



Teaching Shakespeare through Performance

Edited by

Milla Cozart Riggio



Teaching Shakespeare Through Performance

G. B. Shand



Teaching Shakespeare Through Performance:

Teaching Shakespeare Through Performance Milla Cozart Riggio, 1999 Performance pedagogy does more than involve students in the acting directing and production work needed to bring a play text to life It engages them in interpretation it makes issues of structure or subtext immediate it deepens understanding of stage history in film it demonstrates the role of camera lighting sound Teaching Shakespeare through Performance is designed for teachers of both high school and college English courses who wish to introduce performance strategies into their classroom The volume illustrates how attention to theatrical detail can give insight into Shakespeare s work and world the significance of an omitted exit or entrance the role of stage directions in King Lear costumes and transvestism on the Renaissance stage the changing fashions of acting Juliet how experimenting with the use of different personal props in a scene from Hamlet reveals cultural attitudes and much more 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 Instant Shakespeare Louis Fantasia, 2002-03-29 What do the Dead Sea Scrolls and frog overlays have to do with performing Shakespeare They re both part of Louis Fantasia s approach in Instant Shakespeare Mr Fantasia the first American to direct at the Shakespeare Globe Centre and a distinguished member of the international theatre community has developed a pragmatic and uniquely American performance technique Expanded and refined in performances and workshops throughout the world Instant Shakespeare allows performers directors and teachers of all cultures and levels of experience to demystify Shakespeare and perform his texts in ways that are clear fresh and unpretentious Mr Fantasia s methods are solidly grounded in a rigorous analysis of the text and structure of Shakespeare s plays and enriched by his insight into Elizabethan performance practices gleaned from his intimate association with the

reconstruction of the Globe Through Instant Shakespeare novices and professionals alike achieve the textual clarity nuanced characters and dynamic actions that drive the most vigorous Shakespearean performances Mr Fantasia s respectful but irreverent approach pinpoints the shortcomings of contemporary Shakespeare practice and training particularly generic and postmodern interpretations and confronts theatre artists with the importance of conscious personal responsibility for the creative process Employing analogies from music and architecture he insists upon the hard and sometimes tedious work that necessarily underlies solid artistic choices Mr Fantasia shows how to understand Shakespeare s vocabulary as well as the structure and essential dramatic event of each play He provides exercise monologues exercise scenes and tools for textual analysis explains correct breathing and lays out his philosophies of training and performance *Teaching Shakespeare Through Performance* ,2005 **For All Time?** Paul Skrebels,Sieta van der Hoeven,2002 For All Time Critical issues in teaching Shakespeare is a conversation about the continued place of Shakespeare in the classroom that explores how current critical theories inform our pedagogy Among issues addressed by contributors are Shakespeare as a hegemonic force Digital Shakespeare Shakespeare through performance Disrupted and disruptive Shakespeare Shakespeare and the new aestheticism Postcolonial Shakespeare Shakespeare reinvented Protecting Shakespeare Shakespeare for the new millennium Teaching Shakespeare Beyond the Centre K. Flaherty,P. Gay,L. Semler,2013-03-05 Showcasing a wide array of recent innovative and original research into Shakespeare and learning in Australasia and beyond this volume argues the value of the local and provides transferable and adaptable models of educational theory and practice Approaches to Teaching Shakespeare's The Taming of the Shrew Margaret Dupuis,Grace Tiffany,2013-01-01 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 **Performance** **Approaches to Teaching Shakespeare** Edward L. Rocklin,2005 Describes a performance approach to teaching Shakespeare s plays in high school and college using performance activities that include analyzing casting rehearsing and performing parts of plays *Shakespearean Performance* Frank Occhiogrosso,2008 Shakespearean Performance New Studies contains ten essays in Shakespearean performance scholarship plus an introduction by the editor They are papers presented at Drew University by some of the best Shakespearean scholars in the field Andrew Gurr Jean Howard Arthur

Kinney Harry Keyishian Russell Jackson Corey Abate Cary Mazer Milla Riggio Ralph Berry and James Bulman The essays cover such areas as the new Globe playhouse the staging of certain plays the film versions of several plays cross dressing and the play within the play as well as other areas of interest to students of Shakespearean performance Literature as a Lens for Climate Change Rebecca L. Young, 2022-03-03 Each chapter in this collection offers a practical approach for using literature to engage and empower students to confront aspects of climate crises Educators from different backgrounds and parts of the world share their experience using novels short stories drama poetry and nonfiction to help students understand the causes and consequences of climate change as well as how they can contribute to potential solutions *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 **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 *Teaching Shakespeare* G. B. Shand, 2009-01-30 This contemplative anthology offers personal essays by noted scholars on a range of topics related to the teaching of Shakespeare Ideal for the graduate student it addresses many of the primary concerns and rewards of the discipline drawing on the variety of special skills interests and experiences brought to the classroom by the volume's distinguished contributors Offers insight into the classroom practices special skills interests and experiences of some of the most distinguished Shakespearean scholars in the field Features essayists who reflect on the experience of teaching Shakespeare at university level how they approach the subject and why they think it is important to teach Provides anecdotal and practical advice for any reader interested in teaching the works of Shakespeare Engagingly candid

ShakesFear and How to Cure It Ralph Alan Cohen, 2018-05-03 For teachers and lovers of Shakespeare ShakesFear and

How to Cure It provides a comprehensive approach to the challenge and rewards of teaching Shakespeare and gives teachers both an overview of each of Shakespeare's 38 plays and specific classroom tools for teaching it. Written by a celebrated teacher scholar and director of Shakespeare, it shows teachers how to use the text to make the words and the moments come alive for their students. It refutes the idea that Shakespeare's language is difficult and provides a survey of the plays by someone who has lived intimately with them on the page and on the stage.

Shakespeare and Digital Pedagogy Diana E. Henderson, Kyle Sebastian Vitale, 2021-11-18 Shakespeare and Digital Pedagogy is an international collection of fresh digital approaches for teaching Shakespeare. It describes 15 methodologies, resources, and tools recently developed, updated, and used by a diverse range of contributors in Great Britain, Australia, Asia, and the United States. Contributors explore how these digital resources meet classroom needs and help facilitate conversations about academic literacy, race, and identity, local and global cultures, performance, and interdisciplinary thought. Chapters describe each case study in depth, recounting needs, collaborations, and challenges during design, as well as sharing effective classroom uses and offering accessible, usable content for both teachers and learners. The book will appeal to a broad range of readers. College and high school instructors will find a rich trove of usable teaching content and suggestions for mounting digital units in the classroom, while digital humanities and education specialists will find a snapshot of and theories about the field itself. With access to exciting new content from local archives and global networks, the collection aids teaching, research, and reflection on Shakespeare for the 21st century.

Why and how teachers should teach The Globe Theatre and Shakespeares Globe in the English classroom Stefan Ruhnke, 2007-05-22 Studienarbeit aus dem Jahr 2005 im Fachbereich Didaktik für das Fach Englisch, Pädagogik, Sprachwissenschaft, Note 1,7. Ernst Moritz Arndt Universität Greifswald, Institut für Anglistik, Amerikanistik, Sprache, Deutsch. Abstract: In this seminar paper, I want to discuss why and how The Globe as the best example for an Elizabethan theatre or playhouse, as it would have been called in Shakespeare's days, and Shakespeare's Globe as a modern copy of The Globe should be included in a Shakespeare course aimed at German Sekundarstufe II students of English at a Gymnasium or at an Integrierte Gesamtschule. I will also attach some material that can be used for the purpose of teaching students about The Globe. To the seminar paper I designed some of it myself, but also found some useful material on the internet. Since a seminar paper only offers limited space to discuss ideas in an exemplary manner, I can not comment on all attached material, although every attached material offers different ways to use it for the topic. Before I start discussing why the theatre topic should be an essential part of any Shakespeare course and how it could be done, I have to mention that despite a seemingly endless number of books on Shakespeare, his times, and literature focussing on teaching Shakespeare, there are only a very small number of publications featuring suggestions and ideas on teaching students about The Globe and Shakespeare's Globe.

Teaching Shakespeare with Film and Television H. R. Coursen, 1997-10-30 Shakespeare is one of the world's most widely taught and most demanding authors. Fortunately, many of his plays have been adapted for film and television, and these

productions are a valuable aid for helping students understand and respond to his works This reference shows teachers and students how to master the techniques of discussing productions of his plays on film and television It distinguishes the advantages and limitations of film and television as media for representing Shakespeare s dramas The book then examines strategies for incorporating film and television productions in the classroom and provides many specific examples of how to write about these adaptations of the plays The volume describes numerous educational resources both in print and on cassette This reference will prove invaluable to teachers and students of Shakespeare at all levels particularly at a time when Shakespeare films are being produced at an unprecedented pace Although Shakespeare is one of the world s most widely taught authors he is also one of the world s most demanding Because of the popularity and sophistication of his works numerous film and television adaptations of his plays have been made some decades ago and others very recently Shakespeare films are coming out at an unprecedented rate as audiences continue to respond to the richness of his works These productions are a valuable means of introducing students to Shakespeare s plays for the film and television versions reflect different interpretations of his works Although some productions are generally considered better than others and all have various faults and virtues each of them teaches us something about the play and the medium This reference book is a convenient guide for helping teachers and students master the techniques of discussing productions of the plays on film and television It makes important distinctions between the two media particularly about the conceptual and physical space available in each and the choices that space or lack of it impose on production Central to the book is the concept of script the words from which productions are generated Because even weak productions are nonetheless interpretations of Shakespeare s scripts they can be used effectively to explore the complex issues in his plays The volume includes many suggestions about how to help students write well by comparing in very specific terms small segments from different productions It lists the resources available in this rapidly growing field both on cassette and in print and gives many examples of critical commentary looking at genre editing allusion setting and the script in historical context Productions discussed include the Edvard As You Like It the Branagh A Midwinter s Tale the Parker Othello the Loncraine Richard III and seventy years of Hamlet Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays

Teaching Twelfth Night and Othello Peggy O'Brien, 2006-08 FOLGER Shakespeare Library THE WORLD S LEADING CENTER FOR SHAKESPEARE STUDIES The Folger Shakespeare Library is one of the world s leading centers for scholarship learning and culture The Folger is dedicated to advancing knowledge and increasing understanding of Shakespeare and the early modern period it is home to the world s largest Shakespeare collection and one of the leading collections of books and materials of the entire early modern period 1500 1750 Combining a worldclass research library and scholarly programs leadership in curriculum training and publishing for K 12 education and award winning performing arts exhibitions and lectures the Folger is Shakespeare s home in America This volume of the Shakespeare Set Free series is written by institute

faculty and participants and includes the latest developments in recent scholarship. It bristles with the energy created by teaching and learning Shakespeare from the text and through active performance and reflects the experience, wisdom and wit of real classroom teachers in schools and colleges throughout the United States. In this book you will find the following:

- Clearly written essays by leading scholars to refresh teachers and challenge older students.
- Effective and accessible techniques for teaching Shakespeare through performance and engaging students in Shakespeare's language and plays.
- Day by day teaching strategies for *Twelfth Night* and *Othello* that successfully and energetically immerse students of every grade and skill level in the language and in the plays themselves created, taught and written by real teachers.

Studies in Medieval and Renaissance Teaching, 2002

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.

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