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Nota di contenuto	Contents; List of Illustrations; Textual Notes; Introduction; I. HISTORY; 1. The Actor's Part; Early Modern Professional Parts; The University Parts; The Restoration Part; Later Parts; Twentieth-Century Parts; 2. The Actors; Casting; Typecasting; 'Becoming' the Part; Doubling and Vizards; 3. Rehearsing and Performing; The Reading; The Distribution of Parts; Learning Parts; Instruction; Rehearsal; Performance and the Prompter; Performances and Repeated Performances; II. INTERPRETING CUES; 4. History of the Cue; The Cue; Length of Cue; 5. Interpreting Shakespeare's Cues: Introduction 6. Cues and CharacterizationEarly and Inaugurating Cues; Transitional Cues; Recurring Cues; Conclusion; 7. Waiting and Suddenness: The Part in Time; Ellipses and Plotting a Part; Set-Piece: Macduff; Cued Action; Set-Piece: Bertram; Short-Line Cues; Conclusion; III. REPEATED CUES; 8. Introduction; 9. From Crowds to Clowns; Crowds; Clowns; Set-Piece: Malvolio; 10. Comi-tragic/Tragi-comic Pathos; Mercutio; 11. The Battle for the Cue-Space: The Merchant of Venice; Shylock's Repetitions; Cues and Power; Cues and Comic Uncertainty; The Trial Scene; Conclusion; 12. Tragedy

Tragic Bathos; Romeo and Juliet; Tragic Pathos; Julius Caesar; Hamlet; Troilus and Cressida; Othello; Lady Macbeth; 13. The Cue-Space in King Lear; Gloucester; Poor Tom; Edgar and Gloucester; The 'Mad' Lear; Cordelia; The Final Scene; 14. Post-Tragic Effects; Antony and Cleopatra; Imogen in Cymbeline; 15. The Cue-Space in The Tempest; Cueing the Scene; Miranda; Ariel; Caliban (1); Ferdinand; Antonio and Sebastian; Caliban (2); Conclusion; IV. THE ACTOR WITH HIS PART; 16. History; Interpreting Parts: Emotions; Playwrights and Emotions; Parts and Emphasis; Parts and Action; 17. Dramatic Prosody Introduction Verse/Prose; Rhyme; Short Speech Units (Short Lines, Midline Switches); 18. Prosodic Switches: Pauses, Prompts, and Soliloquies; Romeo and Juliet; Gloucester/Richard III; Richard II; 19. Midline Shifts in 'Mature' Shakespeare: From Actorly Instruction to 'Virtual' Presence; 20. Case Studies: Five Romantic Heroines and Three Lonely Men; Portia; Rosalind; Olivia; Helena (All's Well That Ends Well); Isabella; Mercutio; Shylock; Macbeth; Notes; Bibliography; Index; Index of Shakespearean Parts by Character; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; R; S; T; V; W; General Index AB; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U; V; W

Sommario/riassunto

Shakespeare's drama originally circulated in the form of the individual actor's part, containing only a single character's speeches and brief cues. This unique collaboration of original theatre history with exciting literary criticism captures anew Shakespeare's development as a writer, showing how scripting and acting work together to produce characters of unprecedented immediacy. - ; A truly groundbreaking collaboration of original theatre history with exciting literary criticism, Shakespeare in Parts is the first book fully to explore the original form in which Shakespeare's drama overwhelms
