

Oxford Bookworms Library Robin Hood Starter 250 Word

Before stories of King Arthur and Robin Hood were adapted and readapted for film, television and theater, radio scriptwriters looking for material turned to Thomas Malory's *Le Morte Darthur* (1485) and Howard Pyle's *The Merry Adventures of Robin Hood* (1883). Throughout the 1930s to the mid-1950s, their legends inspired storylines for *Abbott and Costello*, *Popeye*, *Let's Pretend*, *Escape*, *Gunsmoke*, *The Adventures of Superman* and others. Many of these adaptations reflect the moral and ethical questions of the day, as characters' faced issues of gender relations, divorce, citizenship, fascism, crime and communism in a medieval setting.

A level 1 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Written for Learners of English by Martyn Ford. What do you do if you have a boring job in a restaurant, serving fast food to people who have no time to eat? Smile, and do your best? Perhaps it's better to find a place where time doesn't matter so much. What if you dream of travelling to other countries, but your friends just laugh? Do you stay at home with them? Or do you decide to be more adventurous? Perhaps you hear that someone has bought the last bag of salt in town. Do you buy a bag from him at a high price? Or try to make him give you a bag? Our world is full of these kinds of problems. They make life interesting, and sometimes very funny. These five short plays show people trying to decide what to do in unexpected or difficult situations.

Accounts of Jack Cade's 1450 Rebellion-an uprising of some 30,000 middle-class citizens, protesting Henry VI's policies, and resulting in hundreds of deaths as well as the leaders' execution-form the dominant entry in a group of quasi-historical documents referred to as the London chronicles of the Fifteenth Century. However, each chronicle is inherently different and highly subjective. In the first study of the primary documents related to the Cade Rebellion, Alexander L. Kaufman shows that the chroniclers produced multiple representations of the event rather than a single, unified narrative. Aided by contemporary theories of historiography and historical representation, Kaufman scrutinizes the differing representations and distinguishes the writers' objectiveness, their underrated literary skills, and their ideological positions on the rebellion and fifteenth-century politics. He demonstrates how the use of figurative language is related to writing about trauma, and how descriptions of Cade's procession through London are a violent parody of midsummer festivals. In an exploration of authenticity in the descriptions of Cade, Kaufman also examines the characterization and plot devices that push Cade towards the realm of myth, showing that representations of Cade are influenced by popular fifteenth-century stories of Robin Hood.

Word count 5,400 Bestseller

A level 1 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Written for Learners of English by John Escott. Twenty-five million people come to England every year, and some never go out of London. But England is full of interesting places to visit and things to do. There are big noisy cities with great shops and theatres, and quiet little villages. You can visit old castles and beautiful churches - or go to festivals with music twenty-four hours a day. You can have an English afternoon tea, walk on long white beaches, watch a great game of football, or visit a country house. Yes, England has something for everybody - what has it got for you?

Based in case studies conducted in the US, Europe, and Latin America, this book explores the feasibility and benefits of trilingual/ multilingual education in the United States. Currently, there are few programs in the country of this nature, as educators tend to conclude that English-language learners would be overwhelmed by study in additional languages. Henn-Reinke builds an argument supporting trilingual education in the US, discussing issues of identity, curriculum, pedagogy, and the impact of other psycho-socio-linguistic factors.

Word count 6,000 CD: American English

A classic tale of adventure and bravery charting the transformation of Robert of Locksley into Robin Hood, the outlaw of myth and legend. Join Robin and his band of Merry Men as they battle injustice and seek to defeat the villainous Sheriff of Nottingham and Guy of Gisborne.

Robin Hood is a national English icon. He is portrayed as a noble robber, who, along with his band of merry men, is said to have stolen from the rich and given to the poor. His story has been reimagined many times throughout the centuries. Readers will be introduced to some of the candidates who are thought to have been the real Robin Hood, before journeying into the fifteenth century and learning about the various 'rymes of Robyn Hode' that were in existence. This book then shows how Robin Hood was first cast as an earl in the sixteenth century, before discussing his portrayals as a brutish criminal in the eighteenth century. Then learn how Robin Hood became the epitome of an English gentleman in the Victorian era, before examining how he became an Americanized, populist hero fit for the silver screen during the twentieth century. Thus, this book will take readers on a journey through 800 years of English cultural and literary history by examining how the legend of Robin Hood has developed over time

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Introduction / Lois Potter and Joshua Calhoun -- Part I: Medieval -- Origins and others -- Robin Hood: the earliest contexts / Stephen Knight -- The outlaw's song of Trailbaston, the Green man, and the facial machine / Stuart Kane -- Reynardine and Robin Hood: echoes of an outlaw legend in folk balladry / Stephen D. Winick -- Picturing Robin Hood in early print and performance: 1500-1590 / John Marshall -- Image and society -- "Merry" and "Greenwood": a history of some meanings / Helen Phillips -- The late medieval Robin Hood: good yeomanry and bad performances / Kimberly A. Thompson -- "From the Castle Hill they came with violence": the Edinburgh Robin Hood riots of 1561 / Michael Wheare -- Part II: Post medieval -- Image and word -- The work of Robin Hood art in an age of mechanical reproduction / Henry Griffy -- Robin Hood's home away from home: Howard Pyle and his art students / Jill May -- Word and image -- "There was something about that spoke of other things than rags and tatters": Howard Pyle and the language of Robin Hood / Alan T. Gaylord -- The play's the thing: Tom Sawyer re-enacts Robin Hood / Patricia Lee Yongue -- "A song of freedom": Geoffrey Trease's Bows against the barons / Michael R. Evans -- Picturing Marian: illustrations of Maid Marian in juvenile fiction / Sherron Lux -- Image and performance -- Male cross-dressing in Kabuki: Benten the

thief / Yoshiko Uéno -- Figures of "Robin Hood" in the Chinese cultural imaginary / Jianguo Chen -- The images of Robin Hood and Don Juan in George Bernard Shaw's *Man and Superman* / Judy B. McInnis -- To steal from the rich and give to the poor: Reginald de Koven's *Robin Hood* / Orly Leah Krasner -- Recovering Reginald de Koven's and Harry Bache Smith's "Lost" operetta *Maid Marian* / Lorraine Kochanske Stock.

One of the world's foremost authorities on the only mythical person in the *Dictionary of National Biography* delves deeply into the Robin Hood story, probing ballads, epitaphs on old gravestones, and Disney films in search of the man behind the legend. (Mythology & Folklore)

"*Maid Marian*" by Thomas Love Peacock. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten or yet undiscovered gems of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The Stage 6 Biff, Chip and Kipper Stories provide humorous storylines to engage and motivate children. The popular characters and familiar settings are brought to life by Roderick Hunt and Alex Brychta. The stories are unchanged from the previous edition but the cover notes have been updated to support adults in sharing the story with the child. 'You're a brave man, but I am afraid for you,' says Lady Marian to Robin of Locksley. She is afraid because Robin does not like Prince John's new taxes and wants to do something for the poor people of Nottingham. When Prince John hears this, Robin is suddenly in great danger - can Robin escape in time and help?

This essay collection is a wide-ranging exploration of Vikings, the television series that has successfully summoned the historical world of the Norse people for modern audiences to enjoy. From a range of critical viewpoints, these all fresh essays explore the ways in which past and present representations of the Vikings converge in the show's richly textured dramatization of the rise and fall of Ragnar Loobrok--and the exploits of his heirs--creating what many viewers label a "true" representation of the age. From the show's sources in both saga literature and Victorian revival, to its engagement with contemporary concerns regarding gender, race and identity, via setting, sex, society and more, this first book-length study of the History Channel series appeals to fans of the show, Viking enthusiasts, and anyone with an interest in medievalist representation in the 21st century.

Word count 890 Suitable for young learners

Word count 960 Suitable for young learners

It's easy to name a superhero--Superman, Batman, Thor, Spiderman, the Green Lantern, Buffy the Vampire Slayer, Rorschach, Wolverine--but it's not so easy to define what a superhero is. Buffy has superpowers, but she doesn't have a costume. Batman has a costume, but doesn't have superpowers. What is the role of power and superpower? And what are supervillains and why do we need them? In *What is a Superhero?*, psychologist Robin Rosenberg and comics scholar Peter Coogan explore this question from a variety of viewpoints, bringing together contributions from nineteen comic book experts--including both scholars in such fields as cultural studies, art, and psychology as well as leading comic book writers and editors. What emerges is a kaleidoscopic portrait of this most popular of pop-culture figures. Writer Jeph Loeb, for instance, sees the desire to make the world a better place as the driving force of the superhero. Jennifer K. Stuller argues that the female superhero inspires women to stand up, be strong, support others, and most important, to believe in themselves. More darkly, A. David Lewis sees the indestructible superhero as the ultimate embodiment of the American "denial of death," while writer Danny Fingeroth sees superheroes as embodying the best aspects of humankind, acting with a nobility of purpose that inspires us. Interestingly, Fingeroth also expands the definition of superhero so that it would include characters like John McClane of the *Die Hard* movies: "Once they dodge ridiculous quantities of machine gun bullets they're superheroes, cape or no cape." From summer blockbusters to best-selling graphic novels, the superhero is an integral part of our culture. *What is a Superhero?* not only illuminates this pop-culture figure, but also sheds much light on the fantasies and beliefs of the American people.

Provides a cultural and historical context for medieval popular drama. In *Drama and Resistance*, Claire Sponsler explores the intertwined histories of bodily subjectivity, commodity culture, and theatricality in late medieval England. In a fascinating consideration of popular drama in the period from 1350 to 1520, she argues that many types of performances during this time represented cultural evasions of the imposition of disciplinary power. The medieval theater was a social site where resistance, masked from the full scrutiny of authority by theatricality, was practiced, articulated, and enacted. Sponsler examines three key discourses of authoritarian bodily and commodity control -- clothing laws, conduct literature, and Books of Hours -- and pairs them with three kinds of theatrical performances that enact resistance to disciplining codes -- Robin Hood performances, morality plays, and Corpus Christi pageants. She considers the contradictions and inconsistencies in the repressive official discourses and analyzes the ways in which the staging of forbidden acts like cross-dressing, social and sexual misbehavior, and violence against the body challenged these discourses. Drawing on recent social theory, *Drama and Resistance* is an important contribution to medieval studies and the history of theater.

A.J. Pollard takes us back to the earliest surviving stories, tales and ballads of Robin Hood, and re-examines the story of this fascinating figure. Setting out the economic, social and political context of the time, Pollard illuminates the legend of this yeoman hero and champion of justice as never before. Imagining Robin Hood questions: what a 'yeoman' was, and what it meant to be a fifteenth-century Englishman Was Robin Hood hunted as an outlaw, or respected as an officially appointed forest ranger? Why do we ignore the fact that this celebrated hero led a life of crime? Did he actually steal from the rich and give to the poor? Answering these questions, the book looks at how Robin Hood was 'all things to all men' since he first appeared; speaking to the gentry, the peasants and all those in between. The story of the freedom-loving outlaw tells us much about the English nation, but tracing back to the first stories reveals even more about the society in which the legend arose. An enthralling read for all historians and general readers of this fascinating subject.

Following in the tradition of recent work by cultural geographers and historians of maps, this collection examines the apparently familiar figure of Robin Hood as he can be located within spaces that are geographical, cultural, and temporal. The volume is divided into two sections: the first features an interrogation of the literary and other textually transmitted spaces to uncover

the critical grounds in which the Robin Hood 'legend' has traditionally operated. The essays in Part Two take up issues related to performative and experiential space, demonstrating the reciprocal relationship between page, stage, and lived experience. Throughout the volume, the contributors contend with, among other things, modern theories of gender, literary detective work, and the ways in which the settings that once advanced court performances now include digital gaming and the enactment of 'real' lives.

Four thousand men disappeared and their eagle standard was lost. It's a mystery that's never been solved, until now . . . Marcus has to find out what happened to his father, who led the legion. So he sets out into the unknown, on a quest so dangerous that nobody expects him to return. The Eagle of the Ninth is heralded as one of the most outstanding children's books of the twentieth century and has sold over a million copies worldwide. Rosemary Sutcliff's books about Roman Britain have won much acclaim. The author writes with such passion and with such attention to detail that the Roman age is instantly brought to life and stays with the reader long after the last page has been turned.

A level 1 Oxford Bookworms Library graded reader. Written for Learners of English by John Escott. Twenty-five million people come to England every year, and some never go out of London. But England is full of interesting places to visit and things to do. There are big noisy cities with great shops and theatres, and quiet little villages. You can visit old castles and beautiful churches - or go to festivals with music twenty-four hours a day. You can have an English afternoon tea, walk on long white beaches, watch a great game of football, or visit a country house. Yes, England has something for everybody - what has it got for you?

Word count 1,300 CD: American English Bestseller

Robin Hood, whether riding through the glen, robbing the rich to pay the poor or giving the Sheriff of Nottingham his come-uppance, is one of the most captivating and controversial legendary figures. Was there a historical figure behind the legends? Did Robin and his Merry Men rampage through Sherwood Forest? Or did he spend most of his time in Barnsdale Wood in Yorkshire? And is the story of the freedom-loving Saxons refusing to be put under the Norman yoke, as portrayed in the Errol Flynn films, true? Mike Dixon-Kennedy ranges far and wide in his quest to present a complete picture of the exploits of this indestructible hero, drawing on ballads, poems, proverbs, films, novels, folklore, musicals and place-names.

An entertaining reference on English folklore features 1250 entries that shed new light on the colorful history behind the holidays, legends, superstitions, traditions, contemporary urban legends, and customs of England, discussing such topics as Mother Goose, Robin Hood, folk cures, wishbone wishes, festivals, and more.

Arthur is a special boy. Brought up by the wizard Merlin and destined to be King. Britain is split by warring tribes and Arthur is the only hope for peace. With his magic sword Excalibur and his Knights of the round table, the young Arthur is ready for heroic deeds. But he had not reckoned on the evil sorcery of his vengeful half-sister, Morgana Le Fay.* James Riordan's first novel, Sweet Clarinet, was shortlisted for the Whitbread Children's Novel Award in 1998. James's vivid retelling introduces children to one of the great characters of world literature.

Word count 14,950 Suitable for younger learners

Covering a period of nearly 40 years' work by the author this collection of essays in the Shifting Paradigms in Early English Drama Studies series brings the perspective of a Drama academic and practitioner of early English plays to the understanding of how medieval plays and Robin Hood games of the fifteenth and sixteenth centuries were performed. It explores why, where, when, and how the plays happened, who took part, and who were the audiences. The insights are informed by a combination of research and the public presentation of surviving texts. The research included in the volume unites the early English experiences of religious and secular performance. This recognition challenges the dominant critical distinction of the past between the two and the consequent privileging of biblical and moral plays over secular entertainments. What further binds, rather than separates, the two is that the destination of funds raised by the different activities maintained the civic and parochial needs of the institutions upon which the people depended. This collection redefines the inclusive nature and common interests of the purposes that lay behind generically different undertakings. They shared an extraordinary investment of human and financial resources in the anticipation of a profit that was pious and practical.

Essays on the post-modern reception and interpretation of the middle ages.

A level 1 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Written for Learners of English by Michael Dean. Do you believe in ghosts? Jerry doesn't. He's a nineteen-year-old American, who just wants a good holiday with his friend, Brad. They are travelling round the north of England by bicycle. But strange things begin to happen in the small hotel where they are staying. First, Brad seems to think that he has been there before. And then a girl called Ellen appears . . . The first of these three original plays is set in the seventeenth century, and the other two take place in modern times. In each play, a ghost comes back from the dead to change the lives of living people.

Word count 1,600

A Starter level Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Written for Learners of English by John Escott. 'Give me the money,' says the robber to the Los Angeles security guard. The guard looks at the gun and hands over the money. The robber has long blond hair and rides a motorcycle - and a girl with long blond hair arrives at Kenny's motel - on a motorcycle. Is she the robber?

Join Robin Hood and his outlaw band in their thrilling escapades - but can they outfox the wily, ruthless Sheriff of Nottingham? Stunning DK photographs combine with evocative illustrations and engaging, age-appropriate stories in Classic Readers, a multi-level reading programme guaranteed to capture children's interest while developing their reading skills and knowledge of the great stories of the world.

[The story of King Arthur has fascinated generations of readers, and this book is a follow up to the author's recently published British Religion from the Megaliths to Arthur. The new book explores how the

story of Arthur evolved in England in the later Middle Ages, and depicts Arthur as a wilderness figure, the descendant of the northern Romano-British hunter/warrior god. The earliest Arthur was a warrior, but in the 11th century Welsh tale Culhwch and Olwen, he is less a warrior and more the leader of a band of heroes who live outside society. The story of Arthur was popularized by Geoffrey of Monmouth, in his Latin History of the Kings of Britain, and this was translated into Middle English in Layamon's Brut and the later Alliterative Morte Arthure. Both of these owed much to the famous Anglo-Saxon Poem Beowulf, which draws on the Anglo-Saxon fascination with the wilderness. The most famous Arthurian tale is Sir Gawain and the Green Knight, in which the wilderness and themes from Beowulf play a leading role. Three Arthurian tales set in Inglewood Forest, Cumbria, place Arthur and Gawain in a wilderness setting, and link Arthur to medieval Robin Hood tales.]

Taking from the rich and giving to the poor, Robin Hood and loyal followers fight for the oppressed against the evil Sheriff of Nottingham. Written in graphic-novel format. These reader-favorite titles are now updated for enhanced Common Core State Standards support, including discussion and writing prompts developed by a Common Core expert, an expanded introduction, bolded glossary words and dynamic new covers.

Includes accounts of the creation of earth and heaven, deeds of legendary Japanese warriors, and the romance of Princess Kaguya from the country of the moon.

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