

Shakespeare Performance and the Archive

Barbara Hodgdon



Library Of Shakespeare Performance Archive Barbara Hodgdon

Peter Holland



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Shakespeare, Performance and the Archive Barbara Hodgdon, 2015-10-23 Shakespeare Performance and the Archive is a ground breaking and movingly written exploration of what remains when actors evacuate the space and time of performance. An analysis of leftovers it moves between tracking the politics of what is consciously archived and the politics of visible and invisible theatrical labour to trace the persistence of performance. In this fascinating volume Hodgdon considers how documents, material objects, sketches, drawings and photographs explore scenarios of action and behaviour and embodied practices. Rather than viewing these leftovers as indexical signs of a theatrical past, Hodgdon argues that the work they do is neither strictly archival nor documentary but performative, that is, they serve as sites of re-performance. Shakespeare Performance and the Archive creates a deeply materialized historiography of performance and attempts to make that history do something entirely new. Barbara Hodgdon is Professor of English at the University of Michigan, now retired. Her major interest is in theatrical performances, especially performed Shakespeare. She is the author of *The End Crowns All: The Shakespeare Trade* and most recently the Arden edition of *The Taming of the Shrew*. **The Oxford Handbook of Shakespeare and Performance** James C. Bulman, 2017-11-16

The Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespeare specialists. Each of these volumes is edited by one or more internationally distinguished Shakespeareans; together they comprehensively survey the entire field. Shakespearean performance criticism has firmly established itself as a discipline accessible to scholars and general readers alike. And just as performances of the plays expand audiences' understanding of how Shakespeare speaks to them, so performance criticism is continually shifting the contours of the discipline. The 36 contributions in this volume represent the most current approaches to Shakespeare in performance. They are divided into four parts. Part I explores how experimental modes of performance ensure Shakespeare's contemporaneity. Part II tackles the burgeoning field of reception: how and why audiences respond to performances as they do. Part III addresses the ways in which technology has revolutionized our access to Shakespeare, both through the mediums of film and sound recording and through digitalization. Part IV grapples with global Shakespeare, considering matters of cultural appropriation in productions played for international audiences. Together, these ground-breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today. **Locating Shakespeare in the Twenty-First Century**

Gabrielle Malcolm, Kelli Marshall, 2012-03-15 The first decade of the new century has certainly been a busy one for diversity in Shakespearean performance and interpretation, yielding, for example, global, virtual, digital, interactive, televisual and cinematic Shakespeares. In *Locating Shakespeare in the Twenty-First Century*, Gabrielle Malcolm and Kelli Marshall assess this active world of Shakespeare adaptation and commercialization as they consider both novel and traditional forms, from experimental presentations in person and online to literal rewritings of the plays, playwright to televised and filmic.

Shakespeare's More specifically contributors in *Locating Shakespeare in the Twenty First Century* examine the BBC's Shakespeare Told series Canada's television program *Slings and Arrows* the Mumbai based film *Maqbool* and graphic novels in Neil Gaiman's *Sandman* series as well as the future of adaptation performance digitization and translation via such projects as National Theatre Live the Victoria and Albert Museum's Archive of Digital Performance and the British Library's online presentation of the complete Folios Other authors consider the place of Shakespeare in the classroom in the Kenneth Branagh canon in Jewish revenge films Quentin Tarantino's included in comic books in Young Adult literature and in episodes of the BBC's popular sci fi television program *Doctor Who* Ultimately this collection sheds light at least partially on where critics think Shakespeare is now and where he and his works might be going in the near future and long term One conclusion is certain however far we progress into the new century Shakespeare will be there

Enter The Body Carol Chillington Rutter, 2002-09-11 *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 Translator on Stage Geraldine Brodie, 2017-12-28 In today's theatre productions of plays that originated in another language are frequently distinguished by two characteristics the authorship of the English text by a well known local theatre specialist and the absence of the term translation generally in favour of adaptation or version *The Translator on Stage* investigates the creative processes that bring translated plays to the mainstream stage exploring the commissioning translation and development procedures that end with a performed play Through a sample of eight plays that span two thousand years and six languages including *Festen* *Don Carlos* *Hedda Gabler* and *The UN Inspector* and that were all staged within a three month period Geraldine Brodie brings in a wide range of theatre practitioners to discuss their roles in the translation process and the motivations that govern London theatre translation activities *The Translator on Stage* is informed by specially conducted interviews with the productions producers artistic directors directors literary managers playwrights and specialist translators including Michael Grandage Rufus Norris David Eldridge Juan Mayorga David Johnston and Mike Poulton It sheds new light not only on theatrical translation procedures but also on the place of translation in society today

Gaming the Stage Gina Bloom, 2018-07-10 Illuminates the fascinating intertwined histories of games and the Early Modern theater *Shakespeare and the Cleopatra/Caesar Intertext* Sarah Hatchuel, 2011-07-16 Is William Shakespeare's Antony and Cleopatra a sequel to the earlier Julius Caesar If this question raises issues of authorship and reception it also interrogates the construction of dramatic sequels how does a playtext ultimately become the follow up of another text This book explores how dramatic works written before and after Shakespeare's time have encouraged us to view Shakespeare's

Julius Caesar and Antony and Cleopatra as strongly interconnected plays encouraging their sequelization in the theater and paving the way toward the filmic confluences of the twentieth century Blending theories of literary and filmic intertextuality with issues of race and gender and written by an author trained both in early modern and film studies this book can easily find its place in any syllabus in Shakespeare or in media studies as well as in a wide range of cultural and literary courses

Ghostly Fragments Barbara C. Hodgdon, 2021-02-22 *Ghostly Fragments* gathers the essays of the late Barbara C Hodgdon a renowned scholar of Shakespeare and performance studies Her influential publications over thirty years reflected a remarkable intelligence wit and originality as did her lectures and conference papers Richard Abel and Peter Holland have selected essays that represent the wide sweep of Hodgdon s scholarship including unpublished pieces and those from hard to access sources The essays reveal a thinker and writer who grows more self reflective over time with a distinctive engaging often wryly humorous voice that is accessible even to nonspecialist readers Following a general introduction by Peter Holland the book s five subsections Teaching Shakespeare Analyzing Stage Performances Editing Shakespeare Texts Analyzing Shakespeare Films and Shopping in the Archives are introduced in turn by scholars Miriam Gilbert W B Worthen Margaret Jane Kidnie Richard Abel and Pascale Aebischer Collectively the pieces confirm the originality and lan of Hodgdon s thinking and writing over time and reveal her as a natural essayist and stylist with a distinctive engaging voice The collection is unique in not only bringing together so much of Hodgdon s work in one place with an extensive bibliography of her published work but also in demonstrating how groundbreaking and influential that work has been in the field **The Arden Research Handbook of Shakespeare and Textual Studies** Lukas Erne, 2021-03-25 The Arden Research Handbook of Shakespeare and Textual Studies is a wide ranging authoritative guide to research on Shakespeare and textual studies by an international team of leading scholars It contains chapters on all the major areas of current research notably the Shakespeare manuscripts the printed text and paratext in Shakespeare s early playbooks and poetry books Shakespeare s place in the early modern book trade Shakespeare s early readers users and collectors the constitution and evolution of the Shakespeare canon from the sixteenth to the twenty first century Shakespeare s editors from the eighteenth to the twenty first century and the modern editorial reproduction of Shakespeare The Handbook also devotes separate chapters to new directions and developments in research in the field specifically in the areas of digital editing and of authorship attribution methodologies In addition the Companion contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Textual Studies is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field an essential companion for all those interested in Shakespeare and textual studies **A Companion to Shakespeare and Performance** Barbara Hodgdon, W. B.

Worthen, 2008-04-15 *A Companion to Shakespeare and Performance* provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies. Redraws the boundaries of Shakespeare performance studies. Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms. Introduces important terms and contemporary areas of enquiry in Shakespeare and performance. Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies. Written by an international group of major scholars, teachers and professional theatre makers.

Shakespeare's Medieval Craft Kurt A. Schreyer, 2014-07-30 In *Shakespeare's Medieval Craft* Kurt A. Schreyer explores the relationship between Shakespeare's plays and a tradition of late medieval English biblical drama known as mystery plays. Scholars of English theater have long debated Shakespeare's connection to the mystery play tradition but Schreyer provides new perspective on the subject by focusing on the Chester Banns, a sixteenth century proclamation announcing the annual performance of that city's cycle of mystery plays. Through close study of the Banns, Schreyer demonstrates the central importance of medieval stage objects as vital and direct agents and not merely as precursors to the Shakespearean stage. As Schreyer shows, the Chester Banns serve as a paradigm for how Shakespeare's theater might have reflected on and incorporated the mystery play tradition yet distinguished itself from it. For instance, he demonstrates that certain material features of Shakespeare's stage including the ass's head of *A Midsummer Night's Dream*, the theatrical space of Purgatory in *Hamlet* and the knocking at the gate in the Porter scene of *Macbeth* were in fact remnants of the earlier mysteries transformed to meet the exigencies of the commercial London playhouses. Schreyer argues that the ongoing agency of supposedly superseded theatrical objects and practices reveal how the mystery plays shaped dramatic production long after their demise. At the same time, these medieval traditions help to reposition Shakespeare as more than a writer of plays; he was a playwright, a dramatic artisan who forged new theatrical works by fitting poetry to the material remnants of an older dramatic tradition.

The Shakespeare Trade Barbara Hodgdon, 1998 Hodgdon's work should be required reading for anyone concerned with Shakespeare's cultural capital at the end of the twentieth century. *South Atlantic Review*

Shakespeare in Hollywood, Asia, and Cyberspace Alexander Cheng-Yuan Huang, Charles Stanley Ross, 2009 *Shakespeare in Hollywood, Asia, and Cyberspace* shows readers how ideas of Asia operate in Shakespeare performances and how Asian and Anglo-European forms of cultural production combine to transcend the mode of inquiry that focuses on fidelity. The result is a new creativity that finds expression in different cultural and virtual locations including recent films and massively multiplayer online games such as *Arden: The World of Shakespeare*. The papers in this volume provide a background for these modern developments showing the history of how Shakespeare became a signifier against which Asian and Western cultures defined and continue to define themselves. Hollywood films and a century of Asian readings of plays such as *Hamlet* and *Macbeth* are now conjoining in cyberspace, making a world of difference in how we experience Shakespeare. The papers

written by experts in the field provide an introduction to the diverse incarnations and bold sequences of screen and stage that in recent decades have produced new versions of Shakespeare's great comedies and tragedies and new ways of experiencing them. Authors in the first part of the collection examine body politics and race in Hollywood Shakespearean films and film techniques. It complements the second part of the book in which the history of Shakespearean readings and stagings in China, Indonesia, Cambodia, Japan, Okinawa, Taiwan, Malaya, Korea, and Hong Kong are discussed. Papers in the third part of the volume contain analyses of the transformation of the idea of Shakespeare in cyberspace, a rapidly expanding world of new rewritings of both Shakespeare and Asia. Together the three sections of this comparative study show how Asian cultures and Shakespeare affect each other, how one culture is translated to another.

Global Shakespeare and Social Injustice Chris Thurman, Sandra Young, 2023-05-04 The chapters in this book constitute a timely response to an important moment for early modern cultural studies: the academy has been called to attend to questions of social justice. It requires a revision of the critical lexicon to be able to probe the relationship between Shakespeare studies and the intractable forms of social injustice that infuse cultural, political, and economic life. This volume helps us to imagine what radical and transformative pedagogy, theatre-making, and scholarship might look like. The contributors both invoke and invert the paradigm of Global Shakespeare, building on the vital contributions of this scholarly field over the past few decades but also suggesting ways in which it cannot quite accommodate the various global Shakespeares presented in these pages. A focus on social justice and on the many forms of social injustice that demand our attention leads to a consideration of the North-South constructions that have tended to shape Global Shakespeare conceptually in the same way the material histories of North and South have shaped global injustice as we recognise it today. Such a focus invites us to consider the creative ways in which Shakespeare's imagination has been taken up by theatre-makers and scholars alike and marshalled in pursuit of a more just world.

The Cambridge Shakespeare Guide Emma Smith, Emma Josephine Smith, 2012-03-22 An indispensable reference tool for Shakespeare students and enthusiasts, this compact guide provides authoritative summaries of each of Shakespeare's works.

How to Read a Shakespearean Play Text Eugene Giddens, 2011-02-10 An invaluable introductory guide for students on how to engage with the original printed texts of Shakespeare and his contemporaries.

Shakespeare / Play Emma Whipday, 2024-07-11 What is a play? How do Shakespeare's plays engage with and represent early modern modes of play, from jests and games to music, spectacle, movement, animal-baiting, and dance? How have we played with Shakespeare in the centuries since? And how does the structure of the plays experienced in the early modern playhouse shape our understanding of Shakespeare's plays today? Shakespeare Play brings together established and emerging scholars to respond to these questions using approaches spanning theatre and dance history, cultural history, critical race studies, performance studies, disability studies, archaeology, affect studies, music history, material history, and literary and dramaturgical analysis. Ranging across Shakespeare's dramatic oeuvre as well as early modern lost plays, dance notation,

conduct books, jest books and contemporary theatre and film it includes consideration of *Measure for Measure*, *A Midsummer Night's Dream*, *Macbeth*, *Titus Andronicus*, *Merchant of Venice*, *Twelfth Night*, *Romeo and Juliet*, *Othello*, *King Lear* and *The Merry Wives of Windsor* among others. The subject of this volume is reflected in its structure. Shakespeare Play features substantial new essays across 5 acts interwoven with 7 shorter playful pieces, a prologue, 4 act breaks, a jig and a curtain call to offer new directions for research on Shakespearean playing, playmaking and performance. In so doing this volume interrogates the conceptions of playing of in Shakespeare that shape how we perform, read, teach and analyze Shakespeare today.

The End Crowns All Barbara Hodgdon, 2014-07-14. In this bold reconceptualization of Shakespeare's histories as plays that ultimately generate and seek to legitimize new kings, Barbara Hodgdon examines how closure contests as well as celebrates power relations dominant in late Elizabethan and early Jacobean society, particularly those between sovereign and subjects. Taking a broad view of closure as a developing process in which narrative structures generic signs and rhetorical conventions play contributory and often contradictory roles, she also considers how theatrical representations interpret or reinterpret closural features to recuperate and redirect their social energies. By giving special emphasis to theatrical reproduction as a form of textuality and to the intertextual relations between drama and other forms of history writing, Hodgdon situates performance as a type of new historicism and shows how theatrical productions like critical discourse participate in cultural work. Through a study of playtexts and selected performance texts, she negotiates between the critical and theatrical guises of Shakespeare to assess how past and present day theatrical practice has appropriated his work to serve particular institutional and social practices. Originally published in 1991, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Shakespeare Survey 71: Volume 71 Peter Holland, 2018-10-04. The 71st in the annual series of volumes devoted to Shakespeare study and production. The articles like those of volume 70 are drawn from the World Shakespeare Congress held 400 years after Shakespeare's death in July/August 2016 in Stratford-upon-Avon and London. The theme is Re-Creating Shakespeare.

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.

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