



# How I Learned To Drive

**Janet Taylor Lisle**



## **How I Learned To Drive:**

How I Learned to Drive Paula Vogel, 1997 Chronicles the relationship between Li'l Bit and Uncle Peck through a series of flashbacks as it progresses from friendship to something darker during a series of driving lessons      **A Study Guide for Paula Vogel's "How I Learned to Drive"** Gale, Cengage Learning, 2016 A Study Guide for Paula Vogel's *How I Learned to Drive* excerpted from Gale's acclaimed *Drama For Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Drama For Students* for all of your research needs      *How I Learned to Drive (Stand-Alone TCG Edition)* Paula Vogel, 2018-04-24 As I try to come to grips with the lack of control I have in terms of my own visibility and commercial success within the American Theater I remain convinced that I have control in terms of how I see my identity *How I Learned to Drive* gave me that gift It felt as if the play was rewriting me and I will always remember the sensation of lightness I had in the middle of the night as I wrote it This is the gift of theater and of writing a transubstantiation of pain and secrecy into light into community into understanding if not acceptance Paula Vogel from her Preface Winner of the Pulitzer Prize for Drama Paula Vogel's *How I Learned to Drive* is widely recognized as a masterpiece of contemporary drama It is published here for the first time as a stand alone edition Paula Vogel is the author of *Indecent* *The Baltimore Waltz* *The Long Christmas Ride Home* *Don Juan Comes Home from Iraq* and *A Civil War Christmas* among many other plays She has held a distinguished career as a teacher and mentor to young playwrights first at Brown University and then at the Yale School of Drama      *How I Learned to Drive* by Paula Vogel Brandy Austin, 2006      *Critical Theory and Performance* Janelle G. Reinelt, Joseph R. Roach, 2007 Updated and enlarged this groundbreaking collection surveys the major critical currents and approaches in drama theater and performance      **Text & Presentation, 2007** Stratos E. Constantinidis, 2009-08-11 *Text Presentation* is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 31st annual conference held in Los Angeles California Topics covered include Chicano theatre the Vietnam War and 9/11 in the French theatre actresses and modern Hamlet Asian theatre Antigone in pre and post communist Germany adapting an Internet comic strip for the stage and the future of dramatic literature in the academy among others      **A Queer Sort of Materialism** David Savran, 2003 An eclectic collection of essays on theater and its decline as highbrow culture under the influence of theme parks and blockbuster movies      **The Playwright's Voice** David Savran, 1999 These 15 interviews illustrate the diversity of modern American theater and examine what makes it a unique art form Savran English Brown U discusses the work artistic influences and the state of contemporary American theater and its meaning and purpose with artists including Tony Kushner Jose Rivera Ntozake Shange and Anna Deveare Smith Annotation copyrighted by Book News Inc Portland OR      *New York Magazine*, 1997-04-07 *New York Magazine* was born in 1968 after a run as an

insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **The New York Times Theater Reviews 1997-1998** Times Books,2001-01-02 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company **How I Became a Writer and Oggie Learned to Drive** Janet Taylor Lisle,2013-09-10 DIVDIVWinner of Italy s 2006 Premio Andersen Award A young writer s fantasy world becomes dangerously entangled with reality divDIV Eleven year old Archie and his six year old brother Oggie are constantly going back and forth between their mother s home and the apartment that their father shares with his girlfriend To distract Oggie from the turbulence of endlessly bouncing from Saturn to Jupiter and back again Archie invents a fantastic story about the Mysterious Mole People When Oggie s wallet is stolen by kids from a local gang Archie tries to retrieve it and becomes increasingly ensnared in the gang s dangerous activities Even worse he soon finds that his fictitious mole story is merging with the darkness of real life in a very frightening way div divDIV div **How Good is David Mamet, Anyway?** John Heilpern,2000 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company **A Study Guide for Paula Vogel's "'How I Learned to Drive'"** Cengage Learning Gale,2016 **100 Greatest American Plays** Thomas S. Hischak,2017-03-06 Theatre in America has had a rich history from the first performance of the Lewis Hallam Troupe in September 1752 to the lively shows of modern Broadway Over the past few centuries significant works by American playwrights have been produced including Abie s Irish Rose Long Day s Journey into Night A Streetcar Named Desire Death of a Salesman A Raisin in the Sun Fences and Angels in America In 100 Greatest American Plays Thomas S Hischak provides an engaging discussion of the best stage productions to come out of the United States Each play is discussed in the context of its original presentation as well as its legacy Arranged alphabetically the entries for these plays include plot detailsproduction historybiography of the playwrightliterary aspects of the dramacritical reaction to the playmajor awardsthe play s influencecast lists of notable stage and film versions The plays have been selected not for their popularity but for their importance to American theatre and include works by Edward Albee Harvey Fierstein Lorraine Hansberry Lillian Hellman Tony Kushner David Mamet Arthur Miller Eugene O Neill Sam Shepard Neil Simon Gore Vidal Wendy Wasserstein Thornton Wilder Tennessee Williams and August Wilson This informative volume also includes complete lists of Pulitzer Prize winners for Drama the New York Drama Critics Circle Award for American Plays and the Tony Award for Best Play Providing critical information about the most important works produced since the eighteenth century 100 Greatest American Plays will appeal to anyone interested in the cultural history of theatre How I learned to drive (Vogel) Canadian Stage Theatre Archives (University of Guelph),Paula Vogel,1999 How I learned to drive by Paula Vogel, directed by Gordon McCall ,1998 *The New York Times Guide to the Arts of the 20th Century: 1900-1929* ,2002 Reviews

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**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 Algr'a 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 Fern ndez Caparr s 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 Algr'a 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

**Velva Jean Learns to Drive** Jennifer Niven, 2009-07-28 The New York Times bestselling author of *All the Bright Places* soon to be a Netflix film starring Elle Fanning presents a coming of age debut about ill fated love during the Great Depression and what it means to be a woman with ambition Velva Jean's mother urged her to live out there in the great wide world and growing up in Appalachia in the years before World War II Velva Jean dreams of becoming a big time singer in Nashville Then she falls in love with Harley Bright a handsome juvenile delinquent turned revival preacher As their tumultuous love story unfolds Velva Jean must choose between keeping her hard won home and pursuing her dream of singing in the Grand Ole Opry Like *All the Bright Places* hailed as a charming love story about an unlikely and endearing pair New York Times Book Review Jennifer Niven's debut novel is a big hearted story about the struggle to find happiness

**How to Teach a Play** Miriam Chirico, Kelly Younger, 2020-01-09 Most students encounter drama as they do poetry and fiction as literature to be read but never experience the performative nature of theater *How to Teach a Play* provides new strategies for teaching dramatic literature and offers practical play specific exercises that demonstrate how performance illuminates close reading of the text This practical guide provides a new generation of teachers and theatre professionals the tools to develop their students performative imagination Featuring more than 80 exercises *How to Teach a Play* provides teaching strategies for the most commonly taught plays ranging from classical through contemporary drama Developed by contributors from a range of disciplines these exercises reveal the variety of practitioners that make up the theatrical arts they are written by playwrights theater directors and artistic directors as well as by dramaturgs and drama scholars In bringing together so many different perspectives this book highlights the distinctive qualities that makes theater such a

dynamic genre This collection offers an array of proven approaches for anyone teaching drama literature and theater professors high school teachers dramaturgs and directors Written in an accessible and jargon free style both instructors and directors can immediately apply the activity to the classroom or rehearsal Whether you specialize in drama or only teach a play every now and again these exercises will inspire you to modify transform and reinvent your own role in the dramatic arts Online resources to accompany this book are available at <https://www.bloomsbury.com/how-to-teach-a-play> 9781350017528

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