

*Teaching Shakespeare
with Film and
Television*

A Guide

H. R. COURSEN

Teaching Shakespeare With Film And Television A Guide

BM King



Teaching Shakespeare With Film And Television A Guide:

Teaching Shakespeare with Film and Television H. R. Coursen, 1997-10-30 Shakespeare is one of the world's most widely taught and most demanding authors. Fortunately, many of his plays have been adapted for film and television, and these productions are a valuable aid for helping students understand and respond to his works. This reference shows teachers and students how to master the techniques of discussing productions of his plays on film and television. It distinguishes the advantages and limitations of film and television as media for representing Shakespeare's dramas. The book then examines strategies for incorporating film and television productions in the classroom and provides many specific examples of how to write about these adaptations of the plays. The volume describes numerous educational resources both in print and on cassette. This reference will prove invaluable to teachers and students of Shakespeare at all levels, particularly at a time when Shakespeare films are being produced at an unprecedented pace. Although Shakespeare is one of the world's most widely taught authors, he is also one of the world's most demanding. Because of the popularity and sophistication of his works, numerous film and television adaptations of his plays have been made, some decades ago and others very recently. Shakespeare films are coming out at an unprecedented rate as audiences continue to respond to the richness of his works. These productions are a valuable means of introducing students to Shakespeare's plays, for the film and television versions reflect different interpretations of his works. Although some productions are generally considered better than others and all have various faults and virtues, each of them teaches us something about the play and the medium. This reference book is a convenient guide for helping teachers and students master the techniques of discussing productions of the plays on film and television. It makes important distinctions between the two media, particularly about the conceptual and physical space available in each and the choices that space or lack of it impose on production. Central to the book is the concept of script, the words from which productions are generated. Because even weak productions are nonetheless interpretations of Shakespeare's scripts, they can be used effectively to explore the complex issues in his plays. The volume includes many suggestions about how to help students write well by comparing, in very specific terms, small segments from different productions. It lists the resources available in this rapidly growing field, both on cassette and in print, and gives many examples of critical commentary looking at genre, editing, allusion, setting, and the script in historical context. Productions discussed include *Edvard As You Like It*, *The Branagh A Midwinter's Tale*, *The Parker Othello*, *The Loncraine Richard III*, and *seventy years of Hamlet*. Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays.

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advantages and limitations of film and television as media for representing Shakespeare's dramas. The book then examines strategies for incorporating film and television productions in the classroom and provides many specific examples of how to write about these adaptations of the plays. The volume describes numerous educational resources both in print and on cassette. This reference will prove invaluable to teachers and students of Shakespeare at all levels, particularly at a time when Shakespeare films are being produced at an unprecedented pace. Although Shakespeare is one of the world's most widely taught authors, he is also one of the world's most demanding. Because of the popularity and sophistication of his works, numerous film and television adaptations of his plays have been made, some decades ago and others very recently. Shakespeare films are coming out at an unprecedented rate as audiences continue to respond to the richness of his works. These productions are a valuable means of introducing students to Shakespeare's plays, for the film and television versions reflect different interpretations of his works. Although some productions are generally considered better than others and all have various faults and virtues, each of them teaches us something about the play and the medium. This reference book is a convenient guide for helping teachers and students master the techniques of discussing productions of the plays on film and television. It makes important distinctions between the two media, particularly about the conceptual and physical space available in each and the choices that space or lack of it impose on production. Central to the book is the concept of script, the words from which productions are generated. Because even weak productions are nonetheless interpretations of Shakespeare's scripts, they can be used effectively to explore the complex issues in his plays. The volume includes many suggestions about how to help students write well by comparing, in very specific terms, small segments from different productions. It lists the resources available in this rapidly growing field, both on cassette and in print, and gives many examples of critical commentary looking at genre, editing, allusion, setting, and the script in historical context. Productions discussed include the Edzard As You Like It, the Branagh A Midwinter's Tale, the Parker Othello, the Loncraine Richard III, and seventy years of Hamlet. Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays.

Teaching Shakespeare with Film and Television H. R. Coursen, John Ed. Greenwood, 2009. Although Shakespeare is one of the world's most widely taught authors, he is also one of the world's most demanding. Because of the popularity and sophistication of his works, numerous film and television adaptations of his plays have been made, some decades ago and others very recently. Shakespeare films are coming out at an unprecedented rate as audiences continue to respond to the richness of his works. These productions are a valuable means of introducing students to Shakespeare's plays, for the film and television versions reflect different interpretations of his works. Although some productions are generally considered better than others and all have various faults and virtues, each of them teaches us something about the play and the medium. This reference book is a convenient guide for helping teachers and students master the techniques of discussing productions of the plays on film and television. It makes important distinctions between the two media, particularly about the conceptual and

physical space available in each and the choices that space or lack of it impose on production Central to the book is the concept of script the words from which productions are generated Because even weak productions are nonetheless interpretations of Shakespeare s scripts they can be used effectively to explore the complex issues in his plays The volume includes many suggestions about how to help students write well by comparing in very specific terms small segments from different productions It lists the resources available in this rapidly growing field both on cassette and in print and gives many examples of critical commentary looking at genre editing allusion setting and the script in historical context Productions discussed include the Edzard As You Like It the Branagh A Midwinter s Tale the Parker Othello the Loncraine Richard III and seventy years of Hamlet Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays

How and Why We Teach Shakespeare Sidney Homan, 2019-05-15 In How and Why We Teach Shakespeare 19 distinguished college teachers and directors draw from their personal experiences and share their methods and the reasons why they teach Shakespeare The collection is divided into four sections studying the text as a script for performance exploring Shakespeare by performing implementing specific techniques for getting into the plays and working in different classrooms and settings The contributors offer a rich variety of topics including working with cues in Shakespeare such as line and mid line endings that lead to questions of interpretation seeing Shakespeare s stage directions and the Elizabethan playhouse itself as contributing to a play s meaning using the gamified learning model or cue cards to get into the text thinking of the classroom as a rehearsal playing the Friar to a student s Juliet in a production of Romeo and Juliet teaching Shakespeare to inner city students or in a country torn by political and social upheavals For fellow instructors of Shakespeare the contributors address their own philosophies of teaching the relation between scholarship and performance and perhaps most of all why in this age the study of Shakespeare is so important Chapter 10 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

The Reel Shakespeare Lisa S. Starks, Courtney Lehmann, 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare s Hollywood celebrity taking the reader on a practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of Hamlet Greenway s Prospero s Books Godard s King Lear Hall s A Midsummer Night s Dream Taymor s Titus Polanski s Macbeth Welles Chimes at Midnight and Van Sant s My Own Private Idaho

Shakespeare on screen : The Henriad Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific

aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on going exploration of what Shakespeare s contrasting afterlives keep saying not only about the dramatic texts but also about ourselves *Othello (Second Edition) (Norton Critical Editions)* William Shakespeare,2017 I wanted an edition of Othello that had the necessary footnotes background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldi Cinthio s sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter s popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography **Visual Shakespeare** Graham Holderness,2002 This volume brings together a collection of Graham Holderness s writings on Shakespeare in film and television Published in books and journals between 1984 and 1998 these essays constitute a resource for the study of Shakespeare in the media *Othello (Second International Student Edition) (Norton Critical Editions)* William Shakespeare,2017 I wanted an edition of Othello that had the necessary footnotes background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldi Cinthio s sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter s popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography **Screening the Stage** Bert Cardullo,2006 This book examines the historical cultural and aesthetic relationships between theater and film As we enter the 21st century almost all artists students and critics working in theater will have had earlier and greater exposure to film than to theater In fact film has become central to the way in which we perceive and formulate stories images ideas and sounds At the same time film and video occupy an increasingly significant place in theater study both for the adaptation of plays and for the documentation and preservation of theatrical performances Yet far too often theater and film artists as well as educators make the jump from one medium to the other without being fully aware of the ways in which the qualities of each medium affect content and artistic expression This book is intended to fill such a gap by providing a theoretical and practical foundation for understanding the effect that film and drama have had and continue to have on each other s development Moreover this study provides a history of the relationship between drama and cinema starting with the pre cinematic late 19th century impulse towards capturing

spectacular action on the stage and examining the artistic and commercial interaction between movies and plays both in popular and experimental work throughout the 20th century Important subjects treated in this book include stage versus screen acting the adaptation process itself the theatrical as well as the cinematic avant garde and the portability or adaptability of dramatic character

Shakespeare in Hollywood, Asia, and Cyberspace Alexander Cheng-Yuan Huang, Charles Stanley Ross, 2009 Shakespeare in Hollywood Asia and Cyberspace shows readers how ideas of Asia operate in Shakespeare performances and how Asian and Anglo European forms of cultural production combine to transcend the mode of inquiry that focuses on fidelity The result is a new creativity that finds expression in different cultural and virtual locations including recent films and massively multiplayer online games such as Arden The World of Shakespeare The papers in this volume provide a background for these modern developments showing the history of how Shakespeare became a signifier against which Asian and Western cultures defined and continue to define themselves Hollywood films and a century of Asian readings of plays such as Hamlet and Macbeth are now conjoining in cyberspace making a world of difference in how we experience Shakespeare The papers written by experts in the field provide an introduction to the diverse incarnations and bold sequences of screen and stage that in recent decades have produced new versions of Shakespeare's great comedies and tragedies and new ways of experiencing them Authors in the first part of the collection examine body politics and race in Hollywood Shakespearean films and film techniques It complements the second part of the book in which the history of Shakespearean readings and stagings in China Indonesia Cambodia Japan Okinawa Taiwan Malaya Korea and Hong Kong are discussed Papers in the third part of the volume contain analyses of the transformation of the idea of Shakespeare in cyberspace a rapidly expanding world of new rewritings of both Shakespeare and Asia Together the three sections of this comparative study show how Asian cultures and Shakespeare affect each other how one culture is translated to another

Stage and Screen Bert Cardullo, 2011-11-17 Classic and new essays examining the historical cultural and aesthetic relationships between theater and film

Teaching Shakespeare Walter E Edens, 2015-03-08 Here is a rich variety of approaches to teaching Shakespeare described by authors who are distinguished teachers and scholars In setting forth their classroom techniques they offer critical insights as well as stimulating ideas for use by other teachers Their suggestions range from different pairings of plays provocative questions for discussion and ways of reading aloud to projects for class performances and even possibilities for teaching Shakespeare outside the classroom The contributors share a concern for developing students interests and skills beyond strict formal analysis Contributors Walter F Eggers Jr Robert B Heilman John W Velz D Allen Carroll Norman Rabkin Winfried Schleiner A C Hamilton Albert Wertheim Paul M Cubeta David M Bergeron Ray L Heffner Jr Brian Vickers Jay L Halio G Wilson Knight Bernard Beckerman Originally published in 1978 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while

presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Local and Global Myths in Shakespearean Performance Aneta Mancewicz, Alexa Alice Joubin, 2018-08-08 This collection of scholarly essays offers a new understanding of local and global myths that have been constructed around Shakespeare in theatre cinema and television from the nineteenth century to the present Drawing on a definition of myth as a powerful ideological narrative *Local and Global Myths in Shakespearean Performance* examines historical political and cultural conditions of Shakespearean performances in Europe Asia and North and South America The first part of this volume offers a theoretical introduction to Shakespeare as myth from a twenty first century perspective The second part critically evaluates myths of linguistic transcendence authenticity and universality within broader European neo liberal and post colonial contexts The study of local identities and global icons in the third part uncovers dynamic relationships between regional national and transnational myths of Shakespeare The fourth part revises persistent narratives concerning a political potential of Shakespeare's plays in communist and post communist countries Finally part five explores the influence of commercial and popular culture on Shakespeare myths Michael Dobson's Afterword concludes the volume by locating Shakespeare within classical mythology and contemporary concerns

Othello Philip C. Kolin, 2013-10-28 First published in 2006 Routledge is an imprint of Taylor Francis an informal company

Approaches to Teaching Shakespeare's The Taming of the Shrew Margaret Dupuis, Grace Tiffany, 2013-01-01 The impetus for this *Approaches to Teaching* volume on *The Taming of the Shrew* grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom in the performing arts and in scholarship The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1 Materials while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects modes of early modern education the uses of clever rhetoric intergenerational and class politics the power of theater are being brought to life in college classrooms The essays in part 2 *Approaches* are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music Hollywood versions of *The Taming of the Shrew* and student performances

Power Play H.R. Coursen, 2011-02-21 While working in a British library Professor Harry Winston discovers a lost play by Shakespeare In a version of detective story he authenticates his finding and sits atop the academic pyramid But like Icarus or Humpty Dumpty he has a great fall He runs afoul of the puritanical moral code of the nasty little college where he has taught for years Will he decide to drag anyone with him in his downward journey Has he mastered the tuck and roll technique well enough to survive He wonders

The Aeneid Herbert R. Coursen, 2007 The dramatic events of *The Aeneid* have been adapted into dramatic form that is contemporary blank verse by award winning poet H R Coursen Plays Drama

Reimagining Shakespeare for Children and Young

Adults Naomi Miller, 2013-10-15 First published in 2003 Routledge is an imprint of Taylor Francis an informa company

Twelfth Night John R. Ford, 2005-12-30 *Twelfth Night* is one of the most accessible and yet elusive of Shakespeare's plays. It has enjoyed enormous popularity in performance but it continues to challenge students. This guide provides a thorough introduction to the play. Included are chapters on the play's background, contexts, themes, dramatic art, critical reception, and performance history. The volume cites current scholarship and closes with a bibliography. *Twelfth Night* is one of the most accessible yet elusive of Shakespeare's plays. It has enjoyed enormous popularity in performance but it continues to challenge students. It has experienced numerous revivals and has provoked some of the most brilliant critical responses from Shakespeare's critics. Written for students and general readers, this guide is a comprehensive introduction to Shakespeare's play. The volume begins with a look at the play's textual history. This is followed by an exploration of its historical and cultural contexts and its sources and analogues. The book next turns to Shakespeare's dramatic art and then examines his themes of identity, sexuality, and madness. The final chapters look at the critical response to the play and give special attention to the play's performance history. The guide closes with a bibliography.

Unveiling the Energy of Verbal Beauty: An Emotional Sojourn through **Teaching Shakespeare With Film And Television A Guide**

In some sort of inundated with screens and the cacophony of immediate communication, the profound power and mental resonance of verbal beauty frequently diminish into obscurity, eclipsed by the regular barrage of noise and distractions. However, set within the musical pages of **Teaching Shakespeare With Film And Television A Guide**, a fascinating work of literary splendor that pulses with fresh feelings, lies an wonderful journey waiting to be embarked upon. Written by way of a virtuoso wordsmith, that magical opus manuals viewers on a mental odyssey, delicately revealing the latent possible and profound influence embedded within the intricate web of language. Within the heart-wrenching expanse of this evocative evaluation, we shall embark upon an introspective exploration of the book is central styles, dissect their charming publishing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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