



SHAKESPEARE

AND THE FORCE OF MODERN PERFORMANCE

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Shakespeare And The Force Of Modern Performance

Tom Bishop, Alexa Huang



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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 Force of Modern Performance William B. Worthen, 2003 Shakespeare and the Force of Modern Performance asks a central theoretical question in the study of drama what is the relationship between the dramatic text and the meanings of performance Developing the notion of performativity explored by J L Austin Judith Butler and others Worthen argues that the text cannot govern the force of its performance Instead the text becomes significant only as embodied in the changing conventions of its performance Worthen explores this understanding of dramatic performativity by interrogating several contemporary sites of Shakespeare production He analyses how Shakespeare is recreated in historical performance exemplified by the Globe Theatre on Bankside by international and intercultural performance by film and by the appearance of Shakespeare on the Internet The book includes detailed discussions of recent film and stage productions and sets Shakespeare performance alongside other works of contemporary drama and theatre

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 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

Shakespeare, Memory and Performance Peter Holland, Director Shakespeare Institute and Professor of Shakespeare Studies Peter Holland, 2006-11-02 This collection by leading Shakespeare scholars first published in 2006 brings together memory and performance

The Routledge Guide to William Shakespeare Robert Shaughnessy, 2013-05-13 Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy

introduces Shakespeare's life and works in context providing crucial historical background looks at each of Shakespeare's plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth century criticism The companion website at www.routledge.com/textbooks/shaughnessy contains student focused materials and resources including an interactive timeline and annotated weblinks *Medieval and Renaissance Drama in England* S. P. Cerasano, 2005-10 Contains essays and studies by critics and cultural historians from both hemispheres as well as substantial reviews of books and essays dealing with medieval and early modern English drama before 1642 This volume addresses the conditions of theatrical ownership and dramatic competition to those exploring stage movement and theatrical space

Shakespeare Studies Susan Zimmerman, 2004-11 Shakespeare Studies is an international volume published every year in hard cover containing essays and studies by critics and cultural historians from both hemispheres It includes substantial reviews of significant books and essays dealing with the cultural history of early modern England as well as the place of Shakespeare's productions and those of his contemporaries within it Volume XXXII continues the second in a series of essays on Early Modern Drama around the World in which specialists in theatrical traditions from around the globe during the time of Shakespeare discuss the state of scholarly study in their respective areas O'Hara reviews work relevant to the theater of early modern France Volume XXXII also includes another in the journal's series of Forums entitled The Future of Renaissance Manuscript Studies Organized and introduced by Peter Beal the Forum includes contributions by Margaret J M Ezell Grace Ioppolo Harold Love and Steven W May Additionally this volume contains seven full length articles and twenty two book reviews Leeds Barroll is a Scholar in Residence at the Folger Shakespeare Library **Jacobean Drama** Pascale Aebischer, 2010-07-30 The plays of Shakespeare's contemporaries are increasingly popular thanks to a spate of recent stage and screen productions and to courses that set Shakespeare's plays in context This Reader's Guide introduces students to the criticism and debates that are specific to the drama of playwrights such as Jonson Middleton Dekker and Webster Pascale Aebischer explores recent critical developments in key areas including How the plays were staged and printed Innovative editions of plays How the plays represent and contest the dominant ideologies of the Jacobean period Dramatic genres The representation of the human body and of social gender and race relations Modern productions on stage and screen Featuring suggestions for further research and reading and a filmography of commercially available film versions of non Shakespearean drama this is an invaluable resource for anyone with an interest in the diverse plays of the Jacobean age *Shakespeare, Spectatorship and the Technologies of Performance* Pascale Aebischer, 2020-04-30 Shakespeare Spectatorship and the Technologies of Performance examines how rapid changes in performance technologies affect modes of spectatorship for

early modern drama It argues that seemingly disparate developments such as the revival of early modern architectural and lighting technologies digital performance technologies and the hybrid medium of theatre broadcast are fundamentally related How spectators experience performances is not only affected in medium specific ways by particular technologies but is also connected to the plays roots in early modern performance environments Aebischer's examples range from the use of candlelight and reimagined early modern architecture to set design performance capture technologies digital video social media hologram projection biotechnologies and theatre broadcasts This book argues that digital and analogue performance technologies alike activate modes of ethical spectatorship requiring audiences to adopt an ethical standpoint as they decide how to look where to look what medium to look through and how to take responsibility for looking **The Shakespearean International Yearbook** Professor David Schalkwyk, Professor Graham Bradshaw, Professor Tom Bishop, 2013-04-28 This issue marks the 10th anniversary of The Shakespearean International Yearbook On this occasion the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship Ten essays in this issue of Yearbook including one by the honoree himself focus on those aspects of Shakespearean studies which Weimann has impacted most profoundly the idea and practice of a popular tradition the materialist critique of early modern theater the practices of early modern authorship acting and theatricality and his celebrated bifold articulation of authority and representation In addition to this extensive exploration of Weimann's work the volume includes essays on The Comedy of Errors Romeo and Juliet Shakespeare and Lucretius and Shakespeare on BBC television The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Among the contributors are Shakespearean scholars from Ireland Japan France Germany South Africa UK and the US 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 *The Shakespearean International Yearbook* Tom Bishop, Alexa Huang, 2016-10-26 Shakespearean performances

regularly take place at both historic sites and locations with complex resonances such as Shakespeare's Globe Theatre in London and the royal castle of Hamlet Elsinore in Denmark The present issue of the Shakespeare International Yearbook examines the impact of specificities such as festivals and performance sites on our understanding of Shakespeare and globalization Contributions survey the present state of Shakespeare studies and address issues that are fundamental to our interpretive encounter with Shakespeare's work and his time across the whole spectrum of his literary output

Emotional Excess on the Shakespearean Stage Bridget Escolme, 2013-12-16 *Emotional Excess on the Shakespearean Stage* demonstrates the links made between excess of emotion and madness in the early modern period It argues that the ways in which today's popular and theatrical cultures judge how much is too much can distort our understanding of early modern drama and theatre It argues that permitting the excesses of the early modern drama onto the contemporary stage might free actors and audiences alike from assumptions that in order to engage with the drama of the past its characters must be just like us The book deals with characters in the plays of Shakespeare and his contemporaries who are sad for too long or angry to the point of irrationality people who laugh when they shouldn't or make their audiences do so people whose selfhood has broken down into an excess of fragmentary extremes and who are labelled mad It is about moments in the theatre when excessive emotion is rewarded and applauded and about moments when the expression of emotion is in excess of what is socially acceptable embarrassing shameful unsettling or insane The book explores the broader cultures of emotion that produce these theatrical moments and the theatre's role in regulating and extending the acceptable expression of emotion It is concerned with the acting of excessive emotion and with acting emotion excessively And it asks how these excesses are produced or erased give pleasure or pain in versions of early modern drama in theatre film and television today Plays discussed include Hamlet Romeo and Juliet The Spanish Tragedy Twelfth Night Much Ado About Nothing Measure for Measure and Coriolanus

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 **The Arden Research Handbook of Contemporary Shakespeare Criticism** Evelyn Gajowski,2020-10-15

The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography **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

Shakespeare / Text Claire M. L. Bourne,2021-07-29 Shakespeare Text sets new agendas for the study and use of the

Shakespearean text Written by 20 leading experts on textual matters each chapter challenges a single entrenched binary such as book theatre source adaptation text paratext canon apocrypha sense nonsense extant ephemeral material digital and original copy that has come to both define and limit the way we read analyze teach perform and edit Shakespeare today Drawing on methods from book history bibliography editorial theory library science the digital humanities theatre studies and literary criticism the collection as a whole proposes that our understanding of Shakespeare and early modern drama more broadly changes radically when either or approaches to the Shakespearean text are reconfigured The chapters in Shakespeare Text make strong cases for challenging received wisdom and offer new portable methods of treating the text in its myriad instantiations that will be useful to scholars editors theatre practitioners teachers and librarians *Early Modern Theatricality* Henry S. Turner, 2013-12 *Early Modern Theatricality* brings together some of the most innovative critics in the field to examine the many conventions that characterized early modern theatricality It generates fresh possibilities for criticism combining historical formal and philosophical questions in order to provoke our rediscovery of early modern drama

The Shakespearean International Yearbook David Schalkwyk, 2017-05-15 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

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