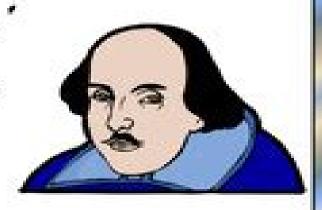
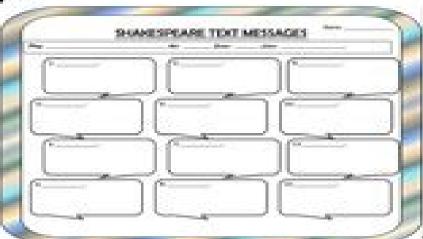
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# **Shakespeare Text Into Performance**

Jay L. Halio

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**Shakespeare, Text and Theater** Jay L. Halio, Lois Potter, Arthur F. Kinney, 1999 Jay L. Halio is internationally distinguished as an editor of Shakespeare s plays and as a critic of Shakespeare in performance This collection with an

international list of contributors honors both those interests and explores their interconnectedness BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved 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 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 A Companion to Shakespeare and Performance Barbara Hodgdon, W. B. Worthen, 2008-04-15 A scholarship Companion to Shakespeare and Performance provides a tate 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 performanceand performance studies Written by an international group of major scholars teachers and professional theatre makers Shakespeare and the Making of Theatre Paul Edmondson, Bridget Escolme, 2012-10-18 A highly engaging text that approaches Shakespeare as a maker of theatre as well as a writer of literature Leading performance critics dismantle Shakespeare's texts identifying theatrical cues in ways which develop understanding of the underlying theatricality of Shakespeare's plays and stimulate further performances Performance: Visual art and performance art Philip Auslander, 2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself 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

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