

# **SHAKESPEARE IN PERFORMANCE**

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*Castings and Metamorphoses*

Ralph Berry

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SHAKESPEARE IN PERFORMANCE



# Shakespeare In Performance Castings And Metamorphoses

**Alys Daroy, Paul Prescott**



## **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      **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, Ecology and Adaptation** Alys Daroy,Paul Prescott,2024-12-12

How can we tune into the ecological dynamics of Shakespeare s plays How can we adapt those plays to address current environmental crises This is the first book to fuse Shakespearean ecocriticism with adaptation studies It is a single critical and contextual resource for students teachers and practitioners embarking on an in depth exploration of ecological approaches to Shakespeare and adaptation The book provides critical insight into ecological performance practices and accessible contextual information for ecocriticism early modern environmental cultures and theatre making This guide offers Primary texts from the early modern period to the present covering themes such as weather botany agriculture fertility land rights animal and human relationships metamorphosis and adaptation A focus on 3 of the most studied and adapted plays A Midsummer Night s Dream King Lear and The Tempest as a basis for the wider application of ecological adaptive principles to Shakespeare A full range of environmental references in each focus play through innovative Eco Tables Concise summaries of literary ecocriticism in relation to each key text Sustained attention to performance and creative writing as

ecocritical interventions The first dedicated chapter in the field offering conceptual and practical resources for staging your own Shakespearean eco adaptation A glossary of key terms and links to resources An accompanying companion website featuring additional resources Shakespeare Ecology and Adaptation A Practical Guide provides a pedagogic pathway and a ready made syllabus for teachers It is also an indispensable resource for theatre directors designers actors and dramaturgs seeking inspiration for the environmentally engaged productions and adaptations the future demands of us

**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

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**Talking to the Audience** Bridget Escolme,2005 This unique study investigates the ways in which the staging convention of direct address talking to the audience can construct selfhood for Shakespeare s characters By focusing specifically on the relationship between performer and audience Talking to the Audience examines what happens when the audience are in the presence of a dramatic figure who knows they are there It is a book concerned with theatrical illusion with the pleasures and disturbances of seeing characters produced in the moment of performance Through analysis of contemporary productions Talking to the Audience serves to demonstrate how the study of recent performance helps us to understand both Shakespeare s cultural moment and our own Its exploration of how theory and practice can inform each other make this essential reading for all those studying Shakespeare in either a literary or theatrical context

**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

King Lear Jeffrey Kahan,2008-04-18 Is King Lear an autonomous text or a rewrite of the earlier and anonymous play King Leir Should we refer to Shakespeare s original quarto when discussing the play the revised folio text or the popular composite version stitched together by Alexander Pope in 1725 What of its stage variations When turning from page to stage the critical view on King Lear is skewed by the fact that for almost half of the four hundred years the play has been performed audiences preferred Naham Tate s optimistic adaptation in which Lear and Cordelia live happily ever after When discussing King Lear the question of what comprises the play is both complex and fragmentary These issues of identity and authenticity across time and across mediums are outlined debated and considered critically by the contributors to this volume Using a variety of

approaches from postcolonialism and New Historicism to psychoanalysis and gender studies the leading international contributors to *King Lear New Critical Essays* offer major new interpretations on the conception and writing editing and cultural productions of *King Lear* This book is an up to date and comprehensive anthology of textual scholarship performance research and critical writing on one of Shakespeare's most important and perplexing tragedies Contributors Include R A Foakes Richard Knowles Tom Clayton Cynthia Clegg Edward L Rocklin Christy Desmet Paul Cantor Robert V Young Stanley Stewart and Jean R Brink

**Publicity and the Early Modern Stage** Allison K. Deutermann, Matthew Hunter, Musa Gurnis, 2021-05-07 What did publicity look like before the eighteenth century What were its uses and effects and around whom was it organized The essays in this collection ask these questions of early modern London Together they argue that commercial theater was a vital engine in celebrity's production The men and women associated with playing not just actors and authors but playgoers characters and the extraordinary local figures adjunct to playhouse productions introduced new ways of thinking about the function and meaning of fame in the period about the networks of communication through which it spread and about theatrical publics Drawing on the insights of Habermasian public sphere theory and on the interdisciplinary field of celebrity studies *Publicity and the Early Modern Stage* introduces a new and comprehensive look at early modern theories and experiences of publicity

Tragic Instance Ralph Berry, 1999 *Tragic Instance* follows Shakespeare's progress through his tragedies The book accepts Kenneth Muir's prescription There is no such thing as Shakespearian Tragedy there are only Shakespearian tragedies Accordingly each of the tragedies from *Titus Andronicus* to *Coriolanus* is studied in order of composition *Richard III* and *Richard II* are included because each is described as tragedy on the title page No larger unity is seen The play is everything that is the case BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

*Proteus* George Ferzoco, 2020-07-09 Since Ovid the concept of metamorphosis has been an irresistible temptation for writers not only as a metaphor for shifting personal identity but as a way of exploring ideas of cultural and political transition The essays in this volume show how authors from Ovid Chaucer and Shakespeare to Thomas Mann Karen Blixen and 20th century science fiction writers have used this pervasive concept to raise fundamental questions about the nature and agency of radical change Among the broad topics addressed are how shifts in scientific understanding intersect with and even effect transformations in literary expression the differing values attached to the language of metamorphosis over time and the connection between these values and structures of power particularly gender relations In addition to the editors the contributors are Darko Suvin Alessandro Perutelli Elsa Linguanti Douglas Burnham Enrico Giaccherini Lia Pacinotti Michael St John Rocco Coronato Silvia Bruti Elisabetta Cori Judith Rorai Milanesi Catherine Burgass Luca Biagiotti Stefania Magnoni Daniel Weavis Julian North Ashley Chantler Martin Halliwell Patrick Quinn Roberta Ferrari Silvia Bigliuzzi and Nicoletta Caputo

*Shakespeare's Contested Nations* L. Monique Pittman, 2022-04-28 *Shakespeare's Contested Nations* argues that performances of Shakespearean history at British

institutional venues between 2000 and 2016 manifest a post imperial nostalgia that fails to tell the nation's story in ways that account for the agential impact of women and people of color thus foreclosing promising opportunities to re-examine the nation's multicultural past present and future in more intentional self-critical and truly progressive ways. A cluster of interconnected stage and televisual performances and adaptations of the history play canon illustrate the function that Shakespeare's narratives of incipient British identities fulfill for the postcolonial United Kingdom. The book analyzes treatments of the plays in a range of styles staged performances directed by Michael Boyd with the Royal Shakespeare Company 2000 2001 and Nicholas Hytner at the National Theatre 2003 2005 the BBC's Hollow Crown series 2012 2016 the RSC and BBC adaptations of Wolf Hall and Bring Up the Bodies 2013 2015 and a contemporary reinterpretation of the canon Mike Bartlett's King Charles III 2014 2017. This book will be of great interest to scholars and students of Shakespeare theatre and politics.

**Shakespeare's Double Plays** Brett Gamboa, 2018-05-03 In the first comprehensive study of how Shakespeare designed his plays to suit his playing company Brett Gamboa demonstrates how Shakespeare turned his limitations to creative advantage and how doubling roles suited his unique sense of the dramatic. By attending closely to their dramaturgical structures Gamboa analyses casting requirements for the plays Shakespeare wrote for the company between 1594 and 1610 and describes how using the embedded casting patterns can enhance their thematic and theatrical potential. Drawing on historical records dramatic theory and contemporary performance this innovative work questions received ideas about early modern staging and provides scholars and contemporary theatre practitioners with a valuable guide to understanding how casting can help facilitate audience engagement. Supported by an appendix of speculative doubling charts for plays illustrations and online resources this is a major contribution to the understanding of Shakespeare's dramatic craft.

**Shakespeare's Tragedies** Emma Smith, 2008-04-15 This Guide steers students through the critical writing on Shakespeare's tragedies from the sixteenth century to the present day. Guides students through four centuries of critical writing on Shakespeare's tragedies. Covers both significant early views and recent critical interventions. Substantial editorial material links the articles and places them in context. Annotated suggestions for further reading allow students to investigate further.

**Shakespeare and Costume in Practice** Bridget Escolme, 2020-12-23 What is the role of costume in Shakespeare production? Shakespeare and Costume in Practice argues that costume design choices are central not only to the creation of period setting and the actor's work on character but to the cultural political and psychological meanings that the theatre makes of Shakespeare. The book explores questions about what the first Hamlet looked like in his mourning cloak how costumes for a Shakespeare comedy can reflect or critique the collective nostalgias a culture has for its past how costume and casting work together to ask new questions about Shakespeare and race. Using production case studies of Hamlet Much Ado About Nothing and The Tempest the book demonstrates that costume design can be a site of experimentation playfulness and transgression in the theatre and that it can provoke audiences to think again about what

power race and gender look like on the Shakespearean stage



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