



FREEING SHAKESPEARE'S VOICE

THE ACTOR'S GUIDE TO TALKING THE TEXT

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AUTHOR OF *FINDING THE NATURAL VOICE*

Freeing Shakespeares Voice The Actors Guide To Talking The Text

Leslie O'Dell



Freeing Shakespeares Voice The Actors Guide To Talking The Text:

Freeing Shakespeare's Voice Kristin Linklater,1992 Beginning with exercises designed to break long held habits and allow an emotional rather than intellectual relationship to Elizabethan language Kristin Linklater analyses Shakespeare s strategies for creating character story and meaning through figures of speech iambic pentameter rhyme and the alternation of verse and prose

Freeing Shakespeare's Voice Kristin Linklater,1993-01-01 A passionate exploration of the process of comprehending and speaking the words of William Shakespeare Detailing exercises and analyzing characters speech and rhythms Linklater provides the tools to increase understanding and make Shakespeare s words one s own

Actors' and Performers' Yearbook 2025 ,2024-10-31 The 20th anniversary edition of this celebrated performing arts industry yearbook This well established and respected directory supports actors in their training and search for work in theatre film TV radio and comedy It is the only directory to provide detailed information for each listing and specific advice on how to approach companies and individuals saving hours of further research From agents and casting directors to producing theatres showreel companies photographers and much more this essential reference book editorially selects only the most relevant and reputable contacts for the industry Covering training and working in theatre film radio TV and comedy it contains invaluable resources such as a casting calendar and articles on a range of topics from your social media profile to what drama schools are looking for to financial and tax issues With the listings updated every year the Actors and Performers Yearbook continues to be the go to guide for help with auditions interviews and securing sustaining work within the industry Actors and Performers Yearbook 2025 is fully updated and includes a new foreword by Artistic Director and Chief Executive of The Big House Theatre Company Maggie Norris and four new industry new interviews giving timely advice in response to today s fast changing industry landscape

Negotiating Shakespeare's Language in Romeo and Juliet Lynette Hunter,Peter Lichtenfels,2009 Through exciting and unconventional approaches including critical historical printing publishing and performance studies this study mines Shakespeare s Romeo and Juliet to produce new insights into the early modern family and the individual and society in the context of early modern capitalism Inspired by recent work in cultural materialism and the material book it also foregrounds the ways in which the contexts and the text itself become available to the reader today

Prison Shakespeare Rob Pensalfini,2016-01-26 This book explores the development of the global phenomenon of Prison Shakespeare from its emergence in the 1980s to the present day It provides a succinct history of the phenomenon and its spread before going on to explore one case study the Queensland Shakespeare Ensemble s Australia Shakespeare Prison Project in detail The book then analyses the phenomenon from a number of perspectives and evaluates a number of claims made about the outcomes of such programs particularly as they relate to offender health and behaviour Unlike previous works on the topic which are largely individual case studies this book focuses not only on Prison Shakespeare s impact on the prisoners who directly participate but also on prison culture and on broader social attitudes towards both prisoners and

Shakespeare *Shakespearean Characterization* Leslie O'Dell, 2001-10-30 Shakespeare's plays were written some four hundred years ago and while his characters are enduring they are also alien. In grappling with the text of his plays the modern actor must bring Shakespeare's Renaissance characters to life for a modern audience. And while it is difficult enough for twentieth century spectators to make sense of the plays it is also hard for modern actors to understand the Elizabethan world that created the personalities so vividly sketched in Shakespeare's texts. This reference is a convenient and practical guide for actors faced with the task of playing Shakespeare's characters. The volume begins with an overview of Elizabethan theatrical conventions including the training of actors. It then looks at the dramatic tradition of personification which Shakespeare's world inherited from the medieval stage. Later chapters give special attention to how language reveals character and to the social and cultural contexts of the Renaissance. Throughout the emphasis is on how to translate Shakespeare's text into action on the stage. While the volume contains much useful information that information is presented to meet the special needs of theater professionals.

Shakespearean Language Leslie O'Dell, 2001-10-30 Shakespeare was a master of language his sayings have become part of everyday speech and his plays endure in part because of the beauty of his verse. Shakespeare's language however poses special difficulties for modern actors because many of his words seem unusual or difficult to pronounce he employs rhetorical devices throughout his works and he carefully uses rhythm to convey sense. The relation of the modern actor to the Shakespearean text the importance of understanding the nuances of his language and the fundamentals of grammar are all thoroughly examined in this volume. Its heart is a detailed consideration of the iambic code the metrical system that Shakespeare used to give so much power to his verse. O'Dell also examines the importance of formal rhetoric in Elizabethan England and Shakespeare's artful use of rhetorical devices in his plays. As a practical reference guide this volume keeps in mind the particular needs of theater professionals.

The Shakespeare Workbook and Video David Carey, Rebecca Clark Carey, 2015-07-30 The Shakespeare Workbook and Video provides a unifying approach to acting Shakespeare that is immediately applicable in the rehearsal room or classroom. It is an easy to use text providing practical exercises in specific aspects of Shakespeare's language such as meter imagery rhetoric and sound play. In each of these areas it takes the reader through three steps: Speak the Text, Question the Text and Act the Text. Online video material provides an insight into the acting process and shows the authors teaching a workshop in their method for acting Shakespeare to a group of young actors. The Shakespeare Workbook and Video is the go to textbook for a practical exploration of Shakespeare's canon.

[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

The Shakespeare Handbook Andrew Hiscock, Stephen Longstaffe, 2015-04-06 Literature and Culture Handbooks are an innovative series of guides to major periods topics and authors in British and American literature and culture Designed to provide a comprehensive one stop resource for literature students each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills Written in clear language by leading academics they provide an indispensable introduction to key topics including Introduction to authors texts historical and cultural contexts Guides to key critics concepts and topics An overview of major critical approaches changes in the canon and directions of current and future research Case studies in reading literary and critical texts Annotated bibliography including websites timeline glossary of critical terms The Shakespeare Handbook is an accessible and comprehensive introduction to Shakespeare and early modern literature

Easy Street: A Guide for Players in Improvised Interactive Environmental Performance, Walkaround Entertainment, and First-Person Historical Interpretation Ann-Elizabeth Shapera, 2012-02-27 EASY STREET is a guide for players in improvised interactive environmental performance walkaround entertainment and first person historical reenacting It s also about much much more than that because the principles of effective Street play apply to any situation involving connections between people sellers and customers teachers and students service providers and clients programmers and end users co workers teammates and fellow members of Leagues of Superheroes thrive wildly when these principles are in play A E Shapera has performed and taught at Shakespeare festivals Renaissance Faires fringe festivals and historical reenactments for over twenty years Her walkaround character Jane the Phoole has performed by invitation at England s Muncaster Castle home to the original Tom Fool and is the Official Municipal Jester of the City of Milwaukee With a pithy blurb by bestselling author Christopher Moore

Multisensory Shakespeare and Specialized Communities Sheila T. Cavanagh, 2024-01-25 How can theatre and Shakespearean performance be used with different communities to assist personal growth and development while advancing social justice goals Employing an integrative approach that draws from science actor training therapeutical practices and current research on the senses this study reveals the work being done by drama practitioners with a range of specialized populations such as incarcerated people neurodiverse individuals those with physical or emotional disabilities veterans people experiencing homelessness and many others With insights drawn from visits to numerous international programs it argues that these endeavors succeed when they engage multiple human senses and incorporate kinesthetic learning thereby tapping into the diverse benefits associated with artistic movement and mindfulness practices Neither theatre nor Shakespeare is universally beneficial but the syncretic practices described in this book offer tools for physical emotional and collaborative undertakings that assist personal growth and development while advancing social justice goals Among the practitioners and companies whose work is examined here are programs from the Shakespeare in Prison Network the International Opera Theater Blue Apple Theatre Flute Theatre DeCruit and Feast of Crispian programs for veterans Extant Theatre and prison programs in Kolkata and Mysore India **Training of the American Actor (Large Print 16pt)** Arthur Bartow, 2010-07 The first comprehensive survey and study of the major techniques developed by and for the American actor over the past 60 years Presented side by side each of the 10 disciplines included is described in detail by one of today's foremost practitioners An invaluable resource both for the young actor embarking on a career and for the theatre professional polishing his or her craft successful acting must reflect a society's current beliefs The men and women who developed each new technique were convinced that previous methods were not equal to the full challenges of their time and place and the techniques in this book have been adapted to current needs in order to continue to be successful methods for training actors The actor's journey is an individual one and the actor seeks a form or a variety of forms of training that will assist in unlocking his own creative gifts of expression *Shakespeare's Sense of Character* Michael W. Shurgot, 2016-04-01 Making a unique intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters *Memory and Affect in Shakespeare's England* Jonathan Baldo, Isabel Karremann, 2023-07-27 This is the first collection to systematically combine the study of memory and affect in early modern culture Essays by leading and emergent scholars in the field of Shakespeare studies offer an innovative

research agenda inviting new exploratory approaches to Shakespeare's work that embrace interdisciplinary cross fertilization Drawing on the contexts of Renaissance literature across genres and on various discourses including rhetoric medicine religion morality historiography colonialism and politics the chapters bring together a broad range of texts concerns and methodologies central to the study of early modern culture Stimulating for postgraduate students lecturers and researchers with an interest in the broader fields of memory studies and the history of the emotions two vibrant and growing areas of research it will also prove invaluable to teachers of Shakespeare dramaturges and directors of stage productions provoking discussions of how convergences of memory and affect influence stagecraft dramaturgy rhetoric and poetic language

Vocal Traditions Rockford Sansom,2023-03-21 *Vocal Traditions Training in the Performing Arts* explores the 18 most influential voice training techniques and methodologies of the past 100 years This extensive international collection highlights historically important voice teachers contemporary leaders in the field and rising schools of thought Each vocal tradition showcases its instructional perspective offering backgrounds on the founder's key concepts example exercises and further resources The text's systematic approach allows a unique pedagogical evaluation of the vast voice training field which not only includes university and conservatory training but also private session and workshop coaching as well Covering a global range of voice training systems this book will be of interest to those studying voice singing speech and accents as well as researchers from the fields of communication music education and performance This book was originally published as a series in the *Voice and Speech Review* journal

Acting Stanislavski John Gillett,2014-02-13 Stanislavski was the first to outline a systematic approach for using our experience imagination and observation to create truthful acting 150 years after his birth his approach is more widely embraced and taught throughout the world but is still often rejected misunderstood and misapplied In *Acting Stanislavski* John Gillett offers a clear accessible and comprehensive account of the Stanislavski approach from the actor's training to final performance exploring ease and focus the nature of action interaction and objectives the imaginary reality senses and feeling active analysis of text physical and vocal expression of character the actor in the context of training and the industry Drawing on Stanislavski's major books in both English translations and on records of his directing process and final studio classes *Acting Stanislavski* demystifies terms and concepts It is for actors from an actor's point of view and offers many practical exercises and examples as an integrated part of each subject *Acting Stanislavski* also creates an up to date overview of the Stanislavski approach connecting his legacy with the work of his successors from Michael Chekhov to Meisner Adler and Strasberg A new extended and fully updated edition of *Acting on Impulse Reclaiming the Stanislavski Approach* Methuen Drama 2007 *Acting Stanislavski* now includes new exercises and biographies a further chapter on The Character and an expanded glossary along with many other additions to the previous chapters It is an essential practical and educational resource for any acting student professional or teacher

Here is the (Australian) News Melissa Agnew,2008 Australia is a big country that needs fine voices to resonate Australia wide in our

ever changing news industry The newscasting profession has struggled to overcome a scarcity of training or guidance material on how to use the voice properly to present the news on radio and television Hence this book is specifically for Australian newscasters

Historically Responsive Storytelling Eleanor Chadwick, 2023-11-30 This book explores the notion that the emergent language of contemporary theatre and more generally of modern culture has links to much earlier forms of storytelling and an ancient worldview This volume looks at our diverse and amalgamative theatrical inheritance and discusses various practitioners and companies whose work reflects and recapitulates ideas approaches and structures original to theatre s ritual roots Drawing together a range of topics and examples from the early Middle Ages to the modern day Chadwick focuses on a theatrical language which includes an emphasis on the psychosomatic the non linear the symbolic the liminal the collective and the sacred This interdisciplinary work draws on approaches from the fields of anthropology philosophy historical and cognitive phenomenology and neuroscience making the case for the significance of historically responsive modes in theatre practice and more widely in our society and culture

Voice in Motion Gina Bloom, 2013-04-19 Voice in Motion explores the human voice as a literary historical and performative motif in early modern English drama and culture where the voice was frequently represented as struggling even failing to work In a compelling and original argument Gina Bloom demonstrates that early modern ideas about the efficacy of spoken communication spring from an understanding of the voice s materiality Voices can be cracked by the bodies that produce them scattered by winds when transmitted as breath through their acoustic environment stopped by clogged ears meant to receive them and displaced by echoic resonances The early modern theater underscored the voice s volatility through the use of pubescent boy actors whose vocal organs were especially vulnerable to malfunction Reading plays by Shakespeare Marston and their contemporaries alongside a wide range of late sixteenth and early seventeenth century texts including anatomy books acoustic science treatises Protestant sermons music manuals and even translations of Ovid Bloom maintains that cultural representations and theatrical enactments of the voice as unruly matter undermined early modern hierarchies of gender The uncontrollable physical voice creates anxiety for men whose masculinity is contingent on their capacity to discipline their voices and the voices of their subordinates By contrast for women the voice is most effective not when it is owned and mastered but when it is relinquished to the environment beyond There the voice s fragile material form assumes its full destabilizing potential and becomes a surprising source of female power Indeed Bloom goes further to query the boundary between the production and reception of vocal sound suggesting provocatively that it is through active listening not just speaking that women on and off the stage reshape their world Bringing together performance theory theater history theories of embodiment and sound studies this book makes a significant contribution to gender studies and feminist theory by challenging traditional conceptions of the links among voice body and self

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