

MS- DIRECTING Shakespeare

*Women Direct
Shakespeare*



ELIZABETH SCHAFER

FEATURING

The directorial work of Joan Littlewood • Jane Howell • Yvonne Brewster •
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Ms Directing Shakespeare Women Direct Shakespeare

**Sarah Hatchuel, Nathalie Vienne-
Guerrin**



Ms Directing Shakespeare Women Direct Shakespeare:

Ms-Directing Shakespeare Elizabeth Schafer, 2000-05-19 First published in Great Britain by the Women's Press Ltd 1998
Title page verso **Women Direct Shakespeare in America** Nancy Taylor, 2005 This book offers a series of eight case studies of the connection between feminist performance theory and practice considering how women directors of Shakespeare in America have recently interpreted and staged female subjectivity and gender particularly as exhibited in sex relations The work focuses on eight women and choices they made in specific productions Jayme Koszyn's and Lisa Wolpe's *Romeo and Juliet* Tina Packer's and Ellen O'Brien's *Measure for Measure* Abigail Adams and Melia Bensussen's *Twelfth Night* Barbara Gaines and JoAnne Akalaitis's *Cymbeline* Nancy Taylor interviewed all of the directors and the first section of the book includes a brief biography of each institutional opportunities and limitations and the director's views about Shakespeare's depiction of women in general as well as future goals for her work BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **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

Shakespeare and the Language of Translation Ton Hoenselaars, 2014-05-13 Shakespeare's international status as a literary icon is largely based on his masterful use of the English language yet beyond Britain his plays and poems are read and performed mainly in translation *Shakespeare and the Language of Translation* addresses this apparent contradiction and is the first major survey of its kind Covering the many ways in which the translation of Shakespeare's works is practised and studied from Bulgaria to Japan South Africa to Germany it also discusses the translation of *Macbeth* into Scots and of *Romeo and Juliet* into British Sign Language The collection places renderings of Shakespeare's works aimed at the page and the stage in their multiple cultural contexts including gender race and nation as well as personal and postcolonial politics Shakespeare's impact on nations and cultures all around the world is increasingly a focus for study and debate As a result the international performance of Shakespeare and Shakespeare in translation have become areas of growing popularity for

both under and post graduate study for which this book provides a valuable companion **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 Middle Ages Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays *International Women Stage Directors* Anne Fliotsos, Wendy Vierow, 2013-10-15 A fascinating study of women in the arts International Women Stage Directors is a comprehensive examination of women directors in twenty four diverse countries Organized by country chapters provide historical context and emphasize how social political religious and economic factors have impacted women's rise in the theatre particularly in terms of gender equity Contributors tell the stories of their home country's pioneering women directors and profile the most influential women directors practicing today examining their career paths artistry and major achievements Contributors are Ileana Azor Dalia Basiouny Kate Bredeson Mirenka Cechov Mari Heleen Coetzee May Farnsworth Anne Fliotsos Laura Ginters Iris Hsin chun Tuan Maria Ignatieva

Adam J Ledger Roberta Levitow Jiangyue Li Lliane Loots Diana Manole Karin Maresh Gordon McCall Erin B Mee Ursula Neuerburg Denzer Claire Pamment Magda Romanska Avra Sidiropoulou Margaretta Swigert Gacheru Alessandra Vannucci Wendy Vierow Vessela S Warner and Brenda Werth **Shakespearean Star** Jennifer Barnes, 2017-07-06 Laurence Olivier was one of the best known and most pioneering actor directors of Shakespeare on screen This is the first study to provide a comprehensive analysis of Olivier s Shakespearean feature films and his unique Shakespearean star image Through an examination of Olivier s unmade film Macbeth as well as his adaptations of Shakespeare s Henry V Hamlet and Richard III Jennifer Barnes offers a detailed exploration of Olivier s entire cinematic Shakespearean oeuvre in relation to his distinctive form of stardom Considering the development of Olivier s image in relation to the industrial and cultural contexts of the wartime and post war British film and theatre industries the volume also analyses Olivier s life writing and published autobiographies and is supplemented by numerous illustrations *A New Variorum Edition of Shakespeare CORIOLANUS Volume II* David George, 2019-01-16 Irregular Doubtful and Emended Accidentals in F1 In the Textual Notes the lemma is the reading of this edition s text In these notes for emendations to F1 the lemma is followed by the siglum or sigla of the edition s from which the emendation is taken and then by the rejected F1 reading and the siglum or sigla of the 17th c editions reading differently from the lemma Where no source is given for the emendation the adopted reading is not in any of the folios Doubtful and irregular readings are merely listed indicates that the reading is found in a full line i e one that runs all or nearly all of the way to the right margin indicates doubt or an alternative to the reading adopted although not necessarily correct in the judgment of the editor Elsewhere means that a spelling other than that in the lemma is to be found wherever else that word appears in the F1 text **Studio Shakespeare** Alycia Smith-Howard, 2017-03-02 An extensive history of The Royal Shakespeare Company s studio theatre Studio Shakespeare The Royal Shakespeare Company at The Other Place also includes a biography of its founder and first artistic director Mary Ann Buzz Goodbody 1947 75 Alycia Smith Howard reveals how as a socialist feminist and the RSC s first female director Goodbody sought to invigorate classical theatre and its approach to producing the works of Shakespeare The Other Place which opened its doors in 1973 was her greatest achievement and was in the words of Ron Daniels of the American Repertory Theatre a training ground for an entire generation of Shakespeare actors and directors The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989 The author s sources include Goodbody s Mission Statement for the studio theatre as well as other previously unavailable materials such as Goodbody s private papers journal entries director s notes and correspondence In addition it contains interviews and commentary from such theatrical luminaries as Judi Dench Ian McKellen Ben Kingsley Cicely Berry Trevor Nunn Peter Hall Patrick Stewart and many others Smith Howard s narrative discusses productions of twelve plays at The Other Place among them King Lear 1974 Hamlet 1975 The Merchant of Venice 1978 Antony and Cleopatra 1982 King John 1988 and Othello 1989 The cast lists of productions at The Other Place are included in an appendix

Smith Howard's study captures the spirit and ethos of an important and radical exercise in theatre which influenced the mainstream work of The Royal Shakespeare Company. It is a lucid, compelling and valuable contribution not only to Shakespeare studies but also to theatre history. This book, as directors once said, has legs. **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. **The Taming of the Shrew** William Shakespeare, 2010-09-14. Eminent Shakespearean scholars Jonathan Bate and Eric Rasmussen provide a fresh new edition of this scathing account of manners and matrimony along with more than a hundred pages of exclusive features including an original Introduction to *The Taming of the Shrew*, incisive scene by scene synopsis and analysis with vital facts about the work, commentary on past and current productions based on interviews with leading directors, actors and designers, photographs of key RSC productions, an overview of Shakespeare's theatrical career and chronology of his plays. Ideal for students, theater professionals and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century. **Hamlet's Hereditary Queen** Kerrie Roberts, 2022-12-30. This book explores a fresh and insightful interpretation of Hamlet's Gertrude as a prominent and powerful figure in the play. It shows how traditional readings of this character, both performance-based and scholarly, have been guided and constrained by misogynistic perspectives on female power. Bringing together the author's wealth of insight from a theatre practitioner's perspective and combining it with a scholarly perspective, the book argues that Gertrude need not be limited to sex and motherhood. She could instead be played as Denmark's blood royal, Queen, her role in the play then being about female political power. Gertrude's royal status could play out on stage through a variety of possible performance choices for stage design, stage business, acting processes and the actor's presence, both speaking and silent. *Hamlet's Hereditary Queen* takes into consideration Shakespeare's source myths, historical studies of the position of queens and the issues concerning them in early modern England, Hamlet's performance history and the text itself. It questions traditional readings of Hamlet and offers detailed analyses of relevant scenes to demonstrate how Gertrude's Hamlet might play out on stage in the twenty-first century. This is an engaging and insightful interpretation for students and scholars of theatre and performance studies and Shakespeare studies as well as theatre practitioners. **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 on Screen Sarah Hatchuel, Nathalie Vienne-Guerrin, 2017-04-27 The second volume in the re-launched series Shakespeare on Screen is devoted to The Tempest and Shakespeare's late romances offering up to date coverage of recent screen versions as well as new critical reviews of older canonical films An international cast of authors explores not only productions from the USA and the UK but also translations adaptations and appropriations from Poland Italy and France Spanning a wide chronological range from the first cinematic interpretation of Cymbeline in 1913 to The Royal Ballet's live broadcast of The Winter's Tale in 2014 the volume provides an extensive treatment of the plays resonance for contemporary audiences Supported by a film bibliography numerous illustrations and free online resources the book will be an invaluable resource for students scholars and teachers of film studies and Shakespeare studies

Shakespeare and (Eco-)Performance History Elizabeth Schafer, 2024-06-12 Seismic shifts in the theatrical meanings of The Merry Wives of Windsor have taken place across the centuries as Shakespeare's frequently performed play has relocated to Windsor across the world journeying along the production adaptation appropriation continuum This eco performance history of Shakespeare's The Merry Wives of Windsor not only offers the first in depth analysis of the play in production with a particular focus on the representation of merry women but also utilises the comedy's forest aware dramaturgy to explore Mistress Page's concept of being frugal in my mirth in relation to sustainable theatre practices Herne's Oak the fictitious tree in Windsor Forest where everyone meets in the final scene of the play is utilised to enable a maverick but ecologically based reframing of the productions of Merry Wives analysed here This study engages with gender physical comedy and cultural relocations of Windsor across the world to offer new insight into Merry Wives and its theatricality

Staging Women and the Soul-Body Dynamic in Early Modern England Sarah E. Johnson, 2016-04-01 Though the gender coded soul body dynamic lies at the root of many negative and disempowering depictions of women Sarah Johnson here argues that it also functions as an effective tool for redefining gender expectations Building on past criticism that has concentrated on the debilitating cultural association of women with the body she investigates dramatic uses of the soul body dynamic that challenge the patriarchal subordination of women Focusing on two tragedies two comedies and a small selection of masques from approximately 1592-1614 Johnson develops a case for the importance of drama to scholarly considerations of the soul body

dynamic which habitually turn to devotional works sermons and philosophical and religious treatises to elucidate this relationship Johnson structures her discussion around four theatrical relationships each of which is a gendered relationship analogous to the central soul body dynamic puppeteer and puppet tamer and tamed ghost and haunted and observer and spectacle Through its thorough and nuanced readings this study redefines one of the period s most pervasive analogies for conceptualizing women and their relations to men as more complex and shifting than criticism has previously assumed It also opens a new interpretive framework for reading representations of women adding to the ongoing feminist re evaluation of the kinds of power women might actually wield despite the patriarchal strictures of their culture

Shakespeare Survey: Volume 53, Shakespeare and Narrative Peter Holland, 2000-11-02 The theme for Shakespeare Survey 53 is Shakespeare and Narrative

The Two Gentlemen of Verona William Shakespeare, 2014-09-25 Two Gentlemen of Verona is commonly agreed to be Shakespeare s first comedy and probably his first play A comedy built around the confusions of doubling cross dressing and identity it is also a play about the ideal of male friendship and what happens to those friendships when men fall in love William Carroll s engaging Introduction focuses on the traditions and sources that stand behind the play and explores Shakespeare s unique and bold treatment of them Special attention is given to the strong female figure of Julia and the controversial final scene

Adapting King Lear for the Stage Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate s History of King Lear 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of King Lear and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley s King Lear s Wife 1913 Edward Bond s Lear 1971 Howard Barker s Seven Leirs 1989 and the Women s Theatre Group s Lear s Daughters 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote Lear s Daughters a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

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