

Shakespeare the Actor and the Purposes of Playing

Skura

Note: This is not the actual book cover

Shakespeare The Actor And The Purposes Of Playing

Poonam Trivedi, Minami Ryuta



Shakespeare The Actor And The Purposes Of Playing:

Shakespeare the Actor and the Purposes of Playing Meredith Anne Skura, 1993 For the Renaissance all the world may have been a stage and all its people players but Shakespeare was also an actor on the literal stage Meredith Anne Skura asks what it meant to be an actor in Shakespeare's England and shows why a knowledge of actual theatrical practices is essential for understanding both Shakespeare's plays and the theatricality of everyday life in early modern England Despite the obvious differences between our theater and Shakespeare's sixteenth century testimony suggests that the experience of acting has not changed much over the centuries Beginning with a psychoanalytically informed account of acting today Skura shows how this intense and ambivalent experience appears not only in literal references to acting in Shakespearean drama but also in recurring narrative concerns details of language and dramatic strategies used to engage the audience Looking at the plays in the context of both public and private worlds outside the theater Skura rereads the canon to identify new configurations in the plays and new ways of understanding theatrical self consciousness in Renaissance England Rich in theatrical psychoanalytic biographical and historical insight this book will be invaluable to students of Shakespeare and instructive to all readers interested in the dynamics of performance

The Purpose of Playing Robert Gordon, 2006 A comparative survey of the major approaches to Western acting since the 19th century

The Purpose of Playing Louis Montrose, 1996-06 Examines the role of Elizabethan drama in the shape of cultural belief values and understanding of political authority

Shakespeare and the Culture of Paradox Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty mystery and doubt this book interrogates the use of paradox in Shakespeare's plays and in performance By adopting this discourse one in which opposites can co exist and perspectives can be altered and one that asks accepted opinions beliefs and truths to be reconsidered Shakespeare used paradox to question love gender knowledge and truth from multiple perspectives Committed to situating literature within the larger culture Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions He then looks at selected plays in terms of paradox including the geographical site of Venice in Othello and The Merchant of Venice and equity law in The Comedy of Errors Merchant and Measure for Measure Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama such as the duality of the player the boy actor and gender and the play audience relationship in the Henriad Hamlet As You Like It Twelfth Night Antony and Cleopatra The Winter's Tale and The Tempest In showing that Shakespeare's plays create and are created by a culture of paradox Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience

Author's Pen and Actor's Voice Robert Weimann, 2000-07-27 Redefines the relationship between writing and performance in Shakespeare's theatre

Women Beware Women Andrew Hiscock, 2011-04-14

Prison Shakespeare and the Purpose of Performance: Repentance Rituals and the Early Modern N. Herold, 2015-12-11 Over the last decade a

number of prison theatre programs have developed to rehabilitate inmates by having them perform Shakespearean adaptations This book focuses on how prison theatre today reveals certain elements of the early modern theatre that were themselves responses to cataclysmic changes in theological doctrine and religious practice **Shakespeare's Theatre** Peter Thomson,2013-06-17 Reviews of the First Edition valuable and enjoyable reading for all studying Shakespeare s plays Following in the pattern established by John Russell Brown for the excellent series Theatre and Production Studies he provides first an account of Shakespeare s company then a study of three individual plays Twelfth Night Hamlet and Macbeth as performed by the company Peter Thomson writes in a crisp sharp enlivening style TLS the best analysis yet of Elizabethan acting practices excavated from the texts themselves rather than reconstructed on basis of one monolithic theory and an essay on Hamlet that is a model of Critical intelligence and theatrical invention Yearbook of English Studies Synthesizes the important facts and summarizes projects with a vigorous prose style and expertly applies his experience in both practical drama and academic teaching to his discussion Review of English Studies **Christopher Marlowe the Craftsman** M.L. Stapleton,2016-05-23 Contributions to this volume explore the idea of Marlowe as a working artist in keeping with John Addington Symonds characterization of him as a sculptor poet Throughout the body of his work including not only the poems and plays but also his forays into translation and imitation a distinguished company of established and emerging literary scholars traces how Marlowe conceives an idea shapes and refines it then remakes and remodels it only to refashion it further in his writing process These essays necessarily overlap with one another in the categories of lives stage and page which signals their interdependent nature regarding questions of authorship theater and performance history as well as interpretive issues within the works themselves The contributors interpret and analyze the disputed facts of Marlowe s life the textual difficulties that emerge from the staging of his plays the critical investigations arising from analyses of individual works and their relationship to those of his contemporaries The collection engages in new ways the controversies and complexities of its subject s life and art It reflects the flourishing state of Marlowe studies as it shapes the twenty first century conception of the poet and playwright as master craftsman Studying Shakespeare Katherine Armstrong,Graham Atkin,2014-07-15 This book is a concise single volume guide to studying Shakespeare covering practical as well as theoretical issues The text deals with the major topics on a chapter by chapter basis starting with why we study Shakespeare through Shakespeare and multimedia to a final chapter on Shakespeare and Theory Current trends and recent developments in Shakespearean studies are also discussed with an emphasis on the contextualisation of Shakespeare historical appropriations of his work and the debate concerning his place in the literary canon Extensive reference is made to a variety of developing media e g film audio cassette video CD Rom and global digital networks bringing the study of Shakespeare into the twentieth century Re-playing Shakespeare in Asia Poonam Trivedi,Minami Ryuta,2010-01-31 In this critical volume leading scholars in the field examine the performance of Shakespeare in Asia Emerging out of the view that it is in play or performance and

particularly in intercultural multicultural performance that the cutting edge of Shakespeare studies is to be found the essays in this volume pay close attention to the modes of transference of the language of the text into the alternative languages of Asian theatres to the history and politics of the performance of Shakespeare in key locations in Asia to the new Asian experimentation with indigenous forms via Shakespeare and the consequent revitalizing and revising of the traditional boundaries of genre and gender and to Shakespeare as a cultural capital world wide Focusing specifically on the work of major directors in the central and emerging areas of Asia Japan China India Korea Taiwan Singapore Indonesia and the Philippines the chapters in this volume encompass a broader and more representative swath of Asian performances and locations in one book than has been attempted till now **Shakespeare Studies** ,2009 **Actors Talk about**

Shakespeare Mary Z. Maher,2009 Offers interviews with American Canadian and British actors who speak about the challenges and rewards of performing Shakespeare s works *THE VILLAGER* ,1918 Shakespeare's History Plays: Richard II to Henry V, the Making of a King C W R D Moseley,2009-01-01 Part I examines the context for Shakespeare s history plays including the a treatment of Elizabethan cosmology and its relevance to political order Part 2 explores the Ricardian plays under the following headings Mirrors of our Fickle State Hawks and Handsaws Modes and Genres of the Plays This Blessed Plot Husbandry and the Garden Passing Brave to be a King Richard II This Royal Throne of Kings Henry IV parts 1 and 2 This Sceptred Isle Henry V A Trim Reckoning Language Poetics and Rhetoric **The Shakespearean** ,1895

Philosophers on Shakespeare Paul A. Kottman,2009 This volume assembles for the first time writings from the past two hundred years by philosophers engaging the dramatic work of William Shakespeare **Mirrors of Our Playing**

Thomas R. Whitaker,1999 Examines the major paradigms that have influenced modern English speaking theater

Elizabethan Theater R. B. Parker,Sheldon P. Zitner,1996 Elizabethan Theater is a collection of essays offered in celebration of the long career of Samuel Schoenbaum Throughout his career as biographer bibliographer historian critic and editor of scholarly journals he has greatly enriched our appreciation of Shakespeare and his fellows These essays celebrate the many ways in which he has enhanced our understanding through his skill in balancing historical contexts with a recognition and respect for the importance of individual authorship Distinguished scholars from many countries representing many points of view have chosen to honor Schoenbaum by contributing essays that explore the four overlapping areas with which his own research has mainly been concerned biographical scholarship the concept of authorship the hand of the author perceived within the play and the multiple historical contexts that helped to determine how Elizabethan plays were written and received **The Spectator** ,1873 A weekly review of politics literature theology and art

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