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# **Shakespeare Around the Globe**

.....  
**and other contemporary issues in  
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# Shakespeare Around The Globe Essays On Voice And Speech

**Trevor Boffone, Carla Della Gatta**



## **Shakespeare Around The Globe Essays On Voice And Speech:**

*Shakespeare Around the Globe* Vasta, 2014-12-03      Shakespeare and Latinidad Trevor Boffone, Carla Della Gatta, 2021-06-30 Shakespeare and Latinidad is a collection of scholarly and practitioner essays in the field of Latinx theatre that specifically focuses on Latinx productions and appropriations of Shakespeare's plays      **Capter L'essence Du Spectacle** Nicole Leclercq, Kristy Davis, Laurent Rossion, Alan R. Jones, 2010 Le défi du patrimoine immatériel est de capturer l'essence du spectacle l'idée de capture a cela d'intéressant qu'elle suppose que les professionnels impliqués dans la SIBMAS soient comme des chasseurs sur la piste de toutes sortes de façons afin de coincer et de recueillir un petit quelque chose d'éphémère qui en vaut la peine et qui nous en apprend sur nous-mêmes et sur notre monde Certains chasseurs se servent des bases de données d'autres des critiques ou des images mais tous partagent un même objectif ne pas laisser se perdre un moment spécial magique que seule la vie du spectacle peut générer The challenge of intangible heritage is to capture the essence of performance the idea of capturing is interesting as it implies that the professionals involved in SIBMAS are on a hunt a hunt in a number of different ways to pin down and preserve something ephemeral and something worth preserving something that tells us more about ourselves and the world we live in Some hunters use the database some the written word some the camera but all share a common goal not to let go of a particular moment a magic moment that only the live event can create

**Voice: Onstage and Off** Robert Barton, Rocco dal Vera, 2011-05-03 Voice Onstage and Off is a comprehensive guide to the process of building mastering and fine tuning the voice for performance Every aspect of vocal work is covered from the initial speech impulse and the creation of sound right through to refining the final product in different types of performance This highly adaptable course of study empowers performers of all levels to combine and evolve their onstage and offstage voices This second edition is extensively illustrated and accompanied by an all new website full of audio and text resources including extensive teacher guides including sample syllabi scheduling options and ways of adapting to varying academic environments and teaching circumstances downloadable forms to help reproduce the book's exercises in the classroom and for students to engage with their own vocal development outside of lessons audio recordings of all exercises featured in the book examples of Voiceover Demos including both scripts and audio recordings links to useful web resources for further study Four mentors the voice chef the voice coach the voice shrink and the voice doctor are on hand throughout the book and the website to ensure a holistic approach to voice training The authors also provide an authoritative survey of US and UK vocal training methods helping readers to make informed choices about their study      Shakespeare in the Media Stefani Brusberg-Kiermeier, 2010 This collection of critical essays and interviews gives an overview of the various kinds of medial manifestations which Shakespeare's work has been transferred into over the centuries into a theatrical performance a printed text a painting an opera an audio book a film a radio or television drama a website On the whole this overview also provides a history of the general development of Shakespearean media Practitioners as well as scholars focus on the

strengths and weaknesses the possibilities and limitations of each medium with regard to the representation of Shakespeare's work

**Shakespeare and the Twentieth Century** International Shakespeare Association. World Congress, 1998 In close to fifty sessions the congress theme Shakespeare and the Twentieth Century allowed for critical approaches from many directions through twentieth century theater history on almost every continent through a range of media representations from film to databases through the changing theoretical models of the period that extend to the latest politically inflected readings and through appropriations of the play texts by modern art forms such as recent fiction

**Shakespeare's Sonnets** James Schiffer, 2013-04-15 Shakespeare's Sonnets Critical Essays is the essential Sonnets anthology for our time This important collection focuses exclusively on contemporary criticism of the Sonnets reprinting three highly influential essays from the past decade and including sixteen original analyses by leading scholars in the field The contributors diverse approaches range from the new historicism to the new bibliography from formalism to feminism from reception theory to cultural materialism and from biographical criticism to queer theory In addition James Schiffer's introduction offers a comprehensive survey of 400 years of criticism of these fascinating enigmatic poems

*Speech and Performance in Shakespeare's Sonnets and Plays* David Schalkwyk, 2002-10-17 David Schalkwyk offers a sustained reading of Shakespeare's sonnets in relation to his plays He argues that the language of the sonnets is primarily performative rather than descriptive and bases this distinction on the philosophy of Ludwig Wittgenstein and J L Austin In a wide ranging analysis of both the 1609 Quarto of Shakespeare's sonnets and the Petrarchan discourses in a selection of plays Schalkwyk addresses such issues as embodiment and silencing interiority and theatricality inequalities of power status gender and desire both in the published poems and on the stage and in the context of the early modern period In a provocative discussion of the question of proper names and naming events in the sonnets and plays the book seeks to reopen the question of the autobiographical nature of Shakespeare's sonnets

Colorblind Shakespeare Ayanna Thompson, 2006-09-12 The systematic practice of non traditional or colorblind casting began with Joseph Papp's New York Shakespeare Festival in the 1950s Although colorblind casting has been practiced for half a century now it still inspires vehement controversy and debate This collection of fourteen original essays explores both the production history of colorblind casting in cultural terms and the theoretical implications of this practice for reading Shakespeare in a contemporary context

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