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The Atlantic Companion to Literature in English - Ed. Mohit K. Ray 2007-09

Intended To Serve The Academic Needs Of The Students Of English Literature, The Companion Is An Ultimate Literary Reference Source, Providing An Up-To-Date, Comprehensive And Authoritative Biographies Of Novelists, Poets, Playwrights, Essayists, Journalists And Critics Ranging From Literary Giants Of The Past To Contemporary Writers Like Peter Burnes (1931-2004), Anthony Powell (1905-2000), Patrick O Brian (1914-2000), Iris Murdoch (1919-1999), Grace Nicholas (1950-) And Douglas Adams (1952-2001). Over The Last Few Decades English Literary Canon Has Become Relatively More Extensive And Diverse. In Recognition Of The Significance Of The New Literatures In English, Special Emphasis Has Been Given On The Writers Of These Literatures. In Addition, The Indian Writers Writing In English Have Been Given A Prominent Place In The Book, Thereby Making It Particularly Useful For The Students Of Indian English Literature. The Companion Is Unique Of Its Kind As It Gives A Broad Outline Of The Story And Not Merely A Brief Account Of The Plot Structure Of A Literary Work So As To Enable The Students To Have A Fairly Good Idea Of The Story. Likewise, Before Getting Down To The Writings Of An Author, The Companion Provides An Invaluable And Authoritative Biographical Note Believing That An Author S Biography Facilitates Proper Understanding Of His/Her Contributions. On Account Of Its Clear And Reliable Plot Summaries And Descriptive Entries Of Major Works And Literary Journals And Authentic Biographical Details, The Companion Is A Work Of Permanent Value. It Is Undoubtedly An Indispensable And Path-Breaking Handy Reference Guide For All Those Interested In Literatures In English Produced In The United Kingdom, The United States, Canada, Australia, Africa, The Caribbean, India And Other Countries.

Drama - 1989

Theater Week - 1991

The Applause/best Plays Theater Yearbook of ... - 1990

Burns Mantle Best Plays and the Year Book of the Drama in America - 1991

The Bulletin - 1989-05

[Our Country's Good](#) - Timberlake Wertenbaker 1994

The Intentions of Ralph Clark in Our Country's Good - Samuel Arthur Ferreira 2009

Our Country's Good (1988) is arguably playwright Timberlake Wertenbaker's most successful work to date. The play is loosely based on Thomas Keneally's novel The Playmaker (1988). The plot revolves around the staging of George Farquhar's play The Recruiting Officer (1706) using convicts as actors to celebrate the birthday of King George III. Second Lieutenant Ralph Clark is appointed by Governor-in-Chief Captain Arthur Phillip as director of the convict production. Phillip wants to use the theatre as a means of educating the convicts and Clark carries the responsibility of educating the convicts by teaching them 'to act'. This

study investigates Clark's intentions according to two differing paradigmatic analytical approaches. The study uses the Stanislavski approach as the text analytical tool and then applies it to the two paradigms.

[London Theatre Record](#) - 1989

[The Playmaker](#) - Thomas Keneally 2013-01-31

In 1789 in Sydney Cove, the remotest penal colony of the British Empire, a group of convicts and one of their captors unite to stage a play. As felons, perjurers and whores rehearse, their playmaker becomes strangely seduced. For the play's power is mirrored in the rich, varied life of this primitive land, and, not least, in the convict and actress, Mary Brenham.

[My Father, Odysseus](#) - Timberlake Wertenbaker 2016-05-23

He suddenly looks different, less bent, less old, less broken, what a strange man. Is there some magic here? Is he a wizard? Old man . . . No that's not right. Telemachus' father left long ago to fight a war. Telemachus doesn't remember him. Now the man of the house, he must step up to defend his father's legacy and protect his mother from the suitors that lounge around the court. Meanwhile, the great Odysseus has been trapped by the goddess Kalypso for ten long years. Lost in his memories of past glories, he longs to return home. This timeless Greek myth has been reinvented by playwright Timberlake Wertenbaker to create a modern, rich and powerful new work about a son searching for his father and a father searching for himself that is, at the same time, an exploration of masculinity and the effects of war. My Father, Odysseus received its world premiere at the Unicorn Theatre, London, on 13 March 2016. It is ideal for young people over the age of 11.

[The Theatre of Timberlake Wertenbaker](#) - Sophie Bush 2013-09-12

The Theatre of Timberlake Wertenbaker offers the first comprehensive overview of Wertenbaker's playwriting career which spans more than thirty years of stage plays. It considers the contexts of their initial productions by a range of companies and institutions, including the Royal Court, the Arcola and the Women's Theatre Group. While examining all of Wertenbaker's original stage works, Sophie Bush's companion focuses most extensively on the frequently studied plays Our Country's Good and The Love of the Nightingale, but also draws attention to early unpublished works and more recent, critically neglected pieces, and the counterpoints these provide. The Companion will prove invaluable to students and scholars, combining as it does close textual analysis with detailed historical and contextual study of the processes of production and reception. The author makes comprehensive use of previously undiscussed materials from the Wertenbaker Archive, including draft texts, correspondence and theatrical ephemera, as well as original interviews with the playwright. A section of Performance and Critical Perspectives from other scholars and practitioners offer a range of alternative approaches to Wertenbaker's most frequently studied play, Our Country's Good. While providing a detailed analysis of individual plays, and their themes, theatricalities and socio-historical contexts, The Theatre of Timberlake Wertenbaker also examines the processes and shape of Wertenbaker's career as a whole, and considers what the struggles and triumphs that have accompanied her work reveal about the challenges of theatrical collaboration. In its scope and reference Sophie Bush's study extends to encompass a wealth of additional information about other

individuals and institutions and succeeds in placing her work within a broad range of concerns and resonances.

[Australian Metatheatre on Page and Stage](#) - Rebecca Clode 2022-06-09

This book offers the first major discussion of metatheatre in Australian drama of the late twentieth and early twenty-first centuries. It highlights metatheatre's capacity to illuminate the wider social, cultural, and artistic contexts in which plays have been produced. Drawing from existing scholarly arguments about the value of considering metatheatre holistically, this book deploys a range of critical approaches, combining textual and production analysis, archival research, interviews, and reflections gained from observing rehearsals. Focusing on four plays and their Australian productions, the book uses these examples to showcase how metatheatre has been utilised to generate powerful elements of critique, particularly of Indigenous/non-Indigenous relations. It highlights metatheatre's vital place in Australian dramatic and theatrical history and connects this Australian tradition to wider concepts in the development of contemporary theatre. This illuminating text will be of interest to students and scholars of Australian theatre (historic and contemporary) as well as those researching and studying drama and theatre studies more broadly.

Working Across Borders - 2003

Women, Theatre and Performance - Maggie Barbara Gale 2000

This collection addresses key questions in women's theatre history and retrieves a number of previously "hidden" histories of women performers. The essays range across the past 300 years--topics covered include Susanna Centlivre and the notion of intertheatricality; gender and theatrical space; the repositioning of women performers such as Wagner's Muse, Willhelmina Schröder-Devrient, the Comédie Française' "Mademoiselle Mars," Mme. Arnould-Plessey, and the actresses of the Russian serf theatre.

[Transported to Botany Bay](#) - Dorice Williams Elliott 2019-04-30

Literary representations of British convicts exiled to Australia were the most likely way that the typical English reader would learn about the new colonies there. In *Transported to Botany Bay*, Dorice Williams Elliott examines how writers—from canonical ones such as Dickens and Trollope to others who were themselves convicts—used the figure of the felon exiled to Australia to construct class, race, and national identity as intertwined. Even as England's supposedly ancient social structure was preserved and venerated as the "true" England, the transportation of some 168,000 convicts facilitated the birth of a new nation with more fluid class relations for those who didn't fit into the prevailing national image. In analyzing novels, broadsides, and first-person accounts, Elliott demonstrates how Britain linked class, race, and national identity at a key historical moment when it was still negotiating its relationship with its empire. The events and incidents depicted as taking place literally on the other side of the world, she argues, deeply affected people's sense of their place in their own society, with transnational implications that are still relevant today.

[National Theatre Critics' Reviews](#) - 1991

"Theatre reviews is a complete guide and record of the New York stage, reprinted from New York sun, New York times, New York herald tribune, New York post, New York daily news, New York world telegram" 1940- ; reprinted from the New York daily news, Wall Street journal, Time, New York post, Women's wear daily, New York times, Christian science monitor, Newsweek, NBC ,1976-

[British Theatre Since the War](#) - Dominic Shellard 2008-10-01

British theatre of the past fifty years has been brilliant, varied, and controversial, encompassing invigorating indigenous drama, politically didactic writing, the formation of such institutions as the National Theatre, the exporting of musicals worldwide from the West End, and much more. This entertaining and authoritative book is the first comprehensive account of British theatre in this period. Dominic Shellard moves chronologically through the half-century, discussing important plays, performers, directors, playwrights, critics, censors, and agents as well as the social, political, and financial developments that influenced the theatre world. Drawing on previously unseen material (such as the Kenneth Tynan archives), first-hand testimony, and detailed research, Shellard tackles several long-held assumptions about drama of the period. He questions the dominance of *Look Back in Anger* in the 1950s,

arguing that much of the theatre of the ten years prior to its premiere in 1956 was vibrant and worthwhile. He suggests that theatre criticism, theatre producers, and such institutions as the National Theatre and the Royal Shakespeare Company have played key roles in the evolution of recent drama. And he takes a fresh look at the work of Terence Rattigan, Harold Pinter, Joe Orton, Alan Ayckbourn, Timberlake Wertenbaker, and other significant playwrights of the modern era. The book will be a valuable resource not only for students of theatre history but also for any theatre enthusiast.

The Broadview Anthology of Drama, Volume 1: From Antiquity Through the Eighteenth Century - Craig S. Walker 2003-07-09

The Broadview Anthology of Drama: Plays from the Western Theatre is a chronological presentation of 43 plays in two volumes, ranging from the ancient theatre world to the present day. Each chapter focuses on a specific period and begins with an insightful introduction sketching the historical and theatrical landscape of that period. Contextualization for each play is provided through a thorough account of the literary and dramatic background of the play along with clear and comprehensive annotation. In addition, the editors have provided a glossary of terms used in the anthology to better equip students with a vocabulary for discussing the world of the stage.

Laughter in the Dark - Albert E. Kalson 1993

"In *Laughter in the Dark*, a comprehensive study of the plays of Alan Ayckbourn, Britain's most prolific contemporary dramatist, Albert E. Kalson demonstrates that a recurring character is a development of the persona of the author himself. The protagonist with a divided personality in Ayckbourn's first play, *The Square Cat*, a reluctant rock star who longs for a conventional life, splits into opposing characters in his later works. In the recent *The Revenger's Comedies*, a man sharing his author's offstage diffidence finds himself in the control of a flamboyant woman who is, as Ayckbourn himself has been, both performer and director, as she manipulates her way to the top of a multinational corporation mirroring the Britain of the Thatcher years." "Once considered a mere farceur, Ayckbourn has won critical respect as his plays reflect the breakdown of self, family, and community. The moving portrait of a woman on the brink of insanity in *Just Between Ourselves* is a development of *The Square Cat*'s dissatisfied housewife, who reemerges as the giddily bewildered wife of a philandering husband in the delightfully frothy *Relatively Speaking*. Madness is more fully, more darkly etched in *Woman in Mind* and leads to the more disturbing madness of the world at large in *The Revenger's Comedies*, even to that of the universe itself in *Wildest Dreams*. Ayckbourn has explored the encroachment of evil within the social and political contexts of *Way Upstream*, *A Small Family Business*, and *Man of the Moment*, and his nightmare vision of the future in *Henceforward*...seems uncomfortably close to the contemporary, automated world in which man is replaced by machine." "Kalson explores what he calls the Ayckbourn A-effect. Like Bertolt Brecht's *Verfremdungseffekt*, Ayckbourn's method insists on an audience's awareness of the actor at once as character and performer; but unlike Brecht's didactic works aimed at rousing an audience to action, Ayckbourn uses his A-effect to heighten an audience's exhilaration. *Laughter*, he knows, does not preclude the engagement of the mind. Brecht distances his audiences by suggesting unperformed alternate possibilities; Ayckbourn engages his audience by providing those alternates. In *How the Other Half Loves* the overlapping of time and place provides a telling commentary on Britain's class structure. The technique leads Ayckbourn to expand the limits of theatrical presentation even further with alternate scenes in *Sisterly Feelings*, even alternate plays in *The Norman Conquests*, climaxing with *Intimate Exchanges*, an extraordinary work for two performers that moves in sixteen directions, stemming from a woman's seemingly trivial decision whether to have or not to have a cigarette. The role in our lives of chance and/or choice is a recurring concern for a playwright who never loses sight of his primary function - to entertain his audience. Remarkably, as Ayckbourn's plays darken, that audience continues to roar with laughter, but after the laughter comes a contemplation of a less-than-perfect world."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Conflicting Masculinities - Katherine Byrne 2018-06-14

Never before has period drama offered viewers such an assortment of complex male characters, from transported felons and syphilitic detectives to shell shocked soldiers and gangland criminals. Neo-Victorian Gothic fictions like *Penny Dreadful* represent masculinity at its darkest, *Poldark* and *Outlander* have

refashioned the romantic hero and anti-heritage series like *Peaky Blinders* portray masculinity in crisis, at moments when the patriarchy was being bombarded by forces like World War I, the rise of first wave feminism and the breakdown of Empire. Scholars of film, media, literature and history explore the very different types of maleness offered by contemporary television and show how the intersection of class, race, history and masculinity in period dramas has come to hold such broad appeal to twenty-first-century audiences.

Our Country's Good - Timberlake Wertenbaker 2015

Theatre Record - 1998

[Dramas of the Past on the Twentieth-Century Stage](#) - Alexander Feldman 2013-01-17

This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertenbaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.

Our Country's Good - Timberlake Wertenbaker 2020-03-05

Australia 1789. A young married lieutenant is directing rehearsals of the first play ever to be staged in that country. With only two copies of the text, a cast of convicts, and one leading lady who may be about to be hanged, conditions are hardly ideal... Winner of the Laurence Olivier Play of the Year Award in 1988, and many other major awards, *Our Country's Good* premiered at the Royal Court Theatre, London, in 1988 and opened on Broadway in 1991. 'Rarely has the redemptive, transcendental power of theatre been argued with such eloquence and passion.' Georgina Brown, *Independent* It is published here in a new Student Edition, alongside commentary and notes by Sophie Bush. The commentary includes a chronology of the play and the playwright's life and work as well as discussion of the social, political, cultural and economic context in which the play was originally conceived and created.

[Encyclopedia of Post-Colonial Literatures in English](#) - Eugene Benson 2004-11-30

" ... Documents the history and development of [Post-colonial literatures in English, together with English and American literature] and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

[Our Country's Good](#) - Timberlake Wertenbaker 2020-03-05

Australia 1789. A young married lieutenant is directing rehearsals of the first play ever to be staged in that country. With only two copies of the text, a cast of convicts, and one leading lady who may be about to be hanged, conditions are hardly ideal... Winner of the Laurence Olivier Play of the Year Award in 1988, and many other major awards, *Our Country's Good* premiered at the Royal Court Theatre, London, in 1988 and opened on Broadway in 1991. 'Rarely has the redemptive, transcendental power of theatre been argued with such eloquence and passion.' Georgina Brown, *Independent* It is published here in a new Student Edition, alongside commentary and notes by Sophie Bush. The commentary includes a chronology of the play and the playwright's life and work as well as discussion of the social, political, cultural and economic context in which the play was originally conceived and created.

[The New York Times Theater Reviews](#) - 1991

Our Country's Good - Timberlake Wertenbaker 2015-09-17

Observed by a lone, mystified Aboriginal Australian, the first convict ship arrives in Botany Bay, 1788, crammed with England's outcasts. Colony discipline in this vast and alien land is brutal. Three proposed public hangings incite an argument: how best to keep the criminals in line, the noose or a more civilised form of entertainment? The ambitious Second Lieutenant Ralph Clark steps forward with a play. But as the mostly illiterate cast rehearses, and a sense of common purpose begins to take hold, the young officer's own transformation is as marked and poignant as that of his prisoners. A profoundly humane piece of theatre, steeped in suffering yet charged with hope, Timberlake Wertenbaker's *Our Country's Good* (based on a true story) celebrates the redemptive power of art. It premiered at the Royal Court Theatre, London, in 1988, winning the Laurence Olivier Play of the Year Award. This edition was published to coincide with a major revival production at the National Theatre, which opened on 19 August 2015.

[Complete Catalog of Plays & Musicals](#) - Dramatic Publishing Company 2006

Waterstone's Guide to Books - 1989

The Modern Playmate. A Book of Games, Sports, and Diversions for Boys of All Ages. Compiled and Edited by ... J. G. Wood. With Six Hundred Original Illustrations by Dalziels, Etc - John George WOOD (M.A.) 1875

American Theatre - Thomas S. Hischak 2001-02-22

Volume Four of the distinguished *American Theatre: A Chronicle of Comedy and Drama* series offers a thorough, candid, and fascinating look at the theater in New York during the last decades of the twentieth century.

The Shakespearean International Yearbook - Mr Jonathan Gil Harris 2013-05-28

Honoring Shakespearean scholar Michael Neill, this eleventh issue of *The Shakespearean International Yearbook* brings together essays by a diverse group of writers, to examine Neill's extraordinary body of work, employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture. It also challenges us to think about the conception of place implicit in the "International" of the Yearbook's title: the violence as well as calmness, the settling and unsettling, that has worked to produce—and still works to produce—the "global." Many of the essays move out of early modern England, whether spatially (journeying to Ireland, India, Indonesia, Italy, Sudan, and New Zealand) or temporally (traveling to 20th- and 21st-century reproductions, rewritings, or reappropriations of Shakespeare and other texts). The volume concludes with an Afterword by Michael Neill. *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Italy, New Zealand, South Africa, UK, and the US.

[The New York Times Theater Reviews, 1920-](#) - 1971

New York Theatre Critics' Reviews - 1991

Consists of theater reviews from various newspapers, magazines, and broadcast stations.

A Student's Guide to A2 Drama and Theatre Studies for the AQA Specification - Philip Rush 2004-10

Thatcher's Theatre - D. Keith Peacock 1999-03-30

The Thatcher administration of 1979 to 1990 had a profound and apparently lasting effect on British theatre and drama. It is now roughly a decade since the fall of Margaret Thatcher and, with the benefit of hindsight, it has become possible to disentangle fact from fantasy concerning her effect on the British theatre. During her administration, there was a significant cultural shift which affected drama in Britain. While some critics have argued that the theatre was simply affected by financial cutbacks in arts subsidies, this volume challenges that view. While it looks at the economic influence of Thatcher's policies, it also examines how her ideology shaped theatrical and dramatic discourse. It begins by defining Thatcherism and illustrating its cultural influence. It then examines the consequences of Thatcherite policies through

the agency of the Arts Council of Great Britain. Having established this political and cultural environment, the book considers in detail the effect of Thatcher's administration on the subject-matter and dramatic and theatrical discourse of left-wing drama and on the subsidized political theatre companies which proliferated during the 1970s. Attention is then given to the development of constituency theatres, such as Women's and Black Theatre, which assumed an oppositional cultural stance and, in some cases, attempted to develop characteristic theatrical and dramatic discourses. The penultimate chapter deals with the effect of Thatcherite economic policy and ideology on new writing and performance, while the final chapter draws conclusions and suggests that the cultural shift perpetrated by the Thatcher regime has altered the status of subsidized theatre from an agency of cultural, spiritual, social, or psychological welfare to an entertainment industry which is viewed as largely irrelevant to the workings of society.

Theatre and The Body - Colette Conroy 2009-12-04

What do we mean when we talk about bodies in theatre? And how does theatre affect the way we think

about the human body? Bodies are vital elements of theatre production and spectatorship. But the body is not just physical, it is also conceptual. Drawing on many examples from contemporary performance, *Theatre & the Body* is a provocative starting point for understanding the surprisingly complex relationship between theatre and the body. Concise and clear, this book explores the revealing tensions between the body, bodies, language, representation and movement in the theatre. Foreword by Marina Abramovic.

Our Country's Good - Timberlake Wertenbaker 1989

Based on a historical incident. In the early days of the settlement of Australia by British prisoners, as supplies grow short and hope dwindles, Second Lieutenant Ralph Clark decides to raise morale by staging a comedy, using illiterate prisoners as actors. The project takes on political dimensions and meets with opposition among the other officers. As opening night nears, Clark struggles to ready the play amidst a storm of questions about the possibility of redemption and the transforming powers of theatre.