



Shakespeare in Performance

Edited by
Eric C. Brown and Estelle Rivier

Shakespeare In Performance

James C. Bulman



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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 **A**

Companion to Shakespeare and Performance Barbara Hodgdon, W. B. Worthen, 2008-04-15 A Companion to Shakespeare and Performance provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry in Shakespeare and performance Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies Written by an international group of major scholars teachers and professional theatre makers [A Short History of Shakespeare in Performance](#) Richard Schoch, 2021-05-13 This short history of Shakespeare in global performance from the re opening of London theatres upon the restoration of the monarchy in 1660 to our present multicultural day provides a comprehensive overview of Shakespeare's theatrical afterlife and introduces categories of analysis and understanding to make that afterlife intellectually meaningful Written for both the advanced student and the practicing scholar this work enables readers to situate themselves historically in the broad field of Shakespeare performance studies and equips them with analytical tools and conceptual frameworks for making their own contributions to the field [This Wide and Universal Theater](#) David Bevington, 2009-05 This study examines how Shakespeare's plays have been transformed for the stage by the demands of theatrical spaces and staging conventions *Shakespeare, Performance and the Archive* Barbara Hodgdon, 2015

Studying Shakespeare in Performance John Russell-Brown, 2011-07-14 John Russell Brown is arguably the most influential scholar in the field of Shakespeare in performance This collection brings together and makes accessible his most important writings across the past half century or so Ranging across space words audiences directors and themes the book maps John Russell Brown's search for a fuller understanding of Shakespeare's plays in performance New introductory notes for each chapter give a fascinating insight into his critical and scholarly journey Together the essays provide an authoritative

and engaging account of how to study Shakespeare's plays as texts for performance Drawing readers into a wide variety of approaches and debates this book will be important and provocative reading for anyone studying Shakespeare or staging one of his plays *Teaching Shakespeare Through Performance* Milla Cozart Riggio, 1999 Performance pedagogy does more than involve students in the acting directing and production work needed to bring a play text to life It engages them in interpretation it makes issues of structure or subtext immediate it deepens understanding of stage history in film it demonstrates the role of camera lighting sound *Teaching Shakespeare through Performance* is designed for teachers of both high school and college English courses who wish to introduce performance strategies into their classroom The volume illustrates how attention to theatrical detail can give insight into Shakespeare's work and world the significance of an omitted exit or entrance the role of stage directions in *King Lear* costumes and transvestism on the Renaissance stage the changing fashions of acting Juliet how experimenting with the use of different personal props in a scene from *Hamlet* reveals cultural attitudes and much more *Players of Shakespeare 4* Robert Smallwood, 1998-12-10 This 1998 book is the fourth

volume of essays by twelve actors with the Royal Shakespeare Company *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 *Shakespeare in Performance* Robert Shaughnessy, 2000-06-30 This collection of modern essays by leading figures in the field of Shakespeare scholarship reveals the rich interplay between contemporary theoretical approaches psychoanalytic new historicist feminist and cultural materialist and the study of the play in performance both in Shakespeare's time and our own Examining the representation of power ideology class race and gender in a wide range of playtexts and theatrical contexts the essays explore Shakespeare's performance possibilities in theory and in practice

Players of Shakespeare 1 Philip Brockbank, 1988-07-28 Twelve actors describe their preparation for and performance of a Shakespearean role with the Royal Shakespeare Company The result is an account of the instability of the actor's art as well of his professional discipline *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

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Shakespeare in Performance Pamela Mason, 1995 AN EXPLORATION OF SHAKESPEARE'S PLAYS AS THEY WERE MEANT TO BE EXPERIENCED AS LIVE THEATER

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 groundbreaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today

Shakespeare, Theory and Performance James C. Bulman, 2003-09-02 Shakespeare Theory and Performance is a groundbreaking collection of seminal essays which apply the abstract theory of Shakespearean criticism to the practicalities of performance Bringing together the key names from both realms the collection reflects a wide range of sources and influences from traditional literary performance and historical criticism to modern cultural theory Together they raise questions about the place of performance criticism in modern and often competing debates of cultural materialism new historicism feminism and deconstruction An exciting and fascinating volume it will be important reading for students and scholars of literary and theatre studies alike

Players of Shakespeare 2 Russell Jackson, Robert Smallwood, 1989-10-12 This is the second volume of essays by actors with the Royal Shakespeare Company Fourteen actors describe the Shakespearean roles they played in productions between 1982 and 1987 The contributors are Roger Allam Frances Barber Kenneth Branagh Niamh Cusack Ben Kingsley Ian McDiarmid Daniel Massey Edward Petherbridge Alan Rickman Fiona Shaw Antony Sher Juliet Stevenson David Suchet and Zoe Wanamaker Each gives a unique insight into the preparation and performance of a major Shakespearean role and how a character is created through responding to Shakespeare's text within the context of a particular director's conception and the environment established by the designer A brief biographical note is provided for each of the contributors and an introduction places the essays in the context of the Stratford and London stages and of the music and design for the particular productions

Players of Shakespeare 3 Russell Jackson, Robert Smallwood, 1993 Thirteen actors describe the Shakespearean roles they played with the Royal Shakespeare Company between 1987 and 1991 The anthology includes the Company's highly successful adaptation of the Henry VI plays retitled *The Plantagenets*

Shakespeare and Amateur Performance Michael Dobson, 2011-04-28 From the Hamlet acted on a galleon off Africa to the countless outdoor productions of *A Midsummer Night's Dream* that now defy each English summer Shakespeare and Amateur Performance explores the unsung achievements of those outside the theatrical profession who have been determined to do Shakespeare themselves Based on extensive research in previously unexplored archives this generously illustrated and lively work of theatre history enriches our understanding of how and why Shakespeare's plays have mattered to generations of rude mechanicals and aristocratic dilettantes alike from the days of the Theatres Royal to those of the Little Theatre Movement from the pioneering *Winter's Tale* performed in eighteenth century Salisbury to the *Merchant of Venice* performed by Allied prisoners for their Nazi captors and from the how to book which transforms Mercutio into Yankee Doodle to the Napoleonic counterspy who used Richard III as a tool of surveillance

Shakespearean Futures Amy

Cook, 2020-11-19 Casting is the process by which directors assign parts to actors creating the idea of the character for the audience Casting is how we rehearse change as we come to see an expanded repertoire of the kinds of bodies that are selected to play the lead the hero and the villain This Element focuses on the casting in productions of Shakespeare from 2017 2020 to demonstrate how casting functions affectively and cognitively to reimagine who can be what The central argument is that directors are using casting as the central mode of meaning making in productions of Shakespeare

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