



# RICHARD II HENRY IV HENRY V

2023-2024 Season / March 23 - May 25, 2024 / Wurtele Thrust Stage

# Screening Shakespeare From Richard II To Henry V

**Robert Knopf**



## **Screening Shakespeare From Richard II To Henry V:**

*Screening Shakespeare from Richard II to Henry V* Ace G. Pilkington, 1991 This book applies the videocassette to the study of Shakespeare on television and film The result is that the films become texts and Shakespeare in performance can be examined with the scholarly care that has been reserved for printed books

**Shakespeare's History Plays** Robert Watt, 2014-06-11 Shakespeare's history plays are central to his dramatic achievement In recent years they have become more widely studied than ever stimulating intensely contested interpretations due to their relevance to central contemporary issues such as English national identities and gender roles Interpretations of the history plays have been transformed since the 1980s by new theoretically informed critical approaches Movements such as New Historicism and cultural materialism as well as psychoanalytical and post colonial approaches have swept away the humanist consensus of the mid twentieth century with its largely conservative view of the plays The last decade has seen an emergence of feminist and gender based readings of plays which were once thought overwhelmingly masculine in their concerns This book provides an up to date critical anthology representing the best work from each of the modern theoretical perspectives The introduction outlines the changing debate in an area which is now one of the liveliest in Shakespearean criticism

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

*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

**A History of Shakespeare on Screen** Kenneth S. Rothwell, 2004-10-28 This edition of A History of Shakespeare on Screen updates the chronology to 2003 with a new chapter on recent films

**The Cambridge Companion to Shakespeare on Film** Russell Jackson, 2007-03-29 This companion is a collection of critical and historical essays on the films adapted from and inspired by Shakespeare's plays The emphasis is on feature films for cinema with strong coverage Hamlet Richard III Macbeth King Lear and Romeo and Juliet

*Shakespeare and the Moving Image* Anthony Davies, Stanley Wells, 1994 Towards the end of the 1980s it looked as if television had displaced cinema as the photographic medium for bringing Shakespeare to the modern audience In recent years there has been a renaissance of Shakespearian cinema including Kenneth Branagh's Henry V and Much Ado About Nothing Franco Zeffirelli's Hamlet Peter Greenaway's Prospero's Books and Christine Edzard's As You Like It In this volume a range of writers study the best known and most entertaining film

television and video versions of Shakespeare's plays Particular attention is given to the work of Olivier Zeffirelli and Kurosawa and to the BBC Television series In addition the volume includes a survey of previous scholarship and an invaluable filmography William Shakespeare: The Complete Works William Shakespeare, 2005-04-21 The second Oxford edition of Shakespeare's Complete Works reconsiders every detail of their text and presentation in the light of modern scholarship The nature and authority of the early documents are re-examined and the canon and chronological order of composition freshly established Spelling and punctuation are modernized and there is a brief introduction to each work as well as an illuminating and informative General Introduction Included here for the first time is the play The Reign of King Edward the Third as well as the full text of Sir Thomas More This new edition also features an essay on Shakespeare's language by David Crystal and a bibliography of foundational works Agincourt Anne Curry, 2015-08-27 From Shakespeare to The Beatles the battle of Agincourt has dominated the cultural landscape as one of the most famous battles in British history Anne Curry seeks to find out how and why the legacy of Agincourt has captured the popular imagination Agincourt 1415 is an exceptionally famous battle one that has generated a huge and enduring cultural legacy in the six hundred years since it was fought Everybody thinks they know what the battle was about Even John Lennon aged 12 wrote a poem and drew a picture headed Agincourt But why and how has Agincourt come to mean so much to so many Why do so many people claim their ancestors served at the battle Is the Agincourt of popular image the real Agincourt or is our idea of the battle simply taken from Shakespeare's famous depiction of it Written by the world's leading expert on the battle this book shows just why it has occupied such a key place in English identity and history in the six centuries since it was fought exploring a cultural legacy that stretches from bowmen to Beatles via Shakespeare Dickens and the First World War Anne Curry first sets the scene illuminating how and why the battle was fought as well as its significance in the wider history of the Hundred Years War She then takes the Agincourt story through the centuries from 1415 to now from the immediate and sometimes surprising responses to it on both sides of the Channel through its reinvention by Shakespeare in King Henry V 1599 and the enduring influence of both the play and the film versions of it especially the patriotic Laurence Olivier version of 1944 at the time of the D Day landings in Normandy But the legacy of Agincourt does not begin and end with Shakespeare's play from the eighteenth century onwards on both sides of the Channel and in both the English and French speaking worlds the battle was used as an explanation of national identity giving rise to jingoistic works in print and music It was at this time that it became fashionable for the gentry to identify themselves with the victory and in the Victorian period the Agincourt archer came to be emphasized as the epitome of English freedom Indeed even today historians continue to refight the battle

**Richard II, Henry IV, Parts I and II, and Henry V** Joseph Candido, 1998 *King Henry VI Part 3* William Shakespeare, 2014-09-25 In their lively and engaging edition of this sometimes neglected early play Cox and Rasmussen make a strong claim for it as a remarkable work revealing a confidence and sureness that very few earlier plays can rival

They show how the young Shakespeare working closely from his chronicle sources nevertheless freely shaped his complex material to make it both theatrically effective and poetically innovative The resulting work creates in Queen Margaret one of Shakespeare's strongest female roles and is the source of the popular view of Richard Neville Earl of Warwick as kingmaker Focusing on the history of the play both in terms of both performance and criticism the editors open it to a wide and challenging variety of interpretative and editorial paradigms *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* *Selling Shakespeare to Hollywood* Emma French,2006 Filmed Shakespeare criticism

has largely centred on aesthetic critiques of filmic devices or on comparisons between the film and the source text Employing a new angle this book explores the reasons why contemporary filmed Shakespeare prompts cultural anxiety about high culture adaptation **Approaches to Teaching Shakespeare's English History Plays** Laurie Ellinghausen,2017-06-01

Offers pedagogical techniques for teaching Shakespeare's English history plays in the college classroom including considerations of historiography digital archives political rhetoric gender ecocriticism masculinity maps authority and legitimacy performance and composition Includes information on editions reference works biographies and online resources Gives syllabus suggestions for undergraduate and graduate courses **Fangs Of Malice** Matthew H Wikander,2002 The idea that actors are hypocrites and fakes and therefore dangerous to society was widespread in the seventeenth and eighteenth centuries *Fangs of Malice* examines the equation between the vice of hypocrisy and the craft of acting as it appears in antitheatrical tracts in popular and high culture and especially in plays of the period Rousseau and others argue

that actors expert at seeming other than they are pose a threat to society yet dissembling seems also to be an inevitable consequence of human social intercourse The antitheatrical prejudice offers a unique perspective on the high value that modern western culture places on sincerity on being true to one s own self Taking a cue from the antitheatrical critics themselves Matthew Wikander structures his book in acts and scenes each based on a particular slander against actors A prologue introduces his main issues Act One deals with the proposition They Dress Up foppish slavery to fashion cross dressing and dressing as clergy Act Two treats the proposition They Lie by focusing on social dissembling and the phenomenon of the self deceiving hypocrite and the public princely hypocrite Act Three They Drink examines a wide range of antisocial behavior ascribed to actors such as drinking gambling and whoring An epilogue ties the ancient ideas of possession and the panic that actors inspire to contemporary anxieties about representation not only in theatre but also in the visual and literary arts Fangs of Malice will be of great interest to scholars and students of drama as well as to theatre professionals and buffs

**Theater and Film** Robert Knopf,2008-10-01 This is the first book in more than twenty five years to examine the complex historical cultural and aesthetic relationship between theater and film and the effect that each has had on the other s development Robert Knopf here assembles essays from performers directors writers and critics that illuminate this ongoing inquiry The book is divided into five parts historical influence comparisons and contrasts writing directing and acting with interludes by major artists whose work and words have shaped the development of theater and film A comprehensive bibliography and filmography support further work in this area The book contains contributions from Susan Sontag Stanley Kauffmann Sarah Bey Cheng Bertolt Brecht Ingmar Bergman Harold Pinter David Mamet Julia Taymor Judi Dench Sam Waterston Orson Welles Antonin Artaud and Milos Forman among others

*The Cambridge Companion to Shakespeare* Margreta de Grazia,Stanley Wells,2001-04-05 This book offers a comprehensive readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare s work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare s time and the history of criticism and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of foreigners in Shakespeare s England and his impact on other cultures Helpful reference features include chronologies of the life and works illustrations detailed reading lists and a bibliographical essay

**Shakespeare and the English-speaking Cinema** Russell Jackson,2014 Shakespeare and the English speaking Cinema is a lively authoritative and innovative overview of the ways in which Shakespeare s plays have been adapted for cinema Organised by topics rather than chronology it offers detailed commentary on significant films including both mainstream and canonical works by such directors as Laurence Olivier Orson Welles Franco Zeffirelli and Kenneth Branagh and such ground breaking movies as Derek Jarman s The

Tempest Baz Luhrmann's William Shakespeare's Romeo Juliet and Peter Greenaway's Prospero's Books Chapters on the location of films in place and time the effect of this on characterisation and issues of gender and political power are followed by a discussion of work that goes beyond Shakespeare A filmography and suggestions for further reading complete this stimulating fresh and accessible account of an important aspect of Shakespeare studies *Translating Life* Shirley Chew, Alistair Stead, 1999-01-01 The identification of reading with translation has a distinguished literary pedigree This volume comprising many individual but conceptually interrelated studies sets out to multiply perspectives on the concept of translation **Orson Welles, Shakespeare, and Popular Culture** Michael A. Anderegg, 1999 Anderegg considers Welles's influence as an interpreter of Shakespeare for twentieth century American popular audiences drawing on his knowledge of the abundant lowbrow popularity of Shakespeare in nineteenth century America Welles's three film adaptations of Shakespeare Macbeth Othello and Chimes at Midnight are examined

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