

Shakespeare Dancing

A Theatrical Study
of the Plays

John Russell Brown



Shakespeare Dancing A Theatrical Study Of The Plays

Bloomsbury Publishing



Shakespeare Dancing A Theatrical Study Of The Plays:

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Shakespeare Dancing John Russell Brown, 2005-03-02 In his newest book noted Shakespeare and theater scholar John Russell Brown explores the operation of the playwright's creative mind in his most frequently performed texts and encourages readers to seek out the performance possibilities of the works for themselves Moving beyond the study of what has happened on stage in a number of specific productions Brown examines the entire theatrical event in which performance occurs as well as the meeting and interaction of actors and audience and the social and cultural contexts of the plays reception in the past and present

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Dancing Shakespeare Iris Julia Bührle, 2024-11-29 Dancing Shakespeare is the first history of ballets based on William Shakespeare's works from the birth of the dramatic story ballet in the eighteenth century to the present It focuses on two main questions How can Shakespeare be danced and How can dance shed new light on Shakespeare The book explores how librettists and choreographers have transposed Shakespeare's complex storylines multifaceted protagonists rhetoric and humour into non verbal means of expression often going beyond the texts in order to comment on them or use them as raw material for their own creative purposes One aim of the monograph is to demonstrate that the study of wordless performances allows us to gain a deeper understanding of Shakespeare's texts It argues that ballets based on Shakespeare's works direct the audience's attention to the bare bones of

the plays their situations their characters and the evolution of both Moreover they reveal and develop the choreographies that are written into the texts and highlight the importance of movements and gestures as signifiers in Shakespeare's plays This book will be of interest to students and scholars of literature dance and music as well as to an international readership of lovers of Shakespeare ballet and the arts Theory for Theatre Studies: Movement Rachel Fensham, 2021-01-28 How do we define movement in performance Who or what is being moved and how And which movements are felt observed or studied in theatre Part of the Theory for Theatre Studies series which introduces core theoretical concepts that underpin the discipline Movement provides the first overview of relevant critical theory for students and researchers in theatre and performance studies Exploring areas such as vitality plasticity gesture effort and rhythm it opens up the study of theatrical production live art and intercultural performance to socio political conceptions of movement as both practice and concept It covers movement training systems and considers how they have been utilized in key works of the 20th and 21st centuries The final section traces the convergence of movement in theatre with other media and digital technologies A wide range of in depth case studies helps to equip readers to explore new methodologies and approaches to movement as a performance concept These include analysis of Satoshi Miyagi's production of Sophocles Antigone 2017 Thomas Ostermeier's production of Ibsen's Hedda Gabler 2008 the Berliner Ensemble's Mother Courage 1949 The Constant Prince 1965 performed by Ryszard Cieslak and the National Theatre's production of War Horse 2007 The final section considers a suite of concepts that shape postdramatic and intermedial theatre from China Germany Bangladesh Australia the United States and United Kingdom The volume is supported by further online resources including video material questions and exercises **The Oxford Handbook of Thomas Middleton** Gary Taylor, Trish Thomas Henley, 2012-04-05 The 37 essays in The Oxford Handbook of Thomas Middleton reinterpret the English Renaissance through the lens of one of its most original and least understood geniuses Shakespeare's younger contemporary and collaborator Middleton wrote modern comedies tragedies tragicomedies history plays masques pageants pamphlets and poetry The largest collection of new Middleton criticism ever assembled this ambitious Handbook provides a comprehensive in depth cutting edge reaction to OUP's Collected Works of Thomas Middleton winner of the 2009 MLA prize for editing the first complete scholarly text of his voluminous and diverse oeuvre The Handbook brings together an international cross generational team of experts to discuss all these genres through an equally diverse range of critical approaches from feminism to stylistics ecocriticism to performance studies Aristotle to Žižek Reinterpretations of canonical plays such as The Changeling Women Beware Women The Roaring Girl and A Chaste Maid in Cheapside mingle with explorations of neglected or recently identified works Middleton's dramatic use of dance music and clothing Middletonian adaptation his relationships to the classical world and to continental Europe his fascinating explorations of sexuality and religion all receive attention The collection also provides new essays on modern and postmodern reactions to Middleton including recent Middleton revivals and films and living artists responses to his work

responses that range from the actresses who play Middleton's women to writers in various genres who have been inspired by his artistry. The Handbook establishes an authoritative foundation for the rapidly expanding growth of interest in this extraordinarily protean, funny, moving, disturbing, and modern writer.

Shakespeare Survey: Volume 59, Editing Shakespeare Peter Holland, 2006-10-12. Published with academic researchers and graduate students in mind, this volume of the Shakespeare Survey presents a number of contributions on the theme of Shakespeare's comedies as well as the comedy in Shakespeare's other works.

Shakespeare Closely Read Frank Occhiogrosso, 2011-04-01. Shakespeare Closely Read is a collection of essays by Shakespearean scholars, all of which were originally papers presented at the 2008 International Shakespeare Conference at Stratford-upon-Avon. Each contains a close reading of Shakespearean or other Elizabethan dramatic texts in an effort to open up new meanings and interpretations. The volume contains an introduction by the editor on the history of close reading and its place in contemporary critical theory and practice.

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. It provides detailed discussion of twentieth-century Shakespearean criticism, exploring the theories, debates, and discoveries that shape our understanding of Shakespeare today. It 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.

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.

North American Players of Shakespeare Michael W. Shurgot, 2007. This is a collection of interviews of twenty-one actors from Shakespeare theaters and festivals across North America, from the Oregon Shakespeare Festival in Ashland to the Chicago Shakespeare Theatre and the Stratford

Shakespeare Festival in Ontario The interviews celebrate the variety in education training and approaches to acting conducted by recognized performance scholars Thus this book combines scholarly expertise with actors insights to produce unique views on contemporary Shakespearean performances in the United States and Canada and fills an important niche in performance criticism Michael W Shurgot is Professor of Humanities at South Puget Sound Community College A *Midsummer Night's Dream* Martin White, 2008-11-27 This introductory guide to one Shakespeare's most read and performed plays offers a scene by scene theatrically aware commentary a brief history of the text and first performances case studies of key performances and productions a survey of film and TV adaptations and a wide sampling of critical opinion and annotated further reading

Shakespeare and Cognition Arthur F. Kinney, 2013-10-31 Shakespeare and Cognition examines the essential relationship between vision knowledge and memory in Renaissance models of cognition as seen in Shakespeare's plays Drawing on both Aristotle's *Metaphysics* and contemporary cognitive literary theory Arthur F Kinney explores five key objects images in Shakespeare's plays crowns bells rings graves and ghosts that are not actually seen or in the case of the latter not meant to be seen but are central to the imagination of both the playwright and the playgoers

The ^AOxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Featuring new chapters from thirty leading scholars The Oxford Handbook of Shakespeare and Dance examines the relationship between William Shakespeare his life works afterlife and dance

Shakespeare / Play Emma Whipday, 2024-07-11 What is a play How do Shakespeare's plays engage with and represent early modern modes of play from jests and games to music spectacle movement animal baiting and dance How have we played with Shakespeare in the centuries since And how does the structure of the plays experienced in the early modern playhouse shape our understanding of Shakespeare plays today Shakespeare Play brings together established and emerging scholars to respond to these questions using approaches spanning theatre and dance history cultural history critical race studies performance studies disability studies archaeology affect studies music history material history and literary and dramaturgical analysis Ranging across Shakespeare's dramatic oeuvre as well as early modern lost plays dance notation conduct books jest books and contemporary theatre and film it includes consideration of Measure for Measure A Midsummer Night's Dream Macbeth Titus Andronicus Merchant of Venice Twelfth Night Romeo and Juliet Othello King Lear and The Merry Wives of Windsor among others The subject of this volume is reflected in its structure Shakespeare Play features substantial new essays across 5 acts interwoven with 7 shorter playful pieces a prologue 4 act breaks a jig and a curtain call to offer new directions for research on Shakespearean playing playmaking and performance In so doing this volume interrogates the conceptions of playing of in Shakespeare that shape how we perform read teach and analyze Shakespeare today

Romeo and Juliet, Adaptation and the Arts Julia Reinhard Lupton, Ariane Helou, 2022-08-25 Romeo and Juliet is the most produced translated and re mixed of all of Shakespeare's plays This volume takes up the iconographic linguistic and performance layers already at work within it and tracks the play's dispersal into neighbouring art

forms including ballet opera television and architecture and geographical locations including Italy Ireland France India and Korea Chapters trace Shakespeare s own acts of adaptation and appropriation of sources and the play s subsequent migrations into other media Part One considers reworkings of Romeo and Juliet in Hector Berlioz s 1839 choral symphony and ballets choreographed by Sir Kenneth MacMillan and John Neumeier Part Two explores the afterlives of Shakespeare s lovers in the narrative forms of fiction film and serial television including works by James Joyce Samuel Beckett and HBO s series Westworld Part Three examines dramatic adaptations of the play into other languages dialects and cultural contexts Authors consider Hindi translations and the complex and changing status of Shakespeare s work in India as well as productions of the play in Korea set against its evolving history The volume ends with a first person account of staging Romeo and Juliet at an HBCU historically Black college university documenting the tensions between the notion of Shakespeare as a universal author and the lived experiences of marginalized communities as they engage with his plays

Shakespeare and the Mediterranean 1: Romeo and Juliet Silvia Bigliazzi,Emanuel Stelzer,2022-08-26 The Mediterranean of Shakespeare s dramas is a vast geopolitical space Historically it spans from the Trojan war to Greek mythology and the ancient Roman empire geographically from Venice and Sicily to Cyprus and Turkey from Greece to Egypt the Middle East and North Africa But it is also the Mediterranean of Renaissance Italian cities and Romeo and Juliet is a beautiful example of how exotic frontiers for an English gaze may be replaced by closer yet different cultural Mediterranean frames The volume offers studies on the circulation of the story of Romeo and Juliet and its ancient archetypes in early modern Europe from Greece to Italy France and Spain as well as on contemporary receptions and performances of Shakespeare s play in Sicily the Balkans Israel and Jordan *Re-Visioning Lear's Daughters* L. Kordecki,K. Koskinen,2010-08-16 King Lear is believed by many feminists to be irretrievably sexist Through detailed line readings supported by a wealth of critical commentary Re Visioning Lear s Daughters reconceives Goneril Regan and Cordelia as full characters not stereotypes of good and evil These new feminist interpretations are tested with specific renderings placing the reader in precise theatrical moments Through multiple representations this unique approach demonstrates the elasticity of Shakespeare s text **Theatre History Studies 2011, Vol. 31** Rhona Justice-Malloy,2011-10 Theatre History Studies is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid American Theatre Conference MATC a regional body devoted to theatre scholarship and practice The conference encompasses the states of Illinois Iowa Nebraska Kansas Missouri Minnesota North Dakota South Dakota Wisconsin Indiana Michigan and Ohio The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre THS is a member of the Council of Editors of Learned Journals and is included in the MLA Directory of Periodicals THS is indexed in Humanities Index Humanities Abstracts Book Review Index MLA International Bibliography International Bibliography of Theatre Arts Humanities Citation Index IBZ International

Bibliography of Periodical Literature and IBR International Bibliography of Book Reviews Full texts of essays appear in the databases of both Humanities Abstracts Full Text as well as SIRS From published reviews This established annual is a major contribution to the scholarly analysis and historical documentation of international drama Refereed immaculately printed and illustrated The subject coverage ranges from the London season of 1883 to the influence of David Belasco on Eugene O'Neill CHOICE International in scope but with an emphasis on American British and Continental theater this fine academic journal includes seven to nine scholarly articles dealing with everything from Filipino theater during the Japanese occupation to numerous articles on Shakespearean production to American children's theater an excellent addition for academic university and large public libraries Magazines for Libraries 6th Edition Shakespeare Studies James R. Siemon, Diana E. Henderson, 2024-10-15 Shakespeare Studies is an annual peer reviewed volume featuring work of performance scholars literary critics and cultural historians The journal focuses primarily on Shakespeare and his contemporaries but embraces theoretical and historical studies of socio political intellectual and artistic contexts that extend well beyond the early modern English theatrical milieu In addition to articles Shakespeare Studies offers unique opportunities for extended intellectual exchange through its thematically focused forums and includes substantial reviews An international editorial board maintains the quality of each volume so that Shakespeare Studies may serve as a reliable resource for all students of Shakespeare and the early modern period for research scholars as well as teachers actors and directors Volume 52 includes a Forum devoted the Second Acts of Shakespeare scholars with contributions from Mary Thomas Crane Ayanna Thompson Emily C Bartels Carla Della Gatta Mary Jo Kietzman Gina Bloom Kevin Windhauser Brinda Charry Andrew J Hartley and Emma Whipday Volume 52 includes contributions from the Next Generation Plenary of the Shakespeare Association of America as well as articles by Kinga Fldv ry From Melodrama to Tragedy and Back Closing the Melodramatic Gap between Bollywood and Hollywood Shakespeare Adaptations Laura Higgins Locating Herself Finding Her Voice Mapping the Queen's Story in Shakespeare's Richard II Wesley Kisting The Theater of Conscience Reforming Punishment in Measure for Measure Wolfgang G Mller The Political Philosophies of Brutus and Cassius in Julius Caesar and the Theory of Preventive Tyrannicide and Greg M Col n Semenza Please just no Shakespeare Station Eleven's Utopian Economy of Cultural Distinction Book reviews consider important publications on Shakespeare and university drama Shakespeare and race textual studies editing and performance poetry science and the sublime and entertaining uncertainty in early modern theater

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