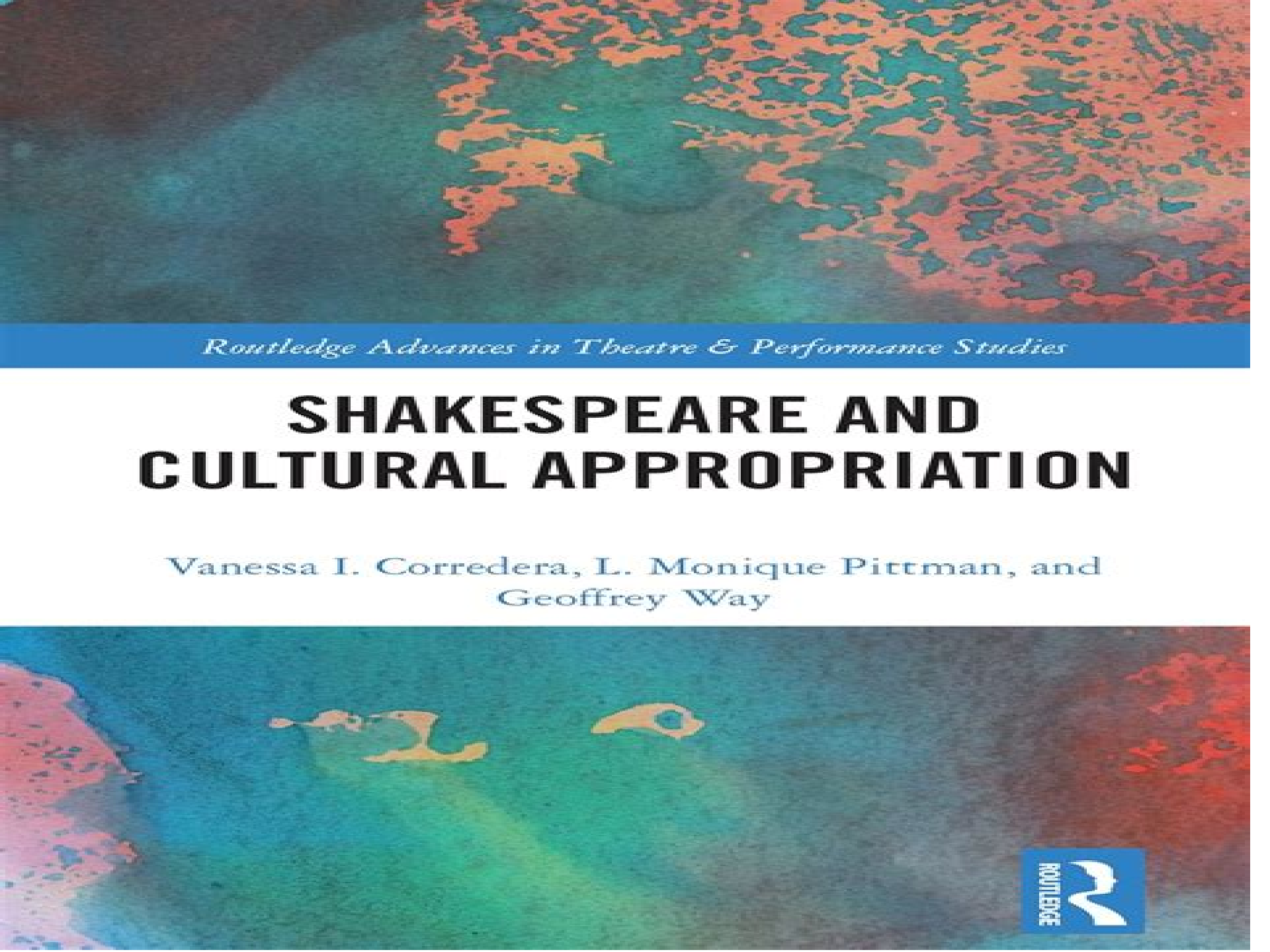




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SHAKESPEARE AND CULTURAL APPROPRIATION

Vanessa I. Corredera, L. Monique Pittman, and
Geoffrey Way



Shakespeare And Appropriation

Alexa Huang, Elizabeth Rivlin



Shakespeare And Appropriation:

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Shakespeare and the Ethics of Appropriation Alexa Huang, Elizabeth Rivlin, 2014-10-23 Making an important new contribution to rapidly expanding fields of study surrounding the adaptation and appropriation of Shakespeare *Shakespeare and the Ethics of Appropriation* is the first book to address the intersection of ethics aesthetics authority and authenticity

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Ethical Implications of Shakespeare in Performance and Appropriation Geoffrey Way, Kathryn Vomero Santos, Louise Geddes, 2024-04-30 Bringing together the discrete fields of appropriation and performance studies this collection explores pivotal intersections between the two approaches to consider the ethical implications of decisions made when artists and scholars appropriate Shakespeare The essays in this book written by established and emerging scholars in subfields such as premodern critical race studies gender and sexuality studies queer theory performance studies adaptation appropriation studies and fan studies demonstrate how remaking the plays across time cultures or media changes the nature both of what Shakespeare promises and the expectations of those promised Shakespeare Using examples such as rap music popular television theatre history and twentieth century poetry this collection argues that understanding Shakespeare at different intersections between performance and appropriation requires continuously negotiating what is signified through Shakespeare to the communities that use and consume him

Variable Objects Valerie M. Fazel, Louise Geddes, 2021

Appropriating Shakespeare Louise Geddes, 2017-04-05 Appropriating Shakespeare A Cultural History of Pyramus and Thisbe argues that the vibrant transformative history of Shakespeare's play within a play from A Midsummer Night's Dream across four centuries allows us to see the way in which Shakespeare is used to both create and critique emergent cultural trends Because of its careful distinction between good and bad art Pyramus and Thisbe's playful meditation on the foolishness of over reaching theatrical ambition is repeatedly appropriated by artists seeking to parody contemporary aesthetics resulting in an ongoing assessment of Shakespeare's value to the time Beginning with the play's own creation as an appropriation of Ovid designed to keep the rowdy clown in check Appropriating Shakespeare is a wide ranging study that charts Pyramus and Thisbe's own metamorphosis through opera novel television and of course theatre This unique history illustrates Pyramus and Thisbe's ability to attract like minded experimental genre bending artists who use the text as a means of exploring the value of their own individual craft Ultimately what this history reveals is that in excerpt Pyramus and Thisbe affirms the place of artist as both consumer and producer of Shakespeare

Shakespeare and Cultural

Appropriation Vanessa I. Corredera, L. Monique Pittman, Geoffrey Way, 2023-03-24 Shakespeare and Cultural Appropriation pushes back against two intertwined binaries the idea that appropriation can only be either theft or gift and the idea that cultural appropriation should be narrowly defined as an appropriative contest between a hegemonic and marginalized power In doing so the contributions to the collection provide tools for thinking about appropriation and cultural appropriation as spectrums constantly evolving and renegotiating between the poles of exploitation and appreciation This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power users and uses of Shakespeare By robustly theorizing cultural appropriation this collection offers a foundation for interrogating not just the line between exploitation and appreciation but also how distinct values biases and inequities determine where that line lies Ultimately this collection broadly employs cultural appropriation to rethink how Shakespeare studies can redirect attention back to power structures cultural ownership and identity and Shakespeare's imbrication within those networks of power and influence Throughout the contributions in this collection which explore twentieth and twenty first century global appropriations of Shakespeare across modes and genres the collection uncovers how a deeper exploration of cultural appropriation can reorient the inquiries of Shakespeare adaptation and appropriation studies This collection will be of great interest to students and scholars in theatre and performance studies Shakespeare studies and adaption studies

The Routledge Handbook of Shakespeare and Global Appropriation Christy Desmet, Sujata Iyengar, Miriam Jacobson, 2019-08-28 The Routledge Handbook of Shakespeare and Global Appropriation brings together a variety of different voices to examine the ways that Shakespeare has been adapted and appropriated onto stage screen page and a variety of digital formats The thirty nine chapters address topics such as trans and intermedia performances Shakespearean utopias and dystopias the ethics of appropriation and Shakespeare and global justice as guidance on how to approach the teaching of these topics This collection brings into dialogue three very contemporary and relevant areas the work of women and minority scholars scholarship from developing countries and innovative media renderings of Shakespeare Each essay is clearly and accessibly written but also draws on cutting edge research and theory It includes two alternative table of contents offering different pathways through the book one regional the other by medium which open the book up to both teaching and research Offering an overview and history of Shakespearean appropriations as well as discussing contemporary issues and debates in the field this book is the ultimate guide to this vibrant topic It will be of use to anyone researching or studying Shakespeare adaptation and global appropriation

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