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Speaking Shakespeare

William Poel



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Speaking Shakespeare Patsy Rodenburg, 2015-11-10 In *Speaking Shakespeare* Patsy Rodenburg tackles one of the most difficult acting jobs speaking Shakespeare's words both as they were meant to be spoken and in an understandable and dramatic way Rodenburg calls this a simple manual to start the journey into the heart of Shakespeare and that is what she gives us With the same insight she displayed in *The Actor Speaks* Rodenburg tackles the playing of all Shakespeare's characters She uses dramatic resonance breathing and placement to show how an actor can bring Hamlet Rosalind Puck and other characters to life This is one book every working actor must have [Speaking in Shakespeare's Voice](#) Linda Gates, 2019-05-15 *Speaking in Shakespeare's Voice* A Guide for American Actors is a book for undergraduate and graduate students of acting as well as for the professional who would like to perform Shakespeare with the skill of a classical actor It is also valuable for European actors interested in performing Shakespeare in American English and British actors who would like to explore Shakespeare from an American perspective This guide focuses on the technical elements of voice and speech including breathing resonance and diction as well as providing an introduction to verse speaking and scansion and to Shakespeare's rhetorical devices such as antithesis alliteration onomatopoeia irony metaphor and wordplay These topics are annotated with examples from Shakespeare's plays to demonstrate how an actor can apply the lessons to actual performance The book also explores the history of Shakespearean performance in the United States and provides guidance on current editions of Shakespeare's text from the Folio to online Open Source Shakespeare A helpful appendix offers examples of two person scenes and contextualized monologues [How to Speak Shakespeare](#) Cal Pritner, Louis Colaianni, 2001-09-01 In *How to Speak Shakespeare* authors Cal Pritner and Louis Colaianni teach readers how to make sound and sense out of the Bard Their methods have taught thousands of people from high school students to English literature and theater arts graduate students from beginning actors to professional actors how to understand and effectively communicate the poetry of Shakespeare In order to make the book user friendly the authors have organized it around passages from *Romeo and Juliet* The material has been tested successfully with high school students graduate students amateur actors and professional actors The authors teaching method is essentially a simple three step process Test Your Understanding Stress for Meaning and Celebrate the Poetry Classroom and rehearsal tested exercises are included along with additional background on Shakespeare and his work [Speaking in Shakespeare's Voice](#) Linda Gates, 2019-05-15 A guide to speaking Shakespearean dialogue for American actors and students of acting including technical elements of voice and speech such as breathing resonance and diction *A Practical Guide to Shakespeare for the Primary School* John Doona, 2013-03-01 Shakespeare is one of our key historical figures but so often he remains locked behind glass and hard to reach The purpose of this book is to unlock Shakespeare to remove the tag of high art that has surrounded his work and return him to the heart of popular culture where his plays began in the first place In his foreword playwright Edward Bond says of *A Practical Guide to*

Shakespeare for the Primary School It is written with knowledge and experience of its subject but also with the knowledge of the young people with whom that experience was shared John Doona will inspire and motivate pupils and teachers alike to engage with Shakespeare in a fresh and accessible manner and provide clear tried and tested schemes of work which demonstrate how engagement with the plays and their language can have a dramatic impact on children's literacy and writing As well as providing practical guidance to classroom delivery and performance techniques approaches and attitudes this handbook also promotes learning outcomes linked to literacy targets and cross curricular units of learning The central chapters of the book form a comprehensive cross curricular unit of work on four specific plays The Tempest Macbeth A Midsummer Night's Dream and Romeo and Juliet providing background notes and historical facts linked to the plays along with comprehensive schemes of work for immediate implementation and ideas for generating performance Features unique to this resource include Free electronic info blasts to all book buyers containing electronic versions of key elements of the book as well as additional resources and lesson plans Drama for the Petrified A crash course for teachers in the techniques approaches and attitudes required to bring Shakespeare to life A chapter on Shakespeare and his life including Five minute Will a short comic scripted account of his life Comprehensive schemes of work each including a Teachers Crib Sheet Story Whoosh Story Jigsaw Scheme Structure Map edited scenes and additional classroom resources A Practical Guide to Shakespeare for the Primary School is an essential resource for all primary teachers trainee teachers and drama practitioners offering guidance insight and compelling schemes of work for the study of Shakespeare through drama in the primary classroom

Rehearsing Shakespeare Leon Rubin, 2021-03-15 Rehearsing Shakespeare offers a dynamic guide to practice in rehearsals and workshops for actors directors and trainers in a UK and global context The book analyses the roots and development of modern day approaches to Shakespeare and applies theory of verse analysis to practical work ranging from the drama student to the highest professional level in major global theatres At the heart of the book are a series of carefully tested acting exercises worked with professional actors and drama students across the world both in English and in translation Featuring several case studies from the author's own work and the work of others it explores how acting and directing relate to design and other forms of artistic collaboration during Shakespeare production An excellent resource for students and teachers of acting and directing courses drama and English literature students at all levels new professional actors and professional actors undertaking the exciting task of acting and directing Shakespeare at an international level Rehearsing Shakespeare offers practical approaches to cutting and editing through to the core challenges of any Shakespearian play

The Shakespeare Workbook and Video David Carey, Rebecca Clark Carey, 2015-07-30 The Shakespeare Workbook and Video provides a unifying approach to acting Shakespeare that is immediately applicable in the rehearsal room or classroom It is an easy to use text providing practical exercises in specific aspects of Shakespeare's language such as meter imagery rhetoric and sound play In each of these areas it takes the reader through three steps Speak

the Text Question the Text and Act the Text Online video material provides an insight into the acting process and shows the authors teaching a workshop in their method for acting Shakespeare to a group of young actors The Shakespeare Workbook and Video is the go to textbook for a practical exploration of Shakespeare s canon *The Shakespeare Wars* Ron Rosenbaum,2011-11-09 Ron Rosenbaum is one of the most original journalists and writers of our time David Remnick In The Shakespeare Wars Ron Rosenbaum gives readers an unforgettable way of rethinking the greatest works of the human imagination As he did in his groundbreaking Explaining Hitler he shakes up much that we thought we understood about a vital subject and renews our sense of excitement and urgency He gives us a Shakespeare book like no other Rather than raking over worn out fragments of biography Rosenbaum focuses on cutting edge controversies about the true source of Shakespeare s enchantment and illumination the astonishing language itself How best to unlock the secrets of its spell With quicksilver wit and provocative insight Rosenbaum takes readers into the midst of fierce battles among the most brilliant Shakespearean scholars and directors over just how to delve deeper into the Shakespearean experience deeper into the mind of Shakespeare Was Shakespeare the one draft wonder of Shakespeare in Love Or was he rather as an embattled faction of textual scholars now argues a different kind of writer entirely a conscientious reviser of his greatest plays Must we then revise our way of reading staging and interpreting such works as Hamlet and King Lear Rosenbaum pursues key partisans in these debates from the high tables of Oxford to a Krispy Kreme doughnut shop in a strip mall in the Deep South He makes ostensibly arcane textual scholarship intensely seductive and sometimes even explicitly sexual At an academic Pleasure Seminar in Bermuda for instance he examines one scholar s quest to find an orgasm in Romeo and Juliet Rosenbaum shows us great directors as Shakespearean scholars in their own right We hear Peter Brook perhaps the most influential Shakespearean director of the past century disclose his quest for a secret play hidden within the Bard s comedies and dramas We listen to Sir Peter Hall founder of the Royal Shakespeare Company as he launches into an impassioned table pounding fury while discussing how the means of unleashing the full intensity of Shakespeare s language has been lost and how to restore it Rosenbaum s hilarious inside account of the Great Shakespeare Funeral Elegy Fiasco a man versus computer clash illustrates the iconic struggle to define what is and isn t Shakespearean And he demonstrates the way Shakespearean scholars such as Harold Bloom can become great Shakespearean characters in their own right The Shakespeare Wars offers a thrilling opportunity to engage with Shakespeare s work at its deepest levels Like Explaining Hitler this book is destined to revolutionize the way we think about one of the overwhelming obsessions of our time **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

Memory and Affect in Shakespeare's England Jonathan Baldo,Isabel Karremann,2023-07-27 This is the first collection to

systematically combine the study of memory and affect in early modern culture Essays by leading and emergent scholars in the field of Shakespeare studies offer an innovative research agenda inviting new exploratory approaches to Shakespeare's work that embrace interdisciplinary cross fertilization Drawing on the contexts of Renaissance literature across genres and on various discourses including rhetoric medicine religion morality historiography colonialism and politics the chapters bring together a broad range of texts concerns and methodologies central to the study of early modern culture Stimulating for postgraduate students lecturers and researchers with an interest in the broader fields of memory studies and the history of the emotions two vibrant and growing areas of research it will also prove invaluable to teachers of Shakespeare dramaturges and directors of stage productions provoking discussions of how convergences of memory and affect influence stagecraft dramaturgy rhetoric and poetic language **Teaching Shakespeare** Rex Gibson, 2016-04-21 An improved larger format edition of the Cambridge School Shakespeare plays extensively rewritten expanded and produced in an attractive new design

Shakespeare Plays the Classroom Stuart E. Omans, Maurice J. O'Sullivan, 2003 Bringing Shakespeare to the Sunshine State this book gathers together a talented group of teachers choreographers directors set designers musicians costumers actors and artists to discuss how they have adapted the bard's monologues in Miami assassinated Julius Caesar on the steps of Tallahassee's Capitol trained students to duel in Florida's Panhandle placed Shylock on trial in Orlando and transformed Gainesville into Puck's magical forest This guide for teachers and lovers of literature and theater is an original collection of essays exploring the idea that Shakespeare's plays are best approached playfully through performance Based on their wide ranging experience as theater professionals and teachers in Florida New York London and Stratford the authors celebrate Shakespeare's continuing appeal to our complex diverse culture The essays include reflections on acting by the Royal Shakespeare Company's longest serving member And there's practical advice on acting directing staging fights designing costumes and integrating music dance masks and puppets into performances from teachers and others who have refined their methods by performing Shakespeare in the classroom Performing Shakespeare in India Shormishtha Panja, Babli Moitra Saraf, 2016-07-18 This collection is unusual in that the essays are not written from a single perspective and instead cover aspects as diverse as socio political issues translation performance language and identity literary analysis The style of all the essays is jargon free and accessible to the lay reader Given the fact that the 400th anniversary of Shakespeare's death comes up in 2016 this collection would be in the nature of both a retrospective appraisal as well as an anticipatory homage Its approaches are multi disciplinary from socio historical analysis to political commentary translation studies literary criticism and performance studies It will interest researchers interested in translation studies and performance studies and literary critics The Routledge Companion to Directors' Shakespeare John Russell Brown, 2009-06-02 The Routledge Companion to Directors' Shakespeare is a major collaborative book about plays in performance Thirty authoritative accounts describe in illuminating detail how some of theatre's most talented directors have brought Shakespeare's texts to the stage

Each chapter has a revealing story to tell as it explores a new and revitalising approach to the most familiar works in the English language. A must have work of reference for students of both Shakespeare and theatre, this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts. Each entry describes a director's own theatrical vision and methods of rehearsal and production. These studies chart the extraordinary feats of interpretation and innovation that have given Shakespeare's plays enduring life in the theatre. Notable entries include Ingmar Bergman, Peter Brook, Declan Donnellan, Tyrone Guthrie, Peter Hall, Fritz Kortner, Robert Lepage, Joan Littlewood, Ninagawa Yukio, Joseph Papp, Roger Planchon, Max Reinhardt, Giorgio Strehler, Deborah Warner, Orson Welles, Franco Zeffirelli.

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: Ideas in Profile Paul Edmondson, 2015-04-23 Ideas in Profile: Small Introductions to Big Topics. Shakespeare is the world's greatest writer. In this lively and authoritative introduction, Paul Edmondson presents Shakespeare afresh as a dramatist and poet and encourages us to take ownership of the works for ourselves as words to be spoken as well as discussed. We get a wide sense of what his life was like, his rich language and astonishing cultural legacy. We catch glimpses of Shakespeare himself, how he wrote and see what his works mean to readers and theatre practitioners. Above all, we see how Shakespeare tackled the biggest themes of humanity: power, history, war, and love. Shakespeare scholar Paul Edmondson guides us through the most important questions around Shakespeare and in the process reminds us just why he is so celebrated in the first place.

Shakespeare in the Theater William Poel, 1913

Acting Shakespeare Bertram Leon Joseph, 2014-08-13 How did the actors for whom Shakespeare wrote his plays make his characters come to life? How did they convey his words? Can modern directors, actors, and even library readers of Shakespeare learn from them? Creating character and making the Elizabethan playwright's poetry compelling for the audience is a problem which has seldom been resolved in modern times. This book demonstrates the hard course a modern actor must follow to make real and truthful the words he speaks and the action and emotion underlying them. With examples and simple exercises, this book helps with the preparation for the great task, providing the actor with a combination that unlocks the Bard's English. Starting with how theatrical speech was understood in Renaissance England, it looks at figures of speech, the powers of persuasion, and the passion and rhythm inherent in the language.

The Oxford Shakespeare: The Two Gentlemen of

Verona William Shakespeare, 2008-07-10 This edition of *The Two Gentlemen of Verona* offers a complete consideration of all aspects of the text. It interprets the play less as a contribution to a Renaissance literary debate between love and friendship, the traditional academic view, than as a dramatization of competing kinds of love, a theatrical counterpart to Shakespeare's *Sonnets*. It analyzes the lyrical language with which these kinds of love are expressed and explores the tension between lyricism and the violence of some of the play's events, notably the concluding attempted rape scene. It also provides further evidence that *The Two Gentlemen* is Shakespeare's earliest surviving play and proposes a new actor for whom the principal comic role of Lance may have been designed. This is the only edition to offer a setting of the song "Who is Silvia?" prepared by Guy Woolfenden from an Elizabethan source and is therefore the only edition on the market to provide a complete text for performance.

How to Speak Shakespeare Cal Pritner, Louis Colaianni, 2001 This classroom and theater-tested program teaches amateur and professional actors alike how to understand and effectively communicate the poetry of Shakespeare. Organized around passages from *Romeo and Juliet*, a simple three-step process is presented. In the first step, *Test Your Understanding*, readers learn the value of looking up words in the *Oxford English Dictionary* and paraphrase passages to ensure that they truly understand the words they are speaking. The second step, *Stress for Meaning*, presents essential tools for speaking Shakespeare effectively, including iambic pentameter and correct rhythm, and explains how to syncopate for meaning. The final step, *Celebrate the Poetry*, honors the poetry of Shakespeare through a discussion of the use of punctuation, repeated sounds, and connecting key words and phrases. Exercises bring all the elements of these steps together.

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