

Teaching with Shakespeare

Critics in the Classroom



Edited by
Bruce Melver and Ruth Stevenson

Teaching With Shakespeare Critics In The Classroom

Chao Zhang



Teaching With Shakespeare Critics In The Classroom:

Teaching with Shakespeare Bruce McIver, Ruth Stevenson, 1994 Today the number and nature of interpretive strategies developed by contemporary theorists for reading Shakespeare's texts may not only delight but also disconcert the scholars critics teachers and students who study them In this work six leading Shakespearean scholar critics in a series of clear and elegant lectures delivered to undergraduate English majors explain distinctive procedures that they and other influential contemporary critics use for interpreting Shakespeare's poems and plays Workshops which illustrate with Shakespearean texts the practice of specific methods follow the lectures Helen Vendler Harvard guides readers to Shakespeare's poetry by explaining and illustrating how to hear the unexpected and unobtrusive but crucial questions that sonnets pose and by tracing the increasingly powerful perceptions that precise informed aesthetic responses to these questions evoke R A Foakes UCLA identifies basic cultural issues underlying traditional approaches to teaching Shakespeare's plays especially the tragedies and explains how poststructuralist responses to these issues lead to a reevaluation of the Bard Leah Marcus U Texas Austin also explains cultural issues particularly about the construct that has become Shakespeare and introduces editorial questions about the actual textual versions offered to students notably of Hamlet and King Lear With emphasis on the plays in performance John Wilders Oxford Middlebury delivers a structure oriented acting centered analysis of Julius Caesar and then directs in similar fashion a production of the first scene of A Midsummer Night's Dream Patricia Parker Stanford on the other hand follows intricate lines of wordplay through a series of deconstructions and reconstructions in The Merry Wives of Windsor and A Midsummer Night's Dream Bringing the series to a close Annabel Patterson Duke presents an explicitly issue oriented analysis of editorial critical scholarly dramatic and cinematic interpretations of Henry V and she offers a concluding commentary on the workshops of her colleagues BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

Teaching Literature T. Agathocleous, A. Dean, 2002-12-16 In Teaching Literature scholars explain how they think about their everyday experience in the classroom using the tools of their ongoing scholarly projects and engaging with current debates in literary studies Until recently teaching has played second fiddle to literary research as a mode of knowledge in academia leaving new teachers with nowhere to turn for advice about teaching and no forum for discussion of the difficulties and opportunities they face in the classroom

The Shakespearean International Yearbook Dr Brett D Hirsch, Professor Alexa Huang, Professor Hugh Craig, Professor Tom Bishop, 2014-08-28 In 2002 for the second volume of this journal Ian Lancashire reflected on the state of computing in Shakespeare The decade since his review has seen dramatic change in the web of digital Shakespeares experiments in editing and publishing paradigm shifts in research and pedagogy new tools and methods for analyzing a growing and varied multimedia archive all with their share of successes and failures a veritable mingled yarn of good and ill together This issue's special section on Digital Shakespeares reflects on these developments and achievements highlights current research in the field and

speculates on future directions The volume also includes an essay reviewing other recent work in Shakespeare studies The Shakespearean International Yearbook continues to provide an annual survey of important developments and topics of concern in contemporary Shakespeare studies across the world Among the contributors to this volume are Shakespearean scholars from Australia Canada Ireland Sweden and the US *The Shakespearean International Yearbook* Brett Hirsch, Hugh Craig, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics *The Reel Shakespeare* Lisa S. Starks, Courtney Lehmann, 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity taking the reader on a practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of Hamlet Greenway's Prospero's Books Godard's King Lear Hall's A Midsummer Night's Dream Taymor's Titus Polanski's Macbeth Welles Chimes at Midnight and Van Sant's My Own Private Idaho *Shakespeare on screen : The Henriad* Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on going exploration of what Shakespeare's contrasting afterlives keep saying not only about the dramatic texts but also about ourselves *The Shakespearean International Yearbook* Professor Tom Bishop, Professor Alexa Huang, Dr Brett D Hirsch, Professor Hugh Craig, 2014-08-28 In 2002 for the second volume of this journal Ian Lancashire reflected on the state of computing in Shakespeare The decade since his review has seen dramatic change in the web of digital Shakespeares This issue's special section on Digital Shakespeares reflects on these developments and achievements highlights current research in the field and speculates on future directions

Teaching Shakespeare and Early Modern Dramatists A. Hiscock, L. Hopkins, 2007-07-02 This collection offers practical suggestions for the integration of non Shakespearean drama into the teaching of Shakespeare It shows both the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive by looking at Shakespeare and other writers who influenced and developed the genres in which he worked *Teaching Shakespeare* Rex Gibson, 2016-04-21 An improved larger format edition of the Cambridge School Shakespeare plays extensively rewritten expanded and produced in an attractive new design Teaching Hamlet in the Twenty-First-Century Classroom Joseph P. Haughey, 2024-09-23 *Teaching Hamlet in the Twenty First Century Classroom* is for both the novice and veteran teacher and offers fresh takes on teaching Shakespeare's iconic Hamlet Its lessons push students to engage deeply and creatively Rooted in text and performance each chapter provides ready to use learning objectives reading guides notes on language critical backgrounds discussion questions film based strategies and project based culminating activities that embrace students role in meaning making It is the book for teachers who want to get their students to love Hamlet

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