

# CCME0035: Shakespeare in English Education

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

Module Start Date: 10th January 2019.

---

View Online



1.  
Coles, J.: The common property of us all? IN Teaching English, Issue 1. Teaching English. 58-62 (2013).
2.  
Kok Su Mei: "'What's past is prologue": postcolonialism, globalisation, and the demystification of Shakespeare in Malaysia'. (2017).
3.  
British Council: All the World's: a report into Shakespeare's popularity across the globe, <https://www.britishcouncil.org/organisation/policy-insight-research/research/all-worlds>, (2016).
4.  
Gibson, R.: Principles. In: Teaching Shakespeare. pp. 7-25. Cambridge UP, Cambridge (1998).
5.  
James Stredder: Chapter 1: 'Why use active methods to teach the plays? In: The north face of Shakespeare: activities for teaching the plays. pp. 3-22. Cambridge University Press, Cambridge (2009).
- 6.

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

7.

Lanier, D.: Chapter 2: Unpopularising Shakespeare: a short history. In: Shakespeare and modern popular culture. pp. 21–49. Oxford University Press, Oxford (2002).

8.

George Orwell: 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), (1947).

9.

Rose, J.: The People's Bard. In: The intellectual life of the British working classes. pp. 122–125. Yale Nota Bene, New Haven (2002).

10.

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

11.

Haddon, J.: Chapter 1: Admitting the difficulty. In: Teaching reading Shakespeare. pp. 3–14. Routledge, London (2009).

12.

Haddon, J.: Chapter 2: 'All these old words'. In: Teaching reading Shakespeare. Routledge, London (2009).

13.

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

14.

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

15.

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

16.

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

17.

Sinfield, A.: 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, Oxford (1992).

18.

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

19.

Coles, J.: Teaching Shakespeare with film adaptations. In: *MasterClass in English education: transforming teaching and learning*. pp. 72–83. Bloomsbury Academic, London (2015). <https://doi.org/10.5040/9781474235709.ch-006>.

20.

John Russell Brown: Chapter 1: Playgoing and Participation. In: *Shakespeare and the theatrical event*. pp. 7–29. Palgrave Macmillan, Houndmills, Basingstoke, Hampshire

(2002).

21.

Fiona Banks: Chapter 6: Performance. In: Creative Shakespeare: the Globe education guide to practical Shakespeare. pp. 169–204. Bloomsbury Arden Shakespeare, London (2014).

22.

Stephen Orgel: Chapter 9: What is a text. In: Staging the Renaissance: reinterpretations of Elizabethan and Jacobean drama. pp. 83–87. Routledge, New York (1991).

23.

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

24.

Burn, A., Durrant, J.: Chapter 15: Digital Anatomies: analysis as production in media education. In: Digital generations: children, young people, and new media. Lawrence Erlbaum, Mahwah, N.J. (2006). <https://doi.org/10.4324/9780203810668>.

25.

Burn, A.: The Kineikonic mode: towards a Multimodal Theory of the Moving Image, [http://eprints.ncrm.ac.uk/3085/1/KINEIKONIC\\_MODE.pdf](http://eprints.ncrm.ac.uk/3085/1/KINEIKONIC_MODE.pdf), (2013).

26.

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

27.

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