

CCME0035: Shakespeare in English Education

[View Online](#)

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

Module Start Date: 10th January 2019.

Andrew Burn. 'From The Tempest To Tomb-Raider: Computer Games In English, Media And Drama'. *English Drama Media* [Sheffield], vol. 1, no. 2, 2004, pp. 19-25,
<https://aburn2012.files.wordpress.com/2014/04/from-the-tempest-to-tombraider.pdf>.

———. 'Playing Shakespeare: Macbeth – Narrative, Drama, Game'. *Teaching English* [Sheffield], February 2013., no. 1, 2013,
<https://aburn2012.files.wordpress.com/2014/04/from-the-tempest-to-tombraider.pdf>.

Anthony Jackson. 'Afterword'. *Theatre, Education and the Making of Meanings: Art or Instrument?*, Manchester University Press, 2007, pp. 264-73,
<https://contentstore.cla.co.uk/secure/link?id=810288f9-3845-e711-80cb-005056af4099>.

Bradley, A. C. 'Lecture 1: The Substance of Shakespearean Tragedy'. *Shakespearean Tragedy: Lectures on Hamlet, Othello King Lear, Macbeth*, Macmillan, 1904, pp. 1-29,
<http://www.gutenberg.org/ebooks/16966#download>.

British Council. *All the World's: A Report into Shakespeare's Popularity across the Globe*. 2016,
<https://www.britishcouncil.org/organisation/policy-insight-research/research/all-worlds>.

Burn, Andrew. *The Kineikonic Mode: Towards a Multimodal Theory of the Moving Image*. National Centre for Research Methods, 2013,
http://eprints.ncrm.ac.uk/3085/1/KINEIKONIC_MODE.pdf.

Burn, Andrew, and James Durran. 'Chapter 15: Digital Anatomies: Analysis as Production in Media Education'. *Digital Generations: Children, Young People, and New Media*, Lawrence Erlbaum, 2006, <https://doi.org/10.4324/9780203810668>.

Coles, Jane. 'Teaching Shakespeare with Film Adaptations'. *MasterClass in English Education: Transforming Teaching and Learning*, Bloomsbury Academic, 2014, pp. 72-83,
<https://doi.org/10.5040/9781474235709.ch-006>.

———. 'The Common Property of Us All? IN Teaching English, Issue 1'. *Teaching English* [Sheffield], no. 1, 2013, pp. 58-62.

Fiona Banks. 'Chapter 6: Performance'. *Creative Shakespeare: The Globe Education Guide to Practical Shakespeare*, The Arden Shakespeare, Bloomsbury Arden Shakespeare, 2014, pp. 169-204,
<http://www.dramaonlinelibrary.com/context-and-criticism/creative-shakespeare-iid-137982>.

George Orwell. *Lear, Tolstoy and the Fool*. 1947,
http://www.orwell.ru/library/essays/lear/english/e_ltf.

Gibson, Rex. 'Principles'. *Teaching Shakespeare*, Cambridge school Shakespeare, Cambridge UP, 1998, pp. 7–25.

Gilbert, M. 'A Test of Character'. *Teaching Shakespeare: Passing It On*, Wiley-Blackwell, 2009, pp. 91–105, <https://doi.org/10.1002/9781444303193>.

Haddon, John. 'Chapter 1: Admitting the Difficulty'. *Teaching Reading Shakespeare*, Routledge, 2009, pp. 3–14, <http://www.tandfebooks.com/ISBN/9780203870754>.

———. 'Chapter 2: "All These Old Words"'. *Teaching Reading Shakespeare*, Routledge, 2009, <http://www.tandfebooks.com.libproxy.ucl.ac.uk/isbn/9780203870754>.

James Stredder. 'Chapter 1: 'Why Use Active Methods to Teach the Plays?' *The North Face of Shakespeare: Activities for Teaching the Plays*, Cambridge school Shakespeare, Cambridge University Press, 2009, pp. 3–22.

John Russell Brown. 'Chapter 1: Playgoing and Participation'. *Shakespeare and the Theatrical Event*, Palgrave Macmillan, 2002, pp. 7–29,
http://ucl.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4012945760004761&institutionId=4761&customerId=4760.

Kok Su Mei. "'What's Past Is Prologue": Postcolonialism, Globalisation, and the Demystification of Shakespeare in Malaysia'. 2017.

Lanier, Douglas. 'Chapter 2: Unpopularising Shakespeare: A Short History'. *Shakespeare and Modern Popular Culture*, Oxford University Press, 2002, pp. 21–49.

Maguire, Laurie, and Emma Smith. 'Chapter 29: Shakespeare's Characters Are like Real People'. *30 Great Myths about Shakespeare*, Wiley-Blackwell, 2013, pp. 190–95,
<https://doi.org/10.1002/9781118326770>.

Rose, Jonathan. 'The People's Bard'. *The Intellectual Life of the British Working Classes*, Yale Nota Bene, 2002, pp. 122–25,
<http://libproxy.ucl.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780300148350>.

Sinfield, Alan. 'Chapter 3: When Is a Character Not a Character? Desdemona, Olivia, Lady Macbeth and Subjectivity'. *Faultlines: Cultural Materialism and the Politics of Dissident Reading*, Clarendon Press, 1992, pp. 55–79,
<https://contentstore.cla.co.uk/secure/link?id=800288f9-3845-e711-80cb-005056af4099>.

Stephen Orgel. 'Chapter 9: What Is a Text'. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, Routledge, 1991, pp. 83–87,
<http://www.tandfebooks.com/ISBN/9781315862804>.

Taylor, Gary. 'Chapter 7: Singularity'. *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*, Hogarth, 1990, pp. 376–411.

Terry Eagleton. 'Chapter 1: Versions of Culture'. *The Idea of Culture*, Blackwell, 2000, pp.

1-31,
<https://contentstore.cla.co.uk/secure/link?id=333b3ece-66e2-e711-80cd-005056af4099>.

Yandell, John. 'Chapter 11: Mind the Gap'. *The Social Construction of Meaning: Reading Literature in Urban English Classrooms*, Routledge, 2014, pp. 161-74,
<http://www.tandfebooks.com/ISBN/9780203728338>.

Yandell, John, and Monica Brady. 'English and the Politics of Knowledge'. *English in Education*, vol. 50, no. 1, Mar. 2016, pp. 44-59, <https://doi.org/10.1111/eie.12094>.