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# Our Country's Good

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Our Country's Good, by Timberlake Wertenbaker

Atlas of Our Country's History

Timberlake Wertenbaker Plays 1

'Our Country's Good'

A Novel

Based Upon the Novel The Playmaker, by Thomas Keneally

The Warmth of Other Suns

The Love of the Nightingale

Our Country's Good

Our Country's Good, by Timberlake Wertenbaker

Welcome Home Jacko, Chiaroscuro, Talking in Tongues, Sing Yer Heart Out ..., Fix Up, Gone Too Far!

The Origins of Our Discontents

A Study-guide

Our Country's Founders

Our Country's Good

American Amnesia and the Violent Pursuit of Happiness

Theatre, Colony and Nation in Wertenbaker's Adaptation of 'The Playmaker'.

A Study-guide

A Practical Exploration of Physical Comedy

Our Country's Good

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Our Country's Good

Our Country Friends

Based on the Novel 'the Playmaker' by Thomas Keneally

Costume Design for "Our Country's Good" a Play by Timberlake Wertenbaker

My Father, Odysseus

Timberlake Wertenbaker's Our Country's Good  
Based on the The Playmaker, a Novel by Thomas Keneally  
The Methuen Drama Book of Plays by Black British Writers  
Our Country's Good  
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Why is that So Funny?  
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A Comedy  
Performances]  
Drama + Theory  
Our Country's Good

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## DANIELLE JAIDEN

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### **Our Country's Good, by Timberlake**

**Wertenbaker** Faber & Faber

Our Country's Good Dramatic Publishing

### **Atlas of Our Country's History**

Bloomsbury Publishing

Presents a book of advice from our nation's founders on how to be a good citizen and a worthy member of civil society.

*Timberlake Wertenbaker Plays 1* National Geographic Books

#1 NEW YORK TIMES BESTSELLER • OPRAH'S BOOK CLUB PICK • NATIONAL BOOK AWARD LONGLIST • "An instant American classic and almost certainly the keynote nonfiction book of the American century thus far."—Dwight Garner, *The New York Times* The Pulitzer Prize-winning, bestselling author of *The Warmth of Other Suns* examines the unspoken caste system that has shaped America and shows how our lives today are still defined by a hierarchy of human divisions. NAMED THE #1 NONFICTION BOOK OF THE YEAR BY TIME, ONE OF THE TEN BEST BOOKS OF THE YEAR BY People

• The Washington Post • Publishers Weekly AND ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • O: The Oprah Magazine • NPR • Bloomberg • Christian Science Monitor • New York Post • The New York Public Library • Fortune • Smithsonian Magazine • Marie Claire • Town & Country • Slate • Library Journal • Kirkus Reviews • LibraryReads • PopMatters Winner of the Los Angeles Times Book Prize • National Book Critics Circle Award Finalist • Dayton Literary Peace Prize Finalist • PEN/John Kenneth Galbraith Award for Nonfiction Finalist • PEN/Jean Stein Book Award

Longlist “As we go about our daily lives, caste is the wordless usher in a darkened theater, flashlight cast down in the aisles, guiding us to our assigned seats for a performance. The hierarchy of caste is not about feelings or morality. It is about power—which groups have it and which do not.” In this brilliant book, Isabel Wilkerson gives us a masterful portrait of an unseen phenomenon in America as she explores, through an immersive, deeply researched narrative and stories about real people, how America today and throughout its history has been shaped by a hidden caste system, a rigid hierarchy of human rankings. Beyond race, class, or other factors, there is a powerful caste system that influences people’s lives and behavior and the nation’s fate. Linking the caste systems of America, India, and Nazi Germany, Wilkerson explores eight pillars that underlie caste systems across civilizations, including divine will, bloodlines, stigma, and more. Using riveting stories about people—including Martin Luther King, Jr., baseball’s Satchel Paige, a single father and his toddler son, Wilkerson herself, and many others—she shows the ways that the insidious

undertow of caste is experienced every day. She documents how the Nazis studied the racial systems in America to plan their out-cast of the Jews; she discusses why the cruel logic of caste requires that there be a bottom rung for those in the middle to measure themselves against; she writes about the surprising health costs of caste, in depression and life expectancy, and the effects of this hierarchy on our culture and politics. Finally, she points forward to ways America can move beyond the artificial and destructive separations of human divisions, toward hope in our common humanity. Beautifully written, original, and revealing, *Caste: The Origins of Our Discontents* is an eye-opening story of people and history, and a reexamination of what lies under the surface of ordinary lives and of American life today.

'*Our Country's Good*' Farrar, Straus and Giroux

Based on Thomas Keneally's novel "The playmaker"

**A Novel** Dramatic Publishing

Australia 1789. A young married lieutenant is directing rehearsals of the first play ever to be staged in that country. With only two copies of the text, a cast of

convicts, and one leading lady who may be about to be hanged, conditions are hardly ideal...Winner of the Laurence Olivier Play of the Year Award in 1988, and many other major awards, *Our Country's Good* premiered at the Royal Court Theatre, London, in 1988 and opened on Broadway in 1991. 'Rarely has the redemptive, transcendental power of theatre been argued with such eloquence and passion.

**Based Upon the Novel *The Playmaker*, by Thomas Keneally** GRIN Verlag

Peter Buse illuminates the relationship between modern British drama and contemporary critical and cultural theory. He demonstrates how theory allows fresh insights into familiar drama, pairing well-known plays with classic theory texts. The theoretical text is more than applied to the dramatic text, instead Buse shows how they reflect on each other. Drama + Theory provides not only provides new interpretations of popular plays, but of the theoretical texts as well.

*The Warmth of Other Suns* Dramatic Publishing

An English lieutenant is ordered to stage a play starring prisoners of the Australian

penal colony he supervises in this phantasmagoric historical fiction masterwork from the author of Schindler's List In the penal colony of Sydney Cove, Australia, at the farthest reaches of the late-nineteenth-century British Empire, Lieutenant Ralph Clark has received a bizarre commission. In honor of the king's birthday, Clark is charged with staging a production of the George Farquhar comedy *The Recruiting Officer* using as cast and production crew the highwaymen, whores, cutpurses, killers, and other assorted disreputables exiled there from the British Isles. Pining over the family he left behind, Clark must work miracles with only two printed scripts, a company of unstable and largely illiterate "actors," and the dubious assistance of his colleagues. But the success—or failure—of the mammoth enterprise rests largely on the shoulders of lead actress Mary Brenham, the mesmerizing and enigmatic female convict to whom Clark finds himself strangely and dangerously attracted. Based on the lieutenant's real diaries, *The Playmaker* is a truly remarkable achievement. Atmospheric, dreamlike, and richly evoking time and place, featuring a

monumental cast of magnificently drawn, unforgettable characters, it is a work of insight, imagination, and true genius by one of the most notable names in historical fiction.

*The Love of the Nightingale* Random House

The Methuen Drama Book of Plays by Black British Writers provides an essential anthology of six of the key plays that have shaped the trajectory of British black theatre from the late-1970s to the present day. In doing so it charts the journey from specialist black theatre companies to the mainstream, including West End success, while providing a cultural and racial barometer for Britain during the last forty years. It opens with Mustapha Matura's 1979 play *Welcome Home Jacko* which in its depiction of a group of young unemployed West Indians was one of the first to explore issues of youth culture, identity and racial and cultural identification. Jackie Kay's *Chiaroscuro* examines debates about the politics of black, mixed race and lesbian identities in 1980s Britain, and from the 1990s Winsome Pinnock's *Talking in Tongues* engages with the politics of feminism to

explore issues of black women's identity in Britain and Jamaica. From the first decade of the twenty-first century the three plays include Roy Williams' seminal pub-drama *Sing Yer Hearts Out for the Lads*, exploring racism and identity against the backdrop of the World Cup; Kwame Kwei-Armah's National Theatre play of 2004, *Fix Up*, about black cultural history and progress in modern Britain, and finally Bola Agbaje's terrific 2007 debut, *Gone Too Far!*, which examines questions of identity and tensions between Africans and Caribbeans living in Britain. Edited by Lynnette Goddard, this important anthology provides an essential introduction to the last forty years of British black theatre.

*Our Country's Good* Vintage

Includes a variety of maps. The section that deals with the history of the United States also makes use of illustrated time frames. Has many facts about the United States and the states.

***Our Country's Good*, by Timberlake Wertenbaker** A&C Black

Presents the lives and portraits of each of the First Ladies, highlighting their special interests, accomplishments, and influence

on the politics and social customs of their time.

Welcome Home Jacko, Chiaroscuro, Talking in Tongues, Sing Yer Heart Out ...., Fix Up, Gone Too Far! Methuen Drama

“A remarkable book, from its title and subtitle to its last words . . . A stirring indictment of American sentimentality about war.” —Robert G. Kaiser, *The Washington Post* In *Looking for the Good War*, Elizabeth D. Samet reexamines the literature, art, and culture that emerged after World War II, bringing her expertise as a professor of English at West Point to bear on the complexity of the postwar period in national life. She exposes the confusion about American identity that was expressed during and immediately after the war, and the deep national ambivalence toward war, violence, and veterans—all of which were suppressed in subsequent decades by a dangerously sentimental attitude toward the United States’ “exceptional” history and destiny. Samet finds the war’s ambivalent legacy in some of its most heavily mythologized figures: the war correspondent epitomized by Ernie Pyle, the character of the erstwhile G.I. turned either cop or criminal

in the pulp fiction and feature films of the late 1940s, the disaffected Civil War veteran who looms so large on the screen in the Cold War Western, and the resurgent military hero of the post-Vietnam period. Taken together, these figures reveal key elements of postwar attitudes toward violence, liberty, and nation—attitudes that have shaped domestic and foreign policy and that respond in various ways to various assumptions about national identity and purpose established or affirmed by World War II. As the United States reassesses its roles in Afghanistan and the Middle East, the time has come to rethink our national mythology: the way that World War II shaped our sense of national destiny, our beliefs about the use of American military force throughout the world, and our inability to accept the realities of the twenty-first century’s decades of devastating conflict.

Bloomsbury Publishing

He suddenly looks different, less bent, less old, less broken, what a strange man. Is there some magic here? Is he a wizard? Old man . . . No that's not right.

Telemachus' father left long ago to fight a

war. Telemachus doesn't remember him. Now the man of the house, he must step up to defend his father's legacy and protect his mother from the suitors that lounge around the court. Meanwhile, the great Odysseus has been trapped by the goddess Kalypso for ten long years. Lost in his memories of past glories, he longs to return home. This timeless Greek myth has been reinvented by playwright Timberlake Wertenbaker to create a modern, rich and powerful new work about a son searching for his father and a father searching for himself that is, at the same time, an exploration of masculinity and the effects of war. *My Father, Odysseus* received its world premiere at the Unicorn Theatre, London, on 13 March 2016. It is ideal for young people over the age of 11.

### **The Origins of Our Discontents**

Random House

*New Anatomies, Grace of Mary Traverse, Our Country's Good, Love of a Nightingale & Three Birds Alighting on a Field*

**A Study-guide** Bloomsbury Publishing  
*Our Country's Good* (1988) is arguably playwright Timberlake Wertenbaker's most successful work to date. The play is loosely based on Thomas Keneally's novel

The Playmaker (1988). The plot revolves around the staging of George Farquhar's play *The Recruiting Officer* (1706) using convicts as actors to celebrate the birthday of King George III. Second Lieutenant Ralph Clark is appointed by Governor-in-Chief Captain Arthur Phillip as director of the convict production. Phillip wants to use the theatre as a means of educating the convicts and Clark carries the responsibility of educating the convicts by teaching them 'to act'. This study investigates Clark's intentions according to two differing paradigmatic analytical approaches. The study uses the Stanislavski approach as the text analytical tool and then applies it to the two paradigms.

Our Country's Founders Open Road Media  
Observed by a lone, mystified Aboriginal Australian, the first convict ship arrives in Botany Bay, 1788, crammed with England's outcasts. Colony discipline in this vast and alien land is brutal. Three proposed public hangings incite an argument: how best to keep the criminals in line, the noose or a more civilised form of entertainment? The ambitious Second Lieutenant Ralph Clark steps forward with

a play. But as the mostly illiterate cast rehearses, and a sense of common purpose begins to take hold, the young officer's own transformation is as marked and poignant as that of his prisoners. A profoundly humane piece of theatre, steeped in suffering yet charged with hope, Timberlake Wertenbaker's *Our Country's Good* (based on a true story) celebrates the redemptive power of art. It premiered at the Royal Court Theatre, London, in 1988, winning the Laurence Olivier Play of the Year Award. This edition was published to coincide with a major revival production at the National Theatre, which opened on 19 August 2015.

Our Country's Good Hal Leonard Corporation

Based on a historical incident. In the early days of the settlement of Australia by British prisoners, as supplies grow short and hope dwindles, Second Lieutenant Ralph Clark decides to raise morale by staging a comedy, using illiterate prisoners as actors. The project takes on political dimensions and meets with opposition among the other officers. As opening night nears, Clark struggles to ready the play amidst a storm of questions

about the possibility of redemption and the transforming powers of theatre. *American Amnesia and the Violent Pursuit of Happiness* A&C Black

(Book). This unique exploration of the principles and practice of physical comedy starts with a discussion of the various types of laughter that can be provoked by performance. It then presents graduated sequences of over a hundred games and exercises devised to demonstrate and investigate the whole range of comic possibilities open to a performer. The result is an intensely practical and thoroughly stimulating investigation of how comedy works in physical terms. Theatre, Colony and Nation in

Wertenbaker's Adaptation of 'The Playmaker'. *Our Country's Good*

Observed by a lone, mystified Aboriginal Australian, the first convict ship arrives in Botany Bay, 1788, crammed with England's outcasts. Colony discipline in this vast and alien land is brutal. Three proposed public hangings incite an argument: how best to keep the criminals in line, the noose or a more civilised form of entertainment? The ambitious Second Lieutenant Ralph Clark steps forward with

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*A Study-guide* Manchester University Press Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1, University of Vienna, 9 entries in the bibliography, language: English, abstract: In this paper I investigate the development of characterisation in the play "Our Country's Good" by Timberlake Wertenbaker. The term characterisation refers to the way new characters are introduced and created. Throughout my analysis I will propose that a character has a specific

trait, which I will back up with empirical evidence such as passages from the book where characters are characterized explicitly. This paper will also be shaped by the following central questions: Which methods are used by what means? What does the author achieve by using these techniques? Which techniques are combined with which characters and why? However, a full discussion of all the characters in the book would go beyond the scope of this paper, since the play includes 22 characters in no more than 91 pages (cf. Wischenbart, 93). This led me to a completely different approach, namely to single out two of the main characters in the play and juxtapose them in terms of characterisation and character development. But before I turn to the full analysis of my central topic, I will clarify the exceedingly important role characterization plays in drama and define the different main concepts and techniques of it. The relevancy and great impact of the process of characterisation to the reader becomes clear when literature on the theory of drama is examined. According to Hoffmann, 'drama depends on the presentation of fictional

personalities as the principal vehicle to communicate the message the artists want to convey' (Hoffmann, 1).

*A Practical Exploration of Physical Comedy*  
Simon and Schuster

NEW YORK TIMES BESTSELLER • GOOD MORNING AMERICA BUZZ PICK • ONE OF THE BEST BOOKS OF THE YEAR: The New York Times Book Review, Financial Times, The Washington Post, Time, Los Angeles Times, New York Post, Town & Country, Good Housekeeping, Kirkus Reviews "A perfect novel for these times and all times, the single textual artifact from the pandemic era I would place in a time capsule as a representation of all that is good and true and beautiful about literature."—Molly Young, The New York Times Eight friends, one country house, and six months in isolation—a novel about love, friendship, family, and betrayal hailed as a "virtuoso performance" (USA Today) and "an homage to Chekhov with four romances and a finale that will break your heart" (The Washington Post) In the rolling hills of upstate New York, a group of friends and friends-of-friends gathers in a country house to wait out the pandemic. Over the next six months, new friendships

and romances will take hold, while old betrayals will emerge, forcing each character to reevaluate whom they love and what matters most. The unlikely cast of characters includes a Russian-born novelist; his Russian-born psychiatrist

wife; their precocious child obsessed with K-pop; a struggling Indian American writer; a wildly successful Korean American app developer; a global dandy with three passports; a Southern flamethrower of an essayist; and a movie star, the Actor,

whose arrival upsets the equilibrium of this chosen family. Both elegiac and very, very funny, *Our Country Friends* is the most ambitious book yet by the author of the beloved bestseller *Super Sad True Love Story*.

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