

FILMS AND READINGS

MIDSUMMER NIGHT'S DREAM

Primary films for 21L435:

Max Reinhardt/William Dieterle (1935). VHS, laserdisc
Peter Hall, (1969). VHS
Michael Hoffman (1999). VHS,DVD

Related films

Peter Weir, *Dead Poets' Society* (1989)
Adrian Noble, *Midsummer Night's Dream* (1996)
Christine Edzard, *Children's Midsummer Night's Dream* (2001)

Criticism

Peter S. Donaldson, "Two of Both Kinds: Marriage and Modernism in Peter Hall's *A Midsummer Night's Dream*" MS, forthcoming in *Reel Shakespeare* eds. Courtney Lehmann and Lisa Starks.

*Northrop Frye, "The Argument of Comedy" *English Institute Essays*, 1948 (New York: Columbia University Press, 1949), pp. 58-73; repr. in *Shakespeare: Modern Essays in Criticism* (New York: Oxford University Press, 1967 [1957]), pp. 80-89.

Werner Habicht, "Shakespeare and the German Imagination," in Heather Kerr, Robin Eaden, Madge Mitton, eds., *Shakespeare: World Views* (Newark, DE, 1996), pp. 87-101.

Diana Harris, "The Diva and the Donkey: Hoffman's Use of Opera in *A Midsummer Night's Dream*," MS.

Russell Jackson, "A Shooting Script for the Reinhardt-Dieterle *Dream*: the War with the Amazons, Bottom's Wife, and other Missing 'Scenes,'" *Shakespeare Bulletin* 16/4 (Fall, 1998), 19-41.

*Philip C. McGuire, "Hippolyta's Silence and the Poet's Pen," in *Speechless Dialect* (Berkeley: University of California Press, 1988), pp. 1-18

Louis Montrose, "*A Midsummer Night's Dream* and the Shaping Fantasies of Elizabethan Culture: Gender, Power, Form," in *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret Ferguson, Maureen Quilligan and Nancy Vickers. Chicago and London: The University of Chicago Press, 1986, pp. 65-87.

Robert Willson, "'Ill met by moonlight': Reinhardt's *A Midsummer Night's Dream* and Musical Screwball Comedy," *Journal of Popular Film* 5 (1976) 185-97.

HENRY IV, PTS. 1 AND 2; HENRY V

Primary Films for 21L435:

Laurence Olivier, *Henry V* (1944). VHS, laserdisc, DVD
Kenneth Branagh, *Henry V* (1989). VHS, laserdisc, DVD
Gus Van Sant, *My Own Private Idaho* (1991). VHS, laserdisc

Related films

David Giles, *Henry IV, Pt. 1; Henry IV, Pt. 2; Henry V* [The Shakespeare plays, BBC TV]. (1979)
Orson Welles: *Chimes at Midnight* (1966). VHS

Criticism

*Dudley Andrew, *Film in the Aura of Art*, ch. 8: "Realism, Rhetoric and the Painting of History in *Henry V* (Princeton: Princeton University Press, 1984).

Samuel Crowl, "The Long Goodbye, Welles and Falstaff," *Shakespeare Quarterly*. 31 (1980), 369-80; repr. in Crowl, *Shakespeare Observed" Studies in Performance on Stage and Screen* (Athens, OH: Ohio University Press, 1992), pp. 35-50.

*Peter S. Donaldson, 'Claiming from the Female: Gender and Representation in Laurence Olivier's *Henry V*' in *Shakespearean Films/Shakespearean Directors* (Boston: Unwin and Hyman, 1990) pp. 1-30.

Stephen J. Greenblatt, "Invisible Bullets," ch. 2. in *Shakespearean Negotiations* (Berkeley: University of California press, 1988), ch. 2, pp. 21-65:

Russell Jackson, "Two Films of *Henry V*: Frames and Stories," *Collection Astraea, No.4: The Show Within: Dramatic and Other Insets. English Renaissance Drama (1550-1642) (Proceedings of the International Conference held in Montpellier, 22-25 Novembre [sic], 1990, ed. Francois Laroque (Montpellier: Universite Paul-Valery-Montpellier III: Centre d'Etudes et de Recherches Elisabethaines, 1991?) pp. 181-197.*

Bridget Gellert Lyons, ed., *Chimes at Midnight* (New Brunswick NJ and London, 1988).

Kenneth S. Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television* Cambridge: Cambridge University Press, 1999, pp. 84-94. [On *Chimes at Midnight*].

Susan Wiseman, "The Family Tree Motel: Subliming Shakespeare in *My Own Private Idaho*, in Lynda E. Boose and Richard Burt, eds., *Shakespeare the Movie: Popularizing the plays on Film, TV and Video* (New York and London: Routledge, 1997), pp. 225-239.

TAMING OF THE SHREW

Primary Films

Franco Zeffirelli, *Taming of the Shrew* (1967), VHS, laserdisc, DVD
Gil Junger, *10 Things I Hate About You* (1999), VHS, DVD

Related Films

Sam Fuller, *Taming of the Shrew* (1929)
Amy Heckerling, *Clueless* (1999)

Criticism

*Burt, Richard, "Afterword: Te(e)n Things I Hate about Girlene Shakesploitation Flicks in the Late 1990s, or Not-So-Fast Times at Shakespeare High," in Lehmann, Courtney, and Lisa S. Starks, eds., *Spectacular Shakespeare: Critical Theory and Popular Cinema* (Madison, N.J.: Fairleigh Dickinson University Press and London: Associated University Presses, 2002). pp. 205-232.

Barbara Hodgdon, "Katherina Bound; or, Play(K)ating the Strictures of Everyday Life," in Robert Shaughnessy, ed., *Shakespeare on Film: Contemporary Critical Essays* (Houndsmills, Basingstoke, Hampshire: MacMillan and London: Macmillan and New York: St. Martin's Press, 1998), pp. 156-172.

Lynda Boose, "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly member," *Shakespeare Quarterly* 42.2 (Summer, 1991) 179-213.

*Diana E. Henderson, "A Shrew for the Times," in Lynda E. Boose and Richard Burt, eds., *Shakespeare the Movie: Popularizing the plays on Film, TV and Video* (New York and London: Routledge, 1997), pp. 148-168.

ROMEO AND JULIET

Primary Films

Franco Zeffirelli, *Romeo and Juliet* (1968)
Baz Luhrmann, *William Shakespeare's Romeo + Juliet* (1996)
John Madden, *Shakespeare in Love* (1998)

Related Films

George Cukor, *Romeo and Juliet* (1936)
Renato Castellani, *Romeo and Juliet* (1954)
Robert Wise, *West Side Story* (1961)

Criticism

Katherine Dalsimer, *Female Adolescence* (New Haven and London: Yale University Press, 1986).

Peter S. Donaldson, "'Let Lips do what hands do': Male Bonding, Eros and Loss in Zeffirelli's *Romeo and Juliet*," in *Shakespearean Films/Shakespearean Directors* (Boston: Unwin and Hyman, 1990), pp. 145-188.

* _____, "'In Fair Verona: ' Media, Spectacle and Performance in *Romeo + Juliet*'" in Richard Burt, ed. *Shakespeare after Mass Media*. (New York: Palgrave, 2002), 59-82.

Hodgdon, Barbara. 1999. "William Shakespeare's *Romeo + Juliet*: Everything's Nice in America?" *Shakespeare Survey* 52, 88-98.

Courtney Lehmann, "*Shakespeare in Love*: Romancing the Author, Mastering the Body," in *Spectacular Shakespeare: Critical Theory and Popular Cinema* (Madison, N.J.: Fairleigh Dickinson University Press and London: Associated University Presses, 2002), pp. 125-148.

Edward Snow, "Language and Sexual Difference in *Romeo and Juliet*," in *Shakespeare's 'Rough Magic': Essays in Honor of C.L. Barbe*, ed. Peter Erickson and Coppelia Kahn. (Newark: University of Delaware Press, 1985), pp. 168-192).

HAMLET

Primary Films

Laurence Olivier, *Hamlet* (1948)

Michael Almercyda, *Hamlet* (2000)

Related Films

Svend Gade, *Hamlet* (1920)

John Gielgud, *Hamlet* (1964) ["electronovision" version of 1964 stage production]

Grigorii Kozintsev, *Hamlet* (1964)

Tony Richardson, *Hamlet* (1969)

Ragnar Lyth, *Hamlet* (1982)

Franco Zeffirelli, *Hamlet* (1990)

Kenneth Branagh, *Hamlet* (1996)

Criticism

Janet Adelman, "Hamlet and the "Hamlet and the Confrontation with the Maternal Body," pp. 241-82 in *Hamlet* (Boston: St. Martin's, 1994).

Felix Barker, *The Tremulous Private Body* (Ann Arbor: University of Michigan Press, 1995 [1984]; ch. On *Hamlet*.

Stephen Greenblatt, *Hamlet in Purgatory* (Princeton: Princeton University press, 2001).

Ernest Jones, *Hamlet and Oedipus* (London: Victor Gollacz, 1949)

G. Wilson Knight, "The Embassy of Death," in *The Wheel of Fire* (London: Methuen, 1930, repr. 1954).

Courtney Lehmann, "The Machine in the Ghost: *Hamlet's* Cinematographic Kingdom," ch.3 in *Shakespeare Remains* (Ithaca: Cornell University Press, 2002), pp. 89-129.

Robert Weimann, "Performance and Authority in *Hamlet* (1603)," pp. 52-63 in *Donald Hedrick and Bryan Reynolds, eds., Shakespeare without Class: Misappropriations of Cultural Capital* (New York: Palgrave, 2000).

RICHARD III

Primary Films

Richard Loncraine, *Richard III* (1996)
Al Pacino, *Looking for Richard* (1996)

Related Films

Laurence Olivier, *Richard III* (1953)

Criticism

Herbert Coursen, "Filming Shakespeare's History: Three Films of *Richard III*," in *The Cambridge Companion to Shakespeare on Film*, ed Russell Jackson (Cambridge: Cambridge UP, 2000), pp. 97-115.

*Peter S. Donaldson, "Cinema and the Kingdom of Death: Loncraine's *Rciahr* *III*," MS (forthcoming in *Shakespeare Quarterly*).

Barbara Freedman, "Critical Junctures in Shakespeare Film History; The Case of *Richard III*," in *The Cambridge Companion to Shakespeare on Film*, ed Russell Jackson (Cambridge: Cambridge UP, 2000), 65-66.

Barbara Hodgdon, "Replicating Richard: Body Doubles, Body Politics," *Theatre Journal* 50 (May, 1998)

TITUS ANDRONICUS

Primary Films

Julie Taymor, *Titus* (1999)

Related Films

Jane Howell, *Titus Andronicus* (1985)

Criticism

*Richard Burt, "Shakespeare and the Holocaust: Julie Taymor's *Titus* is Beautiful, or Shakesploi Meets (the) Camp, in Richard Burt, ed., *Shakespeare after Mass Media* (New York: Palgrave, 2002). pp. 295-330.

KING LEAR

Primary Films

Michael Elliott, *King Lear* (1984)

Jean-Luc Godard *King Lear* (1987)

Related Films

Grigorii Kozintsev, *King Lear* (1970)

Peter Brook, *King Lear* (1971)

Akira Kurosawa, *Ran* (1985)

Criticism

Thomas Clayton, "'Is this the promis'd end?' Revision in the Role of the King," in *The Division of the Kingdoms: Shakespeares Two Versions of King Lear*, eds. Gary Taylor and Michael J. Warren (Oxford, 1983), pp. 121-141.

Peter S. Donaldson, "Disseminating Shakespeare: Paternity and text in Jean-Luc Godard's *King Lear*, in *Shakespearean Films/Shakespearean Directors* (Boston: Unwin and Hyman, 1990), pp. 189-225.

Michael Warren, "Preface," *The Complete King Lear, 1608-1623* (Berkeley : University of California Press, 1989).

THE TEMPEST

Primary Films

Paul Mazursky, *Tempest* (1982)
Peter Greenaway, *Prospero's Books* (1991)

Related Films

Derek Jarman, *The Tempest* (1979)
Fred M. Wilcox, *Forbidden Planet* (1956)

Criticism

Francis Barker and Peter Hume, "'Nymphs and reapers heavily vanish': The Discursive Con-Texts of *The Tempest*," in John Drakakis, ed., *Alternative Shakespeares*, London and New York: Methuean, 1985).

Paul Brown, "'This thing of darkness I acknowledge mine': *The Tempest* and the Discourse of Colonialism" in Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: new essays in Cultural materialism* (Manchester: Manchester University Press, 1985)), pp. 48-71.

Douglas Bruster, "The Postmodern Theater of Paul Mazursky's *Tempest*," in Mark Thornton Burnett and Ramona Wray, eds., *Shakespeare Fin de Siecle* (Houndsmills, Basingstoke, Hampshire: MacMillan and London: Macmillan and New York: St, Martin's Press), pp. 26-39

Peter S. Donaldson, "Shakespeare in the Age of Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books*," in Lynda E. Boose and Richard Burt, eds., *Shakespeare the Movie: Popularizing the plays on Film, TV and Video* (New York and London: Routledge, 1997), pp. 169-185.

_____, Digital Archives and Sibylline Fragments: *The Tempest* and the End of Books," *Postmodern Culture* 8.2 (Jan., 1998). Special Issue on Film. (Online Journal at http://muse.jhu.edu/journals/postmodern_culture/ also at <http://shea.mit.edu/eob> .

Mary Fuller, "Forgetting the *Aeneid*," *American Literary History* (Summer, 1992) 517-38.

Stephen J. Greenblatt, "Learning to Curse: Aspects of Linguistic Colonialism in the 16th Century," in Fredi Chapelli, ed. *First images of America: The Impact of the New World in the Old* (Berkeley: University of California Press, 1976)pp. 561-580; repr. in Stephen J. Greenblatt, *Learning to Curse* (London: Routledge, 1990), pp. 16-39.

Douglas Lanier, "Drowning the Book: Prospero's Books and the Textual Shakespeare," in James C. Bulman, ed., *Shakespeare, Theory and Performance* (New York and London: Routledge, 1996), pp.187-209

Ottavo Mannoni, *Prospero and Caliban: The Psychology of Colonialism*, tr. Pamela Powesland (New York: Praeger, 1964 [1950]).

Alden T. Vaughan and Virginia Mason Brown, *Shakespeare's Caliban: A Cultural history* (Cambridge: Cambridge University Press, 1990).