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Prison Shakespeare - For These Deep Shames and Great ...

Buy Prison Shakespeare: For These Deep Shames and Great Indignities (Palgrave Shakespeare Studies) 2016 ed. by Pensalfini Rob (ISBN: 9781349569854) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

Prison Shakespeare: For These Deep Shames and Great ...

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 ...

Prison Shakespeare: For These Deep Shames and Great ...

Prison Shakespeare: For These Deep Shames and Great Indignities, by Rob Pensalfini. Peter J. Smith on a study of the history of drama in penal settings. On 4 June 1789, a group of convicts in Australia staged a performance of George Farquhar's The Recruiting Officer. This production is the basis of Thomas Kenally's The Playmaker, which itself is the source of Timberlake Wertenbaker's Our Country's Good, currently in production at the National Theatre.

Prison Shakespeare: For These Deep Shames and Great ...

Prison Shakespeare : for these deep shames and great indignities. [Rob Pensalfini] -- This book explores the rise and spread of the phenomenon of Prison Shakespeare, prisoners performing Shakespeare's plays, from the 1980s to today.

Prison Shakespeare : for these deep shames and great ...

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Prison Shakespeare: For These Deep Shames and Great ...

The project works with up to 20 prisoners at a time utilising a combination of Shakespeare text and drama games, in particular Theatre of the Oppressed techniques developed by Brazilian Theatre-maker and activist Augusto Boal. These are designed to create an atmosphere of trust and emotional safety for the participants, to invite them to connect their personal experiences to their acting, and to tease out themes that the prisoners want to explore.

Shakespeare Prison Project | Q&E

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Prison Shakespeare: For These Deep Shames and Great ...

Prison Shakespeare For These Deep Shames and Great Indignities. Palgrave Shakespeare Studies. By (author) Rob Pensalfini. Genres: Literary studies: general, Shakespeare studies & criticism, Prisons, Literary studies: c 1500 to c 1800. Format: Hardback ...

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Prison Shakespeare: For These Deep Shames and Great ...

Join us as for a toast as we celebrate the publication of Prison Shakespeare: For These Deep Shames and Great Indignities by Rob Pensalfini (University of Queensland/Queensland Shakespeare Ensemble). Speakers. Peter Holland.

2016 SIPJP and STA-Prison Shakespeare: For These Deep ...

Prison Shakespeare For These Deep Shames And Great prison shakespeare for these deep shames and great indignities is being launched at the university of notre dame indiana today monday january 25 as part of the second global shakespeare in prisons network Shakespeare Prison Project Qse

10+ Prison Shakespeare For These Deep Shames And Great ...

All the latest breaking UK and world news with in-depth comment and analysis, pictures and videos from MailOnline and the Daily Mail.

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.

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The Arden Research Handbook of Shakespeare and Social Justice is a wide-ranging, authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists, and educators. Across four sections it explores the relevance and responsibility of art to the real world ? to the significant teaching and learning, performance and practice, theory and economics that not only expand the discussion of literature and theatre, but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers and practitioners from around the globe to assert the power of art to question, disrupt and re-invigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume, establishing an initial portfolio of areas for research, exploration, and change. In Section 2 'The Practice of Shakespeare and Social Justice' contributors examine Shakespeare's place and possibilities in intervening on issues of race, class, gender and sexuality. Section 3 'The Performance of Shakespeare and Social Justice' traces Shakespeare and social justice in multiple global contexts; engaging productions grounded in the politics of Mexico, India, South Africa, China and aspects of Asian politics broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on 'Economies of Shakespeare' describes socio-economic and community issues that come to light in Shakespeare, and their potential to catalyse ongoing discussion and change in respect to wealth, distribution, equity, and humanity. An annotated bibliography provides further guidance to those researching the subject.

Obscured behind concrete and razor wire, the lives of the incarcerated remain hidden from public view. Inside the walls, imprisoned people all over the world stage theatrical productions that enable them to assert their humanity and capabilities. Prison Theatre and the Global Crisis of Incarceration offers a uniquely international account and exploration of prison theatre. By discussing a range of performance practices tied to incarceration, this book examines the ways in which arts practitioners and imprisoned people use theatre as a means to build communities, attain professional skills, create social change, and maintain hope. Ashley Lucas's writing offers a distinctive blend of storytelling, performance analysis, travelogue, and personal experience as the child of an incarcerated father. Distinct examples of theatre performed in prisons are explored throughout the main text and also in a section of *Critical Perspectives* by international scholars and practitioners.

Shakespearean performance criticism has undergone a sea change in recent years, and strong tides of discovery are continuing to shift the contours of the discipline. The essays in this volume, written by scholars from around the world, reveal how these critical cross-currents are influencing the ways we now view Shakespeare in performance. The volume is organised in four Parts. Part I interrogates how Shakespeare continues to achieve contemporaneity for Western audiences by exploring modes of performance, acting styles, and aesthetic choices regarded as experimental. Part II tackles the burgeoning field of reception: how and why audiences respond to performances as they do, or actors to the conditions in which they perform; how immersive productions turn spectators into actors; how memory and cognition shape and reshape the performances we think we saw. Part III addresses the ways in which revolutions in technology have altered our views of Shakespeare, and through digitalizing processes that have generated a profound reconsideration of what performance is and how it is accessed. The final Part grapples with intercultural Shakespeare, considering not only matters of cultural hegemony and appropriation in a 'global' importation of non-Western productions to Europe and North America, but also how Shakespeare has been made 'local' in performances staged or filmed in African, Asian, and Latin American countries. Together, these ground-breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today, and they point the way to critical continents not yet explored.

Performing Arts in Prisons explores prison arts in Australia, the United States, the United Kingdom and Chile, and creates a new framework for understanding its practices. There is a growing body of evidence that suggests music, theatre, poetry and dance can contribute to prisoner wellbeing, management, rehabilitation and reintegration. Performing Arts in Prisons represents a range of distinct perspectives on thesubject, from an inspector of prisons to the voice of the prisoner. The book includes a spectrum of arts approaches and models of practice alongside theory, critical commentary and accounts of personal experience to present a full analysis of the value and effects of creative arts in prison.

Shakespearean Spaces in Australian Literary Adaptations for Children and Young Adults offers a comprehensive examination of Shakespearean adaptations written by Australian authors for children and Young Adults. The 20-year period crossing the late-twentieth and early twenty-first centuries came to represent a diverse and productive era of adapting Shakespeare in Australian literature. As an analysis of Australian and international marketplaces, physical and imaginative spaces and the body as a site of meaning, this book reveals how the texts are ideologically bound to and disseminate Shakespearean cultural capital in contemporary ways. Combining current research in children's literature and Bourdieu's theory of cultural capital deepens the critical awareness of the status of Australian literature while illuminating a corpus of literature underrepresented by the pre-existing concentration on adaptations from other parts of the world. Of particular interest is how these adaptations merge Shakespearean worlds with the spaces inhabited by young people, such as the classroom, the stage, the imagination and the gendered body. The readership of this book would be academics, researchers and students of children's literature studies and Shakespeare studies, particularly those interested in Shakespearean cultural theory, transnational adaptation and literary appropriation. High school educators and pre-service teachers would also find this book valuable as they look to broaden and strengthen their use of adaptations to engage students in Shakespeare studies.

This collection explores the growing global recognition of creativity and the arts as vital to social movements and change. Bringing together diverse perspectives from leading academics and practitioners who investigate how creative activism is deployed, taught, and critically analysed, it delineates the key parameters of this emerging field.

Over the last decade a number of prison theatre programs have developed to rehabilitate inmates by having them perform Shakespearean adaptations. This book focuses on how prison theatre today reveals certain elements of the early modern theatre that were themselves responses to cataclysmic changes in theological doctrine and religious practice.

Four hundred years after William Shakespeare's death, his works continue to not only fill playhouses around the world, but also be adapted in various forms for consumption in popular culture, including in film, television, comics and graphic novels, and digital media. Drawing on theories of play and adaptation, Playfulness in Shakespearean Adaptations demonstrates how the practices of Shakespearean adaptations are frequently products of playful, and sometimes irreverent, engagements that allow new (Shakespeare's) to emerge, revealing Shakespeare's ongoing impact in popular culture. Significantly, this collection explores the role of play in the construction of meaning in Shakespearean adaptations:adaptations of both the works of Shakespeare, and of Shakespeare the man'and contributes to the growing scholarly interest in playfulness both past and present. The chapters in Playfulness in Shakespearean Adaptations engage with the diverse ways that play is used in Shakespearean adaptations on stage, screen, and page, examining how these adaptations draw out existing humour in Shakespeare's works, the ways that play is used as a pedagogical aid to help explain complex language, themes, and emotions found in Shakespeare's works, and more generally how play and playfulness can make Shakespeare (re)latable, (re)levant, and entertaining for successive generations of audiences and readers.

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