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A group of young people are rehearsing 'The Importance of Being Earnest' but, as they attempt to perform a play which is alien to them, it becomes apparent that their surroundings are not normal. Gradually, as tensions mount, squabbles ensue and each young person's story starts to emerge, the location is found to be an institution. Text Generation is a flexible and motivating series that will help students improve their writing skills in English and across the curriculum.* Covers a wide variety of text types, with examples of texts from across the curriculum* Unique 'real writers' feature so students can see writing in different contexts* An easy-to-use ICT component that is practical and classroom focused* A CD-ROM offering up to 30 interactive texts, supplementary texts and over 100 customisable resource sheets provides an invaluable resource that means you don't have to spend hours searching for materials* Teaching notes are provided in a ringbinder and on the CD-ROM. Script Analysis for Theatre: Tools for Interpretation, Collaboration and Production provides theatre students and emerging theatre artists with the tools, skills

and a shared language to analyze play scripts, communicate about them, and collaborate with others on stage productions. Based largely on concepts derived from Stanislavski's system of acting and method acting, the book focuses on action - what characters do to each other in specific circumstances, times, and places - as the engine of every play. From this foundation, readers will learn to distinguish the big picture of a script, dissect and 'score' smaller units and moment-to-moment action, and create individualized blueprints from which to collaborate on shaping the action in production from their perspectives as actors, directors, and designers. *Script Analysis for Theatre* offers a practical approach to script analysis for theatre production and is grounded in case studies of a range of the most studied plays, including Sophocles' *Oedipus the King*, Shakespeare's *Twelfth Night*, Henrik Ibsen's *Hedda Gabler*, Georg Büchner's *Woyzeck*, Oscar Wilde's *The Importance of Being Earnest*, Tennessee Williams's *A Streetcar Named Desire*, and Paula Vogel's *How I Learned to Drive*, among others. Readers will develop the real-life skills professional theatre artists use to design, rehearse, and produce plays. A story about Squeaky, the fastest thing on two feet, and her brother Raymond. While assimilating theoretical insights from Aristotle to this day, this title contests, inter alia, the theory of comedy's ritual origin; challenges the age-old and continuing attempts to determine the structure of action that characterises comedy; and, suggests instead that structures of action are shared by all genres. The Heinemann Plays series offers contemporary drama and classic plays in durable classroom editions. Many have large casts and an equal mix of boy and girl parts. This play is a dramatization of Daniel Keyes's story about a retarded adult who desperately wants to be able to read and write. *Playbook*. "A brave and breathtaking musical."--*The New York Times* Oscar Wilde was already one of the best known literary figures in Britain when he was persuaded to turn his extraordinary talents to the theatre. Between 1891 and 1895 he

produced a sequence of distinctive plays which spearheaded the dramatic renaissance of the 1890s and retain their power today. The social comedies, *Lady Windermere's Fan*, *A Woman of No Importance*, and *An Ideal Husband*, offer a moving as well as witty dissection of society and its morals, with a sharp focus on sexual politics. By contrast, the experimental, symbolist *Salome*, written originally in French, was banned for public performance by the English censor. His final dramatic triumph was his 'trivial' comedy for serious people, *The Importance of Being Earnest*—arguably the greatest farcical comedy in English. Under the General Editorship of Dr Michael Cordner of the University of York, the texts of the plays have been newly edited and are presented with modernized spelling and punctuation. In addition, there is a scholarly introduction and detailed annotation.

ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

A mentally retarded adult has a brain operation that turns him into a genius. A controversial tale of friendship and tragedy during the Great Depression

A Penguin Classic Over seventy-five years since its first publication, Steinbeck's tale of commitment, loneliness, hope, and loss remains one of America's most widely read and taught novels. An unlikely pair, George and Lennie, two migrant workers in California during the Great Depression, grasp for their American Dream. They hustle work when they can, living a hand-to-mouth existence. For George and Lennie have a plan: to own an acre of land and a shack they can call their own. When they land jobs on a ranch in the Salinas Valley, the fulfillment of their dream seems to be within their grasp. But even George cannot guard Lennie from the provocations, nor predict the

consequences of Lennie's unswerving obedience to the things George taught him. *Of Mice and Men* represents an experiment in form, which Steinbeck described as "a kind of playable novel, written in a novel form but so scened and set that it can be played as it stands." A rarity in American letters, it achieved remarkable success as a novel, a Broadway play, and three acclaimed films. This edition features an introduction by Susan Shillinglaw, one of today's leading Steinbeck scholars. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. "The Dunwich Horror" by H. P. Lovecraft. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim (the name of the copyright claimant as given in the application for registration, the copyright date, the copyright registration number, etc.). Adventures come to the adventurous, and mysterious things fall in the way of those who, with wonder and imagination, are on the watch for them; but the majority of people go past the doors that are half ajar, thinking them closed, and fail to notice the faint stirrings of the great curtain that hangs ever in the form of appearances between them and the world of

causes behind. For only to the few whose inner senses have been quickened, perchance by some strange suffering in the depths, or by a natural temperament bequeathed from a remote past, comes the knowledge, not too welcome, that this greater world lies ever at their elbow, and that any moment a chance combination of moods and forces may invite them to cross the shifting frontier. Some, however, are born with this awful certainty in their hearts, and are called to no apprenticeship, and to this select company Jones undoubtedly belonged. All his life he had realised that his senses brought to him merely a more or less interesting set of sham appearances; that space, as men measure it, was utterly misleading; that time, as the clock ticked it in a succession of minutes, was arbitrary nonsense; and, in fact, that all his sensory perceptions were but a clumsy representation of real things behind the curtain—things he was for ever trying to get at, and that sometimes he actually did get at. He had always been tremblingly aware that he stood on the borderland of another region, a region where time and space were merely forms of thought, where ancient memories lay open to the sight, and where the forces behind each human life stood plainly revealed and he could see the hidden springs at the very heart of the world. Moreover, the fact that he was a clerk in a fire insurance office, and did his work with strict attention, never allowed him to forget for one moment that, just beyond the dingy brick walls where the hundred men scribbled with pointed pens beneath the electric lamps, there existed this glorious region where the important part of himself dwelt and moved and had its being. For in this region he pictured himself playing the part of a spectator to his ordinary workaday life, watching, like a king, the stream of events, but untouched in his own soul by the dirt, the noise, and the vulgar commotion of the outer world.... Moving away from the explicitly political content of his previous novels, Victor Hugo turns to social commentary in *The Man Who Laughs*, an 1869 work that was made into a popular film in the 1920s. The plot

deals with a band of miscreants who deliberately deform children to make them more effective beggars, as well as the long-lasting emotional and social damage that this abhorrent practice inflicts upon its victims. Founded by a band of young iconoclasts, the Pre-Raphaelite Brotherhood stunned Victorian England with its revaluation of culture and lifestyle. With Pre-Raphaelitism ascendant in the 1850s and canonical by the 1880s, the movement's refractory reception history is an object lesson in how avant-gardes burst upon the scene, dispense with their antagonistic posture, and become a mainstay of tradition. Wendy Graham traces the critical discourses that greeted the Pre-Raphaelites' debut, shaped their contemporary reception, and continued to inform responses to them well after their heyday. She explains the mechanics of fame and the politics of scandal contributing to the rise of aestheticism, providing a new interpretation of the place of aesthetic counterculture in Victorian England. *Critics, Coteries, and Pre-Raphaelite Celebrity* sheds new light on Victorian discourses on sexuality and masculinity through a thick description of literary bravado, the emotions of male bonding within cliques, and homoerotic frissons among the creators and reviewers of Pre-Raphaelitism. Graham threads together the qualities that made William Holman Hunt, John Everett Millais, and Gabriel Rossetti exemplary figures of aesthetic celebrity in the 1850s; Algernon Swinburne and Simeon Solomon in the 1860s; and Edward Burne-Jones and Walter Pater in the 1870s. The book documents the symbiotic relationship between periodical writers and the artists and poets they helped make famous, demonstrating that the origin myth of Bohemian artistic transcendence was connected with the rise of a professional class of journalists. Graham shows that the Pre-Raphaelites innovated many of the phenomena now associated with Oscar Wilde, arguing that they were foundational for him in forging an artistic and personal identity with a full-blown publicity apparatus. Wilde had models. This book is about them.

"Travesties" was born out of Stoppard's noting that in 1917 three of the twentieth century's most crucial revolutionaries -- James Joyce, the Dadaist founder Tristan Tzara, and Lenin -- were all living in Zurich. Also living in Zurich at this time was a British consular official called Henry Carr, a man acquainted with Joyce through the theater and later through a lawsuit concerning a pair of trousers. Taking Carr as his core, Stoppard spins this historical coincidence into a masterful and riotously funny play, a speculative portrait of what could have been the meeting of these profoundly influential men in a germinal Europe as seen through the lucid, lurid, faulty, and wholly riveting memory of an aging Henry Carr. Mario Vargas Llosa's brilliant, multilayered novel is set in the Lima, Peru, of the author's youth, where a young student named Marito is toiling away in the news department of a local radio station. His young life is disrupted by two arrivals. The first is his aunt Julia, recently divorced and thirteen years older, with whom he begins a secret affair. The second is a manic radio scriptwriter named Pedro Camacho, whose racy, vituperative soap operas are holding the city's listeners in thrall. Pedro chooses young Marito to be his confidant as he slowly goes insane. Interweaving the story of Marito's life with the ever-more-fevered tales of Pedro Camacho, Vargas Llosa's novel is hilarious, mischievous, and masterful, a classic named one of the best books of the year by the New York Times Book Review. Description A curious, unusual, puzzling type of book. The story of the awakening of a London financier who, after long years spent in the amassing of a fortune, reverts to his early dream of becoming a great philanthropist Risk everything . . . for love with this #1 New York Times bestseller. What if you couldn't touch anything in the outside world? Never breathe in the fresh air, feel the sun warm your face . . . or kiss the boy next door? In Everything, Everything, Maddy is a girl who's literally allergic to the outside world, and Olly is the boy who moves in next door . . . and becomes the greatest risk she's ever taken. My disease is as rare

as it is famous. Basically, I'm allergic to the world. I don't leave my house, have not left my house in seventeen years. The only people I ever see are my mom and my nurse, Carla. But then one day, a moving truck arrives next door. I look out my window, and I see him. He's tall, lean and wearing all black—black T-shirt, black jeans, black sneakers, and a black knit cap that covers his hair completely. He catches me looking and stares at me. I stare right back. His name is Olly. Maybe we can't predict the future, but we can predict some things. For example, I am certainly going to fall in love with Olly. It's almost certainly going to be a disaster. Everything, Everything will make you laugh, cry, and feel everything in between. It's an innovative, inspiring, and heartbreakingly romantic debut novel that unfolds via vignettes, diary entries, illustrations, and more. And don't miss Nicola Yoon's *The Sun Is Also A Star*, the #1 New York Times bestseller in which two teens are brought together just when it seems like the universe is sending them in opposite directions. The author of *Flowers for Algernon* discusses his fiction writing methods, describes the heartbreaks and joys he experienced at being published, and offers insight into the creative writing process of his classic work, in a volume complemented by the original story. Reprint. This expansive guide covers the where, when, and how for every step of school play production, including play selection and adaptation, auditions, casting and dealing with disappointed students, budgeting, coaching actors, setting up a production team, rehearsals, publicity, and promotion. *The Importance of Being Earnest* is the final play of Oscar Wilde, and it is considered his masterpiece. The play is a farcical comedy with the theme of switched identities: the play's two protagonists engage in "bunburying" (the maintenance of alternative personas in the town and country) which allows them to escape Victorian social mores. Working within the social conventions of late Victorian London, the play's major motives are the triviality with which it treats institutions as serious as marriage, and the resulting satire

of Victorian ways. Mentally retarded Charlie Gordon participates in an experiment which turns him into a genius but only temporarily. For Broadway audiences of the 1980s, the decade was perhaps most notable for the so-called "British invasion." While concept musicals such as *Nine* and Stephen Sondheim's *Sunday in the Park with George* continued to be produced, several London hits came to New York. In addition to shows like *Chess*, *Me and My Girl*, and *Les Miserables*, the decade's most successful composer Andrew Lloyd Webber was also well represented by *Cats*, *The Phantom of the Opera*, *Song & Dance*, and *Starlight Express*. There were also many revivals (such as *Show Boat* and *Gypsy*), surprise hits (*The Pirates of Penzance*), huge hits (*42nd Street*), and notorious flops (*Into the Light*, *Carrie*, and *Annie 2: Miss Hannigan's Revenge*). In *The Complete Book of 1980s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1980s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Sid Caesar, Barry Manilow, Jackie Mason, and Shirley MacLaine. Each entry includes the following information: Opening and closing dates; Plot summaries; Cast members; Number of performances; Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors; Musical numbers and the names of performers who introduced the songs; Production data, including information about tryouts; Source material; Critical commentary; Tony awards and nominations; Details about London and other foreign productions. Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, *The Complete Book of 1980s Broadway Musicals* provides readers with a comprehensive view of each show. This

significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history. **THE STORY:** The place is a communal residence in a New England city, where four mentally handicapped men live under the supervision of an earnest, but increasingly burned out young social worker named Jack. Norman, who works in a doughnut shop and *Script Analysis for Theatre: Tools for Interpretation, Collaboration and Production* provides theatre students and emerging theatre artists with the tools, skills and a shared language to analyze play scripts, communicate about them, and collaborate with others on stage productions. Based largely on concepts derived from Stanislavski's system of acting and method acting, the book focuses on action - what characters do to each other in specific circumstances, times, and places - as the engine of every play. From this foundation, readers will learn to distinguish the big picture of a script, dissect and 'score' smaller units and moment-to-moment action, and create individualized blueprints from which to collaborate on shaping the action in production from their perspectives as actors, directors, and designers. *Script Analysis for Theatre* offers a practical approach to script analysis for theatre production and is grounded in case studies of a range of the most studied plays, including Sophocles' *Oedipus the King*, Shakespeare's *Twelfth Night*, Henrik Ibsen's *Hedda Gabler*, Georg Büchner's *Woyzeck*, Oscar Wilde's *The Importance of Being Earnest*, Tennessee Williams's *A Streetcar Named Desire*, and Paula Vogel's *How I Learned to Drive*, among others. Readers will develop the real-life skills professional theatre artists use to design, rehearse, and produce plays.

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