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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Conventions and References; Abbreviations; 1. INTRODUCTION; 2. REHEARSAL IN THE THEATRES OF PETER QUINCE AND BEN JONSON; Rehearsal Lexically; Background; Provincial Rehearsal; Mayors' rehearsals; How plays were prepared; Academic Rehearsal; 3. REHEARSAL IN SHAKESPEARE'S THEATRE; Background; Master of the Revels' Rehearsal; Preparing a Play for the Stage; Number of days to produce a play; Reading; Parts and study; Pronunciation and gesture; The group rehearsal; Time of group rehearsal; Place of general and partial rehearsals; Rehearsal, Writing, and Revision The book-holder (prompter)The manager; The author; The Nature of Performance; Book-holders in performance; Actors and parts in performance; First performance; First performance and the audience; Conclusion; The Future of the Renaissance Theatre; 4. REHEARSAL IN BETTERTON'S THEATRE; Background; Restoration Theatre Companies; The Authority of Buckingham's The Rehearsal; Public Theatre Rehearsals; Seasonal rehearsal; Number of days to produce a play; Reading; Parts; Lines'; Study; Pronunciation and gesture; Actor-training and rehearsal;

Composers, authors, and individual rehearsal  
Group RehearsalAuthors and rehearsal; Managers and rehearsal;  
Prompters and rehearsal; The Master of the Revels as reviser;  
Performance; Actors and performance; Actors and extemporization;  
Prompter and performance; The first night; Conclusion; 5. REHEARSAL  
IN CIBBER'S THEATRE; Introduction; Background; Public Theatre  
Rehearsal; Rehearsal plays and rehearsal; Number of days to produce a  
play; Actor training; Reading; Casts and parts; Study; Group Rehearsal;  
Nature of rehearsal; Prompters and rehearsal; Authors and rehearsal;  
Managers and rehearsal; Actors and rehearsal; Performance  
The prompter and performanceConclusion; The first-night audience;  
The author and the text; 6. REHEARSAL IN GARRICK'S THEATRE- AND  
LATER; Background; Rehearsal Plays; Public Theatre Rehearsal; Number  
of rehearsals; Reading; Parts; Garrick, Macklin, and instruction; The  
content of rehearsal; Authors and rehearsal; Managers and rehearsal;  
Prompters and rehearsal; Performance; Actors in performance; Actors  
and extemporization; First performance; Part-based revision;  
Conclusion; Select Bibliography; Index; A; B; C; D; E; F; G; H; I; J; K; L; M;  
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#### Sommario/riassunto

Attention is often given to the performance of a text, but not to the shaping process behind that performance. This is the first history of the subject, from the sixteenth century to the eighteenth. It examines the nature and changing content of rehearsal, drawing on a mass of autobiographical, textual, and journalistic sources. - ;Attention is often given to the performance of a text, but not to the shaping process behind that performance. The question of rehearsal is seldom confronted directly, though important textual moments - like revision - are often attributed to it. What is more, up until

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