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REHEARSAL FROM SHAKESPEARE TO SHERIDAN



Tiffany Stern

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Rehearsal From Shakespeare To Sheridan:

Rehearsal from Shakespeare to Sheridan Tiffany Stern, 2007 Attention is often given to the performance of a text but not to the shaping process behind that performance This is the first history of the subject from the sixteenth century to the eighteenth It examines the nature and changing content of rehearsal drawing on a mass of autobiographical textual and journalistic sources Attention is often given to the performance of a text but not to the shaping process behind that performance The question of rehearsal is seldom confronted directly though important textual moments like revision are often attributed to it Whatismore up unti Rehearsal from Shakespeare to Sheridan Tiffany Stern, 2007 This a history of rehearsal from the 16th century to the 18th which examines its nature and changing content and draws upon autobiographical textual and journalistic sources It shows how rehearsal affected the creation and revision of plays From Playtext to Performance on the Early Modern Stage Leslie Thomson, 2022-07-15 This book reconsiders the evidence for what we know or think we know about early modern performance conditions This study encourages a new recognition and treatment of certain aspects of the plays as evidence and demonstrates the significance of the implications of that new information This book is also an assessment of the competing narratives about the processes involved in early modern performance about the status of manuscript playbooks about the parts that players memorized about the functions of the bookkeeper about casting about prompting and about rehearsal practices Leslie Thomson investigates the bases for the interdependent beliefs that an early modern player relied only on his part to prepare for a performance that rehearsal was minimal and that a bookkeeper compensated for these circumstances by prompting any player who was out of his part By focusing on often ignored or downplayed requirements and challenges of early modern play texts Thomson provides evidence for answers that will foster a more nuanced and thorough understanding of original performance practices That will in turn influence how we read study and edit the plays This exploration will be of great interest to theatre and performance researchers graduate students teachers of early modern drama at the undergraduate and graduate levels performers directors editors **Literature, Gender and Politics in Britain During the War for America, 1770-1785** Robert W. Jones, 2011-09-22 A new interdisciplinary perspective on masculine identity and politics in Britain during the American War of Independence 1775 83 *Directing for the Stage* Richard Williams, 2018-02-18 What is the role of a Director Tyrannical dictator or creative persuader Why does the audience matter when interpreting a play How do you get the best out of actors and what do they expect from you *Directing for the Stage* addresses the key questions surrounding this venerable and yet often invisible craft offering practical guidance on the crucial moments of creating a stage production including budgeting auditions rehearsals opening night and beyond From knotty discussions on Shakespeare to when to call a coffee break all aspects of the Director s art are examined including the history and development of the stage Director how to commission and original play or obtain rights for an existing work how to timetable the production process from concept to last night and

an hour by hour guide to rehearsals and all major approaches Fully illustrated with 31 colour and 19 black white photographs **The Shakespearean Stage 1574-1642** Andrew Gurr, 2009-03-26 For almost forty years The Shakespearean Stage has been considered the liveliest most reliable and most entertaining overview of Shakespearean theatre in its own time It is the only authoritative book that describes all the main features of the original staging of Shakespearean drama in one volume the acting companies and their practices the playhouses the staging and the audiences Thoroughly revised and updated this fourth edition contains fresh materials about how specific plays by Shakespeare were first staged and provides new information about the companies that staged them and their playhouses The book incorporates everything that has been discovered in recent years about the early modern stage including the archaeology of the Rose and the Globe Also included is an invaluable appendix listing all the plays known to have been performed at particular playhouses and by specific companies *Documents of Performance in Early Modern England* Tiffany Stern, 2009-09-17 As well as play makers and poets playwrights of the early modern period were known as play patchers because their texts were made from separate documents This book is the first to consider all the papers created by authors and theatres by the time of the opening performance recovering types of script not previously known to have existed With chapters on plot scenarios arguments playbills prologues and epilogues songs staged scrolls backstage plots and parts it shows how textually distinct production was from any single unified book And as performance documents were easily lost relegated or reused the story of a play s patchy creation also becomes the story of its co authorship cuts revisions and additions Using a large body of fresh evidence *Documents of Performance in Early Modern England* brings a wholly new reading to printed and manuscript playbooks of the Shakespearean period redefining what a play and what a playwright actually is *Boy Actors in Early Modern England* Harry R. McCarthy, 2022-09 This innovative study draws on theatre history and present day performance to re appraise the remarkable skills of early modern boy actors **Adapting Translation for the Stage** Geraldine Brodie, Emma Cole, 2017-07-06 Translating for performance is a difficult and hotly contested activity *Adapting Translation for the Stage* presents a sustained dialogue between scholars actors directors writers and those working across these boundaries exploring common themes and issues encountered when writing staging and researching translated works It is organised into four parts each reflecting on a theatrical genre where translation is regularly practised The Role of Translation in Rewriting Naturalist Theatre Adapting Classical Drama at the Turn of the Twenty First Century Translocating Political Activism in Contemporary Theatre Modernist Narratives of Translation in Performance A range of case studies from the National Theatre s *Medea* to The Gate Theatre s *Dances of Death* and Emily Mann s *The House of Bernarda Alba* shed new light on the creative processes inherent in translating for the theatre destabilising the literal performable binary to suggest that adaptation and translation can and do coexist on stage Chronicling the many possible intersections between translation theory and practice *Adapting Translation for the Stage* offers a unique exploration of the processes of translating

adapting and relocating work for the theatre Shakespeare's Auditory Worlds Walter W. Cannon, Laury Magnus, 2020-10-27 Inspired by the verbal exuberance and richness of all that can be heard by audiences both on and off Shakespeare's stages Shakespeare's Auditory Worlds examines such special listening situations as overhearing eavesdropping and asides It breaks new ground by exploring the complex relationships between sound and sight dialogue and blocking dialects and other languages re voicings and finally nonverbal or metaverbal relationships inherent in noise sounds and music staging interstices that have been largely overlooked in the critical literature on aurality in Shakespeare Its contributors include David Bevington Ralph Alan Cohen Steve Urkowitz and Leslie Dunn and in a concluding Virtual Roundtable section six seasoned repertory actors of the American Shakespeare Center as well who discuss their nuanced hearing experiences on stage Their hearing invites us to understand the multiple dimensions of Shakespeare's auditory world from the vantage point of actors who are listening in the round to what they hear from their onstage interlocutors from offstage and backstage cues from the musicians galleries and often most interestingly from their audiences Enchanted Ground William Andrews Clark Memorial Library Staff, William Andrews Clark Memorial Library, University of California, Los Angeles. Center for 17th- & 18th- Century Studies, University of California, Los Angeles, Center for 17th- & 18th- Century Studies Staff, 2004-01-01 For Enchanted Ground Jayne Lewis and Maximillian E Novak have brought together many of the world's experts on Dryden and their essays reflect a range of new uniquely twenty first century views of him **Making a Scene** Bill Gelber, 2024-11-07 Based on the author's decades of teaching pedagogical and theatrical research and his professional experience as actor and director Making a Scene Creating a Scene Study Class for Actors offers a pedagogical approach to rehearsal scenes as a primary tool for diagnosis and actor improvement This volume carefully lays out the case for thinking deeply and critically about the nature of every facet of an acting class the environment of the classroom the choice of material for performing diagnostic tools for responding to scene sessions and means for engaging all students This study includes suggestions for a teacher's philosophy towards the work a justification for implementing games improvisations and etudes suggestions for resources for exercises both basic and complex and a brief discussion on approaches to period styles material and connecting it to contemporary student life and issues Addressed to both the beginning theatre teacher and the seasoned educator this will be an essential book for anyone seeking to update their work with performers in private studios high school settings or in higher education **Renaissance Drama 40** Jeffrey Masten, William N. West, 2012-11-30 Rather than assemble a retrospective the editors of Renaissance Drama use the release of their fortieth volume to survey the present and to attempt a view into the future Scholars working on different kinds of Renaissance drama contributed brief essays addressing the state of their field field being convenient shorthand for the practical but productive lack of a firm definition under which they and their colleagues study do research and write **Text & Presentation, 2017** Jay Malarcher, 2018-03-08 Presenting some of the best work from the 2017 Comparative Drama Conference at Rollins College in

Winter Park Florida this collection highlights the latest research in comparative drama performance and dramatic textual analysis Contributors cover a broad range of topics from the practical ethnography of directing foreign language productions to writing for theoretical stages to the radical deaf theater of Aaron Sawyer s *The Vineyard* A full transcript of the keynote conversation with American playwright and screenwriter Lisa Loomer is included

Performance, Style and Gesture in Western Theatre Nicholas Dromgoole,2016-03-02 Until the beginning of the 20th Century when naturalism began to assert its powerful influence on western theatre acting was a very different business indeed Rather than attempting to reproduce realistic behaviour actors conveyed their characters feelings and intentions by using a vocabulary of minutely prescribed and highly stylised movements and gestures each with it s own meaning and significance In this wide ranging illustrated survey Nicholas Dromgoole traces the origins and evolution of this lost language of gesture from ancient Greece to the contemporary stage and asks what it would actually have been like to watch the great plays and the great actors of western theatre in their own day

Laughing and Weeping in Early Modern Theatres Matthew Steggle,2007 How and when did Shakespeare s audiences laugh and weep in early modern theatres And when laughter or weeping were represented on that stage as they are in hundreds of plays from this period how were they acted out This book considers laughter and weeping in the theatres of 1550 1642 arguing that both actions have a peculiar importance in defining the early modern theatrical experience

Satire, Celebrity, and Politics in Jane Austen Jocelyn Harris,2017-08-03 In *Satire Celebrity and Politics in Jane Austen* Jocelyn Harris argues that Jane Austen was a satirist a celebrity watcher and a keen political observer In *Mansfield Park* she appears to base Fanny Price on Fanny Burney criticizethe royal heir as unfit to rule and expose Susan Burney s cruel husband through Mr Price In *Northanger Abbey* she satirizes the young Prince of Wales as the vulgar John Thorpe in *Persuasion* she attacks both the regent s failure to retrench and his dangerous desire to become another Sun King For Elizabeth Bennet in *Pride and Prejudice* Austen may draw on the actress Dorothy Jordan mistress of the pro slavery Duke of Clarence while her West Indian heiress in *Sanditon* may allude to Sara Baartman who was exhibited in Paris and London as *The Hottentot Venus* and adopted as a test case by the abolitionists Thoroughly researched and elegantly written this new book by Jocelyn Harris contributes significantly to the growing literature about Austen s worldiness by presenting a highly particularized web of facts people texts and issues vital to her historical moment

Plays, Poems, and Miscellaneous Writings Associated with George Villiers, Second Duke of Buckingham George Villiers Duke of Buckingham,2007 George Villiers Second Duke of Buckingham was one of the most controversial figures of the late 17th century He was the principal author of *The Rehearsal* 1671 a burlesque play This edition addresses the difficulties in both attribution and annotation that almost all of his works present

Locating the Queen's Men, 1583-1603 Helen Ostovich,Holger Schott Syme,Andrew Griffin,2009 *Locating the Queen s Men* presents new and groundbreaking essays on the theatrical and economic contexts of this prominent acting company Offering a detailed critical engagement that includes a repertory study and investigations into

distinctive style this collection revises standard accounts of Elizabethan theatre history showing that the company which bridged a gap between medieval dramatic traditions and the era of Shakespeare and Marlowe was a vital force in early modern England

Rival Queens Felicity Nussbaum, 2011-10-11 In eighteenth century England actresses were frequently dismissed as mere prostitutes trading on their sexual power rather than their talents Yet they were Felicity Nussbaum argues central to the success of a newly commercial theater Urban recently moneyed and thoroughly engaged with their audiences celebrated actresses were among the first women to achieve social mobility cultural authority and financial independence In fact Nussbaum contends the eighteenth century might well be called the age of the actress in the British theater given women's influence on the dramatic repertory and through it on the definition of femininity Treating individual star actresses who helped spark a cult of celebrity especially Anne Oldfield Susannah Cibber Catherine Clive Margaret Woffington Frances Abington and George Anne Bellamy *Rival Queens* reveals the way these women animated issues of national identity property patronage and fashion in the context of their dramatic performances Actresses intentionally heightened their commercial appeal by catapulting the rivalries among themselves to center stage They also boldly challenged in importance the actor managers who have long dominated eighteenth century theater history and criticism Felicity Nussbaum combines an emphasis on the actresses themselves with close analysis of their diverse roles in works by major playwrights including George Farquhar Nicholas Rowe Colley Cibber Arthur Murphy David Garrick Isaac Bickerstaff and Richard Sheridan Hers is a comprehensive and original argument about the importance of actresses as the first modern subjects actively shaping their public identities to make themselves into celebrated properties

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