

Choruses Of Young Women In Ancient Greece Their Morphology Religious Role And Social Functions Greek Studies Interdisciplinary Approaches

THE LATEST NOVEL FROM YA SENSATION BETHANY C. MORROW Meet Naema Bradshaw: a beautiful Eloko, once Portland-famous, now infamous, as she navigates a personal and public reckoning where confronting the limits of her privilege will show Naema what her magic really is, and who it makes her. Teen influencer Naema Bradshaw has it all: she's famous, stylish, gorgeous--and she's an Eloko, a charismatic person gifted with a melody that people adore. Everyone loves her--until she's cast as the villain who exposed a Siren to the whole world. Dragged by the media, and canceled by her fans, no one understands her side: not her boyfriend, not her friends, not even her fellow Eloko. Villified by those closest to her, Naema heads to the Southwest where she is determined to stage a comeback... to her family, her real self, and the truth about her magic. What she finds is a new community in a flourishing group of online fans who support her. At first, it feels like it used to--the fandom, the adoration, the community that takes her side--but when her online advocates start targeting other Black girls, Naema will realize that--for Black girls like her--even the privilege of fame has its limits. And only Naema can discover the true purpose of her power, and how to use it. "A watery and melodic crossroads of the real and the mythic, A Chorus Rises lures readers with its seductive and beautifully Black siren song. An enthralling tale of Black girl magic and searing social commentary ready to rattle the bones." —Dhonielle Clayton, New York Times bestselling author of The Belles series A Chorus Rises is a timely confrontation of the evolving nature of popularity in a society that chooses "exceptions" and rewards "model minorities." At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied. Through this novelized history of the Soka Gakkai—one of the most dynamic, diverse, and empowering Buddhist movements in the world today—readers will discover the organization's goals and achievements even as they find inspiring and practical Buddhist wisdom for living happily and compassionately in today's world. The book recounts the stories of ordinary individuals who faced tremendous odds in transforming their lives through the practice of Nichiren Buddhism and in bringing Buddhism's humanistic teachings to the world. This second volume focuses on the establishment of many new chapters throughout Japan in 1960 as the Soka Gakkai helps hundreds of thousands of new members find new hope. This inspiring narrative provides readers with the principles with which they can positively transform their own lives for the better and realize enduring happiness for themselves and others. Paul Atkinson explores the remarkable world of opera through his fieldwork with the internationally known Welsh National Opera company. He demonstrates how cultural phenomena are produced and enacted by taking us on stage and behind the scenes into the collective social action that goes into the realization of an opera. Atkinson's work will appeal to anthropologists and sociologists who study the performance arts, as well as to those engaged in theatre arts, opera, and music. This accessible introduction to the work of one of the world's greatest comic writers tackles key questions posed by Aristophanes' plays, such as staging, humour, songs,

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obscene language, politics and the modern translation and performance of Aristophanic comedy. The book opens up exciting and contentious areas of Aristophanic scholarship in a way that is engaging and readily comprehensible to a non-specialist audience, never losing sight of the fact that Aristophanes' plays are vibrant literary texts, designed primarily to appeal to a classical Athenian audience as pieces of living drama. Key to the book's appeal is that James Robson conceives of the plays as dynamic texts, containing a treasure trove of information not only about how they might have been performed and received in classical Athens, but also how they might be read and understood today. Most importantly, readers are given the tools and information to make their own minds up about the debates that still rage about Aristophanic comedy in the modern world.

The two-volume *A Companion to Sparta* presents the first comprehensive, multi-authored series of essays to address all aspects of Spartan history and society from its origins in the Greek Dark Ages to the late Roman Empire. Offers a lucid, comprehensive introduction to all aspects of Sparta, a community recognised by contemporary cities as the greatest power in classical Greece Features in-depth coverage of Sparta history and culture contributed by an international cast including almost every noted specialist and scholar in the field Provides over a dozen images of Spartan art that reveal the evolution of everyday life in Sparta Sheds new light on a modern controversy relating to changes in Spartan society from the Archaic to Classical periods

Neither a history nor a handbook, but a penetrating work of criticism, this classic text not only records developments in the form and style of Greek drama, it also analyses the reasons for these changes.

Although the recent 'memory boom' has led to increasing interdisciplinary interest, there is a significant gap relating to the examination of this topic in Classics. In particular, there is need for a systematic exploration of ancient memory and its use as a critical and methodological tool for delving into ancient literature. The present volume provides just such an approach, theorising the use and role of memory in Graeco-Roman thought and literature, and building on the background of memory studies. The volume's contributors apply theoretical models such as memoryscapes, civic and cultural memory, and memory loss to a range of authors, from Homeric epic to Senecan drama, and from historiography to Cicero's recollections of performances. The chapters are divided into four sections according to the main perspective taken. These are: 1) the Mechanics of Memory, 2) Collective memory, 3) Female Memory, and 4) Oblivion. This modern approach to ancient memory will be useful for scholars working across the range of Greek and Roman literature, as well as for students, and a broader interdisciplinary audience interested in the intersection of memory studies and Classics.

This volume sets out a novel approach to theatre historiography, presenting the history of performances of Greek tragedies in Germany since 1800 as the history of the evolving cultural identity of the educated middle class throughout that period. Philhellenism and theatromania took hold in this milieu amidst attempts to banish the heavily French-influenced German court culture of the mid-eighteenth century, and by 1800 performances of Greek tragedies had effectively become the German answer to the French Revolution. Tragedy's subsequent endurance on the German stage is mapped here through the responses of performances to particular political, social, and cultural milestones, from the Napoleonic Wars and the Revolution of 1848 to the Third Reich, the new political movements of the 1960s and 1970s, and the fall of the Berlin Wall and reunification. Images of ancient Greece which were prevalent in the productions of these different eras are examined closely: the Nazi's proclamation of a

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racial kinship between the Greeks and the Germans; the politicization of performances of Greek tragedies since the 1960s and 1970s, emblemized by Marcuse's notion of a cultural revolution; the protest choruses of the GDR and the subsequent new genre of choric theatre in unified Germany. By examining these images and performances in relation to their respective socio-cultural contexts, the volume sheds light on how, in a constantly changing political and cultural climate, performances of Greek tragedies helped affirm, destabilize, re-stabilize, and transform the cultural identity of the educated middle class over a volatile two hundred year period.

Drawing upon Broadway musicals ranging from *Irene* (1919) to *Gypsy* (1959), *American Cinderellas on the Broadway Musical Stage* considers how Broadway musicals from the 1920s through the 1950s adapted and transformed Perrault's fairy tale icon in order to address changing social and professional roles for American women. Drawing heavily upon historical research in American culture and gender studies, Cantu analyzes female lyricists and librettists who were significant in translating Perrault's heroine to the contexts and concerns of the American "working girl." In exploring how these and other writers (of both sexes) adapted the Cinderella myth to a twentieth-century urban landscape, this book challenges traditional assumptions about the American musical's relationship to both feminism and modernism - placing the Cinderella story into the Broadway musical canon.

The Chorus of Drama in the Fourth Century BCE seeks to upend conventional thinking about the development of drama from the fifth to the fourth centuries and to provide a new way of talking and thinking about the choruses of drama after the deaths of Euripides and Sophocles. Set in the context of a theatre industry extending far beyond the confines of the City Dionysia and the city of Athens, the identity of choral performers and the significance of their contribution to the shape and meaning of drama in the later Classical period (c.400-323) as a whole is an intriguing and under-explored area of enquiry. This volume draws together the fourth-century historical, material, dramatic, literary, and philosophical sources that attest to the activity and quality of dramatic choruses and, having considered the positive evidence for dramatic choral activity, provides a radical rethinking of two oft-cited yet ill-understood phenomena that have traditionally supported the idea that the chorus of drama 'declined' in the fourth century: the inscription of *????*u~ ?? ???*s* in papyri and manuscripts in place of fully written-out choral odes, and Aristotle's invocation of embolima (Poetics 1456a25-32). It also explores the important role of influential fourth-century authors such as Plato, Demosthenes, and Xenophon, as well as artistic representations of choruses on fourth-century monuments, in shaping later scholars' understanding of the dramatic chorus throughout the Classical period, reaching conclusions that have significant implications for the broader story we wish to tell about Attic drama and its most enigmatic and fundamental element, the chorus.

This wide-ranging collection, consisting of 50 essays by leading international scholars in a variety of fields, provides an overview of the reception history of a major literary genre from Greco-Roman antiquity to the present day. Section I considers how the 5th- and 4th-century Athenian comic poets defined themselves and their plays, especially in relation to other major literary forms. It then moves on to the Roman world and to the reception of Greek comedy there in art and literature. Section II deals with the European reception of Greek and Roman comedy in the Medieval, Renaissance, and Early Modern periods, and with the European stage tradition of comic theater more generally. Section III treats the handling of Greco-Roman comedy in the modern world, with attention not just to literary translations and stage-productions, but to more modern media such as radio and film. The collection will be of interest to students of ancient comedy as well as to all those concerned with how literary and theatrical traditions are passed on from one time and place to another, and adapted to meet local conditions and concerns.

This book offers a new interpretation of Augustan literature, focusing on its imaginative reading

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of Greek musical culture.

Bundrick proposes that depictions of musical performance were linked to contemporary developments in music.

Global Chorus is a remarkable, illustrated collection of 365 daily meditations around some very large and increasingly crucial themes: “Do you think that humanity can find a way past the current global environmental and social crises? Will we be able to create the conditions necessary for our own survival as well as that of other species on the planet? What would these conditions look like? In summary, then, and in the plainest of terms, do we have hope, and can we do it?” The contributors include writers, environmentalists, spiritual leaders, politicians, professors, doctors, athletes, business people, farmers, chefs, yogis, painters, architects, musicians, TV personalities, humanitarians, children, concerned students and senior citizens, carpenters, factory workers, activists, CEOs, scientists—essentially people who have something passionate and insightful to say about humanity’s place on Earth. Well-known people on the list include environmentalists such as David Suzuki, Paul Hawken and Jane Goodall; scientists such as Stephen Hawking and Edward O. Wilson; personalities such as Jamie Oliver, Maya Angelou, Les Stroud and Bruce Cockburn; humanitarians such as Nelson Mandela and Archbishop Desmond Tutu; political figures such as Mikhail Gorbachev, Justin Trudeau and Elizabeth May; writers like Temple Grandin, Farley Mowat and John Ralston Saul; and spiritual leaders like His Holiness The 14th Dalai Lama of Tibet and Lama Surya Das. The vast majority of the contributions contained within Global Chorus are completely original, with some coming from public speeches or previously published sources. And all contributors to this fundraising book have generously and graciously donated their time and efforts, as proceeds from the sales of Global Chorus will be distributed to a select group of organizations helping to recover, protect and sustain life on Earth.

Arthur Conan Doyle (1859 – 1930) was an English writer best known for his detective stories about Sherlock Holmes. “A Duet with an Occasional Chorus” is a romantic novel featuring the story of a happily married couple. Their life seems carefree and romantic until it threatened by a previous lover of the husband.

The Hidden Chorus investigates the relationship between the chorus of Greek tragedy and other types of choral song in Greek society. Choruses performed on a range of occasions in Greek culture, ranging from private weddings and funerals to large-scale religious festivals, yet the relationship between these everyday or 'ritual' choruses and the choruses of tragedy has never been systematically examined. L. A. Swift discusses choruses from five ritual genres: paian (religious songs of celebration or healing), epinikion (songs for athletic victors), partheneia (songs for the transitions of young girls), hymenaios (wedding song), and thrênos (funerary song), and explores how these choral forms are evoked in tragedy. By examining the relationship between tragic and non-tragic choral song, she not only provides new insights into individual plays, but also enriches our understanding of the role poetry and song played in Greek life.

In this groundbreaking work, Claude Calame argues that the songs sung by choruses of young girls in ancient Greek poetry are more than literary texts; rather, they functioned as initiatory rituals in Greek cult practices. Using semiotic and anthropologic theory, Calame reconstructs the religious and social institutions surrounding the songs, demonstrating their function in an aesthetic education that permitted the young girls to

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achieve the stature of womanhood and to be integrated into the adult civic community. This first English edition includes an updated bibliography.

This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of 'dramatic' presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, this 2007 Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two thousand year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre's history and practice.

What is distinctive about Greek lyric? How should we conceptualize it in relation to literature, song, music, rhetoric, history? This discussion investigates such questions, analysing a range of influential methodologies that have shaped the recent history of the field.

"In *Murder Among Friends*, Elizabeth Belfiore supports this thesis with an in-depth examination of the crucial role of *philia* in Greek tragedy. Drawing on a wealth of evidence, she compares tragedy and epic, discusses the role of *philia* relationships within Greek literature and society, and analyzes in detail the pattern of violation of *philia* in five plays: Aeschylus' *Suppliants*, Sophocles' *Philoctetes* and *Ajax*, and Euripides' *Iphigenia in Tauris* and *Andromache*."--BOOK JACKET.

Jin and Medie are beautiful twin sisters. Jin, composer and conductor, special correspondent of classical music programs of CCTV; Medie, a life sciences engineer, Ph.D. They adopted six orphans----a boy and five girls, gave them good education with love. Jin trained five girls become an excellent chorus. Immigrated to North America From China, they started a hard new life. Young pianist Suraj Ram found their talents, and helped them to re-enter the music stage. Suraj fell in love with Jin, but the different religions and cultures were enormous barriers between them. How could Suraj make a choice? In Los Angeles, Jin successfully conducted the world's first symphonic choral concert without sheets music. After that, Jin and Medie took the children back to China for a trip, Suraj decided to go with them. It was a romantic tour of the Chinese cultures....

A Study Guide for Michael Bennett's "Chorus Line, A", excerpted from Gale's acclaimed *Drama for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama for Students* for all of your research needs.

Choruses of Young Women in Ancient Greece Their Morphology, Religious Role, and Social Functions Rowman & Littlefield

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Emotion in Action offers a new approach to the tragic chorus by focusing on the performance of collective emotion. Eirene Visvardi redefines choral action, analyzes choruses that enact fear and pity, and juxtaposes them to the Athenian dêmos in Thucydides.

"Explores the Byzantine aesthetic of fugitive appearances by placing and filming art objects in spaces of changing light, and by uncovering the shifting appearances expressed in poetry, descriptions of art, and liturgical performance"--Provided by publisher.

A brilliant and provocative exploration of the interconnection of private life and the large-scale horrors of war and devastation. A Pulitzer Prize and National Book Critics Circle Award finalist, and a winner of the Bay Area Book Reviewers Association Award, Susan Griffin's *A Chorus of Stones* is an extraordinary reevaluation of history that explores the links between individual lives and catastrophic, world-altering violence. One of the most acclaimed and poetic voices of contemporary American feminism, Griffin delves into the perspective of those whose personal relationships and family histories were profoundly influenced by war and its often secret mechanisms: the bomb-maker and the bombing victim, the soldier and the pacifist, the grand architects who were shaped by personal experience and in turn reshaped the world. Declaring that "each solitary story belongs to a larger story"—and beginning with the brutal and heartbreaking circumstances of her own childhood—Griffin examines how the subtle dynamics of parenthood, childhood, and marriage interweave with the monumental violence of global conflict. She proffers a bold and powerful new understanding of the psychology of war through illuminating glimpses into the personal lives of Ernest Hemingway, Mahatma Gandhi, Heinrich Himmler, British officer Sir Hugh Trenchard, and other historic figures—as well as the munitions workers at Oak Ridge, a survivor of the Hiroshima bombing, and other humbler yet indispensable witnesses to history.

New to teaching chorus? If so, you may be filled with anticipation and anxiety. *Getting Started with Middle School Chorus* is here to point you in the right directions. Like other books in the *Getting Started* series, there's enough specific information here to get you started and on your way! This second edition of *Getting Started with Middle School Chorus* gives you new information on working with young adolescent changing voices, designing optimal rehearsals for middle schoolers, managing growing choral programs, and helping youngsters gain musical skills they can carry with them for a lifetime of making music. This practical outline will help build your confidence as you take on the new responsibilities associated with teaching middle school chorus.

"This chapter provides an overview of the Muses in Greek mythology and argues that their multiplicity, their indefinite number, their lack of fixed personalities and their metapoetic status make them highly unusual members of the Olympian pantheon. As the embodiment of music and the means by which music is channelled to human beings they are essential to our understanding of the meaning of mousik? in Greek culture. Above all their origins in an oral society foregrounds the performative nature of music which has characterised it as an art form throughout the ages"--

In this book, Roger Travis brings together poetics and psychology to study the tragic chorus in Sophocles' *Oedipus at Colonus*. Beginning from Quintilian's definition of allegory as extended metaphor, Travis argues that in *Oedipus at Colonus* the chorus of old men forms an allegorical relationship with the aged Oedipus, which depends in turn

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upon the chorus's own likeness to the Athenian audience. The play relates Oedipus allegorically to the audience through the tragic chorus and transforms Oedipus' relation to the body of his mother Jocasta into a new relation to the land of Attica.

Corresponding readings of Aeschylus' *Suppliants* and Euripides' *Bacchea* further explore the chorus's role in expressing the relation of the individual to the maternal body. Employing a flexible combination of Lacanian and object-relations psychoanalytic theory, Travis investigates the tragic text's conception of the problems of human existence. The introduction provides a useful survey of the advantages and disadvantages of various psychological approaches to tragedy, making this an important volume for students and scholars alike.

The claim that Revelation's hymns function as did Classical tragic choral lyrics insofar as they comment upon or interpret the surrounding narrative has become axiomatic in studies of Revelation. Justin Jeffcoat Schedtler marks an advance in this line of inquiry by offering an exegetical analysis of Revelation's hymns alongside a presentation of the forms and functions of ancient tragic choruses and choral lyrics. Evaluating the hymns in light of the varieties and complexities of ancient tragic choruses, he demonstrates that they are not best evaluated in terms of choral lyrics generally, but in terms of dramatic hymns in particular, insofar as they constitute mythological-theological reflections on the surrounding narrative, and function to situate the surrounding dramatic activity in a particular mythological-theological context.

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