



Playing Shakespeare

William Shakespeare



Playing Shakespeare:

Playing Shakespeare John Barton, 2009-01-01 John Barton is Advisory Director at the Royal Shakespeare Company and has directed some of the greatest Shakespeare productions of our time His book *Playing Shakespeare* is a transcript of his televised workshops with some of our finest Shakespearean actors Peggy Ashcroft Judi Dench Ian McKellen Ben Kingsley Patrick Stewart and David Suchet This new edition contains a DVD with 80 minutes of video featuring John Barton in conversation with Judi Dench Ian McKellen Patrick Stewart and Jane Lapotaire discussing changes in approaches to Shakespeare's text since the book first published This edition also features a foreword by Michael Boyd This is a highly readable approach to understanding Shakespeare's text and unlocking the hidden stage directions and actors' clues that reside in his verse As Barton explains when an actor becomes aware of them they will find Shakespeare himself starts to direct them

Playing Shakespeare John Barton, 2010-11-10 *Playing Shakespeare* is the premier guide to understanding and appreciating the mastery of the world's greatest playwright Together with Royal Shakespeare Company actors among them Patrick Stewart Judi Dench Ian McKellen Ben Kingsley and David Suchet John Barton demonstrates how to adapt Elizabethan theater for the modern stage The director begins by explicating Shakespeare's verse and prose speeches and soliloquies and naturalistic and heightened language to discover the essence of his characters In the second section Barton and the actors explore nuance in Shakespearean theater from evoking irony and ambiguity and striking the delicate balance of passion and profound intellectual thought to finding new approaches to playing Shakespeare's most controversial creation Shylock from *The Merchant of Venice* A practical and essential guide *Playing Shakespeare* will stand for years as the authoritative favorite among actors scholars teachers and students

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Shakespearean acting by offering a rich treasury of writings by noted actors who have essayed Shakespearean roles in the past. The perspectives of these thespians offer comprehensive exposure to the challenges of acting in Shakespeare's plays and are emblematic of theatre repertoires and popular tastes from the mid eighteenth century to World War I. Here is Ellen Terry writing on her role as Mamellius in an 1856 production of *The Winter's Tale*. Edwin Booth on Iago. Fanny Kemble on Lady Macbeth and dozens of other actors who made lasting theatrical contributions with their interpretations of Shakespeare. These commentaries also bear witness to the actor's eternal struggle to get on the stage, stay on the stage and perform Shakespearean roles to varied audiences in sometimes less than ideal conditions. The heart of the book and its climax deals with matters of interpretation with actors differing reactions to the same role placed side by side for purposes of clear contrast. The work includes photographs of John Barrymore, Sarah Bernhardt, Edwin Booth and others in roles they discuss in the book. The volume proceeds in sequence from the sort of background and training necessary to approach Shakespeare with assurance through the performance itself and its aftermath. The first section of advice and commentary deals with Preliminaries such as training, body and movement, voice and diction, ease and concentration and more. This chapter includes four actors on Beginning in Shakespeare. In *Getting the Part* which includes casting, Clara Morris writes on a young actress as Juliet. Writings on reading the play, memorizing, observation, research and gesture are included in the section on *Working the Part*. Interpreting, rehearsing and performing the part each receive separate sections. In *Clusters of Commentary* the book's longest section, various actors comment on performing specific roles such as eight actors on Hamlet, three actresses on Portia and more. *On Playing Shakespeare* speaks to actors and directors who face the contemporary challenges of playing Shakespeare and to Shakespeareans and scholars with more general interests in the history, technique and tradition of Shakespearean acting. A must for graduate and undergraduate courses in acting, Shakespeare courses in the history of acting and graduate courses in nineteenth century British and American theatre history.

Re-playing Shakespeare in Asia Poonam Trivedi, Minami Ryuta, 2010-01-31. In this critical volume leading scholars in the field examine the performance of Shakespeare in Asia. Emerging out of the view that it is in play or performance and particularly in intercultural, multicultural performance that the cutting edge of Shakespeare studies is to be found, the essays in this volume pay close attention to the modes of transference of the language of the text into the alternative languages of Asian theatres, to the history and politics of the performance of Shakespeare in key locations in Asia, to the new Asian experimentation with indigenous forms via Shakespeare and the consequent revitalizing and revising of the traditional boundaries of genre and gender and to Shakespeare as a cultural capital world wide. Focusing specifically on the work of major directors in the central and emerging areas of Asia: Japan, China, India, Korea, Taiwan, Singapore, Indonesia and the Philippines, the chapters in this volume encompass a broader and more representative swath of Asian performances and locations in one book than has been attempted till now.

Clues to Acting Shakespeare (Third Edition) Wesley Van Tassel, 2018-10-23. A workhorse of a book.

Beautifully conceived and executed *Clues to Acting Shakespeare* is a no brainer purchase for acting collections in all libraries

Library Journal *Clues to Acting Shakespeare* has become a popular guide for actors directors teachers and Shakespeare enthusiasts selling over 15 000 copies of previous editions This third edition retains the second edition's unique solutions to challenges that face directors and actors at advanced levels and is expanded to include an entirely new section for amateur and community theatre groups In this new edition readers will be delighted to find New section to aid community theatres to perform Shakespeare's plays including five recorded workshops of community theatre actors coached and trained by the author Updates to the successful sections on training student actors MFA and BFA programs and professional actors including audition tips highlighted by twenty author coached workshops with professional and advanced student actors Improved section for teachers of high school and child actors with worksheets and sample lesson plans New exercises and resources for all levels of acting and production To aid professionals *Clues to Acting Shakespeare* offers a one day brush up for auditions and preparation to play Shakespeare immediately Text analysis character studies and both classical British training and American methods are explored The exercises and recorded workshops provide inspiring advice to all actors and demonstrate concepts discussed throughout the book The critical skills required for acting Shakespeare including scansion phrasing caesura breathing speech structure antithesis and more are covered in detail The comprehensive exercises using the Bard's plays and sonnets teach actors to break down the verse support the words understand the imagery and use the text to create vibrant performances

Performing Shakespeare's Women Paige Martin Reynolds, 2018-12-13 Shakespeare's women rarely reach the end of the play alive Whether by murder or by suicide onstage or off female actors in Shakespeare's works often find themselves playing dead But what does it mean to play dead particularly for women actors whose bodies become scrutinized and anatomized by audiences and fellow actors who grossly gape on In what ways does playing Shakespeare's women when they are dead emblemize the difficulties of playing them while they are still alive Ultimately what is at stake for the female actor who embodies Shakespeare's women today dead or alive Situated at the intersection of the creative and the critical *Performing Shakespeare's Women Playing Dead* engages performance history current scholarship and the practical problems facing the female actor of Shakespeare's plays when it comes to playing dead on the contemporary stage and in a post feminist world This book explores the consequences of corpsing Shakespeare's women considering important ethical questions that matter to practitioners students and critics of Shakespeare today

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tools for overcoming these obstacles Effective delivery correct breathing scansion phrasing structure and rhythm caesura and more are covered For text analysis and character interpretation both classical British training and American methods are explored In addition to ongoing long term practice exercises Clues to Acting Shakespeare offers a one day brush up section to prep actors cast to play Shakespearean roles immediately Long term practice exercises and quick one day brush ups for auditions Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don't aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers

Performing Shakespeare's Tragedies Today

Michael Dobson, 2006-11-30 A collection of essays by major Shakespearean actors on playing particular roles in Shakespeare's tragedies

The Politics of Performing Shakespeare for Young People Jan Wozniak, 2016-03-10 What is the value of performing Shakespeare's plays for young people Using interviews with theatre workers rehearsal observations and workshops with young people this book argues that rather than promoting a range of pre-determined textual understandings of the plays it is by trusting young people's experience of performances that they might gain most benefit It argues that by privileging the meanings young people make of Shakespeare new and exciting interpretations of his work might be found Drawing on case studies from theatre companies such as the Royal Shakespeare Company The Hip Hop Shakespeare Company Tiny Ninja Theatre Company and Company of Angels Theatre Company Jan Wozniak shows how the collaboration and materiality of performance is central to empowering young people to engage with enjoy and challenge Shakespeare

Performing Shakespeare in India Shormishtha Panja, Babli Moitra Saraf, 2016-07-18 This collection is unusual in that the essays are not written from a single perspective and instead cover aspects as diverse as socio-political issues translation performance language and identity literary analysis The style of all the essays is jargon-free and accessible to the lay reader Given the fact that the 400th anniversary of Shakespeare's death comes up in 2016 this collection would be in the nature of both a retrospective appraisal as well as an anticipatory homage Its approaches are multi-disciplinary from socio-historical analysis to political commentary translation studies literary criticism and performance studies It will interest researchers interested in translation studies and performance studies and literary critics

Performing Shakespeare: A Way to Learn Robert Sugarman, 2005 Successful second grade fifth grade and high school programs are analyzed to help teachers directors and leaders of social programs enrich their work by performing Shakespeare with young people

Shakespeare for Young People Abigail Rokison-Woodall, 2015-01-01 The search to find engaging and inspiring ways to introduce children and young adults to Shakespeare has resulted in a rich variety of approaches to producing and adapting Shakespeare's plays

and the stories and characters at their heart Shakespeare for Young People is the only comprehensive overview of such productions and adaptations and engages with a wide range of genres including both British and American examples Abigail Rokison covers stage and screen productions shortened versions prose narratives and picture books including Manga animations and original novels The book combines an informative guide to these interpretations of Shakespeare discussed with critical analysis of their relative strengths It also includes extensive interviews with directors actors and writers involved in the projects discussed

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Shakespeare's Sense of Character Michael W. Shurgot,2016-04-01 Making a unique intervention in an incipient but powerful resurgence of academic interest in

character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare s characters

The Purpose of Playing Louis Montrose,1996-06 Examines the role of Elizabethan drama in the shape of cultural belief values and understanding of political authority

Shakespeare David M. Bergeron,Geraldo U. de Sousa,1995 Confronted with the formidable and at times daunting mass of materials on Shakespeare where does the beginning student or even a seasoned one turn for guidance Answering that question remains the central aim of this guide

Short Scenes from Shakespeare and how to Act Them William Shakespeare,Isabel McReynolds Gray,1929

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