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Now a Major Motion Picture, Starring Simon Baker, Elizabeth Debicki, and Richard Roxburgh *Breath* is a story of risk, of learning one's limits by challenging death. On the wild, lonely coast of Western Australia, two thrill-seeking teenage boys fall under the spell of a veteran big-wave surfer named Sando. Their mentor urges them into a regiment of danger and challenge, and the boys test themselves and each other on storm swells and over shark-haunted reefs. The boys give no thought to what they could lose, or to the demons that drive their mentor on into ever-greater danger. Venturing beyond all caution—in sports, relationships, and sex—each character approaches a point from which none of them will return undamaged. Uniquely examining the link between Australian writers and social change, this study investigates the motives behind literary figures who strive to become activists and social intellectuals. Exploring this intimate connection, this resource asks what such a bond reveals about Australian literature and the power of the written word. With fresh insight, this guide delves into the activism, careers, and writings of Judith Wright, Patrick White, Oodgeroo of the tribe of Noonuccal, Les Murray, Helen Garner, David Malouf and Tim Winton. Contemporary Australian Playwriting provides a thorough and accessible overview of the diverse and exciting new directions that Australian Playwriting is taking in the twenty-first century. In 2007, the most produced playwright on the Australian mainstage was William Shakespeare. In 2019, the most produced playwright on the Australian mainstage was Nakkiah Lui, a Gamilaroi and Torres Strait Islander woman. This book explores what has happened both on stage and off to generate this remarkable change. As writers of colour, queer writers, and gender diverse writers are produced on the mainstage in larger numbers, they bring new critical directions to the twenty-first century Australian stage. At a politically turbulent time when national identity is fractured, this book examines the ways in which Australia's leading playwrights have interrogated, problematised, and tried to make sense of the nation. Tracing contemporary trends, the book takes a thematic approach to the re-evaluation of the nation that is dramatized in key Australian plays. Each chapter is accompanied by a duologue between two of the playwrights whose work has been analysed, to provide a dual perspective of theory and practice. The most respected, authoritative study guide on Cloudstreet is written by Roie Thomas who is a classroom teacher of senior English and Literature and whose doctoral thesis is on Tim Winton's writings. *After the Celebration* explores Australian fiction from 1989 to 2007, after Australia's bicentenary to the end of the Howard government. In this literary history, Ken Gelder and Paul Salzman combine close attention to Australian novels with a vivid depiction of their contexts: cultural, social, political, historical, national and transnational. From crime fiction to the postmodern colonial novel, from Australian grunge to 'rural apocalypse fiction', from the Asian diasporic novel to the action blockbuster, Gelder and Salzman show how Australian novelists such as Frank Moorhouse, Elizabeth Jolley, Peter Carey, Kim Scott, Steven Carroll, Kate Grenville, Tim Winton, Alexis Wright and many others have used their work to chart our position in the world. The literary controversies over history, identity, feminism and gatekeeping are read against the politics of the day. Provocative and compelling, *After the Celebration* captures the key themes and issues in Australian fiction: where we have been and what we have become. A Good Morning America Book Club Pick A Veranda Magazine Book Club Pick A captivating, bighearted, richly tapestried story of people brought together by love, war, art, flood, and the ghost of E. M. Forster, by the celebrated author of *Tin Man*. *Tuscany, 1944*: As Allied troops advance and bombs fall around deserted villages, a young English soldier, Ulysses Temper, finds himself in the wine cellar of a deserted villa. There, he has a chance encounter with Evelyn Skinner, a middle-aged art historian who has come to Italy to salvage paintings from the ruins and recall long-forgotten memories of her own youth. In each other, Ulysses and Evelyn find a kindred spirit amidst the rubble of war-torn Italy, and set off on a course of events that will shape Ulysses's life for the next four decades. As Ulysses returns home to London, reimmersing himself in his crew at *The Stoat and Parot*—a motley mix of pub crawlers and eccentrics—he carries his time in Italy with him. And when an unexpected inheritance brings him back to where it all began, Ulysses knows better than to tempt fate, and returns to the Tuscan hills. With beautiful prose, extraordinary tenderness, and bursts of humor and light, *Still Life* is a sweeping portrait of unforgettable individuals who come together to make a family, and a deeply drawn celebration of beauty and love in all its forms. A sprawling stage adaptation of Tim Winton's enormously successful novel of the same name. A huge success at the 1998 Sydney and Perth festival, the story follows the fluctuating fortune of two families who inhabit a rambling old house in Perth. Both the novel and stage adaptation have proven to be major works and have each left an indelible mark on the Australian arts scene (3 acts, 20 men, 13 women, extras). Set in and around Perth during the 40s and 50s, *Cloudstreet* tells the story of two rural families who suffer separate catastrophes and flee to the city to pick up the pieces of their lives and start again. Brought together in the same house at No.1 Cloud Street, the Lambs and the Pickles' share numerous tragedies and triumphs that draw them closer together, until the roof over their heads becomes a home for their hearts. From Tim Winton, Australia's most decorated and beloved novelist and the author of *Cloudstreet*, comes *The Shepherd's Hut*, the story of a young man on a thrilling journey of self-discovery in one of the harshest, near-uninhabitable climates on Earth. Tim Winton is Australia's most decorated and beloved novelist. Short-listed twice for the Booker Prize and the winner of a record four Miles Franklin Literary Awards for Best Australian Novel, he has a gift for language virtually unrivaled among writers in English. His work is both tough and tender, primordial and new—always revealing the raw, instinctual drives that lure us together and rend us apart. In *The Shepherd's Hut*, Winton crafts the story of Jaxie Clackton, a brutalized rural youth who flees from the scene of his father's violent death and strikes out for the vast wilds of Western Australia. All he carries with him is a rifle and a waterjug. All he wants is peace and freedom. But surviving in the harsh saltlands alone is a savage business. And once he discovers he's not alone out there, all Jaxie's plans go awry. He meets a fellow exile, the ruined priest Fintan MacGillis, a man he's never certain he can trust, but on whom his life will soon depend. *The Shepherd's Hut* is a thrilling tale of unlikely friendship and yearning, at once brutal and lyrical, from one of our finest storytellers. *Playing Australia* explores the insights and challenges that Australian theatre can offer the international theatre community. Collectively, the essays in this book ask what Australian drama is, has been, and might be, both to Australians and non-Australians, when it is performed in national and international arenas. *Playing Australia* ranges widely in its discussions and includes analysis of Australian practitioners playing away from home; playing with Australian stereotypes; and the relationship between play, culture, politics and national identity. Topics addressed in this diverse collection include: whiteness, otherness and negotiations of Aboriginal and Asian identities; Australian school and college drama; the discourse of Australian professional theatre magazines: Aboriginal Shakespeare; Australian drama and Australian cricket; the marketing of Australianness in Germany; the international successes of *Tap Dogs* and *Cloudstreet*. New histories of Australian theatre are offered and practitioners whose careers are reconsidered in detail include high wire-walker Ella Zuila, playwright May Holt, suffrage worker and playwright Inez Bensusan, classicist Gilbert Murray, and commercial playwright Haddon Chambers. With contributions from authors as diverse as Guardian theatre critic Michael Billington and leading post-colonial critic Helen Gilbert, and interview discussion with Cate Blanchett and *Tap Dogs* producer Wayne Harrison, *Playing Australia* seeks to pay tribute to the complexities of Australian theatre experiences, to reassess Australian theatre as a significant force in the international arena and to challenge traditional thinking on what Australian theatre can be. Nick Enright (1950-2003) was one of Australia's most significant and successful playwrights. As a writer, director, actor and teacher he influenced theatre in Australia for thirty years. Enright wrote more than fifty plays for the stage, film, television and radio, translated

and adapted more, and taught acting to students in varied settings, both in Australia and the United States. His writing repertoire included comedy, social realism, farce, fantasy and the musical. In addition to his prodigious contribution to all of these genres, he was a passionate advocate for the actor and the theatre in contemporary society. In this volume Anne Pender and Susan Lever present a set of essays and recollections about Nick Enright's work for students, teachers and scholars. The book offers a comprehensive study of Enright's writing for theatre, film and television. Scholars, acting teachers and theatre directors have contributed to this work each illuminating an aspect of Enright's remarkable career. The discussions cover interpretations of Enright's scripts and productions, detailed analysis of his directing style, substantial background and analysis of his writing for musicals, as well as accounts of his specific approach to acting and to adaptation across genres. The essays and recollections included in this book will inspire theatre practitioners as well as scholars. Most importantly, this book will inform and enlighten students and teachers both at high school and university about an exceptional career in the theatre. Cambridge Checkpoints VCE Text Guides are an invaluable digital resource for all students of senior English. This guide for Area of Study 1 will help you develop the confidence you need to write essays throughout the year, and to build your skills in reading and responding in readiness for the end of year exam. Cambridge Checkpoints VCE Text Guides for Area of Study 1 offer you: ; Detailed character analysis ; Discussion of themes, ideas and values ; A focus on the language features and conventions of your text ; Revision questions ; Sample topics ; Practice essays and essay writing tips ; Comprehensive reference lists Shortlisted for the 2014 Miles Franklin Literary Award An exhilarating new book from Australia's most acclaimed writer Tim Winton is Australia's most decorated and beloved literary novelist. Short-listed twice for the Booker Prize and the winner of a record four Miles Franklin Awards for Best Australian Novel, he has a gift for language virtually unrivaled among English-language novelists. His work is both tough and tender, primordial and new—always revealing the raw, instinctual drives that lure us together and rend us apart. In *Eyrie*, Winton crafts the story of Tom Keely, a man struggling to accomplish good in an utterly fallen world. Once an ambitious, altruistic environmentalist, Keely now finds himself broke, embroiled in scandal, and struggling to piece together some semblance of a life. From the heights of his urban high-rise apartment, he surveys the wreckage of his life and the world he's tumbled out of love with. Just before he descends completely into pills and sorrow, a woman from his past and her preternatural child appear, perched on the edge of disaster, desperate for help. When you're fighting to keep your head above water, how can you save someone else from drowning? As Keely slips into a nightmarish world of con artists, drug dealers, petty violence, and extortion, Winton confronts the cost of benevolence and creates a landscape of uncertainty. *Eyrie* is a thrilling and vertigo-inducing morality tale, at once brutal and lyrical, from one of our finest storytellers. *Storymen* explores the converging world views of senior Ngarinyin lawman Bungal (David) Mowaljarlai and acclaimed author Tim Winton. After traveling through Europe for two years, Scully and his wife Jennifer wind up in Ireland, and on a mystical whim of Jennifer's, buy an old farmhouse which stands in the shadow of a castle. While Scully spends weeks alone renovating the old house, Jennifer returns to Australia to liquidate their assets. When Scully arrives at Shannon Airport to pick up Jennifer and their seven-year-old daughter, Billie, it is Billie who emerges-- alone. There is no note, no explanation, not so much as a word from Jennifer, and the shock has left Billie speechless. In that instant, Scully's life falls to pieces. "The Riders" is a superbly written and a darkly haunting story of a lovesick man in a vain search for a vanished woman. It is a powerfully accurate account of marriage today, of the demons that trouble relationships, of resurrection found in the will to keep going, in the refusal to hold on, to stand still. "The Riders" is also a moving story about the relationship between a loving man and his tough, bright daughter. The global rise of festival culture and experience has taken over that which used to merely be events. The Cambridge Companion to International Theatre Festivals provides an up-to-date, contextualized account of the worldwide reach and impact of the 'festivalization' of culture. It introduces new methodologies for the study of the global network of theatre production using digital humanities, raises questions about how alternative origin stories might impact the study of festivals, investigates the festivalized production of space in the world's 'Festival Cities', and re-examines the social role and cultural work of twenty-first-century theatre, performance, and multi-arts festivals. With chapters on festivals in Africa, Asia, Australia, the Arab world, the francophone world, Europe, North America, and Latin America it analyses festivals as sites of intercultural negotiation and exchange. *That Eye, the Sky* is Tim Winton's luminous novel about a boy's vision of the world beyond, and about finding a way through cataclysm. Ort knows the sky is watching. He knows what it means to watch; he spends long hours listening at doors and peering through cracks. Things are terribly wrong. His father is withering away, his sister is consumed by hatred, his grandmother is all inside herself, and his mother, a flower-child of the 1960s, is brave but helpless. Then a strange man appears at their door. *That Eye, the Sky* is a novel about the miraculous power of love, and the blurry distinctions between the natural and the supernatural. All this, and more, begins at the moment the ute driven by Ort Flack's father ploughs into a roadside tree, throwing the whole world out of kilter. 'The best book about a boy I've read since Huckleberry Finn.' Sydney Morning Herald 'A story of generosity, insight and originality.' Weekend Australian 'A wrenching story that proves that love like Ort's can prevail against hell itself.' Publisher's Weekly How are masculinities enacted in Australian theatre? How do Australian playwrights depict masculinities in the present and the past, in the bush and on the beach, in the city and in the suburbs? How do Australian plays dramatise gender issues like father-son relations, romance and intimacy, violence and bullying, mateship and homosexuality, race relations between men, and men's experiences of war and migration? *Men at Play* explores theatre's role in presenting and contesting images of masculinity in Australia. It ranges from often-produced plays of the 1950s to successful contemporary plays - from Dick Diamond's *Reedy River*, Ray Lawler's *Summer of the Seventeenth Doll*, Richard Beynon's *The Shifting Heart* and Alan Seymour's *The One Day of the Year* to David Williamson's *Sons of Cain*, Richard Barrett's *The Heartbreak Kid*, Gordon Graham's *The Boys* and Nick Enright's *Blackrock*. The book looks at plays as they are produced in the theatre and masculinity as it is enacted on the stage. It is written in an accessible style for students and teachers in drama at university and senior high school. The book's contribution to contemporary debates about masculinity will also interest scholars in gender, race and sexuality studies, literary studies and Australian history. In *The Fiction of Tim Winton*, Lyn McCredden explores the work of a major Australian author who bridges the literary-popular divide. Tim Winton has won the Miles Franklin Literary Award a record four times and has twice been shortlisted for the Man Booker Prize. His novels and short stories are widely studied in schools and universities, and have been lauded by critics both in Australia and internationally. Unusually for an Australian literary author, he is also one of the country's most enduringly popular writers: *Cloudstreet* was voted "Australia's favourite book" in a poll conducted by the ABC, his books regularly appear on bestseller lists, and his stories have been adapted for the stage, television, cinema and opera. In this wide-ranging study of Winton's work and career, McCredden considers how Winton has sustained a strong mainstream following while exploring complex themes and moving between genres. Attending to both secular and sacred frames of reference, she considers his treatment of class, gender, place, landscape and belonging, and shows how a compassion for human falling and redemption permeates his work. She demonstrates how his engagement with these recurring ideas has deepened and changed over time, and how he has moved between - and challenged - the categories of the "popular" and the "literary". "This guide contains an introduction to the new course, plus exam tips, comprehensive summary and discussion of each text in the Advanced English course, including Area of Study and Advanced English Modules, a list of key issues to consider in each chapter related to the relevant syllabus area, helpful advice on how to read different types of texts and plot outlines, character discussion and interpretations."--Publisher description. As an art form that is utterly dependent on its own spatiality, theatre has a major contribution to make to contemporary debates about space and place. In this book, Australian academics explore the nexus between place and performance in practices ranging from mainstream theatre to site specific performance. Winner of The Miles Franklin Literary Award, The Christina Stead Award, WA Premier's Book of the Year, Book Data/ABA Book of the Year Award, Goodreading Award-Readers Choice Book of the Year Set in the dramatic landscape of Western Australia, *Dirt Music* tells the story of Luther Fox, a broken man who makes his living as an illegal fisherman—a shamateur. Before everyone in his family was killed in a freak rollover, Fox grew melons and counted stars and loved playing his guitar. Now, his life has become a "project of forgetting." Not until he meets Georgie Jutland, the wife of White Point's most prosperous fisherman, does Fox begin to dream again and hear the dirt music—"anything you can play on a verandah or porch," he tells Georgie, "without electricity." Like the beat of a barren heart, nature is never silent. Ambitious and perfectly calibrated, *Dirt Music* resonates with suspense, emotion, and timeless truths. Set on a coastal stretch of Western Australia, Tim Winton's stunning collection of connected stories is about turnings of all kinds -- changes of heart, slow awakenings, nasty surprises and accidents, sudden detours, resolves made or broken. Brothers

cease speaking to each other, husbands abandon wives and children, grown men are haunted by childhood fears. People struggle against the weight of their own history and try to reconcile themselves to their place in the world. With extraordinary insight and tenderness, Winton explores the demons and frailties of ordinary people whose lives are not what they had hoped. "A generous watery epic...Winton is just one of the best." -- Independent Cloudstreet -- a broken-down house of former glories on the wrong side of the tracks, a place teeming with memories of its own, a place of shudders and shadows and spirits. From separate catastrophes, two families flee to the city and find themselves sharing this great sighing structure and beginning their lives again from scratch. Together they roister and rankle in a house that begins as a roof over their heads and becomes a home for their hearts. In this fresh, funny novel, full of wonder and dreams, Tim Winton weaves the threads of lifetimes, of twenty years of shouting and fighting, laughing and grafting, into a story about acceptance and belonging. Winner of Australia's prestigious Miles Franklin Award, Cloudstreet is Tim Winton's great family drama, a twenty-year story of life and love, full of boisterous energy, joy and heartbreak. His visceral evocation of the Australian landscape is nowhere more extraordinary than in this classic. With an introduction by Philip Hensher. Will you look at us by the river! The whole restless mob of us on spread blankets in the dreamy briny sunshine skylarking and chattering about for one day, one clear, clean, sweet day in a good world in the midst of our living. No. 1 Cloudstreet: a broken-down house on the wrong side of the tracks, a place teeming with memories, with shudders and shadows and spirits. From separate catastrophes, two families - the Pickles and Lambs - flee to the city and find themselves thrown together, forced to start their lives afresh. As they roister and rankle, the place that began as a roof over their heads becomes a home for their hearts. Tim Winton's first Miles Franklin-winner, *Shallows* revolves around the ruthless commerce of whaling, and Queenie Cookson, who joins the fight to end it. Whales have always been the life-force of Angelus, a small town on the south coast of Western Australia. Their annual passing defines the rhythms of a life where little changes, and the town depends on their carcasses. So when the battle begins on the beaches outside their town, and when Queenie Cookson, a local girl, joins the Greenies to make amends for the crimes of her whaling ancestors, it can only throw everything into chaos. 'Shallows is that rare thing, not historical fiction, but fiction which brings the history of a place to life . . . a major work of Australia literature.' Washington Post 'A profound and inspiring work of fiction.' The Age 'This is dazzling, dazzling. It makes the heart pound.' Los Angeles Times 'Shallows is more than a passionate meditation on the tragedy of whaling; it is in some ways a minimalist Moby Dick, a questioning of the ways of God to man and of man to God.' Sydney Morning Herald *An Open Swimmer*, winner of the Australian Vogel Award, is the remarkable first novel by Tim Winton, one of Australia's most loved and respected writers. Jerra and his best mate Sean set off in a beaten-up old VW to go camping on the coast. Jerra's friends and family want to know when he will finish university, when he will find a girl. But they don't understand about Sean's mother, Jewel, or the bush or the fish with the pearl. They think he needs a job, but what Jerra is searching for is more elusive. Only the sea, and perhaps the old man who lives in a shack beside it, can help. Skeeta Anderson woke up one morning to find that his bum was gone. And not only his bum, but the bum of every single person in the town of Bugalugs. It's up to Skeeta to catch the thief . . . "For over fifty years, the Dublin Theatre Festival has been one of Ireland's most important cultural events, bringing countless new Irish plays to the world stage, while introducing Irish audiences to the most important international theatre companies and artists. With contributions from leading scholars and practitioners, *Interactions* explores and celebrates the Festival's achievements since 1957 featuring essays on major Irish writers, directors and theatre companies, as well as the impact of visiting directors and companies from abroad. This book includes specially commissioned memoirs from past organizers and observers of the Festival, offering a unique perspective on the controversies and successes that have marked the event's history. An especially valuable feature of the volume, also, is a complete listing of the shows that have appeared at the Festival from 1957 to 2008."--BOOK JACKET. From award-winning author Tim Winton comes an epic novel that regularly tops the list of best-loved novels in Australia. After two separate catastrophes, two very different families leave the country for the bright lights of Perth. The Lambs are industrious, united, and—until God seems to turn His back on their boy Fish—religious. The Pickles are gamblers, boozers, fractious, and unlikely landlords. Change, hardship, and the war force them to swallow their dignity and share a great, breathing, shuddering house called Cloudstreet. Over the next twenty years, they struggle and strive, laugh and curse, come apart and pull together under the same roof, and try as they can to make their lives. Winner of the Miles Franklin Award and recognized as one of the greatest works of Australian literature, Cloudstreet is Tim Winton's sprawling, comic epic about luck and love, fortitude and forgiveness, and the magic of the everyday. The great Australian novel is now one of our finest television miniseries. Twenty years after its publication, Australia's favourite novel has finally come to life on the screen. Adapted for television by Tim Winton and Ellen Fontana, Cloudstreet is a rambunctious saga of haunting, loving and letting go. This companion to the miniseries includes the complete shooting script, an essay by producer Greg Haddrick on the process of adaptation, and scores of evocative photographs from the production. A dazzling collection of extraordinary Australian landscapes from renowned photographer Richard Woldendorp, accompanied by a substantial essay from Tim Winton, examining his own personal responses to the land. Landscape is a personal passion of mine, perhaps even an obsession. I travel silly distances, undergo myriad discomforts to be out in it, to revisit country I'm intimate with, encounter places and landforms I'm a stranger to. I seek out images of landscape in art and literature, feel it drawing me with a force I can't always explain, but it's an itch I scratch without ever having to feel particularly lonely because it seems that many Australian's share a similar preoccupation- Tim Winton

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