

# CCME0035: Shakespeare in English Education

Module Leader: Jane Coles (j.coles@ucl.ac.uk).

Module Start Date: 10th January 2019.

View Online



---

Andrew Burn. (2004). From The Tempest To Tomb-Raider: Computer Games In English, Media And Drama. *English Drama Media*, 1(2), 19-25.

<https://aburn2012.files.wordpress.com/2014/04/from-the-tempest-to-tombraider.pdf>

Andrew Burn. (2013). Playing Shakespeare: Macbeth – Narrative, Drama, Game. *Teaching English*, February 2013.(1).

<https://aburn2012.files.wordpress.com/2014/04/from-the-tempest-to-tombraider.pdf>

Anthony Jackson. (2007). Afterword. In *Theatre, education and the making of meanings: art or instrument?* (pp. 264-273). Manchester University Press.

<https://contentstore.cla.co.uk/secure/link?id=810288f9-3845-e711-80cb-005056af4099>

Bradley, A. C. (1904). Lecture 1: The substance of Shakespearean tragedy. In *Shakespearean tragedy: lectures on Hamlet, Othello King Lear, Macbeth* (pp. 1-29).

Macmillan. <http://www.gutenberg.org/ebooks/16966#download>

British Council. (2016). *All the World's: a report into Shakespeare's popularity across the globe*.

<https://www.britishcouncil.org/organisation/policy-insight-research/research/all-worlds>

Burn, A. (2013). The Kineikonic mode: towards a Multimodal Theory of the Moving Image: Vol. A working paper for the MODE NCRM node in multimodal methodologies. National Centre for Research Methods. [http://eprints.ncrm.ac.uk/3085/1/KINEIKONIC\\_MODE.pdf](http://eprints.ncrm.ac.uk/3085/1/KINEIKONIC_MODE.pdf)

Burn, A., & Durran, J. (2006). Chapter 15: Digital Anatomies: analysis as production in media education. In *Digital generations: children, young people, and new media*. Lawrence Erlbaum.

<https://doi.org/10.4324/9780203810668>

Coles, J. (2013). The common property of us all? IN *Teaching English*, Issue 1. *Teaching English*, 1, 58-62.

<https://contentstore.cla.co.uk/secure/link?id=c2d977f3-3845-e711-80cb-005056af4099>

Coles, J. (2015). Teaching Shakespeare with film adaptations. In *MasterClass in English education: transforming teaching and learning* (pp. 72-83). Bloomsbury Academic.

<https://doi.org/10.5040/9781474235709.ch-006>

Fiona Banks. (2014). Chapter 6: Performance. In *Creative Shakespeare: the Globe education guide to practical Shakespeare: Vol. The Arden Shakespeare* (pp. 169-204).

Bloomsbury Arden Shakespeare.

<http://www.dramaonlinelibrary.com/context-and-criticism/creative-shakespeare-iid-137982>

George Orwell. (1947). *Lear, Tolstoy and the Fool*.  
[http://www.orwell.ru/library/essays/lear/english/e\\_ltf](http://www.orwell.ru/library/essays/lear/english/e_ltf)

Gibson, R. (1998). Principles. In *Teaching Shakespeare: Vol. Cambridge school Shakespeare* (pp. 7–25). Cambridge UP.  
<https://contentstore.cla.co.uk/secure/link?id=bd45cfb5-99fb-e711-80cd-005056af4099>

Gilbert, M. (2009). A test of character. In *Teaching Shakespeare: Passing It On* (pp. 91–105). Wiley-Blackwell. <https://doi.org/10.1002/9781444303193>

Haddon, J. (2009a). Chapter 1: Admitting the difficulty. In *Teaching reading Shakespeare* (pp. 3–14). Routledge. <http://www.tandfebooks.com/ISBN/9780203870754>

Haddon, J. (2009b). Chapter 2: 'All these old words'. In *Teaching reading Shakespeare*. Routledge. <http://www.tandfebooks.com.libproxy.ucl.ac.uk/isbn/9780203870754>

James Stredder. (2009). Chapter 1: 'Why use active methods to teach the plays? In *The north face of Shakespeare: activities for teaching the plays: Vol. Cambridge school Shakespeare* (pp. 3–22). Cambridge University Press.  
<https://contentstore.cla.co.uk/secure/link?id=7c0288f9-3845-e711-80cb-005056af4099>

John Russell Brown. (2002). Chapter 1: Playgoing and Participation. In *Shakespeare and the theatrical event* (pp. 7–29). Palgrave Macmillan.  
[http://ucl.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=4012945760004761&institutionId=4761&customerId=4760](http://ucl.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4012945760004761&institutionId=4761&customerId=4760)

Kok Su Mei. (2017). "'What's past is prologue": postcolonialism, globalisation, and the demystification of Shakespeare in Malaysia'.

Lanier, D. (2002). Chapter 2: Unpopularising Shakespeare: a short history. In *Shakespeare and modern popular culture* (pp. 21–49). Oxford University Press.  
<https://contentstore.cla.co.uk/secure/link?id=7b0288f9-3845-e711-80cb-005056af4099>

Maguire, L., & Smith, E. (2013). Chapter 29: Shakespeare's characters are like real people. In *30 great myths about Shakespeare* (pp. 190–195). Wiley-Blackwell.  
<https://doi.org/10.1002/9781118326770>

Rose, J. (2002). The People's Bard. In *The intellectual life of the British working classes* (pp. 122–125). Yale Nota Bene.  
<http://libproxy.ucl.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780300148350>

Sinfield, A. (1992). Chapter 3: When is a character not a character? Desdemona, Olivia, Lady Macbeth and subjectivity. In *Faultlines: cultural materialism and the politics of dissident reading* (pp. 55–79). Clarendon Press.  
<https://contentstore.cla.co.uk/secure/link?id=800288f9-3845-e711-80cb-005056af4099>

Stephen Orgel. (1991). Chapter 9: What is a text. In *Staging the Renaissance: reinterpretations of Elizabethan and Jacobean drama* (pp. 83–87). Routledge.  
<http://www.tandfebooks.com/ISBN/9781315862804>

Taylor, G. (1990). Chapter 7: Singularity. In *Reinventing Shakespeare: a cultural history from the Restoration to the present* (pp. 376–411). Hogarth.

<https://contentstore.cla.co.uk/secure/link?id=7d0288f9-3845-e711-80cb-005056af4099>

Terry Eagleton. (2000). Chapter 1: Versions of culture. In *The idea of culture* (pp. 1–31). Blackwell.

<https://contentstore.cla.co.uk/secure/link?id=333b3ece-66e2-e711-80cd-005056af4099>

Yandell, J. (2014). Chapter 11: Mind the gap. In *The social construction of meaning: reading literature in urban English classrooms* (pp. 161–174). Routledge.

<http://www.tandfebooks.com/ISBN/9780203728338>

Yandell, J., & Brady, M. (2016). English and the politics of knowledge. *English in Education*, 50(1), 44–59. <https://doi.org/10.1111/eie.12094>