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978-0-521-76434-6 - Shakespearean Verse Speaking: Text and Theatre Practice

Abigail Rokison

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SHAKESPEAREAN VERSE  
SPEAKING: TEXT AND  
THEATRE PRACTICE

Using evidence from theatrical handbooks, performance practice and drama training, Abigail Rokison provides a new synthesis of academic and theatrical approaches to the Shakespearean text. Her work combines scholarship with practical exploration in the rehearsal room. In looking at theatrical interaction with early printed and modern edited texts, Rokison investigates the potential impact of editorial principles of lineation and punctuation on theatrical delivery. The book alerts editors to ways in which actors may interpret editorial emendations, and theatre practitioners to diverse authorial, editorial and compositional methods. It contains suggestions for a 'theatrical text' which makes clear the metrical structure of a scene whilst also indicating areas of ambiguous lineation. Providing a fresh perspective on Renaissance actors' parts, the book includes detailed analysis of the structural properties of the verse, in particular short lines, shared lines, end-stopping and enjambment in a range of Shakespearean texts.

ABIGAIL ROKISON is Lecturer in the Faculty of Education at Cambridge University, and is Director of Studies in English and Drama with Education at Homerton College, Cambridge. She was previously a professional actor, and her acting work includes numerous roles in classical theatre and, amongst other television roles, Primrose Larkin in the television series *The Darling Buds of May*.

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‘He had likewise proved, that by altering the received mode of punctuation, any one of Shakespeare’s plays could be made quite different, and the sense completely changed.’

Charles Dickens *Nicholas Nickleby*, Chapter xxiv

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## BOOK ABBREVIATIONS

ES *The Elizabethan Stage*

## PERIODICAL ABBREVIATIONS

AEB *Analytical and Enumerative Bibliography*  
 PQ *Philological Quarterly*  
 RES *Review of English Studies*  
 SB *Studies in Bibliography*  
 SN *Shakespeare Notebook*  
 SP *Studies in Philology*  
 SS *Shakespeare Survey*  
 TLS *Times Literary Supplement*

## ABBREVIATIONS OF SHAKESPEARE'S PLAYS

Ado *Much Ado About Nothing*  
 Ant. *Antony and Cleopatra*  
 AYL *As You Like It*  
 Cor. *Coriolanus*  
 Ham. *Hamlet*  
 1H4 *Henry IV, Part 1*  
 2H4 *Henry IV, Part 2*  
 2H6 *Henry VI, Part 2*  
 3H6 *Henry VI, Part 3*  
 H5 *Henry V*  
 JC *Julius Caesar*

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<i>LLL</i>	<i>Love's Labour's Lost</i>
<i>Lr.</i>	<i>King Lear</i>
<i>Mac.</i>	<i>Macbeth</i>
<i>MM</i>	<i>Measure for Measure</i>
<i>MND</i>	<i>A Midsummer Night's Dream</i>
<i>MV</i>	<i>The Merchant of Venice</i>
<i>Per.</i>	<i>Pericles</i>
<i>R<sub>2</sub></i>	<i>Richard II</i>
<i>R<sub>3</sub></i>	<i>Richard III</i>
<i>Rom.</i>	<i>Romeo and Juliet</i>
<i>Tim.</i>	<i>Timon of Athens</i>
<i>Tit.</i>	<i>Titus Andronicus</i>
<i>Tmp.</i>	<i>The Tempest</i>
<i>TN</i>	<i>Twelfth Night</i>
<i>Tro.</i>	<i>Troilus and Cressida</i>
<i>Wiv.</i>	<i>The Merry Wives of Windsor</i>
<i>WT</i>	<i>The Winter's Tale</i>

## ABBREVIATIONS OF INSTITUTIONS

BSA	The British Shakespeare Association
Central	The Central School of Speech and Drama
LAMDA	The London Academy of Music and Dramatic Art
National	The National Theatre
RSC	Royal Shakespeare Company

## OTHER ABBREVIATIONS

AMS	Autograph manuscript
Fr, etc.	First Folio, etc.
QI, etc.	First quarto, etc.
TLN.	TLN is used in play references as an abbreviation of 'through line number', a system introduced by Charlton Hinman in his Folio edition of 1968.
TS	typescript

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CONVENTIONS

In quotations from old-spelling texts the minuscules and majuscules u/v, U/V and i/I are preserved.