



Acting Shakespeare

Scott Kaiser



Acting Shakespeare:

Acting from Shakespeare's First Folio Don Weingust, 2006-09-27 Acting from Shakespeare's First Folio examines a series of techniques for reading and performing Shakespeare's plays that are based on the texts of the first complete volume of Shakespeare's works the First Folio of 1623 Do extra syllables in a line suggest how it might be played Can Folio commas reveal character Don Weingust places this work on Folio performance possibility within current understandings about Shakespearean text describing ways in which these challenging theories about acting often align quite nicely with the work of the theories critics As part of this study Weingust looks at the work of Patrick Tucker and his London based Original Shakespeare Company who have sought to discover the opportunities in using First Folio texts acting techniques and what they consider to be original Shakespearean performance methodologies Weingust argues that their experimental performances at the Globe on Bankside have revealed enhanced possibilities not only for performing Shakespeare but for theatrical practice in general

Acting Shakespeare Bertram Leon Joseph, 2014-08-13 How did the actors for whom Shakespeare wrote his plays make his characters come to life how did they convey his words Can modern directors actors and even library readers of Shakespeare learn from them Creating character and making the Elizabethan playwright's poetry compelling for the audience is a problem which has seldom been resolved in modern times This book demonstrates the hard course a modern actor must follow to make real and truthful the words he speaks and the action and emotion underlying them With examples and simple exercises this book helps with the preparation for the great task providing the actor with a combination that unlocks the Bard's English Starting with how theatrical speech was understood in Renaissance England it looks at figures of speech the powers of persuasion and the passion and rhythm inherent in the language

Secrets of Acting Shakespeare Patrick Tucker, 2002 Patrick Tucker finds the key to acting Shakespeare in a rediscovered method The trick is called the Platt a cue script with only one actor's lines on it When it is used no one knows how the plot will develop

Playing Shakespeare John Barton, 2001-08-21 Playing Shakespeare is the premier guide to understanding and appreciating the mastery of the world's greatest playwright Together with Royal Shakespeare Company actors among them Patrick Stewart Judi Dench Ian McKellen Ben Kingsley and David Suchet John Barton demonstrates how to adapt Elizabethan theater for the modern stage The director begins by explicating Shakespeare's verse and prose speeches and soliloquies and naturalistic and heightened language to discover the essence of his characters In the second section Barton and the actors explore nuance in Shakespearean theater from evoking irony and ambiguity and striking the delicate balance of passion and profound intellectual thought to finding new approaches to playing Shakespeare's most controversial creation Shylock from The Merchant of Venice A practical and essential guide Playing Shakespeare will stand for years as the authoritative favorite among actors scholars teachers and students

Clues to Acting Shakespeare Wesley Van Tassel, 2010-09-07 A workhorse of a workbook Library Journal American actors fear Shakespeare no more Through a series of inspiring easy to follow exercises

an acclaimed director and drama coach shows both students and experienced actors how to break down the verse support the words understand the images and use the text to create vibrant living performances This popular guide more than TK 000 copies sold has been revised and expanded to include the unique challenges facing teachers and their students in performing Shakespeare s works as well as time tested tools for overcoming these obstacles Effective delivery correct breathing scansion phrasing structure and rhythm caesura and more are covered For text analysis and character interpretation both classical British training and American methods are explored In addition to ongoing long term practice exercises Clues to Acting Shakespeare offers a one day brush up section to prep actors cast to play Shakespearean roles immediately Long term practice exercises and quick one day brush ups for auditions Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don t aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers

Acting Shakespeare is Outrageous! Herb Parker,2017-07-06 Performing the work of William Shakespeare can be daunting to new actors Driven by language the themes and plots are out of the ordinary the very definition of outrageous With exercises improvisations and coaching points Parker helps actors use the words Shakespeare wrote as a tool to perform him

Acting in Shakespeare Robert Cohen,2005 Acting in Shakespeare helps actors at all levels develop the skills they need to perform in Shakespeare plays Lessons proceed in carefully graduated stps from simple single lines to short speeches to more difficult sophisticated scenes A wealth of historical information and insightful descriptions of Shakespearean times and players bring Shakespeare s work within the actor s reach

Performing Shakespeare's Women Paige Martin Reynolds,2018-12-13 Shakespeare s women rarely reach the end of the play alive Whether by murder or by suicide onstage or off female actors in Shakespeare s works often find themselves playing dead But what does it mean to play dead particularly for women actors whose bodies become scrutinized and anatomized by audiences and fellow actors who grossly gape on In what ways does playing Shakespeare s women when they are dead emblemize the difficulties of playing them while they are still alive Ultimately what is at stake for the female actor who embodies Shakespeare s women today dead or alive Situated at the intersection of the creative and the critical *Performing Shakespeare s Women Playing Dead* engages performance history current scholarship and the practical problems facing the female actor of Shakespeare s plays when it comes to playing dead on the contemporary stage and in a post feminist world This book explores the consequences of corpsing Shakespeare s women considering important ethical questions that matter to practitioners students and critics of Shakespeare today

Mastering Shakespeare Scott Kaiser,2012-01-12 Who says only the British can act Shakespeare In

this unique guide a veteran acting coach shatters that myth with a boldly American approach to the Bard Written in the form of a play this volume s characters include a master teacher and 16 students grappling with the challenges of acting Shakespeare Using actual speeches from 32 of Shakespeare s plays each of the book s six scenes offer proven solutions to such acting problems as delivering spoken subtext using physical actions to orchestrate a speech creating images within a speech dividing a speech into measures and much more *Acting in Shakespeare* Robert Cohen,1991 *Acting in Shakespeare* helps acting students at all levels develop Shakespearean acting skills *On Playing Shakespeare* Leigh Woods,1991-03-30 This compendium opens the stagedoor for those with little or no practical experience in acting For actors and other theatre specialists grappling with the challenges posed by performing or staging the works of the great Bard here is useful instruction eloquently expressed that will enrich future interpretation and performance *On Playing Shakespeare* takes advantage of the long tradition of Shakespearean acting by offering a rich treasury of writings by noted actors who have essayed Shakespearean roles in the past The perspectives of these thespians offer comprehensive exposure to the challenges of acting in Shakespeare s plays and are emblematic of theatre repertories and popular tastes from the mid eighteenth century to World War I Here is Ellen Terry writing on her role as Mamellius in an 1856 production of *The Winter s Tale* Edwin Booth on Iago Fanny Kemble on Lady Macbeth and dozens of other actors who made lasting theatrical contributions with their interpretations of Shakespeare These commentaries also bear witness to the actor s eternal struggle to get on the stage stay on the stage and perform Shakespearean roles to varied audiences in sometimes less than ideal conditions The heart of the book and its climax deals with matters of interpretation with actors differing reactions to the same role placed side by side for purposes of clear contrast The work includes photographs of John Barrymore Sarah Bernhardt Edwin Booth and others in roles they discuss in the book The volume proceeds in sequence from the sort of background and training necessary to approach Shakespeare with assurance through the performance itself and its aftermath The first section of advice and commentary deals with Preliminaries such as training body and movement voice and diction ease and concentration and more This chapter includes four actors on Beginning in Shakespeare In Getting the Part which includes casting Clara Morris writes on a young actress as Juliet Writings on reading the play memorizing observation research and gesture are included in the section on Working the Part Interpreting rehearsing and performing the part each receive separate sections In Clusters of Commentary the book s longest section various actors comment on performing specific roles such as eight actors on Hamlet three actresses on Portia and more *On Playing Shakespeare* speaks to actors and directors who face the contemporary challenges of playing Shakespeare and to Shakespeareans and scholars with more general interests in the history technique and tradition of Shakespearean acting A must for graduate and undergraduate courses in acting Shakespeare courses in the history of acting and graduate courses in nineteenth century British and American theatre history **Shakespeare Without Fear** Joseph Olivieri,2001 **SHAKESPEARE WITHOUT FEAR** guides novice actors through

Shakespearean verse helping them understand dialogue its meaning and purpose and finally helping them interpret it in their acting It teaches actors how to use verse scansion rhetoric and vocal scoring to obtain the desired results from their own acting as well as from others in a scene Written in the format of a dialogue between a student and an instructor

SHAKESPEARE WITHOUT FEAR explores a student s point of view addressing the concerns of a first time Shakespearean actor The author writes with a sense of humor in a clear unintimidating style

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