

SHAKESPEARE AND
HIS CONTEMPORARIES
IN PERFORMANCE

EDWARD J. ESCHÉ

Shakespeare And His Contemporaries In Performance

Edward J. Esche



Shakespeare And His Contemporaries In Performance:

Shakespeare and his Contemporaries in Performance Edward J. Esche, 2017-03-02 The creation of the new Globe Theatre in London has heightened interest in Shakespeare performance studies in recent years The essays in this volume testify to this burgeoning research into issues surrounding contemporary performances of plays by Shakespeare and his fellow dramatists as well as modern trends and developments in stage and media presentations of these works Truly international in coverage the discussion here ranges across the performance and reception of Shakespeare in Japan India Germany Italy Denmark and the United States as well as in Britain Dennis Kennedy's introductory essay places the new Globe Theatre in the context of Shakespearean cultural tourism generally This is followed by five sections of essays covering aspects of Shakespeare on film the stage history of his plays Renaissance contexts the movement of the text from page to stage and female roles Exploring many of current issues in Shakespeare studies this volume provides a global perspective on Renaissance performance and the wide variety of ways in which it has been translated by today's media About the Editor Edward J Esche is a Senior Lecturer in English and Head of Drama at Anglia Polytechnic University He has published on renaissance drama and twentieth century modern British and American drama His most recent publication is an edition of Christopher Marlowe's *The Massacre at Paris* for the Clarendon Press *The Complete Works of Christopher Marlowe*

Shakespeare and His Contemporaries J. Hart, 2011-03-28 This book is concerned with language genre drama and literary and historical narrative and examines the comedy of Shakespeare in the context of comedies from Italy Spain and France in the sixteenth and seventeenth centuries

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 **Shakespeare and the Challenge of the Contemporary** Francesca Clare Rayner,2021-09-23

Contemporary performance is a particularly stimulating area for the study of how Shakespeare is produced and received in different cultural contexts Francesca Clare Rayner's original and thought provoking book highlights the diversity and experimentalism of contemporary performance practices through a focus on unexplored performances in Portugal This book references key debates within contemporary performance studies on intermediality globalization and political participation and analyses their particular configurations within the Portuguese context These case studies represent clear alternatives to the market driven view of the contemporary as the continual reproduction of the new and the topical for global consumers Instead they recast the contemporary as a site of disempowerment crisis and erasure in a Europe fragmented by economic austerity political divisions around Brexit ecological vacillation and an anxious refashioning of global relations between North and South *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 **Shakespeare's Auditory Worlds** Walter W.

Cannon,Laury Magnus,2020-10-27 Inspired by the verbal exuberance and richness of all that can be heard by audiences both on and off Shakespeare's stages Shakespeare's Auditory Worlds examines such special listening situations as overhearing eavesdropping and asides It breaks new ground by exploring the complex relationships between sound and sight dialogue and blocking dialects and other languages re voicings and finally nonverbal or metaverbal relationships inherent in noise sounds and music staging interstices that have been largely overlooked in the critical literature on aurality in Shakespeare Its contributors include David Bevington Ralph Alan Cohen Steve Urkowitz and Leslie Dunn and in a concluding Virtual Roundtable section six seasoned repertory actors of the American Shakespeare Center as well who discuss their nuanced hearing experiences on stage Their hearing invites us to understand the multiple dimensions of Shakespeare's auditory world

from the vantage point of actors who are listening in the round to what they hear from their onstage interlocutors from offstage and backstage cues from the musicians galleries and often most interestingly from their audiences

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

Transversal Enterprises in the Drama of Shakespeare and his Contemporaries B. Reynolds, 2006-03-01 This study expands on Reynolds transversal poetics the theory methodology and aesthetics developed in response to the need for an approach that fosters agency creativity and conscientious scholarship and pedagogy It offers new readings of plays by amongst others Shakespeare Marlowe Middleton Webster and Greene

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 beyond English Susan Bennett, Christie Carson, 2013-08-29 Tackling vital issues of politics identity and experience in performance this book

asks what Shakespeare's plays mean when extended beyond the English language From April to June 2012 the Globe to Globe Festival offered the unprecedented opportunity to see all of Shakespeare's plays performed in many different world languages Thirty eight productions from around the globe were presented in six weeks as part of the World Shakespeare Festival which formed a cornerstone of the Cultural Olympics This book provides the only complete critical record of that event drawing together an internationally renowned group of scholars of Shakespeare and world theatre with a selection of the UK's most celebrated Shakespearean actors Featuring a foreword by Artistic Director Dominic Dromgoole and an interview with the Festival Director Tom Bird this volume highlights the energy and dedication that was necessary to mount this extraordinary cultural experiment

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