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with Heidi Frederic
& Hilary Martin

On Directing Shakespeare

A. Kamaralli



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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

On Directing Shakespeare Ralph Berry, 2014-08-13 For producers and directors planning a production several questions inevitably arise Which play is appropriate for the contemporary audience Should the text and setting be altered Twelve leading contemporary directors answer these questions in interviews in this book and shed light on what Shakespeare means to them and to their audiences Originally published in 1977

On Directing Shakespeare : Interviews with Contemporary Directors R. Berry, 1977

Directing Shakespeare in America Charles Ney, 2018 In this study of directing Shakespeare in the USA Charles Ney compares and contrasts directors working at major companies across the country

Directing Shakespeare in America Charles Ney, 2016-02-25 In this first substantive study of directing Shakespeare in the USA Charles Ney compares and contrasts directors working at major companies across the country Because of the complexities of directing Shakespeare for audiences today a director's methods values and biases are more readily perceptible in their work on Shakespeare than in more contemporary work Directors disclose their interpretation of the text their management of the various stages of production how they go about supervising rehearsals and share tactics This book will be useful to students wanting to develop skills practitioners who want to learn from what other directors are doing and scholars and students studying production practice and performance

Directing Shakespeare in America Charles Ney, 2018-11-15 This unique

and comprehensive study reviews the practice of leading American directors of Shakespeare from the late nineteenth to the end of the twentieth century Charles Ney examines rehearsal and production records as well as evidence from diaries letters autobiographies reviews and photographs to consider each director s point of view when approaching Shakespeare and the differing directorial tools and techniques employed in significant productions in their careers Directors covered include Augustin Daly David Belasco Arthur Hopkins Orson Welles Margaret Webster B Iden Payne Angus Bowmer Craig Noel Jack O'Brien Tyronne Guthrie John Houseman Allen Fletcher Michael Kahn Gerald Freedman Joseph Papp Stuart Vaughan A J Antoon JoAnne Akalaitis Paul Barry Tina Packer Barbara Gaines William Ball Liviu Ciulei Garland Wright Mark Lamos Ellis Rabb and Julie Taymor *Directing Shakespeare in America* Historical Perspectives offers readers an understanding of the context from which contemporary practitioners operate the aesthetic philosophies to which they subscribe and a description of their rehearsal methods

Directing Shakespeare Sidney Homan, 2004 Professor Homan recounts the experience of staging *King Lear* accompanied by a musical score for piano violin and cello played live onstage He discusses the challenge of making and trying to justify cuts in *Hamlet* The chapter on *The Comedy of Errors* shows the ways in which scholarly and critical writings can contribute to a director s decisions on everything from casting to acting styles A casual remark from an actress leads to a feminist production of *A Midsummer Night's Dream* He describes the delicate collaboration between director and performer as he works with actors preparing for *The Merchant of Venice* *King Lear* and *Hamlet* Other chapters treat a set designer s bold red drapes that influenced the director s concept for *Julius Caesar* and the cross influence of back to back runs of Stoppard s *Rosencrantz and Guildenstern Are Dead* and *Hamlet* BOOK JACKET

Directing Shakespeare in America Charles Ney, 2016-02-25 In this first substantive study of directing Shakespeare in the USA Charles Ney compares and contrasts directors working at major companies across the country Because of the complexities of directing Shakespeare for audiences today a director s methods values and biases are more readily perceptible in their work on Shakespeare than in more contemporary work Directors disclose their interpretation of the text their management of the various stages of production how they go about supervising rehearsals and share tactics This book will be useful to students wanting to develop skills practitioners who want to learn from what other directors are doing and scholars and students studying production practice and performance

Acting and Directing Shakespeare's Comedies Kevin Otos, 2023-06-23 *Acting and Directing Shakespeare's Comedies* Key Lessons outlines a clear effective process for acting Shakespeare s comedies This book lays out core principles and useful exercises that help the reader better understand experience and implement Shakespeare s comedic design Building off of modern acting methods as well as contemporary Clown classical Commedia and verse speaking techniques the author guides the reader toward interpretive and performance choices that are original justified and entertaining Included are clear examples and detailed case studies that illuminate and reinforce these key lessons This accessible book is for actors directors students of Shakespeare and those who want a fuller richer awareness of

the possibilities within Shakespeare's comedies and a clear pragmatic process for creating those performances **Thinking Shakespeare (Revised Edition)** Barry Edelstein, 2018-07-03 Thinking Shakespeare gives theater artists practical advice about how to make Shakespeare's words feel spontaneous, passionate and real. Based on Barry Edelstein's thirty-year career directing Shakespeare's plays, this book provides the tools that artists need to fully understand and express the power of Shakespeare's language.

Staging Shakespeare Brian Kulick, 2021-07-29 This book begins with a phone call. You answer it and learn that you got the job. Several months from now you're going to stage a Shakespeare play. Now what do you do? I mean what do you do after that initial burst of adrenalin has passed through your body and you realize you haven't a clue as to what the play is really about or what you might want to do with it. How exactly do you prepare for such an equally wonderful and daunting task? This is the central question of this book. It grows out of decades of preparing for Shakespeare productions and watching others do the same. It will save you some of the panic, wasted time and fruitless paths experienced. It guides you through the crucial period of preparation and helps focus on such issues as: What Shakespeare's life, work and world can tell us; What patterns to look for in the text; What techniques might help unpack Shakespeare's verse; What approaches might unlock certain hidden meanings; What literary lenses might bring things into sharper focus; What secondary sources might lead to a broader contextual understanding; What thought experiments might aid in visualizing the play. Ultimately, this book draws back the curtain and shows how the antique machinery of Shakespeare's theatre works. The imaginative time span begins from the moment you learn that on such and such a date you will begin rehearsing such and such a Shakespeare play. Our narrative clock starts ticking the moment you put down the phone and stops when you arrive at the rehearsal hall and begin your first table read. So much of what will be the success or failure of a director's project rests on this work that is done before rehearsals even begin.

Shakespeare in Elizabethan Costume Ella Hawkins, 2022-05-19 The meanings originally communicated by Elizabethan and Jacobean dress have long been confined to history. Why then have doublets, hose, ruffs and farthingales featured in many Shakespeare productions staged since the turn of the 21st century? This book scrutinizes the popular practice of costuming Shakespeare's plays in Elizabethan and Jacobean dress. It considers why this approach to design appeals to contemporary directors, designers and audiences, and how it has shaped the meaning of Shakespeare's works in specific performance contexts. Informed by original interviews with several prominent theatre practitioners including Emma Rice, Gregory Doran, Jenny Tiramani, Simon Godwin, Stephen Brimson, Lewis and Tom Piper, *Shakespeare in Elizabethan Costume* explores how various 21st-century Shakespeare productions have drawn on myths and desires associated with early modern clothing. Its discussions range from the practicalities of historical reconstruction to the appeal of early modern sartorial culture as an embodiment of wonder, spectacle and the supernatural. Productions discussed include Shakespeare's Globe's production of *Henry V* (1997), the National Theatre's *Twelfth Night* (2017) and the Royal Shakespeare Company's *The Tempest* (2016). Ella Hawkins examines the minutiae of modern design: how seams are sewn.

whence fabrics are sourced as well as the widespread cultural movements that have produced our modern relationship with the period of Shakespeare's lifetime This is the first book to explore fully the significance of Elizabethan inspired design in contemporary Shakespearean performance Shakespeare in Elizabethan Costume reframes so called period costuming as a dynamic collection of practices capable of refashioning textual meanings reflecting present day political and societal shifts and confronting contemporary injustices *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 **Gender and Performance in**

Shakespeare's Problem Comedies David F. McCandless, 1997-12-22 This is exactly the kind of work with its synthesis of theory close reading and deconstructive performance criticism that many of us in the profession have been looking for Joel B Altman University of California Berkeley McCandless's book represents an inventive and illuminating account that not only produces a theoretically activated text but also explores a range of options for staging it turning theoretical into theatrical meanings Barbara Hodgdon Drake University The writing is clear snappy wonderfully informed with a vivid and experienced theatrical imagination a book that taught me a good deal about the problem comedies especially from the vantage point of performance though the insights into performance are fully and incisively integrated with and they richly illuminate formal thematic and psychological vantage points on the play Richard P Wheeler University of Illinois Composed at a critical moment in English history All's Well That Ends Well Measure for Measure and Troilus and Cressida Shakespeare's problem plays dramatize a crisis in the sex gender system They register a male dread of emasculation and engulfment a fear of female authority and sexuality In these plays males identify desire for a female as dangerous and unmanly females contend and confound traditional femininity David McCandless's book is a unique and invigorating example of performance criticism that illuminates these difficult sometimes overlooked tragicomedies It is an original and timely contribution to Shakespearean theater scholarship *The Shakespeare Compendium: A Comprehensive Guide to the Bard's Life, Works, and Legacy*

Pasquale De Marco, William Shakespeare is arguably the greatest writer in the English language His plays poems and sonnets have captivated audiences for centuries and his work continues to be performed studied and enjoyed by people all over the world This comprehensive guide to Shakespeare's life works and legacy is the perfect resource for anyone who wants to learn more about the Bard of Avon Written in a clear and engaging style this book covers everything from Shakespeare's early life and influences to his career as a playwright and poet You'll also find in depth analysis of Shakespeare's major works including his most famous plays like Hamlet Romeo and Juliet and Macbeth We'll explore the themes characters and language that make Shakespeare's work so enduring Whether you're a student a teacher or simply a fan of Shakespeare this book is the perfect way to deepen your understanding and appreciation of his work With its

comprehensive coverage and engaging writing style The Shakespeare Compendium is the ultimate guide to the Bard's life works and legacy Inside this book you'll find A detailed biography of Shakespeare exploring his early life influences and career In depth analysis of Shakespeare's major plays including Hamlet Romeo and Juliet Macbeth and many more A look at Shakespeare's language and style and how he used them to create such memorable characters and stories An exploration of Shakespeare's impact on theater literature and culture A guide to Shakespeare in performance including famous productions and actors Whether you're a lifelong fan of Shakespeare or you're just discovering his work for the first time The Shakespeare Compendium is the perfect way to learn more about one of the greatest writers who ever lived If you like this book write a review

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

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The Routledge Handbook of Shakespeare and Global Appropriation Christy Desmet, Sujata Iyengar, Miriam Jacobson, 2019-08-28 The Routledge Handbook of Shakespeare and Global Appropriation brings together a variety of different voices to examine the ways that Shakespeare has been adapted and appropriated onto stage screen page and a variety of digital formats The thirty nine chapters address topics such as trans and intermedia performances Shakespearean utopias and dystopias the ethics of appropriation and Shakespeare and global justice as guidance on how to approach the teaching of these topics This collection brings into dialogue three very contemporary and relevant areas the work of women and minority scholars scholarship from developing countries and innovative media renderings of Shakespeare Each essay is clearly and accessibly written but also draws on cutting edge research and theory It includes two alternative table of contents offering different pathways through the book one regional the other by medium which open the book up to

both teaching and research Offering an overview and history of Shakespearean appropriations as well as discussing contemporary issues and debates in the field this book is the ultimate guide to this vibrant topic It will be of use to anyone researching or studying Shakespeare adaptation and global appropriation

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

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