

SHAKESPEARE IN PRODUCTION



The Merchant of Venice

Edited by Charles Edelman

CAMBRIDGE

The Merchant Of Venice Shakespeare In Production

William Shakespeare



The Merchant Of Venice Shakespeare In Production:

A Production of William Shakespeare's The Merchant of Venice Sheila Madden, 1989 Shakespeare and the Authority of Performance William B. Worthen, 1997-09-25 How the idea of Shakespearean authority is still invested in the activities of directing acting and scholarship *A Production Book for The Merchant of Venice by William Shakespeare* John Christian Beaird, 1997 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 Merchant of Venice* James C. Bulman, 1991 Examines how directors have dealt with the problem of anti semitism in staging Shakespeare s play over the past century with a review of an Elizabethan performance as comparison Among the seven productions considered are the 1970 Miller Olivier the 1987 Alexander Sher and two televised versions Distributed in the US by St Martin s Annotation copyrighted by Book News Inc Portland OR William Shakespeare: 'The Merchant of Venice' Boika Sokolova, 2009-01-01 The author discusses Shakespeare s life education and literary career the genre of romantic comedy the characters of the play the themes and tropes of otherness loss and gain xenophobia flesh and blood caskets and cultural codes love and money The quality of mercy and Parchment bonds The Merchant of Venice William Shakespeare, 2003-01-23 The Merchant of Venice has had a rich and varied stage history It has aroused controversy for over four hundred years The introduction to this edition challenges many of the preconceptions associated with the play showing how historical events and cultural attitudes have influenced actors interpretations and audience responses The commentary describes how actors directors and designers have approached the play from the first performances in the 1590s to the present Shakespeare, Trauma and Contemporary Performance Catherine Silverstone, 2012-02-06 Shakespeare Trauma and Contemporary Performance examines how contemporary performances of Shakespeare s texts on stage and screen engage with violent events and histories The book attempts to account for but not to rationalize the ongoing and pernicious effects of various forms of violence as they have emerged in selected contemporary performances of Shakespeare s texts

especially as that violence relates to apartheid colonization racism homophobia and war Through a series of wide ranging case studies which are informed by debates in Shakespeare trauma and performance studies and developed from extensive archival research the book examines how performances and their documentary traces work variously to memorialize remember and witness violent events and histories In the process Silverstone considers the ethical and political implications of attempts to represent trauma in performance especially in relation to performing spectatorship and community formation Ranging from the mainstream to the fringe key performances discussed include Gregory Doran s Titus Andronicus 1995 for Johannesburg s Market Theatre Don C Selwyn s New Zealand made film The Maori Merchant of Venice 2001 Philip Osment s appropriation of The Tempest in This Island s Mine for London s Gay Sweatshop 1988 and Nicholas Hytner s Henry V 2003 for the National Theatre in London

The Arden Research Handbook of Shakespeare and Contemporary Performance Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook 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 Contemporary Performance 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 and an essential companion for all those interested in Shakespeare and performance

A Production Study and Text of William Shakespeare's The Merchant of Venice Roger Carlton Bergstrom, 1959 *The Merchant of Venice* William Shakespeare, 2021-01-01 The Merchant of Venice is one of Shakespeare s most popular comedies but it remains deeply controversial The text may seem anti Semitic yet repeatedly in performance it has revealed a contrasting nature Shylock though vanquished in the law court often triumphs in the theatre In his intensity he can dominate the play challenging abrasively its romantic and lyrical affirmations What results is a bitter sweet drama

Though *The Merchant of Venice* offers some of the traditional pleasures of romantic comedy it also exposes the operations of prejudice Thus Shakespeare remains our contemporary **Shakespeare and the Political** Rita Banerjee,Yilin Chen,2024-05-10 *Shakespeare and the Political* Elizabethan Politics and Asian Exigencies is a collection of essays which show how selected Shakespearean plays and later adaptations engage with the political situations of the Elizabethan period as well as contemporary Asian societies The various interpretations of the original plays focus on the institutions of family and honour patriarchy kingship and dynasty and the emergent ideologies of the nation and cosmopolitanism adopting a variety of approaches like historicism presentism psychoanalysis feminism and close reading The volume also looks at Shakespearean adaptations in Asia Taiwanese Japanese Chinese and Indian Using Douglas Lanier s concept of the rhizomatic approach it seeks to examine how Asian Shakespearean adaptations films and stage performances appropriate and reproduce originals often unfaithfully in different social and temporal contexts to produce independent works of art **The Oxford Companion to Shakespeare** , **The Staging of Shakespeare** Truman Joseph Spencer,1916 *The Merchant of Venice* William Shakespeare,2015-09-29 Abridged especially for teachers and students of English and drama this is a pacy and engaging version of *The Merchant of Venice* that is designed to make the play more accessible to a young audience This edition skillfully maintains the coherence of the plot and contains all the essential elements needed for detailed classroom study and dramatic performance KJ O Hara has over 20 years experience teaching English and drama and is the former artistic director of a successful theatre in education company *Shakespeare and Spain* José Manuel González Fernández de Sevilla,2002 Two dozen essays continue the series of regional receptions to Shakespeare s work along with a bibliography on Shakespeare and Spain and reviews of 13 recent books on Shakespeare in general Mostly Spanish scholars cover texts and contexts Spanish contemporaries and their plays teaching and the visual arts literary and theatrical implications and Shakespeare in performance Among specific topics are a comparison of the suspect texts of Lope de Vega s *La Dama boba* and Shakespeare s *Hamlet* creating a Christian Revenger Spanish art of the 19th and 20th centuries and a Turkish version of *Hamlet* The text is double spaced and lacks an index Annotation copyrighted by Book News Inc Portland OR *A New Variorum Edition of Shakespeare* William Shakespeare,1888 *The Complete Works of Shakespeare* William Shakespeare,1888 **The Iowa Alumnus** ,1922 *The Theater of Teaching and the Lessons of Theater* Domnica Radulescu,Maria Stadter Fox,2005-01-01 In a first of its kind collection *The Theater of Teaching and the Lessons of Theater* offers a riveting array of perspectives approaches and dialogues exploring the intersections between theater as text theater as performance and theater as pedagogy The essays in this book advance the idea that in their interactive qualities both teaching and theater have profoundly political and social dimensions Scholars and teachers from a variety of backgrounds present in this volume an intentionally improvisational and fluid examination meant to offer a model of how to discuss and engage in the practice of theater and teaching ultimately interweaving the two *The Theater of Teaching* will be equally useful to teachers students and

practitioners of theater

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