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How Plays Work A Practical Guide To Playwriting

*Cutting Plays for
Performance offers a*

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*practical guide for cutting
a wide variety of classical
and modern plays. This
essential text offers
insight into the various
reasons for cutting, methods
to serve different purposes
(time, audience, story), and*

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suggests ways of communicating cuts to a production team. Dealing with every aspect of the editing process, it covers structural issues, such as plot beats, rhetorical concepts, and legal

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considerations, why and when to cut, how to cut with a particular goal in mind such as time constraints, audience and storytelling, and ways of communicating cuts to a production team. A set of practical worksheets

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to assist with the planning and execution of cuts, as well as step-by-step examples of the process from beginning to end in particular plays help to round out the full range of skills and techniques that

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are required when approaching this key theatre-making task. This is the first systematic guide for those who need to cut play texts. Directors, dramaturgs, and teachers at every level from students to

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seasoned professionals will find this an indispensable tool throughout their careers.

Shakespeare is one of our key historical figures but so often he remains locked behind glass and hard to

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reach. The purpose of this book is to unlock Shakespeare, to remove the tag of 'high art' that has surrounded his work and return him to the heart of popular culture where his plays began in the first

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place. In his foreword, playwright Edward Bond says of A Practical Guide to Shakespeare for the Primary School, 'It is written with knowledge and experience of its subject – but also with the knowledge of the young

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*people with whom that
experience was shared'. John
Doona will inspire and
motivate pupils and teachers
alike to engage with
Shakespeare in a fresh and
accessible manner and
provide clear, tried and*

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tested schemes of work which demonstrate how engagement with the plays and their language can have a dramatic impact on children's literacy and writing. As well as providing practical guidance to classroom

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delivery and performance, techniques, approaches and attitudes, this handbook also promotes learning outcomes linked to literacy targets and cross-curricular units of learning. The central chapters of the book

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form a comprehensive cross-curricular unit of work on four specific plays – The Tempest, Macbeth, A Midsummer Night's Dream and Romeo and Juliet – providing background notes and historical facts linked to

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the plays, along with comprehensive schemes of work for immediate implementation and ideas for generating performance. Features unique to this resource include:- Free electronic 'info-blasts' to

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*all book buyers containing
electronic versions of key
elements of the book as well
as additional resources and
lesson plans Drama for the
Petrified - A crash course
for teachers in the
techniques, approaches and*

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*attitudes required to bring
Shakespeare to life A
chapter on Shakespeare and
his life, including 'Five
minute Will' a short comic
scripted account of his life
Comprehensive schemes of
work, each including a*

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***Teachers' Crib Sheet, Story
Whoosh!, Story Jigsaw,
Scheme Structure Map, edited
scenes and additional
classroom resources A
Practical Guide to
Shakespeare for the Primary
School is an essential***

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resource for all primary teachers, trainee teachers and drama practitioners, offering guidance, insight and compelling schemes of work for the study of Shakespeare through drama in the primary classroom.

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Through a series of essays contributed by leading experts in the field, The Wiley-Blackwell Companion to Practical Theology presents an introduction to practical theology as a major area of Christian study and

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practice, including an overview of its key developments, themes, methods, and future directions. The first comprehensive reference work to provide a survey, description and analysis of

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practical theology as an area of study A range of leading scholars in the field provide original contributions on the major areas, issues, and figures in practical theology Reviews an extensive range

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*of methods for studying
theology in practice, along
with sub-disciplines in
theological education such
as pastoral care and
preaching Covers
developments in the
discipline in a range of*

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*global contexts and distinct
Christian traditions Shows
how practical theology is
relevant to everyday life
Have you ever wondered what
the Montessori approach is
all about and how it can be
used to benefit the young*

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*children in your setting?
This book explains how the
Montessori approach works
offering guidance on
planning and assessment
methods alongside practical
activities for practitioners
to try. Throughout there are*

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practical examples involving children of different ages in a wide range of settings to show how Montessori principles have been implemented. . This new edition has been fully updated to include: The

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*revised areas of learning in
the EYFS and how these link
to Montessori practice An
examination of early
effective learning
Approaches to effective
learning in Montessori
settings A new chapter on*

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Montessori approaches to the assessment requirements of the EYFS questions for reflection This convenient guide will help early years practitioners, students and parents to really understand what the Montessori approach

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*means to their setting and
children.*

*The Drama, Theatre and
Performance Companion
A Practical Guide to Working
with TRIPS*

*Practical Cues and Social
Spectacle in the Chester*

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***Practical Play-Writing and
the Cost of Production
(Classic Reprint)***

***The Wiley Blackwell
Companion to Practical
Theology***

50 Lesson Plans Using Drama

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"This revised and updated edition of Teaching Classroom Drama and Theatre will be an essential text for anyone teaching drama in the modern classroom. It presents a model teachers can use to draw together different methodologies of

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drama and theatre studies, exemplified by a series of contemporary, exciting practical units. By re-appraising the different traditions and approaches to drama teaching in schools, it offers innovative, contemporary projects

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and lessons suitable for a wide range of teachers and learners. Divided into eight units with each one offering photocopiable resources and exploring a different theme, this book has been updated to reflect current trends in drama teaching

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and important themes in contemporary society such as: - Myths and urban folklore - Moral decisions - Asylum seekers - The transition from primary to secondary school - Conflict resolution and propaganda - Protest

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**and resistance - Medieval plays -
Transportation - Crime and
punishment. Each unit provides
ideas and lesson plans which can be
used as they are or adapted to suit
your own particular needs. This
book will be an invaluable resource**

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**for anyone who teaches - or is
learning to teach - drama in
secondary schools as well as those
who work with young people in other
drama settings"--**

**Excerpt from Practical Play-Writing
and the Cost of Production The**

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subject treated in this volume is one on which the Author is well qualified to speak. Though he has secured most popular approval as a writer of plays written in verse and dealing with poetic motifs, he has had much practice in various dramatic

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methods, and has always devoted much attention to dramatic technique. His career as an acted playwright began in 1879, when he brought out his Only a Dream, which has been followed by his Trust and Trial A. About the Publisher

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Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to

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digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do,

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however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

"Matthew Sergi brings his experience as an actor and director,

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as well as a medievalist, to this revolutionary study of the Chester Mystery Plays specifically, and to medieval English drama more broadly. Using his extensive knowledge of applied theater, Sergi bridges the gap between text and

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performance through his identification of "practical cues" (as he coins the phrase) in the plays themselves that are verbal prompts for extra-verbal action. By placing close readings of the dialogues alongside stage directions and extant

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production records from the Chester archives, Sergi recovers details largely overlooked (or ignored) by previous scholars. He reconstructs a very different portrait of these Cestrian mise-en-scène and how they might've played out in the streets.

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What might at first seem like a solemn scene on paper, Sergi shows, coalesces in performance into a veritable street festival: a series of cued public practices, enacted in real time at street level, offering enjoyment, viewer participation, and

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**meaning to both learned and
unlearned spectators alike.**

**Regardless of the plays' verbal or
dramatic coherence, and
unconcerned with the top-down
political, religious, and economic
approaches to understanding the**

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plays that have dominated most recent scholarly interpretations, Sergi shows us a distinctly Cestrian way of enacting Bible stories: where dry scriptural, didactic, or devotional moments in the texts can quickly become a collaborative,

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immediate, accessible amusement, an inclusive, public spectacle that, as Sergi describes, is already built into the very fabric of the "practical cues" in the words of the plays themselves"--

Written for students taking the AQA

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GCSE drama specification, this text aims to develop the skills, knowledge and understanding students need to succeed in the course. The book takes a "hands-on" approach with activities and practice in both the written and practical elements of the

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exam.

**The Practical Works of Richard
Baxter**

**Theatre of Empowerment : a
Practical Handbook for Drama and
Theatre Work with Young People
All Change Please**

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**A Practical Guide to Physical
Theatre**

**In Four Volumes ; with a Preface,
Giving Some Account of the Author
and of this Edition of His Practical
Works**

An Actor's Work on a Role

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In Practically Joking, the first full-length study of the practical joke, Moira Marsh examines the value, artistry, and social significance of this ancient and pervasive form of vernacular expression. Though they are sometimes dismissed as

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the lowest form of humor, practical jokes come from a lively tradition of expressive play. They can reveal both sophistication and intellectual satisfaction, with the best demanding significant skill and talent not only to conceive but

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also to execute. Practically Joking establishes the practical joke as a folk art form subject to critical evaluation by both practitioners and audiences, operating under the guidance of local aesthetic and ethical canons. Marsh studies

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*the range of genres that pranks
comprise; offers a theoretical look
at the reception of practical jokes
based on “benign
transgression”—a theory that sees
humor as playful violation—and
uses real-life examples of practical*

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jokes in context to establish the form's varieties and meanings as an independent genre, as well as its inextricable relationship with a range of folklore forms. Scholars of folklore, humor, and popular culture will find much of interest

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in Practically Joking.

This book provides a practical guide for all those who are involved in the creation of text for live performance. Containing a wealth of exercises, the text takes the reader through each stage of

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*the process of making a play.
Live theatre is an exciting,
challenging profession - but how
is professional theatre actually
made? What are the roles and
what does each person do? Which
pathways lead into the profession?*

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What skills are necessary to each role and how does the job differ according to the size of theatre or company? Written by the Acting Head of the Young People's Programme at the Royal Shakespeare Co. and former

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Director of Education at the Bristol Old Vic, this is a book for new entrants in the theatre industry needing a behind-the-scenes glimpse into how theatre is made. It covers each role including director, designer,

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sound and lighting, front of house, playwright and many more. Each chapter looks in detail at what each role entails, the main people who it involves working alongside and the skills required. Interviews with a number of key practitioners

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for each role provide authoritative and clear advice and insight for the reader. The book features interviews with all of the following and many more besides: Nick Hytner (National Theatre), Simon Reade (Bristol Old Vic), Mike

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Shepperd (founder and performer, Kneehigh), Emma Rice (Artistic Director, Kneehigh), Rachel Kavanaugh (Birmingham Rep), Tim Crouch (Writer/Director/Performer), Anne Tipton (Director), Stephen Jeffries

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(Playwright), David Edgar

(Playwright) and Jack Bradley

(Literary Manager).

*An essential guide to planning,
management and evaluation of
early years activities, this full-
color new edition provides*

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detailed descriptions of the important materials, additional equipment and the role of the adults for a full range of activity types. Activities are provided for a range of ages, and the book provides a clear focus on good

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*practice and systematic coverage
of equal opportunities, safety and
resources.*

*A Guide for Librarians and
Teachers*

*Baxter's Practical Works, Volume
1*

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*Practical Projects for Secondary
Schools*

*The Practical Works of Richard
Baxter: with a Life of the Author
and a Critical Examination of His
Writings by William Orme*

Bringing the Montessori Approach

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to your Early Years Practice

A Practical Guide to Teaching

English in the Secondary School

In Through the Body,

Dymphna Callery

introduces the reader to

the principles behind

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the work of key practitioners of 20th-century theater including Artaud, Grotowski, Brook and Lecoq. She offers exercises that turn

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**their theories into
practice and explore
their principles in
action.**

**Based on interviews with
over forty award-winning
artists, How to Rehearse**

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a Play offers multiple solutions to the challenges that directors face from first rehearsal to opening night. The book provides a wealth of

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**information on how to
run a rehearsal room,
suggesting different
paths and encouraging
directors to shape their
own process. It is
divided into four**

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**sections: lessons from
the past: a brief survey
of influential
directors, including
Stanislavski's acting
methods and Anne
Bogart's theories on**

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practical advice on
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analyzing scripts,
crafting staging,
detailing scene work,**

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**collaborating in
technical rehearsals and
previews, and opening
the play to the public;
rehearsing without a
script: suggestions,
advice, and exercises**

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**for devising plays
through collaborative
company creation;
rehearsal workbook:
prompts and exercises to
help directors discover
their own process. How**

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**to Rehearse a Play is
the perfect guide for
any artist leading their
first rehearsal, heading
to graduate school for
intense study, or just
looking for ways to**

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**refresh and reinvigorate
their artistry.**

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**work in stage, screen
and radio. It is the
only directory to
provide detailed
information for each
listing and specific
advice on how to**

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approach companies and individuals, saving hours of further research. From agents and casting directors to producing theatres, showreel companies and

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and Performers Yearbook
editorially selects only
the most relevant and
reputable contacts for
the actor. Actors and
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**features articles and
commentaries, providing
valuable insight into
the profession:
auditions, interviews
and securing work
alongside a casting**

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**calendar and advice on
contracts and finance.
This is an incredibly
useful professional tool
in an industry where
contacts and networking
are key to career**

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survival. The listings detailed in this edition have been thoroughly updated alongside fresh advice from industry experts.

This simple and

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**essential book about the
craft of acting
describes a technique
developed and refined by
the authors, all of them
young actors, in their
work with Pulitzer Prize-**

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winning playwright David Mamet, actor W. H. Macy, and director Gregory Mosher. A Practical Handbook for the Actor is written for any actor who has ever experienced

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the frustrations of acting classes that lacked clarity and objectivity, and that failed to provide a dependable set of tools. An actor's job, the

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**authors state, is to
"find a way to live
truthfully under the
imaginary circumstances
of the play." The ways
in which an actor can
attain that truth form**

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**the substance of this
eloquent book.**

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**The Practical Works of
Richard Baxter; with a
Preface, Giving Some
Account of the Author,
and of this Edition of
His Practical Works; an
Essay on His Genius,**

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Works, and Times ...

**A Practical Guide for
Directors**

**Supervision and
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in Social Work Practice**

Unique in the way it

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links five major career development and choice theories to a fictional case client, this user-friendly text is ideal for counselors engaged in helping clients make

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wise career choices.

Thoroughly updated, the
Third Edition of Career
Theory and Practice
takes a multicultural
approach as it blends
theory, practical

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examples, and specific cases, helping readers apply a wide range of career development theories to counseling clients.

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to the study of drama,
theatre and performance
studies is an essential
reference point for
students undertaking or
preparing to undertake a
course either at

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university or at drama school. Designed as a single reference resource, it introduces the main components of the subject, the key theories and thinkers,

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as well as vital study skills. Written by a highly regarded academic and practitioner with a wealth of expertise and experience in teaching, Mangan takes students

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from studio to stage,
from lecture theatre to
workshop, covering
practice as well as
theory and history.
Reliable and
comprehensive, this

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guide is invaluable throughout a degree or course at various levels. It is essential reading for undergraduate students of Drama, Theatre and

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Performance Studies at universities, drama schools and conservatoires, as well as AS and A Level students studying Drama and Theatre who are

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considering studying the subject at degree level. What does learning a language involve? Obviously, a rapid and definitive answer cannot be provided for this

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question since the aspects and situations affecting language learning are many and varied. From the role of culture to the use of new technologies in

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foreign language learning, this work aims to offer its readers some of the current research being carried out in different areas relevant to the topic. A

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long developing project
has become reality
thanks to the work of
several researchers who
are also experienced
teaching professionals.
In this sense, it is

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worth mentioning that most chapters of the book relate to different aspects of language learning within the classroom context which has resulted in

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realistic approaches to foreign language learning that can be of great help to those involved and/or interested in this field. Moreover, the

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clear division into sections allows readers to make their choice on how to proceed with the reading of the book depending on their thematic interests. Five

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sections make up this practical work: culture and language learning, human resources in language learning, language learning strategies, language

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learning software and
language learning web
resources.

An invaluable, practical
guide to an acting
career - "A really
useful book for every

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actor to own" (Prunella Scales) Make Acting Work is an essential guide for anyone wishing to develop a career in this exciting but unpredictable

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profession. It offers a level-headed appraisal of the challenges that actors face and identifies a wide range of opportunities that exist for the

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resourceful. Practical advice is given on all the critical elements, including preparing a CV, photographs, demo-tape and showreel, getting an agent, and

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auditioning. The different requirements of theatre, radio, film and tv are explained, as well as a comprehensive survey of less traditional work, such

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as voice-overs,
corporate training and
role play."This book
should be part of every
resourceful actor's
armoury" (Annette
Badland)

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Practical Intellect and
Substantial Deliberation
Gender Differences in
Performance of Chemistry
Practical Skills Among
Senior Six Students in
Kampala District

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A Sum of Practical
Theology, and Cases of
Conscience. Directing
Christians How to Use
Their Knowledge and
Faith; How to Improve
All Helps and Means, and

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to Perform All Duties;
How to Overcome
Temptations, and to
Escape Or Mortify Every
Sin. in Four Parts: A
Christian Directory
The Practical Works of

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the Late Reverend and
Pious Mr. Richard Baxter
A Practical Guide to
Achieving Gender
Equality in Theatre
A Practical Guide to
Shakespeare for the

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Primary School

This book is a brief, accessible guide to the practical workings of the TRIPS agreement for policymakers and their legal advisers. The book offers a unique insider's account of how the international rules of IP function in

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practice within a broader legal framework that consists of WTO law and dispute resolution procedures.

Supervision and Professional Development in Social Work Practice aims to familiarize its readers with the current state of

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supervision in social work, provide them a common platform for reflection and action and thereby promote excellence in their respective learning, research and professional practice areas. It incorporates contributions by scholars, practitioners and

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students from various backgrounds, professional disciplines and countries. The ideas, concepts and practice frameworks discussed in this book are useful in any human service context. However, they need to be adapted with cultural sensitivity

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and appropriate levels of consultation and guidance to effectively challenge prevalent practice frameworks and support the embracing of new ideas to enhance professional and authentic engagement. The book utilizes several research studies,

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views, experiences and reflections, and includes numerous Voices from the Field, which provide diverse perspectives and viewpoints as well as practical help. This book will prove indispensable for academicians, practitioners, supervisors and supervisees as

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well as postgraduate and advanced undergraduate students of social work, counselling, psychology and education.

What makes a Shakespeare production political? Can Shakespeare's plays ever be truly radical? Revealing the unspoken

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politics of Shakespeare's plays on stage, Andrew Hartley examines their nature, agenda, limits and potential. In considering key theoretical issues, analysing a wide range of productions, and engaging in a collaborative debate with Professor Ayanna Thompson,

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Hartley highlights a more consciously political approach to making theatre out of Shakespeare's scripts – and to experiencing it as an audience. Dynamic and provocative, this book is a crucial text for students and theatre practitioners alike.

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A practical handbook for those wanting to use drama and theatre to explore issues in their work with young people, this book has developed from ten years of active research in community settings. The authors' holistic approach to theatre-making draws on theatre in

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**education, community theatre,
youth work, group work and
conflict resolution.**

A Practical Guide

Practical Puppetry A_Z

**Consisting of Above One Hundred
and Fifty Sermons Besides His
Poetical Pieces. To which is**

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**Prefixed an Account of the Author's
Life and Writings with an Elegiac
Poem, and Large Contents
Through the Body
Essential Contacts for Stage,
Screen and Radio
Teaching Classroom Drama and
Theatre**

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An Actor's Work on a Role is Konstantin Stanislavski's exploration of the rehearsal process, applying the techniques of his seminal actor training system to the task of bringing truth to

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one's chosen role.

**Originally published over
half a century ago as
Creating a Role, this book
was the third in a planned
trilogy - after An Actor
Prepares and Building a**

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**Character, now combined in
An Actor's Work - in which
Stanislavski sets out his
psychological, physical and
practical vision of actor
training. This new
translation from renowned**

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scholar Jean Benedetti not only includes Stanislavski's original teachings, but is also furnished with invaluable supplementary material in the shape of transcripts and notes from

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the rehearsals themselves, reconfirming 'The System' as the cornerstone of actor training.

The aim of this study was to determine if there were gender differences in the

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**performance of Chemistry
practical skills among
senior six girls and boys in
selected mixed secondary
schools in Kampala District
from February to March
2004. The study**

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participants were drawn from five mixed secondary schools in the district. A total of fifty students participated, half of them girls and the other half boys. A cross sectional

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descriptive research design was used involving both quantitative and qualitative research strategies. The instruments of data collection were a Chemistry practical test (Quantitative

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analysis), student questionnaires and in-depth interviews. Questionnaires were filled out by all students and forty randomly selected students were interviewed by the

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**researcher. The following
were the findings: 1. There
were no statistical
significant differences
between girls and boys in
their ability to manipulate
the apparatus/equipment,**

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**take observation,
report/record results
correctly, and
compute/interpret/analyze
results during the
Chemistry practical. 2. Both
female and male students**

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**perceived
interpreting/analyzing
results to be the most
difficult skill to perform,
whereas manipulation of
apparatus/equipment was
perceived to be the easy**

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**skill to perform during
Chemistry practical by both
gender. 3. Girls had a poor
self-confidence in their
ability to perform
Chemistry practical, as
most of them (90%)**

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believed that boys are better than them. Although girls performed slightly better than boys overall, the skills in which boys performed slightly better than girls in

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recording/reporting results correctly, and computing/interpreting/analyzing results, contributed a higher percentage in the assessment of Chemistry practical examinations by

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the UNEB examiners.

**Hence, it may be the reason
why boys perform better
than girls in UNEB
Chemistry practical
examinations, and in 'A'
Level Chemistry**

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examinations generally. The recommendations were that Chemistry teachers in 'O' Level should make sure that students are taught mole concept, volumetric analysis and Ionic

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Chemistry, and balancing equations early enough so that both girls and boys are able to compute/interpret/analyze results. Also, further research should be done on

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**gender and Chemistry
practical skill performance,
considering qualitative
analysis practical for both
'O' and 'A' Level, so that
more knowledge is gained
about the effect of gender**

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**on performance of
Chemistry practical skills.
The plays appeal to a
diverse population and can
be done by an individual
class or a cooperative multi-
age group. They can be**

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easily integrated into the class curriculum.

Puppetry is an exciting, flexible, malleable art form that can engage the creative forces of children or adults. Puppets can not

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only tell a story, they can be used to enhance the curriculum, present an idea or a concept in a compelling way, or teach any number of necessary skills. Children and adults

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**presenting a puppet play
are given a sense of their
own inventive power. This
reference work offers an A
to Z view of working with
puppets. It covers
everything from the basic**

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**strategies of advertising
and marketing puppet
productions, to assembling
the puppets out of
household materials such
as paper bags, cereal boxes,
or gloves, to the more**

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elaborate sculpting of armatures. Stages, curtains and props are also discussed along with the history of puppetry. Numerous illustrations give a visual of many of the

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finished products. This work concludes with an annotated bibliography and index.

**Practical Plays
Playwriting
Cutting Plays for**

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Playwriting
Performance

**A Practical Guide to
Working in Theatre
Career Theory and Practice
With a Preface, Giving
Some Account of the
Author, and of this Edition**

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**of His Practical Works : an
Essay on His Genius, Works
and Times : and a Portrait**

'Lucy Kerbel's work has become increasingly pivotal in helping the entire industry raise its game... this illuminating book answers the

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cynic, informs the impartial, converts the supporter into an activist and equips them all; not in a rallying cry of anger-fuelled idealism, but in a calm, pragmatic and clear-eyed way.' Rufus Norris, Director of the National

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Theatre, from his Foreword
Theatre needs to change.
Everywhere - in its boardrooms,
on its stages, throughout its
repertoires - it could be so much
more successful at reflecting the
gender balance of the world it

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seeks to represent. This is a book about why change matters, its benefits - artistic, commercial, ethical and social - and how, with everyone's help, we can actually achieve it. From small shifts, such as how you run your meetings, or

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what's on the shelves of your school library, to rethinking concepts as huge as the art we inherit, how we attribute excellence, and the constraints we unwittingly pass on to the next generation, there are things we

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can all do to bring about change. In this book, you'll find provocations to help you consider your current practices and their effects, challenge unconscious biases and identify opportunities for change, plus strategies and

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tools to help you decide where best to focus your efforts, to convince others why change matters, and to achieve meaningful, lasting success. Eye-opening, empowering and inspiring, *All Change Please* is a

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book for anyone who loves theatre. Whether you make it, teach it, watch it or study it, everyone has their own unique part to play in helping refresh, reshape and re-imagine the industry as truly diverse, equal

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and inclusive. 'We are the industry. If things will shift it is down to us, all of us, to make that happen. We all need to reflect on how we work, how we think, and how we make choices. That's what will drive the greatest

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change.' Since 2011, Lucy Kerbel and her organisation Tonic Theatre have been working with companies and individuals across the theatre industry to support them in achieving greater gender equality in their work and

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workforces. Her first book, 100 Great Plays for Women, is also published by Nick Hern Books. "The editor's preface (1707), p. xiii stated that the works of Richard Baxter are 'perhaps the best body of practical divinity that

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is extent in our own or any other tongue.' Richard Baxter lived from 1615-1691. The DIRECTORY was completed in 1665. Its scope was intended to cover all of practical theology, a summa of casuistry . . ." Timothy Keller calls

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it "the greatest manual on Biblical counseling ever produced."

This book presents an anti-intellectualist view of how the cognitive-mental dimension of human intellect is rooted in and interwoven with our embodied-

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internal components including emotion, perception, desire, etc., by investigating practical forms of thinking such as deliberation, planning, decision-making, etc. With many thought-provoking statements, the book revises

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some classical notions of rationality with new interpretation: we are “rational animals”, which means we have both rational capabilities, such as calculation, evaluation, justification, etc., and more animal aspects, like desire,

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emotion, and the senses.

According to the traditional position of rationalism, we use well-grounded reason as the fundamental basis of our actions. But this book argues that we simply perform our practical

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intellect intuitively and spontaneously, just like playing music. By this the author turns the dominant metaphor of “architecture” in understanding of human rationality to that of “music-playing”. This book presents a

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groundbreaking and compelling
critique of today's pervasively
reflective-intellectual culture, just
as Bernard Williams, Charles
Taylor and other philosophers
diagnose, and makes any
detached notion of rationality and

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formalized understanding of human intellect highly problematic. Methodologically, it not only reconciles the phenomenological-hermeneutic tradition with analytical approaches, but also integrates

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various theories, such as moral psychology, emotional studies, action theory, decision theory, performativity studies, music philosophy, tacit knowledge, collective epistemology and media theory. Further, its use of

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everyday cases, metaphors, folk stories and references to movies and literature make the book easy to read and appealing for a broad readership.

A Practical Guide to Teaching
English in the Secondary School

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offers straightforward advice, inspiration and a wide range of tried and tested approaches to help you find success in the secondary English classroom. Covering all aspects of English teaching, it is designed for you to

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dip in and out of, and enable you to focus on specific areas of teaching, your programme or pupils' learning. Fully updated to reflect what student and early career teachers see and experience when they enter the

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classroom, the second edition supports trainee and practicing teachers to teach in imaginative and creative ways to promote learning in English. Packed with ideas, resources, practical teaching activities and

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underpinned by the latest research into how children learn, the book examines the core areas of reading, writing and spoken English including:

- Plays, poetry, non-fiction, myths and legends, drama and Shakespeare •

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Developing writing • Creative grammar • Talk and classroom dialogue • Media and digital writing • English across the curriculum • Well-being through writing • Literature and language post-16. Including tools to support

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critical reflection, A Practical
Guide to Teaching English in the
Secondary School is an essential
companion for all training and
newly qualified English teachers.
Make Acting Work
The Practical Works of Richard

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Baxter: with a Life of the Author
and a Critical Examination of His
Writings by William Orme: The
divine life. The divine appointment
of the Lord's Day, proved.
Redemption of time. Preface to
Mr. Alleine's Alarm to the

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unconverted

Shakespeare and Political
Theatre in Practice

Actors and Performers Yearbook
2016

Making a Leap
Practically Joking

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Distinguished playwright David Edgar examines the mechanisms and techniques which dramatists throughout the ages have employed to structure their plays and to express their meaning. Written for playwrights and playgoers alike, Edgar's analysis starts with the building blocks of whole plays – plot, character creation,

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genre and structure – and moves on to scenes and devices. He shows how plays share a common architecture without which the uniqueness of their authors' vision would be invisible. What does King Lear have in common with Cinderella? What does Jaws owe to Ibsen? From Aeschylus to Alan Ayckbourn, from

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Chekhov to Caryl Churchill, are there common principles by which all plays work? *How Plays Work* is a masterclass for playwrights and playmakers and a fascinating guide to the anatomy of drama. 'lucid, deeply intelligent... combines theoretical acumen with the assured know-how of a working dramatist' Terry

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Eagleton, TLS 'Fascinating... Read it. You
will learn a lot' The Stage

The Practical Path to a Successful Career

How to Rehearse a Play

Sermons and Other Practical Works

A Practical Guide to Activities for Young
Children

A Practical Handbook for the Actor

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