

SHAKESPEARE IN PERFORMANCE

Castings and Metamorphoses

Ralph Berry

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Shakespeare In Performance Castings And Metamorphoses

Martin White



Shakespeare In Performance Castings And Metamorphoses:

Shakespeare in Performance Ralph Berry,1995 Shakespeare in Performance Ralph Berry,2016-07-27 These studies of Shakespeare in performance take stage history as a means of knowing the play Half these studies deal with casting doubling Chorus and the crowd the star of Hamlet and Measure for Measure The transformations of The Tempest and Dramatis Personae are analysed Audience control is studied in King Lear through Cordelia s asides in Richard II with its subversive laughter and in Henry IV with its scenic alternation of pleasure and duty Performance is the realization of identity

Shakespeare in Performance Frank Occhiogrosso,2003-12 The essays in this book deal with the nature of performance criticism performance history state and screen productions of Shakespeare and the physical playhouse These essays by John Russell Brown James Bulman Ralph Berry Herbert Coursen Jay Halio James Lusardi June Schlueter Harry Keyishian Alan Dessen Pauline Kiernan and Marvin Rosenberg represent some of the best current thinking on the roles of performance in criticism of Shakespeare **Routledge Library Editions: Shakespeare in Performance** Various Authors,2021-03-05

Reissuing works originally published between 1933 and 1993 Routledge Library Editions Shakespeare in Performance offers a selection of scholarship on the Bard s work on stage Classic previously out of print works are brought back into print here in this small set of performance history and criticism **Shakespeare and the Authority of Performance** William B.

Worthen,1997-09-25 How the idea of Shakespearean authority is still invested in the activities of directing acting and scholarship *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 **Renaissance Drama in Action** Martin

White,2013-05-13 Renaissance Drama in Action is a fascinating exploration of Renaissance theatre practice and staging Covering questions of contemporary playhouse design verse and language staging and rehearsal practices and acting styles Martin White relates the characteristics of Renaissance theatre to the issues involved in staging the plays today This refreshingly accessible volume examines the history of the plays on the English stage from the seventeenth century to the present day explores questions arising from reconstructions with particular reference to the new Globe Theatre includes interviews with and draws on the work and experience of modern theatre practitioners including Harriet Walter Matthew Warchus Trevor Nunn Stephen Jeffreys Adrian Noble and Helen Mirren includes discussions of familiar plays such as The Duchess of Malfi and Tis Pity She s A Whore as well as many lesser known play texts Renaissance Drama in Action offers undergraduates and A level students an invaluable guide to the characteristics of Elizabethan and Jacobean drama and its

relationship to contemporary theatre and staging Performing Hamlet Jonathan Croall, 2018-08-23 Hamlet is arguably the most famous play on the planet and the greatest of all Shakespeare's works. Its rich story and complex leading role have provoked intense debate and myriad interpretations. To play such a uniquely multi-faceted character as Hamlet represents the supreme challenge for a young actor. Performing Hamlet contains Jonathan Croall's revealing in-depth interviews with five distinguished actors who have played the Prince this century: Jude Law, You get to speak possibly the most beautiful lines about humankind ever given to an actor, Simon Russell Beale. Hamlet is a very hospitable role; it will take anything you throw at it, David Tennant. No other part has been so satisfying. It was tough but utterly compelling. Maxine Peake: Hamlet was a way of accessing bits of me as an actress I've not been able to access before. Adrian Lester: Working with Peter Brook on Hamlet changed me as an actor and for the better. The book benefits from the author's interviews with six leading directors of the play during these years: Greg Doran, Nicholas Hytner, Michael Grandage, John Caird, Sarah Frankcom, and Simon Godwin. Many other productions are described, from those starring Michael Redgrave, Alec Guinness, and Paul Scofield in the 1950s to the performances of Benedict Cumberbatch, Andrew Scott, and Paapa Essiedu in recent times. The volume also includes an updated text of the author's earlier book Hamlet Observed and an account of actors' experiences of performing at Elsinore.

Like a King Christina Gutierrez-Dennehy, 2020-11-18 Like a King Casting Shakespeare's Histories for Citizens and Subjects is a dual examination of Shakespeare's history plays in their early modern production contexts and of the ways the histories can speak directly to twenty-first century American political and social concerns. Author and production director Christina Gutierrez-Dennehy examines how strategic doubled and re-gendered casting can animate the underlying questions of Richard II, Henry V, and King John in vital and immediate ways for American audiences. Examining evidence from both the archive and the rehearsal room, Gutierrez-Dennehy explores the texts as repositories for dialogues about power, gender, identity, nationhood, and leadership. With the American political system as its backdrop, Like a King argues that productions of Shakespeare's histories can interrogate and explore the relationships between citizens, subjects, and their leaders. Hamlet William Shakespeare, 2006-03-20 The core of the ground-breaking three-text edition, this self-contained free-standing volume gives readers the Second Quarto text (1604/5) and includes in its Introduction, notes, and Appendices all the reader might expect to find in any standard Arden edition. As well as a full illustrated Introduction to the play's historical, cultural, and performance contexts and a thorough survey of critical approaches to the play, an appendix contains the additional passages found only in the 1623 text. The core of the ground-breaking three-text edition, this self-contained free-standing volume gives readers the Second Quarto text (1604/5) and includes in its Introduction, notes, and Appendices all the reader might expect to find in any standard Arden edition. As well as a full illustrated Introduction to the play's historical, cultural, and performance contexts and a thorough survey of critical approaches to the play, an appendix contains the additional passages found only in the 1623 text.

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