly who he is before he even opens his mouth. Before they find out he can't speak Spanish, and before they realize his mom has blond hair and blue eyes, they've got him pegged. But it works the other way too. And Danny's convinced it's his whiteness that sent his father back to Mexico. That's why he's spending the summer with his dad's family. Only, to find himself, he may just have to face the demons he refuses to see--the demons that are right in front of his face. And open up to a friendship he never saw coming. Matt de la Peña's critically acclaimed novel is an intimate and moving story that offers hope to those who least expect it. [A] first-rate exploration of self-identity.-SLJ Unique in its gritty realism and honest portrayal of the complexities of life for inner-city teens...De la Peña poignantly conveys the message that, despite obstacles, you must believe in yourself and shape your own future.-The Horn Book Magazine The baseball scenes...sizzle like Danny's fastball...Danny's struggle to find his place will speak strongly to all teens, but especially to those of mixed race.-Booklist De la Peña blends sports and street together in a satisfying search for personal identity.-Kirkus Reviews *Mexican WhiteBoy*...shows that no matter what obstacles you face, you can still reach your dreams with a positive attitude. This is more than a book about a baseball player--this is a book about life.-Curtis Granderson, New York Mets outfielder An ALA-YALSA Top Ten Best Book for Young Adults A Junior Library Guild Selection

cory monologue fences: *Fences* August Wilson,

cory monologue fences: *Seven Guitars* August Wilson, 1997-08-01 Pulitzer Prize-winning author of *Fences* and *The Piano Lesson* Winner of the New York Drama Critics Circle Award for Best Play It is the spring of 1948. In the still cool evenings of Pittsburgh's Hill district, familiar sounds fill the air. A rooster crows. Screen doors slam. The laughter of friends gathered for a backyard card game rises just above the wail of a mother who has lost her son. And there's the sound of the blues, played and sung by young men and women with little more than a guitar in their hands and a dream in their hearts. August Wilson's *Seven Guitars* is the sixth chapter in his continuing theatrical saga that explores the hope, heartbreak, and heritage of the African-American experience in the twentieth century. The story follows a small group of friends who gather following the untimely death of Floyd Schoolboy Barton, a local blues guitarist on the edge of stardom. Together, they reminisce about his short life and discover the unspoken passions and undying spirit that live within each of them.

cory monologue fences: *Gem of the Ocean* August Wilson, 2006 The ninth play of Wilson's

10-play masterwork

cory monologue fences: *The Other Wes Moore* Wes Moore, 2011-01-11 NEW YORK TIMES BESTSELLER • From the governor of Maryland, the “compassionate” (People), “startling” (Baltimore Sun), “moving” (Chicago Tribune) true story of two kids with the same name: One went on to be a Rhodes Scholar, decorated combat veteran, White House Fellow, and business leader. The other is serving a life sentence in prison. The chilling truth is that his story could have been mine. The tragedy is that my story could have been his. In December 2000, the Baltimore Sun ran a small piece about Wes Moore, a local student who had just received a Rhodes Scholarship. The same paper also ran a series of articles about four young men who had allegedly killed a police officer in a spectacularly botched armed robbery. The police were still hunting for two of the suspects who had gone on the lam, a pair of brothers. One was named Wes Moore. Wes just couldn’t shake off the unsettling coincidence, or the inkling that the two shared much more than space in the same newspaper. After following the story of the robbery, the manhunt, and the trial to its conclusion, he wrote a letter to the other Wes, now a convicted murderer serving a life sentence without the possibility of parole. His letter tentatively asked the questions that had been haunting him: Who are you? How did this happen? That letter led to a correspondence and relationship that have lasted for several years. Over dozens of letters and prison visits, Wes discovered that the other Wes had had a life not unlike his own: Both had had difficult childhoods, both were fatherless; they’d hung out on similar corners with similar crews, and both had run into trouble with the police. At each stage of their young lives they had come across similar moments of decision, yet their choices would lead them to astonishingly different destinies. Told in alternating dramatic narratives that take readers from heart-wrenching losses to moments of surprising redemption, *The Other Wes Moore* tells the story of a generation of boys trying to find their way in a hostile world.

cory monologue fences: *My Children! My Africa! (TCG Edition)* Athol Fugard, 1993-01-01 The search for a means to an end to apartheid erupts into conflict between a black township youth and his old-fashioned black teacher.

cory monologue fences: *Cockroach* Sam Holcroft, 2008 Startling debut play co-produced by National Theatre of Scotland and Traverse, Edinburgh.

cory monologue fences: *Wilderness of Spring* Edgar Pangborn, 2012-06-01 The time is the early eighteenth century, and two young brothers are the sole survivors of a brutal attack perpetrated on their New England village by the French. They eventually are reunited with some members of their extended family, but will the two boys be able to make their way in the world without the loving guidance of their parents? This detailed historical novel is a gripping, emotionally engaging read.

cory monologue fences: *The Hiding Place* Corrie ten Boom, John Sherrill, Elizabeth Sherrill, 2023-12-12 Timeless, Bestselling True Story of a World War II Hero Corrie ten Boom was the first licensed female watchmaker in the Netherlands who became a heroine of the Resistance, a survivor of Hitler's concentration camps, and one of the most remarkable evangelists of the twentieth century. In World War II she and her family risked their lives to help Jews and underground workers escape from the Nazis. In 1944 their lives were forever altered when they were betrayed, arrested, and thrown into the infamous Nazi death camps. Only Corrie among her family survived. This is her incredible true story--and ultimately the story of how faith, hope, and love triumphed over unthinkable evil. Now in a beautiful deluxe edition, this beloved book continues to declare that God's love will overcome, heal, and restore. Because there is no pit so deep that God's love is not deeper still, and no darkness so thick that His light can't break through.

cory monologue fences: *That's Funny You Don't Look Like A Teacher!* Sandra J Weber, Claudia Mitchell, 2002-11 How children and popular culture perceive the teacher.

cory monologue fences: *The Ultimate Scene and Monologue Sourcebook* Ed Hooks, 1994 Preparing for an audition and unsure of what you want to do? *The Ultimate Scene and Monologue Sourcebook* is the book you've been waiting for. Unlike “scene books” that reprint 50 to 75 monologues excerpted from plays but don't include any background information, this annotated

guide tells you what you really need to know about audition material from more than 300 contemporary plays. Here is how the book works. Suppose that you're looking for a dramatic male/female scene. When you scan "Part One: Play Synopses and Analyses," you come across an entry for *The Middle of the Night* by Paddy Chayefsky. This is what you see: *The Middle of the Night* by Paddy Chayefsky (Samuel French) Synopsis: A kindly 53-year-old widower falls in love with a 23-year-old woman who is unhappily married to a musician. No one in their circle of acquaintances approves of this union, but their love is true. Analysis: Excellent human drama, frequently touching. Actors who play the widower need to have a good feel for New York City/Brooklyn speech patterns. This sensitivity isn't as essential for the part of the woman. All levels. Scenes/Monologues: Male Monologues (1), Female/Female Scenes (1), Male/Female Scenes (2) In addition to basic information about the play (author and publisher), the entry provides you with the story line, a critique of the play, and the number of audition-worthy monologues and scenes it contains. If the description of this particular play piques your interest, your next step is to turn to "Part Six: Male/Female Scenes" for specifics about the selection. This is what you'll see there: *The Middle of the Night* by Paddy Chayefsky (Samuel French) Drama: Act II, Scene 2, pp. 40-44; *The Manufacturer* (53) and *The* (23). After an unsatisfactory attempt at lovemaking, *The Manufacturer* feels awful that he wasn't able to perform ually. *The* is very understanding. He then asks her to marry him. The actor playing *The Manufacturer* must have a good feel for regional New York speech patterns. This skill is less critical for the actress playing *The*. Start, *The Manufacturer*: "I'm sorry, Betty." End, *The Manufacturer*: "Oh, my sweet, I love you so much you don't know. If you change your mind tomorrow, I won't be angry with you. I won't lie to you, Betty. I'm afraid." This entry tells you what type of scene this is (dramatic), where you'll find the selection (act, scene, and page numbers), the length of the scene, the names and ages of the characters, the context in which the characters are speaking, and the first and last lines of the scene. If the material seems appropriate, all you have to do is get a copy of the play and get to work. Because *The Ultimate Scene and Monologue Sourcebook* enables you to make informed decisions about the suitability of more than 1,000 monologues and scenes—which you can find easily through the book's extensive cross indexes—you'll gain a critical edge in the auditioning process.

cory monologue fences: *The Politics of Panem* Sean P. Connors, 2014-09-24 *The Hunger Games* trilogy is a popular culture success. Embraced by adults as well as adolescents, Suzanne Collins's bestselling books have inspired an equally popular film franchise. But what, if anything, can reading the *Hunger Games* tell us about what it means to be human in the world today? What complex social and political issues does the trilogy invite readers to explore? Does it merely entertain, or does it also instruct? Bringing together scholars in literacy education and the humanities, *The Politics of Panem: Challenging Genres* examines how the *Hunger Games* books and films, when approached from the standpoint of theory, can challenge readers and viewers intellectually. At the same time, by subjecting Collins's trilogy to literary criticism, this collection of essays challenges its complexity as an example of dystopian literature for adolescents. How can applying philosophic frameworks such as those attributable to Socrates and Foucault to the *Hunger Games* trilogy deepen our appreciation for the issues it raises? What, if anything, can we learn from considering fan responses to the *Hunger Games*? How might adapting the trilogy for film complicate its ability to engage in sharp-edged social criticism? By exploring these and other questions, *The Politics of Panem: Challenging Genres* invites teachers, students, and fans of the *Hunger Games* to consider how Collins's trilogy, as a representative of young adult dystopian fiction, functions as a complex narrative. In doing so, it highlights questions and issues that lend themselves to critical exploration in secondary and college classrooms.

cory monologue fences: *The Story of Cooperstown* Ralph Birdsall, 2019-12-10 The ensuing narrative is a faithful record of life in Cooperstown from the earliest times, except that the persons and events to be described have been selected for their story-interest, to the exclusion of much that a history is expected to contain. The dull thread of village history has been followed only in such directions as served for stringing upon it and holding to the light the more shining gems of incident

and personality to which it led. Trivial happenings have been included for the sake of some quaint, picturesque, or romantic quality. Much of importance has been omitted that declined to yield to such treatment as the writer had in view. The effort has been made to exclude everything that seemed unlikely to be of interest to the general reader.

cory monologue fences: The Medium Is the Monster Mark A. McCutcheon, 2018-04-21 Technology, a word that emerged historically first to denote the study of any art or technique, has come, in modernity, to describe advanced machines, industrial systems, and media. McCutcheon argues that it is Mary Shelley's 1818 novel *Frankenstein* that effectively reinvented the meaning of the word for modern English. It was then Marshall McLuhan's media theory and its adaptations in Canadian popular culture that popularized, even globalized, a Frankensteinian sense of technology. *The Medium Is the Monster* shows how we cannot talk about technology—that human-made monstrosity—today without conjuring *Frankenstein*, thanks in large part to its Canadian adaptations by pop culture icons such as David Cronenberg, William Gibson, Margaret Atwood, and *Deadmau5*. In the unexpected connections illustrated by *The Medium Is the Monster*, McCutcheon brings a fresh approach to studying adaptations, popular culture, and technology.

cory monologue fences: Mapping the Terrain Suzanne Lacy, 1995 In this wonderfully bold and speculative anthology of writings, artists and critics offer a highly persuasive set of argument and pleas for imaginative, socially responsible, and socially responsive public art.... --Amazon.

cory monologue fences: Scooter Thomas Makes it to the Top of the World Peter Parnell, 1982 THE STORY: Dennis receives a call from his mother telling him that his best friend from boyhood, Scooter Thomas, has died. Shaken, Dennis packs for the funeral and recalls their relationship in brief, poignant scenes, during which he plays both himself and other friends from his past, some of whom went to college or got married. Scooter dropped out of life, however, and took a job in the Post Office. He talked of going off to California, but gradual disenchantment overcame him as his hopes remained unfulfilled. Ultimately, the play looks at the choices we make when youthful expectations meet the realities of adulthood.

cory monologue fences: Wonder of the World David Lindsay-Abaire, 2003 THE STORY: Nothing will prepare you for the dirty little secret Cass discovers in her husband's sweater drawer. It is so shocking that our heroine has no choice but to flee to the honeymoon capital of the world in a frantic search for the life she

cory monologue fences: The Pirate's Dilemma Matt Mason, 2009-05-05 Explores the influence of youth culture on transforming mainstream society through innovative cooperative venues and modern do-it-yourself values, in a report that reveals what can be learned through the indirect social experiments being performed by today's young artists and entrepreneurs. Reprint.

cory monologue fences: Upper Canada College, 1829-1979 Richard B. Howard, 1979

cory monologue fences: Pass Over Antoinette Nwandu, 2020-02-27 A lamppost. Night. Two friends are passing time. Stuck. Waiting for change. Inspired by *Waiting for Godot* and the *Exodus*, Antoinette Nwandu fuses poetry, humour and humanity in a rare and politically charged new play which exposes the experiences of young men in a world that refuses to see them. *Pass Over* by Antoinette Nwandu received its UK premiere at the Kiln Theatre, London, in February 2020.

cory monologue fences: Proof David Auburn, 2001 THE STORY: On the eve of her twenty-fifth birthday, Catherine, a troubled young woman, has spent years caring for her brilliant but unstable father, a famous mathematician. Now, following his death, she must deal with her own volatile emotions; the

cory monologue fences: Two Trains Running August Wilson, 2019-08-06 From the Pulitzer Prize-winning author of *Fences* and *The Piano Lesson* comes a "vivid and uplifting" (Time) play about unsung men and women who are anything but ordinary. August Wilson established himself as one of our most distinguished playwrights with his insightful, probing, and evocative portraits of Black America and the African American experience in the twentieth century. With the mesmerizing *Two Trains Running*, he crafted what Time magazine called "his most mature work to date." It is Pittsburgh, 1969, and the regulars of Memphis Lee's restaurant are struggling to cope with the

turbulence of a world that is changing rapidly around them and fighting back when they can. The diner is scheduled to be torn down, a casualty of the city's renovation project that is sweeping away the buildings of a community, but not its spirit. For just as sure as an inexorable future looms right around the corner, these people of "loud voices and big hearts" continue to search, to father, to persevere, to hope. With compassion, humor, and a superb sense of place and time, Wilson paints a vivid portrait of everyday lives in the shadow of great events.

cory monologue fences: Critical Foundations in Young Adult Literature: Challenging Genres Antero Garcia, 2013-10-11 Young Adult literature, from *The Outsiders* to Harry Potter, has helped shape the cultural landscape for adolescents perhaps more than any other form of consumable media in the twentieth and twenty-first century. With the rise of mega blockbuster films based on these books in recent years, the young adult genre is being co-opted by curious adult readers and by Hollywood producers. However, while the genre may be getting more readers than ever before, Young Adult literature remains exclusionary and problematic: few titles feature historically marginalized individuals, the books present heteronormative perspectives, and gender stereotypes continue to persist. Taking a critical approach, *Young Adult Literature: Challenging Genres* offers educators, youth librarians, and students a set of strategies for unpacking, challenging, and transforming the assumptions of some of the genre's most popular titles. Pushing the genre forward, Antero Garcia builds on his experiences as a former high school teacher to offer strategies for integrating Young Adult literature in a contemporary critical pedagogy through the use of participatory media.

cory monologue fences: *Markets Not Capitalism* Gary Chartier, Charles W. Johnson, 2011 'Markets Not Capitalism' explores the gap between radically freed markets and the capitalist-controlled markets that prevail today. The contributors argue that structural poverty can be abolished by liberating market exchange from state capitalist privilege, as well as helping working people to take control of their labour.

cory monologue fences: The Cambridge Companion to August Wilson Christopher Bigsby, 2007-11-29 One of America's most powerful and original dramatists, August Wilson offered an alternative history of the twentieth century, as seen from the perspective of black Americans. He celebrated the lives of those seemingly pushed to the margins of national life, but who were simultaneously protagonists of their own drama and evidence of a vital and compelling community. Decade by decade, he told the story of a people with a distinctive history who forged their own future, aware of their roots in another time and place, but doing something more than just survive. Wilson deliberately addressed black America, but in doing so discovered an international audience. Alongside chapters addressing Wilson's life and career, and the wider context of his plays, this Companion dedicates individual chapters to each play in his ten-play cycle, which are ordered chronologically, demonstrating Wilson's notion of an unfolding history of the twentieth century.

cory monologue fences: Literature & Composition Carol Jago, Renee H. Shea, Lawrence Scanlon, Robin Dissin Aufses, 2010-06-11 From Carol Jago and the authors of *The Language of Composition* comes the first textbook designed specifically for the AP* Literature and Composition course. Arranged thematically to foster critical thinking, *Literature & Composition: Reading • Writing • Thinking* offers a wide variety of classic and contemporary literature, plus all of the support students need to analyze it carefully and thoughtfully. The book is divided into two parts: the first part of the text teaches students the skills they need for success in an AP Literature course, and the second part is a collection of thematic chapters of literature with extensive apparatus and special features to help students read, analyze, and respond to literature at the college level. Only *Literature & Composition* has been built from the ground up to give AP students and teachers the materials and support they need to enjoy a successful and challenging AP Literature course. Use the navigation menu on the left to learn more about the selections and features in *Literature & Composition: Reading • Writing • Thinking*. *AP and Advanced Placement Program are registered trademarks of the College Entrance Examination Board, which was not involved in the publication of and does not endorse this product.

cory monologue fences: Teenie Harris, Photographer Cheryl Finley, Laurence Admiral Glasco, Joe William Trotter, 2011 Charles Teenie Harris (1908-1998) photographed the events and daily life of African Americans for the Pittsburgh Courier, one of the nation's most influential Black newspapers. From the 1930s to 1970s, Harris created a richly detailed record of public personalities, historic events, and the lives of average people. In 2001, Carnegie Museum of Art purchased Harris's archive of nearly 80,000 photographic negatives, few of which are titled and dated; the archive is considered one of the most important documentations of 20th century African American life (www.cmoa.org/teenie). The book will serve as the definitive publication on the life and work of Teenie Harris, consisting of three significant essays: Cheryl Finley, assistant professor in the history of art at Cornell University, offers the first thorough analysis of Harris as an artist, situating him within the history of 20th-century African American art as well as American documentary and vernacular photography; Larry Glasco, associate professor of history at the University of Pittsburgh, draws on new research to present a detailed biography of the photographer; and Joe Trotter, professor of history and social justice at Carnegie Mellon University, explores the social and historical context of Harris's photographs. The book will also include a foreword by Deborah Willis, professor at the Tisch School of the Arts at NYU. In addition to comparative illustrations within the essays, the book includes 100 plates of Harris's signature work and a complete bibliography and chronology--

cory monologue fences: Race David Mamet, 2013-12-02 There is nothing. A white person. Can say to a black person. About Race . . . Race. Is the most incendiary topic in our history. And the moment it comes out, you cannot close the lid on that box. Sparks fly when three lawyers and a defendant clash over the issue of race and the American judicial system. As they prepare for a court case, they must face the fundamental questions that everyone fears to ask. What is race? What is guilt? What happens when the crimes of the past collide with the transgressions of the present? Drawing on one of the most highly-charged issues of American history, David Mamet forces us to confront deep-seated prejudices and barely-healed wounds in this unflinching examination of the lies we tell ourselves and the truths we unwillingly reveal to others. *Race* was first seen in New York at the Ethel Barrymore Theatre on December 6, 2009, directed by David Mamet. It receives its UK premiere at the Hampstead Theatre on 23 May 2013.

cory monologue fences: *First Nations? Second Thoughts, Second Edition* Tom Flanagan, 2008-09-12 Flanagan shows that this orthodoxy enriches a small elite of activists, politicians, administrators, and well-connected entrepreneurs, while bringing further misery to the very people it is supposed to help. Controversial and thought-provoking, *First Nations? Second Thoughts* dissects the prevailing ideology that determines public policy towards Canada's aboriginal peoples.

cory monologue fences: *The Craft of Lyric Writing* Sheila Davis, 1984-10-15 Based on the author's highly successful songwriting workshops and seminars.

cory monologue fences: *Journey Of Navajo Oshley* Navajo Oshley, 2000-05 Ak'é Nýdzin, or Navajo Oshley, was born sometime between 1879 and 1893. His oral memoir is set on the northern frontier of Navajo land, principally the San Juan River basin in southeastern Utah, and tells the story of his early life near Dennehetso and his travels, before there were roads or many towns, from Monument Valley north along Comb Ridge to Blue Mountain. During the late 19th and early 20th centuries, Anglos and Navajos expanded their use and settlement of lands north of the San Juan. Grazing lands and the Anglo wage economy drew many Navajos across the river. Oshley, a sheepherder, was among the first to settle there. He cared for the herds of his extended family, while also taking supplemental jobs with the growing livestock industry in the area. His narrative is woven with vivid and detailed portraits of Navajo culture: clan relationships, marriages and children, domestic life, the importance of livestock, complex relations with the natural world, ceremonies, trading, and hand trembling.

cory monologue fences: *August Wilson* Laurence A. Glasco, Christopher Rawson, 2015-12-15 August Wilson is one of America's great playwrights. He lived in Pittsburgh from his birth in 1945 to 1978, when he moved to St. Paul, MN, and later to Seattle, WA. He died in 2005 and is buried in

Pittsburgh. Wilson composed 10 plays chronicling the African American experience in each decade of the twentieth century--and he set nine of those plays in Pittsburgh's Hill District. He turned the history of a place into great theater. His plays, including *Fences*, *The Piano Lesson*, *Two Trains Running*, *Jitney*, *Gem of the Ocean*, and *Radio Golf* have become classics of the American stage. *August Wilson: Pittsburgh Places in His Life and Plays* guides visitors to key sites in the playwright's life and work in the Hill District and beyond. This guidebook enriches the understanding of those who have seen or read his plays, inspires others to do so, and educates all to the importance of respecting, caring for, and preserving the Pittsburgh places that shaped, challenged, and nurtured August Wilson's rich, creative legacy.

cory monologue fences: Gay Power David Eisenbach, 2006-05-31 A history of the gay liberation movement in New York traces the period between the Stonewall Rebellion in 1969 and the emergence of AIDS, documenting the activities of such organizations as the Gay Liberation Front and the Gay Activist Alliance while offering insight into how they were able to establish a collective political voice.

cory monologue fences: Race, Gender, and Sexuality in Post-Apocalyptic TV and Film Barbara Gurr, 2015-10-07 This book offers analyses of the roles of race, gender, and sexuality in the post-apocalyptic visions of early twenty-first century film and television shows. Contributors examine the production, reproduction, and re-imagination of some of our most deeply held human ideals through sociological, anthropological, historical, and feminist approaches.

cory monologue fences: Joe Turner's Come and Gone August Wilson, 2019-08-06 From the Pulitzer Prize-winning author of *Fences* comes *Joe Turner's Come and Gone*—Winner of the New York Drama Critics Circle Award for Best Play. “The glow accompanying August Wilson’s place in contemporary American theater is fixed.”—Toni Morrison When Harold Loomis arrives at a black Pittsburgh boardinghouse after seven years' impressed labor on Joe Turner's chain gang, he is a free man—in body. But the scars of his enslavement and a sense of inescapable alienation oppress his spirit still, and the seemingly hospitable rooming house seethes with tension and distrust in the presence of this tormented stranger. Loomis is looking for the wife he left behind, believing that she can help him reclaim his old identity. But through his encounters with the other residents he begins to realize that what he really seeks is his rightful place in a new world—and it will take more than the skill of the local “People Finder” to discover it. This jazz-influenced drama is a moving narrative of African-American experience in the 20th century.

Back to Home: <https://fc1.getfilecloud.com>