



TALKING TO THE AUDIENCE

Shakespeare, Performance, Self

Bridget Escolme



Talking To Audience Shakespeare Performance Self

Sarah Dustagheer



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

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

Shakespeare: Actors and Audiences Fiona Banks, 2018-11-15 Shakespeare Actors and Audiences brings together the voices of those who make productions of Shakespeare come to life It shines a spotlight on the relationship between actors and audiences and explores the interplay that makes each performance unique We know much about theatre in Shakespeare's time but very little about the audiences who attended his plays Even today the audience's voice remains largely ignored This volume places the role of the audience at the centre of how we understand Shakespeare in performance Part One offers an overview of the best current audience research and provides a critical framework for the interviews and testimony of leading actors theatre makers and audience members that follow in Part Two including Juliet Stevenson and Emma Rice Shakespeare Actors and Audiences offers a fascinating insight into the world of theatre production and of the relationship between actor and audience that lies at the heart of theatre making

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.

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Table of Contents Talking To Audience Shakespeare Performance Self

1. Understanding the eBook Talking To Audience Shakespeare Performance Self
 - The Rise of Digital Reading Talking To Audience Shakespeare Performance Self
 - Advantages of eBooks Over Traditional Books
2. Identifying Talking To Audience Shakespeare Performance Self
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Talking To Audience Shakespeare Performance Self
 - User-Friendly Interface
4. Exploring eBook Recommendations from Talking To Audience Shakespeare Performance Self
 - Personalized Recommendations
 - Talking To Audience Shakespeare Performance Self User Reviews and Ratings
 - Talking To Audience Shakespeare Performance Self and Bestseller Lists
5. Accessing Talking To Audience Shakespeare Performance Self Free and Paid eBooks
 - Talking To Audience Shakespeare Performance Self Public Domain eBooks
 - Talking To Audience Shakespeare Performance Self eBook Subscription Services
 - Talking To Audience Shakespeare Performance Self Budget-Friendly Options

6. Navigating Talking To Audience Shakespeare Performance Self eBook Formats
 - ePub, PDF, MOBI, and More
 - Talking To Audience Shakespeare Performance Self Compatibility with Devices
 - Talking To Audience Shakespeare Performance Self Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Talking To Audience Shakespeare Performance Self
 - Highlighting and Note-Taking Talking To Audience Shakespeare Performance Self
 - Interactive Elements Talking To Audience Shakespeare Performance Self
8. Staying Engaged with Talking To Audience Shakespeare Performance Self
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Talking To Audience Shakespeare Performance Self
9. Balancing eBooks and Physical Books Talking To Audience Shakespeare Performance Self
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Talking To Audience Shakespeare Performance Self
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Talking To Audience Shakespeare Performance Self
 - Setting Reading Goals Talking To Audience Shakespeare Performance Self
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Talking To Audience Shakespeare Performance Self
 - Fact-Checking eBook Content of Talking To Audience Shakespeare Performance Self
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

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- Interactive and Gamified eBooks

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