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Cambridge Theatres. Here is a list of theatres in Cambridge. If you can't find the show you want at a theatre in Cambridge, or would like to go to a theatre outside Cambridge you can use the UK theatres by city option to find shows showing at theatres in cities, towns or villages near Cambridge.. To view theatre listings click on the name of the theatre.

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Clicking on the title of a play will bring you to the individual audio play s page from which you will be able to view and select individual scenes to access. Though the audio recordings were not created using any of the editions available in Full Text, the 19th Century Cambridge University Press edition is the closest textually to the modern edition used.

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Cambridge Theatre Cambridge Theatre Amid the grand, ornate Victoriana of the rest of Covent Garden's theatreland, the Cambridge Theatre stands out for the steel, concrete and clean lines of its 1920s modernist architecture.

Cambridge Reading is a major reading scheme which provides stimulating books and support materials for the teaching of reading and the development of literacy throughout the primary years.

This series of delightful storybooks is a flexible resource designed to help teachers engage and motivate young learners in the classroom. They are an ideal way to support children in the early stages of learning English. Teacher's Books and Audio Cassettes/CDs make the Storybooks simple to use: the Teacher's Books cover the entire level and include step-by-step teaching notes with ideas for classes of different ability, photocopyable worksheets, and 'If you have time' sections suggesting original ideas for games and activities. The Audio Cassettes/CDs feature all the titles in each level read aloud, exposing children to different voices while they have fun listening to the dramatisations. At levels 3 and 4 selected titles are designed to be read as a play. Watch your pupils' confidence in English grow as they act out the stories together!

This volume offers a lively introduction to the major issues of the stage and print history of the plays, and discusses what a Shakespeare play actually is.

The study of early drama has undergone a quiet revolution in the last four decades, radically altering critical approaches to form, genre, and canon. Drawing on disciplines from art history to musicology and reception studies, The Routledge Research Companion to Early Drama and Performance reconsiders early "drama" as a mixed mode entertainment best studied not only alongside non-dramatic texts, but also other modes of performance. From performance before the playhouse to the afterlife of medieval drama in the contemporary avant-garde, this stunning collection of essays is divided into four sections: Northern European Playing before the Playhouse; Modes of Production and Reception; Reviewing the Anglophone Tradition; The Long Middle Ages Offering a much needed reassessment of what is generally understood as "English medieval drama", The Routledge Research Companion to Early Drama and Performance provides an invaluable resource for both students and scholars of medieval studies.

This innovative book provides an original approach to the analysis of the representation of myth, ritual, and 'magic' in African literature. Emphasizing the ambivalent nature of the sacred, it advances work on the religious dimension of canonical African texts and attends to the persistence of pre-colonial cultures in postcolonial spaces.

This title was first published in 2000: Insults, abuse, oaths, scatological and bawdy language - these form the subject of Lynn Forest-Hill's study on "bad" language in the late Middle Ages. She demonstrates how, in mediaeval mystery plays and morality plays, dramatists used outrageous language with great sophistication and subtlety to create characterizations and define characters' moral status, to reflect on social conditions, to condemn social evils, and to comment upon sensitive cultural, political and religious topics of the 16th century. The author begins by defining what constitutes sinful or transgressive language in the later mediaeval period, and establishes its moral significance. She then illustrates how the moral significance of language is used in drama to define the spiritual and social status of characters, and introduces the concept of sinful language as a sign of spiritual change. In later chapters the book explores the use of "bad" language in mystery and morality plays, focusing specifically on Skelton's "Magnyfycence", Heywood's "The Play of the Weather", and Bale's "King Johan". The study shows the extent to which the moral significance of language in drama shifted during the 16th century under pressure from cultural and political change, paving the way for less morally rigorous and more socially sensitive definitions of "bad" language.

Travelling Players in Shakespeare's England is the first extended study of the touring practices and performances of Elizabethan and Jacobean travelling players. It opens with a general introduction to the lively, competitive world of professional touring theatre. Following chapters focus on playing practices and performances in the spaces used as temporary theatres by touring actors (such a town halls and country houses). The final chapter looks at the decline of this important theatrical tradition in the 1620s.

The history of drama is typically viewed as a series of inert "styles." Tracing British and American stage drama from the 1880s onward, W. B. Worthen instead sees drama as the interplay of text, stage production, and audience. How are audiences manipulated? What makes drama meaningful? Worthen identifies three rhetorical strategies that distinguish an O'Neill play from a Yeats, or these two from a Brecht. Where realistic theater relies on the "natural" qualities of the stage scene, poetic theater uses the poet's word, the text, to control performance. Modern political theater, by contrast, openly places the audience at the center of its rhetorical designs, and the drama of the postwar period is shown to develop a range of post-Brechtian practices that make the audience the subject of the play. Worthen's book deserves the attention of any literary critic or serious theatergoer interested in the relationship between modern drama and the spectator.

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