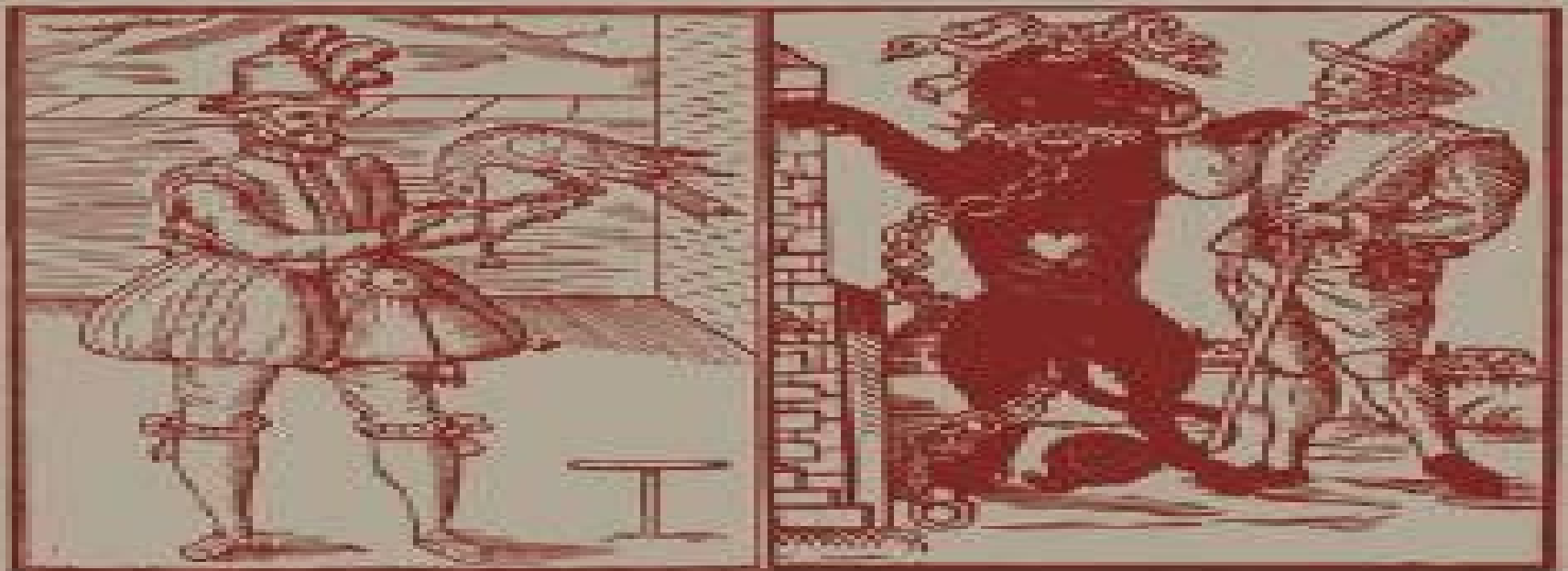


Elizabethan Stage Conventions and Modern Interpreters



Alan C. Dessen

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R. West



Elizabethan Stage Conventions And Modern Interpreters:

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England's most important dramatic period Gives readers facts and data along with up to date interpretation of the plays Looks at the drama in terms of its cultural agency its collaborative nature and its ideological complexity The Routledge Handbook of Shakespeare and Interface Clifford Werier, Paul Budra, 2022-08-25 The Routledge Handbook of Shakespeare and Interface provides a ground breaking investigation into media specific spaces where Shakespeare is experienced While such operations may be largely invisible to the average reader or viewer the interface properties of books screens and stages profoundly mediate our cognitive engagement with Shakespeare This volume considers contemporary debates and questions including how mobile devices mediate the experience of Shakespeare the impact of rapidly evolving virtual reality technologies and the interface architectures which condition Shakespearean plays and how design elements of hypertext menus and screen navigation operate within internet Shakespeare spaces Charting new frontiers this diverse collection delivers fresh insight into human computer interaction and user experience theory cognitive ecology and critical approaches such as historical phenomenology This volume also highlights the application of media and interface design theory to questions related to the medium of the play and its crucial interface with the body and mind *The Shakespearean International Yearbook* Graham Bradshaw, Tom Bishop, Clara Calvo, 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 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 The Island Princess John Fletcher, 2021-08-12 The Island Princess is a tragicomic romance set in the Spice Islands of Indonesia Fletcher rewrites Shakespeare's The Tempest through the encounter of Islam and Christianity and the fierce European competition for wealth

at the farthest reaches of empire The play also stages the degeneration of religious tolerance into fanaticism This ground breaking edition explores the play in its gendered political social and religious contexts whilst also finding its resonances for a twenty first century audience The critical introduction and on page commentary notes create an ideal teaching text giving a comprehensive account of the play from both literary and performance perspectives Medieval and Renaissance Drama in England John Pitcher, Robert Lindsey, Susan Cerasano, 2003-10 An international volume published every year in hardcover containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare

Staging Shakespeare at the New Globe P. Kiernan, 1999-05-19 What have we learned from the first experiments performed at the reconstructed Globe on Bankside What light have recent productions shed on the way Shakespeare intended his plays to be seen Written by the Leverhulme Fellow appointed to study and record actor use of this new old playhouse here is the first analytical account of the discoveries that have been made in its important first years in workshops rehearsals and performances It shows how actors directors and playgoers have responded to the demands of historical constraints and unexpected freedoms to provide valuable new insights into the dynamics of Elizabethan theatre

Playgoing in Shakespeare's London Andrew Gurr, 2004 This is a newly revised edition of Andrew Gurr's classic account of the people for whom Shakespeare wrote his plays Gurr assembles evidence from the writings of the time to describe the physical social and mental conditions of playgoing For this edition as well as revising and adding new material which has emerged since the second edition Gurr develops new sections about points of special interest Fifty new entries have been added to the list of playgoers and there are a dozen fresh quotations about the experience of playgoing **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 eavesdropping 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 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

Reading Shakespeare on Stage Herbert R. Coursen, 1995 Reading Shakespeare on Stage offers a straightforward set of criteria whereby anyone from the first time playgoer to the most experienced Shakespearean scholar may evaluate his or her response to a production of one of Shakespeare's scripts This articulation of response is not a by-product of going to the theater but a central part of the experience The invitation to response is a function of Shakespeare's stage which was open to the audience on three sides and is incorporated into his scripts through soliloquies asides and references to Shakespeare's stage and his dramaturgy The concept of script as opposed to text makes possible an approach to Shakespeare's plays as plays a function to which their literary quality is subordinate That fact however does not mean that recent critical tendencies are irrelevant to the scripts Feminist and historicist readings of the plays are contextualized in and by the ongoing energy system of production It remains true however that many members of the growing audience for live performances can not determine what may have been strong or weak about a given production The size and shape of the stage and the size of the auditorium for example define what can occur within the given space but few spectators take that crucial factor into account Reading Shakespeare on Stage provides the criteria for evaluation while at the same time admitting that the criteria themselves are subject to debate and that their application emerges from the subjective psychology of perception of individual spectators

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Our Scene is London James D. Mardock, 2007-12-12 With its three part rubric of London drama and space this study brings to the currently vigorous critical discussion of Jonsonian authorship the sense of how another sort of dramatic text that of London's spaces as interpreted through dramatic practice both in the streets of the city and on its stages is also an integral factor in the emergence of the early modern author

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