

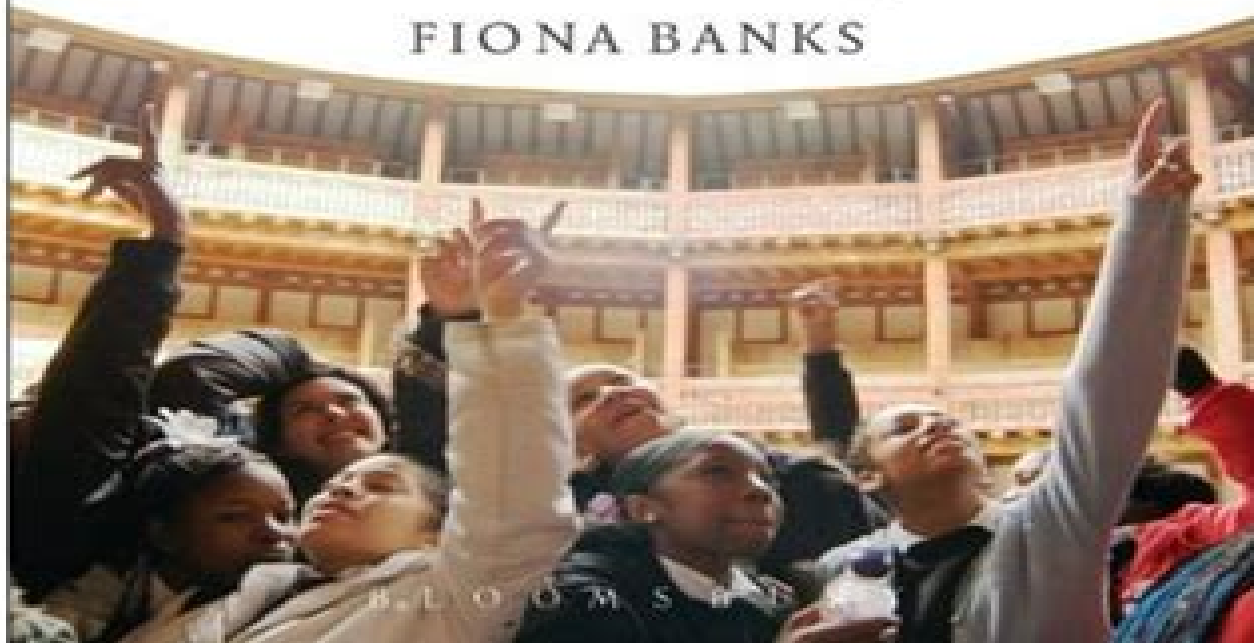
THE ARDEN SHAKESPEARE



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The Globe Education Guide
to Practical Shakespeare

FIONA BANKS



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Creative Shakespeare The Globe Education Guide To Practical Shakespeare Arden Shakespeare

Fiona Banks



Creative Shakespeare The Globe Education Guide To Practical Shakespeare Arden Shakespeare:

Creative Shakespeare Fiona Banks, 2013-11-21 This unique book describes the ways in which educational practitioners at Shakespeare's Globe theatre bring Shakespeare to life for students of all ages. The Globe approach is always active and inclusive; each student finds their own way into Shakespeare, focussing on speaking, moving and performing rather than reading. Drawing on her rich and varied experience as a teacher, Fiona Banks offers a range of examples and practical ideas teachers can take and adapt for their own lessons. The result is a stimulating and inspiring book for teachers of drama and English keen to enliven and enrich their students' experience of Shakespeare.

Creative Shakespeare Fiona Banks, 2013-12-16 This unique book describes the ways in which educational practitioners at Shakespeare's Globe theatre bring Shakespeare to life for students of all ages. The Globe approach is always active and inclusive; each student finds their own way into Shakespeare, focussing on speaking, moving and performing rather than reading. Drawing on her rich and varied experience as a teacher, Fiona Banks offers a range of examples and practical ideas teachers can take and adapt for their own lessons. The result is a stimulating and inspiring book for teachers of drama and English keen to enliven and enrich their students' experience of Shakespeare.

The Arden Research Handbook of Shakespeare and Social Justice David Ruiters, 2020-11-26 The Arden Research Handbook of Shakespeare and Social Justice is a wide-ranging authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists and educators. Across four sections it explores the relevance and responsibility of art to the real world and to the significant teaching and learning performance and practice theory and economies that not only expand the discussion of literature and theatre but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers and practitioners from around the globe to assert the power of art to question, disrupt and reinvigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume, establishing an initial portfolio of areas for research, exploration and change. In Section 2, The Practice of Shakespeare and Social Justice, contributors examine Shakespeare's place and possibilities in intervening in issues of race, class, gender and sexuality. Section 3, The Performance of Shakespeare and Social Justice, traces Shakespeare and social justice in multiple global contexts, engaging productions grounded in the politics of Mexico, India, South Africa, China and aspects of Asian politics. Broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on Economies of Shakespeare describes socio-economic and community issues that come to light in Shakespeare and their potential to catalyze ongoing discussion and change in respect to wealth distribution, equity and humanity. An annotated bibliography provides further guidance to those researching the subject.

How and Why We Teach Shakespeare Sidney Homan, 2019-05-15 In *How and Why We Teach Shakespeare*, 19 distinguished college teachers and directors draw from their personal experiences and share

their methods and the reasons why they teach Shakespeare The collection is divided into four sections studying the text as a script for performance exploring Shakespeare by performing implementing specific techniques for getting into the plays and working in different classrooms and settings The contributors offer a rich variety of topics including working with cues in Shakespeare such as line and mid line endings that lead to questions of interpretation seeing Shakespeare s stage directions and the Elizabethan playhouse itself as contributing to a play s meaning using the gamified learning model or cue cards to get into the text thinking of the classroom as a rehearsal playing the Friar to a student s Juliet in a production of Romeo and Juliet teaching Shakespeare to inner city students or in a country torn by political and social upheavals For fellow instructors of Shakespeare the contributors address their own philosophies of teaching the relation between scholarship and performance and perhaps most of all why in this age the study of Shakespeare is so important Chapter 10 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

Reimagining Shakespeare Education Liam E.

Semler,Claire Hansen,Jacqueline Manuel,2023-02-23 Shakespeare education is being reimagined around the world This book delves into the important role of collaborative projects in this extraordinary transformation Over twenty innovative Shakespeare partnerships from the UK US Australia New Zealand the Middle East Europe and South America are critically explored by their leaders and participants Structured into thematic sections covering engagement with schools universities the public the digital and performance the chapters offer vivid insights into what it means to teach learn and experience Shakespeare in collaboration with others Diversity equality identity incarceration disability community and culture are key factors in these initiatives which together reveal how complex and humane Shakespeare education can be Whether you are interested in practice or theory this collection showcases an abundance of rich inspiring and informative perspectives on Shakespeare education in our contemporary world

[Shakespeare, Education and Pedagogy](#) Pamela Bickley,Jenny Stevens,2023-03-31 This volume captures the diverse ways in which Shakespeare interacts with educational theory and practice It explores the depiction of learning and education in the plays the role of Shakespeare as pedagogue and ways in which the teaching of Shakespeare can facilitate discussion of some of the urgent questions of modern times The book offers a wide range of perspectives historical theoretical theatrical The Renaissance humanist learning underpinning Shakespeare s own work is explored in essays that consider how the complexity of Shakespeare s drama challenges early modern pedagogical orthodoxies From close analysis of individual solitary reflection on Shakespeare s writing the book moves outward to engage with contemporary social issues around inclusivity society and the planet demonstrating the many educational contexts in which Shakespeare is currently appropriated Engaging with current questions of the value of literary study the book testifies to the potentialities of an empowering Shakespearean pedagogy Bringing together voices from a variety of institutions and from a wide range of educational perspectives this volume will be essential reading for academics

researchers and post graduate students of Shakespeare literature in education pedagogy and literary theory Teaching Shakespeare with Purpose Ayanna Thompson, Laura Turchi, 2016-01-28 What does it mean to teach Shakespeare with purpose It means freeing teachers from the notion that teaching Shakespeare means teaching everything or teaching Western Civilisation and universal themes Instead this invigorating new book equips teachers to enable student centred discovery of these complex texts Because Shakespeare s plays are excellent vehicles for many topics history socio cultural norms and mores vocabulary rhetoric literary tropes and terminology performance history performance strategies it is tempting to teach his plays as though they are good for teaching everything This lens free approach however often centres the classroom on the teacher as the expert and renders Shakespeare s plays as fixed determined and dead Teaching Shakespeare with Purpose shows teachers how to approach Shakespeare s works as vehicles for collaborative exploration to develop intentional frames for discovery and to release the texts from over determined interpretations In other words this book presents how to teach Shakespeare s plays as living breathing and evolving texts Shakespeare in East Asian Education Sarah Olive, Kohei Uchimaru, Adele Lee, Rosalind Fielding, 2021-05-22 This book offers fresh critical insights into Shakespeare in Hong Kong Japan and Taiwan It recognises that Shakespeare in East Asian education is not confined to the classroom or lecture hall but occurs on diverse stages It covers multiple aspects of education policy pedagogy practice and performance Beyond researchers in these areas this book is for those teaching and learning Shakespeare in the region those teaching and learning English as an Additional Language anywhere in the world and those making educational policies resources or theatre productions with young people in East Asia *Shakespeare and Virtual Reality* Stephen Wittek, David McInnis, 2022-01-27 Teaching Shakespeare through performance has a long history and active methods of teaching and learning are a logical complement to the teaching of performance Virtual reality ought to be the logical extension of such active learning providing an unrivalled immersive experience of performance that overcomes historical and geographical boundaries But what are the key advantages and disadvantages of virtual reality especially as it pertains to Shakespeare And more interestingly what can Shakespeare do for VR rather than vice versa This Element the first on its topic explores the ways that virtual reality can be used in the classroom and the ways that it might radically change how students experience and think about Shakespeare in performance **Shakespeare Survey 74** Emma Smith, 2021-09-16 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for Volume 74 is Shakespeare and Education The complete set of Survey volumes is also available online at <https://www.cambridge.org/core> what we publish collections shakespeare survey This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results

Shakespeare and Education Emma Smith, 2021 Annotation Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for Volume 74 is Shakespeare and Education The complete set of Survey volumes is also available online at <https://www.cambridge.org/core> what we publish collections shakespeare survey This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results *Teaching and Learning Shakespeare through Theatre-based Practice* Tracy Irish, Jennifer Kitchen, 2023-12-28 How can the study of Shakespeare contribute to equipping young people for the challenges of an uncertain future This book argues for the necessity of a Shakespeare education that finds meaning in the texts through inviting in the prior knowledge experiences and ideas of students combines intellectual social and emotional learning and develops a critical perspective on what a cultural inheritance is all about It offers a comprehensive exploration of the educational principles underpinning theatre based practice and explains how and why this practice can open up the possibilities of Shakespeare study in the classroom It empowers Shakespeare educators working with young people aged 5-18 to interact critically creatively and collaboratively with Shakespeare as a living artist Drawing on the authors research and experience with organizations including the Royal Shakespeare Company Shakespeare's Globe the Folger and Coram Shakespeare Schools Foundation Part One consolidates recent developments in the field and engages in lively dialogue with core questions of Shakespeare's place in the classroom Part Two curates a series of interviews with leaders and practitioners from the above and other Shakespeare institutions exploring their core principles and practices Part Three presents chapters from and about classroom teachers who share their experiences of successfully embedding theatre based approaches to Shakespeare in their own diverse contexts

Shakespeare's Dramatic Persons Travis Curtright, 2016-12-05 In Shakespeare's Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's Dramatic Persons focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early

modern actors with their own means and sense of performing lifelike dramatic persons

The Politics of Performing Shakespeare for Young People Jan Wozniak, 2016-03-10 What is the value of performing Shakespeare's plays for young people Using interviews with theatre workers rehearsal observations and workshops with young people this book argues that rather than promoting a range of pre-determined textual understandings of the plays it is by trusting young people's experience of performances that they might gain most benefit It argues that by privileging the meanings young people make of Shakespeare new and exciting interpretations of his work might be found Drawing on case studies from theatre companies such as the Royal Shakespeare Company The Hip Hop Shakespeare Company Tiny Ninja Theatre Company and Company of Angels Theatre Company Jan Wozniak shows how the collaboration and materiality of performance is central to empowering young people to engage with enjoy and challenge Shakespeare

Teaching Shakespeare and His Sisters Emma Whipday, 2023-07-13 What are we teaching when we teach Shakespeare Today the Shakespeare classroom is often also a rehearsal room we teach Shakespeare plays as both literary texts and cues for theatrical performance This Element explores the possibilities of an embodied pedagogical approach as a tool to inform literary analysis The first section offers an overview of the embodied approach and how it might be applied to Shakespeare plays in a playhouse context The second applies this framework to the play making performance and story telling of early modern women Shakespeare's sisters as a form of feminist historical recovery The third suggests how an embodied pedagogy might be possible digitally in relation to online teaching In so doing this Element makes the case for an embodied pedagogy for teaching Shakespeare

Stages of Reckoning Amy Mihyang Ginther, 2022-12-30 Stages of Reckoning is a crucial conversation about how racialized bodies and power intersect within actor training spaces This book provokes embodied and intellectual discomfort for the reader to take risks with their ideologies identities and practices and to make new pedagogical choices for students with racialized identities Centering the voices of actor trainers of color to acknowledge their personal experience and professional pedagogy as theory this volume illuminates actionable ideas for text work casting voice consent practices and movement while offering decolonial approaches to current Eurocentric methods These offerings invite the reader to create spaces where students can bring more of themselves their communities and their stories into their training and as fodder for performance making that will lead to a more just world This book is for people in high secondary schools higher education and private training studios who wish to teach and direct actors of color in ways that more fully honor their multiple identities

Woke Shakespeare: Rethinking Shakespeare for a New Era Ian McCormick, 2025-06-07 Shakespeare's plays have always been embroiled in political and cultural debates From the Elizabethan Jacobean stage to modern classrooms his works provoke conversation challenge conventions and ignite controversy Nonetheless Shakespeare's central position in the traditional cultural establishment is facing renewed scrutiny as some critics start to question whether his works should still occupy a prime position on the syllabus and the stage Debates about woke ideology emerging in part out of the earlier culture wars have

stimulated renewed interest in the role of various schools of critical enquiry ranging from feminism and gender to queer theory postcolonialism and race to cultural materialism global studies to eco criticism social class to social justice The essays in this new collection provide a forum for more diverse voices and debates seeking to explore how to engage with modern social and political issues in transformative ways How can we navigate new thinking about the struggle for social justice while reimagining Shakespeare s role in a rapidly changing political cultural landscape How does Shakespeare s work intersect with modern political anxieties such as the politics of woke and cultural panic In terms of rethinking identity and human agency what do Shakespeare s characters reveal or obscure about today s debates on race gender and social justice With regard to censorship safety and emancipation how should educators approach potentially sensitive content in a way that respects both free speech and inclusivity To what extent does working with Shakespeare involve global perspectives and postcolonial insights that might contribute to decolonizing the curriculum How do new platforms social media conversations and digital adaptations shape our engagement with Shakespearean texts Featuring feminist reinterpretations queer temporalities global perspectives and postcolonial adaptations appropriations **WOKE SHAKESPEARE** challenges readers to reconsider Shakespeare s current contribution to twenty first century culture It is an essential resource for educators performers and scholars who wish to grapple with Shakespeare s contested legacy and explore innovative approaches to his works in an era of political struggle and social transformation Whether embracing resisting or reinterpreting woke ideologies this book aims to foster a civilized and critical dialogue about Shakespeare s enduring influence in a world that is constantly redefining itself in line with controversial new ideas about social justice

Shakespeare and the Mediterranean 1: Romeo and Juliet Silvia Bigliuzzi, Emanuel Stelzer, 2022-08-26 The Mediterranean of Shakespeare s dramas is a vast geopolitical space Historically it spans from the Trojan war to Greek mythology and the ancient Roman empire geographically from Venice and Sicily to Cyprus and Turkey from Greece to Egypt the Middle East and North Africa But it is also the Mediterranean of Renaissance Italian cities and *Romeo and Juliet* is a beautiful example of how exotic frontiers for an English gaze may be replaced by closer yet different cultural Mediterranean frames The volume offers studies on the circulation of the story of *Romeo and Juliet* and its ancient archetypes in early modern Europe from Greece to Italy France and Spain as well as on contemporary receptions and performances of Shakespeare s play in Sicily the Balkans Israel and Jordan

Starting Drama Teaching Mike Fleming, 2017-06-14 Why teach drama How can a newcomer teach drama successfully How do we recognize quality in drama *Starting Drama Teaching* is a comprehensive guide to the teaching of drama in schools Exploring the aims and purposes of drama it provides an insight into the theoretical perspectives that underpin practice alongside activities example lesson plans and approaches to planning Written in an accessible style the book addresses such practical issues as setting up role play how to inject depth into group drama working with text teaching playwriting as well as common problems that arise in the drama classroom and how to avoid them This fourth edition has

been updated to reflect the latest educational thinking and developments in policy and includes a new chapter on researching drama an extra section on digital technology and drama guidance on different approaches to drama advice on how teachers can achieve and recognize quality work in drama a discussion of drama concepts including applied theatre ensemble and rehearsal approaches Acting on the growing interest in drama both as a separate subject and as a teaching methodology this book is full of sensible practical advice for teachers using drama at all levels and in all kinds of different school contexts Written by an internationally recognized leading name in drama education this book is valuable reading for trainee teachers who are new to drama and teachers who wish to update and broaden their range

How to Teach a Play

Miriam Chirico, Kelly Younger, 2020-01-09 Most students encounter drama as they do poetry and fiction as literature to be read but never experience the performative nature of theater How to Teach a Play provides new strategies for teaching dramatic literature and offers practical play specific exercises that demonstrate how performance illuminates close reading of the text This practical guide provides a new generation of teachers and theatre professionals the tools to develop their students performative imagination Featuring more than 80 exercises How to Teach a Play provides teaching strategies for the most commonly taught plays ranging from classical through contemporary drama Developed by contributors from a range of disciplines these exercises reveal the variety of practitioners that make up the theatrical arts they are written by playwrights theater directors and artistic directors as well as by dramaturgs and drama scholars In bringing together so many different perspectives this book highlights the distinctive qualities that makes theater such a dynamic genre This collection offers an array of proven approaches for anyone teaching drama literature and theater professors high school teachers dramaturgs and directors Written in an accessible and jargon free style both instructors and directors can immediately apply the activity to the classroom or rehearsal Whether you specialize in drama or only teach a play every now and again these exercises will inspire you to modify transform and reinvent your own role in the dramatic arts Online resources to accompany this book are available at <https://www.bloomsbury.com/how-to-teach-a-play> 9781350017528

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