Coetzee's fiction. In part 2, "Approaches," essays discuss how to teach works that are sometimes suspicious of teachers and teaching. The essays aim to enhance instructors' cogency and effectiveness by foregrounding the themes of race, aging, gender, animal rights, power, violence, colonial history and accountability; the silenced or silenced other; sympathy, and forgiveness in an allusive and detached prose that avoids obvious answers or easy ethical reassurance. Part 1 of this volume, "Materials," provides resources and background for the teaching of Stevenson's works, including an introduction to the writer's life, a survey of the criticism of his work, and a variety of resources for the instructor. In part 2, "Approaches," thirty-six essays discuss strategies for teaching Stevenson’s language, for introducing theory in the classroom, for focusing on individual tales, and for using digital resources in the classroom. The multiplicity of approaches reflects the richness of Coetzee’s work and the continuing excitement of each new generation’s encounter with it.

Approaches to Teaching Coetzee’s Discrete and Other Works
-Laura Wright - 2014-04-04

The essays in this second edition of Approaches to Teaching Coetzee’s Discrete and Other Works present strategies for teaching Coetzee’s fiction. In part 2, "Approaches," essays discuss how to teach works that are sometimes suspicious of teachers and teaching. The essays aim to enhance instructors’ cogency and effectiveness by foregrounding both the themes and the intentions of the works. For some students, Coetzee’s fiction is the first introduction to the ideas of the modernist and postmodernist literary worlds; for others, it is a novel or a collection that they have already enjoyed and are eager to return to.

Approaches to Teaching the Works of Ngũgĩ wa Thiong’o
-Cynthia Richards - 2014-04-04

Part 1 of this volume, "Materials," provides resources and background for the teaching of Ngũgĩ’s novels, plays, memoirs, and criticism. The essays of part 2, "Approaches," consider the influence of Frantz Fanon, Karl Marx, and Joe Condé on Ngũgĩ; the role of women in and influence of feminism on his fiction; his interpretation and political use of African history; his experimentation with orality and allegory in narrative; and the different challenges of teaching Ngũgĩ in classrooms in the United States, Europe, and Africa.

Approaches to Teaching the Works of Robert Louis Stevenson
-Oliver Lovesey - 2012-12-01

Robinson Crusoe, the hero of the novel that Stevenson himself claimed to know and love, has had a significant influence on the literary world. His life story and his work have captured the imagination of generations, inspiring novelists, poets, and artists around the world. This book offers a collection of essays that explore the complexities of Stevenson’s life and work, providing insights into his creative process and the lasting impact of his writing. It is an essential resource for students and scholars alike, offering a comprehensive overview of Stevenson’s legacy and the enduring appeal of his stories.

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The work of Mansfield Park is remarkable in that it presents what was deemed by her contemporaries a faithful and candid representation of nineteenth-century France. This volume gathers pedagogical essays that present innovative approaches to teaching Austen's Mansfield Park, including topics such as the slave trade, the theme of reading, elements of tragedy, gift theory, landscape design, aesthetic improvement in the domestic sphere, and the Reform movement and the influence of the Poor Laws in rural England. The forms of the novel and the recommendations in the novel and recommends useful background readings. Contributors to the second part present various approaches to the novel, focusing on themes of literary narrative, gender and feminism, slavery and colonialism, and historical and political upheaval. Each essay offers a fresh perspective on English, and examines the role of the master and the intertextual relations of discussions of French colonial history or law.

Teaching the Works of Anton Chekhov

The works of Chekhov, though written nearly three hundred years ago, remain their sense of comedy and innovation in the face of tradition, and they easily engage the twenty-first-century student with many aspects of eighteenth-century life: travel, inns, masquerades, political and religious rituals, the 1843, and the kings and the continents.

Approaches to Teaching Cervantes’s Don Quixote

This second edition of Approaches to Teaching Cervantes’s Don Quixote highlights dramatic changes in pedagogy and scholarship in the last thirty years; today, critics and teachers acknowledge that subject position, cultural identity, and political motivations affect multiple perspectives on the novel, and they examine both literary and sociohistorical contextualization with fresh eyes. Part 1, “Materials,” contains information about editions of Don Quixote, a history and review of the English translations and adaptations of the novel, and a survey of critical studies and Internet resources. In part 2, “Approaches,” essays cover such topics as the Moors of Spain in Cervantes’s time: using film and fine art to teach his novel; and to incorporate psychological theory, satire, science and technology, gender, role-playing, and other techniques and topics in a range of twenty-first-century classroom settings.

Approaches to Teaching the Works of Anton Chekhov

The works of Chekhov are unflinching in the face of human frailty. With their emphasis on the dignity and value of individuals during unique moments, they help us better understand our own lives. Written in Russia at the end of the nineteenth century and the beginning of the twentieth, Chekhov’s plays and stories continue to influence contemporary writing.

Approaches to Teaching Shakespeare's Sonnets

Shakespeare’s intense preoccupation with the nature of love, in a range of twenty-first-century classroom settings.

Approaches to Teaching Shakespeare’s Sonnets

The works of Shakespeare, though written nearly three hundred years ago, remain their sense of comedy and innovation in the face of tradition, and they easily engage the twenty-first-century student with many aspects of eighteenth-century life: travel, inn, masquerades, political and religious rituals, the 1843, and the kings and the continents.

Approaches to Teaching the World of Tragedy

The works of Shakespeare, though written nearly three hundred years ago, remain their sense of comedy and innovation in the face of tradition, and they easily engage the twenty-first-century student with many aspects of eighteenth-century life: travel, inns, masquerades, political and religious rituals, the 1843, and the kings and the continents.

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and film adaptations of his fiction. The essays in part 2, "Approaches," help instructors introduce students to critical debates around Tolkien's work, its sources, its influence, and its connection to ecology, religion, and science. Contributors draw on interdisciplinary approaches to outline strategies for teaching Tolkien in a wide variety of classroom contexts.

Approaches to Teaching Tolkien's The Lord of the Rings and Other Works - Leslie A. Donovan - 2013-10-01

A philologist and medieval scholar, J. R. R. Tolkien never intended to write immensely popular literature that would challenge traditional ideas about the nature of great literature and that was worthy of study in colleges across the world. He set out only to write a good story, the kind of story he and his friends would enjoy reading. In The Hobbit and in The Lord of the Rings, Tolkien created an entire world informed by his vast knowledge of mythology, languages, and medieval literature. In the 1960s, his books unexpectedly gained cult status with a new generation of young, countercultural readers. Today, the readership for Tolkien's absorbing secondary-world-filled with monsters, magic, adventure, sacrifice, and heroism—continues to grow. Part 1 of this volume, "Materials," introduces instructors to the rich array of resources available for teaching Tolkien, including editions of his fiction and scholarship, historical materials on his life and times, audiovisual materials, and film adaptations of his fiction. The essays in part 2, "Approaches," help instructors introduce students to critical debates around Tolkien's work, its sources, its influence, and its connection to ecology, religion, and science. Contributors draw on interdisciplinary approaches to outline strategies for teaching Tolkien in a wide variety of classroom contexts.

Mind in Creation - Douglas Knaile - 1992-03-03

The seven contributors to The Mind in Creation bring different critical perspectives – including historical, textual, and deconstructive methodologies – to bear on a variety of Romantic authors: Blake, Wordsworth, Byron, Shelley, and Keats. Together, their essays offer a representative view of the diversity of Romantic studies, from Byron's use of history to Blake's theory of illustration. A retrospective essay by Woodman himself surveys the past and anticipates the future of Romantic studies in the twentieth century. The Mind in Creation offers a uniquely Canadian perspective: the senior scholars and younger critics who have contributed to this volume – some of them colleagues and former students of Professor Woodman’s – are all professors of literature at Canadian universities. The Mind in Creation brings together both traditional and innovative approaches to Romanticism in honour of a man whose prolific criticism and lifelong commitment to teaching literature has truly been acts of the mind in creation – inspirational, exemplary, and lasting. The contributors include: David L. Clark, Jared Curtis, J. Douglas Knaile, W.B.O. Owen, Tittottama Rajan, Ronald Tetreault, and Milton Wilson. The collection also provides a selected bibliography of Ross G. Woodman.

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American and British Poetry - Harriet Sommes Alexander - 1984

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Keats and Shelley - Kobin Everest - 2022-01-16

Situates the lives and work of the poets John Keats and Percy Bysshe Shelley within the literary, cultural, political, and social currents of their time.

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Posthumous Poems 1824 - Percy Bysshe Shelley - 1991

After Shelley's death in the Gulf of Spezia in July 1822 Mary Shelley (then aged 25) stayed on in Italy for a year before returning to London with her son Percy. Posthumous poems, edited from manuscript, was the initial step in the work of publicizing Shelley's poetry that was to occupy her for the next fifteen years. It contains the first publication of much of the work of the last period of his life, including Julian and Maddalo (the philosophical Shelley/Byron eclogue) and his last poem, The triumph of life. It also includes many short pieces (often expressions of his fraught emotional life) and translations of classical and modern literature. In publishing his own poetry Shelley had tended to print major works, either on their own, or supported by lesser poems; Posthumous poems takes a more comprehensive view. Readers could begin to gauge the true range and value of his work. Sir Timothy Shelley intervened, however; Posthumous poems was suppressed. Of the 100 copies printed, 99 were destroyed.

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A Therapeutic Approach to Teaching Poetry - T. Williams - 2012-06-18

Explains how the study of poetry, by providing experiences similar to those produced by poetry therapy, can help students discover themselves and develop their potential to effect change in the world.

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Enlightening Romanticism, Romancing the Enlightenment - Miriam L. Wallace - 2016-05-06

As eighteenth-century scholarship expands its range, and disciplinary boundaries such as Enlightenment and Romanticism are challenged, novels published during the rich period from 1750 to 1812 have become a contested site of critical overlap. In this volume, scholars who typically write under the rubric of either the long eighteenth century or Romanticism examine novels often claimed by both scholarly periods. This shared enterprise opens new and rich discussions of novels and novels concerning by creating dialogue across scholarly boundaries. Dominant narratives, critical approaches, and methodological assumptions differ in important ways, but these differences reveal a productive tension. Among the issues engaged are the eighteenth-century novel's development of emotional interiority, including theories of melancholia; the troubling heritage of the epistolary novel for the 1790s radical novel; tensions between rationality and romantic affect; issues of aesthetic property, and progress and a Romantic Period of inspiration, heroic individualism, and sublime emotionality, these essays trace the putatively 'Romantic' in the early 1700s as well as the long legacy of 'Enlightenment' values and ideas well into the nineteenth century. The volume concludes with responses from Patricia Meyer Spacks and Stephen C. Behrendt, who situate the essays and elaborate on the stakes.

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