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Recycling Shakespeare

Exploring the nature of Shakespeare's creativity

with Thomas G. Olsen

SUNY New Paltz Professor Emeritus of English

October 17th
@7:00 PM

Steinberg Reading Room



Recycling Shakespeare

Hester Bradley



Recycling Shakespeare:

Recycling Shakespeare Charles Marowitz, 1991 Applause Acting Series In the same way that Shakespeare himself continued to meditate and transform his own ideas and the shape they took Marowitz gives us license to continue that meditation in productions extrapolated from Shakespeare's work Shakespeare becomes the greatest of all catalysts who stimulates a constant re-formulation of the fundamental questions of philosophy history and meaning Marowitz introduces us to Shakespeare as an active contemporary collaborator who strives with us to yield a vibrant contemporary theatre

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 *New Wave Shakespeare on Screen* Thomas Cartelli, Katherine Rowe, 2007 The past several years have witnessed a group of experiments in staging Shakespeare on film This book introduces and applies the analytic techniques and language that are required to make sense of this wave It maps a vocabulary for interpreting Shakespeare film addresses script to screen questions about authority and performativity and more

Adaptations of Shakespeare Daniel Fischlin, Mark Fortier, 2014-05-01 Shakespeare's plays have been adapted or rewritten in various often surprising ways since the seventeenth century This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeares work from around the world and across the centuries The plays include *The Woman's Prize or the Tamer Tamed* John Fletcher *The History of King Lear* Nahum Tate *King Stephen* A Fragment of a Tragedy John Keats *The Public El P blico* Federico Garcia Lorca *The Resistible Rise of Arturo Ui* Bertolt Brecht *uMabatha* Welcome Msomi *Measure for Measure* Charles Marowitz *Hamletmachine* Heiner M ller *Lears Daughters* The Womens Theatre Group *Elaine Feinstein* *Desdemona* A Play About a Handkerchief Paula Vogel *This Islands Mine* Philip Osment *Harlem Duet* Djanet Sears Each play is introduced by a concise informative introduction with suggestions for further reading The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to

Shakespeare's Theatre Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Cinematic Shakespeare Michael A. Anderegg, 2004 Michael Anderegg investigates how Shakespeare films constitute an exciting ever-changing film genre He looks closely at films by Olivier Welles Branagh as well as postmodern Shakespeares multiple adaptations over the years of *Romeo and Juliet* Representing Shakespeare Robert Shaughnessy, 2014-07-15 This text traces the changing theatrical and cultural identity of the History plays in the context of postwar social and political conflict crisis and change Since the company's inception in the early 1960s the RSC's commitment to relevance has fostered close relationships between Shakespearean criticism and performance and between the theatre and its audiences Through a detailed discussion of key productions from *The War of the Roses* in 1963 to *The Plantagenets* in 1988 Robert Shaughnessy emphasizes the political dimension of contemporary theatrical representations of

Shakespeare and of the Shakespearean modes of history that these plays have been employed to promote individualist cyclical male dominated and driven by essentialised transcendent human nature **Acting Shakespeare** John Gielgud, John Miller, 2000-02 The renowned actor draws on his experiences with Shakespeare's plays as both actor and director to illuminate the challenges of staging Shakespeare's works *Screen Adaptations: Shakespeare's King Lear* Yvonne Griggs, 2014-09-26 This close study of film adaptations of King Lear looks at several different versions mainstream art house and cinematic offshoots and discusses the literary text in its historical context key themes and dominant readings of the text how the text is adapted for screen and how adaptations have changed our reading of the original text There are many references to the literary text and screenplays and the book also features quotations from directors and critics There is plenty of discursive material here to support student work on both film and literature courses **Interpreting Shakespeare on Screen** Hester Bradley, 2000-12-02 This book explores Shakespeare films as interpretations of Shakespeare's plays as well as interpreting the place of Shakespeare on screen within the classroom and within the English curriculum Shakespeare on screen is evaluated both in relation to the play texts and in relation to the realms of popular film culture The book focuses on how Shakespeare is manipulated in film and television through the representation of violence gender sexuality race and nationalism Cartmell discusses a wide range of films including Orson Welles Othello 1952 Kenneth Branagh's Much Ado About Nothing 1993 Peter Greenaway's Prospero's Books 1991 Baz Luhrmann's William Shakespeare's Romeo and Juliet 1996 and John Madden's Shakespeare in Love 1998 *Shakespeare | Cut* Bruce R. Smith, 2016-07-15 In distracted times like the present Shakespeare too has been driven to distraction Shakespeare Cut considers contemporary practices of cutting up Shakespeare in stage productions videogames book sculptures and YouTube postings but it also takes the long view of how Shakespeare's texts have been cut apart in creative ways beginning in Shakespeare's own time The book's five chapters consider cuts cutting and cutwork from a variety of angles 1 as bodily experiences 2 as essential parts of the process whereby Shakespeare and his contemporaries crafted scripts 3 as units in perception 4 as technologies situated at the interface between figure and life and 5 as a fetish in western culture since 1900 Printed here for the first time are examples of the cut ups that William S Burroughs and Brion Guysin carried out with Shakespeare texts in the 1950s Bruce R Smith's original analysis is accompanied by twenty four illustrations which suggest the multiple media in which cutwork with Shakespeare has been carried out **Shakespeare and Comics** Jim Casey, Brandon Christopher, 2024-08-22 From their inception low culture comics have intersected with the high culture of Shakespeare This is the first book length collection dedicated entirely to the exploration of this collision Its chapters illuminate the ways in which different texts time periods politics authors media approaches and forms interact Ranging from Classic Comics to Marvel from tebeo to manga from independent to mainstream comics texts explored include Y The Last Man Neil Gaiman and Charles Vess's A Midsummer Night's Dream The Sandman 19 The League of Extraordinary Gentlemen I Am Alfonso Jones Marvel 1602 Doom 2099 and

manga adaptations of *The Tempest* and *Macbeth* among many others. As comic books and their big screen progeny dominate mainstream popular culture, the association of Shakespeare with comics offers creators and critics tools with which to interrogate the place of Shakespeare within the English and global literary and cultural traditions. Shakespeare and Comics argues that at a moment when the reassessment and reimagining of literary canons has become more urgent than ever, thinking about Shakespeare through the lens of comics invites us to imagine a literary and cultural landscape in which so-called great works exist alongside and in equal conversation with marginalized writers, topics, and forms.

Shakespeare and European Politics Dirk Delabastita, Jozef de Vos, Paul Franssen, 2008. This volume's main focus is on the ways in which over the past 400 years Shakespeare has played a role of significance within a European framework, particularly where a series of political events and ideologically based developments were concerned, such as the early modern wars of religion, the emergence of the nation during the late eighteenth and nineteenth centuries, the First and Second World Wars, the process of European unification during the 1990s, the attack on the World Trade Center in New York, and Britain's participation in the war in Iraq. The whole of the collection, and particularly the opening section, clearly invites a European and even a global perspective. This book convincingly demonstrates that Shakespeare, both at the level of his meaning in his own time and at that of his reception in later ages, should no longer be studied only in relation to particular nations but, as Dirk Delabastita argues, also at various supranational levels.

Shakespeare's Comedies of Love Richard Paul Knowles, Karen Bamford, 2008-01-01. Shakespeare's *Comedies of Love* is a tribute to Alexander Leggatt, a critic who has shaped the way the world understands Shakespeare and his comedies.

Shakespeare's Sense of Character Michael W. Shurgot, 2016-04-01. Making a unique intervention in an incipient but powerful resurgence of academic interest in character-based approaches to Shakespeare, this book brings scholars and theatre practitioners together to rethink why and how character continues to matter. Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work. The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood. At the same time, by engaging theatre practitioners, this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters.

Shakespeare and British World War Two Film Garrett A. Sullivan, Jr., Garrett A. Sullivan (Jr.), 2022-03-31. Garrett Sullivan offers a new approach to cinematic adaptation and appropriation of Shakespeare at a watershed moment in British history.

The Renaissance Theatre: Texts, Performance, Design Christopher Cairns, 2019-01-04. Originally published in 1999, this book is a critical analysis of Renaissance theatre, including chapters on speaking theatres, performing theatre, and redesigning Shakespeare.

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 *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 *Shakespeare Survey: Volume 57, Macbeth and Its Afterlife* Peter Holland, 2008-01-31 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The books are illustrated with a variety of Shakespearean images and production photographs The virtues of accessible scholarship and a keen interest in performance from Shakespeare's time to our own have characterised the journal from the start Most volumes of Survey have long been out of print Backnumbers are gradually being reissued in paperback

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