



TALKING TO THE AUDIENCE

Shakespeare, performance, self

Bridget Escolme

Talking To Audience Shakespeare Performance Self

Bridget Escolme



Talking To Audience Shakespeare Performance Self:

Talking to the Audience Bridget Escolme, 2004-08-02 This unique study investigates the ways in which the staging convention of direct address talking to the audience can construct dramatic subjectivity or selfhood in Shakespeare plays

Shakespeare, Spectatorship and the Technologies of Performance Pascale Aebischer, 2020-04-30 Examining how technological developments in performance practices affect spectator experience of Shakespeare and early modern drama

The Biblical Covenant in Shakespeare Mary Jo Kietzman, 2018-02-09 The theological idea of covenant a sacred binding agreement formalizes relationships and inaugurates politics in the Hebrew Bible and it was the most significant revolutionary idea to come out of the Protestant Reformation Central to sixteenth century theology covenant became the cornerstone of the seventeenth century English Commonwealth evidenced by Parliament's passage of the Protestation Oath in 1641 which was the first national covenant against popery and arbitrary government followed by the Solemn League and Covenant in 1643 Although there are plenty of books on Shakespeare and religion and Shakespeare and the Bible no recent critics have recognized how Shakespeare's plays popularized and spread the covenant idea making it available for the modern project By seeding the plays with allusions to biblical covenant stories Shakespeare not only lends ethical weight to secular lives but develops covenant as the core idea in a civil religion or a founding myth of the early modern political community writ small family and friendship and large business and state Playhouse relationships especially those between actors and audiences were also understood through the covenant model which lent ethical shading to the convention of direct address Revealing covenant as the biblical beating heart of Shakespeare's drama this book helps to explain how the plays provide a smooth transition into secular society based on the idea of social contract

The Arden Research Handbook of Shakespeare and Contemporary Performance Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key

terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance

Performing Early Modern Drama Today Pascale Aebischer, Kathryn Prince, 2012-10-11 While much attention has been devoted to performances of Shakespeare's plays today little has been focused on modern productions of the plays of his contemporaries such as Marlowe Webster and Jonson Performing Early Modern Drama Today offers an overview of early modern performance featuring chapters by academics teachers and practitioners incorporating a variety of approaches The book examines modern performances in both Britain and America and includes interviews with influential directors close analysis of particular stage and screen adaptations and detailed appendices of professional and amateur productions Chapters examine intellectual and practical opportunities to analyse what is at stake when the plays of Shakespeare's contemporaries are performed by ours Whether experimenting with original performance practices or contemporary theatrical and cinematic ones productions of early modern drama offer an inspiring sometimes unusual always interesting perspective on the plays they interpret for modern audiences

Shakespeare's Acts of Will Gary Watt, 2016-07-28 Shakespeare was born into a new age of will in which individual intent had the potential to overcome dynastic expectation The 1540 Statute of Wills had liberated testamentary disposition of land and thus marked a turning point from hierarchical feudal tradition to horizontal free trade Focusing on Shakespeare's late Elizabethan plays Gary Watt demonstrates Shakespeare's appreciation of testamentary tensions and his ability to exploit the inherent drama of performing will Drawing on years of experience delivering rhetoric workshops for the Royal Shakespeare Company and as a prize winning teacher of law Gary Watt shows that Shakespeare is playful with legal technicality rather than obedient to it The author demonstrates how Shakespeare transformed lawyers manual book rhetoric into powerful drama through a stirring combination of word metre movement and physical stage material producing a mode of performance that was truly testamentary in its power to engage the witnessing public Published on the 400th anniversary of Shakespeare's last will and testament this is a major contribution to the growing interdisciplinary field of law and humanities

Shakespeare's Two Playhouses Sarah Dustagheer, 2017-08-03 In what ways did playwrights like Shakespeare respond to the two urban locations of the Globe and the Blackfriars What was the effect of their different acoustic and visual experiences on actors and audiences What did the labels public for the Globe and private for the Blackfriars actually mean in practice Sarah Dustagheer offers the first in depth comparative analysis of the performance conditions of the two sites This engaging study examines how the social urban sensory and historical characteristics of these playhouses affected dramatists audiences and actors Each chapter provides new interpretations of seminal King's Men's works written as the company began to perform in both

settings including *The Alchemist*, *The Tempest* and *Henry VIII*. Presenting a rich and compelling account of the two early modern theatres, the book also suggests fresh insights into recent contemporary productions at Shakespeare's Globe, London and the new Sam Wanamaker Playhouse. **A Short History of Shakespeare in Performance** Richard Schoch, 2021-05-13

This short history of Shakespeare in global performance from the re-opening of London theatres upon the restoration of the monarchy in 1660 to our present multicultural day provides a comprehensive overview of Shakespeare's theatrical afterlife and introduces categories of analysis and understanding to make that afterlife intellectually meaningful. Written for both the advanced student and the practicing scholar, this work enables readers to situate themselves historically in the broad field of Shakespeare performance studies and equips them with analytical tools and conceptual frameworks for making their own contributions to the field. **Unruly Audiences and the Theater of Control in Early Modern London** Eric

Dunnum, 2019-09-18 *Unruly Audiences and the Theater of Control in Early Modern London* explores the effects of audience riots on the dramaturgy of early modern playwrights, arguing that playwrights from Marlowe to Browne often used their plays to control the physical reactions of their audience. This study analyses how out of anxiety that unruly audiences would destroy the nascent industry of professional drama in England, playwrights sought to limit the effect that their plays could have on the audience. They tried to construct playgoing through their drama in the hopes of creating a less reactive, more pensive and controlled playgoer. The result was the radical experimentation in dramaturgy that in part defines Renaissance drama. Written for scholars of Early Modern and Renaissance Drama and Theatre, *Theatre History and Early Modern and Renaissance History*, this book calls for a new focus on the local economic concerns of the theatre companies as a way to understand the motivation behind the drama of early modern London. [Shakespeare and the Problem of Adaptation](#)

Margaret Jane Kidnie, 2009 Kidnie's study presents original, sophisticated and profoundly intelligent answers to important questions. Lukas Erne, University of Geneva: This is a fine and productive book, one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies. W. B. Worthen, Columbia University: Shakespeare's plays continue to be circulated on a massive scale in a variety of guises as editions, performances and adaptations, and it is by means of such mediation that we come to know his drama. *Shakespeare and the Problem of Adaptation* addresses fundamental questions about this process of mediation, making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work. To adapt implies there exists something to alter, but what constitutes the category of the play and how does it relate to adaptation? How do play and adaptation relate to drama's twin media, text and performance? What impact might answers to these questions have on current editorial, performance and adaptation studies? Margaret Jane Kidnie argues that play and adaptation are provisional categories, mutually dependent processes that evolve over time in accordance with the needs of users. This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples, including theatrical productions by the Royal Shakespeare

Company the BBC's Shakespeare Told the Reduced Shakespeare Company and recent print editions of the complete works. These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive. Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual theatrical instance.

Shakespeare and the Making of Theatre Paul Edmondson, Bridget Escolme, 2012-10-18. A highly engaging text that approaches Shakespeare as a maker of theatre as well as a writer of literature. Leading performance critics dismantle Shakespeare's texts identifying theatrical cues in ways which develop understanding of the underlying theatricality of Shakespeare's plays and stimulate further performances.

Shakespeare: The Basics Sean McEvoy, 2024-10-31. Shakespeare The Basics is a lively and accessible introduction to reading and studying Shakespeare. Exploring all aspects of Shakespeare's plays Sean McEvoy considers the language cultural contexts and modern interpretations. This essential guide to a range of contemporary Shakespearean criticism explores and unpacks the different dramatic genres in which he wrote comedy history tragedy and romance. It also provides a wealth of relevant and concise information on the historical social and political contexts in which the plays were produced and have been understood. Extensively updated throughout the fourth edition provides a comprehensive account of Shakespearean tragedy for students. An introduction to ecocritical ethical and queer readings of the plays. Analysis of notable recent Shakespeare films and productions. Enhanced contextual material on race and empire gender roles and the theatre in politics. With fully updated further reading throughout and a wide range of case studies and examples. Shakespeare The Basics is an indispensable introduction for college and university students of literature and theatre but also for anyone with an interest in the world's most influential dramatist.

The Laughing Stalk Judy Batalion, 2011-12-15. With contributions by leading scholars writers and comedians in the USA the UK and Canada. The Laughing Stalk Live Comedy and Its Audiences focuses on the dynamics of audience behavior. Performers writers historians producers and theorists explore the practice and reception of live comedy performance including cultural and historical variations in comedy audience conduct the reception of low versus high comedy and the differences between televised and live jokes. Contributors reflect on the subjectivity of audience members and the spread of affect as well as the two way relationship between joker and listener. They investigate race sexuality and gender in humor and contemplate the comedy club as a distinct spatial and emotional environment. The Laughing Stalk Live Comedy and Its Audiences includes excerpts and scripts from Michael Frayne's Audience and Andrea Fraser's Inaugural Speech. Judy Batalion interviews noted comic writers performers and theater designers including Iain Mackintosh Shazia Mirza Julia Chamberlain Scott Jacobson and Andrea Fraser. Sarah Boyes contributes a short photographic essay on comedy clubbers. Essay contributors include Alice Rayner Matthew Daube Lesley Harbidge Gavin Butt Diana Solomon Rebecca Krefting Kevin McCarron Nile Seguin Elizabeth Klaver Frances Gray AL Kennedy K. Lina Gotman and Samuel Godin. The comedy duo of Sable

Batalion share their conclusions about audience responses to hip hop theater **Emotional Excess on the Shakespearean Stage** Bridget Escolme, 2013-12-16 Emotional Excess on the Shakespearean Stage demonstrates the links made between excess of emotion and madness in the early modern period It argues that the ways in which today's popular and theatrical cultures judge how much is too much can distort our understanding of early modern drama and theatre It argues that permitting the excesses of the early modern drama onto the contemporary stage might free actors and audiences alike from assumptions that in order to engage with the drama of the past its characters must be just like us The book deals with characters in the plays of Shakespeare and his contemporaries who are sad for too long or angry to the point of irrationality people who laugh when they shouldn't or make their audiences do so people whose selfhood has broken down into an excess of fragmentary extremes and who are labelled mad It is about moments in the theatre when excessive emotion is rewarded and applauded and about moments when the expression of emotion is in excess of what is socially acceptable embarrassing shameful unsettling or insane The book explores the broader cultures of emotion that produce these theatrical moments and the theatre's role in regulating and extending the acceptable expression of emotion It is concerned with the acting of excessive emotion and with acting emotion excessively And it asks how these excesses are produced or erased give pleasure or pain in versions of early modern drama in theatre film and television today Plays discussed include Hamlet Romeo and Juliet The Spanish Tragedy Twelfth Night Much Ado About Nothing Measure for Measure and Coriolanus *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 Shakespeare's Dramatic Persons Travis Curtright, 2016-12-05 In Shakespeare's Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's Dramatic Persons focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage

Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members. Though personation clearly differs from the realism aspired to in modern approaches to the stage, Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons.

Shakespeare's Audiences Matteo Pangallo, Peter Kirwan, 2021-03-28
Shakespeare wrote for a theater in which the audience was understood to be and at times invited to be active and participatory. How have Shakespeare's audiences from the sixteenth century to the present responded to that invitation? In what ways have consumers across different cultural contexts, periods, and platforms engaged with the performance of Shakespeare's plays? What are some of the different approaches taken by scholars today in thinking about the role of Shakespeare's audiences and their relationship to performance? The chapters in this collection use a variety of methods and approaches to explore the global history of audience experience of Shakespearean performance in theater, film, radio, and digital media. The approaches that these contributors take look at Shakespeare's audiences through a variety of lenses, including theater history, dramaturgy, film studies, fan studies, popular culture, and performance. Together, they provide both close studies of particular moments in the history of Shakespeare's audiences and a broader understanding of the various, often complex, connections between and among those audiences across the long history of Shakespearean performance.

Dramatic Spaces Jennifer Low, 2015-07-16
For literary scholars, plays are texts; for scenographers, plays are performances. Yet clearly a drama is both text and performance. *Dramatic Spaces* examines period-specific stage spaces in order to assess how design shaped the thematic and experiential dimensions of plays. This book highlights the stakes of the debate about spatiality and the role of the spectator in the auditorium: if audience members are co-creators of the drama, how do they contribute? The book investigates Roman comedy and Shakespearean dramas in which the stage space itself constituted the primary scenographic element and actors' bodies shaped the playing space more than did sets or props; the use of paid applauders in nineteenth-century Parisian theaters and how this practice reconfigured theatrical space; transactions between stage designers and spectators, including work by László Moholy-Nagy, William Ritman, and Eiko Ishioka. *Dramatic Spaces* aims to do for stage design what reader-response criticism has done for the literary text, with specific case studies on *Coriolanus*, *The Comedy of Errors*, *Romeo and Juliet*, *Tales of Hoffman*, *M. Butterfly*, and *Tiny Alice*, exploring the audience's contribution to the construction of meaning.

Shakespeare in the Theatre: Mark Rylance at the Globe Stephen Purcell, 2017-08-10
Shakespeare in the Theatre: Mark Rylance at the Globe. Each volume in the *Shakespeare in the Theatre* series focuses on a director or theatre company who has made a significant contribution to Shakespeare production, identifying the artistic and political/social contexts of their work. The series introduces readers to the work of significant theatre directors and companies whose Shakespeare productions have been transformative in our understanding of his plays in performance. Each volume examines a single figure or company, considering their key productions, rehearsal approaches,

and their work with other artists Since its opening in the late 1990s the reconstructed Shakespeare's Globe Theatre has made an indelible impression on the contemporary British theatre scene This book explores the theatre's first decade of productions under the pioneering leadership of Sir Mark Rylance Drawing upon an extensive range of material from the theatre's archive interviews with Globe practitioners and Rylance's own personal archive this book argues that the Rylance era was a ground breaking and important period of recent theatre history It concludes with an in depth interview with Rylance himself The book gives a unique insight into Rylance's practice and impact and will be of interest to anyone studying Shakespeare in performance Stephen Purcell is Associate Professor of English at the University of Warwick His research focuses on the performance of the work of Shakespeare and his contemporaries on the modern stage and screen and his publications include the books *Popular Shakespeare* and *Shakespeare and Audience in Practice* He also directs for the open air theatre company The Pantaloons Series Editors Bridget Escolme Queen Mary University of London UK Peter Holland University of Notre Dame USA and Farah Karim Cooper Shakespeare's Globe London UK

[Face-to-Face in Shakespearean Drama](#) James Smith Matthew James Smith, 2019-05-22 Explores the drama of proximity and co presence in Shakespeare's plays Key Features Brings together the rare pairing of philosophical ethics and performance studies in Shakespeare's plays Engages with the thought of philosophers including Ludwig Wittgenstein Hannah Arendt Paul Ricoeur Stanley Cavell and Emmanuel Levinas This book celebrates the theatrical excitement and philosophical meanings of human interaction in Shakespeare On stage and in life the face is always window and mirror representation and presence It examines the emotional and ethical surplus that appears between faces in the activity and performance of human encounter on stage By transitioning from face as noun to verb to face outface interface efface deface sur face chapters reveal how Shakespeare's plays discover conflict betrayal and deception as well as love trust and forgiveness between faces and the bodies that bear them

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