



Shakespeare
THEATRICAL EVENTS
and Chekhov in
AND THEIR AUDIENCES
Production and
JOHN TULLOCH
Reception



STUDIES IN THEATRE HISTORY & CULTURE

Shakespeare And Chekhov In Production And Reception

Lois Weaver, Helen Freshwater



Shakespeare And Chekhov In Production And Reception:

Shakespeare and Chekhov in Production and Reception John Tulloch, 2009-05 With a focus on the canonical institutions of Shakespeare and Chekhov John Tulloch brings together for the first time new concepts of the theatrical event with live audience analysis Using mainstream theatre productions from across the globe that were highly successful according to both critics and audiences this book of case studies ethnographies of production and reception offers a combined cultural and media studies approach to analyzing theatre history production and audience Tulloch positions these concepts and methodologies within a broader current theatrical debate between postmodernity and risk modernity He also describes the continuing history of Shakespeare and Chekhov as a series of stories currently and locally told in the context of a blurring of academic genres that frames the two writers Drawn from research conducted over nearly a decade in Australia Britain and the U S Shakespeare and Chekhov in Production and Reception will be of interest to students and scholars of theatre studies media studies and audience research

The Arden Research Handbook of Shakespeare and Contemporary Performance Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance

Shakespeare's Audiences Matteo Pangallo, Peter Kirwan, 2021-03-28 Shakespeare wrote for a theater in which the audience was understood to be and at times invited to be active and participatory How have Shakespeare's audiences from the sixteenth century to the present responded to that invitation In what ways have consumers across

different cultural contexts periods and platforms engaged with the performance of Shakespeare's plays What are some of the different approaches taken by scholars today in thinking about the role of Shakespeare's audiences and their relationship to performance The chapters in this collection use a variety of methods and approaches to explore the global history of audience experience of Shakespearean performance in theater film radio and digital media The approaches that these contributors take look at Shakespeare's audiences through a variety of lenses including theater history dramaturgy film studies fan studies popular culture and performance Together they provide both close studies of particular moments in the history of Shakespeare's audiences and a broader understanding of the various often complex connections between and among those audiences across the long history of Shakespearean performance

The Oxford Handbook of Shakespeare and Performance James C. Bulman, 2017-11-16 The Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespeare specialists Each of these volumes is edited by one or more internationally distinguished Shakespeareans together they comprehensively survey the entire field Shakespearean performance criticism has firmly established itself as a discipline accessible to scholars and general readers alike And just as performances of the plays expand audiences understanding of how Shakespeare speaks to them so performance criticism is continually shifting the contours of the discipline The 36 contributions in this volume represent the most current approaches to Shakespeare in performance They are divided into four parts Part I explores how experimental modes of performance ensure Shakespeare's contemporaneity Part II tackles the burgeoning field of reception how and why audiences respond to performances as they do Part III addresses the ways in which technology has revolutionized our access to Shakespeare both through the mediums of film and sound recording and through digitalization Part IV grapples with global Shakespeare considering matters of cultural appropriation in productions played for international audiences Together these ground breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today

Shakespeare's Reception and Interpretation in the Baltics Ramunė Marcinkevičiūtė, Maris Peters, Guna Zeltiņa, 2023-11-13 This book is the first collection of research in English devoted to interpretations of Shakespeare's works in all three Baltic countries using historical structural and comparative analysis The purpose of this edited collection written by leading Shakespeare researchers in the Baltics is to introduce international readers to the unique experience of Baltic theatre to analyse the importance of Shakespeare's appropriation during the process of development of Baltic national culture and to highlight the key tendencies and personalities involved in this process This book will provide rich informative and analytical material for students teachers lecturers and researchers of Shakespeare as well as theatre theoreticians and practitioners

Anton Chekhov Rose Whyman, 2010-09-13 Anton Chekhov offers a critical introduction to the plays and productions of this major playwright Rose Whyman provides an insightful assessment of Chekhov's life and work and places his innovative theatrical approach in a modern critical and cultural context

New Poetics of Chekhov's Major Plays Harai Golomb, 2014-01-01 This text attempts to map the unique structure and meaning that comprise Chekhov's immensely rich artistic universe The prime components of his theatrical technique and fictional world are explored to uncover the basic principles governing the Chekhov's universe **The Cambridge Introduction to Theatre Studies** Christopher B. Balme, 2008-09-18 Providing thorough coverage of the methods and tools required in studying historical and contemporary theatre this Introduction examines the complexities of a rapidly changing and dynamic discipline Following a cross cultural perspective the book surveys the ways theatre and performance are studied by looking initially at key elements such as performers spectators and space The central focus is on methodology which is divided into sections covering theatre theory historiography and textual and performance analysis The book covers all the main theatrical genres drama opera and dance providing students with a comparative integrated perspective Designed to guide students through the academic dimension of the discipline the volume emphasizes questions of methodology research techniques and approaches and will therefore be relevant for a wide variety of theatre studies courses Informative textboxes provide background on key topics and suggestions for further reading are included at the end of each chapter **The Drama, Theatre and Performance Companion** Michael Mangan, 2013-05-14 This complete companion to the study of drama theatre and performance studies is an essential reference point for students undertaking or preparing to undertake a course either at university or at drama school Designed as a single reference resource it introduces the main components of the subject the key theories and thinkers as well as vital study skills Written by a highly regarded academic and practitioner with a wealth of expertise and experience in teaching Mangan takes students from studio to stage from lecture theatre to workshop covering practice as well as theory and history Reliable and comprehensive this guide is invaluable throughout a degree or course at various levels It is essential reading for undergraduate students of Drama Theatre and Performance Studies at universities drama schools and conservatoires as well as AS and A Level students studying Drama and Theatre who are considering studying the subject at degree level *Immersive Theatre and Audience Experience* Rose Biggin, 2017-09-06 This book is the first full length monograph to focus on Punchdrunk the internationally renowned theatre company known for its pioneering approach to immersive theatre With its promises of empowerment freedom and experiential joy immersive theatre continues to gain popularity this study brings necessary critical analysis to this rapidly developing field What exactly do we mean by audience immersion How might immersion in a Punchdrunk production be described theorised situated or politicised What is valued in immersive experience and are these values explicit or implied Immersive Theatre and Audience Experience draws on rehearsals performances and archival access to Punchdrunk providing new critical perspectives from cognitive studies philosophical aesthetics narrative theory and computer games Its discussion of immersion is structured around three themes interactivity and game story and narrative environment and space Providing a rigorous theoretical toolkit to think further about the form's capabilities and offering a

unique set of approaches this book will be of significance to scholars students artists and spectators *Routledge Companion to Audiences and the Performing Arts* Matthew Reason, Lynne Conner, Katya Johanson, Ben Walmsley, 2022-04-05 The Routledge Companion to Audiences and the Performing Arts represents a truly multi dimensional exploration of the inter relationships between audiences and performance This study considers audiences contextually and historically through both qualitative and quantitative empirical research and places them within appropriate philosophical and socio cultural discourses Ultimately the collection marks the point where audiences have become central and essential not just to the act of performance itself but also to theatre dance opera music and performance studies as academic disciplines This Companion will be of great interest to academics researchers and postgraduates as well as to theatre dance opera and music practitioners and performing arts organisations and stakeholders involved in educational activities *The Environment on Stage* Julie Hudson, 2019-08-08 The Environment on Stage Scenery or Shapeshifter investigates a pertinent voice of theatrical performance within the production and reception of ecotheatre Theatre ecologies unavoidably enmeshed in the environment describe the system of sometimes perverse feedback loops running through theatrical events productions performances and installations This volume applies an ecoaware spectatorial lens to explore live theatre as a living ecosystem in a literal sense The vibrant chemistry between production and reception and the spiralling ideas and emotions this generates in some conditions are unavoidably driven by flows of matter and energy thus by the natural environment even when human perspectives seem to dominate The Environment on Stage is an intentionally eclectic mix of observation close reading and qualitative research undertaken with the aim of exploring ecocritical ideas embedded in ecotheatre from a range of perspectives Individual chapters identify productions performances and installations in which the environment is palpably present on stage as it is in natural disasters such as floods storms famine conflict and climate change These themes and others are explored in the context of site specificity subversive spectators frugal modes of narrative the shifting stuff of theatre productions and imaginative substitutions Ecotheatre is nothing less than vibrant matter that lets the environment speak for itself *Triumph of a Time Lord* Matt Hills, 2010-01-30 Before Saturday March 26th 2005 Doctor Who had been off the air as a regular new TV series for more than fifteen years until a production team led by Russell T Davies re imagined the programme so successfully so triumphantly that it s become an instant Christmas tradition a BAFTA winner an international superbrand and a number one rated show It s even been credited with reinventing family TV This is the first full length book to explore the new Who phenomenon through to the casting of Matt Smith as the new Doctor It explores Doctor Who through contemporary debates in TV Studies about quality TV and how can we define TV series as both cult and mainstream Further the book challenges assumptions in focusing on the importance of breath taking dramatic moments along with narrative structures and in analysing the significance of Murray Gold s music as well as the series visual representations Matt Hills is a lifelong Who fan and he also considers the role of fandom in the show s return He investigates

too the multi generic identity the monster led format and the time travelling brand of BBC Wales Doctor Who In the twenty first century TV is changing but the last of the Time Lords has been more than ready he s been fantastic **Theatre and Audience** Lois Weaver,Helen Freshwater,2017-09-16 What does theatre do for and to those who witness watch and participate in it Theatre Audience provides a provocative overview of the questions raised by theatrical encounters between performers and audiences Focusing on European and North American theatre and its audiences in the twentieth and twenty first centuries it explores belief in theatre s potential to influence impact and transform Illustrated by examples of performance which have sought to generate active audience involvement from Brecht s epic theatre to the Blue Man Group it seeks to unsettle any simple equation between audience participation and empowerment Foreword by Lois Weaver

Polish Theatre Revisited Agata Luksza,2024-01-19 2024 PIASA Wacław Lednicki Humanities Award Polish Institute of Arts and Sciences in America winner ASTR Barnard Hewitt Award Finalist Polish Theatre Revisited explores nineteenth century Polish theatre through the lens of theatre audiences Agata luksza places special emphasis on the most engaged spectators known as theatremaniacs from what they wore to what they bought to what they ate Her source material is elusive ephemera from fans lives such as notes scribbled on a weekly list of shows in the Warsaw theatres collections of theatre postcards and recipes for sweets named after famous actors The fannish behavior of theatremaniacs was usually deemed excessive or in poor taste by people in positions of power as it clashed with the ongoing embourgeoisement of the theatre and the disciplining of audiences Nevertheless the theatre was one of the key areas where early fan cultures emerged and theatremaniacs indulged in diverse fan practices in opposition to the forces reforming the theatre and its spectatorship

Vows, Veils, and Masks Beth Wynstra,2023-07-07 Vows Veils and Masks offers a bold and timely approach to the plays of Eugene O'Neill with its attention to the engagements weddings and marriages so crucial to the tragic action in O'Neill s works Specifically the book examines the culturally sanctioned traditions and gender roles that underscored marital life in the early twentieth century and that still haunt and define love and partnership in the modern age Weaving in artifacts like advice columns advertisements theatrical reviews and even the lived experiences of the actors who brought O'Neill s wife characters to life Beth Wynstra points to new ways of seeing and empathizing with those who are betrothed and new possibilities for reading marriage in literary and dramatic works She suggests that the various ways women were and still are expected to divert from their true ambitions desires and selves in the service of appropriate wifely behavior is a detrimental performance and one at the crux of O'Neill s marital tragedies This book invites more inclusive and nuanced ways of thinking about the choices married characters must make and the roles they play both on and off the stage **The Black Circuit** Rashida Z. Shaw McMahon,2020-03-09 The Black Circuit Race Performance and Spectatorship in Black Popular Theatre presents the first book length study of Chitlin Circuit theatre the most popular and controversial form of Black theatre to exist outside the purview of Broadway since the 1980s Through historical and sociological research Rashida Z Shaw

McMahon links the fraught racial histories in American slave plantations and early African American cuisine to the performance sites of nineteenth century minstrelsy early twentieth century vaudeville and mid twentieth century gospel musicals *The Black Circuit* traces this rise of a Black theatrical popular culture that exemplifies W E B Du Bois's 1926 parameters of for us near us by us and about us with critical differences that McMahon argues complicate our understanding of performance and spectatorship in African American theatre McMahon shows how an integrated and evolving network of consumerism culture circulation exchange ideologies and meaning making has emerged in the performance environments of Chitlin Circuit theatre that is reflective of the broader influences at play in acts of minority spectatorship She labels this network the Black Circuit

Real Sex Films John Tulloch, Belinda Middleweek, 2017-10-03 *Real Sex Films* explores one of the most controversial movements in international cinema through an innovative interdisciplinary combination of theories of globalization and embodiment Risk sociology feminist film theory and critical feminist mapping theory are brought together with concepts of production narrative genre authorship stardom spectatorship and social audience as several lenses of understanding and extension in ways of seeing real sex cinema Notions of personal subjectivity and critical distance disciplinary co operation and critique and cinematic perceptions of the utopia and dystopia of love within risk modernity are the tensions exposed reflexively and in parallel as each chapter focuses different lenses communicating intimacy desire risk and transgression This book substantively methodologically and theoretically embraces and engages in its consideration of the images ethics double standards and embodiments of brutal cinema Crossing the boundaries of film studies media and cultural studies the ethnographic turn risk sociology feminist psychoanalytical and geopolitical studies this is a book for students academics as well as general and professional audiences

Violent Women in Contemporary Theatres Nancy Taylor Porter, 2017-12-14 This book brings together the fields of theatre gender studies and psychology sociology in order to explore the relationships between what happens when women engage in violence how the events and their reception intercept with cultural understandings of gender how plays thoughtfully depict this topic and how their productions impact audiences Truthful portrayals force consideration of both the startling reality of women's violence not how it's been sensationalized or demonized or sexualized but how it is and what parameters what possibilities should exist for its enactment in life and live theatre These women appear in a wide array of contexts they are mothers daughters lovers streetfighters boxers soldiers and dominatrixes Who they are and why they choose to use violence varies dramatically They stage resistance and challenge normative expectations for women This fascinating and balanced study will appeal to anyone interested in gender feminism issues and theatre

The Routledge Companion to Media Fandom Melissa A. Click, Suzanne Scott, 2017-11-03 The field of fan studies has seen exponential growth in recent years and this companion brings together an internationally and interdisciplinarily diverse group of established scholars to reflect on the state of the field and to point to new research directions Engaging an impressive array of media texts and formats and incorporating a variety of

methodologies this collection is organized into six main sections methods and ethics technologies and practices identities race and transcultural fandom industry and futures Each section concludes with a conversation among some of the field's leading scholars and industry insiders to address a wealth of questions relevant to each section topic

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