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FOCUS ON MACBETH



SHAKESPEARE

Focus On Macbeth

Robin Schraft



Focus On Macbeth:

Focus on Macbeth John Russell Brown, 2005 Many kinds of study are needed in order to understand the tragedy of Macbeth and this book provides a wide range of studies that respect the individuality of the text and examine it from different viewpoints

Focus on Macbeth John Russell Brown, 1982

Focus on Orson Welles Ronald Gottesman, 1976

, *Christian Settings in Shakespeare's Tragedies* D. Douglas Waters, 1994 Battenhouse's Shakespearean tragedy Its art and Christian premises Irving Ribner's Patterns in Shakespearean tragedy Virgil K Whitaker's The mirror up to nature The techniques of Shakespeare's tragedies and Robert Grams Hunter's Shakespeare and the mystery of God's judgments Waters questions for example Battenhouse's validity of Christian theological and didactic emphases on the old purgation theory of catharsis His approach differs also from Northrop Frye's views on the tragedies in Northrop Frye on Shakespeare an archetypal approach to representative plays including the tragedies

In Another Country Dorothea Kehler, Susan Baker, 1991 This anthology aligns feminist essays about Shakespeare with essays on other dramatists of the English Renaissance particularly Peele Marlowe Webster Marston and Middleton Foregrounding the intertextuality of Elizabethian drama the thirteen essays_ eleven of them new_ explore the contribution of the stage to various feminist subjects drawing on diverse theoretical approaches_ formalists materialist historical new historicist deconstructionist psychoanalytic rhetorical_ and resisting the figuration of feminist criticism as simple or univocal Essayists include Laura Bromley Mary Ann Bushman Christy Desmet Coppelia Kahn Margaret Mikesell Thomas Moisan Jeanie Grant Moorem Phyllis Rackin James Schiffer Jeremy Tambling Carolyn Whitney Brown and the editors With extensive bibliographies

Teaching Reading Shakespeare John Haddon, 2009-05-07 John Haddon offers creative systematic and challenging approaches which don't bypass the text but engage children with it Trevor Wright Senior Lecturer in Secondary English University of Worcester UK Teaching Reading Shakespeare is for all training and practising secondary teachers who want to help their classes overcome the very real difficulties they experience when they have to do Shakespeare

Poetic Will David Willbern, 2016-11-11 The essence of Shakespeare observes David Willbern is in the details What matters most in our appreciation of Hamlet is not the staged play but the play of language we find in the words of the Bard This book explores the expressions of Shakespeare's poetic will his sexual desire conscious and unconscious volition and posthumous legacy within the linguistic matrix that enfolds his characters and readers Using a combination of psychoanalytic approaches Willbern rescues Shakespeare from the limitations and distortions of dramatic performance by showing that his language scenes and characters are propelled by the genius of this will and need to be understood primarily as written narrative In these provocative essays Willbern examines the deep analogy between poetic creativity and sexual procreation as he explores the parallels between Shakespearean and Freudian representations of fantasy thus offering readers a heightened awareness of the sexual and bodily substrate of Shakespeare's language Engaging current debates between psychological and social approaches he develops new strategies

of reading in a search for the limits of Shakespeare's language and our responses to it. He then applies these strategies to all of Shakespeare's genres via detailed analysis of a comedy *Twelfth Night*, a history *Henry IV Part One*, a tragedy *MacBeth*, and a poem *Lucrece*. Additional essays provide an overview of Shakespeare both as a creative agent and as a body of work. Questions of identity, authenticity, and representation, especially as posed in *Hamlet*, are a recurrent concern throughout the book. *Poetic Will* frees the play of language in Shakespeare from its illusory anchors in characters and resituates the experience of reading his work within individual response and reconstruction. Offering practical criticism with a bold American slant, it emphasizes the rich potential of Shakespeare's poetic language while exploring the interpretive and rhetorical limits of psychoanalytic literary criticism.

Transitional Objects and Potential Spaces Peter L. Rudnytsky, 1993. D. W. Winnicott is increasingly recognized as one of the most important psychoanalysts since Freud, but the relevance of his Independent version of object relations theory to psychoanalytic literary criticism has not been sufficiently appreciated. As Peter L. Rudnytsky notes, "There must be ten literary critics conversant with Lacan's *écrits* for every one who has read Winnicott's *Playing and Reality*." *Transitional Objects and Potential Spaces* begins to redress this imbalance. The title and subtitle of this collection highlight three of Winnicott's key concepts: transitional objects, potential space, and the use of an object. Because Winnicott is unique in respecting the integrity of art as an autonomous human activity while continuing to insist on its infantile origins, he may be said to offer the first adequate psychoanalytic account of aesthetics. This volume is organized into three sections: *The Analytic Frame*, *Literary Objects and Cultural Fields*, and *Beginning with Winnicott's The Location of Cultural Experience*. It features essays by a distinguished group of contributors, including Marion Milner and two current leading members of the British Psycho-Analytical Society, Christopher Bollas and Patrick J. Casement, as well as such eminent critics as Richard Poirier, Murray M. Schwartz, Ellen Handler Spitz, and Madelon Sprengnether. *Transitional Objects and Potential Spaces* makes a timely and persuasive case for the power of Winnicott's ideas. In defining for the first time an independent tradition of psychoanalytic criticism, it will reorient future work in literary and cultural studies.

Futures for English Colin MacCabe, 1988

The Director's Toolkit Robin Schraft, 2018-01-19. The Director's Toolkit is a comprehensive guide to the role of the theatrical director. Following the chronology of the directing process, the book discusses each stage in precise detail, considering the selection and analysis of the script, the audition process, casting, character development, rehearsals, how to self-evaluate a production, and everything in between. Drawing on the author's own experience in multiple production roles, the book highlights the relationship between the director, stage manager, and designer, exploring how the director should be involved in all elements of the production process. Featuring a unique exploration of directing in special circumstances, the book includes chapters on directing nonrealistic plays, musicals, alternative theatre configurations, and directing in an educational environment. The book includes detailed illustrations, step-by-step checklists, and opportunities for further exploration, offering a well-rounded foundation for aspiring directors.

Puzzling Shakespeare Leah Sinanoglou Marcus,1988 **Multimedia Texts for Whole Class Teaching** Pearson Education,2004-08-26 A set of texts workbooks and teacher s manuals designed to teach art techniques by application

Shakespeare's Tragic Cosmos T. McAlindon,Thomas McAlindon,1996-04-18 This study focuses on Romeo and Juliet Julius Caesar the four main tragedies and Antony and Cleopatra Tom McAlindon argues that there were two models of nature in Renaissance culture one hierarchical in which everything has an appointed place and the other contrarious showing nature as a tense system of interacting opposites liable to sudden collapse and transformation This latter model informs Shakespeare s tragedy **An Ocean Untouched and Untried** John-Mark Philo,2020 The early modern period saw the study of classical history flourish This study explores the early modern translations of Livy the single most important Roman historian for the development of politics and culture in Renaissance Europe *Explicit English Teaching* Tom Needham,2023-04-05 The essential overview on applying smart ideas from cognitive science to the teaching of secondary English *Acting That Matters* Barry Pineo,2004-09-01 An invaluable resource for anyone wanting his or her acting to matter this groundbreaking guide defies most modern acting methods by rejecting emotion as an acting tool With the advice in this book actors will see beyond the prevailing objective obstacle approach and look primarily to the text the playwright provides Actors learn how to dissect a text for key words and phrases as well as how to score a script find proper tempo and rhythm modulate volume and intensity use theatrical stillness effectively find beat actions listen to their acting partners and much more Expert tips are also provided for auditioning cold reading and taking direction *Midwiving Subjects in Shakespeare's England* Caroline Bicks,2017-07-05 At the intersections of early modern literature and history Shakespeare and Women s Studies *Midwiving Subjects* explores how Shakespearean drama and contemporary medical religious and popular texts figured the midwife as a central producer of the body s cultural markers In addition to attending most Englishwomen s births and testifying to their in extremis confessions about paternity the midwife allegedly controlled the size of one s tongue and genitals at birth and was obligated to perform virginity exams impotence tests and emergency baptisms The signs of purity and masculinity paternity and salvation were inherently open to interpretation yet early modern culture authorized midwives to generate and announce them *Midwiving Subjects* then challenges recent studies that read the midwife as a woman whose power was limited to a marginal and unruly birthroom community and instead uncovers the midwife s foundational role not only in the rituals of reproduction but in the process of cultural production itself As a result of recent changes in managed healthcare and of increased attention to uncovering histories of women s experiences midwives past and present are currently a subject of great interest This book will appeal to readers interested in Shakespeare as well as the history of women and medicine Shakespearean Drama for Schools Louis Rozario Doss,2020-11-04 Many secondary school students find Shakespeare s plays to be difficult and forbidding This is often attributed to the somewhat dated language used in the original Shakespearean versions as well as the cultural context of the Elizabethan world Louis Rozario

Doss's Shakespearean Drama for Secondary Schools is a timely remedy. This compendium contains renditions of Shakespeare in simplified modern English which is more easily understood by learners of English. Louis Rozario Doss's renditions retain the spice of Shakespeare's original tales while giving them more pointed relevance to our modern times. They are not intended to replace Shakespeare. They are designed to whet the reader's appetite for the original works of William Shakespeare.

Economies of Early Modern Drama Anne Enderwitz, 2025-05-28. This book provides new insights into how theatre responded to changing economic practices and structures. It reviews discourses on household management and commerce to create a rich context for the discussion of socio-economic actions and transactions in *Macbeth*, *Othello* and *Timon of Athens* as well as in city comedies by Ben Jonson and Thomas Middleton. By approaching discourses on economy and commerce as complementary, the book opens up a diverse field of socio-economic practices including the gendered division of duties in the household, new modes of valuation and evolving credit instruments. Theatre provides unique access to this field. In contrast to practical and policy-oriented discourses, it addresses socio-economic change and its vicissitudes in a spirit of experimentation, testing the ethical limits of socio-economic action and accustoming audiences to the demands of a changing socio-economic reality. Theatre thus offers a vital contribution to the prehistory of political economy. On the London stages, self-interest emerges as a key motive of socio-economic action and theatre playfully explores its ambiguous status as a partly rational and partly excessive force that has a new ordering function but also creates social conflict. At the same time, by staging the contradictory demands of ethics and efficiency in economic decision-making, early modern plays offer access to a changing understanding of prudence that has a Machiavellian touch. By aligning with the pursuit of private interest, prudence sheds some of its ethical content and becomes foremost an instrumental faculty.

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