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Encyclopedia of Women in Today's World

The Refrigerator Monologues

Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women

Monologue For Abused Woman

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AUBREE WINTERS

Women's Scenes and Monologues MIT Press

Offers over forty-five monologues for men drawn from classical plays throughout the ages and ranging across all of Western theater.

Feminism Vs. Women iUniverse

Containing more than fifty monologues taken from prize-winning plays written since 1980, *Award Monologues for Women* provides the best range of up-to-date audition pieces for women.

Reading the Signs Methuen Drama

Simone de Beauvoir was a prolific writer and feminist, whose name has attracted a volatile mix of adulation and hostility. This collection of critical responses to a wide range of Beauvoir's writing explores the changing perceptions of the woman and explores why her work remains influential today.

The Apology Smith & Kraus

NOT SOMEONE LIKE ME is a play about sexual assault based on five true stories. On television and in film, the experience of rape is often sensationalized, exploited, and distant. Hearing these stories told by living, breathing women, in real time, has a vastly different effect. With each woman's story, the play explores a common theme: speaking out turns victims into survivors, if not heroes. NOT SOMEONE LIKE ME aims to inspire audiences to tell their own stories—and put an end to the silence and the shame.

Not Someone Like Me Villard Books

Featured in this volume are a wide range of voices and characters with a more international focus.

Rebel Voices: Monologues for Women by Women Heinemann Drama

From the New York Times bestselling author Catherynne Valente comes a ferocious riff on the women in superhero comics. *The Refrigerator Monologues* is a collection of linked stories from the points of view of the wives and girlfriends of superheroes, female heroes, and anyone who's ever been "refrigerated": comic book women who are killed, raped, brainwashed, driven mad, disabled, or had their powers taken so that a male superhero's storyline will progress. In an entirely new and original superhero universe, Valente subversively explores these ideas and themes in the superhero genre, treating them with the same love, gravity, and humor as her fairy tales. After all, superheroes are our new fairy tales and these six women have their own stories to share.

Award Monologues for Women Bloomsbury Publishing

The story of three very different women finding courage, love, and compassion in the most unlikely places, this narrative follows medical interns as they work in a rural South African hospital. Spoiled Rachel struggles to establish her independence and learns to love across the cultural ÷ conservative Seema attempts to end a relationship that has become increasingly abusive; and street-savvy Nomsa finally accepts a past that she has spent a lifetime denying. Coping with rogue snakes, gang

assassinations, and the public's denial of AIDS, these women demonstrate what it takes to be a doctor in South Africa.

The Methuen Book of Modern Monologues for Women Theatre Communications Group

Clean Break is a British theatre company set up in 1979 by two women in prison. It exists to tell the stories of women with experience of the criminal justice system and to transform women's lives through theatre. Over 40 years, Clean Break has commissioned some of the most progressive and brilliant women writers to write ground-breaking plays, alongside developing the writing skills of the women they work with in its London studios and in prisons. This is a collection of monologues from this canon. *Rebel Voices: Monologues for Women by Women* celebrates the opportunities inherent when women represent themselves. Offering female performers a diverse set of monologues reflecting a range of characters in age, ethnicity and lived experience, the material is drawn from a mix of published and unpublished works. This book is for any performer who does not see themselves represented in mainstream plays, for lovers of radical women's theatre and for rebels everywhere who believe that the act of speaking and being heard can create change.

The Panza Monologues Xulon Press

57 great audition pieces for women from the 1994 theatrical season.

The Vagina Monologues Psychology Press

THE STORY: It is September 12th, 2001; the setting is the Minneapolis apartment of Waverly, a young advertising executive. Soon to venture on a blind date amidst the television news coverage of the September 11th attacks, Waverly becomes preoccupied

Monologues for Actors of Color Hal Leonard Corporation

This edited volume, authored by scholars, students, and activists, focuses on how peace educators at the collegiate level can more effectively address gender and sexuality. Chapters focus on the classroom and the campus at large, and emphasize the importance of interdisciplinary practice, thoughtful approaches that offer both challenges and safety, and solidarity and support. The volume includes entries on hot and important topics, including trigger warnings, using popular culture in the classroom, sex trafficking, campus sexual assault, and more. Contributors come from a variety of disciplinary areas, making the volume eclectic in nature. Further, most entries include student voices, providing much-needed agency for college youth. While the book does offer a critical perspective, importantly, chapters also offer hope and possibility.

Dramatic Monologue Methuen Drama

Factory Girls meets *The Vagina Monologues* in this fascinating narrative on China's single women—and why they could be the source of its economic future. Forty years ago, China enacted the one-child policy, only recently relaxed. Among many other unintended consequences, it resulted in both an enormous gender imbalance—with a predicted twenty million more men than women of marriage age by 2020—and China's first generations of only-daughters. Given the resources normally reserved for boys, these girls were pushed to study, excel in college, and succeed in careers, as if they were sons. Now living in an economic powerhouse, enough of these women have

decided to postpone marriage—or not marry at all—to spawn a label: "leftovers." Unprecedentedly well-educated and goal-oriented, they struggle to find partners in a society where gender roles have not evolved as vigorously as society itself, and where new professional opportunities have made women less willing to compromise their careers or concede to marriage for the sake of being wed. Further complicating their search for a mate, the vast majority of China's single men reside in and are tied to the rural areas where they were raised. This makes them geographically, economically, and educationally incompatible with city-dwelling "leftovers," who also face difficulty in partnering with urban men, given the urban men's general preference for more dutiful, domesticated wives. Part critique of China's paternalistic ideals, part playful portrait of the romantic travails of China's trailblazing women and their well-meaning parents who are anxious to see their daughters snuggled into traditional wedlock, Roseann Lake's *Leftover in China* focuses on the lives of four individual women against a backdrop of colorful anecdotes, hundreds of interviews, and rigorous historical and demographic research to show how these "leftovers" are the linchpin to China's future.

Radioactive Monologues for Women Lexington Books

Editors Craig Pospisil and Danna Call compiled this new collection of more than fifty monologues selected exclusively from Dramatists Play Service publications from recent seasons. Inside these pages you will find an enormous range of voices and subject matter, characters from their teens to their sixties and authors of widely varied styles, but all immensely talented. These monologues represent some of the best writing in the American theatre today, and we are proud to bring them together in this new volume.

Humorous Monologues and Dramatic Scenes SAGE

Here's a guide book on how to write 45-minute one-act plays, skits, and monologues for all ages. Step-by-step strategies and sample play, monologue, and animation script offer easy-to-understand solutions for drama workshop leaders, high-school and university drama directors, teachers, students, parents, coaches, playwrights, scriptwriters, novelists, storytellers, camp counselors, actors, lifelong learning instructors, biographers, facilitators, personal historians, and senior center activity directors. Guide young people in an intergenerational experience of interviewing and writing skits, plays, and monologues based on the significant events and experiences from lives of people. Learn to write skits, plays and monologues based on historical events and personalities. What you'll get out of this book and the exercises of writing one-act plays for teenage actors and audiences of all-ages audience, are improved skills in adapting all types of social issues, current events, or life experience to 45-minute one-act plays, skits, or monologues for teenage or older adult drama workshops. How do you write plays and skits from life stories, current events, social issues, or history? Are you looking for the appropriate 45-minute, one-act play for high-school students or other teenagers, for community center drama workshops, or even for home school projects or for events and celebrations? Are you seeking one-act plays for older adults drama workshops? Use personal or biographical experiences as examples when you write your skit or play. If you want a really original play, write, revise, and adapt your own plays, skits, and monologues. Here's how to do it.

[The Angina Monologues](#) IAP

Curated from the Applause three-volume series, *Once More unto the Speech, Dear Friends*, edited

by Neil Freeman, these monologue from Shakespeare's works are given new life and purpose for today's readers and actors alike. There are twelve titles in this series, which is divided into four categories: monologues for younger men, monologues for older men, monologues for women, and monologues for any gender, the latter being a unique feature since most monologue books are compiled for either men or women. Each book is presented in a smaller format that is more consistent with standard monologue books. Titles in the series: *Monologues from Shakespeare's First Folio for Any Gender: The Comedies* *Monologues from Shakespeare's First Folio for Any Gender: The Histories* *Monologues from Shakespeare's First Folio for Any Gender: The Tragedies* *Monologues from Shakespeare's First Folio for Women: The Comedies* *Monologues from Shakespeare's First Folio for Women: The Histories* *Monologues from Shakespeare's First Folio for Women: The Tragedies* *Monologues from Shakespeare's First Folio for Younger Men: The Comedies* *Monologues from Shakespeare's First Folio for Younger Men: The Histories* *Monologues from Shakespeare's First Folio for Younger Men: The Tragedies* *Monologues from Shakespeare's First Folio for Older Men: The Comedies* *Monologues from Shakespeare's First Folio for Older Men: The Histories* *Monologues from Shakespeare's First Folio for Older Men: The Tragedies*

New Monologues for Women IAP

Contains over 250 monologues that cover over two thousand years of theatrical history.

The Best Women's Stage Monologues of 1994 Bloomsbury Publishing

The purpose of this book is to provide student affairs professionals who work at Catholic colleges and universities a tool for reflection and dialogue on difficult issues they face in their campuses. It is intended to be used in staff development sessions, in training sessions with student leaders and resident assistants, and in master's level student affairs preparation programs at Catholic colleges and universities. This book is the next step in a series of projects that began in the early 1990s after the publication by the Vatican of the apostolic constitution. This book is a collection of case studies that focus on particular issues related to Catholic identity that are faced by student affairs professionals who work at Catholic colleges and universities. By its very nature, the focus on the difficult issues we face is a limitation. The editors in no way wish to imply that Catholic identity is only about problems. Previous research and experience clearly indicates those who work at Catholic institutions understand and embrace the opportunities that this environment provides for them. But as Schaller and Boyle (2006) indicated, there is a need for dialogue around the difficult issues that we face. The editors believe that a book of case studies is particularly helpful because it allows a staff to discuss problems at fictionalized universities and then ask themselves, "What would we do here?" The editors solicited cases using a mailing list provided by the ASACCU; thus, the cases included in this book represent the real concerns of those practicing in the field. Some of the cases that are included are true stories of situations that actually happened, some are fictional, and some are hybrid stories based on actual events but changed to illustrate an issue. To protect the privacy of those who were kind enough to share their difficult issues with their colleagues, the names of case contributors are listed at the beginning of the book in alphabetical order, rather than being listed with the cases they contributed.

Outstanding Women's Monologues University of Texas Press

Monologues are an essential part of every actor's toolkit. Actors are required to perform monologues

regularly throughout their career: preparing for drama school entry, showcasing skills for agents or auditioning for a role. Following on from the bestselling first volume (2008), this book showcases selected monologues from some of the finest modern plays by some of today's leading contemporary playwrights. These monologues contain a diverse range of quirky and memorable characters that cross cultural and historical boundaries. The pieces are helpfully organised into age-specific groups: 'Teens', 'Twenties', 'Thirties' and 'Forties plus'.

Classical Monologues for Men Rowman & Littlefield

The dramatic monologue is traditionally associated with Victorian poets such as Robert Browning and Alfred Tennyson, and is generally considered to have disappeared with the onset of modernism in the twentieth century. Glennis Byron unravels its history and argues that, contrary to belief, the

monologue remains popular to this day. This far-reaching and neatly structured volume: * explores the origins of the monologue and presents a history of definitions of the term * considers the monologue as a form of social critique * explores issues at play in our understanding of the genre, such as subjectivity, gender and politics * traces the development of the genre through to the present day. Taking as example the increasingly politicized nature of contemporary poetry, the author clearly and succinctly presents an account of the monologue's growing popularity over the past twenty years.

Lily Carthew's Monologues ... W. W. Norton & Company

"The Panza Monologues script also features stories contributed by Barbara Renaud Gonzalez, Petra A. Mata, and Maria R. Salazar."