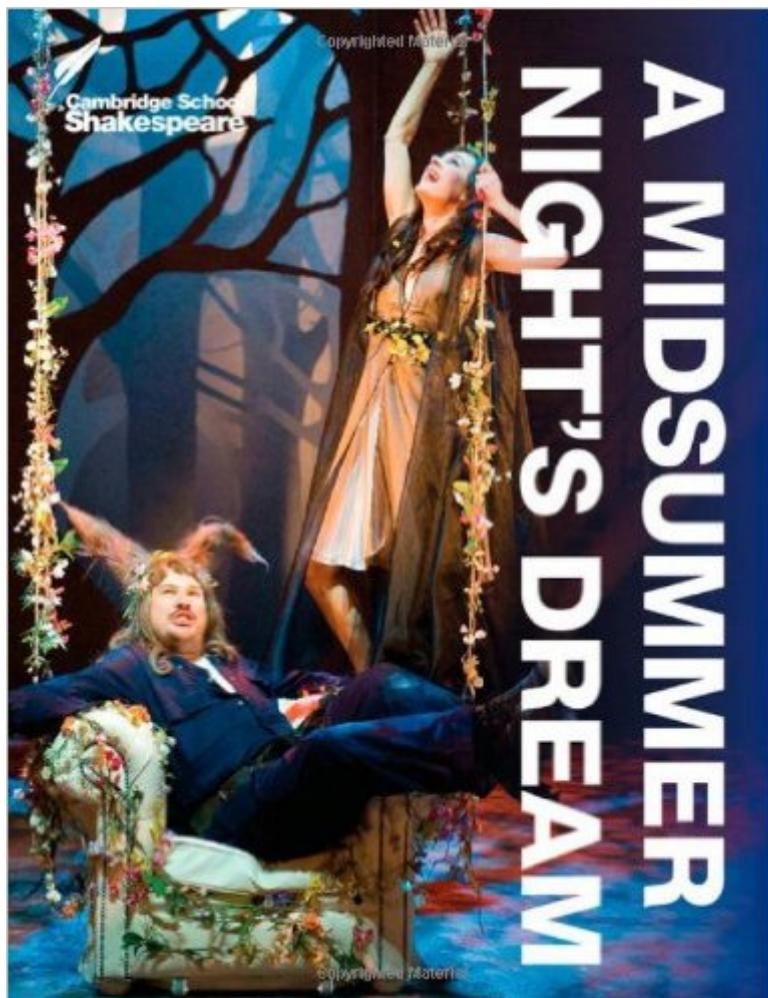


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A Midsummer Night's Dream (Cambridge School Shakespeare)



Synopsis

An improved, larger-format edition of the Cambridge School Shakespeare plays, extensively rewritten, expanded and produced in an attractive new design. An active approach to classroom Shakespeare enables students to inhabit Shakespeare's imaginative world in accessible and creative ways. Students are encouraged to share Shakespeare's love of language, interest in character and sense of theatre. Substantially revised and extended in full colour, classroom activities are thematically organised in distinctive 'Stagecraft', 'Write about it', 'Language in the play', 'Characters' and 'Themes' features. Extended glossaries are aligned with the play text for easy reference. Expanded endnotes include extensive essay-writing guidance for 'A Midsummer Night's Dream' and Shakespeare. Includes rich, exciting colour photos of performances of 'A Midsummer Night's Dream' from around the world.

Book Information

Series: Cambridge School Shakespeare

Paperback: 190 pages

Publisher: Cambridge University Press; 4 edition (January 20, 2014)

Language: English

ISBN-10: 1107615453

ISBN-13: 978-1107615458

Product Dimensions: 7.4 x 0.4 x 9.7 inches

Shipping Weight: 15.5 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 starsÂ See all reviewsÂ (528 customer reviews)

Best Sellers Rank: #113,942 in Books (See Top 100 in Books) #32 inÂ Books > Children's Books > Literature & Fiction > Literary Criticism & Collections #152 inÂ Books > Literature & Fiction > History & Criticism > Regional & Cultural > European > British & Irish #163 inÂ Books > Education & Teaching > Schools & Teaching > Instruction Methods > Arts & Humanities

Customer Reviews

There are many reasons for the popularity of Shakespeare's "A Midsummer Night's Dream", not the least among them is the almost unique joining of the humorous misuse of language (by the tradesman actors) and the utter beauty of language and expression (by Puck, Oberon, and Titania). One usually gets a farce of language or an attempt at the sublime. Here the music of the two enriches both. How can one put together these four disparate plotlines into such a wonderful whole? The quartet of lovers and their mixed and varied attentions forms the basis of the plot in the comedy

and it is a delightful enough farce. The squabble of Demitrius and Lysander over Hermia while Helena pines over Demitrius, Oberon and Titania's argument over one of her servants and Oberon's use of Puck to manipulate Titania's affections including Puck's mistaken application of Oberon's potion to Lysander's eyes, the pending marriage of Thesus and Hippolyta, and the wonderfully, magically awful play being put on by the tradesman for the nobles. Putting all this into a wonderful whole is an achievement that I believe is unmatched. I do want to say that this play has suffered a great deal in our sex obsessed age. We have foisted on this play an eroticism that it does not claim for itself nor display. While the "adult" couples (Thesus & Hippolyta, Oberon & Titania) interact and talk in ways that include that aspect of their lives, the youthful couples always talk and act in ways that are concerned with propriety and modesty. Bottom is hardly the lust blinded brute depicted in modern productions. He is much more interested in eating and chatting with his Fairy friends than Titania.

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