

Shakespeare Set Free Teaching Romeo Juliet Macbeth Midsummer Night Folger Shakespeare Library

Discusses effective methods for teaching *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Macbeth*, providing techniques and strategies for teaching Shakespeare through performance. As a high school and college student, Mary Janell Metzger sat through old-school lectures that swamped Shakespeare in literary tradition and form, leaving no breathing room for individual interpretation. As a teacher, she yearned to connect students to Shakespeare's plays, and in *Shakespeare Without Fear* she tells you how she finally removed the barrier between text and inquiry by focusing on the rich interactive possibilities between student, teacher, and bard. *Shakespeare Without Fear* offers methods that will get students emotionally and imaginatively involved with the plays while developing their capacity for critical judgment. Ideal for the experienced teacher as well as for the English Education methods course, *Shakespeare Without Fear* first debunks the idolatry and polarizing academic politics surrounding the study of Shakespeare and then allays reader anxieties by setting up the plays as engaging historical works instead of items to check off a cultural literacy list. Next Metzger takes you into real classrooms for a complete look at how she and other educators teach several major works, including *Romeo and Juliet* and *Hamlet*, offering both a framework for teaching any Shakespearean drama and play-specific essential questions for teaching ten of his other most popular plays. Covering topics like teaching to standards, the challenges nonnative speakers face reading Shakespeare, and formatting lessons for AP instruction, *Shakespeare Without Fear* will help you create conditions where Shakespeare explodes off the page and into the imaginations of your students.

Teaching *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Macbeth* Simon and Schuster

The history and collection of the Folger Shakespeare Library are the subjects of this beautifully illustrated volume for the popular reader. The story of the Folgers, their collection, and the creation of the Library is told in lively detail, with many photos. A catalog of selected works and events follows with the object or event depicted in a full-page color plates with facing entry. There is no index. Annotation copyrighted by Book News, Inc., Portland, OR

This yearbook contains essays by international scholars which deal with the relationship of Shakespeare and higher education. Topics include teaching Shakespeare in the multicultural classroom; using performance pedagogy; and teaching Shakespeare to foreign language students.

The impetus for this *Approaches to Teaching* volume on *The Taming of the Shrew* grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom, in the performing arts, and in scholarship. The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1, "Materials," while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects--modes of early modern education, the uses of clever rhetoric, intergenerational and class politics, the power of theater--are being brought to life in college classrooms. The essays in part 2, "Approaches," are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music, Hollywood versions of *The Taming of the Shrew*, and student performances.

Curriculum and Teaching Dialogue is a peer-reviewed journal sponsored by the American Association for Teaching and Curriculum. The purpose of the journal is to promote the scholarly study of teaching and curriculum. The aim is to provide readers with knowledge and strategies of teaching and curriculum that can be used in educational settings. The journal is published annually in two volumes and includes traditional research papers, conceptual essays, as well as research outtakes and book reviews. Publication in CTD is always free to authors. Information about the journal is located on the AATC website <http://aatchome.org/> and can be found on the Journal tab at <http://aatchome.org/about-ctd-journal/>.

This text for secondary preservice and in-service English language arts teachers offers a rationale for meaning-centered English language arts teaching and practical strategies for application. Its goal is to provide readers with an understanding of the issues involved in English teaching and specific examples of how to apply this understanding to classrooms. Teaching strategies are presented through a series of stories depicting teachers from a variety of settings practicing their craft with secondary students. Features: *A solid introduction and interesting personal narratives introduce the issues and ideas involved in English language arts teaching. *Case studies based on actual teachers and students realistically illustrate methods that can be used in secondary English classes. *Lessons are described in sufficient detail to be converted to teaching models. *Multicultural emphasis prepares teachers for the contemporary classroom. *Chapters and sections incorporate the new literacies of TV, film, and computers in the English language arts class. *Pedagogical aids include end-of-chapter questions and activities, reproducible charts and worksheets; an updated listing of young adult novels; and annotated recommended readings. *An appendix on writing a personal narrative helps students develop as writers. New in the Second Edition: *Updates. All chapters, the bibliographies, and the references are thoroughly updated to reflect changes since the first edition was published. Chapters 1 and 2 have been totally rewritten. *Standards/Benchmarks. The IRA/NCTE Standards for the English Language Arts are incorporated into the text. Benchmarks and Performance Assessment Measures are included in all the pedagogical chapters to address proficiency concerns. A section on helping students prepare for state proficiency tests has been added. *Computers. More is included on the use of technology, both as a content to learn and as a process for learning. *New Sample Unit Plans. Sections based on the instructional stories offer examples to help readers prepare for teaching. *Literature response questions. These are now provided in Chapter 4 for use in journaling and discussions. *Glossary. A chapter on important terms and useful strategies for the English language arts classroom has been added.

ARDEN RENAISSANCE DRAMA GUIDES offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays. Essays from leading international scholars provide invaluable insights into the text by presenting a range of critical perspectives, making the books ideal companions for study and research. Key features include: Essays on the play's critical and performance history A keynote essay on current research and thinking about the play A selection of new essays by leading scholars A survey of resources to direct students' further reading about the play in print and online Regularly performed and studied, *Macbeth* is not only one of Shakespeare's most popular plays but also provides us with one of the literary canon's most compellingly conflicted tragic figures. This guide offers fresh new ways into the play.

The theme for Volume 74 is 'Shakespeare and Education'.

Henry VI, Part 3 is dominated by a struggle between two military forces, neither of which can achieve victory for long. Until the end, the Yorkists and Lancastrians strive for the English crown. The conflict between these two families began under Richard II. Half a century later, during the reign of Henry VI, it moved toward civil war. Now, in Henry VI, Part 3, Henry's long reign becomes intermittent as his cousin Richard, Duke of York, seeks the crown and York's son Edward sporadically succeeds in seizing it. As we watch the crown pass back and forth between Henry VI and Edward IV, our attention is caught by other characters: the Earl of Warwick, Queen Margaret, and Richard, Duke of Gloucester. Warwick is the power behind the challenge to Henry VI, until he shifts to Henry. Margaret raises an army in England and later leads one from France, all in a futile attempt to secure the throne for her son, Prince Edward. Historically, his death destroyed her, but Shakespeare wisely saves Margaret to bring her back in Richard III. Richard, Duke of Gloucester, increasingly draws our attention. Both attractive and repellent, he is energetic, self-aware, bitter about his deformity (which may not have existed historically), ruthless, and unable to care about others. The authoritative edition of Henry VI, Part 3 from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, is now available as an eBook. Features include: · The exact text of the printed book for easy cross-reference · Hundreds of hypertext links for instant navigation · Freshly edited text based on the best early printed version of the play · Full explanatory notes conveniently placed on pages facing the text of the play · Scene-by-scene plot summaries · A key to famous lines and phrases · An introduction to reading Shakespeare's language · Illustrations from the Folger Shakespeare Library's vast holdings of rare books · An essay by a leading Shakespeare scholar providing a modern perspective on the play

Love it or hate it, the five-paragraph essay is perhaps the most frequently taught form of writing in classrooms of yesterday and today. But have you ever actually seen five-paragraph essays outside of school walls? Kimberly Hill Campbell and Kristi Latimer reviewed the research on the effectiveness of the form as a teaching tool and discovered that the research does not support the five-paragraph formula. --from publisher description.

This cutting of Shakespeare's utterly charming and popular comedy MUCH ADO ABOUT NOTHING features five key scenes, including Beatrice and Benedick's classic initial word-battle, and the uproarious hide-and-seek deception of the two "lovers. " The next scenes are the brutal rejection of Hero at the altar by a deceived Claudio and the timeless manhandling of the English language by the bumbling constable Dogberry. In the fifth and final scene, Shakespeare resolves the play's conflicts and confusions, and love reigns again. This cutting really tells the story, and includes some sidesplitting stage business, particularly the back-and-forth physical and verbal parrying between Benedick and Beatrice.

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