

MS- DIRECTING Shakespeare

*Women Direct
Shakespeare*



ELIZABETH SCHAFER

FEATURING

The directorial work of Joan Littlewood • Jane Howell • Yvonne Brewster •
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Ms Directing Shakespeare Women Direct Shakespeare

Jennifer Barnes



Ms Directing Shakespeare Women Direct Shakespeare:

Ms-Directing Shakespeare Elizabeth Schafer, 2000-05-19 First published in Great Britain by the Women's Press Ltd 1998
Title page verso *Women Direct Shakespeare in America* Nancy Taylor, 2005 This book offers a series of eight case studies of the connection between feminist performance theory and practice considering how women directors of Shakespeare in America have recently interpreted and staged female subjectivity and gender particularly as exhibited in sex relations The work focuses on eight women and choices they made in specific productions Jayme Koszyn's and Lisa Wolpe's *Romeo and Juliet* Tina Packer's and Ellen O'Brien's *Measure for Measure* Abigail Adams and Melia Bensussen's *Twelfth Night* Barbara Gaines's and JoAnne Akalaitis's *Cymbeline* Nancy Taylor interviewed all of the directors and the first section of the book includes a brief biography of each institutional opportunities and limitations and the director's views about Shakespeare's depiction of women in general as well as future goals for her work BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [Rethorizing Shakespeare through Presentist Readings](#) James O'Rourke, 2011-11-18 This book offers a theoretical rationale for the emerging presentist movement in Shakespeare studies and goes on to show in a series of close readings that a presentist Shakespeare is not an anachronism Relying on a Brechtian aesthetic of naïve surrealism as the performative model of the early modern urban public theater James O'Rourke demonstrates how this Brechtian model is able to capture the full range of interplays that could take place between Shakespeare's words the nonillusionist performance devices of the early modern stage and the live audiences that shared the physical space of the theatre with Shakespeare's actors O'Rourke argues that the limitations placed upon the critical energies of early modern drama by the influential new historicist paradigm of contained subversion is based on a poetics of the sublime which misrepresents the performative aesthetic of the theater as a self-sufficient spectacle that compels reception in its own terms Reimagining Shakespeare as our contemporary O'Rourke shows how the immanent critical logic of Shakespeare's works can enter into dialogue with our most sophisticated critiques of our cultural fictions [Shakespeare and the Language of Translation](#) Ton Hoenselaars, 2014-05-13 Shakespeare's international status as a literary icon is largely based on his masterful use of the English language yet beyond Britain his plays and poems are read and performed mainly in translation *Shakespeare and the Language of Translation* addresses this apparent contradiction and is the first major survey of its kind Covering the many ways in which the translation of Shakespeare's works is practised and studied from Bulgaria to Japan South Africa to Germany it also discusses the translation of *Macbeth* into Scots and of *Romeo and Juliet* into British Sign Language The collection places renderings of Shakespeare's works aimed at the page and the stage in their multiple cultural contexts including gender race and nation as well as personal and postcolonial politics Shakespeare's impact on nations and cultures all around the world is increasingly a focus for study and debate As a result the international performance of Shakespeare and Shakespeare in translation have become areas of growing popularity for both under and

post graduate study for which this book provides a valuable companion

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 and the Middle Ages Martha W. Driver, Sid

Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays *International Women Stage Directors* Anne Fliotsos, Wendy Vierow, 2013-10-15 A fascinating study of women in the arts International Women Stage Directors is a comprehensive examination of women directors in twenty four diverse countries Organized by country chapters provide historical context and emphasize how social political religious and economic factors have impacted women's rise in the theatre particularly in terms of gender equity Contributors tell the stories of their home country's pioneering women directors and profile the most influential women directors practicing today examining their career paths artistry and major achievements Contributors are Ileana Azor Dalia Basiouny Kate Bredeson Mirenka Cechov Mari Heleen Coetzee May Farnsworth Anne Fliotsos Laura Ginters Iris Hsin chun Tuan Maria Ignatieva

Adam J Ledger Roberta Levitow Jiangyue Li Lliane Loots Diana Manole Karin Maresh Gordon McCall Erin B Mee Ursula Neuerburg Denzer Claire Pamment Magda Romanska Avra Sidiropoulou Margaretta Swigert Gacheru Alessandra Vannucci Wendy Vierow Vessela S Warner and Brenda Werth *Shakespearean Star* Jennifer Barnes, 2017-07-06 Laurence Olivier was one of the best known and most pioneering actor directors of Shakespeare on screen This is the first study to provide a comprehensive analysis of Olivier s Shakespearean feature films and his unique Shakespearean star image Through an examination of Olivier s unmade film *Macbeth* as well as his adaptations of Shakespeare s *Henry V* *Hamlet* and *Richard III* Jennifer Barnes offers a detailed exploration of Olivier s entire cinematic Shakespearean oeuvre in relation to his distinctive form of stardom Considering the development of Olivier s image in relation to the industrial and cultural contexts of the wartime and post war British film and theatre industries the volume also analyses Olivier s life writing and published autobiographies and is supplemented by numerous illustrations *A New Variorum Edition of Shakespeare CORIOLANUS Volume II* David George, 2019-01-16 Irregular Doubtful and Emended Accidentals in F1 In the Textual Notes the lemma is the reading of this edition s text In these notes for emendations to F1 the lemma is followed by the siglum or sigla of the edition s from which the emendation is taken and then by the rejected F1 reading and the siglum or sigla of the 17th c editions reading differently from the lemma Where no source is given for the emendation the adopted reading is not in any of the folios Doubtful and irregular readings are merely listed indicates that the reading is found in a full line i e one that runs all or nearly all of the way to the right margin indicates doubt or an alternative to the reading adopted although not necessarily correct in the judgment of the editor Elsewhere means that a spelling other than that in the lemma is to be found wherever else that word appears in the F1 text **Studio Shakespeare** Alycia Smith-Howard, 2017-03-02 An extensive history of The Royal Shakespeare Company s studio theatre Studio Shakespeare The Royal Shakespeare Company at The Other Place also includes a biography of its founder and first artistic director Mary Ann Buzz Goodbody 1947 75 Alycia Smith Howard reveals how as a socialist feminist and the RSC s first female director Goodbody sought to invigorate classical theatre and its approach to producing the works of Shakespeare The Other Place which opened its doors in 1973 was her greatest achievement and was in the words of Ron Daniels of the American Repertory Theatre a training ground for an entire generation of Shakespeare actors and directors The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989 The author s sources include Goodbody s Mission Statement for the studio theatre as well as other previously unavailable materials such as Goodbody s private papers journal entries director s notes and correspondence In addition it contains interviews and commentary from such theatrical luminaries as Judi Dench Ian McKellen Ben Kingsley Cicely Berry Trevor Nunn Peter Hall Patrick Stewart and many others Smith Howard s narrative discusses productions of twelve plays at The Other Place among them *King Lear* 1974 *Hamlet* 1975 *The Merchant of Venice* 1978 *Antony and Cleopatra* 1982 *King John* 1988 and *Othello* 1989 The cast lists of productions at The Other Place are included in an appendix

Smith Howard's study captures the spirit and ethos of an important and radical exercise in theatre which influenced the mainstream work of The Royal Shakespeare Company. It is a lucid, compelling and valuable contribution not only to Shakespeare studies but also to theatre history. This book, as directors once said, has legs.

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