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Il teatrino italiano – The Little Italian Theatre. by Italian on 12th November 2015 with 1 Comment. Buongiorno tutti! I am sorry it has been a while since my last blog. I am so excited about two of my lessons this week I just had to share them with you! On Tuesday morning and Wednesday evening my intermediate groups truly excelled themselves!

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About Teatrino Italy is one of few countries that have little experience of the educational, theatrical and social benefits that Theatre in Education brings to students. We at Teatrino make it our mission to teach and promote spoken English to children in a fun and interactive way, through various areas of the performing arts, including acting, singing, dancing, music and also puppetry, which is new to our 2020 shows.

Educo Theatre | Educo Italy

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Teatrino Italiano - Little Italian Theatre: Children's plays for readings, recitals, school performances, and language learning. (Scripts in English and Italian) PLDZ-41 \$ 19.95 USD. Buy and Download > Description . 10 scripts in Italian and in English: two books in one! Teachers and educators, boost your students fluency, vocabulary ...

Teachers and educators, boost your students fluency, vocabulary development and comprehension with these fun plays written both in Italian and in English. The 10 scripts contained in the book are all reproducible, are written for elementary middle school children, and cover subjects like Italian holidays and traditions. All the plays use an easy language suitable for beginners and intermediate students. The scripts are made for smaller groups such as after-school programs and homeschoolers, but can be easily adapted to accommodate a larger group of participants. An introduction at the beginning of the book explains how to use the scripts and how to adapt them. Each script is then introduced by detailed information about its subject and its characters. Several templates and reproducible are included at the end of the book, to facilitate staging and performing. Minimal equipment and set up are required, so start acting now! Language: English and Italian Ages: 5+

A history of the Italian-American operatic, dramatic, and comedic productions presented in the San Francisco Bay area through the Depression Era, with reminiscences of the leading players and impresarios of the time, reworked and re-edited by Mary A. Burgess from the Federal Writers Project production of 1939.

Looking back to the last years of the nineteenth century, veteran producer-director Joseph L. Anderson draws upon a monumental body of research gleaned from libraries and archives in seven countries to introduce the Japanese theatrical impresario Kawakami Otojiro. In 1899, Kawakami, his wife -- the inspired dancer and actress Sadayakko -- and his troupe went on epochal performance tours of the U.S. and Europe, introducing audiences to new forms of dramatic art and dance previously unseen in the West. Possessed of boundless energy and limitless imagination, Kawakami was a pioneer who quite literally viewed the world as his stage. In the closing decade of an all-too-brief life, Kawakami introduced major reforms of Japanese performance and the theatre business. Scholarly, witty, and filled with fascinating insights into the culture and conventions of "fin de siecle" America, Europe, and Japan, "Enter a Samurai" opens a door into a little-known, yet vitally important era of modern theatrical history. About the Author Joseph L. Anderson has been enjoying Japanese and American plays and films for over seven decades. During the 1950s and 1960s he wrote for and was an editorial board member on many little film magazines. Later, as professor of film in the Ohio University College of Fine Arts and adjunct in its Comparative Arts doctoral program in the early 1960s, he pioneered university-level studies of Japanese cinema. He has a BA in history from Antioch College and an MA from Ohio State University, and he was a language student at ICU, Tokyo. Anderson is the principal coauthor of "The Japanese Film: Art and Industry" (in print for fifty years). Anderson was chief advisor for the Tokyo Broadcasting System academic program in Japanese Broadcasting, Media, and Culture and taught at the Tisch School of the Arts, New York University. He has been an assistant director and dialogue coach on American feature films shot in Japan as well as a director of documentary films, a "Variety" stringer, and a writer of subtitles for Japanese films. In Hollywood and at WGBH Boston, he developed computer-generated subtitles for feature motion pictures (the technique in use today). During his career, he directed two independent American feature films, was an outside producer for ABC and CBS news specials, director of special projects at the American] Art Theatre Guild, Mid-West producer for the Candid Camera Company, a puppeteer, a neophyte comedian in burlesque, an actor in lesser touring companies, director of a children's theatre, and an English language "benshi" (live narrator of Japanese silent films). In his teens he was a professional scenic artist, stage carpenter, and minor actor with several Equity summer stock theatres. Anderson is now a retired vice president of WGBH Boston, the organization that for several decades has produced more than a fourth of the television programs seen nationwide on PBS. In 1989, he received the Japan Prize (Nihonsho) for WGBH and was a Japan Foundation senior fellow in 1975.

An Annotated Bibliography of the First 300 Publications of the Borgo Press, 1975-1998

In this utterly immersive volume, Mike Wallace captures the swings of prosperity and downturn, from the 1898 skyscraper-driven boom to the Bankers' Panic of 1907, the labor upheaval, and violent repression during and after the First World War. Here is New York on a whole new scale, moving from national to global prominence -- an urban dynamo driven by restless ambition, boundless energy, immigrant dreams, and Wall Street greed. Within the first two decades of the twentieth century, a newly consolidated New York grew exponentially. The city exploded into the air, with skyscrapers jostling for prominence, and dove deep into the bedrock where massive underground networks of subways, water pipes, and electrical conduits sprawled beneath the city to serve a surging population of New Yorkers from all walks of life. New York was transformed in these two decades as the world's second-largest city and now its financial capital, thriving and sustained by the city's seemingly unlimited potential. Wallace's new book matches its predecessor in pure page-turning appeal and takes America's greatest city to new heights.

Often separated from other immigrants because of their language, Italian immigrants to New York City in the 1880s formed communities apart from their new neighbors. They tended to think of themselves collectively as a small Italian colony, La Colonia, that made up part of the demographics of the city. In each of the five boroughs, Italians set up many colonie. Several of them dotted Manhattan in East Harlem, the West Village, what is now SoHo, and the downtown area of the Lower East Side, straddling Canal Street, which still identifies Manhattan's Little Italy, the best-known Italian neighborhood in America. Little Italy is made up of stunning photographs culled from numerous private and public collections. It begins with the first phase of immigrants to Lower Manhattan in the early 1800s, including political and religious refugees such as Lorenzo Da Ponte and Giuseppe Garibaldi. In the 1870s, more and more Italian immigrants settled in Little Italy. As the neighborhood grew up around the former Anthony and Orange Streets, New York's first "Little Italy" emerged. The tumultuous history of the Five Points area, the "Bloody Ole Sixth Ward," and many faces and memories from the Italian newspapers L'Eco d'Italia and Il Progresso Italo-Americano are also included in this long-awaited pictorial history.

The cultural diversity of America is often summed up by way of a different metaphors: Melting Pot, Patchwork, Quilt, Mosaic--none of which capture the symbiotics of the city. Few neighborhoods personify the diversity these terms connote more than New York City's Lower East Side. This storied urban landscape, today a vibrant mix of avant garde artists and street culture, was home, in the 1910s, to the Wobblies and served, forty years later, as an inspiration for Allen Ginsberg's epic Howl. More recently, it has launched the career of such bands as the B-52s and been the site of one of New York's worst urban riots. In this diverse neighborhood, immigrant groups from all over the world touched down on American soil for the first time and established roots that remain to this day: Chinese immigrants, Italians, and East European Jews at the turn of the century and Puerto Ricans in the 1950s. Over the last hundred years, older communities were transformed and new ones emerged. Chinatown and Little Italy, once solely immigrant centers, began to attract tourists. In the 1960s, radical young whites fled an expensive, bourgeois lifestyle for the urban wilderness of the Lower East Side. Throughout its long and complex history, the Lower East Side has thus come to represent both the compulsion to assimilate American culture, and the drive to rebel against it. Mario Maffi here presents us with a captivating picture of the Lower East Side from the unique perspective of an outsider. The product of a decade of research, Gateway to the Promised Land will appeal to cultural historians, urban, and American historians, and anyone concerned with the challenges America, as an increasingly multicultural society, faces.

Differences on Stage is a collection of twelve original essays by leading international theatre critics and scholars, which aims to address the relationship between theatre and the development of political awareness through the voice of subaltern people. The book is enriched by the contributions of some of the most engaged protagonists of the stage, who, in their capacity as authors, players and directors, denounce prejudice and conformism whilst allowing the marginalized sections of society to speak out. An authoritative overview of the theatre of differences, this book offers a key interpretation of contemporary society and underscores that, although theatre no longer holds a central position in our multi-media society, the theatre of marginalized spaces ironically becomes central again and regains its role as the brain and lungs of the community. Differences on Stage covers a variety of topics across a multi-cultural and geographical spectrum, and its contributions present previously unexplored connections between the discourses of theatre and anthropological, cultural and translation studies, offering new critical readings, and drawing on recent theoretical frameworks.

Yiddish melodramas about the tribulations of immigration. German plays about alpine tourism. Italian vaudeville performances. Rubbernecking tours of Chinatown. In the New York City of the late nineteenth and early twentieth centuries, these seemingly disparate leisure activities played similar roles: mediating the vast cultural, demographic, and social changes that were sweeping the nation's largest city. In The Immigrant Scene, Sabine Haenni reveals how theaters in New York created ethnic entertainment that shaped the culture of the United States in the early twentieth century. Considering the relationship between leisure and mass culture, The Immigrant Scene develops a new picture of the metropolis in which the movement of people, objects, and images on-screen and in the street helped residents negotiate the complexities of modern times. In analyzing how communities engaged with immigrant theaters and the nascent film culture in New York City, Haenni traces the ways in which performance and cinema provided virtual mobility--ways of navigating the socially complex metropolis--and influenced national ideas of immigration, culture, and diversity in surprising and lasting ways.

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