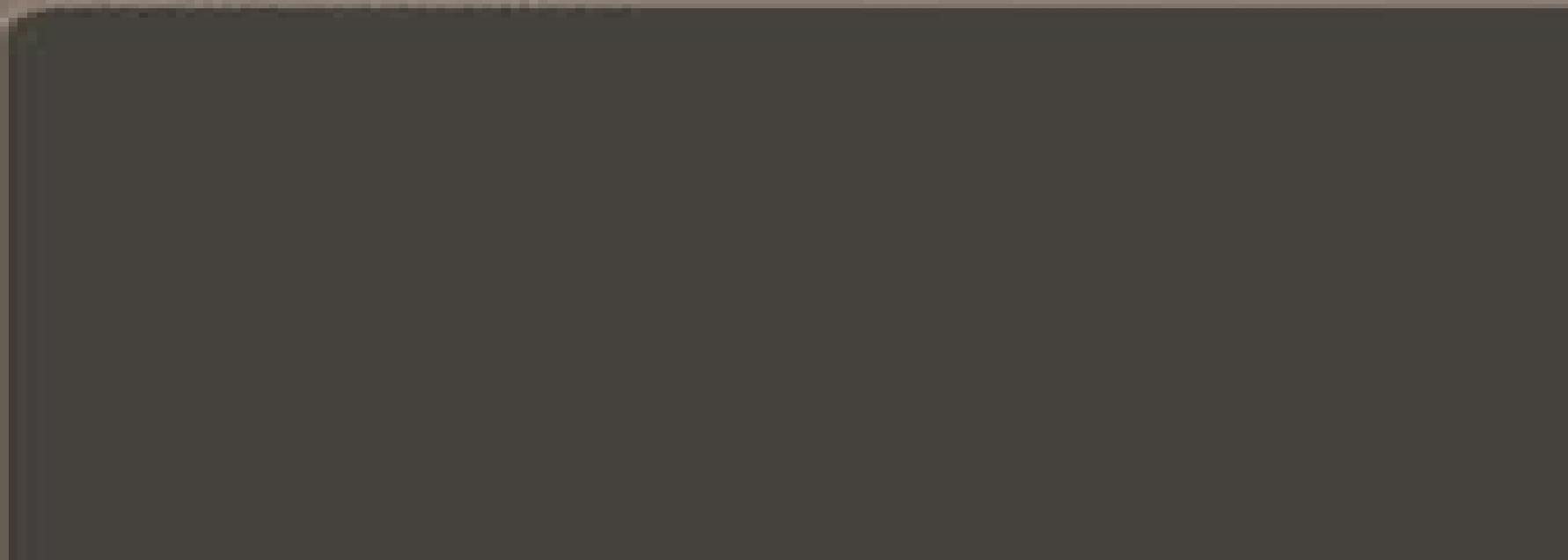




TALKING TO THE AUDIENCE

Shakespeare, Performance, Self

Bridget Escolme



Talking To Audience Shakespeare Performance Self

Clemens Wendtner



Talking To Audience Shakespeare Performance Self:

Talking to the Audience Bridget Escolme,2005 This unique study investigates the ways in which the staging convention of direct address talking to the audience can construct selfhood for Shakespeare s characters By focusing specifically on the relationship between performer and audience Talking to the Audience examines what happens when the audience are in the presence of a dramatic figure who knows they are there It is a book concerned with theatrical illusion with the pleasures and disturbances of seeing characters produced in the moment of performance Through analysis of contemporary productions Talking to the Audience serves to demonstrate how the study of recent performance helps us to understand both Shakespeare s cultural moment and our own Its exploration of how theory and practice can inform each other make this essential reading for all those studying Shakespeare in either a literary or theatrical context *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 Shakespearean International Yearbook Dr Brett D Hirsch,Professor Alexa Huang,Professor Hugh Craig,Professor Tom Bishop,2014-08-28 In 2002 for the second volume of this journal Ian Lancashire reflected on the state of computing in Shakespeare The decade since his review has seen dramatic change in the web of digital Shakespeares experiments in editing and publishing paradigm shifts in research and pedagogy new tools and methods for analyzing a growing and varied multimedia archive all with their share of successes and failures a veritable mingled yarn of good and ill together This issue s special section on Digital Shakespeares reflects on these developments and achievements highlights current research in the field and speculates on future directions The volume also includes an essay reviewing other recent work in Shakespeare studies The Shakespearean International Yearbook continues to provide an annual survey of important developments and topics of concern in contemporary Shakespeare studies across the world Among the contributors to this volume are Shakespearean scholars from Australia Canada Ireland Sweden and the US **The Shakespearean International Yearbook** Professor Tom Bishop,Professor Alexa Huang,Dr Brett D Hirsch,Professor Hugh Craig,2014-08-28 In 2002 for the second volume of this journal Ian Lancashire reflected on the state of computing in Shakespeare The decade since his review has seen dramatic change in the web of digital Shakespeares This issue s special section on Digital Shakespeares reflects on these developments and achievements highlights current research in the field and speculates on future directions

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

Shakespeare Survey Allardyce Nicoll, 2006 An annual survey of Shakespearean study and production

The Shakespearean International Yearbook Brett Hirsch, Hugh Craig, 2017-05-15 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Shakespearean Inside Marcus Nordlund, 2016-12-05 *The Shakespearean Inside* is a study of all soliloquies and solo asides dubbed insides for short in Shakespeare s complete plays The first step in the research process was the creation of the Shakespearean Inside Database SID where these speeches were annotated according to variables of genuine literary interest such as act dramatic subgenre probable time of composition dramatic speech acts selected figures of speech and character attributes such as

gender and class Such comprehensive and detailed data makes it possible to generalize dependably about Shakespeare's authorial habits and by extension to identify situations where the author departs in interesting ways from his habitual practices The monograph uses these broad patterns and significant exceptions as a backdrop for fresh interpretations of various Shakespeare plays from early works such as *The Taming of the Shrew* and *The Two Gentlemen of Verona* to mature tragedies like *Hamlet* and late plays like *The Tempest* and *The Two Noble Kinsmen*

Selfhood on the Early Modern English Stage Pauline Blanc, 2008 The twelve essays in *Selfhood on the Early Modern English Stage* analyse the influences that shaped the fictional constructs that inhabited the drama of the early modern period The contributors all specialists in the field working in France and England offer a wide spectrum of views and discuss a variety of dramatic texts ranging from late medieval cycle plays and interludes of the Tudor period to plays by Marlowe Shakespeare Tourneur and Jonson The early modern stage self emerges out of this collection as the site of a rich confluence of discursive and historical forces existing beyond the theatre itself Three essays in the first section reveal how abstract figures like *Mundus* and *Mankind* gradually became endowed with personal motives and personalizing traits which brought into existence stage beings with a capacity for emotion In the second section three essays deal with specific cultural factors that influenced the representation of selfhood in John Lyly's *Alexander* in Marlowe's *Tamburlaine* and in a selection of Stuart court masques presented at Whitehall The third section offers new insights into the composition of *Hamlet* as a dramatized personality the fourth investigates the way in which the poet playwright's autobiographical impulses may have helped in the construction of early modern stage selves the final fifth section explores the kaleidoscopic sources of the royal protagonists in Rowley's *When You See Me You Know Me* and Shakespeare's *Richard III* This collection of essays seeks to add a further contribution to the growing body of criticism that investigates the multi-faceted multi-layered construction of early modern subjectivity

Selfhood on the English Stage in the XVIth and XVIIth Centuries Pauline Blanc, 2007 *Stages of Conception* Daniel Sack, 2010

The Reference Shakespeare: a Self-interpreting Edition of Shakespeare's Plays, Containing 11,600 References Compiled by J. B. Marsh. (Second Edition). William Shakespeare, 1874

[Speak With Confidence : Powerful Presentations That Inform, Inspire and Persuade](#) Dianna Booher, 2002-12-23 How virtually anyone can be an effective public speaker and give powerful presentations From nationally respected communications guru Dianna Booher here is a complete program for business professionals who want to take their public speaking skills to a bold new level Writing for sweaty palmed beginners and seasoned execs alike Booher delivers powerful battle tested strategies and tips guaranteed to transform even the most fainthearted presenter into a masterful communicator In addition to a clear systematic presentation of the basics that every public speaker must learn she offers invaluable guidelines for experienced speakers who'd like to fine tune their skills as well as guidance on how to seamlessly integrate multimedia into a presentation In *Speak with Confidence* readers will learn how to Analyze audiences on the fly and adjust speeches

accordingly Develop a high impact style of delivery Avoid most speech planning pitfalls Involve audiences and deflect distractions Create an executive presence

Ben Jonson, Renaissance Dramatist Sean McEvoy,2008 This guide integrates all of Jonson s major plays into the milieu of the turbulent years which produced them and analyses the way each work examines the issues and challenges of those years

Richard II Jeremy Lopez,2009 This handbook provides an introductory guide to Richard II offering a theatrically aware scene by scene commentary contextual documents a brief history of the text and first performance case studies of key productions and a wide sampling of critical opinion and further reading

Lippincott's Magazine of Popular Literature and Science ,1873

Annual Bibliography of English Language and Literature Modern Humanities Research Association,2007 Includes both books and articles

American Book Publishing Record ,2003

Shakespeare's Advice to the Players Peter Hall,2003 Shakespeare s text is packed with clues that help the reader to hear and the performer to act any speech He also tells the actor when to go fast and when to go slow and when to accent a particular word This book sets out to make going to Shakespeare performances or acting in them a richer experience and it should have a wide appeal to both actors and audiences It also celebrates Sir Peter Hall s fifty years as a director of Shakespeare from his early days at Cambridge through founding the Royal Shakespeare Company at Stratford on Avon in the early 60s and later to his fifteen years as the director of the Royal National Theatre of Great Britain Throughout these years Peter Hall worked with the greatest Shakespearean actors of our generation including Laurence Olivier John Gielgud Edith Evans Ralph Richardson Peggy Ashcroft Charles Laughton and in later years Judi Dench Anthony Hopkins Ian Holm David Warner and many others Through this great line flows a tradition of speaking and understanding Shakespeare that remains as relevant and important today And it is Hall s experience of working and learning with these and many other actors over the years that underpins the core of this book Sir Peter Hall is one of the major figures in theatre today To date he has directed over two hundred productions including the world premiere in English of Samuel Beckett s *Waiting for Godot* and the premieres of most of Harold Pinter s plays His diary and autobiography are published by Oberon Books

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