

Rescripting Shakespeare

*The Text, the Director, and
Modern Productions*

ALAN C. DESSEN

and smote him—thus. [He stabs himself.]
~~I am a bloody period!~~
~~Car.~~ All that is spoken is said.
Oth. I kiss'd thee ere I kill'd thee. No way
thus,
killing myself, to die upon a kiss.
[Falls on the bed and] e
Car. This did I fear, but thought he had no weap
For he was great of heart.
[To Iago.] O Spartan
Lod.
More fell than anguish, hunger, or the sea!
Look on the tragic loading of this bed;
This is thy work. ~~The object poisons sight~~
~~Let it be hid.~~ Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed. CAMBRIDGE To you, Lord Govern
Remains the censure of this hellish villain,
O—forever it

Rescripting Shakespeare The Text The Director And Modern Productions

Peter Holland



Rescripting Shakespeare The Text The Director And Modern Productions:

Rescripting Shakespeare Alan C. Dessen, 2002-06-20 Building on almost 300 productions from the last 25 years this 2002 book focuses on the playtexts used when directors stage Shakespeare's plays the words spoken the scenes omitted or transposed and the many other adjustments that must be made Directors rescript to streamline the playscript and save running time to eliminate obscurity conserve on personnel and occasionally cancel out passages that might not fit their concept They rewrite when they make more extensive changes moving closer to the role of playwrights as when the three parts of Henry VI are compressed into two plays Alan Dessen analyzes what such choices might exclude or preclude and explains the exigencies faced by actors and directors in placing before today's audiences words targeted at players playgoers and playhouses that no longer exist The results are of interest and importance as much to theatrical professionals as to theatre historians and students *Such a King Harry* Phyllis N. Braxton, 2012-05-18 This study of Shakespeare's Falstaff

versus Shakespeare Criticism takes a view of Falstaff that is critically unorthodox but which is supported by the text This reading of the Falstaff plays sees the playwright basing his fiction on natural law but bending natural law to present a world of personified natural phenomena This reading is logically consistent and conforms to all fictional requirements for necessity and probability thus eliminating the supposed errors that criticism which sees the plays as strictly realistic vehicles appears to find in these plays **Studying Shakespeare Adaptation** Pamela Bickley, Jenny Stevens, 2020-09-17 Shakespeare's plays have long been open to reimagining and reinterpretation from John Fletcher's riposte to *The Taming of the Shrew* in 1611 to present day spin offs in a whole range of media including YouTube videos and Manga comics This book offers a clear route map through the world of adaptation selecting examples from film drama prose fiction ballet the visual arts and poetry and exploring their respective political and cultural interactions with Shakespeare's plays 36 specific case studies are discussed three for each of the 12 plays covered offering additional guidance for readers new to this important area of Shakespeare studies The introduction signals key adaptation issues that are subsequently explored through the chapters on individual plays including Shakespeare's own adaptive art and its Renaissance context production and performance as adaptation and generic expectation and transmedial practice Organized chronologically the chapters cover the most commonly studied plays allowing readers to dip in to read about specific plays or trace how technological developments have fundamentally changed ways in which Shakespeare is experienced With examples encompassing British North American South and East Asian European and Middle Eastern adaptations of Shakespeare's plays the volume offers readers a wealth of insights drawn from different ages territories and media Talking to the Audience Bridget Escolme, 2005 This unique study investigates the ways in which the staging convention of direct address talking to the audience can construct selfhood for Shakespeare's characters By focusing specifically on the relationship between performer and audience *Talking to the Audience* examines what happens when the audience are in the presence of a dramatic figure who knows they are there It is a book concerned

with theatrical illusion with the pleasures and disturbances of seeing characters produced in the moment of performance Through analysis of contemporary productions Talking to the Audience serves to demonstrate how the study of recent performance helps us to understand both Shakespeare s cultural moment and our own Its exploration of how theory and practice can inform each other make this essential reading for all those studying Shakespeare in either a literary or theatrical context

Shakespeare on Theatre Robert Cohen,2015-09-07 In Shakespeare on Theatre master acting teacher Robert Cohen brilliantly scrutinises Shakespeare s implicit theories of acting paying close attention to the plays themselves and providing a wealth of fascinating historical evidence What he finds will surprise scholars and actors alike that Shakespeare s drama and his practice as an actor were founded on realism though one clearly distinct from the realism later found in Stanislavski Shakespeare on Acting is an extraordinary introduction to the way the plays articulate a profound understanding of performance and reflect the life and times of a uniquely talented theatre maker

The Shakespeare Wars Ron Rosenbaum,2011-11-09 Ron Rosenbaum is one of the most original journalists and writers of our time David Remnick In The Shakespeare Wars Ron Rosenbaum gives readers an unforgettable way of rethinking the greatest works of the human imagination As he did in his groundbreaking Explaining Hitler he shakes up much that we thought we understood about a vital subject and renews our sense of excitement and urgency He gives us a Shakespeare book like no other Rather than raking over worn out fragments of biography Rosenbaum focuses on cutting edge controversies about the true source of Shakespeare s enchantment and illumination the astonishing language itself How best to unlock the secrets of its spell With quicksilver wit and provocative insight Rosenbaum takes readers into the midst of fierce battles among the most brilliant Shakespearean scholars and directors over just how to delve deeper into the Shakespearean experience deeper into the mind of Shakespeare Was Shakespeare the one draft wonder of Shakespeare in Love Or was he rather as an embattled faction of textual scholars now argues a different kind of writer entirely a conscientious reviser of his greatest plays Must we then revise our way of reading staging and interpreting such works as Hamlet and King Lear Rosenbaum pursues key partisans in these debates from the high tables of Oxford to a Krispy Kreme doughnut shop in a strip mall in the Deep South He makes ostensibly arcane textual scholarship intensely seductive and sometimes even explicitly sexual At an academic Pleasure Seminar in Bermuda for instance he examines one scholar s quest to find an orgasm in Romeo and Juliet Rosenbaum shows us great directors as Shakespearean scholars in their own right We hear Peter Brook perhaps the most influential Shakespearean director of the past century disclose his quest for a secret play hidden within the Bard s comedies and dramas We listen to Sir Peter Hall founder of the Royal Shakespeare Company as he launches into an impassioned table pounding fury while discussing how the means of unleashing the full intensity of Shakespeare s language has been lost and how to restore it Rosenbaum s hilarious inside account of the Great Shakespeare Funeral Elegy Fiasco a man versus computer clash illustrates the iconic struggle to define what is and isn t Shakespearean And he demonstrates the way Shakespearean

scholars such as Harold Bloom can become great Shakespearean characters in their own right The Shakespeare Wars offers a thrilling opportunity to engage with Shakespeare's work at its deepest levels Like Explaining Hitler this book is destined to revolutionize the way we think about one of the overwhelming obsessions of our time **World-Wide Shakespeares** Sonia Massai,2007-05-07 Drawing on debates around the global local dimensions of cultural production an international team of contributors explore the appropriation of Shakespeare's plays in film and performance around the world In particular the book examines the ways in which adapters and directors have put Shakespeare into dialogue with local traditions and contexts The contributors look in turn at local Shakespeares for local national and international audiences covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between centre and periphery and big time and small time Shakespeares Responding to a surge of critical interest in the poetics and politics of appropriation World Wide Shakespeares is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally *Shakespeare and Republicanism* Andrew Hadfield,2005-07-21 This groundbreaking work first published in 2005 reveals exactly how Shakespeare was influenced by contemporary strands in political thought that were critical of the English crown and constitution Shakespeare has often been seen as a conservative political thinker characterised by an overriding fear of the mob Hadfield argues instead that Shakespeare's writing emerged out of an intellectual milieu fascinated by republican ideas From the 1590s onwards he explored republican themes in his poetry and plays political assassination elected government alternative constitutions and perhaps most importantly of all the problem of power without responsibility Beginning with Shakespeare's apocalyptic representation of civil war in the Henry VI plays Hadfield provides a series of powerful new readings of Shakespeare and his time For anyone interested in Shakespeare and Renaissance culture this book is required reading *Shakespeare in the Theatre: Trevor Nunn* Russell Jackson,2018-11-15 Sir Trevor Nunn is one of the most versatile and accomplished directors in the English speaking theatre This book examines his achievements as a director of Shakespeare within the wider context of debates on the cultural politics of Britain's theatrical institutions in the twentieth and twenty first centuries His approach has been marked by the combination of close textual analysis with inventive theatricality in performance spaces ranging from the large stages of the Royal Shakespeare Company and the National Theatre to the intimacy of the companies studio theatres The principal focus of the book is on Nunn's work as director of Shakespeare during his artistic directorship of the RSC and the NT The four core chapters focus in detail on major productions that can be said to have challenged and changed perceptions of the plays including *The Winter's Tale* RSC 1969 the Roman Plays season RSC 1972 and *All's Well That Ends Well* RSC 1982 and the studio productions of *Macbeth* RSC 1976 *Othello* RSC 1989 and *The Merchant of Venice* NT 1999 The study draws on archive material as well as reviews and other published commentary including that of actors who have worked with him *Staging Shakespeare* Lena Cowen Orlin,Miranda Johnson-Haddad,2007 Features twelve essays that explore the relationships between Shakespearean pedagogy

performance and scholarship This volume consists of four sections entitled Acts of Recovery Performing the Moment Recordings and Extensions and Explorations *Shakespeare and the Shrew* A. Kamaralli,2012-11-16 An investigation of the many ways that Shakespeare uses the defiant voice of the shrew Kamaralli explores how modern performance practice negotiates the possibilities for staging these characters who refuse to conform to standards of acceptable behaviour for women but are among Shakespeare's bravest wisest and most vivid creations *Shakespeare and the Making of America* Kevin J. Hayes,2020-08-15 Utilising new and original research Kevin J Hayes looks at the role and influence of Shakespeare in eighteenth century America Hayes winner of the 2018 George Washington Book Prize offers an exciting new perspective on the history of both Shakespeare scholarship and the United States **Shakespeare Survey: Volume 68, Shakespeare, Origins and Originality** Peter Holland,2015-09-24 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 68 is Shakespeare Origins and Originality 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 **Shakespeare's Rise to Cultural Prominence** Emma Depledge,2018-07-26 Argues that the Exclusion Crisis of 1678-82 should be considered the watershed moment in Shakespeare's authorial afterlife *Shakespeare and Directing in Practice* Kevin Ewert,2018-05-11 When directors approach Shakespeare is the play always the thing or might something else sometimes be the thing How can directing produce fresh contexts for Shakespeare's work Part of the innovative series Shakespeare in Practice this book introduces students to current practices of directing Shakespeare Ewert explores how the conventions and creative tropes of today's theatre make meaning in Shakespeare production now The In Theory section starts with an analysis of theatre production and directing more generally before looking at the specific Shakespeare context The In Practice section offers a wonderful range of production examples that showcase the wide breadth of approaches to directing Shakespeare today from the conventional to the most experimental Providing a useful general overview of directing Shakespeare on stage today this is an ideal text for undergraduate and postgraduate students studying Shakespeare in Performance in Literature Drama Theatre and Performance Studies departments This book will also inspire students studying directing as part of a theatre programme and scholars performers and lovers of Shakespeare everywhere **Shakespeare Cut** Bruce R. Smith,2016 Video cuts in Shakespeare productions by companies like the Wooster Group and Toneelgroep Amsterdam cut and paste searches of Shakespeare's texts in online databases cut scenes from Shakespeare in video games mp3 files of famous Shakespeare speeches by famous actors mash ups using Shakespeare clips on YouTube not to mention customary cuts to Shakespeare's

scripts in stage productions and films all are examples of how Shakespeare is being consumed today through cuts In distracted times Shakespeare has in more ways than one been driven to distraction Shakespeare Cut considers these contemporary practices 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 The illustrations range from seventeenth century promptbooks to the earliest photographs of Shakespeare performers in the 1840s and 50s to cards from The Shakespeare Game published in 1900 to Wyndham Lewis's lithograph of Timon of Athens for the first issue of BLAST in 1914 to stills from contemporary multimedia productions like Toneelgroep's Kings of War publisher website

Titus Andronicus William Shakespeare, 2006 Titus Andronicus is still regarded by many as a bad play of dubious authorship This book argues for the book's unity of theme and its grim humour and demonstrates that it is the work of a brilliant stage craftsman confident in his mastery of space movement and verse

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 Lears 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

Antony and Cleopatra Bridget Escolme, 2006-03-29 This handbook offers a way in to reading Anthony and Cleopatra theatrically Through analyses of key productions an account of the historical conditions in which the play was first produced and a scene by scene account of how the play might be approached in performance this book focuses on the challenges of staging the notorious lovers

All's Well, That Ends Well Gary Waller, 2006-12-01 Described as one of Shakespeare's most intriguing plays All's Well That Ends

Well has only recently begun to receive the critical attention it deserves. Noted as a crucial point of development in Shakespeare's career, this collection of new essays reflects the growing interest in the play and presents a broad range of approaches to it, including historical, feminist, performative, and psychoanalytical criticisms. In addition to fourteen essays written by leading scholars, the editor's introduction provides a substantial overview of the play's critical history with a strong focus on performance analysis and the impact that this has had on its reception and reputation. Demonstrating a variety of approaches to the play and furthering recent debates, this book makes a valuable contribution to Shakespeare criticism.

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