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Edith Hall, Lecturer in Classics and Fellow Edith Hall

(Dis)placing Classical Greek Theatre Savvas Patsalidēs, Elizabeth Sakellaridou, 1999

Images of the Greek Theatre John Richard Green, Eric Handley, Eric W. Handley, 1995 History of Greek theatre as represented in painted pottery, terracotta figures, sculpture, mosaics and gems - How it was seen by audiences of the fourth and fifth centuries.

The World Book Encyclopedia, 2002 An encyclopedia designed especially to meet the needs of elementary, junior high, and senior high school students.

The Architecture of the Ancient Greek Theatre Rune Frederiksen, Elizabeth R. Gebhard, Alexander Sokolicek, 2015-12-01 This book is a collection of papers following the conference The Architecture of the Ancient Greek Theatre, held in Athens in January 2012. Fundamental publications on the topic have not been issued for many years. Bringing together the leading experts on theatre architecture, this conference aimed at introducing new facts and important comprehensive studies on Greek theatres to the public. The published volume is, first of all, a presentation of new excavation results and new analyses of individual monuments. Many well-known theatres such as the one of Dionysos in Athens, and others at Dodone, Corinth, and Sikyon have been re-examined since their original publication, with stunning results. New research, presented in this volume, includes moreover less well known, or even newly found, ancient Greek theatres in Albania, Asia Minor, Cyprus, and Sicily. Further studies on the history of research, on regional theatrical developments, terminology, and function, as well as a perspective on Roman theatres built in Greek traditions make this volume a comprehensive volume of new research for expert scholars as well as for students and the interested public.

Soulstepping Elizabeth Calvert Fine, 2003 Stepping is a complex performance that melds folk traditions with popular culture and involves synchronized percussive movement, singing, speaking, chanting, and drama. Elizabeth C. Fine's stunningly elaborate and vibrant portrayal of the cultural politics of stepping draws on interviews with individuals on college campuses and steppers and stepping coaches from high schools, community groups, churches, and dance organizations. Soulstepping is the first book to document the history of stepping, its roots in African and African American culture, and its transformation by churches, schools, and social groups into a powerful tool for instilling group identity and community involvement.

The Theater of War Bryan Doerries, 2016-08-23 For years theater director Bryan Doerries has been producing ancient Greek tragedies for a wide range of at-risk people in society. His is the personal and deeply passionate story of a life devoted to reclaiming the timeless power of an ancient artistic tradition to comfort the afflicted. Doerries leads an innovative public health project—Theater of War—that produces ancient dramas for current and returned soldiers, people in recovery from alcohol and substance abuse, tornado and hurricane survivors, and more. Tracing a path that links the personal to the artistic to the social and back again, Doerries shows us how suffering and healing are part of a timeless process in which dialogue and empathy are inextricably linked. The originality and generosity of Doerries's work is startling, and *The Theater of War*—wholly unsentimental, but intensely felt and emotionally engaging—is a humane, knowledgeable, and accessible book that will both inspire and enlighten.

The Philoctetes of Sophocles Sophocles, 1906

And Furthermore Judi Dench, 2011-02-15 I can hardly believe that it is more than half a century since I first stepped on to the stage of the Old Vic Theatre and into a way of life that has brought me the most rewarding professional relationships and friendships. I cannot imagine now ever doing anything else with my life except acting... – Judi Dench From London's glittering West End to Broadway's bright lights, from her Academy Award-winning role as Elizabeth I in *Shakespeare in Love* to M in the James Bond films, Judi Dench has treated audiences to some of the greatest performances of our time. She made her professional acting debut in 1957 with England's Old Vic theatre company playing Ophelia in *Hamlet*, Katherine in *Henry V* (her New York debut), and then, Juliet. In 1961, she joined the Royal Shakespeare Company playing Anya in *The Cherry Orchard* with John Gielgud and Peggy Ashcroft. In 1968, she went beyond the classical stage to become a sensation as Sally Bowles in *Cabaret*, adding musical comedy to her repertoire. Over the years, Dench has given indelible performances in the classics as well as some of the greatest plays and musicals of the twentieth century including Noël Coward's *Hay Fever*, Stephen Sondheim's *A Little Night Music*, Kaufman and Hart's *The Royal Family* and David Hare's *Amy's View* (for which she won the Tony Award). Recently, she made a triumphant return to *A Midsummer Night's Dream* as Titania, a role she first played in 1962, now played as a theatre-besotted Queen Elizabeth I. Her film career has been filled with unforgettable performances of some unforgettable women: Queen Victoria in *Mrs. Brown*, the terrifying schoolteacher Barbara Covett in *Notes on a Scandal* and the writer Iris Murdoch in *Iris*. And, for the BBC, Dench created another unforgettable woman when she brought her great comic timing and deeply felt emotions to the role of Jean Pargetter in the long-running BBC series *As Time Goes By*. *And Furthermore* is, however, more than the story of a great actress's career. It is also the story of Judi Dench's life: her early days as a child in a family that was in love with the theatre; her marriage to actor Michael Williams; the joy she takes in her daughter, the actress Finty Williams, and her grandson, Sammy. Filled with Dench's impish sense of humor, diamond-sharp intelligence and photos from her personal archives, *And Furthermore* is the book every fan of the

great Judi Dench will cherish.

Julius Caesar Alfred Leo Duggan, 1955

Class, Gender, and Sexuality in Thomas Gainsborough's Blue Boy Valerie Hedquist, 2019-07-08 The reception of Thomas Gainsborough's *Blue Boy* from its origins to its appearances in contemporary visual culture reveals how its popularity was achieved and maintained by diverse audiences and in varied venues. Performative manifestations resulted in contradictory characterizations of the painted youth as an aristocrat or a regular fellow, as masculine or feminine, or as heterosexual or gay. In private and public spaces where viewers saw the actual painting and where living and rendered replicas circulated, Gainsborough's painting was often the centerpiece where dominant and subordinate classes met, gender identities were enacted, and sexuality was implicitly or overtly expressed.

Richard Barr David A. Crespy, 2013-03-28 In *Richard Barr: The Playwright's Producer*, author David A. Crespy investigates the career of one of the theatre's most vivid luminaries, from his work on the film and radio productions of Orson Welles to his triumphant—and final—production of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*. Explored in detail along the way are the producer's relationship with playwright Edward Albee, whose major plays such as *A Zoo Story* and *Who's Afraid of Virginia Woolf* Barr was the first to produce, and his innovative productions of controversial works by playwrights like Samuel Beckett, Terrence McNally, and Sam Shepard. Crespy draws on Barr's own writings on the theatre, his personal papers, and more than sixty interviews with theatre professionals to offer insight into a man whose legacy to producers and playwrights resounds in the theatre world. Also included in the volume are a foreword and an afterword by Edward Albee, a three-time Pulitzer Prize-winning playwright and one of Barr's closest associates.

Exploring Gender Diversity in the Ancient World Surtees Allison Surtees, 2020-03-02 Explores how binary gender and behaviours of gender were actively challenged in classical antiquity Provides a focus on gender on its own terms and outside the context of sex and sexuality Offers an interdisciplinary approach, appealing to Classicists, Ancient Historians, and Archaeologists, as well as audiences working outside the ancient world, in Gender Studies, Transgender Studies, LGBTQ+ Studies, Anthropology, and Women's Studies Covers a broad time period (6th c. BCE - 3rd c. CE) and addresses both textual evidence and material culture (vases, sculpture, wall painting) Provides history of gender identities and behaviours previously ignored or suppressed by disciplinary practices Gender identity and expression in ancient cultures are questioned in these 15 essays in light of our new understandings of sex and gender. Using contemporary theory and methodologies this book opens up a new history of gender diversity from the ancient world to our own, encouraging us to reconsider those very understandings of sex and gender identity. New analyses of ancient Greek and Roman culture that reveal a history of gender diverse individuals that has not been recognised until recently. Taking an interdisciplinary approach these essays will appeal to classicists, ancient historians, archaeologists as well as those working in gender studies, transgender studies, LGBTQ+

studies, anthropology and women's studies.

The Theatrical Cast of Athens Edith Hall, Lecturer in Classics and Fellow Edith Hall, 2006-10-12 An examination of ancient Greek drama, and its relationship to the society in which it was produced. By focusing on the ways in which the plays treat gender, ethnicity, and class, and on their theatrical conventions, Edith Hall offers an extended study of the Greek theatrical masterpieces within their original social context.

Theatre and Evolution from Ibsen to Beckett Kirsten E. Shepherd-Barr, 2015-03-03 Evolutionary theory made its stage debut as early as the 1840s, reflecting a scientific advancement that was fast changing the world. Tracing this development in dozens of mainstream European and American plays, as well as in circus, vaudeville, pantomime, and missing link performances, *Theatre and Evolution from Ibsen to Beckett* reveals the deep, transformative entanglement among science, art, and culture in modern times. The stage proved to be no mere handmaiden to evolutionary science, though, often resisting and altering the ideas at its core. Many dramatists cast suspicion on the arguments of evolutionary theory and rejected its claims, even as they entertained its thrilling possibilities. Engaging directly with the relation of science and culture, this book considers the influence of not only Darwin but also Lamarck, Chambers, Spencer, Wallace, Haeckel, de Vries, and other evolutionists on 150 years of theater. It shares significant new insights into the work of Ibsen, Shaw, Wilder, and Beckett, and writes female playwrights, such as Susan Glaspell and Elizabeth Baker, into the theatrical record, unpacking their dramatic explorations of biological determinism, gender essentialism, the maternal instinct, and the cult of motherhood. It is likely that more people encountered evolution at the theater than through any other art form in the late nineteenth and early twentieth centuries. Considering the liveliness and immediacy of the theater and its reliance on a diverse community of spectators and the power that entails, this book is a key text for grasping the extent of the public's adaptation to the new theory and the legacy of its representation on the perceived legitimacy (or illegitimacy) of scientific work.

Ajax Sophocles, Fredericus H. M. Blaydes, 1875

The Rehearsal Eleanor Catton, 2010-04-27 The sensational first novel from the Booker Prize-winning author of *The Luminaries*. Set in the aftermath of a sex scandal at an all-girls' high school, Eleanor Catton's internationally acclaimed award-winning debut is a provocative and darkly funny novel about the elusiveness of truth, the slipperiness of identity, and the emotional compromises we make to belong. When news spreads of a high school teacher's relationship with one of his students, the teenage girls at Abbey Grange are jolted into a new awareness of their own potency and power. Although no one knows the whole truth, the girls have their own ideas about what happened. As they obsessively examine the details of the affair with the curiosity and jealousy native to any adolescent girl, they confide in their saxophone teacher, an enigmatic woman who is only too happy to play both confidante and stage manager to her students. But when the local drama school

decides to turn the scandal into a play, the boundaries between fact and fantasy soon break down as dramas both real and imagined begin to unfold. Sharply observed, brilliantly crafted, and infused with a deliciously subversive wit, *The Rehearsal* is at once a vibrant portrait of teenage longing and adult regret, and a shrewd exposé of how we are all performers in life, from one of the most bold and exciting voices in contemporary fiction.

The Mystery of Irma Vep Charles Ludlam, 1987 Cover title: The Ridiculous Theatrical Co. presents Charles Ludlam's The mystery of Irma Vep.

The Routledge Companion to African American Art History Taylor & Francis Group, 2021-09-30 This Companion authoritatively points to the main areas of enquiry within the subject of African American art history. This book will be of interest to graduate students, researchers and professors and may be used in African American art, visual culture, and culture classes.

Choruses, Ancient and Modern Joshua Billings, Felix Budelmann, Fiona Macintosh, 2013-09-19 The ancient singing and dancing chorus has exerted a powerful influence in the modern world. This is the first book to look systematically at the points of similarity and difference between ancient and modern choruses, across time and place, in their ancient contexts in modern theatre, opera, dance, musical theatre, and in political debate.

Superwomen Carolyn Cocca, 2016-09-08 Winner of the 2017 Eisner Award in the Best Academic/Scholarly Work category 2017 Prose Awards Honorable Mention, Media & Cultural Studies Over the last 75 years, superheroes have been portrayed most often as male, heterosexual, white, and able-bodied. Today, a time when many of these characters are billion-dollar global commodities, there are more female superheroes, more queer superheroes, more superheroes of color, and more disabled superheroes--but not many more. *Superwomen* investigates how and why female superhero characters have become more numerous but are still not-at-all close to parity with their male counterparts; how and why they have become a flashpoint for struggles over gender, sexuality, race, and disability; what has changed over time and why in terms of how these characters have been written, drawn, marketed, purchased, read, and reacted to; and how and why representations of superheroes matter, particularly to historically underrepresented and stereotyped groups. Specifically, the book explores the production, representations, and receptions of prominent transmedia female superheroes from their creation to the present: Wonder Woman; Batgirl and Oracle; Ms. Marvel and Captain Marvel; Buffy the Vampire Slayer; Star Wars' Padmé Amidala, Leia Organa, Jaina Solo, and Rey; and X-Men's Jean Grey, Storm, Kitty Pryde, Rogue, and Mystique. It analyzes their changing portrayals in comics, novels, television shows, and films, as well as how cultural narratives of gender have been negotiated through female superheroes by creators, consumers, and parent companies over the last several decades.

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