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**How to Do Shakespeare Taylor & Francis US 'Adrian Noble vigorously highlights the extraordinary rhythmic, linguistic patterns Shakespeare gives the speaker. Any actor will find this book invaluable. For any student of Shakespeare it should be essential.'** (From the Foreword by Ralph Fiennes) 'How can I bring the text alive, make it vivid, how do I make people hear it for the first time? How can I enter into that world and not feel a stranger. How can I not feel clumsy and inept? ... How can I speak it without sounding artificial or "actory"? In other words, how can I make it real ...?' Adrian Noble has worked on Shakespeare with everyone from oscar-nominated actors to groups of schoolchildren. Here he draws on several decades of top-level directing experience to shed new light on how to bring some of theatre's seminal texts to life. He shows you how to approach the perennial issues of performing Shakespeare, including: wordplay " using colour and playing plain, wit and comedy, making language muscular building a character " different strategies, using the text, Stanislavski and Shakespeare shape and structure " headlining a speech, playing soliloquys, determining a speech's purpose and letting the verse empower you dialogue " building tension, sharing responsibility and "passing the ball". This guided tour of Shakespeare's complex but unfailingly rewarding work stunningly combines instruction and inspiration. **How to Direct Shakespeare Bloomsbury Publishing** You may be a student, or just starting out in the theatre profession, or an actor contemplating a switch to directing, or anyone dreaming of a life in the theatre. Know this: by developing and sharpening your skills on a Shakespeare text, you will be preparing yourself for your next production whatever or wherever that might be. Practical, inspirational and steeped in the wisdom and expertise of one of the great Shakespearean directors of our age, **How to Direct Shakespeare** guides you through each step of a production, from conception to final presentation to an audience. It includes close analysis of the text and provides strategies for focusing on the main action and structure; it considers dramatic energy and the world of the play, and illuminates these with examples drawn from a variety of Shakespeare's plays. It will assist you with creating your vision for the production as you collaborate with the design team, cast the play and work with actors in rehearsal. And it walks you through the encounter with the audience as you open your production. Drawing on examples from his work as artistic director of The Royal Shakespeare Company and subsequent directing work that has taken him all over the world, Noble shows how every production is shaped by a vision of the world - the interplay of the writer's vision and the director's interpretation of it. **How to Direct Shakespeare** will inspire and equip you as you develop your vision for your next production. **Pericles Modern Library** "This world to me is but a ceaseless storm Whirring me from my friends." —Pericles Eminent Shakespearean scholars Jonathan Bate and Eric Rasmussen provide a fresh new edition of this classic tragicomedy of good and evil in many guises. **THIS VOLUME ALSO INCLUDES MORE THAN A HUNDRED PAGES OF EXCLUSIVE FEATURES:** • an original Introduction to Pericles • incisive scene-by-scene synopsis and analysis with vital facts about the work • commentary on past and current productions based on interviews with leading directors, actors, and designers • photographs of key RSC productions • an overview of Shakespeare's theatrical career and chronology of his plays Ideal for students, theater professionals, and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century. **How to Do Shakespeare Routledge First Published in 2010.** Routledge is an imprint of Taylor & Francis, an informa company. **Shakespeare Observed Studies in Performance on Stage and Screen** In this lively study of both modern film and stage productions of Shakespeare, Samuel Crowl provides fascinating insights into the ways in which these productions have been influenced by one another as well as by contemporary developments in critical approaches to Shakespeare's plays. Crowl's study demonstrates the surprising resonances between Roman Polanski's 1971 film of Macbeth and Adrian Noble's heralded recent production of the play for The Royal Shakespeare Company; argues that Orson Welles's films of Othello and Chimes at Midnight are not only brilliant re-imaginings of Shakespeare in another art form but make a powerful contribution to our contemporary understanding of performance as interpretation; and chronicles the impact of Peter Hall's creation of the Royal Shakespeare Company in 1960 on performance approaches to Shakespeare in the past thirty years. **Shakespeare Observed** provides full interpretative readings of key recent Shakespeare productions in England and includes an intimate behind-the-scenes glimpse into the rehearsal process which produced Ron Daniels's emotionally charged version of Romeo and Juliet for the RSC in 1980. The final chapter uses Kenneth Branagh's highly successful

film of Henry V as a summary example of the trends and influences Crowl's study traces, seeing the film as gathering its interpretative energies from both Olivier's famous film version of the play and Adrian Noble's stage production featuring Branagh as the king. Written in a style which places a premium on capturing the vivid and often dazzling moments of stage and film performances of Shakespeare, Crowl's study will be of interest to the avid film and theater-goer as well as to the scholar and student. Shakespeare Observed joins a growing list of recent critical works which have significantly expanded and redefined the boundaries of Shakespeare studies in our time. Inside the Royal Shakespeare Company Creativity and the Institution Routledge This is the inside story of the Royal Shakespeare Company - a running historical critique of a major national institution and its location within British culture, as related by a writer who is uniquely placed to tell the tale. It describes what happened to a radical theatrical vision and explores British society's inability to sustain that vision. Spanning four decades and four artistic directors, Inside the Royal Shakespeare Company is a multi-layered chronicle that traces the company's history, offers investigation into its working methods, its repertoire, its people and its politics, and considers what the future holds for this bastion of high culture now in crisis. Inside the Royal Shakespeare Company is compelling reading for anyone who wishes to explore behind the scenes and consider the changing role of theatre in modern cultural life. It offers a timely analysis of the fight for creative expression within any artistic or cultural organisation, and a vital document of our times. Rough Magic Making Theatre at the Royal Shakespeare Company SIU Press This book provides a thorough analysis of the many strands of theatrical activity on both sides of the footlights that coalesce in the artistic vigor of the Royal Shakespeare Company. Adler traces the company's evolution from its origins in 1879 as a week-long festival presented by Stratford-upon-Avon as a birthday homage to its native son, to its current incarnation as one of the world's most distinguished institutional theatres. The author probes the aspirations and achievements of the RSC's four successive artistic directors: Peter Hall, Trevor Nunn, Terry Hands, and Adrian Noble. He offers a comprehensive view of the design and aesthetics of the RSC's five theatres in Stratford and London, and explores the intricate process of crafting a repertoire at home and on tour that responds to the needs of the artists as well as the demands of the box office. Richly illustrated with vivid photographs, Rough magic examines the fusion of artistic vision and theatrical energy that make invigorating theatre at the RSC. The Oxford Handbook of Shakespeare's Poetry OUP Oxford The Oxford Handbook of Shakespeare's Poetry contains thirty-eight original essays written by leading Shakespeareans around the world. Collectively, these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama. The volume understands poetry to be not just a formal category designating a particular literary genre but to be inclusive of the dramatic verse as well, and of Shakespeare's influence as a poet on later generations of writers in English and beyond. Focusing on a broad set of interpretive concerns, the volume tackles general matters of Shakespeare's style, earlier and later; questions of influence from classical, continental, and native sources; the importance of words, line, and rhyme to meaning; the significance of songs and ballads in the drama; the place of gender in the verse, including the relationship of Shakespeare's poetry to the visual arts; the different values attached to speaking 'Shakespeare' in the theatre; and the adaptation of Shakespearean verse (as distinct from performance) into other periods and languages. The largest section, with ten essays, is devoted to the poems themselves: the Sonnets, plus 'A Lover's Complaint', the narrative poems, Venus and Adonis and The Rape of Lucrece, and 'The Phoenix and the Turtle'. If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry, it does so, as the individual essays testify, by way of responding to critical trends and discoveries made during the last three decades. King Lear by William Shakespeare Shakespearean On Life and Language in Times of Disruption Simon and Schuster "A remarkable book that takes us to the heart of Shakespeare's art and influence."—James Shapiro When Robert McCrum began his recovery from a life-changing stroke, he discovered that the only words that made sense to him were snatches of Shakespeare. Unable to travel or move as he used to, the First Folio became his "book of life"—an endless source of inspiration through which he could embark on "journeys of the mind" and see a reflection of our own disrupted times. An acclaimed writer and journalist, McCrum has spent the last twenty-five years immersed in Shakespeare's work, on stage and on the page. During this prolonged exploration, Shakespeare's poetry and plays, so vivid and contemporary, have become his guide and consolation. In Shakespearean he asks: why is it that we always return to Shakespeare, particularly in times of acute crisis and dislocation? What is the key to his hold on our imagination? And why do the collected works of an Elizabethan writer continue to speak to us as if they were written yesterday? Shakespearean is a rich, brilliant and superbly drawn portrait of an extraordinary artist, one of the greatest writers who ever lived. Through an enthralling narrative, ranging widely in time and space, McCrum seeks to understand Shakespeare within his historical context while also exploring the secrets of literary inspiration, and examining the nature of creativity itself. Witty and insightful, he makes a passionate and deeply personal case that Shakespeare's words and ideas are not just enduring in their relevance - they are nothing less than the eternal key to our shared humanity. Shakespeare in Performance Cambridge Scholars Publishing The fourteen essays included in this collection offer a range of contributions from both new and well-established scholars to the topic of Shakespeare and performance. From traditional studies of theatrical history and adaptation to explorations of Shakespeare's plays in the circus, musical extravaganzas, the cinema, and drama at large, the collection embraces a number of performance spaces, times, and media. Shakespeare in Performance includes essays looking not only at sixteenth- and seventeenth-century stagings of the plays in England, but at productions of Shakespeare across time in the United States, France, Italy, Hungary, and Africa, underscoring the multiple embodiments and voices of Shakespeare's art and including a variety of cultural approaches. The work is ultimately occupied with a number of questions generated by these continual iterations of Shakespeare. How can we write and trace what is ephemeral? To what purpose do we maintain the memory of past performances? How does the

transmediation of Shakespeare inform the most basic interpretive acts? What motivates Shakespearean theatre across political borders? What kinds of meaning are produced by décor, movement, the actor's virtuosity, the producer's choices, or the audience's response? Each essay thus, to some degree, describes and voices the now unseen. *King Lear A Guide to the Play* Greenwood Publishing Group In its timeless exploration of familial and political dissolution, and in its relentless questioning of the apparent moral indifference of the universe, *King Lear* is Shakespeare's darkest tragedy. It is also one of his most timely, for many of the issues it raises resonate loudly within our own era. This reference lucidly overviews *King Lear's* textual history and intellectual background, its issues and themes, its scholarly and critical reception, and its life in several different productions. *The Actor as Storyteller An Introduction to Acting* Limelight Editions (Book). *The Actor as Storyteller* is intended for serious beginning actors. It opens with an overview, explaining the differences between theater and its hybrid mediums, the part an actor plays in each of those mediums. It moves on to the acting craft itself, with a special emphasis on analysis and choice-making, introducing the concept of the actor as storyteller, then presents the specific tools an actor works with. Next, it details the process an actor can use to prepare for scene work and rehearsals, complete with a working plan for using the tools discussed. The book concludes with a discussion of mental preparation, suggestions for auditioning, a process for rehearsing a play, and an overview of the realities of show business. Included in this updated edition are: A detailed examination of script analysis of the overall play and of individual scenes; A sample of an actor's script, filled with useful script notations; Two new short plays, one written especially for this text; Updated references, lists of plays, and recommended further reading *Screening the Royal Shakespeare Company A Critical History* Bloomsbury Publishing No theatre company has been involved in such a broad range of adaptations for television and cinema as the Royal Shakespeare Company. Starting with *Richard III* filmed in the Shakespeare Memorial Theatre before World War One, the RSC's accomplishments continue today with highly successful live cinema broadcasts. *The Wars of the Roses* (BBC, 1965), Peter Brook's film of *King Lear* (1971), Channel 4's epic version of *Nicholas Nickleby* (1982) and *Hamlet* with David Tennant (BBC, 2009) are among their most iconic adaptations. Many other RSC productions live on as extracts in documentaries, as archival recordings, in trailers and in other fragmentary forms. *Screening the Royal Shakespeare Company* explores this remarkable history of collaborations between stage and screen and considers key questions about adaptation that concern all those involved in theatre, film and television. John Wyver is a broadcasting historian and the producer of RSC Live from Stratford-upon-Avon, and is uniquely well-placed to provide a vivid account of the company's television and film productions. He contributes an award-winning practitioner's insight into screen adaptation's numerous challenges and rich potential. *Shakespeare Studies Shakespearean Gothic* University of Wales Press This book explores the paradox that the Gothic (today's werewolves, vampires, and horror movies) owe their origins (and their legitimacy) to eighteenth-century interpretations of Shakespeare. As Shakespeare was being established as the supreme British writer throughout the century, he was cited as justification for early Gothic writers' fascination with the supernatural, their abandoning of literary "decorum," and their fascination with otherness and extremes of every kind. This book addresses the gap for an up to date analysis of Shakespeare's relation to the Gothic. An authority on the Gothic, E.J. Clery, has stated that "It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode, even if we feel the offspring are unworthy of their parent. Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there." This book therefore addresses Shakespeare's importance to the Gothic tradition as a whole and also to particular, well-known and often studied Gothic works. It also considers the influence of the Gothic on Shakespeare, both in-print and on stage in eighteenth- and nineteenth-century Britain. The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies. The book is divided into three parts: 1) Gothic Appropriations of "Shakespeare"; 2) Rewriting Shakespearean Plays and Characters; 3) Shakespeare Before/After the Gothic. *Watching Shakespeare A Theatregoer's Review of the RSC, 1982-1995* Minerva Press (UK) *Shakespeare on screen : a midsummer night's dream* Presses universitaires de Rouen et du Havre Ce livre a pour objet l'étude des représentations du *Songe d'une nuit d'été* à l'écran, la pièce ayant fait l'objet d'un colloque qui s'est tenu à Rouen sous les auspices de la Société française Shakespeare. Les plus grands spécialistes de Shakespeare et de Shakespeare au cinéma ont contribué à l'ouvrage. Monolingue anglais, le livre contient en outre une bibliographie exhaustive sur le sujet. *How to Direct Shakespeare* Bloomsbury Publishing You may be a student, or just starting out in the theatre profession, or an actor contemplating a switch to directing, or anyone dreaming of a life in the theatre. Know this: by developing and sharpening your skills on a Shakespeare text, you will be preparing yourself for your next production whatever or wherever that might be. Practical, inspirational and steeped in the wisdom and expertise of one of the great Shakespearean directors of our age, *How to Direct Shakespeare* guides you through each step of a production, from conception to final presentation to an audience. It includes close analysis of the text and provides strategies for focusing on the main action and structure; it considers dramatic energy and the world of the play, and illuminates these with examples drawn from a variety of Shakespeare's plays. It will assist you with creating your vision for the production as you collaborate with the design team, cast the play and work with actors in rehearsal. And it walks you through the encounter with the audience as you open your production. Drawing on examples from his work as artistic director of The Royal Shakespeare Company and subsequent directing work that has taken him all over the world, Noble shows how every production is shaped by a vision of the world - the interplay of the writer's vision and the director's interpretation of it. *How to Direct Shakespeare* will inspire and equip you as you develop your vision for your next production. *A Companion to Shakespeare's Works, Volume II The Histories* John Wiley & Sons This four-volume *Companion to Shakespeare's Works*, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world -

Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's histories contains original essays on every history play from Henry VI to Henry V as well as fourteen additional articles on such topics as censorship in Shakespeare's histories, the relation of Shakespeare's plays to other dramatic histories of the period, Shakespeare's histories on film, the homoerotics of Shakespeare's history plays, and nation formation in Shakespeare's histories. The Oxford Handbook of Shakespeare and Performance Oxford University Press The series statement "Oxford handbooks to Shakespeare" taken from dust jacket. Representing Shakespeare England, History and the RSC Routledge This text traces the changing theatrical and cultural identity of the History plays in the context of postwar social and political conflict, crisis and change. Since the company's inception in the early 1960s, the RSC's commitment to relevance has fostered close relationships between Shakespearean criticism and performance, and between the theatre and its audiences. Through a detailed discussion of key productions, from "The War of the Roses" in 1963 to "The Plantagenets" in 1988, Robert Shaughnessy emphasizes the political dimension of contemporary theatrical representations of Shakespeare, and of the "Shakespearean" modes of history that these plays have been employed to promote; individualist, cyclical, male-dominated, and driven by essentialised, transcendent human nature. Shakespeare on Film Bloomsbury Publishing An approachable guide to Shakespeare on film, this book establishes the differences between stage and screen. It covers the history of Shakespeare on the screen since 1899, and discusses various modes and conventions of adaptations. Thoroughly updated to include the most recent films, for instance Joss Whedon's 2013 *Much Ado About Nothing*, it also explores the latest technology, such as DVD and Blu-ray, as well as live stage-to-screen productions. It also includes an exclusive interview with filmmaker John Wyver, discussing his own adaptations for the small screen. Enter The Body Women and Representation on Shakespeare's Stage Routledge Enter the Body offers a series of provocative case studies of the work women's bodies do on Shakespeare's intensely body-conscious stage. Rutter's topics are sex, death, race, gender, culture, politics, and the excessive performative body that exceeds the playtext it inhabits. As well as drawing upon vital primary documents from Shakespeare's day, Rutter offers close readings of women's performance's on stage and film in Britain today, from Peggy Ashcroft's (white) *Cleopatra* and Whoopi Goldberg's (whiteface) *African Queen* to Sally Dexter's languorous *Helen* and Alan Howard's raver 'Queen' of *Troy*. The RSC Shakespeare Toolkit for Primary Teachers A&C Black Developed by one of the world's leading theatre companies, this fantastic resource offers teachers a practical, drama-based approach to teaching and appreciating three of Shakespeare's most popular plays: *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night's Dream*. The toolkit brings the plays alive as performance pieces, with Primary pupils undertaking drama-based explorations of the text that take them through much of the play. Teachers' notes and accompanying photocopiable worksheets offer a lesson-by-lesson teaching route through each of the three plays in turn. The schemes of work offer teachers a route through each play that has been designed to be flexible and to bolt on to what they already teach. The schemes comprise a series of lessons that can either be followed in their entirety as a stand-alone scheme of work or which can be dipped into by teachers wanting to augment their existing schemes of work. Shakespeare's Histories John Wiley & Sons This Guide steers students through four centuries of critical writing on Shakespeare's history plays, enhancing their enjoyment and broadening their critical repertoire. Guides students through four centuries of critical writing on Shakespeare's history plays. Covers both significant early views and recent critical interventions. Substantial editorial material links the articles and places them in context. Annotated suggestions for further reading allow students to investigate further. Women Direct Shakespeare in America Productions from the 1990s Fairleigh Dickinson Univ Press "This book offers a series of eight case studies of the connection between feminist performance theory and practice, considering how women directors of Shakespeare in America have recently interpreted and staged female subjectivity and gender, particularly as exhibited in sex relations." "The work focuses on eight women and choices they made in specific productions: Jayme Koszyn's and Lisa Wolpe's *Romeo and Juliet*; Tina Packer's and Ellen O'Brien's *Measure for Measure*; Abigail Adam's and Melia Bensussen's *Twelfth Night*; Barbara Gaines's and JoAnne Akalaitis's *Cymbeline*." "Nancy Taylor interviewed all of the directors and the first section of the book includes a brief biography of each, institutional opportunities and limitations, and the director's views about Shakespeare's depiction of women in general as well as future goals for her work."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved Shakespeare on Film Routledge From the earliest days of the cinema to the present, Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder. Shakespeare on Film deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal. The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation, illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre. As with other titles from the Inside Film series, the book is illustrated throughout with stills. Each chapter concludes with a list of suggested further reading in the field. Big-Time Shakespeare Routledge Shakespeare has made the big time. No less than the Beatles or Liberace, Elvis Presley or Mick Jagger, Shakespeare is big-time in the idiomatic sense of cultural success and widespread notoriety. Not only has he achieved canonical status, Shakespeare is a contemporary celebrity. His artistic distinction and aptitude for controversy constantly keeps his name in the public eye. Bristol debates Shakespeare's cultural authority, and

clarifies the semantics of his name in our culture. **Big-Time Shakespeare** suggests his plays represent the pathos of our civilisation with extraordinary force and clarity. Shakespeare's contradictory understanding of the social and cultural past is also examined with close analysis of *The Winter's Tale*, *Othello*, and *Hamlet*. **Representing Shakespeare England, History and the RSC** Routledge This text traces the changing theatrical and cultural identity of the History plays in the context of postwar social and political conflict, crisis and change. Since the company's inception in the early 1960s, the RSC's commitment to relevance has fostered close relationships between Shakespearean criticism and performance, and between the theatre and its audiences. 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In this friendly, structured guide, Robert Shaughnessy: introduces Shakespeare's life and works in context, providing crucial historical background looks at each of Shakespeare's plays in turn, considering issues of historical context, contemporary criticism and performance history provides detailed discussion of twentieth-century Shakespearean criticism, exploring the theories, debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth-century criticism The companion website at [www.routledge.com/textbooks/shaughnessy](http://www.routledge.com/textbooks/shaughnessy) contains student-focused materials and resources, including an interactive timeline and annotated weblinks. **Shakespeare at the Cineplex** The Kenneth Branagh Era Ohio University Press Rated 'Outstanding' in the 2004 edition of University Press Books Selected for Public and Secondary School Libraries Samuel Crowl's *Shakespeare at the Cineplex: The Kenneth Branagh Era* is the first thorough exploration of the fifteen major Shakespeare films released since the surprising success of Kenneth Branagh's *Henry V* (1989). Crowl presents the rich variety of these films in the "long decade: between the fall of the Berlin Wall and the terrorist attacks on September 11, 2001." The productions range from Hollywood-saturated films such as Franco Zeffirelli's *Hamlet* and Michael Hoffman's *A Midsummer Night's Dream* to more modest, experimental offerings, such as Christine Edzard's *As You Like It*. Now available in paperback, *Shakespeare at the Cineplex* will be welcome reading for fans, students, and scholars of Shakespeare in performance. **A Midsummer Night's Dream** Manchester University Press After an historical survey of *A Midsummer Night's Dream* from Shakespeare's time through to the 19th century, Jay Halio focuses primarily on 20th century productions and adaptations, for film and television as well as for the stage. Chapters are devoted to productions by Max Reinhardt, Peter Hall, Robert Lepage, and especially to Peter Brook's landmark production in 1970 and the reactions to it. Using a wealth of personal experience, as well as original promptbooks and critical reviews, Halio shows how differently but still very effectively the play may be staged, as the wide variety of plays he records. This second, enlarged edition contains three new chapters on Adrian Noble's RSC production and film, Michael Hoffman's film, and the *Dream* in China. Written in clear, jargon-free language, this is the only book so far in print that offers an extended study of major 20th-century productions of the *Dream* in their historical context. **Shakespeare's Suicides** Dead Bodies That Matter Routledge Shakespeare's *Suicides: Dead Bodies That Matter* is the first study in Shakespeare criticism to examine the entirety of Shakespeare's dramatic suicides. It addresses all plays featuring suicides and near-suicides in chronological order from *Titus Andronicus* to *Antony and Cleopatra*, thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation. In particular, the book approaches suicide as a gendered phenomenon. By taking into account parameters such as onstage versus offstage deaths, suicide speeches or the explicit denial of final words, as well as settings and weapons, the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths. It shows to what extent a gendered approach towards suicide opens up a more nuanced understanding of the correlation between gender and Shakespeare's genres and how, eventually, through their dramatisation of suicide the tragedies query normative gender discourse. **On Directing Shakespeare** Interviews with Contemporary Directors Viking Press Such leading directors as Jonathan Miller, Konrad Swinarski, Trevor Nunn, and Adrian Noble discuss the constraints and freedoms implicit in their task of interpreting Shakespeare for modern audiences **Shakespeare, Film, Fin de Siecle** Springer The essays in this volume read the Shakespeare films of the 1990s as key instruments with which western culture confronts the anxieties attendant upon the transition from one century to another. Such films as *Hamlet*, *Love's Labour's Lost*, *Othello*, *Shakespeare in Love* and William Shakespeare's *Romeo and Juliet*, the contributors maintain, engage with some of the most pressing concerns of the present, apocalyptic condition - familial crisis, social estrangement, urban blight, cultural hybridity, literary authority, the impact of technology and the end of history. The volume includes an exclusive interview with Kenneth Branagh. **Emotional Excess on the Shakespearean Stage** Passion's Slaves A&C Black This book is open access and available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). It is funded by Knowledge Unlatched. *Emotional Excess on the Shakespearean Stage* demonstrates the links made between excess of emotion and madness in the early modern period. It argues that the ways in which today's popular and theatrical cultures judge how much is too much can distort our understanding of early modern drama and theatre. It argues that permitting the excesses of the early modern drama onto the contemporary stage might free actors and audiences alike from assumptions that in order to engage with the drama of the past, its characters must be just like us. The book deals with characters in the plays of Shakespeare and his contemporaries who are sad for too long, or angry to the point of irrationality; people who laugh when they shouldn't

or make their audiences do so; people whose selfhood has broken down into an excess of fragmentary extremes and who are labelled mad. It is about moments in the theatre when excessive emotion is rewarded and applauded - and about moments when the expression of emotion is in excess of what is socially acceptable: embarrassing, shameful, unsettling or insane. The book explores the broader cultures of emotion that produce these theatrical moments, and the theatre's role in regulating and extending the acceptable expression of emotion. It is concerned with the acting of excessive emotion and with acting emotion excessively. And it asks how these excesses are produced or erased, give pleasure or pain, in versions of early modern drama in theatre, film and television today. Plays discussed include Hamlet, Romeo and Juliet, The Spanish Tragedy, Twelfth Night, Much Ado About Nothing, Measure for Measure, and Coriolanus. **Players of Shakespeare 2 Further Essays in Shakespearean Performance by Players with the Royal Shakespeare Company Cambridge University Press** This is the second volume of essays by actors with the Royal Shakespeare Company. Fourteen actors describe the Shakespearean roles they played in productions between 1982 and 1987. A brief biographical note is provided for each of the contributors and an introduction places the essays in the context of the Stratford and London stages, and of the music and design for the particular productions. **Edward Bond Letters: Routledge First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.** **Shakespeare's Accents Voicing Identity in Performance Cambridge University Press** A history of the reception of Shakespeare on the English stage focusing on the vocal dimensions of theatrical performance.