

Shakespeare: The Theatrical Dimension (A MS Studies in the Renaissance

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Shakespeare The Theatrical Dimension

Desai. A. (ed.)



Shakespeare The Theatrical Dimension:

Shakespeare, the Theatrical Dimension Philip C. McGuire, David A. Samuelson, 1979 Shakespearean dramatic scholarship frequently regards the printed texts as the sole object of critical response thus simplifying and distorting the complexity of how a play moves and enlightens its audience These essays are examples of a mode of extra literary criticism committed to the principle of valuing and responding to Shakespeare's plays as works whose richness manifests itself most fully and feelingly not when they are read on a page but when they are experienced in the theater The fourteen essayists do not ignore the impact of words but view them as maps for exploring the often neglected or tacitly assumed terrain of the visual aural spatial and temporal dimensions of a play Unlike many such anthologies this book deals with a variety of plays comedies histories tragedies early plays and late The essays differ too in strategy and focus some being theoretical or speculative others examining a single play or production For all their diversity the essays are all rooted in the principle that criticism of Shakespeare's drama must arise from and remain in touch with what happens on stage and within us as we experience it in the theater Philip C McGuire and David A Samuelson Shakespeare William Shakespeare, 1979 **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 pattern established 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 from 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 Metadrama in Shakespeare's Henriad James L. Calderwood, 1979-01-01 **Shakespeare and the Popular Tradition in the Theater** Robert Weimann, 1978 Criticism based on literary or formalist conceptions of structure or on the history of ideas Robert Weimann contends has removed Shakespeare from the theater and the theater from society at large It is only when Elizabethan society theater and language are seen as interrelated that the structure of Shakespeare's dramatic art emerges as fully functional that is as part of a larger and not only literary whole Staged Normality in Shakespeare's England Rory Loughnane, Edel Semple, 2018-12-11 This book looks at the staging and performance of normality in early modern drama Analysing conventions and rules habitual practices common things and objects and mundane sights and experiences this volume foregrounds a staged normality that has been heretofore unseen ignored or taken for granted It draws together leading and emerging scholars of early modern theatre and culture to debate the meaning of normality in an early modern context and to discuss how it might transfer to the stage In doing so these original critical essays unsettle and challenge scholarly assumptions about how normality is

represented in the performance space The volume which responds to studies of the everyday and the material turn in cultural history as well as to broader philosophical engagements with the idea of normality and its opposites brings to light the essential role that normality plays in the composition and performance of early modern drama This book was preceded by a companion collection *Staged Transgression in Shakespeare's England* published in 2013 <https://link.springer.com/book/10.1057/9781137349354> New Issues in the Reconstruction of Shakespeare's Theatre Franklin Joseph Hildy, 1990 In the ten essays of this collection the world's most noted authorities on Shakespearean playhouses examine the implications of the remarkable discoveries of 1989 From the excavation of Rose and Globe theatre sites in London to the new explorations of Spain's provincial playhouses the first new body of evidence to come to light in over one hundred years is revitalizing thought on the theatre of Shakespeare's day Stage historians Franklin J Hildy C Walter Hodges John Orrell and Andrew Gurr join Spanish theatre expert John J Allen and archaeologists Julian Bowsher and Simon Blatherwick in analyzing the new findings while Alan Dessen Hugh Richmond and J L Styan explore how these findings may affect our understanding of performance

Stage Representation of Shakespeare's Plays, 1893 *A Theatrical-critical Approach to Hamlet's Women for Actors and Critics* Sabrina Klein Yanosky, 1987 **Author's Pen and Actor's Voice** Robert Weimann, 2000-07-27 Redefines the relationship between writing and performance in Shakespeare's theatre Julius Caesar Desai. A. (ed.), 2001

Shakespeare's Theater of Presence Sidney Homan, 1986 Arbeiten zur Ästhetik, Didaktik, Literatur- und Sprachwissenschaft, 1988 **The Development of Shakespeare's Theater** John Astington, 1992 The remarkable flowering of the English Renaissance theater began in the late 1580s but it was preceded by a long period which saw the founding of an acting profession and the building of permanent playhouses The establishment and development of theatrical culture actors stages and theater buildings so crucial to the emergence of mature drama form the subject of this book The nine contributors address various aspects of the history of the Tudor and Stuart stage particularly in the light of recent research and from new scholarly perspectives The subjects covered include the survival of companies of actors the temporary playing conditions which provided the most enduring and widespread theater throughout the sixteenth and seventeenth centuries the design of London playhouses and their stages and the uses to which they were put by dramatists and actors in staging plays

Shakespeare's Comedies of Awareness John Albert Stenzel, 1990 The Structure of Magic in Shakespeare's Theater Eric Victor Spencer, 1992 **Das Théâtre du Soleil** Simone Seym, 1992-04-10 **Theatre History Studies**, 1993

Shakespeare's World of Love Richard Courtney, 1996-07-25 How many ages hence Shall this our lofty scene be acted o'er In states unborn and accents yet unknown Julius Caesar III i 111 Many ages later we are still enjoying Shakespeare's works But too often his plays are studied as literature ignoring the fact that Shakespeare wrote plays for living performance Richard Courtney puts the focus back where it should be helping us to understand the works of Shakespeare as dramas intended for an audience Written for directors and actors the eight books in the series will also interest theatregoers scholars

and the general reader seeking a fuller understanding of Shakespeare's works. The introduction and end notes give helpful information on life in sixteenth century England, its language and beliefs, Elizabethan theatre and stages. Each play is analyzed scene by scene with background on the history and the leading characters and reasons for the choice of theme. From his own wide experience as actor and director, Richard adds anecdotes and examples to illustrate directing challenges and provide practical solutions. Shakespeare's World of Love discusses *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *The Merry Wives of Windsor*. *Studia Anglistica Upsaliensia*, 1963.

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