
Emilia Oberon Modern Plays

Characters of Shakespeare's Plays

Shakespeare and the Shrew

Desdemona

The Seagull

Medieval and Early Modern England on the Contemporary Stage

Seventeen

The Wasp

Troubling Traditions

THE NEW CENTURY BOOK OF FACTS

Women Architects in the Modern Movement

The Shakespeare Story-book

Constructions of Female Homoeroticism in Early Modern Drama

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Belongings

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Representing the Plague in Early Modern England

The New Century Book of Facts

Shakespearean Biofiction on the Contemporary Stage and Screen

Modern Music and Musicians: The pianist's guide. Preface ; The world's one hundred greatest piano pieces ; Famous pianists ; The leading methods of piano playing ;

Special points of piano technics ; Hints to piano students ; Musical theory ; The

orchestra and the art of conducting ; Special articles ; A history of music ; Stories of the opera[s] ; Stories of modern operas

Shakespeare & the Uses of Comedy

The Wasp

A Princess's Duty

The Routledge History of Literature in English

Student's Guide to Shakespeare

The Dublin University Magazine

Shakespeare's Words

Twenty-First Century Anxieties

Dramaturgy of Form

It's True, It's True, It's True

The German Drama in English on the Philadelphia Stage from 1794 to 1830

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Modern Plays by guest

WHITNEY DICKERSON

*Characters of
Shakespeare's Plays*
Springer

A vital resource for scholars, students and actors, this book contains glosses and quotes for over 14,000 words that could be misunderstood by or are unknown to a modern audience.

Displayed panels look at such areas of Shakespeare's language as greetings, swear-words and terms of address. Plot summaries are included for all Shakespeare's plays and on the facing page is a unique diagrammatic representation of the relationships within each play.

*Shakespeare and the
Shrew* Cambridge
Scholars Publishing

"A vivid and emotive re-exploration of Shakespeare's Desdemona from Othello, republished in Methuen Drama's Modern Classics series"--

Desdemona Of Fire and Frost

Includes music.

The Seagull Routledge
This book explores the

notion that the emergent language of contemporary theatre, and more generally of modern culture, has links to much earlier forms of storytelling and an ancient worldview. This volume looks at our diverse and amalgamative theatrical inheritance and discusses various practitioners and companies whose work reflects and recapitulates ideas, approaches, and structures original to theatre's ritual roots.

Drawing together a range of topics and examples from the early Middle Ages to the modern day, Chadwick focuses in on a theatrical language which includes an emphasis on the psychosomatic, the non-linear, the symbolic, the liminal, the collective, and the sacred. This interdisciplinary work draws on approaches from the fields of anthropology, philosophy, historical and cognitive phenomenology, and neuroscience, making the case for the significance of historically responsive modes in theatre practice and more widely in our society and culture.

Eleanor
Medieval and Early
Modern England on the

Contemporary Stage

Vernon Press

'This is a remarkable, challenging and bravely original work.' The Guardian Ripped from the world by her husband's paranoia, Desdemona turns in death towards the memory of Barbary, the North African maid who raised her: together, they explore the contours of death, race, war, love and motherhood, in a moving elegy. Audacious with ambition, Desdemona is Toni Morrison's intimate reimagining of the fourth act of Shakespeare's Othello, mixing monologue with Rokia Traore's lyrical songs to re-examine the Bard's presentation of race and female suffering. Part-play, part-concert, part-quest into the afterlife, Desdemona is published in Methuen Drama's Modern Classics series, featuring a new introduction by Joyce Green MacDonald.

Seventeen Walter de Gruyter GmbH & Co KG
What is the Christian literary imagination? That question was put to the writers who have contributed to this collection of essays. They were asked, in answering it, to choose and write

about a work of literature that seemed to them to illustrate one of the varied ways in which the Christian imagination sees the world, to define by example the meaning of the term. A variety of beliefs (or indeed unbeliefs) are expressed by the contributors and authors they selected to discuss. But what the essays have in common is an inquiry into the nature of belief and the means by which the reader's imagination can itself be stirred through the work of the author under discussion. The book is structured chronologically, with essays on literature ranging from Anglo-Saxon England to 21st-Century America, but the contributors show a freedom of movement and reference across the centuries in their essays, sometimes deliberately juxtaposing the historical with the contemporary. What emerges from the collection is a shared inquiry into the enduring Christian vision of God's engagement with the world.

The Wasp Oberon Books 'Just because you appear to have secrets don't mean your secrets are all that interestin'.' A young female soldier returns

from Afghanistan to a home she no longer recognises or connects with. She has proved herself in combat but her hardest battle is yet to come, as she navigates family politics, old relationships, and the memory of betrayal. From the deserts of a modern war to the battleground of a family kitchen, Morgan Lloyd Malcolm's explosive new play delves into one woman's quest for identity and a place she can call home. Nominated for Charles Wintour Most Promising Playwright Award (Evening Standard Awards)

Troubling Traditions

Bloomsbury Publishing The volume uses an interdisciplinary approach to examine how 21st-century British theatre increasingly intercuts dystopian and utopian elements to create innovative strategies for addressing current social and political concerns. In the case studies, a key role is given to the ways in which the selected plays use real and fictional spaces on stage and thereby manage to construct interactional spaces which the spectators are invited to share.

THE NEW CENTURY BOOK OF FACTS

Springer Dramaturgy of Form examines verse in twenty-first-century theatre practice across different languages, cultures, and media. Through interdisciplinary engagement, Kasia Lech offers a new method for verse analysis in the performance context. The book traces the dramaturgical operation of verse in new writings, musicals, devised performances, multilingual dramas, Hip Hop theatre, films, digital projects, and gig theatre, as well as translations and adaptations of classics and new theatre forms created by Irish, Spanish, Nigerian, Polish, American, Canadian, Australian, British, Russian, and multinational artists. Their verse dramaturgies explore timely issues such as global identities, agency and precarity, global and local politics, and generational and class stories. The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre, whose arrival Hans-Thies Lehmann foretold in his Postdramatic Theatre, documenting a turning point for contemporary

Western theatre. Serving theatre-makers, scholars, and students working with classical and contemporary verse and poetry in performance contexts; practitioners and academics of aural and oral dramaturgies; voice and verse-speaking coaches; and actors seeking the creative opportunities that verse offers, *Dramaturgy of Form* reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences.

Women Architects in the Modern Movement

Bloomsbury Publishing

This is a guide to the main developments in the history of British and Irish literature, charting some of the main features of literary language development and highlighting key language topics.

The Shakespeare Story-book Oberon Books

This book examines the enactment of gendered in/equalities across diverse Cultural forms, turning to the insights produced through the specific modes of onto-epistemological enquiry of embodied performance. It builds on work from the GRACE (Gender and Cultures of Equality in

Europe) project and offers both theoretical and methodological analyses of an array of activities and artworks. The performative manifestations discussed include theatre, installations, social movements, mega-events, documentaries, and literary texts from multiple geopolitical locales. Engaging with the key concepts of re-enactment and relationality, the contributions explore the ways in which in/equalities are relationally re-produced in and through individual and collective bodies. This multi- and trans-disciplinary collection of essays creates fruitful dialogues within and beyond Performance Studies, sitting at the crossroads of ethnography, event studies, social movements, visual studies, critical discourse analysis, and contemporary approaches to textualities emerging from post-colonial and feminist studies.

Constructions of Female Homoeroticism in Early Modern Drama W. W.

Norton & Company

This collection of short, accessible essays serves as a supplementary text

to Morgan Lloyd Malcolm's play, *Emilia*. Critically acclaimed and beloved by audiences, this innovative and ground-breaking show is a speculative history, an imaginative (re)telling of the life of English Renaissance poet Aemilia Bassano Lanyer. This book features essays by theatre practitioners, activists, and scholars and informed by intersectional feminist, critical race, queer, and postcolonial analyses will enable students and their teachers across secondary school and higher education to consider the play's major themes from a wide variety of theoretical and interdisciplinary perspectives. This volume explores the current events and cultural contexts that informed the writing and performing of *Emilia* between 2017 and 2019, various aspects of the professional London productions, critical and audience responses, and best practices for teaching the play to university and secondary school students. It includes a foreword by *Emilia* playwright Morgan Lloyd Malcolm. This book will be of great interest to students and scholars of

theatre, arts activism, feminist literature, and theory.

Dublin University Magazine Bloomsbury Publishing

This book is a 'one-stop-shop' for the busy undergraduate studying Shakespeare. Offering detailed guidance to the plays most often taught on undergraduate courses, the volume targets the topics tutors choose for essay questions and is organised to help students find the information they need quickly. Each text discussion contains sections on sources, characters, performance, themes, language, and critical history, helping students identify the different ways of approaching a text. The book's unique play-based structure and character-centre approach allows students to easily navigate the material. The flexibility of the design allows students to either read cover-to-cover, target a specific play, or explore elements of a narrative unit such as imagery or characterisation. The reader will gain quickly a full grasp of the kind of dramatist William Shakespeare was - and is.

The Contemporary

History Play Routledge

This collection offers readers a timely encounter with the historical experience of people adapting to a pandemic emergency and the corresponding narrative representation of that crisis, as early modern writers transformed the plague into literature. The essays examine the impact of the plague on health, politics, and religion as well as on the plays, prose fiction, and plague bills that stand as witnesses to the experience of a society devastated by contagious disease. Readers will find physicians and moralists wrestling with the mysteries of the disease; erotic escapades staged in plague-time plays; the poignant prose works of William Bullein and Thomas Dekker; the bodies of monarchs who sought to protect themselves from plague; the chameleon-like nature of the plague as literal disease and as metaphor; and future strains of plague, literary and otherwise, which we may face in the globally-minded, technology-dependent, and ecologically-awakened twenty-first century. The bubonic plague compelled

change in all aspects of lived experience in Early Modern England, but at the same time, it opened space for writers to explore new ideas and new literary forms—not all of them somber or horrifying and some of them downright hilarious. By representing the plague for their audiences, these writers made an epidemic calamity intelligible: for them, the dreaded disease could signify despair but also hope, bewilderment but also a divine plan, quarantine but also liberty, death but also new life.

The Facts about Shakespeare

University Press of Kentucky Fringe First and Total Theatre Award- winning Breach (Tank, The Beanfield) restage the 1612 trial of Agostino Tassi for the rape of baroque painter Artemisia Gentileschi. Based on surviving court transcripts, this new play dramatises the seven-month trial that gripped Renaissance Rome, and asks how much has changed in the last four centuries. Blending myth, history and contemporary commentary, this is the story of how a woman took revenge through her art to become one of the

most successful painters of her generation.

The Christian Literary Imagination Springer

This book explores representations of love and desire between female characters in nearly seventy plays written between 1580 and 1660. The work argues that playwrights of late sixteenth- and early seventeenth-century England recognized and constructed richly diverse tropes of female homoerotic desire. Writers place female characters in erotic situations with other female characters in playful scenarios of mistaken identity, in anxious moments of amorous intrigue, in predatory situations and in enthusiastic, utopian representations of romantic love. These plays indicate an awareness of female homoeroticism in early modern England and belie statements that literary evidence of homosexuality was concerned primarily with men.

Emilia Bloomsbury Publishing

This book is the first edited collection to explore Shakespeare's life as depicted on the modern stage and screen. Focusing on the years

1998-2023, it uniquely identifies a 25-year trend for depicting Shakespeare, his family and his social circle in theatre, film and television. Interrogating Shakespeare's afterlife across stage and screen media, the volume explores continuities and changes in the form since the release of *Shakespeare in Love*, which it positions as the progenitor of recent Shakespearean biofictions in Anglo-American culture. It traces these developments through the 21st century, from pivotal moments such as the *Shakespeare 400* celebrations in 2016, up to the quatercentenary of the publication of the *First Folio*, whose portrait helped make the author a globally recognisable icon. The collection takes account of recent Anglo-American socio-political, cultural and literary concerns including feminism, digital media and the biopic and superhero genres. The wide variety of works discussed range from *All is True* and *Hamnet* to *Upstart Crow*, *Bill* and even *The Lego Movie*. Offering insights from actors, dramatists and literary and performance scholars, it considers why

artists are drawn to Shakespeare as a character and how theatre and screen media mediate his status as literary genius.

The Oxford Companion to Shakespeare Edinburgh University Press

Jess is Mike's girlfriend. Tom is Mike's best friend, but he's secretly in love with Jess. Emilia is Jess's goody-two-shoes best friend and she's about to get drunk for the first time. Lizzy is Mike's annoying younger sister. And Ronny, well no-one invited Ronny and no one's quite sure why he's there. As dawn approaches, through a fog of cheap beer, dreams are shared, insecurities aired and secrets spilled. Funny, immature, wise and a little bit sad, *Seventeen* performed by a cast of septuagenarians, will turn our notions of adulthood and adolescence on their head. A Lyric Hammersmith production in association with Belvoir, Sydney.

Cold Water Penguin UK
In Shakespeare's hand the comic mode became an instrument for exploring the broad territory of the human situation, including much that had normally been reserved for tragedy. Once the reader

recognizes that justification for such an assumption is presented repeatedly in the earlier comedies -- from *The Comedy of Errors* to *Twelfth Night* -- he has less difficulty in dispensing with the currently fashionable classifications of the later comedies as problem plays and romances or tragicomedies and thus in seeing them all as manifestations of a single

impulse. Bryant shows how Shakespeare, early a. *Desdemona* Taylor & Francis
When I'm walking with her the whole time I'm imagining I'm with someone else. Who do you imagine? You, sometimes. After university, Emma moves back in with her parents in Hertfordshire and gets a job at her old school, assisting in the Drama

department. Before long, she's spending every day in the studio with Matt, her boss. Matt decides to teach Emma everything he knows, and Emma feels her life starting to change. Philippa Lawford's *Cold Water* is a play about wanting things so much you can't do anything about them. This edition was published to coincide with the world premiere at London's Park Theatre in May 2024.