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1954: January-June

English Shakespeariana, Hall, H.T. - Zoology

This useful sourcebook contains 12 chapters written by experienced classroom practitioners in Hong Kong. One theme appears constantly in these chapters: that in the English language classroom, whether at primary, secondary, or tertiary levels, high interest and positive motivation occur through active learning when literary texts, literary techniques and literariness are featured. In this book, full coverage is given to the use of poetry, prose and drama in language learning and teaching at all three levels of the education system. The tasks and activities described here have been shown to work with all bands of students. This book is ideally

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suited both for practising teachers and participants in teacher education programmes in Hong Kong and the rest of S.E. Asia. It will be particularly useful for primary and secondary teachers of English wishing to incorporate appropriate and relevant teaching activities so as to meet the goals of the new Target Oriented English Language Curriculum.

Now even more complete, with updated lists of available resource materials, this manual is your access guide to home schooling- maximizing our family life while providing a quality education for your children. If you're considering homeschooling, this book is a must-read before you decide; and if you've been at it for awhile, it's a fresh perspective, with plenty of tactics for renewing your energy and motivating your kids. With wit and wisdom gleaned from years of experience,

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Literature Timeless Voices, Timeless Themes helps students grasp the power and beauty that lies within the written word, while the program's research-based reading approach ensures that no child is left behind.

This 2003 book is a full-scale history of early modern English literature, offering perspectives on English literature produced in Britain between the Reformation and the Restoration. While providing the general coverage and specific information expected of a major history, its twenty-six chapters address recent methodological and interpretive developments in English literary studies. The book has five sections: 'Modes and Means of Literary Production, Circulation, and Reception', 'The Tudor Era

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from the Reformation to Elizabeth I', 'The Era of Elizabeth and James VI', 'The Earlier Stuart Era', and 'The Civil War and Commonwealth Era'. While England is the principal focus, literary production in Scotland, Ireland and Wales is treated, as are other subjects less frequently examined in previous histories, including women's writings and the literature of the English Reformation and Revolution. This history is an essential resource for specialists and students.

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Forms of Tragedy

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In what sense did Shakespeare's representation of the Weird Sisters participate in the rewriting of village witchcraft? Was it likely to “encourage the Sword”? Did opera's specific medial conditions offer Verdi special opportunities to justify the presence of stage witches more than three centuries later? How valid is the parallel between

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19th century opera and the voyeurism of madhouse spectacle? Was Shakespeare's play really engaged in the project of exorcizing Queen Elizabeth's cultural memory? What does Verdi's chorus of Scottish refugees have to do with shifting representations of 'the people'? These are among the questions tackled in this study. It provides the first in-depth comparison of Shakespeare's and Verdi's Macbeth that is written expressly from the perspective of current

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Shakespearean criticism whilst striving to do justice to the topic's musicological dimension at the same time. Exploring to what extent the play's matrix of possible readings is distinct from Verdi's two operatic versions, the book seeks to relate such differences both to the historical contexts of the works' geneses and to their respective medial conditions. In doing so, it pays particular attention to shifting negotiations of witchcraft, gender, madness, and kingship. The

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study eventually broadens its discussion to consider other Shakespearean plays and their operatic offshoots, reflecting on some possible relations between historical and medial difference.

Under the Tudor monarchy, English law expanded to include the category of "treason by words." Rebecca Lemon investigates this remarkable phrase both as a legal charge and as a cultural event. English citizens, she shows, expressed competing notions of treason in

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opposition to the growing absolutism of the monarchy. Lemon explores the complex participation of texts by John Donne, Ben Jonson, and William Shakespeare in the legal and political controversies marking the Earl of Essex's 1601 rebellion and the 1605 Gunpowder Plot. Lemon suggests that the articulation of diverse ideas about treason within literary and polemical texts produced increasingly fractured conceptions of the crime of treason

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itself. Further, literary texts, in representing issues familiar from political polemic, helped to foster more free, less ideologically rigid, responses to the crisis of treason. As a result, such works of imagination bolstered an emerging discourse on subjects' rights. Treason by Words offers an original theory of the role of dissent and rebellion during a period of burgeoning sovereign power.

Education Outlook

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The English Tradition Unit 2 Unit Resource Book Timeless Voices, Timeless Themes Negotiating Historical and Medial Difference Between Shakespeare and Verdi Skills Development Workbook : The British Tradition

Even the most explicitly political contemporary approaches to Shakespeare have been uninterested by his tyrants as such. But for Shakespeare, rather than a historical

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curiosity or psychological aberration, tyranny is a perpetual political and human problem. Mary Ann McGrail's recovery of the playwright's perspective challenges the grounds of this modern critical silence. She locates Shakespeare's expansive definition of tyranny between the definitions accepted by classical and modern political philosophy. Is tyranny always the worst of all possible political regimes, as Aristotle argues in his *Politics*? Or is disguised tyranny, as Machiavelli proposes, potentially the best regime possible? These competing conceptions were practiced and debated in Renaissance

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thought, given expression by such political actors and thinkers as Elizabeth I, James I, Henrie Bullinger, Bodin, and others. McGrail focuses on Shakespeare's exploration of the conflicting and contradictory passions that make up the tyrant and finds that Shakespeare's dramas of tyranny rest somewhere between Aristotle's reticence and Machiavelli's forthrightness. Literature and politics intersect in Tyranny in Shakespeare, which will fascinate students and scholars of both.

Contains biographical information on Shakespeare, sonnets, critical analysis and

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summaries of his 37 plays, and quotations from his works.

"We Three"

Treason by Words

Tyranny in Shakespeare

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Nineteen modern scholars consider Shakespeare's use of imagery, symbolism, and language as well as the central meaning of the tragedy

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This study of the political and romantic impulses of Shakespeare's tragic characters - including Macbeth, King Lear, Hamlet, Othello, and Iago, among others - discusses the overblown ambition of these characters as they embrace cunning and evil in order to acquire power and romance. The excessive ambition shown by these characters fuels action in the plays and significantly contributes to their downfall. In other words, the book interrogates, in a pluralist critical frame, the forces behind the quest for power and romance by Shakespeare's protagonists, and explores how these forces propel the.

teacher's edition : the British tradition

The Cambridge History of Early Modern English Literature

The British Tradition, Spanish Support Practice Book

Eucharistic Controversy and English Drama across the

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Reformation Divide

The American Experience

Reader's Notebook

Shadow and Substance is the first book to present a sustained examination of the relationship between Eucharistic controversy and English drama across the Reformation divide. In this compelling interdisciplinary study, Jay Zysk contends that the Eucharist is not just a devotional object or doctrinal crux, it also shapes a way of thinking about physical embodiment and textual interpretation in theological and dramatic contexts. Regardless of one's specific religious

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identity, to speak of the Eucharist during that time was to speak of dynamic interactions between body and sign. In crossing periodic boundaries and revising familiar historical narratives, Shadow and Substance challenges the idea that the Protestant Reformation brings about a decisive shift from the flesh to the word, the theological to the poetic, and the sacred to the secular. The book also adds to studies of English drama and Reformation history by providing an account of how Eucharistic discourse informs understandings of semiotic representation in broader cultural domains. This bold study offers

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fresh, imaginative readings of theology, sermons, devotional books, and dramatic texts from a range of historical, literary, and religious perspectives. Each of the book's chapters creates a dialogue between different strands of Eucharistic theology and different varieties of English drama. Spanning England's long reformation, these plays—some religious in subject matter, others far more secular—reimagine semiotic struggles that stem from the controversies over Christ's body at a time when these very concepts were undergoing significant rethinking in both religious and literary

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contexts. Shadow and Substance will have a wide appeal, especially to those interested in medieval and early modern drama and performance, literary theory, Reformation history, and literature and religion.

Competition to study English Literature at university is now tougher than ever before. How can you make sure your application stands out? What is expected of you at university? How will you adapt to the changes in teaching, learning and lifestyle? The world of English Literature is an unfamiliar yet exciting one, and clear guidance on how to cope with the demands of university-level

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study is essential if you want to succeed. Andrew Green takes you from the A level/school/college classroom to the university lecture theatre, covering everything from: - Deciding which university and course is right for you - Making initial applications - Tackling Summer reading lists to the skills needed for studying at degree level: - Preparing for lectures, seminars and tutorials - Interpreting reading lists and developing your reading skills - Applying literary theory - Becoming a better writer - Referencing an essay and avoiding plagiarism - Researching online Whether you are just thinking about taking

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William Shakespeare explores political survival as a question of interaction at court in King Lear, Macbeth, and Antony and Cleopatra. Through a discussion of authority as an element that is distinct from power, this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy. It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships. In the late tragedies, rulership is exercised at court. It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility. The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources, so that consent to the monarch's supremacy is obtained through various discourses of

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justification and the performance of the monarch's social role. Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions.

Twentieth Century Interpretations of Macbeth

Forms of Drama

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Shadow and Substance

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influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches, from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes, with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant 'minor' characters and less commonly examined

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textual passages. Further chapters scrutinize Macbeth's performance, adaptation and transformation across several media—stage, film, text, and hypertext—in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical, theatrical, and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first, while advancing a

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synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and, at the same time, useful to post-graduates and specialists in the field, this book will greatly enhance any study of Macbeth. Contributors: Rebecca Lemon, Jonathan Baldo, Rebecca Ann Bach, Julie Barmazel, Abraham Stoll, Lois Feuer,

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Stephen Deng, Lisa Tomaszewski, Lynne Bruckner, Michael David Fox, James Wells, Laura Engel, Stephen Buhler, Bi-qi Beatrice Lei, Kim Fedderson and J. Michael Richardson, Bruno Lessard, Pamela Mason.

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