Enter three witches, by Caroline Cooney
Adapted from Macbeth
Fourteen-year-old Lady Mary, a ward of Lord and Lady Macbeth, tells of the intertwining of events that cause her master’s downfall and thrust her world into turmoil. She is a court favourite, being groomed to be mistress of her own castle when she weds. However, when her father betrays King Duncan and is hanged as a traitor, she is suddenly an outcast. Demoted to the position of a mere scullery maid whose very life is in constant danger.

Falling for Hamlet, by Michelle Ray
Adapted from Hamlet
Meet Ophelia: a blonde, beautiful high-school senior and long-time girlfriend of Prince Hamlet of Denmark. Her life is dominated not only by her boyfriend’s fame and his overbearing family, but also by the paparazzi who hound them wherever they go. As the devastatingly handsome Hamlet spirals into madness after the mysterious death of King Duncan and is hanged as a traitor, she is suddenly an outcast. Demoted to the position of a mere scullery maid whose very life is in constant danger.

A thousand acres, by Jane Smiley
Adapted from King Lear
When Larry Cook, the aging patriarch of a rich, thriving farm in Iowa, decides to retire, he offers his land to his three daughters. For Ginny and Rose, who live on the farm with their husbands, the gift makes sense—a reward for years of hard work, a challenge to make the farm even more successful. But the youngest, Caroline, a lawyer, flatly rejects the idea, and in anger her father cuts her out—setting off an explosive series of events that will leave none of them unchanged. A classic story of contemporary American life, A Thousand Acres strikes at the very heart of what it means to be a father, a daughter, a family.

Hag-seed, by Margaret Atwood
Adapted from The Tempest
Felix is at the top of his game as Artistic Director of the Makeshifeg Theatre Festival. His productions have amazed and confounded. Now he’s staging a Tempest like no other: not only will it boost his reputation, it will heal emotional wounds. Or that was the plan. Instead, after an act of unforeseen treachery, Felix is living in exile in a backwoods hovel, haunted by memories of his beloved lost daughter, Miranda. And also brewing revenge.

As I descended, by Robyn Talley
Adapted from Macbeth
Maria Lyon and Lily Boiten are their school’s ultimate power couple—even if no one knows it but them. Only one thing stands between them and their perfect future: campus superstar Delilah Dufrey. Golden child Delilah is a legend at the exclusive Acheron Academy, the presumptive winner of the distinguished Cawdor Kingsley Prize. She runs the school, and if she chose, she could blow up Maria and Lily’s whole world with a pointed look, or a carefully placed word. But what Delilah doesn’t know is that Lily and Maria are willing to do anything—absolutely anything—to make their dreams come true.

I, Iago, by Nicole Galland
Adapted from Othello
From earliest childhood, the precocious boy called Iago had inconvenient tendencies toward honesty—which made him an embarrassment to his family and an outcast in the corrupt culture of glittering Renaissance Venice. Embracing military life as an antidote to the freppery of Venetian society, Iago won the love of the beautiful Emilia and the regard of Venice’s revered General Othello. After years of abuse and rejection, Iago was poised to achieve everything he had ever fought for and dreamed of . . .

The Juliet Club, by Suzanne Harper
Adapted from Romeo and Juliet
Kate Sanderson inherited her good sense from her mother, a disciplined law professor, and her admiration for Shakespeare from her father, a passionate Shakespeare scholar. When she gets dumped, out of the blue, for the Practically Perfect Ashley Lawson, she vows never to fall in love again. From now on she will control her own destiny, and every decision she makes will be highly reasoned and rational. She thinks Shakespeare would have approved.

The daughter of time, by Josephine Tey
Adapted from Richard III
Inspector Allan Grant of Scotland Yard, recuperating from a broken leg, becomes fascinated with a contemporary portrait of Richard III that bears no resemblance to the Wicked Uncle of history. Could such a sensitive, noble face actually belong to one of the world’s most heinous villains, a venomous hunchback who may have killed his brother’s children to make his crown secure? Or could Richard have been the victim, turned into a monster by the usurpers of England’s throne? Grant determines to find out once and for all.

The gap of time, by Jeanette Winterson
Adapted from The Winter’s Tale
A baby girl is abandoned, banished from London to the storm-ravaged American city of New Bohemia. Her father has been driven mad by jealousy, her mother to exile by grief. Seventeen years later, Perdita doesn’t know a lot about who she is or where she’s come from—but she’s about to find out. This is a story of hearts broken and hearts healed, a story of revenge and forgiveness, a story that shows that whatever is lost shall be found.

The dead father’s club, by Matt Haig
Adapted from Hamlet
Eleven-year-old Philip Noble has a big problem: His dad, who was killed in a car accident, appears as a bloodstained ghost at his own funeral and introduces Philip to the Dead Fathers Club. The club, whose members were all murdered, gathers outside the Castle and Falcon, the local pub that Philip’s family owns and lives above. Philip’s father tells him that Uncle Alan killed him and he must avenge his death.