

*Studies in Shakespeare*  
19

**Authorizing  
Shakespeare on  
Film and Television**



**Gender, Class, and  
Ethnicity in Adaptation**

BY

**L. Monique Pittman**

PETER LANG PUBLISHING

# Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television

**Michael Dobson, Estelle Rivier-Arnaud**



## **Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television:**

*Authorizing Shakespeare on Film and Television* L. Monique Pittman, 2011 *Authorizing Shakespeare on Film and Television* examines recent film and television transformations of William Shakespeare's drama by focusing on the ways in which modern directors acknowledge and respond to the perceived authority of Shakespeare as author, text, cultural icon, theatrical tradition, and academic institution. This study explores two central questions: First, what efforts do directors make to justify their adaptations and assert an interpretive authority of their own? Second, how do those self-authorizing gestures impact upon the construction of gender, class, and ethnic identity within the filmed adaptations of Shakespeare's plays? The chosen films and television series considered take a wide range of approaches to the adaptive process: some faithfully preserve the words of Shakespeare, others jettison the Early Modern language in favor of contemporary idiom, some recreate the geographic and historical specificity of the original plays, and others transplant the plot to fresh settings. The wealth of extra-textual material now available with film and television distribution and the numerous website tie-ins and interviews offer the critic a mine of material for accessing the ways in which directors perceive the looming Shakespearean shadow and justify their projects. *Authorizing Shakespeare on Film and Television* places these directorial claims alongside the film and television plotting and aesthetic to investigate how such authorizing gestures shape the presentation of gender, class, and ethnicity.

*Shakespeare and the World of "Slings & Arrows"* Gary Kuchar, 2024-10-15 *Slings & Arrows* starring Susan Coyne, Paul Gross, Don McKellar, and Mark McKinney as members of the New Burbage Theatre Festival was heralded by television critics as one of the best shows ever produced and one of the finest depictions of life in classical theatre. Shakespeare scholars, however, have been ambivalent about the series at times even hostile. In *Shakespeare and the World of Slings & Arrows*, Gary Kuchar situates the three-season series in its cultural and intellectual contexts. More than a roman clef about Canada's Stratford Festival, he shows it is a privileged window onto major debates within Shakespeare studies and a drama that raises vital questions about the role of the arts in society. Kuchar reads the television show ever fluctuating between faith and doubt in the power of drama as an allegory of Peter Brook's widely renowned account of modern theatre, *The Empty Space*, mirroring Brook's distinction between holy theatre, a quasi-sacred vocation, and deadly theatre, a momentary entertainment. Combining contextualized interpretations of the series with subtle formalist readings, Kuchar explains how *Slings & Arrows* participates in a broader recuperation of humanist approaches to Shakespeare in contemporary scholarship. The result is a demonstration of how and why Shakespeare continues to provide not just entertainment but equipment for living.

*Shakespeare and Canada* Irena R. Makaryk, Kathryn Prince, 2017-03-08 *Shakespeare in Canada* is the result of a collective desire to explore the role that Shakespeare has played in Canada over the past two hundred years but also to comprehend the way our country's culture has influenced our interpretation of his literary career and heritage. What function does Shakespeare serve in Canada today? How has he been reconfigured in different ways for particular Canadian contexts? The

authors of this book attempt to answer these questions while imagining what the future might hold for William Shakespeare in Canada Covering the Stratford Festival the cult CBC television program Slings and Arrows major Canadian critics such as Northrop Frye and Marshall McLuhan the influential acting teacher Neil Freiman the rise of Qu b cois and First Nation approaches to Shakespeare and Shakespeare s place in secondary schools today this collection reflects the diversity and energy of Shakespeare s afterlife in Canada Collectively the authors suggest that Shakespeare continues to offer Canadians remembrance of ourselves This is a refreshingly original and impressive contribution to Shakespeare studies a considerable achievement in any work on the history of one of the central figures in the western literary canon Published in English

The Shakespearean International Yearbook Stuart Sillars,2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **Imagining the Self, Constructing the Past** Meriem Pagès,Robert G. Sullivan,2016-09-23 Imagining the Self Constructing the Past celebrates the various ways in which the Middle Ages and the Renaissance are adapted recollected and represented in our own day and age Most of the chapters fit broadly into one of three categories namely the representation of the self in medieval and early modern history and literature the recollection and utilization of the past in the Middle Ages and the Renaissance and the role of the medieval and the early modern in our own society Overall the contributions to this volume bear witness to the importance of representation to our understanding of ourselves each other and our shared past **Rewriting Shakespeare's Plays For and By the Contemporary Stage** Michael Dobson,Estelle Rivier-Arnaud,2017-06-23 Why have contemporary playwrights been obsessed by Shakespeare s plays to such an extent that most of the canon has been rewritten by one rising dramatist or another over the last half century Among other key figures Edward Bond Heiner M ller Carmelo Bene Arnold Wesker Tom Stoppard Howard Barker Botho Strauss Tim Crouch Bernard Marie Kolt s and Normand Chaurette have all put their radical originality into the service of adapting four century old classics The resulting works provide food for thought on issues such as Shakespearean role playing narrative and structural re shuffling Across the world new writers have questioned the

political implications and cultural stakes of repeating Shakespeare with and without a difference finding inspiration in their own national experiences and in the different ordeals they have undergone How have our contemporaries carried out their rewritings and with what aims Can we still play Hamlet for instance as Dieter Lesage asks in his book bearing this title or do we have to kill Shakespeare as Normand Chaurette implies in a work where his own creative process is detailed What do these rewritings really share with their sources Are they meaningful only because of Shakespeare's shadow haunting them Where do we draw the lines between interpretation adaptation and rewriting The contributors to this collection of essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints Key questions include can a rewriting be meaningful without the reader's or spectator's already knowing Shakespeare Do modern rewritings supplant Shakespeare's texts or curate them Does the survival of Shakespeare in the theatrical repertory actually depend on the continued dramatization of our difficult encounters with these potentially obsolete scripts represented by rewriting

**Shakespeare's Histories on Screen** Jennie M. Votava, 2023-06-29 This volume reframes the critical conversation about Shakespeare's histories and national identity by bringing together two growing bodies of work early modern race scholarship and adaptation theory Theorizing a link between adaptation and intersectionality it demonstrates how over the past thirty years race has become a central and constitutive part of British and American screen adaptations of the English histories Available to expanding audiences via digital media platforms these adaptations interrogate the dialectic between Shakespeare's cultural capital and racial reckonings on both sides of the Atlantic and across time By engaging contemporary representations of race ethnicity gender sexuality disability and class adaptation not only creates artefacts that differ from their source texts but also facilitates the conditions in which race and its intersections in the plays become visible At the centre of this analysis stand two landmark 21st century history adaptations that use non traditional casting the British TV miniseries *The Hollow Crown* 2012 2016 and the American independent film *H4* 2012 an all Black Henry IV conflation In addition to demonstrating how the 21st century screen history illuminates both past and present constructions of embodied difference these works provide a lens for reassessing two history adaptations from Shakespeare's 1990s box office renaissance when actors of colour were first cast in cinematic versions of the plays As exemplified by these formal adaptations reappropriations of race in history non traditional Shakespearean casting practices are also currently shaping digital culture's conversations about race in non Shakespearean period dramas such as *Bridgerton*

**David Richards' *The Taming of the Shrew* (2005): A Shrew for the New Times** Laura TUPONE, 2014-05-09 Desde un punto de vista cuantitativo los estudios culturales ocupan sin duda un espacio menor Sin embargo los tres art culos aqu presentados dan cuenta de la variedad de perspectivas posibles dentro de este apartado No solo abarcan estos estudios diferentes g neros literarios sino que recorren diferentes pocas hist ricas desde el renacimiento hasta nuestros d as As destaca la recepci n de la obra de Shakespeare adaptada a los principios est ticos del siglo XVIII espa ol la aparici n de un problema tan actual como la

violencia doméstica en el teatro y el cine de mediados del siglo XX o la vinculación de posicionamientos contraculturales de la generación Beat en la música de Bob Dylan. Todos estos estudios exploran pues la relación entre las prácticas culturales, la vida diaria y los contextos históricos en los que se producen. Como suele ser habitual, gran parte de las contribuciones presentadas en este volumen se centran en el estudio del aprendizaje del inglés como segunda lengua, una de las principales preocupaciones del sistema educativo español en estos momentos tanto en la etapa preuniversitaria como universitaria. Es lógico por tanto que estos jóvenes investigadores muestren interés por un asunto que afecta a un elevado número de estudiantes en la sociedad actual. Los estudios van desde el análisis de libros de texto utilizados en la enseñanza del inglés para comprobar si estos textos adoptan correctamente las cuatro destrezas básicas: listening, speaking, speaking, writing al aprendizaje de la lengua desde el punto de vista de una aproximación comunicativa hasta la relación de la prosodia y la utilización de audífonos por parte de personas sordas o la percepción que tienen los estudiantes de la pronunciación del inglés. Como se ve, problemas muy cercanos a la realidad pedagógica. Las contribuciones literarias se centran exclusivamente en autores del siglo XX, incluida una adaptación al Londres actual de una obra de Shakespeare, pero recorren todos los géneros literarios, así como el cine. En general, estos estudios se fijan en obras concretas y las analizan desde perspectivas culturales, sociológicas o psicológicas. Podemos encontrar autores consagrados como Theodore Roethke y Ted Hughes o escritoras más localistas como la canadiense Jeannette Armstrong y sobresalen miradas postmodernistas tanto en el ámbito de la novela como del cine. En definitiva, se trata de una selección de artículos altamente prometedora que supone un claro desafío al futuro de los Estudios Ingleses. Por todo ello, hay que felicitar a todos los participantes y sobre todo a los editores de este volumen que han demostrado una enorme capacidad de trabajo y entusiasmo.

**Revisiting The Tempest** Silvia Bigliuzzi, 2014-02-20. Revisiting The Tempest offers a lively reconsideration of how The Tempest encourages interpretation and creative appropriation. It includes a wide range of essays on theoretical and practical criticism focusing on the play's original dramatic context, on its signifying processes and its present time screen remediation.

**Shakespeare on screen : Macbeth** Sarah HATCHUEL, Nathalie VIENNE-GUERRIN, Victoria BLADEN, 2013-12-20. This addition to the Shakespeare on Screen series reveals the remarkable presence of Macbeth in the global Shakespearean screenscape. What is it about Macbeth that is capable of extending beyond Scottish contexts and speaking globally, locally and globally? Does the extensive adaptive reframing of Macbeth suggest the paradoxical irrelevance of the original play? After examining the evident topic of the supernatural elements, the witches and the ghost in the films, the essays move from a revisitation of the well-known American screen versions to an analysis of more recent Anglophone productions and to world cinema: Asia, France, South Africa, India, Japan, etc. Questions of lineage and progeny are broached, then extended into the wider issues of gender. Finally, ballet, remediations, filmic appropriations, citations and mises en abyme of Macbeth are examined, and the book ends with an analysis of a Macbeth script that never reached the screen. Ce nouvel ouvrage de la série Shakespeare l'écrit la présence

remarquable de Macbeth dans le paysage filmique shakespearien l'chelle mondiale Comment expliquer qu'une pi ce dont l'intrigue est ancr e dans une nation l'cosse ait pu tre absorb e par des cultures aussi diverses Les multiples adaptations de Macbeth sugg rent elles de mani re paradoxale une moindre pertinence de la pi ce originelle Apr s avoir explor la repr sentation des l ments surnaturels les sorci res et le fant me le volume revisite les films am ricains canoniques les productions anglophones plus r centes et les versions d'autres aires culturelles Asie France Afrique du Sud Inde Japon etc Les questions de lign e et de descendance sont abord es puis prolong es dans des articles sur la repr sentation du genre Les versions dans es les appropriations les citations et les mises en abyme de Macbeth sont ensuite analys es et ce parcours m ne un trange objet un sc nario non film

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## **Table of Contents Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television**

1. Understanding the eBook Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - The Rise of Digital Reading Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - Advantages of eBooks Over Traditional Books
2. Identifying Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - User-Friendly Interface

4. Exploring eBook Recommendations from Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - Personalized Recommendations
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television User Reviews and Ratings
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television and Bestseller Lists
5. Accessing Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television Free and Paid eBooks
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television Public Domain eBooks
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television eBook Subscription Services
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television Budget-Friendly Options
6. Navigating Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television eBook Formats
  - ePub, PDF, MOBI, and More
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television Compatibility with Devices
  - Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - Highlighting and Note-Taking Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
  - Interactive Elements Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
8. Staying Engaged with Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And

## Television

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television

## 9. Balancing eBooks and Physical Books Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television

## 10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

## 11. Cultivating a Reading Routine Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television

- Setting Reading Goals Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
- Carving Out Dedicated Reading Time

## 12. Sourcing Reliable Information of Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television

- Fact-Checking eBook Content of Authorizing Shakespeare On Film And Television Authorizing Shakespeare On Film And Television
- Distinguishing Credible Sources

## 13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

## 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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