

Shakespeare The Directors Cut Vol 1

Stanley Wells

Shakespeare The Directors Cut Vol 1:

Chicago Shakespeare Theater Regina Buccola, 2012-12-15 The Chicago Shakespeare Theater is widely known for vibrant productions that reflect the Bard's genius for intricate storytelling musicality of language and depth of feeling for the human condition Affectionately known to natives of the Windy City as Chicago Shakes this vanguard of Chicago s rich theatrical tradition celebrates its silver anniversary with this bracing collection of original essays by world renowned scholars directors actors and critics Chicago Shakespeare Theater unveils the artistic visions and decisions that helped shape this venerable institution and examines the theater's international reputation for staging such remarkable and provocative performances The volume brings together works by such heralded drama critics as Terry Teachout Jonathan Abarbanel and Michael Billington theater industry giants like Michael Bogdanov Edward Hall and Simon Callow interviews with the Chicago Shakespeare Theater's own Artistic Director Barbara Gaines and Executive Director Criss Henderson and essays by such noted figures in academe as Clark Hulse Wendy Wall and Michael Shapiro Celtic Shakespeare Rory Loughnane, 2016-04-08 Drawing together some of the leading academics in the field of Shakespeare studies this volume examines the commonalities and differences in addressing a notionally Celtic Shakespeare Celtic contexts have been established for many of Shakespeare's plays and there has been interest too in the ways in which Irish Scottish and Welsh critics editors and translators have reimagined Shakespeare claiming connecting with and correcting him This collection fills a major gap in literary criticism by bringing together the best scholarship on the individual nations of Ireland Scotland and Wales in a way that emphasizes cultural crossovers and crucibles of conflict The volume is divided into three chronologically ordered sections Tudor Reflections Stuart Revisions and Celtic Afterlives This division of essays directs attention to Shakespeare s transformed treatment of national identity in plays written respectively in the reigns of Elizabeth and James but also takes account of later regional receptions and the cultural impact of the playwright's dramatic works The first two sections contain fresh readings of a number of the individual plays and pay particular attention to the ways in which Shakespeare attends to contemporary understandings of national identity in the light of recent history Juxtaposing this material with subsequent critical receptions of Shakespeare's works from Milton to Shaw this volume addresses a significant critical lacuna in Shakespearean criticism Rather than reading these plays from a solitary national perspective the essays in this volume cohere in a wide ranging treatment of Shakespeare's direct and oblique references to the archipelago and the problematic issue of national identity Romeo and Juliet Edward Rocklin, 2010-07-30 An introductory guide to Romeo and Juliet in performance offering a scene by scene theatrically aware commentary contextual documents a brief history of the text and first performances case studies of key productions a survey of screen adaptations a sampling of critical opinion and annotated further reading Shakespeare on the German Stage: Volume 1, 1586-1914 Simon Williams, 2004-11-11 Professor Williams focuses on the classical period of German literature and theatre when Shakespeare's plays were first

staged in Germany in a relatively complete form and when they had a potent influence on the writings of German drama and dramatic criticism Performing King Lear Jonathan Croall, 2015-10-22 King Lear is arguably the most complex and demanding play in the whole of Shakespeare Once thought impossible to stage today it is performed with increasing frequency both in Britain and America It has been staged more often in the last fifty years than in the previous 350 years of its performance history its bleak message clearly chiming in with the growing harshness cruelty and violence of the modern world Performing King Lear offers a very different and practical perspective from most studies of the play being centred firmly on the reality of creation and performance The book is based on Jonathan Croall's unique interviews with twenty of the most distinguished actors to have undertaken this daunting role during the last forty years including Donald Sinden Tim Pigott Smith Timothy West Julian Glover Oliver Ford Davies Derek Jacobi Christopher Plummer Michael Pennington Brian Cox and Simon Russell Beale He has also talked to two dozen leading directors who have staged the play in London Stratford and elsewhere Among them are Nicholas Hytner David Hare Kenneth Branagh Adrian Noble Deborah Warner Jonathan Miller and Dominic Dromgoole Each reveals in precise and absorbing detail how they have dealt with the formidable challenge of interpreting and staging Shakespeare's great tragedy Shakespeare, the Director's Cut: The histories Michael Bogdanov, 2003 Michael Bogdanov looks at Shakespeare's histories drawing comparisons with current political intrigues This England, That Shakespeare Margaret Tudeau-Clayton, 2016-02-17 Is Shakespeare infighting and lust for power English British neither or both Addressing from various angles the relation of the figure of the national poet dramatist to constructions of England and Englishness this collection of essays probes the complex issues raised by this question first through explorations of his plays principally though not exclusively the histories Part One then through discussion of a range of subsequent appropriations and reorientations of Shakespeare and his England Part Two If Shakespeare has been taken to stand for Britain as well as England as if the two were interchangeable this double identity has come under increasing strain with the break up or shake up of Britain through devolution and the end of Empire Essays in Part One examine how the fissure between English and British identities is probed in Shakespeare s own work which straddles a vital juncture when an England newly independent from Rome was negotiating its place as part of an emerging British state and empire Essays in Part Two then explore the vexed relations of Shakespeare to constructions of authorial identity as well as national class gender and ethnic identities At this crucial historical moment between the restless interrogations of the tercentenary celebrations of the Union of Scotland and England in 2007 and the quatercentenary celebrations of the death of the bard in 2016 amid an increasing clamour for a separate English parliament when the end of Britain is being foretold and when flags and feelings are running high this collection has a topicality that makes it of interest not only to students and scholars of Shakespeare studies and Renaissance literature but to readers inside and outside the academy interested in the drama of A New Variorium Edition of Shakespeare CORIOLANUS Volume II David national identities in a time of transition

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 A New Variorum Edition of Shakespeare CORIOLANUS Volume I David George, 2019-01-16 The appears in the F1 text first New Variorum edition of Coriolanus by Horace Howard Furness Jr was published in 1928 The present edition follows Furness s but does not replace it because frequently the more recent scholarship and criticism recorded here could be accommodated only by reducing Furness s fuller treatment of earlier material The reader who finds this edition useful is urged to consult Furness s as well to obtain a fuller account on many subjects Niels Herold wrote the section on Music and Sound Effects and Sylvia Bryant and Ian Aspinall translated German criticism Megan Marie Johnson collaborated with me on the Plan of the Work on the collations necessary to compile the Textual Notes and on the Commentary Ashley Spriggs helped revise the Plan of the Work and the Textual Notes Both of these latter assistants also had a hand in all the other sections of Like a King Christina Gutierrez-Dennehy, 2020-11-18 Like a King Casting Shakespeare's Histories for Citizens the edition 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

Shakespeare's Authentic Performance Texts Graham Watts,2015-01-29 When we pick up a copy of a Shakespeare play we assume that we hold in our hands an original record of his writing We don't Present day printings are an editor's often subjective version of the script Around 25 percent of any Shakespeare play will have been altered and this creates an enormous amount of confusion The only authentic edition of Shakespeare's works is the First Folio published by his friends and colleagues in 1623 This volume makes the case for printing and staging the plays as set in the First Folio which preserved actor cues that helped players understand and perform their roles The practices of modern editors are critiqued Also included are sections on analyzing and acting the text how a complex character can be created using the First Folio and

a director's approach to rehearsing Shakespeare with various exercises for both professional and student actors In conclusion all of the findings are applied to Measure for Measure **Shakespeare for Young People** Abigail Rokison-Woodall, 2015-01-01 The search to find engaging and inspiring ways to introduce children and young adults to Shakespeare has resulted in a rich variety of approaches to producing and adapting Shakespeare's plays and the stories and characters at their heart Shakespeare for Young People is the only comprehensive overview of such productions and adaptations and engages with a wide range of genres including both British and American examples Abigail Rokison covers stage and screen productions shortened versions prose narratives and picture books including Manga animations and original novels The book combines an informative guide to these interpretations of Shakespeare discussed with critical analysis of their relative strengths It also includes extensive interviews with directors actors and writers involved in the projects discussed Shakespeare Survey: Volume 66, Working with Shakespeare Peter Holland, 2013-11-07 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 the 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 theme for Volume 66 is Working with Shakespeare and Tiffany Stern's essay has been selected by the Medieval and Renaissance Drama Society for its Barbara Palmer Martin Stevens award for best new essay in early drama studies 2014 The complete set of Survey volumes is also available online at http www cambridge org online shakespearesurvey This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results The Publisher ,1901 **Lives of Shakespearian** Actors, Part III, Volume 1 Gail Marshall, Tetsuo Kishi, Richard Foulkes, Julia Swindells, Robert Sawyer, David Francis Taylor, 2024-05-17 Features actors who were significant in their development of new and innovative ways of performing Shakespeare This title contains extracts from diaries memoirs private letters and obituaries that present a contemporary account of their acting achievements and personal lives Contributions to a Catalogue of the Lenox Library. No. I [-VII]. Lenox Library, 1877 Literature as a Lens for Climate Change Rebecca L. Young, 2022-03-03 Each chapter in this collection offers a practical approach for using literature to engage and empower students to confront aspects of climate crises Educators from different backgrounds and parts of the world share their experience using novels short stories drama poetry and nonfiction to help students understand the causes and consequences of climate change as well as how they can contribute to potential solutions Shakespeare Survey Stanley Wells, 2002-11-28 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 the previous year's textual and critical studies and of major British performances The

books are illustrated with a variety of Shakespearean images and production photographs The current editor of Survey is Peter Holland The first eighteen volumes were edited by Allardyce Nicoll numbers 19 33 by Kenneth Muir and numbers 34 52 by Stanley Wells 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 For the first time numbers 1 50 are being reissued in paperback available **Rehearsing Shakespeare** Leon Rubin, 2021-03-15 Rehearsing Shakespeare offers a dynamic separately and as a set guide to practice in rehearsals and workshops for actors directors and trainers in a UK and global context The book analyses the roots and development of modern day approaches to Shakespeare and applies theory of verse analysis to practical work ranging from the drama student to the highest professional level in major global theatres At the heart of the book are a series of carefully tested acting exercises worked with professional actors and drama students across the world both in English and in translation Featuring several case studies from the author's own work and the work of others it explores how acting and directing relate to design and other forms of artistic collaboration during Shakespeare production An excellent resource for students and teachers of acting and directing courses drama and English literature students at all levels new professional actors and professional actors undertaking the exciting task of acting and directing Shakespeare at an international level Rehearsing Shakespeare offers practical approaches to cutting and editing through to the core challenges of any Shakespearian play Catalogue Bernard Quaritch (Firm),1906

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