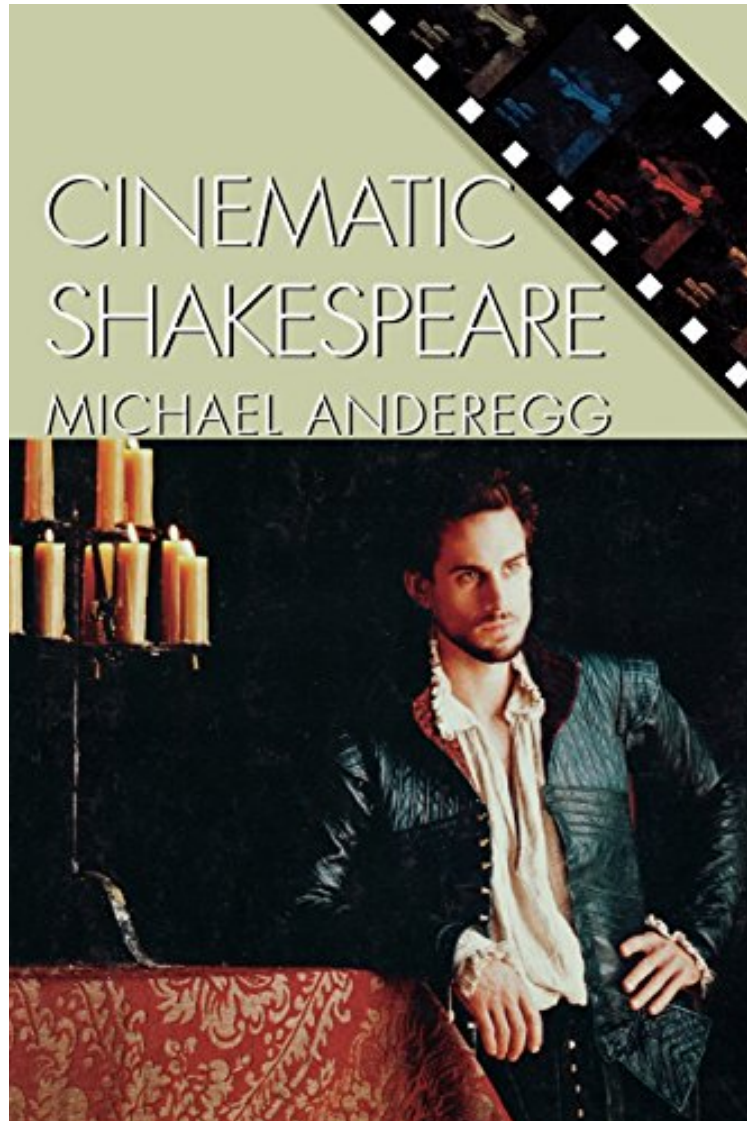


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Cinematic Shakespeare (Genre and Beyond: A Film Studies Series)

Michael Anderegg

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#4333759 in Books Rowman n Littlefield Publishers 2003-11-19Original language:EnglishPDF # 1 9.02 x .48 x 5.90l, .71 #File Name: 0742510921248 pages | File size: 57.Mb

Michael Anderegg : Cinematic Shakespeare (Genre and Beyond: A Film Studies Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Cinematic Shakespeare (Genre and Beyond: A Film Studies Series):

0 of 0 people found the following review helpful. Excellent for Shakespeare/Cinema StudiesBy J. SmithA great deal of intellectual meat here. I'm going to have to re-read Cinematic Shakespeare a few more times to pick up all the nuances of Shakepearian film and productions that Dr. Anderegg has been able to evaluate in this study.When I was at UND, I didn't have the opportunity to take a Shakespeare class from Dr. Anderegg which was a shame. Widely

considered to be one of the best Shakespeare instructors at the college, his knowledge and command of the Bard and Film Studies was evident even then and here. One can only imagine all the research done. Not just in finding videotaped copies of fifties productions, but researching what some of the leading Film and Arts critics said at the time. Outstanding research. Dr. Anderegg postulates, Is there a "perfect" Shakespeare film or production? There seems to be no solid answer, but looking into this yields some scholarly observations. His observations from the earliest days of the Hallmark Hall of Fame presentations featuring Maurice Evans to the more recent Hamlet with Mel Gibson are astute and well thought out. He also raises such insights as Shakespeare's productions having "hybridity," with aspects from various plays and films moving from one genre to another, and mixing elements of both. Throughout the book, box-blurbs are full of interesting anecdotes that help to break up the dryness of some of the chapters. This helps make things more reader-friendly. In the last chapter, it is presented how Shakespeare has supplanted other classical writers such as Homer, Aeschylus, and Tacitus in classical studies. This is a very valid conclusion. In today's society, it seems that Shakespeare is as "classical" as some students want to take it. But I found myself wondering what the good professor thought of the importance of those writers himself? I do envy Dr. Anderegg's opportunity to review these productions, and reading this text has whetted my appetite for reading some of Shakespeare's plays again. Wonder if he's seen the "Shakespeare" episode of Jimmy Neutron yet? JthreeWilliston ND.0 of 0 people found the following review helpful. Fascinating and brilliant By Maren Tirabassi Mr. Anderegg writes beautifully about the art of adapting, acting, and filming Shakespeare. His knowledge of the subject is endlessly fascinating and quite personal.

Cinematic Shakespeare takes the reader inside the making of a number of significant adaptations to illustrate how cinema transforms and re-imagines the dramatic form and style central to Shakespeare's imagination. Cinematic Shakespeare investigates how Shakespeare films constitute an exciting and ever-changing film genre. The challenges of adopting Shakespeare to cinema are like few other film genres. Anderegg looks closely at films by Laurence Olivier (Richard III), Orson Welles (Macbeth), and Kenneth Branagh (Hamlet) as well as topics like "Postmodern Shakespeares" (Julie Taymor's Titus and Peter Greenaway's Prospero's Books) and multiple adaptations over the years of Romeo and Juliet. A chapter on television looks closely at American broadcasting in the 1950s (the Hallmark Hall of Fame Shakespeare adaptations) and the BBC/Time-Life Shakespeare Plays from the late 70s and early 80s.

Anderegg's witty, user-friendly, and exquisitely detailed analysis of film's effort to retain even as it reconstitutes 'Shakespeare' for changing audiences at crucial historical junctures distinguishes this book as a vital contribution to the combined fields of Shakespeare and Film Studies, as well as a sheer delight to read. (Courtney Lehmann, University of the Pacific) Zestfully and engagingly written, informed by a commanding knowledge of performance and cinematic traditions, Michael Anderegg's overview of the twentieth century's approaches to bringing Shakespeare to the screen is consistently fresh and provocative. His sharply-etched assessments of a remarkable range of films emphasize the ways in which Shakespearean actors and directors have used (and abused) the cinematic medium and its generic conventions. Anderegg's insightful commentary on the relatively neglected topic of Shakespeare on TV is especially welcome. His is a valuable and important contribution to the scholarship on Shakespeare's afterlife in moving pictures. (Douglas Lanier, University of New Hampshire) This volume will be valuable to those interested in both Shakespeare and film adaptation. Recommended. (CHOICE) A valuable guide to the ongoing challenge of "representing" Shakespeare as a textual and cultural classic. (Cineaste, Fall 2009) Michael Anderegg follows up his wonderful book on Orson Welles and Shakespeare with an engaging and wide-ranging account of Cinematic Shakespeare. Anderegg casts his lively and judicious critical intelligence over film and television adaptations of Shakespeare from the big Hollywood studios to the Maurice Evans/George Schaefer Hallmark 'Hall of Fame' productions to the more recent films of Branagh, Nunn, Loncraine, Hoffman, and Noble. He has interesting and discerning 'takes' on all of these productions and his book is an important and welcome addition to the growing critical literature devoted to Shakespeare on Film. (Samuel Crowl, Ohio University) About the Author Michael Anderegg is professor of English and film studies at the University of North Dakota. He is the author of William Wyler (1979), David Lean (1982), and the editor of Inventing Vietnam (1991). His most recent book is Orson Welles, Shakespeare, and Popular Culture (1999).