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'One way of describing *Educating Rita* would be to say that it was about the meaning of education ... Another would be to say that it was about the meaning of life. A third, that it is a cross between *Pygmalion* and *Lucky Jim*. A fourth, that it is simply a marvellous play, painfully funny and passionately serious; a hilarious social documentary; a fairy-tale with a quizzical, half-happy ending.'

Sunday Times This new student edition includes an introduction covering the play's context; chronology; dramatic devices; critical reception; production history; and key themes such as class and identity, popular culture and education. *Educating Rita* portrays a working-class Liverpool woman's hunger for education. It premiered at the RSC Warehouse, London, in 1980 and won the SWET award for Best Comedy of the Year. It was subsequently made into a highly successful film with Michael Caine and Julie Walters and won the 1983 BAFTA award for Best Film. Commentary and notes by Katie Beswick, University of the Arts London. Performed by: Michael Caine, Julie Walters. | Summary: Frank is a professor, cynical and hooked on whisky. Rita is a hairdresser and a bit "green". She has a desperate thirst for knowledge and chooses Frank of all people to expose her to culture. Originally released as a motion picture in 1983. In a world where the value of a liberal arts education is no longer taken for granted, Mark William Roche lucidly and passionately argues for its essential importance. Drawing on more than thirty years of experience in higher education as a student, faculty member, and administrator, Roche deftly connects the broad theoretical perspective of educators to the practical needs and questions of students and their parents. Roche develops three overlapping arguments for a strong liberal arts education: first, the intrinsic value of learning for its own sake, including exploration of the profound questions that give meaning to life; second, the cultivation of intellectual virtues necessary for success beyond the academy; and third, the formative influence of the liberal arts on character and on the development of a sense of higher purpose and vocation. Together with his exploration of these three values—intrinsic, practical, and idealistic—Roche reflects on ways to integrate them, interweaving empirical data with personal experience. *Why Choose the Liberal Arts?* is an accessible and thought-provoking work of interest to students, parents, and administrators. A Liverpoolian *West Side Story*, *Blood Brothers* is the story of twin brothers separated at birth because their mother cannot afford to keep them both. One of them is given away to wealthy Mrs Lyons and they grow up as friends in ignorance of their fraternity until the inevitable quarrel unleashes a blood-bath. *Blood Brothers* was first performed at the Liverpool Playhouse in 1983 and subsequently transferred to the Lyric Theatre, London. It was revived in the West End in 1988 for a long-running production and opened on Broadway in 1993. *Breezblock Park* is set on a northern council estate and takes a look at the suffocating effect of possessions and possessiveness: "Trenchantly observed...hilarious, upsetting and somewhat seditious." (*Variety*); *Our Day Out* is about a school coach trip, an exuberant celebration of the joys and agonies of growing up - "a Dickensian fairytale...I have rarely seen a show that combined such warmth and such bleakness." (*The Times*); *Stags and Hens* "takes place in the gents and Ladies loos of a tacky Liverpool club, where Dave and Linda have decided, unbeknownst to each other to hold their stag and hen parties...a bleakly funny and perceptive study of working-class misogyny, puritanism and waste" (*Guardian*); *Educating Rita*: "one way of describing *Educating Rita* would be to say that it was about the meaning of education...another would be to say that it was about the meaning of life. A third, that it is a cross between *Pygmalion* and *Lucky Jim*. A fourth, that it is simply a marvellous play, painfully funny and passionately serious: a hilarious social documentary; a fairy-tale with a quizzical, half-happy ending." (*Sunday Times*) Seminar paper from the year 2011 in the subject Literature - Basics, grade: 3,0, University of Kassel, course: Literaturwissenschaften - Education and Drama, language: English, abstract: Surrounded by traditions and habits of mind and action, working-class people have never received the chance to realize their potential. The working-class is defined by the relation of the status to manual occupations and limits economic standing as well as cultural ties and shared views (Roberts 3-4). The people's life, therefore, is prefabricated and follows strict traditions and habits. When Roberts says that "working-class women had learned when young that their place was in the home" and that "it was accepted by all that the ultimate responsibility for the home was theirs," (Roberts 125) it becomes obvious that, for example, the women's task is restricted to the kitchen work, the household, and to raising the children. Women know from their childhood that to fulfill these tasks is their destiny and because of missing possibilities and the argument of traditional habits, hardly lots of women and men are trying to escape from these circumstances. Traditions and conventions in this context can also be seen as external influences that restrains individuality. Being a member of the working-class means contribution and passing on a tradition. Furthermore, working-class members feel a certain kind of repletion according to material needs which keeps them from changing the status quo. Status quo should be defined as the situation as it is now, or as it was before (Oxford 1500). Being different from somebody else, i. e. in this case from the community, is not accepted. A person always has to be a member of the group and act like one, whereas individuality is deprecated by the others (Kugler-Euerle 92). Since education is seen as useless and in contrast to the conventions, educated people distinguish themselves from the community as a whole. The following will be focused on the term Education and the implication of escaping from the boundaries of working-class members to achieve independence and individuality. The convictions and the strength to put up with the strain of traditions and conventions will be exemplified through *Educating Rita* by Willy Russell. An annotated student edition of one of Willy Russell's most celebrated and popular plays is 'simply a marvellous play, painfully funny and passionately serious; a hilarious social documentary; a fairy-tale with a quizzical, half-happy ending.' Sunday Times Best Comedy of 1980, it was subsequently made into a highly successful film with Michael Caine and Julie Walters. A Student Edition of the classic play, with full introduction, commentary, notes on the text and questions for study. Mrs Kay's 'Progress Class' are unleashed for a day's coach trip to Conway Castle in Wales - in an exuberant celebration of the joys and agonies of growing up and being footloose, fourteen and free from school. 'The skill and zest of the show . . . derive from its success in following the adult argument through while preserving all the fun of a story mainly played by children . . . I have rarely seen a show that combined such warmth and such bleakness.' *The Times* This edition contains the music to the play. THE STORY: Nobel Prize-winning author Abel Zornko lives as a recluse on a remote island in the Norwegian Seas. For fifteen years, his one friend and soulmate has been Helen, from whom he has been physically separated for the majority of their affair 'One way of describing *Educating Rita* would be to say that it was about the meaning of education ... Another would be to say that it was about the meaning of life. A third, that it is a cross between *Pygmalion* and *Lucky Jim*. A fourth, that it is simply a marvellous play, painfully funny and passionately serious; a hilarious social documentary; a fairy-tale with a quizzical, half-happy ending.' Sunday Times *Educating Rita*, which portrays a working-class Liverpool woman's hunger for education, premiered at the RSC Warehouse, London, in 1980 and won the SWET award for Best Comedy of the Year. It was subsequently made into a highly successful film with Michael Caine and Julie Walters and won the 1983 BAFTA award for Best Film. Commentary and notes by Steve Lewis. 'One for the Road' is an almost farcical comedy about one dinner party too many, as Dennis loses patience with domesticity and makes a break for the freedom of the open road. As his anarchic streak reveals itself, what was supposed to be an impeccably middle-class dinner becomes a first-class row about middle age, affairs, and what's locked in the bureau. Russell's hilarious and sharply observed play was first performed at the Lyric Theatre, London in 1987. When Mum gives her the notebook, Scarlet should be happy. It's beautiful, with its shiny scarlet cover and its blank pages full of promise. But Scarlet is absolutely NOT in the mood for a peace offering. Does Mum really think she can tear their family apart and expect Scarlet to be happy about it? Scarlet decides there's only one thing she can write in the notebook. The truth, about everything . . . The hilarious, bittersweet novel from the playwright behind *EDUCATING RITA*, *SHIRLEY VALENTINE* and award-winning musical *BLOOD BROTHERS*. Dear Morrissey, I'm feeling dead depressed and down. Like a streetlamp without a bulb or a goose at the onset of Christmas time. Anyroad, I thought I'd pen a few lines to someone who'd understand... It's 1991. Raymond Marks is a normal boy, from a normal family, in a normal northern town. Only lately, he's been feeling dead down. His dad left home after falling in love with a five-string banjo. His fun-hating grandma believes she should have married Jean-Paul Sartre: 'I could never read his books, but y' could tell from his picture, there was nothing frivolous about John-Paul Sartre.' Felonious Uncle Jason and Appalling Auntie Paula are lusting after the satellite dish. And so he turns to the one person who'll understand what he's going through: Morrissey. Told through a series of heartfelt letters to the frontman of The Smiths, this is a laugh-out-loud funny, incredibly poignant tale from a character you can't help but love. 'Big-hearted, wonderfully funny and engrossing' *THE MIRROR* 'A warm, funny, poignant story. I loved *The Wrong Boy* - and so will you' *SUNDAY TELEGRAPH* 'A comic masterpiece' *BEL MOONEY*, *MAIL ON SUNDAY* 'Stags and Hens takes place in the Gents and Ladies loos of a tacky Liverpool club, where Dave and Linda have decided, unbeknownst to each other, to hold their stag and hen parties . . . a bleakly funny and perceptive study of working-class misogyny, puritanism and waste' *Guardian* 'Combines comedy with acrid truth in the style Willy Russell has made unmistakably his own ... and hits off brilliantly the herd instinct driving both sexes onward and bedward' *Daily Telegraph* 'Firmly in the centre of the playwright's best achievements: lively, coarse, well-organised, truthful and very funny' *Financial Times* This collection of essays offers the first comprehensive treatment of British and American films adapted from modern British plays. Offering insights into the mutually profitable relationship between the newest performance medium and the most ancient. With each chapter written by an expert in the field, *Modern British Drama on Screen* focuses on key playwrights of the period including George Bernard Shaw, Somerset Maugham, Terence Rattigan, Noel Coward and John Osborne and the most significant British drama of the past century from *Pygmalion* to *The Madness of George III*. Most chapters are devoted to single plays and the transformations they underwent in the move from stage to screen. Ideally suited for classroom use, this book offers a semester's worth of introductory material for the study of theater and film in modern Britain, widely acknowledged as a world center of dramatic productions for both the stage and screen. One of a series of literature guides for students from Key Stage 3 to A-Level, this book focuses on Willie Russell's *Educating Rita*. Each title in the series aims to develop the skills and techniques required for English-literature coursework and exams, and at the same time to encourage an exploratory reading of the text under discussion. There are introductions to the plot, characters and themes, detailed commentary on the text, self-test questions, and guidance on literary terms, memorable quotes and examination essays. With forewords by Professor Tanya Byron and Octavius Black, *Educating Ruby: What Our Children Really Need To Learn* is a powerful call to action by acclaimed thought-leaders Guy Claxton and Bill Lucas. It is for everyone who cares about education in an uncertain world and explains how teachers, parents and grandparents can cultivate confidence, curiosity, collaboration, communication, creativity, commitment and craftsmanship in children, at the same time as helping them to do well in public examinations. *Educating Ruby* shows, unequivocally, that schools can get the right results in the right way, so that the Rubys of tomorrow will emerge from their time at school able to talk with honest pleasure and reflective optimism about their schooling. Featuring the views of schoolchildren, parents, educators and employers and drawing on Guy Claxton and Bill Lucas' years of experience in education, including their work with Building Learning Power and the Expansive Education Network, this powerful new book is sure to provoke thinking and debate. Just as Willy Russell's *Educating Rita* helped us rethink university, the authors of *Educating Ruby* invite fresh scrutiny of our schools. "Written in a mood of total austerity; and yet the passion of the book is perpetually beating up against its seemingly barren surface. . . . I am deeply moved." -Philip Roth During the early weeks of the Korean War, Captain Lee, a young South Korean officer, is ordered to investigate the kidnapping and mass murder of North Korean ministers by Communist forces. For propaganda purposes, the priests are declared martyrs, but as he delves into the crime, Lee finds himself asking: What if they were not martyrs? What if they renounced their faith in the face of death, failing both God and country? Should the people be fed this lie? Part thriller, part mystery, part existential treatise, *The Martyred* is a stunning meditation on truth, religion, and faith in times of crisis. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. "A California classic . . . California, it should be remembered, was very much the wild west, having to wait until 1850 before it could force its way into statehood. so what tamed it? Mr. Starr's answer is a combination of great men, great ideas and great projects."—*The Economist* From the age of exploration to the age of Arnold, the Golden State's premier historian distills the entire sweep of California's history into one splendid volume. Kevin Starr covers it all: Spain's conquest of the native peoples of California in the early sixteenth century and the chain of missions that helped that country exert control over the upper part of the territory; the discovery of gold in January 1848; the incredible wealth of the Big Four railroad tycoons; the devastating San Francisco earthquake of 1906; the emergence of Hollywood as

the world's entertainment capital and of Silicon Valley as the center of high-tech research and development; the role of labor, both organized and migrant, in key industries from agriculture to aerospace. In a rapid-fire epic of discovery, innovation, catastrophe, and triumph, Starr gathers together everything that is most important, most fascinating, and most revealing about our greatest state. Praise for California "[A] fast-paced and wide-ranging history . . . [Starr] accomplishes the feat with skill, grace and verve."—Los Angeles Times Book Review "Kevin Starr is one of California's greatest historians, and California is an invaluable contribution to our state's record and lore."—Marla Shriver, journalist and former First Lady of California "A breeze to read."—San Francisco "The rare work of fiction that has changed real life . . . If you don't yet know Molly Bolt—or Rita Mae Brown, who created her—I urge you to read and thank them both."—Gloria Steinem Winner of the Lambda Literary Pioneer Award | Winner of the Lee Lynch Classic Book Award A landmark coming-of-age novel that launched the career of one of this country's most distinctive voices, *Rubyfruit Jungle* remains a transformative work more than forty years after its original publication. In bawdy, moving prose, Rita Mae Brown tells the story of Molly Bolt, the adoptive daughter of a dirt-poor Southern couple who boldly forges her own path in America. With her startling beauty and crackling wit, Molly finds that women are drawn to her wherever she goes—and she refuses to apologize for loving them back. This literary milestone continues to resonate with its message about being true to yourself and, against the odds, living happily ever after. Praise for *Rubyfruit Jungle* "Groundbreaking."—The New York Times "Powerful . . . a truly incredible book . . . I found myself laughing hysterically, then sobbing uncontrollably just moments later."—The Boston Globe "You can't fully know—or enjoy—how much the world has changed without reading this truly wonderful book."—Andrew Tobias, author of *The Best Little Boy in the World* "A crass and hilarious slice of growing up 'different,' as fun to read today as it was in 1973."—The Rumpus "Molly Bolt is a genuine descendant—genuine female descendant—of Huckleberry Finn. And Rita Mae Brown is, like Mark Twain, a serious writer who gets her messages across through laughter."—Donna E. Shalala "A trailblazing literary coup at publication . . . It was the right book at the right time."—Lee Lynch, author of *Beggar of Love* A memoir by the woman who knew Bob Marley best—his wife, Rita. Rita Marley grew up in the slums of Trench Town, Jamaica. Abandoned by her mother at a very young age, she was raised by her aunt. Music ran in Rita's family, and even as a child her talent for singing was pronounced. By the age of 18, Rita was an unwed mother, and it was then that she met Bob Marley at a recording studio in Trench Town. Bob and Rita became close friends, fell in love, and soon, she and her girlfriends were singing backup for the Wailers. At the ages of 21 and 19, Bob and Rita were married. The rest is history: Bob Marley and the Wailers set Jamaica and the world on fire. But while Rita displayed blazing courage, joy, and an indisputable devotion to her husband, life with Bob was not easy. There were his liaisons with other women—some of which produced children and were conducted under Rita's roof. The press repeatedly reported that Bob was unmarried to preserve his "image." But Rita kept her self-respect, and when Bob succumbed to cancer in 1981, she was at his side. In the years that followed, she became a force in her own right -- as the Bob Marley Foundation's spokesperson and a performer in her reggae group, the I-Three. Written with author Hettie Jones, *No Woman No Cry* is a no-holds-barred account of life with one of the most famous musicians of all time. In *No Woman No Cry*, readers will learn about the never-before-told details of Bob Marley's life, including: How Rita practiced subsistence farming when first married to Bob to have food for her family. How Rita rode her bicycle into town with copies of Bob's latest songs to sell. How Rita worked as a housekeeper in Delaware to help support her family when her children were young. Why Rita chose to befriend some of the women with whom Bob had affairs and to give them advice on rearing the children they had with Bob. The story of the attack on Bob which almost killed the two of them. Bob's last wishes, dreams, and hopes, as well as the details of his death, such as who came to the funeral (and who didn't). 'One way of describing Educating Rita would be to say that it was about the meaning of education ... Another would be to say that it was about the meaning of life. A third, that it is a cross between Pygmalion and Lucky Jim. A fourth, that it is simply a marvellous play, painfully funny and passionately serious; a hilarious social documentary; a fairy-tale with a quizzical, half-happy ending.' Sunday Times *Educating Rita*, which portrays a working-class Liverpool woman's hunger for education, premiered at the RSC Warehouse, London, in 1980 and won the SWET award for Best Comedy of the Year. It was subsequently made into a highly successful film with Michael Caine and Julie Walters and won the 1983 BAFTA award for Best Film. Commentary and notes by Steve Lewis. A poignant and hilarious play about a working class Liverpool girl's hunger for education. Vibrant and candid memoirs of the late, great British character actor, Pete Postlethwaite. After training as a teacher, Pete Postlethwaite started his acting career at the Liverpool Everyman Theatre where his colleagues included Bill Nighy, Jonathan Pryce, Antony Sher and Julie Walters. After routine early appearances in small parts for television programmes such as *THE PROFESSIONALS*, Postlethwaite's first success came with the acclaimed British film *DISTANT VOICES, STILL LIVES* in 1988. He then received an Academy Award nomination for his role in *THE NAME OF THE FATHER* in 1993. His performance as the mysterious lawyer "Kobayashi" in *THE USUAL SUSPECTS* is well-known, and he appeared in many successful films including *ALIEN 3*, *BRASSED OFF*, *THE SHIPPING NEWS*, *THE CONSTANT GARDENER*, as Friar Lawrence in Baz Luhrmann's *ROMEO + JULIET*, and in *INCEPTION* with Leonardo diCaprio. Pete Postlethwaite was one of the best-loved and widely admired performers on stage, TV (*SHARPE*, *THE SINS*) and in cinema. In *THE ART OF DISCWORLD*, Terry Pratchett said that he had always imagined Sam Vimes as 'a younger, slightly bulkier version of Pete Postlethwaite', while Steven Spielberg called him 'the best actor in the world', about which Postlethwaite said: 'I'm sure what Spielberg actually said was, "the thing about Pete is that he thinks he's the best actor in the world.'" This is the story of a diverse and multi-talented actor's eventful life, told in his own candid and vibrant words.

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