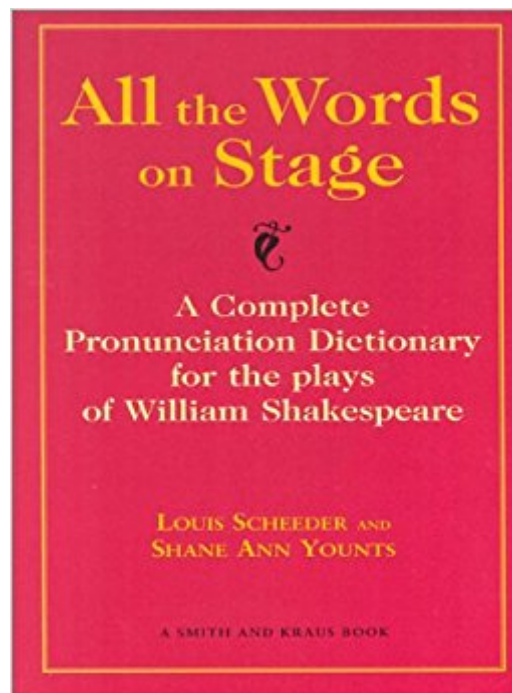




The book was found

All The Words On Stage: A Complete Pronunciation Dictionary For The Plays Of William Shakespeare



Synopsis

All The Words on Stage is a pronunciation dictionary of Shakespearean theatre vocabulary. A comprehensive glossary includes character names, place names, and all unfamiliar words, as well as words whose pronunciation is affected by the iambic pentameter line. A respelling system and phonetic transcriptions make this guide accessible to an audience ranging from high-school students to academic specialists. All The Words on Stage also includes a chapter on verse scansion and an appendix detailing language usage specific to each play.

Book Information

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Customer Reviews

By exploring the mechanics of Shakespeare's writing, these books clearly illustrate how to speak and understand his texts and ultimately break down the language barrier. Both cover the bard's powerful iambic pentameter and its effect on pronunciation, the irregularities that reveal the emotional and psychological state of each character, and how each word works in relation to another concerning prose, verse, blank verse, and rhyming verse. Scheeder, founder and director of the Classical Studio at New York University, and Younts, professor of the techniques of voice and text at the same institution, present a highly useful pronunciation dictionary, supplemented by a glossary that defines character names, places, and unfamiliar words. They use the International Phonetics Alphabet, respell vowels in their key to pronunciation, and intricately mark in scansion each word. When a word can be pronounced two different ways, they indicate both followed by the

play, the act, and the scene in which each form is used. Rodenburg, director of voice at London's Royal National Theatre, divides her training guide into four parts, offering practical exercises that aid in comprehending the speeches that define a character's mental state and intentions. Her book uses two guideposts: the givens (including the word, the line, rhyme, and the story) and the imaginative connections necessary to make a piece engaging to both the actor and the audience. Many books exist to help actors approach Shakespeare's works, but they tend toward more general overviews. Both of these books are rich with information and nicely focused. Recommended for academic and larger public libraries. Elizabeth Stifter, Brooklyn, NY Copyright 2002 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Louis Scheeder is founder and director of the Classical Studio, an advanced training program in the Department of Drama at NYU's Tisch School of the Arts. He has directed plays on, off, off-off Broadway, and at regional theaters in the US and Canada. He has worked at the Royal Shakespeare Company, the Manitoba Theatre Centre, and the Folger Theatre Group. He also directs both dance and performance. Shane Ann Younts teaches Techniques of Voice and Text classes in the Graduate Acting Department at NYU's Tisch School of the Arts, specializing in the texts of Shakespeare. She also teaches and coaches actors for theater, film, and television at her Manhattan studio. She has served as Voice Consultant for Broadway, off-Broadway, and regional theater productions including The Guthrie Theater, The Public Theater and The Pearl Theatre. She previously taught at The Public Theater's Summer Shakespeare Lab, The Juilliard School (Drama Division), The American Academy of dramatic Arts, and NYU (Undergraduate Drama) in the Classical Studio.

This was the star of a trilogy of books on Shakespeare's plays that I gave to my niece upon her graduation from college. She's a drama major with a love of Shakespeare (spent a year in England and Ireland doing his plays as part of her curriculum). She told me she'd had her eye on the book for some time and was delighted to get it.

This is a great little book on how to pronounce certain words from Shakespeare's time! It has a lot of the main words that people tend to have questions about, however, it doesn't have all of the words in the book but it is still a great resource!

Don't attempt to teach Shakespeare in your classroom without this valuable resource. Changes in

word meaning and usage is a "bâfâte noir" for the teacher, student and actor. Discussion and citations are critical.

Comprehensive, accurate, must have for every actor who plays Shakespeare! Will be useful your whole career and will last you a lifetime.

This tool can help newbie teachers, or newbies to Shakespeare to "get it right." Also helpful for other issues of understanding as well. Glad I bought it.

I liked that the pronunciations are presented both in an 'intuitive' phonetic spelling as well as in the more technical IPA (international phonetic alphabet).

This book is one of the most valuable tools I have for preparing for a role. You can not perform Shakespeare with out knowing how to pronounce the words correctly and this book makes it easy. The plain truth is that it is the ONLY book out there that provides this information. BUY IT!

I bought this for my son who is majoring in Theater in college. This book is an important tool for him and other students.

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