



Shakespeares Culture In Modern Performance

M. Jones



Shakespeare's Culture In Modern Performance:

Shakespeare's Culture in Modern Performance M. Jones, 2003-10-23 Shakespeare's Culture in Modern Performance is an original study at the interface of a historicizing literary criticism and the study of modern performance. In a critical climate that views the cultural object of performance as authentic in itself, is there any point in exploring a script's original history? The writer argues for a dialogic understanding of Shakespeare's plays in performance relative to unresolved issues of modernity in a study of modern productions on stage and screen.

Shakespeare and the Force of Modern Performance William B. Worthen, 2003-01-30 This book analyses how Shakespeare is recreated in historical performance.

Shakespeare and the Cultures of Performance Paul Yachnin, Patricia Badir, 2017-05-15 Theatrical performance suggests the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event. The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience, yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle. Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare's plays. Six of the chapters focus on early modern cultures of performance, looking specifically at such topics as the performance of rusticity, the culture of credit contract and performance, the cultivation of Englishness, religious ritual and mourning and memory. Building upon and interrelating with the preceding essays, the last three chapters deal with Shakespeare and performance culture in modernity. They focus on themes including literary and theatrical performance, anxiety, cultural iconicity and the performance of Shakespearean lateness. This collection strives to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional, intellectual and cultural effects of performance, broadly defined in social terms.

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, Trauma and Contemporary Performance Catherine Silverstone, 2012-02-06 Shakespeare Trauma and Contemporary Performance examines how contemporary performances of Shakespeare's texts on stage and screen engage with violent events and histories The book attempts to account for but not to rationalize the ongoing and pernicious effects of various forms of violence as they have emerged in selected contemporary performances of Shakespeare's texts especially as that violence relates to apartheid colonization racism homophobia and war Through a series of wide ranging case studies which are informed by debates in Shakespeare trauma and performance studies and developed from extensive archival research the book examines how performances and their documentary traces work variously to memorialize remember and witness violent events and histories In the process Silverstone considers the ethical and political implications of attempts to represent trauma in performance especially in relation to performing spectatorship and community formation Ranging from the mainstream to the fringe key performances discussed include Gregory Doran's Titus Andronicus 1995 for Johannesburg's Market Theatre Don C Selwyn's New Zealand made film The Maori Merchant of Venice 2001 Philip Osment's appropriation of The Tempest in This Island's Mine for London's Gay Sweatshop 1988 and Nicholas Hytner's Henry V 2003 for the National Theatre in London

Shakespeare and the Cultures of Performance Paul Edward Yachnin, Patricia Badir, 2008 Using the tools of theatre history in their investigation into the phenomenology of the performance experience the essays here also consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle The contributors strive to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms

Performing Early Modern Drama Today Pascale Aebischer, Kathryn Prince, 2012-10-11 Recent performances of early modern plays are analysed in essays by practitioners and academics featuring critical pedagogical and practical approaches

Contemporary Readings in Global Performances of Shakespeare Alexa Alice Joubin, 2024-10-03 A concise guide to global performances of Shakespeare this volume combines methodologies of dramaturgy film and performance studies critical race and gender studies and anthropological thick description This companion guides students from critical methodologies through big pictures of global Shakespeare to case studies that employ these methodologies It uses a site specific lens to examine global performances of Shakespeare on stage on radio and

on screen As well as featuring methodological chapters on modernist adaptations global cinema multilingual productions and Shakespeare in translation the volume includes short histories of adaptations of Shakespeare in Southeast Asia Latin America the Arab world India the Slavic world Iran Afghanistan and the Farsi speaking diaspora It uses these micro historical narratives to demonstrate the value of local knowledge by analysing the relationships between Shakespeare and his modern interlocutors Finally thematically organized case studies apply the methodologies to analyse key productions in Brazil Korea Yemen Kuwait China and elsewhere The final chapter considers pedagogical strategies in a global setting These chapters showcase the how of global Shakespeare studies how do minoritized artists and audiences engage with Shakespeare And how do we analyse the diverse and polyphonic performances with an eye towards equity and social justice Shakespeare Survey: Volume 64, Shakespeare as Cultural Catalyst Peter Holland, 2011-10-06 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for volume 64 is Shakespeare as Cultural Catalyst The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results **Shakespeare Quarterly**, 2004

Enjoying the Track of Term: An Emotional Symphony within **Shakespeares Culture In Modern Performance**

In a world taken by monitors and the ceaseless chatter of fast communication, the melodic splendor and emotional symphony produced by the published term usually diminish in to the background, eclipsed by the persistent sound and interruptions that permeate our lives. But, situated within the pages of **Shakespeares Culture In Modern Performance** an enchanting fictional treasure overflowing with raw feelings, lies an immersive symphony waiting to be embraced. Crafted by a wonderful composer of language, that interesting masterpiece conducts readers on a mental journey, skillfully unraveling the concealed songs and profound impact resonating within each carefully crafted phrase. Within the depths of the emotional review, we can investigate the book is main harmonies, analyze its enthralling publishing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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