

Stage d'initiation pour adultes
17 et 18 juin 2023

Art du clown

Animé par Virginie Dupressoir
Comédienne, metteur en scène et clown



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Stage Clown In Shakespeares Theater

Andrew Gurr



Stage Clown In Shakespeares Theater:

The Stage Clown in Shakespeare's Theatre Bente A. Videbaek, 1996 The majority of Shakespeare's plays have at least one clown figure making an appearance. These characters range from rogues who say only a line or two to important figures like Touchstone and Falstaff. Videbaek examines even the smallest clown roles showing how the clown's freedom of speech allows him to become a mediator between the audience and the action of the play, helping audience interpretation. This illuminating celebration of the stage clown's contribution to the understanding and enjoyment of Shakespeare's plays will be a valuable resource for both students and scholars alike.

Shakespeare and the Comedy of Enchantment Kent Cartwright, 2021-11-11 Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies. It thus makes a new claim about the rejuvenating value of comedy for individuals and society. Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious, between doubt and fascination, with feelings moved by elements of enchantment that also seem a little ridiculous. In such a drama, lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent, openings for scrutiny and thought. In addressing enchantment, the book takes exception to the modernist vision of a deterministic, disenchanted world. As Shakespeare's action advances, comic mysteries accrue uncanny coincidences, magical sympathies, inexplicable repetitions, psychic influences, and puzzlements about the meaning of events, all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions. Separate chapters explore the devices, tropes, and motifs of enchantment: magical clowns who alter the action through stop time; interludes; structural repetitions that suggest mysteriously converging, even opaquely providential destinies; locales that oppose magical and protean forces to regulatory and quotidian values; desires, thoughts, and utterances that manifest comically monstrous events; characters who return from the dead, facilitated by the desires of the living; play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness. Wonder and wondering in Shakespeare's and other comedies, it emerges, become the conditions for new possibilities. Chapters refer extensively to early modern history, Renaissance and modern theories of comedy, treatises on magical science, and contemporaneous Italian and Tudor comedy.

The Haunted Stage Marvin Carlson, 2003 Uncovers the ways in which the spectator's memory informs theatrical reception.

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 *Medieval and Renaissance Drama in England*, vol. 28 S.P. Cerasano, 2015-09-30 Medieval and Renaissance Drama in England is an international journal committee to the publication of essays and reviews relevant to drama and theatre history to 1642 This issue includes eight new articles and reviews of fourteen books 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 *Shakespeare's Theater* Ashley Horace Thorndike, 1916 *Dickens's Clowns* Buckmaster Jonathan Buckmaster, 2019-03-14 Establishes the importance of the popular radical figure of the pantomime clown in the work of Charles Dickens This book reappraises Dickens's Memoirs of Joseph Grimaldi and his imaginative engagement with its principal protagonist Arguing that the Memoirs should be read as integral to Dickens's wider creative project on the theatricality of everyday existence Jonathan Buckmaster analyses how Grimaldi's clown stepped into many of Dickens's novels Dickens's Clowns presents new readings of Dickens's treatment of topics such as identity the grotesque and violence within the context of the tropes of the Regency pantomime This is the first study to identify the Dickensian clown as a unifying force for several Dickensian themes overturning traditional views of Dickens's clowns as peripheral figures Key Features Provides a new reading of one of Dickens's most neglected texts and firmly re-establishes it within the Dickens canon as both part of a wider project alongside his other major works of the period and an important influence on later work Identifies the pantomime routines of the Regency clown as a key cultural influence on Dickens's work tracing significant new sources for his comical treatment of violence and his comedy more generally Offers important new perspectives on two other key themes in Dickens's work the use of food and drink within Dickens's articulation of the bodily grotesque and Dickens's use of clothing as a radical signifier of individual liberty *Early Modern Communi(cati)ons* Kinga Földváy, Erzsébet Stróbl, 2013-02-14 As suggested by the title Early Modern Communi(cati)ons the volume demonstrates that the connections and common points of reference within early modern studies bind Elizabethan and

Jacobean cultural studies and Shakespearean investigations together in an unexpected number of ways and this diversity of ties has been used as the main theme around which the thirteen essays have been organised While the first group of essays deals with early modern culture presenting the socio historical context necessary for any in depth literary investigation as exemplified through analyses of outstanding literary achievements from the period the second part of the volume focuses on the oeuvre of the most famous representative of the age William Shakespeare with individual chapters creating a tangible continuum moving from the cultural and literary context that informs his works to their interpretation in present day performances and their theoretical backgrounds In the same way as the volume comprises writings on a diverse but still coherent range of topics the authorial team is equally representative of diversity and continuity at the same time The authors include several senior scholars working in the Hungarian academic community representing all significant research centres in the field from all over the country A number of essays have been contributed by promising young talents as well

Shakespeare Survey 75 Emma Smith,2022-09-08 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for Volume 75 is Othello The complete set of Survey volumes is also available online at <https://www.cambridge.org/core> what we publish collections shakespeare survey This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results

Shakespeare's Theatre: A History Richard Dutton,2018-01-02 Shakespeare s Theatre A History examines the theatre spaces used by William Shakespeare and explores these spaces in relation to the social and political framework of the Elizabethan era The text journeys from the performing spaces of the provincial inns guild halls and houses of the gentry of the Bard s early career to the purpose built outdoor playhouses of London including the Globe the Theatre and the Curtain and the royal courts of Elizabeth and James I The author also discusses the players for whom Shakespeare wrote and the positioning or dispositioning of audience members in relation to the stage Widely and deeply researched this fascinating volume is the first to draw on the most recent archaeological work on the remains of the Rose and the Globe as well as continuing publications from the Records of Early English Drama project The book also explores the contentious view that the plot of The Seven Deadly Sins part II provides unprecedented insight into the working practices of Shakespeare s company and includes a complete and modernized version of the plot Throughout the author relates the practicalities of early modern playing to the evolving systems of aristocratic patronage and royal licensing within which they developed Insightful and engaging Shakespeare s Theatre is ideal reading for undergraduates postgraduates and scholars of literature and theatre studies

Edinburgh Companion to Charles Dickens and the Arts Claire Wood,Juliet John,2024-05-31 The Edinburgh Companion to Charles Dickens and the Arts

explores Dickens's rich and complex relationships with a myriad of art forms and the far reaching resonance of his works across the arts overall This volume reassesses Dickens's prescient philosophy of art both through a historical and a present day lens and in the context of debates about the cultural value of the arts Across thirty three original essays it outlines the ways in which Dickens broke down oppositions between high and low art money and the aesthetic the extraordinary and the ordinary and art for its own sake and the social good In doing so it considers how Dickens prefigured the arts of the future including rap music television fanfiction and global cinema

Shakespeare Peter Ackroyd, 2010-04-21 A TIMES LITERARY SUPPLEMENT BEST BOOK OF THE YEAR Drawing on an exceptional combination of skills as literary biographer novelist and chronicler of London history Peter Ackroyd surely re creates the world that shaped Shakespeare and brings the playwright himself into unusually vivid focus With characteristic narrative panache Ackroyd immerses us in sixteenth century Stratford and the rural landscape the industry the animals even the flowers that would appear in Shakespeare's plays He takes us through Shakespeare's London neighborhood and the fertile competitive theater world where he worked as actor and writer He shows us Shakespeare as a businessman and as a constant reviser of his writing In joining these intimate details with profound intuitions about the playwright and his work Ackroyd has produced an altogether engaging masterpiece

At Work in the Early Modern English Theater Matthew Kendrick, 2015-06-11 At Work in the Early Modern English Theater Valuing Labor explores the economics of the theater by examining how drama seeks to make sense of changing conceptions of labor With the growth of commerce and market relations in sixteenth and seventeenth century England came the corresponding degradation and exploitation of workers many of whom made their frustrations known through petitions and pamphlets Poverty affected all sectors of society in early modern England and many laborers even London citizens from more prosperous trades could expect to experience periods of impoverishment This group of precarious laborers included actors and playwrights many of whom had direct connections to London's more established trades and occupations Scholars have argued that dispossessed laborers turned to other forms of labor in lieu of their traditional livelihoods including brigandage piracy begging and cozening To this list of alternative communities and applications of labor in the early modern period Matthew Kendrick's scholarship adds the London theaters Each chapter is guided by the central premise that anxiety over the objectification and dispossession of labor in its various forms is enacted on stage and that drama helps to formulate by merit of the theater's socioeconomic identity an emerging laboring subjectivity engendered by the violent development of capitalism As the nexus of a declining feudal social structure and an emerging capitalist regime of commodity production a location in which dispossessed labor intersected with traditions of skilled labor and the unwieldy consumerist energies of the marketplace the space of the theater was uniquely situated to channel and give dramatic form to the growing antagonisms and tensions that shaped labor The stage offers a space in which to negotiate the value and meaning of labor in an increasingly exploitative society

The Shakespearean Stage 1574-1642 Andrew

Gurr,2009-03-26 For almost forty years *The Shakespearean Stage* has been considered the liveliest most reliable and most entertaining overview of Shakespearean theatre in its own time It is the only authoritative book that describes all the main features of the original staging of Shakespearean drama in one volume the acting companies and their practices the playhouses the staging and the audiences Thoroughly revised and updated this fourth edition contains fresh materials about how specific plays by Shakespeare were first staged and provides new information about the companies that staged them and their playhouses The book incorporates everything that has been discovered in recent years about the early modern stage including the archaeology of the Rose and the Globe Also included is an invaluable appendix listing all the plays known to have been performed at particular playhouses and by specific companies Appropriating Shakespeare Louise Geddes,2017-04-05 *Appropriating Shakespeare A Cultural History of Pyramus and Thisbe* argues that the vibrant transformative history of Shakespeare s play within a play from *A Midsummer Night s Dream* across four centuries allows us to see the way in which Shakespeare is used to both create and critique emergent cultural trends Because of its careful distinction between good and bad art Pyramus and Thisbe s playful meditation on the foolishness of over reaching theatrical ambition is repeatedly appropriated by artists seeking to parody contemporary aesthetics resulting in an ongoing assessment of Shakespeare s value to the time Beginning with the play s own creation as an appropriation of Ovid designed to keep the rowdy clown in check *Appropriating Shakespeare* is a wide ranging study that charts Pyramus and Thisbe s own metamorphosis through opera novel television and of course theatre This unique history illustrates Pyramus and Thisbe s ability to attract like minded experimental genre bending artists who use the text as a means of exploring the value of their own individual craft Ultimately what this history reveals is that in excerpt Pyramus and Thisbe affirms the place of artist as both consumer and producer of Shakespeare Merely Players? ,1966 *New German Dance Studies* Susan Manning,Lucia Ruprecht,2012-05-21 Susan Manning is a professor of English theater and performance studies at Northwestern University and the author of *Ecstasy and the Demon The Dances of Mary Wigman* Book jacket *Divine Play, Sacred Laughter, and Spiritual Understanding* P. Laude,2005-10-20 This study in the relationship between religion and the comic focuses on the ways in which the latter fulfils a central function in the sacred understanding of reality of pre modern cultures and the spiritual life of religious traditions The central thesis is that figures such as tricksters sacred clowns and holy fools play an essential role in bridging the gap between the divine and the human by integrating the element of disequilibrium that results from the contact between incommensurable realities This interdisciplinary and cross cultural series of essays is devoted to spiritual anthropological and literary characters and phenomena that point to a deeper understanding of the various mythological ceremonial and mystical ways in which the fundamental ambiguity of existence is symbolized and acted out Given its interdisciplinary and cross cultural perspective this volume will appeal to scholars from a variety of fields

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