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Shakespeare And The Theatre

Robert Weimann

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Shakespeare's Theatre Hugh Macrae Richmond, 2003-01-01 Shakespeare's Theatre consolidates the author's forty years of experience in studying and staging Shakespeare's plays Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Coverage includes the practices of Elizabethan actors and script writers methods of characterization gesture blocking and choreography including music dance and fighting actors rhetorical interaction with audiences and use of costumes stage props and make up The author makes use of scripts and scholarship about original stagings of Shakespeare and suggests how those productions related to modern staging Much of this material has developed as a result of the recent increased interest in the significance of performance for interpreting Shakespeare including the recovery of the archaeological evidence about the original Rose and Globe Theaters The book contains current bibliographies for each topic and consolidates these in an overall bibliography for Shakespeare and his theaters **Shakespeare's Theatre** Peter Thomson, 2013-06-17 Reviews of the First Edition valuable and enjoyable reading for all studying Shakespeare's plays Following in the patternestablished by John Russell Brown for the excellent series Theatre and Production Studies he provides first an account of Shakespeare's company then a study of three individual plays Twelfth Night Hamlet and Macbeth as performed by the company Peter Thomson writes in a crisp sharp enlivening style TLS the best analysis yet of Elizabethan acting practices excavated form the texts themselves rather than reconstructed on basis of one monolithic theory and an essay on Hamlet that is a model of Critical intelligence and theatrical invention Yearbook of English Studies Synthesizes the important facts and summarizes projects with a vigorous prose style and expertly applies his experience in both practical drama and academic teaching to his discussion Review of English Studies **Shakespeare and His Theatre** John Russell Brown, 1982 Describes what we now believe Shakespeare's Globe Theatre was like who the people were who ran it and how they worked and what Shakespeare's plays were like in performance as he saw them **Shakespeare on Theatre** Robert Cohen, 2015-09-07 In Shakespeare on Theatre master acting teacher Robert Cohen brilliantly scrutinises Shakespeare s implicit theories of acting paying close attention to the plays themselves and providing a wealth of fascinating historical evidence What he finds will surprise scholars and actors alike that Shakespeare's drama and his practice as an actor were founded on realism though one clearly distinct from the realism later found in Stanislavski Shakespeare on Acting is an extraordinary introduction to the way the plays articulate a profound understanding of performance and reflect the life and times of a uniquely talented theatre maker **Shakespeare's Theatre** Richard Dutton, 2022-12-09 Shakespeare in the Theatre: Shakespeare Theatre Company Deborah C. Payne, Drew Lichtenberg, 2024-09-05 Co authored by the resident dramaturg at Shakespeare Theatre Company and a long time scholarly consultant this book chronicles how a small repertory troupe at the Folger Theatre on Capitol Hill became an internationally renowned company performing in a lavish multi venue

performing arts centre in downtown Washington D C The artistic vision and business acumen of Michael Kahn the founding Artistic Director largely catalyzed this transformation but so too did the forces of neoliberalism and more recently globalization and new media Accordingly Shakespeare in the Theatre Shakespeare Theatre Company not only examines directorial decision making but also 3 decades of social and economic change in the nation s capital from the complexities of gentrification to the arts policies of successive administrations In addition to discussions of directorial practice this book examines the ambivalence of American theatre artists toward their British cultural inheritance Analyses of representative productions and interviews with Kahn and his British successor Simon Godwin illuminate this complex relationship one that aspires to a cosmopolitan Anglophilia while positioning classically trained American actors as worthy rivals to their counterparts at the RSC and the National Theatre of Great Britain Making Shakespeare Tiffany Stern, 2004-07-31 Making Shakespeare is a lively introduction to the major issues of the stage and print history whilst also raising questions about what a Shakespeare play actually is Tiffany Stern reveals how London the theatre the actors and the way in which the plays were written and printed all affect the Shakespeare that we now read Concentrating on the instability and fluidity of Shakespeare s texts her book discusses what happened to a manuscript between its first composition its performance on stage and its printing and identifies traces of the production system in the plays we read She argues that the versions of Shakespeare that have come down to us have inevitably been formed by the contexts from which they emerged being shaped by for example the way actors received and responded to their lines the props and music used in the theatre or the continual revision of plays by the playhouses and printers Allowing a fuller understanding of the texts we read and perform Making Shakespeare is the perfect introduction to issues of stage and page A refreshingly clear accessible read this book will allow even those with no expert knowledge to begin to contextualize Shakespeare s plays for themselves in ways both old and new

Shakespeare's Theatre and the Dramatic Tradition Louis Booker Wright,1979 This volume presents a brief discussion about the characteristics of William Shakespeare s stages the history of Elizabethan theaters the physical conditions of the stage the composition of the companies of actors the influence of the physical nature of the stage upon the quality of the drama and many other related topics The plays of Shakespeare during his lifetime were performed on stages in private theaters provincial theaters and playhouses His plays were acted out in the yards of bawdy inns and in the great halls of the London inns of court Although the Globe is certainly the most well known of all the Renaissance stages associated with Shakespeare and is rightfully the primary focus of discussion this work includes a brief introduction to some of the other Elizabethan theaters of the time in order to provide a more complete picture of the world in which Shakespeare lived and worked Shakespeare and His Theatre Gerald Eades Bentley,1964 Staging in Shakespeare's Theatres Andrew Gurr, Mariko Ichikawa, 2000 Oxford Shakespeare Topics provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines

accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research By bringing together evidence from different sources documentary archaeological and the play texts themselves Staging in Shakespeare's Theatres reconstructs the ways in which the plays were originally staged in the theatres of Shakespeare's own time and shows how the physical possibilities and limitations of these theatres affected both the writing and the performances. The book explains the conditions under which the early playwrights and players worked their preparation of the plays for the stage and their rehearsal practices. It looks at the quality of evidence supplied by the surviving play texts and the extent to which audiences of the time differed from modern audiences and it gives vivid examples of how Elizabethan actors made use of gestures costumes props and the theatre's specific design features. Stage movement is analysed through a careful study of how exits and entrances worked on such stages. The final chapter offers a thorough examination of Hamlet as a text for performance excitingly returning the play to its original staging at the Globe

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relationship between writing and performance or playing in Shakespeare's theater Through close reading and careful analysis Weimann offers a reconsideration and redefinition of Elizabethan performance and production practices The study reviews the most recent methodologies of textual scholarship the new history of the Elizabethan theater performance theory and film and video interpretation and offers a new approach to understanding Shakespeare Weimann examines a range of plays as well as other contemporary works A major part of the study explores the duality between playing and writing

The Archaeology of Shakespeare Jean Wilson,1995 Shakespeare s work is usually presented in a literary context while wider aspects of English Renaissance culture are ignored Using illustrations of contemporary paintings drawings tomb sculptures and buildings to illuminate a discussion of Shakespeare s theatre the reader is given an idea of how the plays would have been set staged and costumed

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