

# Stages of Play



Shakespeare's Theatrical Energies  
in Elizabethan Performance



Michael W. Shurgot

# Stages Of Play Shakespeares Theatrical Energies In Elizabethan Performance

**Robert Weimann**



## **Stages Of Play Shakespeares Theatrical Energies In Eizabethan Performance:**

*Stages of Play* Michael W. Shurgot, Margaret E. Owens, 1998 Rather than arguing for a unified response among spectators as many scholars do the book argues that when the plays are performed on thrust stages the audience's reactions are actually seminal to the plays intended dramatic effects

**Stages of Play** Michael W. Shurgot, 1998 Shakespeare and the Materiality of Performance E. Lin, 2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies Drawing on a wide variety of primary sources Lin reconstructs playgoers typical ways of thinking and feeling and demonstrates how these culturally trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action

Shakespeare, from Stage to Screen Sarah Hatchuel, 2004-08-12 How is a Shakespearean play transformed when it is directed for the screen In this 2004 book Sarah Hatchuel uses literary criticism narratology performance history psychoanalysis and semiotics to analyse how the plays are fundamentally altered in their screen versions She identifies distinct strategies chosen by film directors to appropriate the plays Instead of providing just play by play or film by film analyses the book addresses the main issues of theatre film aesthetics making such theories and concepts accessible before applying them to practical cases Her book also offers guidelines for the study of sequences in Shakespearean adaptations and includes examples from all the major films from the 1899 King John through the adaptations by Olivier Welles and Branagh to Taymor's 2000 Titus and beyond This book is aimed at scholars teachers and students of Shakespeare and film studies providing a clear and logical apparatus with which to examine Shakespearean screen adaptations

**Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01 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

**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

**Shakespeare by Stages** Arthur F. Kinney, 2008-04-15 In this engaging text Arthur Kinney introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater Introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater Focuses on the material conditions of playing and of playgoing Covers venues audiences actors society government and regulation Each topic is considered in relation to a selection of Shakespeare's plays Shows students how the plays and the context in which they were produced illuminate one another

**The Framing Text in Early Modern English Drama** Brian W. Schneider, 2016-03-03 Though individual prologues and epilogues have been treated in depth very little scholarship has been published on early modern framing texts as a whole The Framing Text in Early Modern English Drama fills a gap in the literature by examining the origins of these texts and investigating their growing importance and influence in the theatre of the period This topic led discussion of prologues and epilogues deals with the origins of these texts the difficulty of definition and the way in which many prologues and epilogues appear to interact on such subjects as the composition of the theatre audience and the perceived place of women in such an audience Author Brian Schneider also examines the reasons for and the evidence leading to the apparently sudden burgeoning of these texts after the Restoration when prologues and epilogues grace nearly all the dramas of the time and become a virtual cottage industry of their own The second section a comprehensive list of prologues and epilogues details play titles playwrights theatres and theatre companies first performance and the earliest edition in which the framing text appears It quotes the first line of the prologue and or epilogue and uses the printer's signature to denote the page on which the texts can be found Further information is provided in notes appended to the relevant entry A final section deals with free floating and free standing framing texts that appear in verse collections manuscripts and other publications and to which no play can be positively ascribed Combining original analysis with carefully compiled comprehensive reference data The Framing Text in Early Modern English Drama provides a genuinely new angle on the drama of early modern England

Staging Spectatorship in the Plays of Philip Massinger Joanne Rochester, 2017-03-02 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage

spectatorship in three plays by Philip Massinger head playwright for the King's Men from 1625 to 1640. Each play presents a different form of metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629, moving thematically from spectator interpretations of dramatic performance, the visual spectacle of the masque to staged readings of static visual art. All three forms present a dramatization of the process of examination and allow an analysis of Massinger's assumptions about interpretation, perception, and spectator response.

*Shakespeare's Double Plays* Brett Gamboa, 2018-05-03. In the first comprehensive study of how Shakespeare designed his plays to suit his playing company, Brett Gamboa demonstrates how Shakespeare turned his limitations to creative advantage and how doubling roles suited his unique sense of the dramatic. By attending closely to their dramaturgical structures, Gamboa analyses casting requirements for the plays Shakespeare wrote for the company between 1594 and 1610 and describes how using the embedded casting patterns can enhance their thematic and theatrical potential. Drawing on historical records, dramatic theory, and contemporary performance, this innovative work questions received ideas about early modern staging and provides scholars and contemporary theatre practitioners with a valuable guide to understanding how casting can help facilitate audience engagement. Supported by an appendix of speculative doubling charts for plays, illustrations, and online resources, this is a major contribution to the understanding of Shakespeare's dramatic craft.

*Shakespearean Entrances* M. Ichikawa, 2002-10-02. Shakespearean Entrances offer a systematic study of entrances and exits on the Shakespearean stage. Elizabethan playwrights and players not only routinely handled these movements but they also used them to bring about various effects. Through analyzing the surviving play texts, the author attempts to identify the unspoken but standard rules that lay behind the minimal and conventionalized stage directions: Enter and Exit, Exeunt. The findings provide means by which to recover effects and meanings that the original audience would have appreciated.

*Who Hears in Shakespeare?* Laury Magnus, Walter W. Cannon, 2011-11-21. This volume, examining the ways in which Shakespeare's plays are designed for hearers as well as spectators, has been prompted by recent explorations of the auditory dimension of early modern drama by such scholars as Andrew Gurr, Bruce Smith, and James Hirsh. To look at the dynamics of hearing in Shakespeare's plays involves a paradigm shift that changes how we understand virtually everything about them, from the architecture of the buildings to playing spaces to blocking and to larger interpretative issues, including our understanding of character based on players' responses to what they hear, mishear, or refuse to hear.

*Who Hears in Shakespeare: Auditory Worlds on Stage and Screen* is comprised of three sections on Shakespeare's texts and performance history: *The Poetics of Hearing* and *the Early Modern Stage*; *Metahearing*; *Hearing*; *Knowing* and *Audiences Onstage and Off*; and *Transhearing*. *Hearing*, *Whispering*, *Overhearing*, and *Eavesdropping in Film and Other Media*. Chapters by noted scholars explore the complex reactions and interactions of onstage and offstage audiences and show how Shakespearean stagecraft, actualized on stage and adapted on screen, revolves around various situations and

conventions of hearing soliloquies asides avedropping overhearing and stage whispers In short Who Hears in Shakespeare enunciates Shakespeare s nuanced powerful stagecraft of hearing The volume ends with Stephen Booth s afterword his inspiring meditation on hearing that considers Shakespearean audiences and their responses to what they hear or don t hear in Shakespeare s plays

**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

*Shakespeare and the Shrew* A. Kamaralli,2012-11-16 An investigation of the many ways that Shakespeare uses the defiant voice of the shrew Kamaralli explores how modern performance practice negotiates the possibilities for staging these characters who refuse to conform to standards of acceptable behaviour for women but are among Shakespeare s bravest wisest and most vivid creations

*Passionate Playgoing in Early Modern England* Allison P. Hobgood,2014-01-23 Allison P Hobgood tells a new story about the emotional experiences of theatregoers in Renaissance England Through detailed case studies of canonical plays by Shakespeare Jonson Kyd and Heywood the reader will discover what it felt like to be part of performances in English theatre and appreciate the key role theatregoers played in the life of early modern drama How were spectators moved by delight fear or shame for example and how did their own reactions in turn make an impact on stage performances Addressing these questions and many more this book discerns not just how theatregoers were altered by drama s affective encounters but how they were undeniable influences upon those encounters Overall Hobgood reveals a unique collaboration between the English world and stage one that significantly reshapes the ways we watch read and understand early modern drama

[Shakespeare, Theory and Performance](#) James C. Bulman,2003-09-02 Shakespeare Theory and Performance is a groundbreaking collection of seminal essays which apply the abstract theory of Shakespearean criticism to the practicalities of performance Bringing together the key names from both realms the collection reflects a wide range of sources and influences from traditional literary performance and historical criticism to modern cultural theory Together they raise questions about the place of performance criticism in modern and often competing debates of cultural materialism new historicism feminism and deconstruction An exciting and fascinating volume it will be important reading for students and scholars of literary and theatre studies alike

*Author's Pen and Actor's Voice* Robert Weimann,2000-07-27 Redefines the relationship between writing and performance in Shakespeare s theatre

*Literary History - Cultural History* Herbert Grabes,2001

**Shakespeare at the Cineplex** Samuel Cowl,2003

Samuel Crowl's Shakespeare at the Cineplex explores the major Shakespeare films released since the surprising success of Kenneth Branagh's Henry V in 1989

**William Shakespeare** Douglas J. King, 2020-10-08 Based on solid research and clear explanations this book provides a thorough and up to date analysis of 10 key facts and fictions regarding the life and works of William Shakespeare Shakespeare is perhaps the most famous author in world literature His works have attracted tremendous critical and historical attention and the world in which he lived has been the subject of hundreds if not thousands of books But for all the attention given to Shakespeare and his world arguments continue about what we can say for sure concerning his life and works This book brings a unique perspective to the ongoing fascination and debate over the life and works of the most renowned writer of all time The book focuses on 10 separate key issues including Shakespeare's sexuality his religion his marriage and family his education and the vexing authorship question Each chapter treats a particular topic and provides a section on what people think happened how the story developed and what we now believe is the historical truth This book looks objectively and closely at evidence to provide the most likely explanations for questions that cannot be definitively answered Using historical primary source documents it gives readers the clearest possible view of endlessly fascinating topics

## The Enigmatic Realm of **Stages Of Play Shakespeares Theatrical Energies In Eizabethan Performance**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Stages Of Play Shakespeares Theatrical Energies In Eizabethan Performance** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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