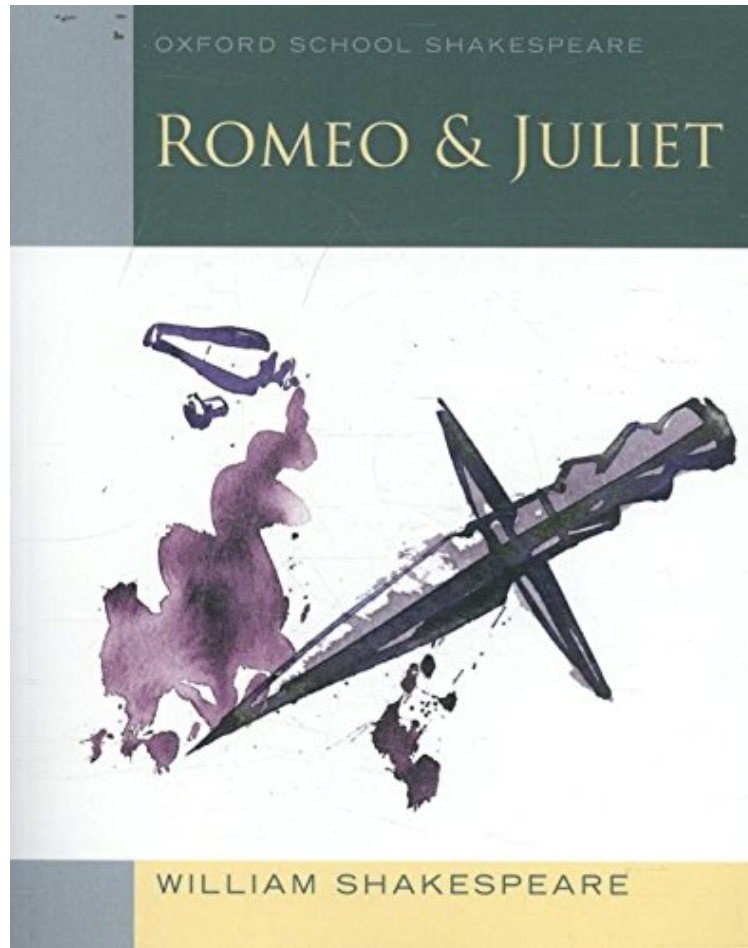


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## Romeo and Juliet: Oxford School Shakespeare (Oxford School Shakespeare Series)

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**William Shakespeare, Roma Gill : Romeo and Juliet: Oxford School Shakespeare (Oxford School Shakespeare Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Romeo and Juliet: Oxford School Shakespeare (Oxford School Shakespeare Series):

1 of 1 people found the following review helpful. Hoity-toityBy HHG. R. Hibbard's introductory essay, while hostile to those speculations by "scholars spending their days in the British Museum", is warmly appreciative of the play in the theater, and comments interestingly on the remarkable revival in LLL's theatrical fortunes since 1927. He suggests (questionably) that Modernism, and particularly the prestige of James Joyce, prompted a reevaluation of punning wit: "Good puns were being recognized for what they are, a means of bringing two diverse kinds of experience into a sudden, unexpected, and illuminating juxtaposition with one another." Hibbard rightly emphasizes the play's sustained feminism and its readiness both to carry linguistic ingenuity to surrealist extremes and to challenge such exuberance

by the unexpected late reminders of the realities of death and labor outside the Arcadian park-land. After examining evidence for the existence of the possible sequel, "Love's Labour's Won", Hibbard concludes: "It seems beyond doubt, therefore, that it did exist, that it was published, and that it has since disappeared. Further than that it is not possible to go." Here Hibbard's reluctance to speculate seems rather severe: the strikingly open-ended structure of LLL strongly portends a sequel in which the four lords meet after their year of probation and, after fresh contretemps, finally win the ladies' hands in marriage. Hibbard's footnotes in the text of the play are somewhat austere, in keeping with his general emphasis on the empirical and verifiable. He frequently deploys readings from OED and anthologies of proverbs; he concisely deciphers the arabesques of punning and the bawdy allusions; and he offers fewer evaluative, thematic, and argumentative comments than became customary in the Arden editions.<sup>1</sup> of 1 people found the following review helpful. Creditable, lucid, and practical edition By HH The general introduction to this Oxford edition begins appropriately with a discussion of the possible anti-Semitism of "The Merchant of Venice". The editor Jay Halio claims that the treatment of Shylock is highly ambivalent, so that the character "transcends the type, shatters the conventional image with his appeal to our common humanity, and leaves us unsettled in our prejudices, disturbed in our emotions, and by no means sure of our convictions" (p. 13). After a detailed survey of stage productions through the ages, Halio concludes, "Whether the play is itself anti-Semitic or not depends largely upon one's interpretation, on the stage as on the page" (p. 83). While this is obviously true, and while Halio properly draws attention to a range of ambiguities in the play's depiction of both Shylock and his Christian adversaries, the word "largely" raises a question to which many scholars have offered a challenging, hostile answer. The general introduction also includes: a survey of sources and analogues, enlivened by a summary of Freud's interpretation of the three caskets; a brief account of the 'myth' of Venice, particularly its reputation for impartial justice; an estimate of the play's date (1596-7); and a helpful critical analysis which gives prominence to the theme of "bondage and bonding". Halio's annotation of the text is generally proficient and admirably frank in rendering sexual double entendres and is frequently illuminating in its references to modes of staging; the lengthy note on "Nerissa's ring" is exemplary in both these respects. As with other volumes of the Oxford World's Classics Shakespeare series, there is a good range of pictorial material and a very useful index.<sup>0</sup> of 0 people found the following review helpful. Best version By Fyoder Larue Best version. Why? Because it's the closest to Shakespeare. Two Gents was never published in quarto form prior to the First Folio from whence this text comes, except this is cleaned up and in a modern font; none of those 's's that look like 'f's, not cramped into the minimum space possible because paper was hand made and expensive. Later editors would place a high value on consistency, aiming for a product that would be easily digestible by a solitary reader, with correct punctuation, flattening verse into prose where verse pops up unexpectedly. The text of the First Folio, on the other hand, still echos the spoken word, the words of a playwright writing for actors and the stage.

This edition of Romeo and Juliet is especially designed for students, with accessible on-page notes and explanatory illustrations, clear background information, and rigorous but accessible scholarly credentials. This edition includes illustrations, preliminary notes, reading lists (including websites) and classroom notes, allowing students to master Shakespeare's work. About the Series: Newly redesigned and easier to read, each play in the Oxford School Shakespeare series includes the complete and unabridged text, detailed and clear explanations of difficult words and passages, a synopsis of the plot, summaries of individual scenes, and notes on the main characters. Also included is a wide range of questions and activities for work in class, together with the historical background to Shakespeare's England, a brief biography of Shakespeare, and a complete list of his plays.

From School Library Journal Grade 5-8-Skillfully read by Claire Higgins, Shakespeare's Romeo and Juliet will hold listeners spellbound as they become involved in the feud between the Capulets and the Montagues and in Romeo and Juliet's plight of love. Higgins' reading is very natural, and her voice is exceedingly pleasant to listen to. The cassette includes a plot summary, an introduction to Shakespeare by Leon Garfield, as well as supplementary information about Shakespeare and his writings by Dr. Rex Gibson, all read by Simon Russell Beale. This additional information is very worthwhile and will increase the listener's understanding of Shakespeare and why he continues to be important in literature. Peter Hutchins arranged the period background music. The technical qualities are excellent, and the teaching objectives are met. This program is appropriate for individual or group listening, and the additional information will provide an excellent springboard for discussion. A superior acquisition for both public and school libraries with audio collections. Kathy Dummer, Newcastle Middle School, WY Copyright 1999 Reed Business Information, Inc. From Library Journal This production of Romeo and Juliet featuring Kenneth Branagh and Sir John Gielgud is a superb contribution to the field of classics on cassette. The stunning performance by the Renaissance Theatre Company captures all the color and emotion of Shakespeare's eloquent tragedy of young love. With Samantha Bond as Juliet, Derek Jacobi as Mercutio, and Judi Dench as Nurse, the play, which is set in 16th-century Verona, contains some of the most passionate dialog ever written. An excellent musical score by Patrick Doyle accompanies the actors, as well as a full array of authentic sound effects. The pounding of hooves, the chiming of church bells, and the clashing of angry swords enrich this outstanding listening experience. A 24-page booklet complete with sketches and photos of

the actors, a synopsis of the play, and background information is included in the package. Highly recommended for most libraries. Gretchen Browne, Rockville Centre P.L., N.Y. Copyright 1994 Reed Business Information, Inc. From Booklist The whole of the classic romantic tragedy is presented here in sequential art format, with two additional degrees of abridgement (Plain Text and Quick Text) also available, each featuring identical artwork. Readers frustrated by the subtleties of how to read stage plays will be greatly helped by the way in which this book clarifies the distinction between spoken dialogue and what a character is thinking. Expressive faces and postures and distinguishing features among main characters will help keep the cast straight in readers minds, and well-pointed speech balloons with amply sized type show exactly who says what. Rich coloring in the period costumes and scenery, splashed across glossy pages, further contribute to the visually engaging quality of this graphic novel, and help it stand tall in the crowded field of adapted classics. Grades 7-12. --Francisca Goldsmith