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KEY=THEATRE - EMERSON BLAKE

THE OXFORD COMPANION TO CANADIAN THEATRE

Toronto, Ont. : Oxford University Press Documents the growth and development of Canadian theater, with biographies of actors, playwrights, and directors, descriptions of major theaters and companies, and discussions of major plays

FILES RELATING TO THE PRODUCTION OF THE OXFORD COMPANION TO CANADIAN THEATRE

OXFORD COMPANION TO CANADIAN DRAMA AND THEATRE, 1986 - REVIEWS AND ARTICLES

THE CONTINUUM COMPANION TO TWENTIETH CENTURY THEATRE

A&C Black International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: - Overviews of major concepts, topics and

issues; - Surveys of theatre institutions, countries, and genres; - Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

SETTING THE STAGE

McGill-Queen's Press - MQUP In Montreal Whittaker witnessed the early careers of actors such as Christopher Plummer, Gratien Gélinas, John Colicos, Jean Gascon, Denise Pelletier, and Amelia Hall. He worked in close collaboration with many pioneers of the Little Theatre Movement, the Dominion Drama Festival, and Canadian theatre in general, such as Martha Allan, Charles Rittenhouse, and Pierre Dagenais. His involvement with Dagenais' L'Equipe allows him to report on the early days of francophone theatre in Montreal and the cross-fertilization between Martha Allan's Montreal Repertory Theatre and actor-directors such as Dagenais, Gratien Gélinas, and Yvette Brind'Amour. He also gives us glimpses of the early theatrical spaces in the city that no longer exist, as well as some, such as the Salle de Jésus and the Monument-National, that have survived. This engaging memoir of exciting times is prefaced by a personal tribute from Christopher Plummer and set in context through an introduction, chronology, and bibliography by Jonathan Rittenhouse. Illustrated with a selection of Whittaker's stage and costume designs as well as photographs, *Setting the Stage* provides a captivating visual record of the period and is a must for everyone interested in Canadian theatre, Canadian arts, culture, and Montreal.

THE CAMBRIDGE COMPANION TO CANADIAN LITERATURE

Cambridge University Press This fully revised second edition of *The Cambridge Companion to Canadian Literature* offers a comprehensive introduction to major writers, genres and topics. For this edition several chapters have been completely rewritten to reflect major developments in Canadian literature since 2004. Surveys of fiction, drama and poetry are complemented by chapters on Aboriginal writing, autobiography, literary criticism, writing by women and the emergence of urban writing. Areas of research that have expanded since the first edition include environmental concerns and questions of sexuality which are freshly explored across several different chapters. A substantial chapter on francophone writing is included. Authors such as Margaret Atwood, noted for her experiments in multiple literary genres, are given full consideration, as is the work of authors who have achieved major recognition, such as Alice Munro, recipient of the Nobel Prize for literature.

PROFILES IN CANADIAN LITERATURE

Dundurn

THE CONCISE OXFORD COMPANION TO CANADIAN LITERATURE

Don Mills, Ont. : Oxford University Press **The Second Edition of The Oxford Companion to Canadian Literature, now in its third printing, is a landmark reference work. Reducing its 1200 pages by almost one half this concise edition will make the core contents of the original volume accessible to a much wider range of readers. Some entries have been shortened and others have been dropped, including many genre and regional surveys (except for Aboriginal literature, Exploration literature, and Writing in New France) and articles on Quebecois and Acadian writers whose works have not been translated into English. The remaining entries, however, have all been updated to include new publications, and those on leading writers have in many cases been expanded. Finally, over sixty new entries have been added - including entries on Gail Anderson-Dargatz, Anne Cameron, Wayson Choy, The Colony of Unrequited Dreams, Trevor Ferguson, Cecil Foster, D.M. Fraser, The Giller Prize, Elizabeth Hay, David Macfarlane, Peter Oliva, Kenneth Opel, Witold Rybczynski, Shyam Selvadurai, Russell Smith, and Margaret Visser - making this concise edition an indispensable supplement to the original companion.**

REDRESSING THE PAST

THE POLITICS OF EARLY ENGLISH-CANADIAN WOMEN'S DRAMA, 1880-1920

McGill-Queen's Press - MQUP **Redressing the Past argues that early English-Canadian women's drama expresses the conflict between equality feminism and maternal feminism: on the one hand these works represent women's social and political emancipation; on the other, they affirm patriarchal structures and the status quo. This study calls into question what traditionally constitutes drama by treating plays written in non-canonical forms, mounted in non-professional venues, and published by marginal presses - or not at all - as important literary, theatrical, and historical documents.**

HISTORY OF LITERATURE IN CANADA

ENGLISH-CANADIAN AND FRENCH-CANADIAN

Camden House **The development of literature in Canada with an eye to its multicultural, multiethnic, multilingual nature.**

THE OXFORD COMPANION TO THEATRE AND PERFORMANCE

Oxford University Press **Ranging from ancient Greek tragedies to the latest developments in London, Paris, New York, and around the globe, The Oxford Companion to Theatre and Performance provides an all-embracing approach that encompasses drama and musical, opera and film, dance and radio, and non-dramatic performances including circuses, carnivals, and parades. Based on the celebrated two-volume Oxford Encyclopedia of Theatre and Performance, this compact, affordable Companion features more than 2,000 up-to-date entries, covering styles and movements, buildings, organizations, regions, and traditions--with a particularly strong focus on biographies of actors, playwrights, directors, designers, and critics. Editor Dennis Kennedy has significantly updated the timeline of historical and cultural events in the world of theatre and performance, and he has added an appendix of useful weblinks, which are supported and accessible through a companion website. Finally, the book includes many new entries that cover the people and companies who have come into prominence since the publication of the Encyclopedia.**

WORLD ENCYCLOPEDIA OF CONTEMPORARY THEATRE

VOLUME 6: BIBLIOGRAPHY AND CUMULATIVE INDEX

Routledge **An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.**

THEATRE HISTORY IN CANADA

CANADIAN REFERENCE SOURCES

AN ANNOTATED BIBLIOGRAPHY : GENERAL REFERENCE WORKS, HISTORY, HUMANITIES

UBC Press **In parallel columns of French and English, lists over 4,000 reference works and books on history and the humanities, breaking down the large divisions by subject, genre, type of document, and province or territory. Includes**

titles of national, provincial, territorial, or regional interest in every subject area when available. The entries describe the core focus of the book, its range of interest, scholarly paraphernalia, and any editions in the other Canadian language. The humanities headings are arts, language and linguistics, literature, performing arts, philosophy, and religion. Indexed by name, title, and French and English subject. Annotation copyrighted by Book News, Inc., Portland, OR

TEXT & PRESENTATION, 2005

McFarland **Text & Presentation** is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 29th annual conference held in Northridge, California. Topics covered include drama in Ireland, Greece, England, Eastern Europe, Korea, Japan and North America.

WRITING AND REWRITING NATIONAL THEATRE HISTORIES

University of Iowa Press **Historians of theatre face the same temptations and challenges as other historians: they negotiate assumptions (their own and those of others) about national identity and national character; they decide what events and actors to highlight--or omit--and what framework and perspective to use for telling the story. Personal biases, trends in scholarship, and sociopolitical contexts influence all histories; and theatre histories, too, are often revised to reflect changing times and interests. This significant collection examines the problems and challenges of formulating national theatre histories. The essayists included here--leading theatre scholars from all over the world, many of whom wrote essays specifically for this volume--provide an international context for national theatre histories as well as studies of individual nations. They cover a wide geographical area: Asia, the Middle East, Africa, Europe, and North America. The essays contrast large countries (India, Indonesia) with small (Ireland), newly independent (Slovenia) with established (U.S.A.), developed (Canada) with developing (Mexico, South Africa), capitalist (U.S.A.) with formerly communist (Russia), monolingual (Sweden) with multilingual (Belgium, Canada), and countries with stable historical boundaries (Sweden) with those whose borders have shifted (Germany). The essays also explore such sociopolitical issues as the polarization of language groups, the importance of religion, the invisibility of ethnic minorities, the redrawing of geographical borders, changes in ideology, and the dismantling of colonial legacies. Finally, they examine such common problems of history writing as types of evidence, periodization, canonization,**

styles of narrative, and definitions of key terms. *Writing and Rewriting National Theatre Histories* will be of special interest to students and scholars of theatre, cultural studies, and historiography.

WORLD ENCYCLOPEDIA OF CONTEMPORARY THEATRE

THE AMERICAS

Routledge This new in paperback edition of *World Encyclopedia of Contemporary Theatre* covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

WORLD ENCYCLOPEDIA OF CONTEMPORARY THEATRE

VOLUME 2: THE AMERICAS

Routledge The second volume of the *World Encyclopedia of Contemporary Theatre* covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This is a unique volume in its

own right; in conjunction with the other volumes in this series it forms a reference resource of unparalleled value.

THE PERFORMING ARTS

A GUIDE TO THE REFERENCE LITERATURE

Libraries Unlimited **Substantially describes and evaluates 757 of the most important and useful directories, indexes, encyclopedias, handbooks, and other references on theater, dance, and such related arts as puppetry, mime, and magic. Annotation copyright by Book News, Inc., Portland, OR**

LITERARY RESEARCH AND CANADIAN LITERATURE

STRATEGIES AND SOURCES

Scarecrow Press **This guide addresses the tools and best practices for selecting and evaluating print and electronic sources related to the extensive and varied literature of Canada. Beginning with an overview of the strategies needed to conduct online research, individual chapters examine general literary reference materials; relevant online library catalogs, including national and union library catalogs; scholarly journals; archival collections; microform and digital collections; periodicals, literary magazines, newspapers, and reviews; and Web and electronic resources. Special topics discussed include 'little magazines,' scholarly gateways, and cultural resources. The guide culminates in a chapter that illustrates the application of the strategies explored to solve a research problem. The strategies discussed within the guide are applicable to both canonical and lesser-known authors, therefore making this work relevant to anyone interested in researching Canadian literature.**

ESTABLISHING OUR BOUNDARIES

ENGLISH-CANADIAN THEATRE CRITICISM

University of Toronto Press **An impressive collection of essays by 21 of English Canada's leading theatre critics provides a cultural history of Canada, and Canadians intense relationship to theatre, from 1829 to 1998, and across the whole country.**

WESTERN DRAMA THROUGH THE AGES

A STUDENT REFERENCE GUIDE

Greenwood Publishing Group **An overview of drama focusing on Western countries covers the history of theater from 500 B.C. to the present, the contributions of different countries, specific plays, and theatrical techniques.**

THE ROUTLEDGE CONCISE HISTORY OF CANADIAN LITERATURE

Taylor & Francis **The Routledge Concise History of Canadian Literature introduces the fiction, poetry and drama of Canada in its historical, political and cultural contexts. In this clear and structured volume, Richard Lane outlines: the history of Canadian literature from colonial times to the present key texts for Canadian First Peoples and the literature of Quebec the impact of English translation, and the Canadian immigrant experience critical themes such as landscape, ethnicity, orality, textuality, war and nationhood contemporary debate on the canon, feminism, postcoloniality, queer theory, and cultural and ethnic diversity the work of canonical and lesser-known writers from Catherine Parr Traill and Susanna Moodie to Robert Service, Maria Campbell and Douglas Coupland. Written in an engaging and accessible style and offering a glossary, maps and further reading sections, this guidebook is a crucial resource for students working in the field of Canadian Literature.**

REFERENCE SOURCES FOR CANADIAN LITERARY STUDIES

University of Toronto Press **Reference Sources for Canadian Literary Studies offers the first full-scale bibliography of writing on and in the field of Canadian literary studies. Approximately one thousand annotated entries are arranged by reference genre, with sub-groupings related to literary genre.**

GUIDE TO THE CINEMA(S) OF CANADA

Greenwood Publishing Group **Discusses the films and personalities of the Canadian cinema.**

THE HISTORY OF WORLD THEATER

FROM THE ENGLISH RESTORATION TO THE PRESENT

A&C Black Felicia Londre explores the world of theater as diverse as the Entertainments of the Stuart court and Arthur Miller directing Chinese actors at the Beijing People's Art Theater in "Death of a Salesman." Londre examines: Restoration comedies; the Comedie Francais; Italian "opera seria"; plays of the "Surm und Grand" movement; Russian, French, and Spanish Romantic dramas; American minstrel shows; Brecht and dialectical theater; Dighilev; Dada; Expressionism, Theater of the Absurd productions, and other forms of experimental theater of the late-20th century.>

PLAYWRITING WOMEN

FEMALE VOICES IN ENGLISH CANADA

Dundurn **The Canadian Dramatist, Volume 3** The six playwrights discussed in this volume are Carol Bolt, Erica Ritter, Sharon Pollock, Margaret Hollingsworth, Anne Chislett, and Judith Thompson.

SHARON POLLOCK

ESSAYS ON HER WORKS

Guernica Editions Sharon Pollock was born in New Brunswick, and is now living in Calgary. With **The Komagata Maru Incident** in 1976, Sharon Pollock became the most controversial playwright in Canada. She does not shy away from confronting difficult questions, both political and personal. Her many plays staged across the country have given Canadian theatre a distinctive voice. This collection of essays is the first book on Sharon Pollock's work, a career which spans over thirty years and several cities.

INDIGENOUS NORTH AMERICAN DRAMA

A MULTIVOCAL HISTORY

SUNY Press Traces the historical dimensions of Native North American drama using a critical perspective.

ENCYCLOPEDIA OF POST-COLONIAL LITERATURES IN ENGLISH

Routledge Post-Colonial Literatures in English, together with **English Literature and American Literature**, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work 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.

CITY STAGES

THEATRE AND URBAN SPACE IN A GLOBAL CITY

University of Toronto Press In every major city, there exists a complex exchange between urban space and the institution of the theatre. City Stages is an interdisciplinary and materialist analysis of this relationship as it has existed in Toronto since 1967. Locating theatre companies ? their sites and practices ? in Toronto?s urban environment, Michael McKinnie focuses on the ways in which the theatre has adapted to changes in civic ideology, environment, and economy. Over the past four decades, theatre in Toronto has been increasingly implicated in the civic self-fashioning of the city and preoccupied with the consequences of the changing urban political economy. City Stages investigates a number of key questions that relate to this pattern. How has theatre been used to justify certain forms of urban development in Toronto? How have local real estate markets influenced the ways in which theatre companies acquire and use performance space? How does the analysis of theatre as an urban phenomenon complicate Canadian theatre historiography? McKinnie uses the St. Lawrence Centre for the Arts and the Toronto Centre for the Performing Arts as case studies and considers theatrical companies such as Theatre Passe Muraille, Toronto Workshop Productions, Buddies in Bad Times, and Necessary Angel in his analysis. City Stages combines primary archival research with the scholarly literature emerging from both the humanities and social sciences. The result is a comprehensive and empirical examination of the relationship between the theatrical arts and the urban spaces that house them.

DRAMATIC LICENCE

TRANSLATING THEATRE FROM ONE OFFICIAL LANGUAGE TO THE OTHER IN CANADA

[University of Alberta](#) Translation is tricky business. The translator has to transform the foreign to the familiar while moving and pleasing his or her audience. Louise Ladouceur knows theatre from a multi-dimensional perspective that gives her research a particular authority as she moves between two of the dominant cultures of Canada: French and English. Through the analysis of six plays from each linguistic repertoire, written and translated between 1961 and 2000, her award-winning book compares the complexities of a translation process shaped by the power struggle between Canada's two official languages. The winner of the Prix Gabrielle-Roy and the Ann Saddlemyer Book Award, *Dramatic Licence* addresses issues important to scholars and students of Translation Studies, Canadian Literature and Theatre Studies, as well as theatre practitioners and translators. The University of Alberta Press acknowledges the financial support of the Government of Canada, through the National Translation Program for Book Publishing, for our translation activities.

READING THE MATERIAL THEATRE

[Cambridge University Press](#) **Publisher Description**

SARAH BERNHARDT'S FIRST AMERICAN THEATRICAL TOUR, 1880-1881

[McFarland](#) On October 15, 1880, with great excitement and fanfare, two Sarah Bernhardts set sail for New York from Le Havre for a theatrical tour of the United States. One wanted to introduce French culture to a backward country, and the other wanted to make money. As an actress, she behaved in a fashion that amused and scandalized her audiences, and as a woman, she was an unwed mother and a shrewd businessperson. Bernhardt's multiple personas and "otherness" were what fascinated the American public; her name, her eccentricities, and her genius had already made her world famous. Sarah Bernhardt's first American theatrical tour, from her arrival in 1880 to her return to Europe in May 1881, is chronicled here. She traveled as far west as Kansas City and as far south as New Orleans, all the while sparking cultural commentary about her performances, her artwork, and her lifestyle. This book provides an overview of the contemporary reviews, caricatures and satires, considers Bernhardt's reception by the American press and American audiences, and discusses the way in which the Bernhardt iconography was created and the assumptions that underlie it.

SIR ANDREW MACPHAIL

THE LIFE AND LEGACY OF A CANADIAN MAN OF LETTERS

McGill-Queen's Press - MQUP Macphail's writing - characterized by clarity of expression and support for unpopular positions - allowed him to develop and document many of the important political, social, and intellectual themes of his time. He argued for the reorganization of the British Empire to reflect the growing importance of Canada and against such modern trends and movements as utilitarian education, feminism, industrialization, and urbanization. A strong advocate for the rejuvenation of rural life, he carried out agricultural experiments on his native Prince Edward Island. When it became apparent that it was impossible to return to rural ideals, Macphail celebrated the world of his rural past in his most memorable work - the posthumously published *The Master's Wife*.

THE OXFORD COMPANION TO CANADIAN LITERATURE

Oxford University Press, USA Provides information on Canadian poetry, fiction, and drama, authors, folklore, criticism, and specific topics in Canadian literary history

THE L.M. MONTGOMERY READER

VOLUME TWO: A CRITICAL HERITAGE

University of Toronto Press "This second volume narrates the development of L.M. Montgomery's (1874-1942) critical reputation in the seventy years since her death. It traces milestones and turning points such as adaptations for stage and screen, posthumous publications, and the development of Montgomery Studies as a scholarly field"--From publisher description.

ESSAY WRITING FOR CANADIAN STUDENTS : WITH READINGS

Scarborough, Ont. : Prentice Hall Allyn and Bacon Canada

FIVE-PART INVENTION

A HISTORY OF LITERARY HISTORY IN CANADA

University of Toronto Press **Blodgett suggests that each of the several 'national' groups that compose Canada develops unique narratives that demonstrate their different responses to the notion of nationhood and their sense of place within Canada's borders.**

FORTUNE, MY FOE AND EROS AT BREAKFAST

Dundurn **Two plays from the 1940s by the most important Canadian playwright of the postwar period.**