



Shakespeare in Performance

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Eric C. Brown and Estelle Rivier

Shakespeare In Performance

W. B. Worthen



Shakespeare In Performance:

Shakespeare Performance Studies W. B. Worthen, 2014-06-26 Taking a performance studies perspective on Shakespearean theatre W B Worthen argues that the theatrical event represents less an inquiry into the presumed meanings of the text than an effort to frame performance as a vehicle of cultural critique Using contemporary performances as test cases Worthen explores the interfaces between the origins of Shakespeare's writing as literature and as theatre the modes of engagement with Shakespeare's plays for readers and spectators and the function of changing performance technologies on our knowledge of Shakespeare This book not only provides the material for performance analysis but places important contemporary Shakespeare productions in dialogue with three influential areas of critical discourse texts and authorship the function of character in cognitive theatre studies and the representation of theatre and performing in the digital humanities This book will be vital reading for scholars and advanced students of Shakespeare and of performance studies **A**

Companion to Shakespeare and Performance Barbara Hodgdon, W. B. Worthen, 2008-04-15 A Companion to Shakespeare and Performance provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry in Shakespeare and performance Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies Written by an international group of major scholars teachers and professional theatre makers A Short History of Shakespeare in

Performance Richard Schoch, 2021-05-13 This short history of Shakespeare in global performance from the re opening of London theatres upon the restoration of the monarchy in 1660 to our present multicultural day provides a comprehensive overview of Shakespeare's theatrical afterlife and introduces categories of analysis and understanding to make that afterlife intellectually meaningful Written for both the advanced student and the practicing scholar this work enables readers to situate themselves historically in the broad field of Shakespeare performance studies and equips them with analytical tools and conceptual frameworks for making their own contributions to the field This Wide and Universal Theater David

Bevington, 2009-05 This study examines how Shakespeare's plays have been transformed for the stage by the demands of theatrical spaces and staging conventions **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, Performance and the Archive Barbara Hodgdon, 2015 **Shakespearean Performance** Frank Occhiogrosso, 2008 Shakespearean Performance New Studies contains ten essays in Shakespearean performance scholarship plus an introduction by the editor They are papers presented at Drew University by some of the best Shakespearean scholars in the field Andrew Gurr Jean Howard Arthur Kinney Harry Keyishian Russell Jackson Corey Abate Cary Mazer Milla Riggio Ralph Berry and James Bulman The essays cover such areas as the new Globe playhouse the staging of certain plays the film versions of several plays cross dressing and the play within the play as well as other areas of interest to students of Shakespearean performance

Shakespeare in Performance Robert Shaughnessy, 2000-06-30 This collection of modern essays by leading figures in the field of Shakespeare scholarship reveals the rich interplay between contemporary theoretical approaches psychoanalytic new historicist feminist and cultural materialist and the study of the play in performance both in Shakespeare's time and our own Examining the representation of power ideology class race and gender in a wide range of playtexts and theatrical contexts the essays explore Shakespeare's performance possibilities in theory and in practice

Players of Shakespeare 4 Robert Smallwood, 1998-12-10 This 1998 book is the fourth volume of essays by twelve actors with the Royal Shakespeare Company

Teaching Shakespeare Through Performance Milla Cozart Riggio, 1999 Performance pedagogy does more than involve students in the acting directing and production work needed to bring a play text to life It engages them in interpretation it makes issues of structure or subtext immediate it deepens understanding of stage history in film it demonstrates the role of camera lighting sound Teaching Shakespeare through Performance is designed for teachers of both high school and college English courses who wish to introduce performance strategies into their classroom The volume illustrates how attention to theatrical detail can give insight into Shakespeare's work and world the significance of an omitted exit or entrance the role of stage directions in King Lear costumes and

transvestism on the Renaissance stage the changing fashions of acting Juliet how experimenting with the use of different personal props in a scene from Hamlet reveals cultural attitudes and much more *Players of Shakespeare 1* Philip Brockbank, 1988-07-28 Twelve actors describe their preparation for and performance of a Shakespearean role with the Royal Shakespeare Company The result is an account of the instability of the actor's art as well of his professional discipline

Shakespeare Performance Studies William B. Worthen, 2014 Taking a performance studies perspective on Shakespearean theatre W B Worthen argues that the theatrical event represents less an inquiry into the presumed meanings of the text than an effort to frame performance as a vehicle of cultural critique Using contemporary performances as test cases Worthen explores the interfaces between the origins of Shakespeare's writing as literature and as theatre the modes of engagement with Shakespeare's plays for readers and spectators and the function of changing performance technologies on our knowledge of Shakespeare This book not only provides the material for performance analysis but places important contemporary Shakespeare productions in dialogue with three influential areas of critical discourse texts and authorship the function of character in cognitive theatre studies and the representation of theatre and performing in the digital humanities This book will be vital reading for scholars and advanced students of Shakespeare and of Performance Studies

Contemporary Shakespeare Production Herbert R. Coursen, 2010 Contemporary Shakespeare Production suggests that analysis and description of selected productions is the only valid approach to understanding Shakespeare's art It looks specifically at Richard II Henry V Ophelia The Tempest allusions to Shakespeare in film and recent film and television productions of As You Like It The Merchant of Venice and King Lear Book Jacket [Studying Shakespeare in Performance](#) John Russell-Brown, 2011-07-14 John Russell Brown is arguably the most influential scholar in the field of Shakespeare in performance This collection brings together and makes accessible his most important writings across the past half century or so Ranging across space words audiences directors and themes the book maps John Russell Brown's search for a fuller understanding of Shakespeare's plays in performance New introductory notes for each chapter give a fascinating insight into his critical and scholarly journey Together the essays provide an authoritative and engaging account of how to study Shakespeare's plays as texts for performance Drawing readers into a wide variety of approaches and debates this book will be important and provocative reading for anyone studying Shakespeare or staging one of his plays [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.

Players of Shakespeare 2 Russell Jackson, Robert Smallwood, 1989-10-12
This is the second volume of essays by actors with the Royal Shakespeare Company. Fourteen actors describe the Shakespearean roles they played in productions between 1982 and 1987. The contributors are Roger Allam, Frances Barber, Kenneth Branagh, Niamh Cusack, Ben Kingsley, Ian McDiarmid, Daniel Massey, Edward Petherbridge, Alan Rickman, Fiona Shaw, Antony Sher, Juliet Stevenson, David Suchet, and Zoe Wanamaker. Each gives a unique insight into the preparation and performance of a major Shakespearean role and how a character is created through responding to Shakespeare's text within the context of a particular director's conception and the environment established by the designer. A brief biographical note is provided for each of the contributors, and an introduction places the essays in the context of the Stratford and London stages and of the music and design for the particular productions.

Shakespeare's Comedies Emma Smith, 2008-04-15
This Guide introduces students to critical writing on Shakespeare's comedies over the last four centuries. Guides students through four centuries of critical writing on Shakespeare's history plays. Covers both significant early views and recent critical interventions. Substantial editorial material links the articles and places them in context. Annotated suggestions for further reading allow students to investigate further.

Anthropocene Theater and the Shakespearean Stage William H. Steffen, 2023
Anthropocene Theater and the Shakespearean Stage revises the anthropocentric narrative of early globalization from the perspective of the non-human world in order to demonstrate Nature's agency in determining ecological, economic, and colonial outcomes. It welcomes readers to reimagine theater history in broader terms and to account for more non-human and atmospheric players in the otherwise anthropocentric history of Shakespearean performance. This book analyses plays, horticultural manuals, cosmetic recipes, Puritan polemics, and travel writing in order to demonstrate how the material practices of the stage both catalyze and resist early forms of globalization in an ecological arena. William Steffen addresses the role of an understudied ecological performance history in determining Shakespeare's iconic cultural status and models how non-human players have undermined Shakespeare's authoritative role in colonial discourse. Finally, this book makes a celebratory argument for the humanities in the age of climate change and invites interdisciplinary engagement, a research community that is compelled to find strategies for cultivating a hopeful tomorrow amidst unprecedented anthropogenic environmental changes.

Shakespeare's Sense of Character Michael W. Shurgot, 2016-04-01
Making a unique

intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare s characters

Local and Global Myths in Shakespearean Performance Aneta Mancewicz, Alice Joubin, 2018-08-08 This collection of scholarly essays offers a new understanding of local and global myths that have been constructed around Shakespeare in theatre cinema and television from the nineteenth century to the present Drawing on a definition of myth as a powerful ideological narrative Local and Global Myths in Shakespearean Performance examines historical political and cultural conditions of Shakespearean performances in Europe Asia and North and South America The first part of this volume offers a theoretical introduction to Shakespeare as myth from a twenty first century perspective The second part critically evaluates myths of linguistic transcendence authenticity and universality within broader European neo liberal and post colonial contexts The study of local identities and global icons in the third part uncovers dynamic relationships between regional national and transnational myths of Shakespeare The fourth part revises persistent narratives concerning a political potential of Shakespeare s plays in communist and post communist countries Finally part five explores the influence of commercial and popular culture on Shakespeare myths Michael Dobson s Afterword concludes the volume by locating Shakespeare within classical mythology and contemporary concerns

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