



Reading Shakespeare On Stage

Herbert R. Coursen



Reading Shakespeare On Stage:

Reading Shakespeare on Stage Herbert R. Coursen, 1995 Reading Shakespeare on Stage offers a straightforward set of criteria whereby anyone from the first time playgoer to the most experienced Shakespearean scholar may evaluate his or her response to a production of one of Shakespeare's scripts This articulation of response is not a by product of going to the theater but a central part of the experience The invitation to response is a function of Shakespeare's stage which was open to the audience on three sides and is incorporated into his scripts through soliloquies asides and references to Shakespeare's stage and his dramaturgy The concept of script as opposed to text makes possible an approach to Shakespeare's plays as plays a function to which their literary quality is subordinate That fact however does not mean that recent critical tendencies are irrelevant to the scripts Feminist and historicist readings of the plays are contextualized in and by the ongoing energy system of production It remains true however that many members of the growing audience for live performances can not determine what may have been strong or weak about a given production The size and shape of the stage and the size of the auditorium for example define what can occur within the given space but few spectators take that crucial factor into account Reading Shakespeare on Stage provides the criteria for evaluation while at the same time admitting that the criteria themselves are subject to debate and that their application emerges from the subjective psychology of perception of individual spectators BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

How to Read a Shakespeare Play David Bevington, 2006-06-16 Designed for readers who want to know how to go about reading Shakespeare's works for pleasure this work offers readings of A Midsummer Night's Dream Romeo and Juliet Henry IV Part I Hamlet King Lear and The Tempest It also talks in theatrical terms about producing the plays on stage or screen

A Teacher Guide for Shakespeare on Stage Alvin Goldfarb, Calvin Lee Pritner, John Raymond Sharpham, Illinois State University, 1983 **Stage Directions and Shakespearean Theatre** Gillian Woods, Sarah Dustagheer, 2017-12-14 What do stage directions do in early modern drama Who or what are they directing action on the stage or imagination via the page Is the label stage direction helpful or misleading Do these directions provide evidence of Renaissance playhouse practice What happens when we put them at the centre of literary close readings of early modern plays Stage Directions and Shakespearean Theatre investigates these problems through innovative research by a range of international experts This collection of essays examines the creative possibilities of stage directions and and their implications for actors and audiences readers and editors historians and contemporary critics Looking at the different ways stage directions make meaning this volume provides new insights into a range of Renaissance plays *Reading Shakespeare's Soliloquies* Neil Corcoran, 2018-01-25 Now I am alone says Hamlet before speaking a soliloquy But what is a Shakespearean soliloquy How has it been understood in literary and theatrical history How does it work in screen versions of Shakespeare What influence has it had Neil Corcoran offers a thorough exploration and explanation of the origin nature development and reception of

Shakespeare's soliloquies Divided into four parts the book supplies the historical dramatic and theoretical contexts necessary to understanding offers extensive and insightful close readings of particular soliloquies and includes interviews with eight renowned Shakespearean actors providing details of the practical performance of the soliloquy A comprehensive study of a key aspect of Shakespeare's dramatic art this book is ideal for students and theatre goers keen to understand the complexities and rewards of Shakespeare's unique use of the soliloquy [Reading Shakespeare's mind](#) Steve Sohmer,2017-01-10 This electronic version has been made available under a Creative Commons BY NC ND open access license This book shows that William Shakespeare was a more personal writer than any of his innumerable commentators have realised It asserts that numerous characters and events were drawn from the author's life and puts faces to the names of Jaques Touchstone Feste Jessica the Dark Lady and others Steven Sohmer explores aspects of Shakespeare's plays and sonnets that have been hitherto overlooked or misinterpreted in an effort to better understand the man and his work If you've ever wondered who Picrogramitus was or why Jaques spies on Touchstone and Audrey or what the famous riddle M O A I stands for this is the book for you **Shakespeare's Lyric Stage** Seth Lerer,2018-11-29 What does it mean to have an emotional response to poetry and music And just as important but considered less often what does it mean not to have such a response What happens when lyric utterances which should invite consolation revelation and connection somehow fall short of the listener's expectations As Seth Lerer shows in this pioneering book Shakespeare's late plays invite us to contemplate that very question offering up lyric as a displaced and sometimes desperate antidote to situations of duress or powerlessness Lerer argues that the theme of lyric misalignment running throughout *The Tempest* *The Winter's Tale* *Henry VIII* and *Cymbeline* serves a political purpose a last ditch effort at transformation for characters and audiences who had lived through witch hunting plague regime change political conspiracies and public executions A deep dive into the relationship between aesthetics and politics this book also explores what Shakespearean lyric is able to recuperate for these victims of history by virtue of its disjointed utterances To this end Lerer establishes the concept of mythic lyricism an estranging use of songs and poetry that functions to recreate the past as present to empower the mythic dead and to restore a bit of magic to the commonplaces and commodities of Jacobean England [Reading against the devotion to form and prosody common in Shakespeare scholarship](#) Lerer's account of lyric utterance's vexed role in his late works offers new ways to understand generational distance and cultural change throughout the playwright's oeuvre **Rewriting Shakespeare's Plays For and By the Contemporary Stage** Michael Dobson,Estelle Rivier-Arnaud,2017-06-23 Why have contemporary playwrights been obsessed by Shakespeare's plays to such an extent that most of the canon has been rewritten by one rising dramatist or another over the last half century Among other key figures Edward Bond Heiner Müller Carmelo Bene Arnold Wesker Tom Stoppard Howard Barker Botho Strauss Tim Crouch Bernard Marie Kolt's and Normand Chaurette have all put their radical originality into the service of adapting four century old classics The resulting works provide food for thought on issues such

as Shakespearean role playing narrative and structural re shuffling Across the world new writers have questioned the political implications and cultural stakes of repeating Shakespeare with and without a difference finding inspiration in their own national experiences and in the different ordeals they have undergone How have our contemporaries carried out their rewritings and with what aims Can we still play Hamlet for instance as Dieter Lesage asks in his book bearing this title or do we have to kill Shakespeare as Normand Chaurette implies in a work where his own creative process is detailed What do these rewritings really share with their sources Are they meaningful only because of Shakespeare s shadow haunting them Where do we draw the lines between interpretation adaptation and rewriting The contributors to this collection of essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints Key questions include can a rewriting be meaningful without the reader s or spectator s already knowing Shakespeare Do modern rewritings supplant Shakespeare s texts or curate them Does the survival of Shakespeare in the theatrical repertory actually depend on the continued dramatization of our difficult encounters with these potentially obsolete scripts represented by rewriting

Shakespeare's Stage Traffic Janet Clare,2014-01-09 Shakespeare s unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation In Shakespeare s Stage Traffic Janet Clare re situates Shakespeare s dramaturgy within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition and how in the spirit of Renaissance theory he moulded and converted them to his own use The book challenges the critical stance that views the Shakespeare canon as essentially self contained moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays Each chapter focuses on specific plays and examines the networks of influence exchange and competition which characterised stage traffic between playwrights including Marlowe Jonson and Fletcher Overall the book addresses multiple perspectives relating to authorship and text performance and reception *The Stage of 1871* Hawk's-eye,1871 **The Stage of 1871: a Review of Plays and Players. By Hawk's-Eye ... First Series** ,1871 **Writing Performative Shakespeares** Rob Conkie,2016-02-24 This original and innovative study offers the reader an inventive analysis of Shakespeare in performance *Shakespeare and the American Popular Stage* Frances Teague,2006-10-19 An account of popular Shakespeare performances in America and of musicals based on Shakespeare s plays **Mutability and Division on Shakespeare's Stage** Yu Jin Ko,2004 The book is at the same time rooted in the theater and thus relates the theatrical conventions of Shakespeare s time to the thematic matter of the book In particular Ko demonstrates how the divisions explored in the plays are related to stage practices like the use of boy actors and the volatile interplay of illusionistic and non illusionistic modes of acting In this context Ko introduces a new term charactor that combines the fictional character and the stage actor and enables a new nuanced exploration of stage personae Jacket **Shakespeare's Sublime Pathos** Jonathan P. A. Sell,2021-07-29 Winner of the AEDEAN Enrique Garc a D ez

Literature Research Award 2023 Shakespeare's Sublime Pathos Person Audience Language breaks new ground in providing a sustained demystifying treatment of its subject and looking for answers to basic questions regarding the creation experience aesthetics and philosophy of Shakespearean sublimity More specifically it explores how Shakespeare generates experiences of sublime pathos for which audiences have been prepared by the sublime ethos described in the companion volume Shakespeare's Sublime Ethos To do so it examines Shakespeare's model of mutualistic character in which entangled language brokers a psychic communion between fictive persons and real life audiences and readers In the process Sublime Critical platitudes regarding Shakespeare's liberating ambiguity and invention of the human are challenged while the sympathetic imagination is reinstated as the linchpin of the playwright's sublime effects As the argument develops the Shakespearean sublime emerges as an emotional state of vulnerable exhilaration leading to an ethically uplifting openness towards others and an epistemologically bracing awareness of human unknowability Taken together Shakespeare's Sublime Pathos and Shakespeare's Sublime Ethos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that ultimately his is an immanent sublimity of the here and now enfolding a transcendence which may be imagined simulated or evoked but never achieved **Shakespeare's Extremes** Julián Jiménez

Heffernan,2015-08-18 Shakespeare's Extremes is a controversial intervention in current critical debates on the status of the human in Shakespeare's work By focusing on three flagrant cases of human exorbitance Edgar Caliban and Julius Caesar this book seeks to limn out the domain of the human proper in Shakespeare **Reading Shakespeare with Young Adults**

Mary Ellen Dakin,2009 Although the works of William Shakespeare are universally taught in high schools many students have a similar reaction when confronted with the difficult task of reading Shakespeare for the first time In Reading Shakespeare with Young Adults Mary Ellen Dakin seeks to help teachers better understand not just how to teach the Bard's work but also why By celebrating the collaborative reading of Shakespeare's plays Dakin explores different methods for getting students engaged and excited about the texts as they learn to construct meaning from Shakespeare's sixteenth century language and connect it to their twenty first century lives Filled with teacher tested classroom activities this book draws on often taught plays including Hamlet Romeo and Juliet Macbeth Julius Caesar and A Midsummer Night's Dream The ideas and strategies presented here are designed to be used with any of the Bard's plays and are intended to help all populations of students mainstream minority bilingual advanced at risk *The Publishers Weekly*,1897 Publishers' Weekly,1897 An Introduction to the Study of Literature Ralph Philip Boas,Edwin Smith,1925

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