The purpose of this annotated bibliography is to identify resources for the variety of approaches that teachers of courses in Shakespeare might use. Entries in the first part of the book deal with teaching Shakespeare in secondary schools and in college, teaching Shakespeare as performance, and teaching Shakespeare with other authors. Entries in the second part deal with criticism of Shakespearean films. Discussions of the filming of Shakespeare and of teaching Shakespeare on film are followed by discussions of 26 feature films and then by entries dealing with Shakespearean performances on television. The third part of the book constitutes a guide to available media resources for the classroom. Entries are arranged in three categories: Shakespeare's life and times, Shakespeare's theater, and Shakespeare's plays. Each category lists filmstrips, films, audio-cassette tapes, and transparencies. The general format of these entries gives the title, number of parts, grade level, number of frames or running time; whether color or black and white, producer, year of production, distributor, titles of parts, a brief description of content, and reviews. A directory of producers, distributors, and rental sources is also provided in the book. (RL)
Shakespeare

Annotated Bibliographies and Media Guide for Teachers

Andrew M. McLean
University of Wisconsin—Parkside

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For my nephews Lee, Andy, Chris, and Keith Duval


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Preface

These bibliographies and guide began as a search of the literature to determine how I could improve my college sophomore Shakespeare course, expanded when I could not answer a student-teacher's questions about teaching *Julius Caesar* in high school, and coincided with my growing interest in Shakespeare on film. It soon became clear that while Shakespeare is taught in every school and college in America, there has been only piecemeal public discussion of that teaching. Within the last few years, however, teaching Shakespeare has been discussed at meetings of the National Council of Teachers of English, the Modern Language Association of America, the Shakespeare Association of America and has been the subject of special issues of the *Shakespeare Quarterly*, *Shakespeare Newsletter*, and a 1977 book published by Princeton University Press. At the same time, growing interest in teaching Shakespeare on film has established this as an exciting new area of study; while an old strategy, teaching through performance, has been revived as a challenging way to encounter Shakespearean drama. Yet, because there is no one way or method to teach Shakespeare, it is important for teachers to share their experiences. What works well for one teacher may not work at all for another, but there are many approaches or techniques that might work if tried.

The primary purpose of this book is to identify resources for the variety of approaches that teachers might use. If the teacher finds something here which helps the student to understand and enjoy Shakespeare better, then this project has been worthwhile. In this regard, the high school teacher and college professor share many common problems in introducing students to Shakespeare's language, poetry, dramatic structure, portrayal of character, and to those universal themes that make teaching Shakespeare so rewarding. Perhaps the difference in teaching Shakespeare to high school students and to college undergraduates is less one of kind than degree; the division of bibliographies between secondary school and college teaching is one of convenience. I hope those using the book view it as a whole, gleaning useful suggestions from all parts and not just from one section.

Part One of this book offers annotated bibliographies for teaching
Shakespeare in school and college as dramatic literature, through performance, and with other authors. For the few entries where no annotation appears, either the title is self-explanatory or for some reason I was unable to secure a copy or verify the entry. My annotations are meant to indicate the essay or book's substance and relative usefulness. The general sections list materials that broadly discuss teaching Shakespeare in the school or college. These are both immediately followed by materials focused on the individual Shakespeare plays. Items concerned with Shakespeare's non-dramatic poetry follow materials for individual plays in the college section. These deal less with theoretical matters than with explication of the texts; and they are, of course, useful for teachers at all levels. I have, with some exceptions, excluded traditional literary criticism, unless the essay would serve some particular pedagogical purpose. This, obviously, is often a hard decision to make, but those seeking a bibliography of recent Shakespearean criticism should consult the annual bibliographies found in *PMLA* and *Shakespeare Quarterly* and the convenient Goldentree Bibliography compiled by David Bevington, *Shakespeare* (AHM Publishing Corp., 1979). In the bibliography of materials for teaching Shakespeare through performance, I have tried to provide a generous sampling of classroom-related suggestions for enactments of various kinds. The last section of Part One provides a checklist of books and articles for teachers who like to demonstrate Shakespeare's influence or popularity by comparing his work to that of other authors.

Part Two presents the first substantive bibliography to the growing body of criticism of Shakespearean films. Discussions of the filming of Shakespeare and of teaching Shakespeare on film are listed together in the general section. Then follows a bibliography of the criticism of twenty-six feature-length Shakespeare films. This material will complement Jack Jorgens and Christing Egloff's *Shakespeare on Stage and Screen: A Bibliography of Criticism* (Indiana University Press, 1979), the annual *Shakespeare Quarterly* bibliography, and checklists appearing in the *Shakespeare on Film Newsletter*. The short section on Shakespeare on television is not meant to be as comprehensive as that on film, but it does sample the critical reception of Shakespeare on television. While critics have not yet tackled the theoretical or practical differences between filming Shakespeare for television as opposed to the cinema, the present BBC/Time-Life series, which will televise all of Shakespeare's plays over the next several years, will certainly generate such discussion. The entries listed may provide the background for future criticism, and suggest to the teacher ways of using the BBC/Time-Life productions in the classroom.

Part Three is a guide to available media resources for the classroom. The audio-visual section is divided into Shakespeare's Life and Times, Shakespeare's Theater, and Shakespeare's Plays. It lists filmstrips, films, audio-cassette tapes, and transparencies. The general format of these media entries
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Preface

Preface gives the title, number of parts, grade level (J, H, and/or C), number of frames (if a filmstrip), or running time (if a film or tape), if color or black and white, producer, year, distributors (including educational AV centers), titles of parts, a brief description taken from the distributor's catalog, any reviews, and my comment (if viewed or heard). Even distributors' catalogs do not always provide this information, so some entries will not contain all of this information. A key to abbreviations together with the name and address of distributors is found in the appendix. Users should request catalogs from distributors or from the nearest state educational media center to determine costs. In addition to consulting distributors' catalogs, I have consulted the Library of Congress Film Catalogue, the National Union Catalogues of Motion Pictures and Filmstrips, and have found helpful the various educational media indexes, especially those on films and filmstrips, published by the National Information Center for Educational Media (NICEM) at the University of Southern California. NICEM indexes are periodically updated and should be consulted together with the Educational Film Locator of the Consortium of University Film Centers (Bowker, 1978). The final sections of Part Three provide a listing of available Shakespeare play recordings, with no attempt to evaluate them, and a list of rental sources for feature-length sound films.

I have attempted to make these bibliographies and the guide as complete as possible through 1978, although a bibliographer's work is never done nor is it ever as complete as he might wish. My thanks to Louis Marder, editor of the Shakespeare Newsletter, and to Princeton University Press for permission to use material which first appeared in Shakespeare Newsletter 25 (April 1975) and in Walter Edens, et al., eds., Teaching Shakespeare (Princeton University Press, 1977), pp. 317-33. I hope to update, correct, and amend this work through frequent contributions in the Shakespeare Newsletter, and I ask authors and teachers at all levels to inform me of omissions and additions.

In preparing these materials I have incurred obligations to University of Wisconsin-Parkside librarians Linda Piele, Judy Pryor, and especially Larry Crumb (now at the University of Oregon); to the resources of the Wisconsin Interlibrary Loan System; to my indefatigable student assistant, Gregg Hermann; and to UW-Parkside's Center for Teaching Excellence for a small grant which helped to prepare earlier versions of these materials. I would also like to extend my appreciation for the invaluable assistance of Becky Buschak, Nicky Kroll, Darlene Safransky, Tracy Pavela, and Kathy Kennedy, and to Beatrice McLean, who helped get this project underway.

A.M.
Kenoshà, Wisconsin
23 April 1979
Title Abbreviations

**Ado**: Much Ado About Nothing  
**Ant**: Antony and Cleopatra  
**AWW**: All's Well That Ends Well  
**AYL**: As You Like It  
**Cor**: Coriolanus  
**Cym**: Cymbeline  
**Err**: Comedy of Errors  
**Hamlet**: Hamlet  
**1H4**: 1 Henry IV  
**2H4**: 2 Henry IV  
**H5**: Henry V  
**1-3H6**: 1-3 Henry VI  
**H8**: Henry VIII  
**JC**: Julius Caesar  
**John**: King John  
**LLL**: Love's Labor's Lost  
**Lear**: King Lear  
**Macbeth**: Macbeth  
**MM**: Measure for Measure  
**MND**: Midsummer Night's Dream  
**MV**: Merchant of Venice  
**Othello**: Othello  
**Per**: Pericles  
**R2**: Richard II  
**R3**: Richard III  
**Rom**: Romeo and Juliet  
**Shr**: Taming of the Shrew  
**Temp**: The Tempest  
**TGV**: Two Gentlemen of Verona  
**Tim**: Trojan of Athens  
**Tit**: Titus Andronicus  
**TN**: Twelfth Night  
**TNK**: Two Noble Kinsmen  
**Tro**: Troilus and Cressida  
**Wiv**: Merry Wives of Windsor  
**WT**: Winter's Tale
Teaching Shakespeare in the Schools

General


Relates how a colleague ruined a Shakespeare course by dwelling on trivial details instead of concentrating on Shakespeare’s concern with the entire human condition.


Teaching Shakespeare in the Schools

Argues that students should be told about "the grave doubts" of Shakespeare's authorship.


The teacher abandons traditional lectures on Macbeth and lets students imagine the staging of the play, including casting their favorite actors in each role.


Neighboring schools and an actor take Shakespeare out of the classroom and put "the show on the road."


Use of the Tudor stage restores the vital action and original interpretation of MV and Hamlet.


A brief survey which ends by asking "Do we really know what our pupils are getting from their study of Shakespeare?"


Contends that since Shakespeare combines frankness with good taste, he is safe for the young to read.


Catalogs unusual expressions of Appalachia "which would sound pleasant to the ear of Shakespeare."

Ballet, Arthur. [Shakespeare Unit.] In The English Language Arts in the Secondary School, prepared by the Commission on the English Curriculum of the National Council of Teachers of English, pp. 234-36.

A twelfth grade unit on Shakespeare (following study of ancient and medieval drama) to give "mature students an understanding of the elements which combined to make Shakespeare a major playwright."


Suggests the use of bulletin boards, signs, maps, etc. to arouse attention; and, if possible, the choice of a play in performance locally or scheduled for TV.

The teacher should (1) know the play thoroughly, (2) be prepared to act the play, and (3) have questions ready that intensify interest. Discusses eight plays.

Suggests use of recordings of plays and scheduling a brief Shakespeare season with the cooperation of school libraries.
Focuses on Shakespeare and how the teacher must “transport the pupils from the schoolroom to the scene of action.” The teacher reads play aloud, substitutes synonyms for difficult words, places emphasis on character portrayal and development, encourages memorization of lines, and avoids discussion of sources or grammar.


-Supplies outlines for the study of MV, AYL, JC, and Macbeth. A four step method is proposed: (1) preparation by initial presentation to arouse interest, (2) a first reading to get the main facts of the play and the progress of each scene, (3) a second reading, more careful, to interpret Shakespeare's thought, (4) study of the play as a whole, the form (meter and style) and content (setting, plot, and character) as well as study of Shakespeare's life and character.


-Arget that study of Shakespeare and other literature contributes to the development of mature, critical thinking by adolescents. See also, in this section, Loveall.


-Suggestions for teaching drama include initial rapid reading of a play for the story, followed by a second reading “to study characters, development of plot, descriptions and fine lines.” Students should make plot charts. Specific suggestions for teaching AYL, TN, Macbeth, Hamlet, MV, and JC with more emphasis given latter two plays, pp. 175-86.


-Teachers must generate in student's mind a sense of the drama of Shakespeare to counter lack of available theater.

Mentions videotape of selected items from 400th Anniversary Shakespeare Exhibition in Stratford-on-Avon acquired by East Detroit Public Schools.


Describes classroom study of Othello, JC, and Hamlet, and discusses student literacy levels and teacher preparation.


Because schools have not created a widespread interest in Shakespeare, advocates teaching school children from cut versions of the plays in order to eliminate "the dull and incomprehensible." Suggests cuts for AYL, H5, and Macbeth.

Briggs, A. "Grade Four in a Public School Hailed Shakespeare as a Contemporary." Instructor 74 (November 1964): 109, 112.

Teacher reads Taming of the Shrew during story-time and pupils want to put on their own production.


Shows how high school pupils can devote a week to compiling a background book covering ten topics to prepare them for study of the plays.


Offers a series of humorous quotes from Shakespeare.


General introduction for children, with reproductions of manuscript pages and pictures of Stratford-on-Avon buildings.

Presents comments of famous writers on Shakespeare suitable for school.


Teachers should inculcate pupils with "Shakespeare's spirit as an Englishman."


Report on a senior class study of English literature and culture.


Attacks critics who try to gain a reputation by constructing a system for interpreting and explaining all of Shakespeare. Shakespeare took great pains to make himself understood, and those who try see more than is really there are lost in their own pedantry.


The first year Julius Caesar is read to the class by the teacher with minimum comment, followed by a second reading by the class and the memorization and presentation of selected scenes. Macbeth is read in the fourth year with emphasis on diagramming plot and character analysis.


Teachers wrong Shakespeare when they occupy class time with background studies. Experiencing the plays themselves is the only way for students to learn to appreciate Shakespeare.


The class should dramatize parts of Shakespearean plays, especially
those scenes with intense feeling, natural movements, and quick repartee. Students prefer the tragedies because of their powerful excitement and suspense.


Shakespeare can be made relevant to youth by focusing on such themes as the communication problems in Rom and JC.


Modern critics have made Shakespeare more difficult: “(1) by demanding much closer study of the poetry as poetry, (2) by talking in terms of abstract associations rather than in terms of concrete characteristics, (3) by virtually demanding that all the plays be read if one is to appreciate fully the Shakespearean experience.”


Includes reference to various Shakespearean plays in discussions of overcoming difficulties that students meet in reading drama, making the characters live, visualizing stage settings and effects, etc.


“Mocking the language, playing with it, simply listening to its sounds and rhythms.. may prove a way of bringing the students closer to the poetry’s living textures than treating their resistance to its power and beauty as sacrilege.” Encourages memorization and use of motion pictures when possible.


Focuses on teaching Shakespeare’s plays from the acting point of view, i.e., visualizing the scene. Suggests each play be introduced by reading with the students and preparing questions to ask pupils (samples provided for Macbeth I.ii and I.iii). Stresses importance of the first scene since Shakespeare often strikes the keynote there. Advocates avoiding bardology, and spending no more than three weeks on any one play.

"Teaching Shakespeare" issue. Contains eight essays.


Summarizes pertinent articles from *English Journal*. See also, in this section, Greene, Simmons.


"The literature of Shakespeare forms a great reservoir from which both students and teacher can draw in the process of developing 'the kingdom within'."


The Shakespearean play "is not a vocabulary workbook"; teachers must introduce characters and plot before developing exercises with Shakespeare's language. Uses *JC* and *Macbeth* to exemplify suggestions, pp. 222-26, 340-42.


After visiting twenty-two high schools in Washington and Colorado, reports the following plays are being taught: Err, Shr, MND, 1&2H4, H5, Rom, MV, AYL, JC, Hamlet, Othello, Lear, Macbeth, and TN.


Notice of recent Shakespeare items of pedagogical interest.


Reviews briefly fourteen books and essays.
Diltz, B. C. "Shakespeare: Stage or Study?" School (Toronto) 18 (September 1929): 4-11.


Suggests different plays for each school age group.


Ban Shakespeare from the high school curriculum because of his difficult vocabulary, the problem students have with poetry, and the students' lack of maturity and experience which prevents them from appreciating Shakespeare's "revelations about life."


Sensible focus on problems of language and background.


Essentially a recounting of H. W. Simon, The Reading of Shakespeare in American Schools and Colleges. See also, in this section, Simon.


Reprints parts of essays on JC by G. B. Harrison and L. F. Dean, and on Macbeth by L. C. Knights and G. W. Knight.


Films, records, and texts lead students to a greater appreciation of Shakespeare.


Practical and graded approach to the teaching of five Shakespearean plays in the twelfth grade, combining analysis, composition, and the use of specific audio-visual aids.


Chapters 1-8 defend choice of Shakespearean plays for study, discuss the best method of presentation, and suggest which editions to use. Chapters 9-11 give notes on teaching fourteen plays and Chapter 12 discusses teaching the sonnets. A controversial book; see review by G. Veidemanis in English Journal 56 (April 1967): 626-28.


Suggestion for introducing Shakespeare to growing girls.


An excellent, succinct discussion.

Finch, Hardy R. “Unbury the Bard.” Scholastic Teacher, 7 April 1954, pp. 36T-37T, 42T.

Describes different ways teachers have made Shakespeare come alive, such as using T.V. productions in private homes and bringing current films, filmstrips and slides, records and dramatizations into the classroom. Other techniques mentioned are writing a diary recording the motivations, fears and hopes of a main character, paraphrasing soliloquies in modern English, and rewriting a scene as a modern incident.

Recounts how pupils abridged and enacted *H5, MND, AYL, MV, John, JC,* and *H6.*


An overview of a successful Shakespeare unit that emphasizes some little-used plays. Shakespeare as drama comes first; as literature, second. Students read aloud in class. Some Shakespearean films are used and panels discuss and dramatize different plays.


The way to get students to enjoy Shakespeare is to let them rewrite the play in modern English, slang included.


Emphasizes getting students interested first in "the very human individuality of the boy and the man Shakespeare" by biographical and historical background. Most important, however, is to see the plays performed well.


Summarizes college students' recollections of their experience of Shakespeare in high school. Because of their generally poor exposure—having
Teaching Shakespeare in the Schools

the plays read to them and having to memorize lines—they recommend discussion method, the importance of motivation, knowledge of background material, analysis of character, and the use of visual aids.


The most popular plays are Rom, Macbeth, Jc., and Hamlet. County boards of education often decide which play is taught; but large numbers of teachers teach the plays because they "ought" to be read and because of their universal themes. Reading the play aloud was most widely used teaching method; the use of records and audio tapes the second most popular technique; then the use of visual aids and class discussion. Most teachers thought the teaching of Shakespeare had changed since they were students.


The neophyte teacher soon learns that "it is not his knowledge of the technique of drama which will best aid him in interesting his class in Shakespeare but his personal fund of wit and of wisdom, imagination, feeling, and experience in life." Before the tenth year, "the attempt to grapple at all fully with an Elizabethan play is all but hopeless."


General thoughts on the teaching of Shakespeare in "Introduction."


Develops Renz’s suggestion to give interpretive reading of play because students cannot read. See also, in this section, Renz, Wonnberger.


Glicker, Frank J. "Shakespeare Made a Hit with My Sixth Grade." Instructor 58 (March 1959): 64, 66.

Comedy of Errors rewritten and adapted for the class by students.

A view of Stratford-on-Avon for the tourist.


Suggests that Shakespeare is like religion and that the young react to both the same way, i.e., with boredom. Students should be given Shakespeare in small doses and left to discover him themselves (as the author did) and thereby come to appreciate him more. Suggests, tongue-in-cheek, that the real way to arouse interest in Shakespeare is to ban his works. (See *Spectator*, 16 March 1951, p. 344 for a letter in agreement, and *Spectator*, 23 March 1951, p. 384 for a letter in dispute.)


Students condense action of scene into one sentence summary in notebooks. They are given the option of writing their sentence summaries in plain modern diction, in the style of the King James version of the Bible, or in current language jargon.


Students memorize Shakespearean lines in order to quote them on appropriate occasions.


Techniques of Plantagenet Productions' tour of English Schools.


Reports on experiment with *Romeo and Juliet* as a text for English as a Foreign Language.

Guth, Hans P. "The Teaching of English: Objectives." In his *English

“The complexities and ambiguities of Shakespeare’s work tend to upset the preliminary generalizations about literature that students in the early years of high schools should just be attempting.”


Discusses for teenagers why Shakespeare has such a good reputation and encourages them (and teachers) to see plays performed.


On Thomas Bowdler and his lasting influence on texts for schools:


Dramatics teacher has pupils revise and rework scenes and speeches as dramatic exercises.


Pupils memorize a dramatic part of a particularly powerful scene, then act it out together in small groups.


Julius Caesar should be the introductory play no earlier than the ninth grade. Recommends oral reading of the play with students assigned parts.


Focuses on the tragic hero.


Bibliography for the nonspecialist.


Approaches the play in terms of Shakespeare's craftsmanship with emphasis on the plot, characterization, and diction.


Describes workshop planned to stimulate high-school teaching of Shakespeare's plays. One session dealt with Elizabethan staging and another with the use of audio-visual aids as supplements to teaching.


Discusses using the "dramatic form" method for teaching Shakespeare to students aged fourteen to sixteen: episodes from Shakespearean plays are so worded as to present "a living picture of Shakespeare." Suggests that "first each scene should be treated as a form-room play to be produced as simply or as elaborately as may be convenient." Also contains suggestions for "follow-up" lessons.


Includes Shakespeare as an integral part of the school curriculum.


To delete Shakespeare from the program is to lose "the exaltation of mind and spirit so essential to great literature."


Hill, Roger, and Welles, Orson. "William Shakespeare (Biography No. 1,000,999)." Scholastic, 14 April 1941, pp. 17–18, 24.

A general biographical sketch written for The Mercury Shakespeare.


"For the uninitiated the language of Shakespeare is too difficult for them to read an entire play on their own. An act-by-act progression
makes sense, as it permits teachers to keep on top of the comprehension problems students may be having."


An informative description of what a teacher should know about the historical, intellectual, and social background of Shakespeare’s works.


Fifth graders rewrite Macbeth for outdoor performance.


Suggestions for having French pupils appreciate Shakespeare.


Study of Shakespeare should be stage centered: “The average pupil has to be introduced first to the dramatic quality of one of Shakespeare’s plays if his interest is to be aroused. . . .” Pupil should come to think of class-time “as a rehearsal, not as a lesson.” Suggests lessons for pupils eleven to thirteen on MND and MV, for pupils thirteen to fifteen on AYL, JC, HS, and for pupils sixteen to eighteen a discussion of Macbeth III.ii. Lists films, filmstrips, slides, and recordings available for classroom use. Reviewed by R. Mayhead in Use of English (London) 6 (1954): 126–27.


An introduction to Shakespearean plays for Nigerian secondary school students which “is intended primarily for use as a class-book to help both
pupils, and teachers who have no qualifications in English literature." Discusses the problems of paraphrasing and gives model examination papers for Macbeth, JC, R2-A15, AYL, and TN.

"Improvising an Elizabethan Stage." High Points 4 (October 1922): 33-34.
A cardboard box becomes a model stage.

Describes how student committees can organize diverse aspects of a Christmas season festival with guests drawn from Shakespeare's contemporaries and the characters of his plays.

Suggests choosing from among Ado, MND, AYL, TN, Shr, Rom, JC, Macbeth, Othello, and Hamlet for grades ten through twelve.


Explains how a very advanced group of students began with Julius Caesar and then broke into small groups to read additional plays and give panel presentations. Gives seven assignments for sophomores which are nearly college level.

On using slang to help high school students appreciate As You Like It.

Four high school-teachers discuss use of audio-visual materials, use of professional actors in the classroom, etc. The greatest problem for students is Shakespeare's language.


Discusses "the pleasurable" approach to Shakespeare as distinct from "the scholarly" approach.


His "Plan of Study for Perfect Possession" (pp. viii-ix) is an early example of methodology for teaching Shakespeare. See also, in this section, Mersand.


A twenty minute adaptation for young players (ten to fourteen years old) including "staging suggestions."


Names three schools of teaching Shakespeare: Spinach School ("It's good for you"), Bronze Pedastal School ("There is no other playwright before him—nor after"); Detective School ("The plays are mines of hidden information"). Suggests adopting the "Archie School," i.e., Shakespeare's plays were written for the common man and are still good entertainment.


Reports on an in-service seminar for secondary school teachers with emphasis on the tragedies.

Suggests that the teacher read the play aloud, interspersing the reading with historical, critical, and interpretive comment.


Techniques to make Shakespeare more appealing in the junior high schools.


The Shakespearean comic vision uniquely heightens rather than relieves tension, as in Rom with the death of Mercutio, and in AC with the diminution of Antony.

Lazar, Bernard. “How to Sound Out Your Shakespeare.” Scholastic Teacher, 1 March 1956, pp. 7T-8T.

Advocates student interpretation of important scenes and comparison with the Old Vic Company’s interpretation on records.


Use of scenes from MND and Shr in junior high school.


Through Shakespeare the teacher can introduce high school pupils “not only to great literature but also to a peculiarly interesting and significant period of the world’s history.”


“The usual study of plot organization and development on the lines of the Freytag drama-triangle or by means of analyzing plots and sub-plots is no subject for high school classes.” Suggests more simplified structural study which focuses on central idea or purpose, as in Julius Caesar where students can “align the forces for and against the conspirators, and discuss what bearing each had on the issue.” An important question eighth and ninth graders can answer for themselves is, “Why call the play after Caesar when he dies before the middle of it?”

Such classics as Shakespeare require “tailoring” if allowed a place in curricula where English is being taught as a foreign language. D. A. N. Jones protests (21 September 1962, p. 725) citing the success of Shakespeare in Nigeria.


Experience producing Pyramus and Thisbe suggests Wonnberger’s contention that Shakespeare is too difficult for an audience is wrong. See also, in this section, Wonnberger.


The author is not convinced that all students should read Shakespeare; a certain maturity and experience are necessary to appreciate the element of human dignity central to Shakespearean drama. See also, in this section, Bliss.


Discusses excerpts and abridgments from various editions. Recommends reading of a Shakespearean play in each of the four high school years and avoiding excerpts of the plays.


Argues that the analogy between conversation habits and our experiences of invented speeches for all characters in the plays lies at the heart of our teaching of drama. The teacher should have Kokeritz’s pronunciation phonograph records as well as, say, a record of selections.
from the Houseman-Mankiewicz film of *Julius Caesar*. Suggests how students ought to read plays aloud.


Discussion of *MND, AYL, MV, JC*, and *Macbeth*.


Multiple workshops on Shakespeare in the secondary school discuss audio-visual materials, *Hamlet*, and *JC*.


A teacher's outline for a one month study (three classes per week) of a Shakespearean play.


Describes a successful experiment allowing one teacher to remain with a class throughout the day to dramatize a whole play in one continuous session.


Students able to understand Shakespeare should have the opportunity; while those who find Shakespeare difficult should read other good literature.

Lists seventy-two tidbits of advice.


Brief history of the introduction and teaching of Shakespeare in schools and colleges.


Discusses MV1 and MN1D for first year students; AYL, H5, JC, TN, Temp. and Rom. for second year; and Macbeth and Hamlet for the fourth year.


A frank discussion of how to teach literature (pp. 77–102) includes mock dialogue of teacher presenting 1 Henry 4, suggestions for class play-acting, and a sample Shakespeare test combining the essay and objective test.


Reports results of California survey of secondary schools which shows JC and Macbeth are the plays most often taught; teachers utilize "any technique which might add to the students' enjoyment and comprehension of Shakespeare." The biggest barrier for students is Shakespeare's language but often the teachers themselves lack enthusiasm for Shakespearean plays.


A presentation of background materials for stimulating interest in Hamlet.

Describes a four-week Shakespeare festival (unit) that culminates in a school-wide drama competition.


Offers suggestions for increasing appreciation of Shakespeare in secondary schools. Exhorts teachers to "cull every possible resource to set her stage" to enhance the dramatic qualities of the plays.


Describes Stratford-on-Avon, its institute, and 1963 productions.


Contains a useful survey of important educators' suggestions for teaching Shakespeare in the schools.


Traces the teaching of literature from 1865, often using the earlier period's emphasis on Shakespeare to illustrate the place of literature in the secondary school curriculum.


Certain stage conventions must be taught, but the teacher is cautioned not to attempt too much too early with students; the main thing is to keep a play a play.

For each play there is an introduction to its general character, followed by an act and scene description of the action—"a discussion that represents as closely as possible the actual teaching of the play." Sample short-answer and discussion questions and sample tests are provided.


Morgan, Charles. "To the Young—Macbeth. Philosophical Note on an Audience of Children at the Theatre." New York Times, 4 June 1939. Points out that many children are unaware of what a theatre really is because they are brought up on films. For them to go to the theatre means to be entertained and they react very vocally.


A review of twelve works on Shakespeare and Education.


Schools and teachers on Shakespeare:


Introduces pupils to Shakespeare emphasizing his modern tone, characters, the use of Welles's *Mercury Shakespeare*, and provides list of scenes to practice. "The lover of the drama must be a lover of Shakespeare; the actor, an actor of his roles; the student of the drama, a student of his plays."


Thirty-eight Shakespearean quotations applied to the pedagogical situation.


*JC, H4,* and *Rom* became, with the help of the teacher's stimulating questions, a popular and successful unit. Lists preparation materials for panels on Shakespearean plays.


Ushers in Shakespeare unit with popular songs of the 16th century, comparing them with popular songs of today.


Patterson, T. "Stratford and Education." *Food for Thought.* (Toronto) 17 (1957): 169–73.


Uses Johnsonian notes to Macbeth and Hamlet to illustrate how Johnson's criticism of Shakespeare provides insights into Shakespeare as "the poet of nature."

Phase-Selective English: An Experimental Program for Grades Eleven and Twelve. Jefferson County Board of Education of Louisville, Kentucky. 170. (Available from EDRS; ED 037 458.)

Describes a 12-week phase-selective Shakespeare course.


Urges careful cutting of a play to make Shakespeare more readable before acting it out in class.


Discusses Shakespeare's potential appeal to high school students.

"The Play's the Thing." Scholastic Teacher, 25 February 1965, 4T.

Reports on National Shakespeare Company performing in high schools.


Provides suggestions on what plays to teach and when, with lesson plans for JC, Lear, R3, Macbeth, and Temp.


In view of the nature of reading literature, suggests we "start with the response of the whole poem" and focus on "the consciousness that is dealing with the text." No special Shakespearean emphasis in this article.


Annotated bibliography for high school teachers.


Suggests matching a picture of a contemporary athlete or politician from a newspaper or magazine with a character from the play being studied; then writing an essay to defend the comparison.


"An interpretive reading of the play by a skillful reader contributes much to visualizing it." Suggests a method of presentation. See also, in this section, Gibson, Wonnberger.


Recommends *Twelfth Night* as an introduction for sophomores; and suggests moving through play quickly.
Examines how many authors owe their titles to Shakespeare.


Advocates an approach with ninth graders reading JC and Macbeth that mixes graphic narration, direct play reading, class discussion, questioning, and a ‘foreshadowing’ chart for key characters.

For advanced students, searching out quotes to support pro and con debate topics sends pupils back to the play for a second reading of important scenes.

Contains introduction, history of play, plot sources, critical comments, text, and notes. (An example of one of Rolfe’s many school editions of Shakespeare.)

Rollo, J: C. “Teaching Shakespeare in India.” Literary Criterion (Bombay) 6 (1963): 75-78.
A plea for reading several plays rapidly instead of one or two with the distraction of pseudo-scholarship.

Suggests “pooling the knowledge of the members of the class” to bolster student confidence and understanding. “Class answers” to questions on Hamlet illustrate the method.

Suggests discussing background and varying approaches to text as means of sustaining interest.

Pupils plan their own six week Shakespeare unit.


Offers pupils plays not often read in high school with tragedies preferred to comedies, the histories least popular, and audio-visual aids used to facilitate appreciation. The teacher should stress understanding of plot, themes, and character.


Streamline Shakespeare: "Let us give our underclassmen the classics...but in a form easily understood."


A semester's unit on Shakespeare for a superior class included *Cym, Err, TGV*.


Superior junior high girls read *MND, JC, and MV* in six weeks.


The two ways discussed are either spending four weeks on *Macbeth* and requiring the memorization of a scene, or spending three to four days without any memorization.


Suggests "the single scene as the natural unit of study...and concentration on scenes and their sequence, rather than events, is in keeping with Shakespeare's methods of construction."


A teenager recommends Shakespeare:


References to Shakespeare throughout.


Discusses balance, rhythm, and lyrical technique, as illustrated especially by use of songs (TN), "poetry of soliloquy" (Othello V.), and treatment of Falstaff.


Contains topical outline for a beginning Shakespeare course, including twenty-four course objectives and suggestions for AV materials.


Contends that children can learn much about poise and grace of movement and can form new standards of speech from the study of Shakespeare.


Discusses changes in examinations which move away from the "picky" to establishing an overview; 30 November 1929, p. 527, urges acting text out, beginning at age fourteen, and using modernized texts; 7 December 1929, p. 541, recommends two year program for Shakespeare study, moving to more difficult material and encouraging reading aloud; 21 December 1929, p. 559, tells how to make Shakespeare an acceptable part of examinations.


Female pupils create set of books about historical background for the study of Shakespeare.
“Shakespeare’s Theatre at Washington Irving.” High Points 8 (December 1926): 35.

Committees of five pupils each work on seven projects outside of class and write reports.


Advocates minute and searching questions upon every detail with an especially close analysis of Macbeth, and discussions of Hamlet and Othello.


Teacher can reinforce ninth grader’s silent reading of Shakespeare by constant attention to difficult words, using model stage, preparing oral readings, using media resources, interrupting frequently during oral readings by students, and assigning students to write summary statements of long and important speeches.


A list of “bad” practices in the study of Shakespeare’s plays.


While no text study should be made, obscure passages should be clarified and strange words and allusions explained. Plays should be read aloud in class in character, memorization should be required. Frequent dramatizations from MND, JC, or AYL are recommended for grades seven, eight, and nine respectively. High school pupils should “dramatize the age of Shakespeare”, TN, HS, and Macbeth are suggested for grades ten, eleven, and twelve.

Complains that few students know how to read a play and that Shakespeare is too often presented as "a philosopher, or a writer of texts for philological study."

[Smith, Reed.] Cross, Tom P.; Smith, R.; and Stauffer, E. C., eds. Good Reading for High Schools. Boston: Ginn, 1931.

Admits that Shakespeare is difficult for high school students, but suggests teachers use good scholarly edition of the play, discuss it as performance, read aloud, and require memorization. The teacher should also stress the importance of characterization, give the plot beforehand, and substitute simpler synonyms for more difficult words.


A college teacher's plea for changes in secondary school's approach to Shakespeare.


Shakespeare is not "linguistically within the reach of our students" say government officials.


Suggests that if Shakespeare is to be taught at all in high school, the production of one play a year should be a "whole school project."


A handbook for students which suggests the "eye, ear, and mind" must all be at work in reading a play. Emphasizes familiarity with the text, reading play in stages. Contains act and scene study notes for. R3, R2, H5, Rom, Shr, MV, JC, Hamlet, Lear, Macbeth, and Temp.

Steppat, Margaret. Shakespeare In the Classroom: With an Account of Preparatory Study and Exercises in Dramatic Work Leading Up to the Reading of the Play. London: Allen & Unwin, 1933.

Stock, Dennis. "Shakespeare: A Photographic Tribute on Shakespeare's
Photographs accompanied by appropriate Shakespearean quotations.


Teacher should explain meaning of play's title, cast of characters, discuss place of action as well as the initial appearance and development of characters. Students should read out loud.


The teacher is urged to provide an overview as students begin the study of Shakespeare.


The student can be interested in Shakespeare's language by searching for "wisecracks," or better, by seeing a dramatized play in modern dress.


Gives an account of students' overzealous searches for puns in Shakespeare to uncover proof of non-Shakespearean authorship.


Lists nine aspects of Shakespeare's verse and provides examples for students.


Reacts to the suggestion that Shakespeare be removed from the high school curriculum.


Provides list of projects and seventeen questions to be answered with the title of Shakespearean plays.

Includes adaptations of R2, MND, MV, H5, AYL, JC, and Temp.


First step in teaching Shakespeare is to acquaint class with the meaning of words. Suggests reading with a colleague, student dramatization, and choral reading, as well as use of audio-visual materials.


Fourth through sixth grade students are introduced to Shakespeare through total immersion.


Assuming familiarity with *Macbeth* and *AC*, discusses sensualizing the scene, clarifying allusions, poetic appeal, memorization assignments, dramatic presentation, Shakespearean humor, plot structure (in terms of introduction, rising action, turning point, falling action and catastrophe), and character study.


Suggests that "the keenest enjoyment and appreciation of a Shakespearean play will come with its study."


Gives suggestions for the study of *H5, JC, Macbeth, TN, MND* (while pp. 223-37 survey Renaissance drama).


Begin with an explanation of blackboard diagram of Shakespearean stage; describe the behavior of spectators; then proceed to an explana-
tion of plot and reading selections.


Records parallels "in the world of fact to the incidents and to the psychological phenomena in the world of Shakespeare."


Because both have good plots, *JC* and *MND* are "ideal plays" for introducing Shakespeare to high school pupils. Argues against using historical or linguistic (philological) methodology, and cautions teacher not to get lost in sources and not to be the voice of authority. Suggests having students find out why they like or dislike a Shakespearean play.


Suggests pupil reads Shakespeare play for story outline and familiarity with text, which is more important than knowledge of introduction or footnotes. Pupils should memorize passages and act out simple scenes in class. Discusses *Macbeth* (pp. 150-57), *AYL* (pp. 157-61), *JC* (pp. 161-66), *TN* (pp. 167-71), *H5* (pp. 171-77), *MV* (pp. 177-82), *MND* (pp. 183-86).


Sees Charles Bartling's suggestions as symptomatic of high school emphasis on famous books badly taught rather than on education. If Shakespeare is really too hard, teach simpler authors.


Fifth graders progress from Lamb's *Tales from Shakespeare* to enacting short scenes from *Temp* and *John*.


Reports on ten of the most used techniques: six are teacher initiated, four are pupil activities.


Provides an historical survey of the methods used in teaching Shakespeare in American high schools 1877–1936, reviews discussion in periodicals on methods of teaching and current pedagogical techniques.


Selections from twenty-six Shakespeare plays compiled for high school or college students. Includes summaries, discussion topics, definitions of Elizabethan words and phrases, etc.


Suggests three to four weeks to study play, focus on inner conflicts of characters and the consequences of their actions; also concerned with problems of attention, verse, and emphasis.


An excellent discussion of problems of attention, verse, emphasis, and gives practical considerations.


Simple discussion in Russian and English of Shakespeare's biography with attention to sonnets 2, 30, 33, 60, 66, 91, and 116.

General

Argues for the value of close textual examination of poetry, illustrated by reading of passages from *Macbeth*.


*Macbeth* and *Cor* illustrate approaches to the scripted scene. Also has discussion of the "Era Approach: The Elizabethans."


Presents a synthesis of principles for teaching which "show that a total view of life gradually forces itself out of the constant reading of Shakespeare's plays."


Argues that pupils' "earliest impression of the comedy should be that it was a lark, great fun, and so jolly that he laughs and wants to do it all over." Uses *As You Like It* to illustrate how students can act out parts.


Because "the life of the plays resides in the words themselves" no introduction or account of plot or character should occur "which is not anchored precisely in specific places in the text. Because the plays are essentially dramatic poems they are concerned with feelings, attitudes, and experiences which are not susceptible in any valuable way to prose paraphrase."


Answers critics who don't want Shakespeare taught in (British) grammar schools and proposes means of improving instruction.


"In schools where children are prepared by a considerable amount of preliminary work in dramatics, they look forward to Shakespeare as being the most interesting material they can use."

Includes Shakespeare in eighth grade in a discussion of the value of creative dramatics in the teaching of literature.


   A plea for an enjoyable approach to Shakespeare through the use of records.

   Short account of eleventh grade research paper entitled "Music in Shakespeare's Time."

   Six Shakespeare plays are included in a drama course required of students at Minneapolis high school.


   Pleasures are found in quotable lines and in Shakespeare's characterizations.

   Reports on a three-day unit developed by the Folger Shakespeare Library for use with urban minority-group students. Actors present scenes from the plays the first day, slides are shown on the second day, and all discuss the play the third day.

   Contends that the plays are better when women's parts are acted by young boys as they were in Elizabethan era.

   Brief survey of Shakespeare in early America.
Individua! Plays


Takes issue with C. M. Gibson and sides with B. Renz "that Shakespeare if he belongs in the secondary school, must be presented for drama and not as a linguistic exercise." See also, in this section, Gibson, Renz.


"Shakespeare is too difficult, and an audience is likely to receive its performance too critically." See also, in this section, Lloyd.


"New Teaching" emphasizes everything centers in the child; gives lessons on *JC* (pp. 13–20) and *MND* (pp. 20–26) with tips on how not to teach (pp. 33–34).

Individual Plays

*Antony and Cleopatra*

"*Antony and Cleopatra.*" *Senior Scholastic*, 19 April 1948, pp. 15–18.

Introductory version of the play.

See also, in General section, Lasser.

*As You Like It*


Includes analysis of the play by act and scene; short-answer and discussion questions, and a sample test.


"What the play has to say is to be found in the way 'characters' move from one world to another within the play, in the way they behave in
these different worlds, and in the remarks which relate one world to another.”

Evans, Bertrand. “As You Like It (Grade 9 or 10).” In his Teaching Shakespeare in the High School, pp. 207-22. New York: Macmillan, 1966.


The class acted parts of As You Like It, then worked out programs for class presentation (e.g., songs, puppet shows, and miniature stages).

Henry, George H. “Escaping As You Like It.” English Journal 30 (June 1941): 443-49.

A listless and bored class came to life after reading the portion of As You Like It describing the Forest of Arden. Students related to the description because they were all day-dreaming about someplace similar.


Teaching As You Like It for 0-level fifth-form boys.


Eighth graders are introduced to As You Like It.

See also, in General section, Blakely, Bolenius, Bridge, Hudson, Illsley, Jones, P., McGraw, Marsh, G., Simons, Taylor, Trent, Wallace.

Comedy of Errors


Comedy of Errors, the “immortal slapstick,” works with students who are conscious of cast and humor.

Hamlet

Excerpts from *Hamlet* in modern idiom.

Bernardete, Doris. “*An Experiment in Primary Research.*” *English Journal* 51 (October 1962): 487–89.

*Hamlet* is used as a source for papers in primary research; cites subjects of best papers.


*Hamlet* is staged in ninety minutes in the classroom for evening adult students by combining recordings with teacher-narrator role.


College preparatory class paraphrases soliloquies, comments on critical observations, and writes character sketches, among other things.


Recommend: *Hamlet* best introduced in the theatre; in classroom main- tain pace used in actual productions; students can grasp that *Hamlet* is in love with Ophelia, but not much of his introspection; do not depend only on text analysis.


A compilation of student remarks from examination papers.


Describes variety and depth of responses to the play and post-reading activities.


Argues *Hamlet* is outside of the high school student’s experience.

Presents plan for sixteen lesson units, a plot quiz of twenty-five questions, and a very good fifty questions, short-answer, open book test on the whole play.


Reports on taking high school pupils to see Hamlet.


"Using Hamlet as exemplar, "the study combines a prose adaptation of Hamlet (pp. 54-104) with a student learning plan (pp. 105-47) to develop a teaching model for teachers to use to successfully teach grade-level literature to low achievers."


Important to discuss dramatic issues with students. "Students must be led to an appreciation of the part that inner discoveries play in shaping the action as the effects of these discoveries intertwine with those of the discoveries of external fact."

Kitzhaber, Albert R. "Hamlet." Literature Curriculum VI. Teacher and Student Versions. (Available from EDRS; ED 015 917.)

A teacher's guide for twelfth grade that includes discussions of Hamlet's character, problems in the characterization of Claudius, the ghost, and Hamlet. The play's three part structure is examined as is its resolution.


Provides ten questions for students to answer (after seeing a 1-1/2 hour TV Hamlet) in preparation for reading the play.


Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.

Teaching *Hamlet* includes discussion and student compositions of a variant ending to the play.


Includes reference to the study of *Hamlet*.


The paradox that often the most direct path to knowledge is the indirect path suggests the method for getting students to come to grips with *Hamlet*; offers good ideas for a college prep oratory class.


Stoppard’s play leads to lively class discussion and provides insights into *Hamlet*.


Presents a lesson plan "to read *Hamlet* for its revelation of character together with teacher and pupil activities and an evaluation of results.


Gives "plan" for one focus: what weakness in Hamlet's nature contributes to his downfall?


Any Shakespearean production "can work as a kind of profitable source study in reverse. That is, by analyzing the differences between text and production, we can arrive at more meaningful interpretations of the Shakespearean text."

Advocates looking at Hamlet as a seventeenth century theater goer would and see "a prince of untainted mind, of unsullied conscience . . . [who] held to his highest ideals."

Young, Francis B. "Hamlet: Shakespeare's Play Told as a Short Story." Scholastic 28 (April 1936): 4-6, 12, 30.
Version is from Six Stories from Shakespeare (Appleton-Century Co., 1935).

Lower IQ pupils enjoyed Hamlet because play was originally intended for the same kind of audience found at the movies today. Reading of play is enhanced by constant review of the plot and a careful introduction to drama.

See also, in General section, Bailey, Bolenius, Brichto, Klein, McLean, Marsh, G., Mary Barbara, Peters, Rosinger, Sherman, Stephenson.

1 Henry IV

Summarizes, for teaching purposes, L. C. Knights' approach to the play.


Discusses 1 Henry IV 11.4.

Howes, Alan B. "1 Henry IV." In his Teaching Literature to Adolescents: Plays, pp. 57-61. Glenview, Ill.: Scott, Foresman, 1968.
Discusses how discovery and reversal are used to develop the main plot and how the testing and maturation of Hal "transcends and includes both main plot and subplot, and action is complete within the play."

Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.

*I Henry IV* can be taught "to high school students as readily as to college freshmen." Gives detailed discussion of the problems encountered and dramatic effects that students should understand. Considers different kinds of language and their uses, structure (narrative and dramatic), and the great themes of the play "presented in powerful poetical and comic language, heightened and reinforced by dramatic situations and actions."

See also, in General section, Marsh, P., Palmer.

2 *Henry IV*


The difficulty of teaching the play is in presenting it as a whole in correct perspective which requires some knowledge of *IH4* and *IH5.*

See also, in General section, Bridge, Felsher, Hudson, Illsley, Marsh, G., Simons, Stephenson, Taylor, Tisdal, Trent.

*Henry V*


Tenth grade pupils rewrite and take part in all phases of staging *Henry V* and other plays.


Provides a list of twenty-seven questions for pupils to answer. Provides sketching commentary to help guide students' answers. Read play silently first; then aloud after pupils are given a chance to prepare parts beforehand.

*Julius Caesar*


The first question for the teacher is not so much "What is this play about?" as "How much of this play can this particular class be expected to understand, and what aspect of it will, for a start, appeal to them?"

Analysis of play, short-answer and discussion questions, and a sample test.


High school sophomores are given outlines questions about human nature and find appropriate passages in Julius Caesar to illustrate principle of answer.


Urges that the play be taught at a higher level than junior high.


Oral reading of Julius Caesar has pupils acquire many language skills.


Argues that Cassius is the victim of Pindarus’s faulty interpretation of events.


Following study of Julius Caesar class committees work on various aspects of Roman history and mythology.


Discusses how Julius Caesar “is now almost unanimously read as a problem play marked by political, ethical, and psychological ironies of a decidedly modern and painfully human kind.”
Individual Plays


Views Shakespeare as representative of the “classical” approach to literature.


Uses three passages from Julius Caesar to illustrate the importance of close and careful reading in order to have reader come to terms with various structural devices.


A five-week unit emphasizes “plot, characters, and the play as good literature.”


Identifies similarities between character, theme, plot structure, and dramatic devices.


Discusses Welles’s recording of the play.


Suggests Julius Caesar as an introductory play for bright eighth or ninth graders.


Questions on Julius Caesar for ninth year work (pp. 127-29).

Contains detailed lesson plans for a teacher inexperienced in drama.


Presents four units for programmed instruction for grades 10-12, "summing up," suggestions for discussion and composition.


"To fully appreciate the play, students must keep their eyes on both (the public and private) worlds within the play at once, keeping a proper distance from each so that the complex relationships between the two can be perceived." Discusses public (political) world and private (personal) one in play; urges students be made aware of and appreciate tension "between personal ideal and public expediency."


"Julius Caesar." Senior Scholastic, 7 April 1947, p. 20.

Six stills from British Information Service film.


Explains how her text Julius Caesar in Modern English is not a substitute for Shakespeare but was prepared for "classes reading below grade level."


Tenth grade student guide.


Students put out newspaper covering first three acts of Julius Caesar and learn a lot in the process.
Larrick, N. "Mob Scene in *Julius Caesar.*" *Virginia Teacher* 17 (February 1936): 33-34.


Demonstrates selective process of dramatist's creative process by comparing *Julius Caesar* with source in Plutarch.


Three teachers team-teach sophomores, two classes meeting together for four periods each day, and three classes meeting for two periods. A six-week period provided a twenty-seven-day unit.


Class had "Roman Party."


Tape recorder allows students to imitate actors' performance and perform scenes for comparison.

Mary Julia Anne, Sister. "*Caesar is a Modern Play.*" *Catholic School Journal* 65 (May 1965): 41-42.

Introduces sophomore study of *Julius Caesar* by discussing pupils' favorite movies, the qualities of a good play or movie, and how to visualize Shakespearean scenes and characters.


Ninth grade teacher explains how she exposes pupils to *Julius Caesar* through audio-visual materials, including recording of the full play.


An excellent examination of "the structure, the language, and the world of *Julius Caesar* to show on what grounds this play recommends itself as a 'right' introduction to Shakespeare."
Reports on class dramatization of assassination scene.


A teacher learns: "place active responsibility upon students and they will not fail you."

Argues that teachers must decide if their ninth grade classes will be able to relate to the play, and offers analysis of the play's "teachable characteristics."

Compares Shakespearean dramatic techniques with those of the historical film.

The teacher should relate play to current events and to awareness of social phenomena.


Students imagine they have been carried back to ancient Rome by a time machine and write letters to twentieth century friends.

Individual Plays

King Lear


"Goneril's controlled language reflects her controlled and limited universe."


1 Death of a Salesman is a successful tragedy that is focused, like King Lear, on the theme "Know Thyself."

See also, in General section, Poethen, Stephenson.

Macbeth


Provides list (pp. 277-78) of fifteen topics to consider when teaching Macbeth.


Advocates committee method by which students spend two weeks on "background" in preparation for reading the play in one week. See also, in this section, Turner.


First reading of the play should be by teacher to give the students the plot. Then the class may attend to details. Oral readings by pupils should focus on selection of central motive (ambition) and the study of difficult passages. Avoid pedantry during the second reading. Tests should allow the students "to feel and to reason in terms of [their] own experience."

Briggs, Martyn. "It's Mad This, Sir." Creative Drama (Birmingham) 4 no. 8 (1976): 23-26:

In an attempt to "translate" Shakespeare, students stage bits and pieces of Macbeth in a modern "production."

Shakespeare must be presented to the reluctant reader in familiar terms. The teacher must find bridges between medieval Scotland and present day America, between Shakespeare's characters and people in the everyday life of the student.


Five elements of the tragedy are considered: view, plot, hero, language, and effect.


Argues for the use of records or tapes by different performers.


Short synthesis of recent criticism with selected reading list.


Describes blackboard techniques for depicting plot problems.


Describes junior girls' response to film and recordings of Macbeth.

Evans, Bertrand. "Macbeth (Grade 11 or 12)." In his Teaching Shakespeare in the High School, pp. 177-91. New York: Macmillan, 1966.


Commentary on the play with a survey of the principal theories underlying the main ideas.


Having students write their own version of Macbeth in "the streamlined English of today" led students to another unit on the play. Only two limitations were imposed: (1) fidelity to plot in all but minor details, and (2) "the action reflecting the traits of the various characters had to be true to the characters in Shakespeare's play."
Individual Plays


The students tell the story from the viewpoint of different characters.


The students follow the central image of blood act by act, which leads to a discussion of related elements such as diction, images, and nature.


A comparison of the two plays reveals maturing of Shakespeare's artistry, clarifies the nature of tragedy, provides a better understanding of character, and reflects contemporary thought.


Offers approaches to the meaning of *Macbeth* designed to meet contemporary student interest.


High school pupils design a "special test" for teachers.


When teacher "dares" students to read Shakespeare, class accepts and selects *Macbeth*. Gives an account of how the play was studied.


The teacher should help students achieve insights into the interplay of internal and external forces working on Macbeth, and the changes in his character. Seven principles for the teacher to follow are: (1) present the play selectively, (2) juxtapose significant passages, (3) stick to the major points, (4) concentrate on character in action rather than the mechanics of plot, (5) avoid stereotypes in the discussion of character, (6) involve students in the play through questions which move from what to why, and (7) make students aware of their feelings as members of an audience.

The role of conscience is general in Richard III, but polarized in Macbeth.

Kitzhaber, Albert R. "Drama: Tragedy (Oedipus, Macbeth, Ghosts), Comedy (The Rivals, Major Barbara)." Literature Curriculum V. Teacher and Student Versions. (Available from EDRS; ED 015 909.)

An eleventh grade unit comparing comedy and tragedy.


Macbeth used in oral interpretation, with twenty speaking parts prepared for by using recordings.


Each pupil is assigned an act and conducts a lesson.


Offers various ways of presenting the opening scene of Macbeth that allow students to see how different the play would be if Shakespeare were writing it today.


"With almost any class an intelligent interest in the play can soon be created." Includes list of fifteen points to discuss in Macbeth III.2.


Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.


Suggests extensive preparation for class study of Macbeth through essays such as Shaw's "Better than Shakespeare," and "Valedictory," Thurber's "The Macbeth Murder Mystery," and De Quincey's "On the
Knocking at the Gate in *Macbeth*,” followed by rapid reading and discussion in class.


Students learn to dramatize select scenes with attention to stagecraft: i.e., where the actors move on stage, their gestures, delivery, etc.


Describes student responses to writing the story of *Macbeth* as a modern newspaper might carry it.


Describes successful review unit used in an eleventh grade class.


Proposes method of teaching *Macbeth* through appropriate questions to elicit students' response.


Considers the relevance for today's youth of the murder of Lady Macduff and her children.


Concludes that student-guided class was more aggressive and discussion tended to be more heated and emotional than in the teacher-guided group. Objective tests given both groups, however, proved the student-guided group less effective.


Reports on high school pupils acting out *Macbeth* in class.


Students should read the play prior to class reading or discussion. Gives questions by which to motivate students.

Reports on several projects used to interest students, e.g., posters and handbills, dress dolls in Elizabethan costume, Shakespeare's songs, music, model of Globe, group recordings, and play production.

See also, in General section, Arnold, Blakely, Bolenius, Bridge, Chubb, DeBoer, Gribble, Hudson, Illsley, Klein, Marsh, G., Martin, McGraw, Morgan, Peters, Poethen, Rodes, Sherman, Simons, Stephenson, Tisdel, Trent, Vogel, Walker.

*Midsummer Night's Dream*


Shows how editing *Midsummer Night's Dream* to fit eighth graders' needs and abilities can help students to identify with the various roles.


Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.


"The theme is the importance of both realism and antithetical romance in the life of every individual."


The class project is to produce *Midsummer Night's Dream* with puppets, and includes building a stage, designing scenery, and learning the voice parts.


*Midsummer Night's Dream* deserves to be first play studied because of its relative simplicity of language, rhythm, beautiful poetry, and famous characters, and because, "it is peculiarly an English play."


Sophomore pupils paraphrase *Midsummer Night's Dream* in modern idiom.


The introduction surveys modern criticism and Shakespeare's plays in the classroom. The text of *Midsummer Night's Dream* abandons "un-Shakespearean act and scene divisions and locality designations, but left-hand pages facing the text . . . offer expanded stage directions and stage diagrams consistent with Elizabethan stage practice, designed to heighten the reader's awareness of visual and aural elements of the play. . . ."

See also, in General section, Hudson, Lease, Lloyd, Marsh, G., McGraw, Royster, Simons, Taylor, Tisdal, Townsend, Trent, Wood.

**Merchant of Venice**


An answer to G. Meyer partly in support of *Merchant of Venice*. See also, in this section, Meyer.

"Shylock is not a noble figure," nor can the play be used to dispel any feelings of anti-Semitism.


Tenth graders become enthused when *Merchant of Venice* is read selectively by the teacher in the simplified language of the pupils. Bassanio, for example, was identified as a "sheik" who needed cash in a hurry.


Outlines an approach to the play for juniors and seniors in high school that includes an examination of the play's narrative and the nature of a comic plot.

Kitzhaber, Albert R. "The *Merchant of Venice*." *Literature Curriculum III. Student Version.* (Available from EDRS; ED 010 815. Teacher Version, ED 010 816.)

Ninth grade student guide to the play presents alternate approaches.


How to teaching the reading of *Merchant of Venice* in the ninth grade.


An imaginative account of a Jewish girl's experience in class studying Shakespeare.


The teacher should provide Elizabethan background and show how Shylock was vengeful because of his mistreatment by the Christians. Note also how Shakespeare allows his audience sympathy with Shylock.

Leshem, Hayim. "Ha-soher mi-Venezia mi-behinah hinukhit (Ida ctic
Aspects of Merchant of Venice)." In Mehkarim ve-iyunim (Researches and Studies), pp. 261–64. Tel Aviv: Leshem, 1976.

On teaching and studying Merchant of Venice in Israel today.


A lesson plan which assumes that the play already has been read for the study and for first impressions.


Merchant of Venice comes alive for pupils after the teacher provides background on theater and Shakespeare. The class reads the play and acts it out.


Outlines evidence to prove that Shakespeare is not anti-Semitic and urges teachers to stress these points when they teach Merchant of Venice.

"Merchant of Venice Not Studied in the New York Public Schools." New York Evening Sun, 2 April 1936.


Finds Merchant of Venice interesting because of its anti-semitism. See also, in this section, Aubert.


Merchant of Venice contributes to a better understanding of religion and intercultural education. Describes the use of recordings and gives samples of student papers.


Suggests that the play "isn't very interesting to young people."


Neither Italians nor Jews should be offended by the play because it is "a
lesson in sympathy and tolerance” for youth. He would, however, cut the
scurrilous abuse of the Jew from the play.

Rust, Dorothy Ann. “Give Shakespeare a Break.” Journal of Education

Offers suggestions for teaching. Advises the teacher not to minimize
the sense of drama; and gives questions for study of Merchant of Venice.

Shapiro, Alan. “Should the Merchant of Venice Offend Jewish Students?”
English Journal 41 (October 1952): 432–33.

Suggests that “only through frank discussion of prejudice... can the
student learn about it.”


Merchant of Venice is a good choice for a class tackling Shakespeare
for the first time because of its obvious merits (a gripping plot, court-
room drama, comic relief, fine poetry, good acting parts, and a com-
pelling central figure). Follows G. W. Knight’s Principles of Shake-
spearean Production (1936) in her interpretation of the play.

Taubman, Nora S. “When the New Generation Reads Merchant of

The cynicism of third term pupils is overcome when the teacher reads
the play in class, omitting difficult passages.


Ninth graders enact the play in their own words, become involved with
the play, and improve their verbal skills.

Webster, Edward H., and Smith, D. V. Teaching English in the Junior

Pp. 193–94 suggest an illustrated booklet of Merchant of Venice as a
teaching device.

Wyatt, E. V. “Merchant of Venice.” Catholic World 181 (May 1955): 149.

See also, in General section, Bailey, Blakely, Bolenius, Hudson, Marsh, G.,
McGrath, Royster, Stephenson, Taylor, Trent.

Othello


Iago sees love only as lust and J. D. Salinger tells us that this is happening in our own society.


Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.


Though he ensnares the naive Othello, Iago ends as wretchedly as he has lived.


See also, in General section, Brichto, Schevill, Sherman.

Richard II


Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.

See also, in General section, Illsley, Stephenson, Taylor.

Richard III


An excellent, succinct discussion.

A comparison of the two plays reveals the maturing of Shakespeare's artistry, clarifies the nature of tragedy, provides a better understanding of character, and reflects contemporary thought.


Richard as an arch-dissembler can provide education and moral insights; for use in conjunction with NBC-TV production.


The role of conscience is general in Richard III but polarized in Macbeth.


Suggestions for exploring the nature of history and the writing of history as a way of preparing to read Richard III.

See also, in General section, Felsher, Poethen, Stephenson.

*Romeo and Juliet*


Students viewed Zeffirelli's film Romeo and Juliet before reading the text, which enabled them "to see" the words of the play more clearly and to become more involved in the action of the play.


Provides topics and questions for discussion, composition, and special projects, and two short tests to check reading.


Tenth graders in an all black inner-city school began with a study of family trees; then proceeded to enactment of the play, with student
Individual Plays

directors and student actors assigned in advance. For evaluation, students could either write a newspaper account of the action or update a major scene.


Evans, Bertrand. "Romeo and Juliet (Grade 10 or 11)." In his Teaching Shakespeare in the High School, pp. 223-38. New York: Macmillan, 1966.

Goldberg, Sam. "Romeo and Juliet and 'Vocational' Boys." English Journal 39 (March 1950): 159-60. Success with having boys enact III.i, in class before a week of discussions when student panels were assigned the different acts.

Hanke, Jeanette J. "Romeo and Juliet and the Disadvantaged." English Journal 59 (February 1970): 273-76. Relates working with small groups that discussed and enacted scenes. Students became very involved.

Herzberg, Max J. "Sources and Stage History of Romeo and Juliet." Educational Screen 21 (December 1955): 21-27. Sketches the literary background of the story and indicates the changes made by Shakespeare, as well as by later dramatic imitators of Shakespeare.

Lewis, Anthony J. "Responses to Prejudice in Romeo and Juliet, Merchant of Venice and Lear." English Journal 61 (April 1972): 488-94. "Juliet, Morocco, and Shylock, as the victims of prejudiced environments, are quick to assert in very physical terms that they are people, not labels." Lear comes to an understanding of the unity of men, "precisely what Juliet knew intuitively and what Morocco and Shylock fall back on when faced with the specter of prejudice."

Perrine, Laurence. "When Form and Content Kiss/Intention Made the Bliss: The Sonnet in Romeo and Juliet." English Journal 55 (October 1966): 872-74. A sonnet pattern in Romeo and Juliet I.v suggests a good exercise for students: ask if this is accident or design.

"Fate and premonition" revealed in play's imagery (of "images of strife, contrast, contradiction, and paradox").


Comparison of *Romeo and Juliet* with modern stage and movie production.

See also, in General section, Crawford, Lasser, Marsh, G., Palmer, Stephenson.

*Taming of the Shrew*


See also, in General section, Stephenson.

*The Tempest*


Includes an analysis of the play by act and scene, short-answer and discussion questions, and a sample test.


Should not approach play only as allegory or fairy story with good poetry: recognize the "unreality" of play found in the place (magical island) and in the magicianship of Prospero and Ariel.


A one-hour performance was well received by pupils prepared in
Individual Plays

advance by use of a study guide. Teachers were unable to integrate production into their classwork.

Pupils design marionette costumes.

Two Gentlemen of Verona


Twelfth Night


Though commonly regarded as a safe introduction to Shakespeare, Twelfth Night is more complex and interesting than is usually recognized.


Winter’s Tale

Teaching Shakespeare in College

General


Major changes in the view of Shakespeare's education and art since 1916.

Ashland Studies in Shakespeare. (A book of articles, prints, and suggestions for projects: designed to accompany classwork in the Field Course established by the English Department at Stanford University in collaboration with the Oregon Shakespeare Festival of 1955.) Ashland, Oregon, 1955.

Brief review in *Shakespeare Quarterly* 8 (1957): 243.


Students are "given a seminal scene" and a handout designed to alert them to its various tensions, emphasis, basic strategy, etc.


Considers "how quotation, reading from the text, can best counter tendencies toward empty abstraction."


Discusses four interdependent impediments to teaching or studying the distinctive dramaturgic features of Shakespeare's work: (1) the difficulty in isolating exclusively dramatic elements of a play, (2) the inability to perceive movement behind language, (3) the lack of adequate examples of performance for the classroom, and (4) the absence of a satisfactory vocabulary with which to talk about the drama. These impediments must be overcome in order to develop the perception needed to articulate the dramatic movement in Shakespeare.

Describes extensive use of media, especially of slides (including over 800 of an entire production of *Twelfth Night*), synchronized with a professional recording of the play.


Argues that as a dramatic device, "the play-within-the-play represents a possibility for a happy combination of concern for theatrical practice as well as the more literary aspect of drama." Explores *Shr, LLL, MND*, and *TN*.


The discussion groups on “Problems in Teaching Shakespeare” agreed on “the necessity of developing appreciation as the first goal of teaching the plays. Recorded and filmed teaching aids were generally approved. And the greatest aim, stemming from the developed appreciation, is to produce enthusiasm for the plays.”


Lists questions on plays for students to answer. A separately published key provides answers.


Contains study questions on *Rom, JC, Hamlet, Macbeth, Lear, Othello, and Ant* in addition to general information on tragedy. A separately published key provides answers.


A short essay that points to humorous elements not explained by function.


An analysis of student responses to questions about what they know of
Shakespeare, what he has written, what they have read, and what they think of Shakespeare's writing.


Suggests four helpful devices: (1) short assignment in primary research (e.g., analysis of a scene or a take home examination), (2) the use of an appendix as a compendium of evidence, (3) use of 3 \times 5 cards to collect quotations for questions, and (4) writing a composite exam answer for students.


Suggests that the teacher convey a sense of structure with an analysis by means of parallel columns that give students a perspective of the whole play and a sense of the skill by which the dramatist manipulates multiple plots. Outlines given for the three plays.


Includes text, discussion, study questions, and analysis of *1 Henry IV* (pp. 317-88) and *Lear* (pp. 586-661), with notes and questions on *Othello* (pp. 661-68), *Macbeth* (pp. 668-73), and *Ant* (pp. 673-74).


Maintains that like the presentation of a play each day's classroom presentation should have a visible, effective structure. Urges focus on the text.


Discusses similarities and differences between Chinese and English figurative language.


Abstract of paper concerned with different teaching-emphases: Presenting the play through words (lexis), through the action (praxis), or
through the spectacle (opsis) implied by the words and the action of play.


Wittily exposes most of the follies of contemporary criticism.


Suggests students make an equally valid case for a sympathetic and an unsympathetic interpretation of the same character by approaching a role from the point of view of an actor creating that character on stage. Provides two views of Gertrude in *Hamlet*.


Blackboard demonstration can draw student “away from preoccupations with mono-thematic messages” and lead to other appreciations. Provides diagrams for *Macbeth*, *Ant*, *Lear*, and *JC*, and for comedy and tragedy in general.


Suggests a pattern-recognition approach which eschews Bradley and emphasizes an ability to read poetry.


This book “has arisen directly out of teaching . . . *Lear, Ant, Macbeth, WT*: that is to say, out of a fairly intimate acquaintance not only with students’ difficulties but also . . . with the things they find all too easy.”


Uses *Hamlet* and *MND* to illustrate the thesis that “Shakespearean drama requires us to pierce the surface to search for the essence of the human experience.”


Touches on the problems of teaching Shakespeare to black college students in the segregated South.

Discusses the reception and influence of actors, editors, and critics; and the use of the themes and language of Shakespeare in America.


Suggests that students write plays in response to some part of a Shakespeare play that moves them.


Outlines approach for undergraduate study of *WT, Temp, Cym,* and *Per.*


Discussion questions on Shakespeare as a dramatic artist, as poet, and in terms of the beautiful.


Collection of fifteen essays which serve as guide to various areas of Shakespearean scholarship. Of particular interest is T. S. Eliot’s survey of Shakespearean criticism from Dryden to Coleridge. Paper edition replaces original reading lists with an updated annotated bibliography.


Tribute to Helen Gray Cone (d. 1934).


The teaching challenges presented by Shakespeare.


Shakespeare for college sophomores can best be studied as drama, and we can learn to be the “director and the full cast of our unseen performance,” if we keep in mind the full dramatic context of the action on the stage.

Advocates "a balanced style" which implies a middle ground with regard to both the objective and subjective positions by which "one may check scientific and sensibilitarian excesses that equally diminish the literary object."


"The reality of the modern role is almost invariably denied, whereas the reality of the Elizabethan role is almost invariably affirmed."


Portions detail Kittredge's contributions to Shakespeare study.


Summarizes teaching method of G. L. Kittredge.


Reports on teaching all the plays over a two term period, allowing sophomore exposure to the context of the Shakespeare canon.


Suggests assigning an annotated bibliography as alternative to formal paper in Shakespeare course.


A glance at Shakespeare in Africa where his works have long been part of the school curriculum with Hamlet, Macbeth, Lear, and Othello most favored after JC. Comparisons between major tragedies and African scapegoat rituals have provided new insights.

Points out that at least the "character" approach was eminently teachable and satisfying.


Concerns three problems in giving a poetic reading of Shakespeare's lines: (1) poetic form where "rhythm and line patterns are as powerful as the imagery in creating the lyric effect"; (2) grammatical and rhetorical form with attention to complex phrasing and emphasis; (3) emotional coloring.


Suggests students look at the play through eyes of secondary characters.


"The primary need for actor or for literary student alike is to listen to his own vocal dramatization... and see how it works."


Shakespeare "calls out the latent energies of our minds, and extends the boundaries of our consciousness."


The inductive method—allowing students to discover evidential material to support one interpretation over another—accomplishes several goals: (1) "to demonstrate... that the text is not a fixed, given phenomenon..."; (2) "it shows that non-active and discriminating reading of the text is the method by which we construct... arrive at an interpretation..." Examples of "Instances" from 1H4 and Macbeth illustrate moments in a play to be taught.


Examines ways in which Shakespeare can be considered genuinely alive today and ways "the number of readers for whom Shakespeare endures" can be increased.


Argues for classroom dramatization and the use of films and recordings.


“A good generalist teacher can indeed teach Shakespeare” if he avoids concentrating on textual and historical matters and sticks to discussion of plot, characters, and themes.


Some questions to direct students in reading any play.


Lists sixty-eight research projects in Shakespeare stylistics and pedagogy adaptable to some kind of computer processing.


A selected bibliography on teaching Shakespeare in schools and colleges.


Stresses the importance of first teaching students the significance of the full titles of Shakespeare’s plays.

Mentions Shakespeare as taught in the schools.


Advocates an auditory approach.


Summary of Virgil Whitaker's lecture at the 1978 Shakespeare Association of America calling for teachers to present a methodology that will enable students to come to grips with the play.


Argues that "eclecticism is the only valid approach to Shakespeare in good criticism and good teaching."


Comments on how pedagogical concerns are no longer discussed only by secondary school teachers. Provides report on model teaching symposium held at the University of Wisconsin-Parkside.


"No teacher is an island unto himself. . . . Knowledge plus proper pedagogy can make Shakespeare a pleasant and richly rewarding experience."


Suggests students read play after some background materials are presented; use themes, images, plot, etc. "to get into the plays via the analysis, and illustrate how all the elements illuminate and enhance the play, making it relevant to our lives, more comprehensible, and therefore more pleasurable and edifying."

Marder, Louis. "Teaching Shakespeare: Is There Method?" *College English*
A structural approach is "an interesting and effective way of entering the heart of the play and working through it."


The concept of man and of order pervading Shakespeare is meaningful today.


Acknowledges that many feel Shakespeare is now being overtaught, so that students don't get the appreciation they should from the plays. Emphasizes that notes must be used for "discovering and eliciting meaning and stimulating curiosity."


Suggests a Shakespeare course for English majors, and another designed for general appreciation.


An appreciation of Shakespeare, drama, the particular play, literature, and life in general should be given to students according to age and intelligence. Shakespeare's syntax should not be overly analyzed.


"Know how much to give, what to give, when to stop" in a class. Teachers must stimulate and satisfy the students in order for them to enjoy Shakespeare. Describes a "project" method (recreating plays, scenes, characters, etc.) and "Fairchild's procedure" (one play each semester, every line analyzed).


Summarizes past methods and emphasizes need to keep the attention and interest of the students.

“Teacher’s colleges are turning out teachers who are proficient in method and deficient in subject matter.” Advises that prospective teachers should be given a “broad survey-analysis of successful approaches to Shakespeare.”


“Modern Approaches to Shakespeare.” Times Educational Supplement (London), 28 August 1937, p. 304. Reports on a conference that divided modern approaches to Shakespeare into three groups: (1) scholarly, those who study the ‘world’ of Shakespeare, (2) critical, those concerned with poetic imagery, and (3) dramatic, those dealing with producing and performing the plays.

Moulton, Ward Green. The Modern Study of Literature: An Introduction to Literary Theory and Interpretation. Chicago: University of Chicago Press, 1915. Discusses Shakespeare’s plots in the evolution of Romantic drama with illustrations from MV, Lear and WT (pp. 184-93); also comments on “motive force” personages in the tragedies, and the complex plot of TN (pp. 393-402) and on the literary significance of metrical changes in Temp (pp. 484-86).


Describes various ways NEH supports the teaching of Shakespeare.


An important discussion for teaching Shakespeare at all levels.


Students need to be made aware of the thorough interrelationship of auditory, semantic, architectonic, choreographic, and scenic elements of a play. Teachers must try to re-create the play by explication, analysis, and interpretation.


Finds *Romeo* and *Hamlet* "especially useful with sophomore and tech students."


Chiefly about Shakespeare in Umeå.


Uses passages from *Romeo*, IV.i.90-106, and *Hamlet*, I.v.58-73, to discuss Shakespeare's development in detail.


Explains two college classroom projects, a classroom production of an edited version of a Shakespeare play and a method for stimulating class discussion.


Suggests more and better of what we have been doing for those who intend to specialize in Renaissance literature and theater and to teach Shakespeare, but argues against graduate courses in Shakespeare for the non-specialist, who needs the kind of course normally offered to undergraduates, the aim of which is "to provide a model of the intelligent reader of Shakespeare, trusting of his emotional responses, ready to use
secondary knowledge when he feels it necessary but not to let it seem more important than the text . . . above all ready to make himself an active audience."


Pleas for a comparative study of the experiences of Shakespeare students throughout India and wherever English is not the mother tongue.


Answers questions (What is drama? What does drama do? What makes drama art?) by drawing freely from Shakespeare's plays to illustrate structure, characters, gesture, and language, etc.


Reports on the development of an interdisciplinary program which supplements a large lecture course.


Reports on an innovative undergraduate interdisciplinary experiment.


Gives the historical background of ten historical plays, followed by a resume of the play and the manner in which Shakespeare used historical fact for his dramatic purposes. Discusses main characters of each play and gives series of genealogical tables showing the relationship of various characters to each other.


Explains that largely as a result of the social upheavals of the 1960s, performance-oriented teaching that rejects the work of art as an artifact represents "a fundamental challenge to the old New Critical orthodoxy."


*Antony and Cleopatra* is used to illustrate how students learn to understand the portrayal of a character in fiction while in "real" life they would probably make a harsh moral judgment.

Discusses the "mysterious clarity" of Shakespeare's plays.


The experience of teaching British university students, who were prepared to handle complex textual studies, suggests that American students may enjoy and profit from "the close rigorous reading of texts." English majors in America should "come to grips with the complexities and obscurities of diction, syntax, and allusion."


Objects to teaching Shakespeare as a "social grace" and as a monument to be overcome.


Based on study of 300 entering freshmen at Carleton College, author asks "Why should 2/3 and more of the most literate 18 year olds in America know Macbeth and Julius Caesar when fewer than 1/3 know Romeo and Juliet. As You Like It, Henry IV, or Midsummer Night's Dream?"


Collects nine essays from the April (1964) issues of *College English* and *English Journal* by Wright, Barber, Hosley, Dye, Shapiro, Ornstein, Veidemanis, Mardis, and Taylor.

*Shakespeare Quarterly* 25 (Spring 1974).

Special issue on methods and approaches to teaching Shakespeare.

*Shakespeare Survey* (Cambridge) 17 (1964).
Special issue on “Shakespeare in His Own Age.” Seventeen essays on “The Daily Life,” “Philosophy and Fancy,” and “Art and Entertainment.”

“Shakespearean Switch.” Newsweek, 29 August 1955, p. 52.

Yale Professors -Mack and Prouty inaugurate a new summer-session Shakespeare course, designed especially for teachers. The course is also described in New York Times Magazine, 28 August 1955, p. 47.


Workbook stimulates quality and quantity of class preparation and discussion.

Siegel, Paul N. “Shakespeare and Our Time’s Malaise.” Teacher’s College Record 64 (April 1964): 583-90.

“Shakespeare can help to renew our spirits so that we can seek . . . salvation out, and he can give us some idea of what it consists . . . .”


A personal reminiscence of Kittredge as teacher and scholar.


Argues for “the primacy of formalist literary theory in teaching Shakespeare to beginners.” Formalist criticism is concerned “with sensitivity to structures, with that interaction of elements which is form and which generate force.”


“Let the student retain his own individuality and do not force him to surrender it by demanding that he too feel the emotions exhibited by the characters in the play . . . Let him rather observe the behavior of Shakespeare’s characters as that of other individuals and then comment on their experiences.”
Thorpe, R. "Ridding confession finds but ridding shrift." Improving College and University Teaching 15 (Summer 1967): 188.

First year instructor finds freshmen ill prepared to read Shakespeare and decides to 'translate' text as a way of making students enthusiastic.


A discussion of Shakespeare's historical and artistic background. Shakespeare can be our contemporary only to the extent that we are able to share his humanism.


Because there is more to Shakespeare than can be taught in a semester, author devises methods (e.g., arrangement of syllabus) of encouraging students to infer a part of what he has neither the time nor the talent to teach.


An adaptation and modification of Freytag's Die Technik des Dramas (1863) to make it suitable for college students with generous examples taken from Shakespearean plays.


Reports on scale model of Globe at Marshall University "displayed as a teaching tool for students."


Includes notes on the teaching of Shakespeare's plays and Shakespeare in the Japanese theatre.


At evening record listening sessions, students are asked to imagine themselves viewing a stage performance. Questionnaire at end allows space for reactions and questions that identify areas of concern for classroom discussion.
Individual Plays and Non-dramatic Poetry

Antony and Cleopatra


Explores the dual interests of Pompéius, Lepidus, Octávia and Eno- barbarbus that lead them to failure.


Lovers play a "taudry game" to known rules and pleasant ends.

See also, in General section, Brooks, Duncan, Berkeley, Enright, Rosenblatt.

Coriolanus


Discusses theme: ingratitude is the violation of order.


Explores Coriolanus's relationship to war, to the community, and to his mother to explain single image we have of him.


Believes that Coriolanus has been the most misjudged of the major tragedies because critics have ignored the existence of a structure of perspectives in the play. Argues that the image Coriolanus and Virgilia have of each other is the only true perspective in the play.

Comedy of Errors


"Shakespeare's sense of comedy as a moment in a larger circle leads him . . . to frame farce with action which presents the weight of age
and the threat of death, and to make the comic resolution a renewal of life... a rebirth.”

**Hamlet**


Hamlet sends Shakespeare letters telling his story.


A “symphonic conception of death pervading the whole play contributes... to the unity of *Hamlet.*”


Contrasts *Hamlet* and *Notes from the Underground* concluding that in both “affirmation—that faith itself—is based upon consciousness and suffering.”


Argues that since *Hamlet* “deals with a state of affairs which is itself indefinable and evasive,” the teacher should give students “awareness of the quality of the play which makes it difficult—if not impossible—to teach.”


How to bring *Hamlet* alive for first-year university students.


“Far from ‘resisting’ the standard oedipal interpretation of Prince Hamlet, Shakespeare can be instrumental in broadening the psychoanalytic theory of the oedipus complex itself.” In the light of Erik H. Erikson’s psychosocial development scheme, *Hamlet* illustrates “the child as victim.”


 Discusses (1) aesthetic or intuitive, (2) historical, and (3) ‘dramaturgic’ approaches, arguing the latter should “take its rightful place among the other necessary methods of approach to the study of *Hamlet.*”

Offers certain questions that allow student and teacher to explore play together. See also, in this section, Hill.


Describes how Hamlet's task of revenge leads him to discern between human frailty and corruption.


A reply. See also, in this section, Hellenga.


A tongue-in-cheek suggestion that because Hamlet Sr. was asleep when poisoned, he only assumes Claudius was the murderer; at the play-within-a-play, Claudius bolts because he visualizes his murder contemplated by Hamlet Jr.


Suggests presenting students with contrary scholarship in order to enrich their understanding of the play; discusses three opposed readings of the play.


"Hamlet is a tragic hero, but his purgation is negative... his tragic flaw, his vacillating and faulty world view, is reconciled by the last act of the play by means of the negative purgation which he experiences."


Students edit experimental production aimed at involving the audience in a discussion of the play after its showing.

McElroy, Davis D. "To Be, Or Not To Be—Is That the Question?" College English 25 (April 1964): 543-45.

Hamlet has three alternatives evidenced by use of chiasmus: to do nothing, to kill the king, or to kill himself. His suicide is considered
late. See also, in this section, Soule,

Mary Cleophas, R. S. M., Sister. “Absent Thee from Felicity.” CE Critic 26 (October 1964): 1, 4-5, 8.

Suggests three approaches: (1) to show film version, (2) to study the “music” of the play, and (3) to study the artistic developments in Acts I, III, V to see if the play is a failure as Eliot suggests.


Emphasizes Hamlet’s world’s “interrogative mood”; its riddlesome language and action, and its built-in mysteriousness “where uncertainties are of the essence.”


“Like Hamlet, we might conclude that our task is not to analyze or dissect but to comprehend—to gain that sense of the whole of the dramatic action, and of the meaning of the whole, which makes so many of the speculations and hypotheses of the past seem irrelevant.”


Contends that as a scapegoat, Hamlet’s archetypal role is that he is “Dying God as Juvenile Delinquent.”


Argues teacher must have a methodological groundwork before teaching the play. Suggests an exact interpretation of Act I on which the tragedy builds, focusing on three important aspects: (1) the metaphysical element (the ghost), (2) the corrupt world surrounding Hamlet, and (3) Hamlet’s internal dilemma. Following a summary of Hamlet criticism, concludes that the teacher must maintain an “Elizabethan reading” of the text.


An anthology of thirty-eight selections of Hamlet criticism from 1736 to 1959 with suggested study questions.


Surveys recent trends in Hamlet scholarship (especially by G. W. Knight, J. D. Wilson, J. W. Draper), Elizabethan culture and attitudes, and a scene-by-scene analysis of the play.


Takes issue with McElroy's definition of quietus as death and suggests Hamlet is thinking of discharging his debt to the Ghost to whom he had promised revenge. See also, in this section, McElroy.


Sees Hamlet as "actor-personality" whose role playing allows him direct contact with reality. Notes that Hamlet plays six parts: student prince, mourner, melancholy philosopher, mad hero of a revenge play, disappointed lover and soldier.


Supplements articles by Wagenknect (January 1949) and McCane (May 1949) with the suggestion that Hamlet should be thought of as "a hero full of many desirable qualities."


The relevance of Hamlet is explored by reference to Rosencrantz and Guildenstern are Dead and Hair, "both of which illustrate to us that the modern artist finds in Shakespeare a continuing source of creative inspiration."


A useful miscellany of Hamlet criticism to 1947.


Examines Hamlet's four love relationships (with his dead father, Ger-
trude, Ophelia, and Horatio) and concludes male friendship "provides soil for Hamlet's revived faith in human and divine love."

See also, in General section, Berkeley, Bowden, Devine, Enstrom, Klein, Perret, Petronella.

I Henry IV


Wise king is one who can banish vanity—Falstaff—and avoid follies of Richard II.


Part II of "Criticism, Liberal and Left: An Exchange" argues that the liberal-humanist is flexible "in appreciating I Henry IV as a theater piece of heroic comedy; in assessing the historical context...; in marshalling the play... in a criticism of our ongoing life."


Discusses problems of reading drama imaginatively.


"Shakespeare's subtle metaphoric use of the Elizabethan theory of humors provides the basis for a symbolic nucleus which binds the play's abundant references to blood, sickness and the four elements to those related to heavenly bodies and to time, and stresses the Christian import of Prince Hal's transcendence."


Part I of "Criticism, Liberal and Left: An Exchange" provides a prolegomenon to a Marxist critique of the play.


Reports on teaching I Henry IV at the Massachusetts Institute of Technology, using various techniques and devices.

See also, in General section, Brooks, Bowden, Krieger, Perret.
Henry V


The teacher will not rest with calling this Shakespeare's most patriotic play and Henry his ideal king but "will seize this rich opportunity to cultivate his students' powers of discrimination." Points out difference between jingoism of portions of II5 and the muted power of Gaunt's tribute to England in R2.


Notices that Henry V belongs in "the enigmatic tradition of Alexander" and in certain ways he is "a reconstruction of Plutarch's Alexander."

1, 2, 3 Henry VI


Explains that the unity of the trilogy is thematic with the action unfolding according to a pattern of repetition and variation on a theme.

Julius Caesar


Shows how carefully balanced the whole structure is in broad outline, how subtly secondary themes are fitted into the general scheme to enhance its significance, and how essentially structural the very imagery of the drama is.


Lists reasons that the play was taught in the nineteenth century (to aid in the study of Latin, to espouse morality and patriotism), and is still taught today (parallels contemporary world, explores the self, and provides examples of political rhetoric).


A good teacher begins to ask "Why?" in the first scene of the first act
because the first episode "dramatizes instantaneously the oncoming theme of the play: that a man's will is not enough."


Presents a method for teaching Julius Caesar which provides for historical background, detailed reading of the play (with questions for each act and scene), and a final synthesis.


Infers that Brutus's anger (IV.iii.) is caused by the unconscious haunting thought of having killed his friend Caesar to no purpose.

See also, in General section, Duncan, Berkeley.

King Lear


Existential categories—instruments for inquiring into a problem—applied to King Lear.


Suggests that "to follow the teaching of AYL with Lear is one way to reveal how Shakespeare constantly returns to comic subjects and strategies for transmutation into tragedy."


The aim of transactive teaching is "To make the role of self in literary experience explicit" and is achieved by a three-step process: "Articulate your response to the work. Ask what you are bringing to it. Ask what in and around it interacts with what you are bringing." Student responses open up new perspective on King Lear as the tragedy of the impotence of old age.

Studies structure and psychology and what this critic has learned from his students.


Polls responses by Polish, French, and English university students to *King Lear*.


An “exercise in appreciation” analyzes “the inciting force in the action” which begins, unlike other tragedies, without any crime in the background antedating the action. Lear’s fatal division was not made without some public deliberation and only after those immediately concerned in it had been advised. Cordelia’s response is unsuited to such a “stale occasion if solemn formality” and contrasts with the statesmanship of the court; she had been “keyed up” by “the jealous glances and evil forces playing about her.”


A detailed scene-by-scene analysis that juxtaposes the major interpretations of literary critics with those of actors.


"Ultimately, the play must be viewed as pessimistic, amoral, even nihilistic."


"Meaning in a play by Shakespeare . . . centers . . . in experiences common to all men." "In the fullness of his own vision of Lear . . . Shakespeare counters what Lear is with what he might have been."


An application of Freytag’s *Technic des Dramas* method—three parts of tragedy are exposition, conflict and catastrophe—to *Othello* and *Lear*. 

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Individual Plays and Non-dramatic Poetry

See also, in General section, Brooks, Duncan, Berkeley, Enright, Moulton.

Macbeth


A scene-by-scene analysis that is designed to show how dramatic tension is achieved by the constant possibility that Macbeth may be converted from self-centered remorse to Christian repentance.


Suggests procedures reader may profitably follow in studying Macbeth.


Examines major interpretations together with observations on rehearsals and performances to explore the mysteries of the play.


“Shakespeare’s vision here is of a world in which men can hardly do better amid the forces of circumstance; and in which, if men do no better, they must suffer and lose not only the world but themselves as well.”


The challenge for the teacher is to enable students to encounter Shakespeare as the poetic dramatist; Macbeth “can be a stimulating illustration of Shakespeare’s probing mind, for it brings the darkness and bloodiness of tragedy to the brighter and green confines of romance.”

See also, in General section, Berkeley, Brooks, Duncan, Enright, Klein, Krueger.

Measure for Measure

Hamilton, A. C. “On Teaching the Shakespeare Canon: The Case of Measure for Measure.” In Teaching Shakespeare, edited by W. Edens,

“The meaning of any part of a play is given by its context in the play, and the meaning of the play is given by its context in the Shakespeare canon.”


Provides a scene-by-scene analysis with discussion of sources and analogues.

Midsummer Night’s Dream


Provides a sample fifteen minute test on Midsummer Night’s Dream which asks students to place passages in chronological order.

See also, in General section, Bergeron, Enstrom.

Merchant of Venice


Includes a discussion of Merchant of Venice, admonishing the teacher “to distinguish the reality (real Jews) from the imitation (Shylock) [and] to explain where the imitation came from.”


Merchant of Venice is “a piece of profound anti-Semitism.”


A reply. See also, in this section, Siegel.


Recognizes that with Shylock, Shakespeare “gave classic expression to the myth of the Jew-villain.”


Argues that the play as a whole is “unalterably anti-semitic.”

Shylock is a puritan caricature and Shakespeare was "depending on his audience to associate Judaism, Puritanism and usury." See also, in this section, Marder.


Argues that *Merchant of Venice* not be staged but "reserved for serious study by students of Shakespeare."

See also, in General section, Moulton.

*Much Ado About Nothing*


Claudio's actions are consistent within the framework of the play.


The teacher of Shakespeare should possess some of the attributes of the fictional detective; he "must be content with proximate truth, with an endless series of tentative and exploratory readings, knowing that his view of the case will again be modified and extended the next time he teaches the course." Treats play as a case for detection, "running through a few solutions proposed by editors, critics, and directors" and posing his own solution at end.

*Othello*


- Argues that *Othello* is not a vaguely timeless story of jealousy but a modern instance of a black man's love for a white woman.


Gives a composite of student papers and describes her experience in teaching *Othello* to college sophomores.

An approach to overcome the impasse reached by verbal and psychological criticism.


Suggests that *Othello* should be read as a work of art; not read as a vignette from life nor as a detailed report of an actual event but as a portrayal of strong passions in action.


Uses the insights of literary critics and famous actors for scene-by-scene analysis.


An application of Freytag's *Technik des Dramas* (1863) method—three parts of tragedy are exposition, conflict and catastrophe—to *Othello* and *Lear*.

See also, in General section, Frey.

Richard II


Explains that verbal symbols are more important than the things for which they stand, and "King" is a word from which Richard cannot disassociate himself.

Richard III


An excellent scene-by-scene commentary.


Most obvious advantage of beginning with *Richard III* is that it is melodrama.
Romeo and Juliet


"An exegesis of Shakespeare's rhetoric, particularly his use of certain of the tropes and figures of speech so familiar to writers in the Renaissance."


"Reading Dramatic Literature" (pp. 93–124) is principally concerned with Romeo and Juliet.


Concentrates on reversals in II.vi. and III.i.


See also, in General section, Bergeron, Perret, Petronella.

Taming of the Shrew


Uses Taming of the Shrew to exemplify the theme of "wives willfully tested" in a general course on the image of women in literature.

See also, in General section, Bergeron, Lease.

The Tempest


The Tempest is "one of the most intellectual and ideological of all Shakespeare's works." Practically every character is guilty of trying to
break the great chain of being, to invert the natural order. All ends well when the characters are restored to their proper status.


Relates Prospero's "Our revels now are ended" speech to action in Act IV.


Supplements previous evidence of *The Tempest*'s influence.

See also, in General section, Frey, Moulton.

*Twelfth Night*


Discuss the importance of Feste to resolution of play.


Discuss the place of disguise and the role of the fool in *Twelfth Night*.

See also, in General section, Bergeron, Bowden, Moulton.

*Troilus and Cressida*


Argues that the play deserves a place in general education because many of the lines are great statements like Plato's.


Seen live, the play's turning point is Ulysses' address to Achilles; yet, the play is more interesting as drama for the classroom than for the stage.

See also, in General section, Enright, Frey, Moulton.

*Winter's Tale*

Ellis, John. "Rooted Affection: The Genesis of Jealousy in A Winter's
Speculates that Leontes's suppressed love for Polixenes is the ground for his anger.

Non-dramatic Poetry

A close reading employing four approaches to the poem.


Suggests that the sonnets are "marvelously condensed dramas," especially Sonnets 129, 144, 30, 73, and 146.

Considers "When icicles . . ." (Love's Labour's Lost V.ii.) simply as poetry.


Uses Shakespeare's sonnets as an illustration of classroom attitudes toward literature.


Sonnet 71 is used to illustrate a variety of critical approaches—Neo-Aristotelian, Archetypal, and Eclectic. Discusses "the way words modify one another in poetry," and the inadequacy of paraphrastic criticism.

Suggests that "skeleton statements" may be a way of starting toward a meaning in the sonnets. Sonnet 73 examined, pp. 66-69.
Suggests an "irreducible minimum" of thirty-six sonnets that should be distributed among all grades from nine through twelve." Suggests that sonnets 18, 29, 73, and 116 are appropriate for grades nine or ten, while sonnets 105, 107, 119, 129, and 130 are appropriate for grades eleven or twelve.

Teaches Sonnet 130 to slow reading pupils by selecting certain words, having pupils define them and build a sentence around them, and then having them write a poem to a pretended girl or boy friend. This is done without showing the poem or telling it is Shakespeare. Later, poems are compared and discussed.

As an introduction to Shakespeare for ninth and tenth graders, suggests that students summarize sonnets in their own words while hearing them read aloud. Students must listen carefully, recognize ideas involved, select details, and recast ideas. Recommends beginning with sonnets 18, 29, 30, 91, 106, 116, 130 and 138.

Explains aspects of the sonnet that are necessary for explication.

Explains how the Shakespearean poem can be vitalized by cutting away the "boils and abscesses."

Discusses theories on biography, dating, themes and word play in sonnets.

Sees that Sonnet 90 "has been a recreation of a state of mind comprehensible to the high school student."
Individual Plays and Non-dramatic Poetry


Suggests that many of Shakespeare's songs appeal to children's sense of fantasy and sensuous feeling for nature. Exercises are suggested for using several songs.


An analysis of Sonnet 116 answers question "What is the language of poetry?"


An analysis of Sonnet 116 illustrates suggestions for students writing essays on poetry.


Annotates twenty-four items.


An overview.


Sonnet 110 has nothing to do with theater. It involves "the Poet's recognition of his own transgressions against ideal love" and thus against his friend of old. Offers a line-by-line paraphrase.


Illustrates the importance of punctuation to provide a coherent reading of the sonnet.


Takes issue with the New Critics' approach to Sonnet 73.

Teaching Shakespeare in College

Shows how Shakespeare's universality may be recognized through an analysis of 'temperance' in Sonnet 18, which is "clear, precise, perfectly controlled, harmonious."


Points out patterns in the imagery and structure that coalesce in a coherent scheme.


Good commentary and questions on sonnets 1, 2, 15, 17, 60, 65, 33, 129, plus two songs from Love's Labour's Lost.


An analysis within relevant historical contexts that uses Sonnet 15 to illustrate how certain kinds of reflective lyrics should be read.


Argues that clarity of perception is a requisite for radical awareness. These two songs offer a simple exercise that reveals the acuteness and complexity of poetic seeing.
Teaching Shakespeare as Performance


A series of practical drama books provides group plays, play scripts, improvisations and stage design projects for pairs and groups. The play text is not included.


Shows that British students instructed by a "stage-centered" approach were acquiring solid understanding of the nature of drama and were well prepared to answer Shakespeare questions on national examinations.


Survey of English theatre's shift to spectacular production (Beerbohm Tree)-through Elizabethan staging (Granville-Barker) to personal interpretations (Peter Brook, T. Guthrie).


Emphasizes performance in class discussion—as if the play were to be staged.


Emphasizes reading aloud as a "revelation in itself," as a socializing force, and as a preparation of students for public readings.

A reply to M. G. Scully notes that Northwestern University has been teaching Shakespeare through performance for about 400 years.


Makes a plea "for the primacy of the language in performance . . . to make most useful what Shakespeare has done at his finest."


A useful general discussion to explain "what modern work in interpretation is." See also, in this section, Scully, Swander.


"Too often we forget [Shakespeare] as a dramatist and poet fused"—sees need to study Shakespeare's plays in action.


"All the effort that should be expended in a good job of oral interpretation seems obviously better used in an attempt to read a passage from Shakespeare than a verse from Edgar Guest."


Suggestions for staging and acting.


Notes stage problems and enumerates principles of production. "To think of the words, is to think of the verse."


In teaching Shakespeare, emphasis should be placed on how "the scenes and its speeches are created out of the possibilities provided by a stage and actors."

Teaching Shakespeare as Performance

Argues that from the director's comprehensive insight "new frames emerge that will electrify Shakespeare's words anew."


Includes argument that "all teachers and critics ought to cling painfully to the central concept that William Shakespeare was essentially a man of the theatre and not a poet writing for readers."


Discusses boy actors as Shakespeare's men and women, and the plays produced at Sloane School (staging, rehearsal, and speech). Gives special attention to twelve plays.


Michael Croft's Youth-Theatre production of Julius Caesar.


Presents texts of Rom, I H4, TN, Othello, Lear, and Temp in center column of three columns, with gloss on right and a running theatrical commentary on left.


Examines the effect that renewed theatrical consciousness has had on criticism.


Useful discussion on verse dialogue for those who like to read Shakespeare aloud.

Includes "Shakespeare's Mirror," a selection of scenes from Shakespeare's plays, connected by narrative and interspersed with songs first conceived as a teaching script.


Includes discussion of Hamlet (1922), Tro (1938, 1956), and Lear (1962) and film versions: MND (1936), Macbeth (1948), Hamlet (1948).


The "play way"—having students act out as much of a Shakespeare play as their abilities and imaginations permit—gives students opportunities to study characterization, staging, narration, poetry, history and language.


Suggestions for staging in a classroom.


Suggests the teacher tape his or her own recording of the play under study and tailor it to class needs.

De Reyes, C. M. "Appendix of Dramatic Production." Included in many
Teaching Shakespeare as Performance.

volumes of the series Junior School Shakespeare. London and Glasgow: Blackie & Son.

E., Sh. “Students Stage King Lear for Their Diploma.” Teatr (Moscow) 6 (1960): 185-86.

Describes occasion in Sarakov People's theatre, Sofia, Bulgaria.


Project involves dividing class into four groups to work on “texts, sets, costumes, acting and directing, and reviewing.” Includes bibliography.


Describes a fifth form production.


Finds that middle class neighborhood audiences recall play in generalities while lower class audiences remember particular scenes or episodes.


Discusses the producer’s job with illustrations from Antony and Cleopatra.


Shakespeare is brought to life for senior high students as they prepare for viewing live production at Hofstra College on three level stage.


Warns those critics who make excessive use of Elizabethan psychology in their approach to Shakespeare: Elizabethan acting was thought at the time to be lifelike.

“Free Will—Adult Western Version.” Time, 8 June 1959, p. 48.

Review of a London performance of a Western adaptation of Midsummer Night’s Dream produced by the students of Howard Payne College.

Describes a provocative approach to making students aware of the stage production by having them stage a scene. Examples from various Shakespearean plays are included.


Calls for "vision" and new directions in the American theatre.


Warns against piety, novelty, pedantry.


"We should pay attention to Shakespeare as a writer for actors... to what he gives his actors and requires of them, and to the ways he uses actors to shape an audience's response."


Activities surrounding a school production.


Advocates the use of performance as a teaching technique through the critical use of Shakespeare in performance (e.g., coming to grips with the text) and the students' own performances of scenes from Shakespeare's plays.

Offers a modest workshop technique that is adaptable to almost any level: assigns same limited section of a scene to two casts, each with its own director. Shows that more than one reading of the play is possible. Provides list of opposing views for various scenes to try with students.


A dramatics teacher has pupils revise and rework scenes and speeches for dramatic exercises.


Contains brief bibliography of additional sources for usable pictures of settings.


Includes a discussion of productions of *Temp* and *AYL*.


Advises even small high schools to stage the classics.


The entire issue is "a guide that will help the 68,000 students" who will see *I Henry IV* at Stratford, Connecticut. Introduction by Joseph Verner Reed. Also includes Paula Silberstein, "Audio-Visual Aids in the Teaching of Shakespearean Plays" (a bibliography), pp. 18–20.


Offers practical suggestions to the teacher for implementing "performance" in the mind of the student.

The importance of the text as a vehicle for performance is central concern; offers practical and sensible discussion.


Concerns performances of *Err, AYL, 1H4*, and *Cor*.


Notes on staging and acting in school productions.

Hughes, R. E. "Conveyors Are You All." *Education* 80 (1960): 279-82.

Discusses staging and acting Shakespeare in schools.


An account of a Liberian performance.


Designed for classroom performance by a director with experience in television. Thirty-minute adaptations of *MV, Shrew, Rom*, *Macbeth, Hamlet*, and *Othello*.


Practical advice on director's attitude and on selecting, cutting, directing, and acting the play. Primarily for college and high school groups.


Recounts a series of mishaps plaguing school productions.


Teaching Shakespeare as Performance


Deals especially with the tragedies.


Discusses tension between ideal paradigm of production and an actual production.


Class studies *Macbeth*, views Welles' film and enacts scenes, all of which allows tenth graders alternatives to passive learning.


Explores how scholars "have been using theatrical performances as evidence for their own interpretations," noting that a performance is "inestopable, presenting moments of tension between the verbal and the visual, and is inevitably selective.


An appropriate choice for college production because it concerns young men who give up women for their studies only to learn "that true education comes from a careful study of women.


Experiments at Russell Sage College "demonstrate that with some compromise Shakespeare can be produced in the high school or small college.

McDowell, John H. "Analyzing Julius Caesar for Modern Production."
Teaching Shakespeare as Performance

Illustrates a director's preparation for a performance using an Elizabethan styled stage.

Fourteen essays exemplify "non-literary" criticism, i.e., examines the plays as they are experienced in the theatre.

Student teachers report on 150 ninth graders' production of Pyramus and Thisbe play.


Suggests having the students meet in a theater rehearsal room; the unit of measure is always the scene that the students block out while listening to a recording.


Briefly discusses cutting Shakespearean plays, staging, and evaluating.

Comments on widespread influence of Brooks and Heilman's Understanding Drama (1945) and advocates that students "be taught to construct a performance of the play in their minds."

Good survey of how "attitudes, philosophical views, and the relationship
Teaching Shakespeare as Performance

of characters to each other [can] be indicated by the way the lines are spoken," and how knowledge of the play prior to viewing it can lead us to ignore basic concepts and details in the play.


Scene-by-scene discussion in terms of the stage action.


Students will benefit from seeing the plays but even better results occur when they act the play themselves.


Includes a discussion of Brook's stage productions of Lear (1962) and MND (1970) as well as other Shakespearean productions.


Summarizes production principles of William Poel and H. Granville-Barker, and the final chapter describes the author's production of Winter's Tale.


Deals with the plays' quality as drama: "It is as drama that Shakespeare is an education in the imagination and the feelings."


Criticizes modern Shakespearean production. Pleases that in order "to make Shakespeare come alive again theatrically" it is necessary to restore the text to its central importance, as distinct from the production and interpretation of individual roles.


Discussion of this technique for the use of amateur groups with JC and Rom.


Reports on new emphasis on performance, focusing on work by Gilbert and Shand. See also, in this section, Bacon, Swander.


Concerns the Theatre in Education Shakespeare productions in sixteen Connecticut high schools.


Outlines various theatrical techniques for the classroom such as (1) scene preparation, (2) four group tasks (see also, in this section, Eaves, Morris), (3) a workshop (see also, in this section, Hallet, Charles), and (4) stage related exercises (see also, in this section, Gilbert).


Suggests that informal classroom-theater “often clarifies what might be seen as aspects of the fiction of the play” and that preparing scenes “teaches students to see the play on stage with the mind’s eye while reading.” Furthermore, there is “a sense of group identification and creativity achieved” when students come together to choose a scene, learn lines, and perform for their classmates.


Discusses the dichotomy between the scholar and the director, and the role of the university theater.


The direct method of teaching Shakespeare is to discover him by playing him.


Traces historical changes in various approaches to staging Shakespeare and the impact of major critics on Shakespeare production.


Argues that "Shakespeare emerges most richly when returned to his own medium . . . [i.e.] to Shakespeare's essential drama of non-illusion on the floor of the naked classroom."


"Students can learn much from performing bits of the play in class in teams."


Responds to Scully by saying that the battle for accepting new approaches to teaching Shakespeare's plays has just begun.


"There is no legitimate way to teach his plays—as plays—that does not prepare everyone involved for those meetings of actors and audiences for which play scripts are written." See also, in this section, Bacon, Scully.

A sequential plan to introduce high school students to acting and to provide an understanding of dramatic literature, especially Shakespearean drama.


A selective survey of productions which "seeks to outline theories and experiments, changes and chances." Well illustrated.


Argues that Shakespeare plays are inexpensive to produce, employ simple settings, and that students enjoy acting in them.


Reports on "a serious experiment in using electronic devices and filmic principles as fully integrated elements in a re-creation of Shakespeare's play."


Suggestions for producing Shakespeare and Greek drama in secondary schools. Recommends *Shr, AYL, and MND.*


Emphasizes the power of spoken word.


Until all the conditions in which Shakespeare worked are accepted "we cannot see the art of the greatest of poetic dramatists in its truest light; . . . to recapture Shakespeare's stagecraft, we must reproduce the essentials of his theater."

Webster, Margaret. "On Directing Shakespeare." In *Producing the Play,*
Teaching Shakespeare as Performance

Shakespeare’s plays give the director room for interpretation of the text and for flexibility in staging.


Discusses the laborious and exacting work by the staff and the 1600 student hours spent in this production.


Advocates classroom study, frequent performance, and recurrent practice to build up a student-community audience for an annual Shakespeare play.


Mentions several all boys’ school productions.
Teaching Shakespeare with Other Authors


Delineates some parallels between Fry’s comedies and Shakespeare’s; shows that the comedies of both playwrights are ambiguous and complex.


Argues that Shakespeare’s world is one with a rational principle of order, and may be contrasted with the dynamic world of O’Neill’s “naturalistic mythos.”


Discusses major similarities and differences.


Recalls ways in which Shakespeare permeated American popular entertainment in the nineteenth century.


Sees six parallels and notes especially the possible influence of Marlowe.


Discusses general similarities between them.

Finds a pattern in Hamlet IV.i. for a scene in Chapter 12 of Wuthering Heights. Cathy's mad speech shows resemblances to Ophelia's.


Finds closer similarities between Shakespeare and O'Neill than between Aeschylus and O'Neill.


Discussies Shakespearean elements in Eliot's poems, especially “Prufrock” and “The Waste Land.”

“Tolstoj enjoyed disliking Shakespeare and disagreeing with other critics.” That disagreement “was based in part on Tolstoj's adherence to the literary criteria and tastes of the French eighteenth century neoclassicists and in part on Tolstoj's personal religious and puritanical fanaticism.”

Finds “striking parallels in theme, characterization, structure, and literary devices, as well as some similarities in situation and in phraseology.”
Shows how Caesar is a "pervasive force" in Eliot's poem.

Concerns comparison of Othello with Verdi's opera.

Finds Tempest themes and allusions in Huxley's similarly "open-ended" novel.

Finds the Closet Scene of Hamlet to be a partial source of a scene in The Return of the Native.


Compares King Lear with the Giradoux play.

Claims that the impact of King Lear on Keats can scarcely be exaggerated. Shakespeare and Keats "reached the limits of the imagination's power in their beholdment of sorrow as heightening beauty and of serenity as containing suffering." Both recognized that the end of poetry is to excite "speculations" not give answers.

Notes the influence of *Othello* on Aldous Huxley's novel.


Provides texts of *Julius Caesar* and Shaw's *Caesar and Cleopatra* plus classical selections.


Notes similarities between Byron's life and *Hamlet*.


Focuses largely on the Shakespearean elements in the "Scylla and Charybdis" episode of Joyce's *Ulysses*.


Uses *Lear*, *Macbeth*, and *Othello* for contrast with Racine.


Points out that Gregers and Hamlet are much alike, but while Shakespeare "shares the misanthropic vision" of his "adolescent" hero, Ibsen is less than sympathetic.


More's life and work influenced Shakespeare. The two men were kindred spirits.
Teaching Shakespeare with Other Authors


"The many resemblances in form, theme, dramatic situation, characterization, atmosphere, and language" indicate "that The Tempest provided Comus with a good deal more than an occasional verbal echo, or some hints for a character or two—that, in fact, it served as an actual model for Milton's poem."


A study of the Shakespearean allusions and quotations in the Joyce work.


Notes resemblances between the two works.


Examines the many authors who owe their titles to Shakespeare.


Discusses the influence of Hamlet on composition, meaning, and structure of Conrad's story.


Notes verbal echoes of Hamlet in the Conrad novel.


Reflecting its "medieval Christian heritage," Macbeth contains "the dual
Teaching Shakespeare with Other Authors

Dantesque theme of the equivocal nature of evil and its double-dealing consequence."


Shakespeare's influence on Strindberg as evidenced in Folkungasagen, Gustav Vasa, and Erik IV.


Examines extent of Chekhov's indebtedness—in mood, characters, and plot, with speculations about the dramatic genre intended by Chekhov in relation to Hamlet.


Adds new evidence of Milton's close knowledge of Shakespeare and dependence on him for imagery and phrase.


Shows how A. C. Bradley's analysis of Hamlet's character may be applied to Holden Caulfield in The Catcher in the Rye.

Uhler, John E. "Goethe and Shakespeare." In his Goethe After Two Centuries, pp. 97-102.

Goethe's life and work parallels Shakespeare's.


Evidence of Shakespeare's influence on Hardy.


The pedantic language of Dr. Battius patterned after that of Holofernes.


Compares Melville's Babo with Iago.


A comparison of the moral structures of Shaw's *Caesar and Cleopatra* and Shakespeare's *Antony and Cleopatra.*


Traces Shakespearean influences in *Pierre.*
**Title Abbreviations**

- **Ado:** Much Ado About Nothing
- **Ant:** Antony and Cleopatra
- **AWW:** All's Well That Ends Well
- **AYL:** As You Like It
- **Cor:** Coriolanus
- **Cym:** Cymbeline
- **Err:** Comedy of Errors
- **Hamlet:** Hamlet
  - **HI4:** 1 Henry IV
  - **2H4:** 2 Henry IV
  - **H5:** Henry V
- **1-3H6:** 1-3 Henry VI
- **H8:** Henry VIII
- **JC:** Julius Caesar
- **John:** King John
- **LLL:** Love’s Labor’s Lost
- **Lear:** King Lear
- **Macbeth:** Macbeth
- **MM:** Measure for Measure
- **MND:** Midsummer Night’s Dream
- **MV:** Merchant of Venice
- **Othello:** Othello
- **Per:** Pericles
- **R2:** Richard II
- **R3:** Richard III
- **Rom:** Romeo and Juliet
- **Shr:** Taming of the Shrew
- **Temp:** The Tempest
- **TGV:** Two Gentlemen of Verona
- **Tim:** Timon of Athens
- **Tit:** Titus Andronicus
- **TN:** Twelfth Night
- **TNK:** Two Noble Kinsmen
- **Trb:** Troilus and Cressida
- **Wiv:** Merry Wives of Windsor
- **WT:** Winter’s Tale
Shakespeare in Feature Films
and on Television

General


"Reasonable understanding of Shakespeare and a comprehensive understanding of the masses" are needed for anyone about to film Shakespeare.


Because a full text does not blend with the naturalism of the setting and a mobile camera, it is impossible to screen Shakespeare faithfully, and at the same time do justice to the visual medium.


General observations about Shakespeare on film and brief comments on Mankiewicz’s JC. Suggests that the screen could be a better medium for presenting Shakespeare than the stage, but observes that newer and better film techniques are needed.


Film-versions contribute more to the popular appreciation of Shakespeare than stage productions.

Anderegg, M. A. "Shakespeare on Film in the Classroom." Literature/Film Quarterly 4 (Spring 1976): 165–75.

Explores the gains and losses of a Shakespeare-on-Film course.


Describes how British Film Council stages films and short excerpts from
Shakespeare for screening overseas and for classroom study.


Comments on recent studies and updates his work on silent film.


The most thorough treatment of this subject. Includes stills, a useful bibliography, a series of indices, and a glossary of terms.


Surveys the early period of Shakespeare films.


Discusses film productions of Shakespeare's plays.


Reports on discussion of problems in the criticism and teaching of Shakespeare on film.


Advises that it is better to see Shakespeare on film than not at all, even though films present distorted view of the play.


A brief survey of films.

Interview touches on Shakespeare passim.


Discusses relationship between theater and cinema. "Whereas Olivier simply tried and succeeded in renewing a theatrical staging by the cinema, Welles tried to rethink each dramatic method employed by Shakespeare in function of a new mode of expression."

Brace, Keith. "76 Shakespeare Films... But So Few at 'Oscar' Level." Birmingham Post Shakespeare Quatercentenary Supplement, 17 April 1964, p. xxi.

Reviews a half-century of ways of "re-creating poetic imagery on the screen," and concludes that while "filmed Shakespeare will always remain something different from... Shakespeare staged or read... it has extended the range of interpretation."


Argues that "the pictorial, realistic, spectacular treatment of Shakespeare is a heresy if regarded as superior to the straight-forward stage presentation of text and action."


Includes a comment on the approaches of Olivier and Welles.


A useful compilation that excludes Shakespeare films.


Discusses the difficulties of adapting Shakespeare to the screen, focusing on the necessity to deal with Shakespeare's language. Some filmmakers [e.g., Castellani, Mankiewicz] have attempted "to create a new, symbolic world." While Olivier's R3 acknowledges its own artificiality, only H5 "deals directly with the relationship between action on a stage and the
same action as reflected in the imagination of the playgoer."


Sees value in films because they demonstrate for students that Shakespeare's plays are "alive" and they present an interpretation of the play.


Identifies four kinds of film and play "texts."


Describes Pennsylvania State University's Shakespeare film program.


A forty-nine page guide to eight films, including observations on the use of films in undergraduate courses and in adult education.


Observes that the production has all the mechanical transmission problems of a filmed play and few of the virtues of the stage production.


General comments and discussion of *Henry V*.


On reissue of Taylor's 1929 *Taming of the Shrew* for modern screen, observes how "much of the spirit of the original has been captured, and the performances of the two stars [Mary Pickford and Douglas Fairbanks] do not suffer by comparison with later versions."

Arguments that students should see a live performance of Shakespeare or a film version and then write about it critically. Olivier's *Hamlet*, Mankiewicz's *J.C.*, and other films are discussed.


In an interview Sir H. Beerbohm Tree contends that "Shakespeare has proved a good film scenario writer," and asks "who can say that the screen Shakespeare may not only renew one's acquaintance with the printed words, but give to them a deeper, grainer meaning?"


Examines visual techniques to illustrate the range of strategies used to transpose the play to film.


- Discusses (pp. 109-11) Olivier's films: *Hamlet* and *R3* are both acted and spoken but other effects do not reflect the play; *H5* "remains interesting as a series of visual and verbal set pieces."


Contends that because cinema tends to emphasize plot and subordinate poetry, to perform Shakespeare primarily for the story is "to denigrate the whole," especially if done to pursue "some notion of topicality of fashionable 'relevance.'" Thus Richardson's *Hamlet* and Zeffirelli's *Rom* warp meaning in their effort to be topical.


Useful anthology and filmography that provides a detailed listing of Shakespeare films, arranged play by play.


Discusses film theory and recent criticism; emphasizes that critics tend more often to be Shakespeareans rather than film critics.

Disagrees with Roemer that films make Shakespeare "unreal." See also, in this section, Roemer.


Observes that on screen, Shakespeare's speeches "are going to be cut to ribbons to make room for cinematic action, or there is going to be little or no cinematic action."


Discusses the gulf between film criticism and Shakespearean criticism. Filmmakers, concerned with practical problems of adapting plays, should go beyond realism as Olivier did in *Henry V*.


Argues that historical dress and setting are best for film.


Discusses the similarities and differences between film and theater, and includes illustrations from films by Polanski (*Macbeth*), Zeffirelli (*Rom*), Olivier (*R3*), Cukor (*Rom*), and Reinhardt (*MND*).


Considers effectiveness of Welles's *Othello*, Castellani's *Rom*, and Olivier's *R3* in interpreting Shakespeare on film. Only Olivier's film is considered "an artistic success."


These productions utilize the advantages of the camera in telling a story
and revealing character in a visual medium. *Julius Caesar* is “the best Shakespeare film Hollywood has made.”

Includes material on Olivier’s *Hamlet*, *R3*, and recordings.

Lists biographical studies, interviews, and general studies. Olivier’s *Henry V* is highlighted.

Argues that film is not the proper medium for the interpretation of Shakespeare; too much of his language is sacrificed.

Compares versions of *Hamlet* by Olivier, Burton, and Chamberlain to “get a clearer notion . . . of how Shakespeare translates into the medium of film.”


Surveys Olivier’s film career and mentions his role in Shakespeare films.

Examines various adaptations of Shakespeare’s plays into film.


Compare Shakespeare films to other films, not to stage productions.

A provocative assessment of the "state of the art" that describes five categories of films and several problems common to all Shakespearean film criticism.


Discusses classroom experience in teaching Shakespearean films.


Recounts Welles's involvement with producing Shakespeare at the Mercury Theater (pp. 296-325) and an all-black production of Macbeth (pp. 185-204).


Ingebar, Nahman, ed. Shakespeare ba-Kolno'ah [Shakespeare on Film]. Tel Aviv, 1967.


"Shakespeare is always good cinema, but only occasionally is cinema good Shakespeare."


An important survey of film adaptations of Shakespeare.


Reviews the criteria used in planning and producing the film on the principle "that films with a specific purpose aimed at a particular audience are made only through the use of a carefully prepared script and intelligent preplanning as blueprints for production."


An important detailed analysis of sixteen major films listed separately. Reviewed by K. Rothwell, Literature/Film Quarterly 5 (Fall 1977): 365-67; by Sidney Homan, Shakespeare on Film Newsletter 4 (Decem-


Outlines the problems and possibilities of filming Shakespeare.


Describes team teaching approach used at University of Massachusetts-Amherst.


**Journal of the Society of Film and Television Arts** 37 (Autumn 1969).

Special issue edited by Roger Manvell on Shakespearean film.

"Julius Caesar." *Senior Scholastic*, 7 April 1947, p. 20.

Provides stills from the British Information Service's film with Felix Aylmer (Brutus) and Leo Genn (Antony).

Kael, Pauline. "Is There a Cure for Film Criticism? or: Some Unhappy Thoughts on Sigfried Krackauer's *Nature of Film: The Redemption of Physical Reality*." * Sight and Sound* 31 (Spring 1962): 56-64.

Contains comments on Reinhardt's *MND*, Olivier's *H5, Hamlet*, and R3, and Castellani's *Rom*.


A classic short guide to period costumes with illustrations.


Charleton Heston's *Ant* is "a work of no imagination," Polanski's *Macbeth* "gets better as it goes along," and Brook's *Lear*, considering the problems faced, is "a great film."


Surveys films made from the silent days through 1964.
Shakespeare in Feature Films and on Television


Partial results of questionnaire on the teaching of Shakespeare with film.


Kozintsev comments on his films.


Notes how the ‘cinematographic’ quality of Shakespeare’s plays is illustrated by recent film versions.


Surveys Shakespeare films and the criticism of major productions.


Concludes by asking “why not see Shakespeare and the lessons he can teach us as the unrealized designs of an imaginary cinema capable, at the least, of impregnating today’s works of art?”


Lists thirty-one films, distributors, and rental fees.


Lists thirteen educational films with rental sources.


A guide to rental sources.


Lists twenty-nine available feature films based on Shakespeare’s plays.

Surveys sixty-six films from 1905-1956. See also, in this section, Sewell.


The most complete filmography available (with some errors in silents entries).


Moviemakers around 1915 seem to borrow Shakespeare's staging techniques whereby one scene flows into the next with small actions between a character's appearances.


Informative description of the function and importance of the director with reference to Welles and Olivier.


Lists twenty-one suggestions for student papers.


Annotations forty-nine items.


Judges Ken Hughes's attempt at creating a Chicago atmosphere and character to be irrelevantly long.


Describes six popular approaches to film appreciation: a representative genre, stereotyping, thematic approach, comparative media, a represen-
tative period, and the history of film. A useful guide for the teacher, which also gives appropriate films, books, and articles on Shakespeare.


Observes how "the techniques of film and television must ... be modified in favour of the clear reception and understanding of the dramatic verse, and visual spectacle introduced only when it forms an integral part of the significance of the actions," The screen can become an extension of the theatre and introduce Shakespeare's plays to an international audience who may be unable to view good theatrical productions.


Brief comments on various films.


"Shakespeare ... would probably have understood the needs of the modern filmmaker and television producer ... because the needs of his theatre and of his audience were so close to those of our own time." Shakespeare, like today's film producer, "knew the necessity of balancing the budget between art and enterprise," wrote popular plays based on popular stories for the public, and moved his characters freely in space and time.


Long list of questions on the validity of filmed Shakespeare as a pedagogical tool.


Reprints articles by Reeves, Kermode, Agee, Bazin, and Blumenthal.

Millard, Barbara C. "Shakespeare on Film: Towards an Audience Per-
ceived and Perceiving." *Literature/Film Quarterly* 5 (Fall 1977): 352-57.

Considers Shakespeare films as they are perceived by an audience whose conventional responses come from film and television, rather than the theatre.


Asks that Shakespeare, a natural scenario writer, still awaits the right film treatment.


A discursive filmography, 1929-1971, with passages from reviews of major films.


Asks questions about the use and study of Shakespearean films to introduce this special Shakespeare on Film issue.


Offers brief comments on thirteen major Shakespearean films and suggests that students view Shakespeare films to familiarize themselves with Shakespeare.

Mullin, Michael. "Macbeth on Film." *Literature/Film Quarterly* 1 (Fall 1973): 332-42.

Discusses versions by Welles, Kurosawa, Schaefer, and Polanski that "offer coherent interpretations of the play."


Includes Shostakovich, who wrote scores for Kozintsev films.


An important theater historian's provocative observations on the relation of film and theatre. (The discussion of Reinhardt's *Midsummer Night's Dream*, pp. 175-81, is reprinted in *Focus on Shakespearean Films*, edited by Charles W. Eckert, pp. 43-47. Englewood Cliffs,
N.J.: Prentice-Hall, 1972.) Argues that while film and theater have many things in common, they are distinct and separate means of expression. Furthermore, filmmaking has developed, changed, and improved just as Shakespeare did as a writer.


Surveys various film versions.


Objects to film directors' lack of confidence in Shakespeare's text, especially Welles's Macbeth (pp. 229-36) and Olivier's Hamlet (pp. 225-29). Concludes from an analysis of changes and interpretations in film versions that cutting and rearranging is often necessary but that Shakespeare's sense of drama is hard to improve on.


Suggests that students relate parts of the play to the movies by comparing the plots.


Analyzes structural analogies that link the play and Frank Capra's film.


Evaluates adaptations of Shakespeare to the screen, dealing especially with Olivier's H5 and Hamlet and Welles's Macbeth.


An annotated entry for Olivier's H5, Hamlet, Welles's Macbeth, Othello, and selected other films.


A filmography of silent and sound films.


Singles out Kozintsev's *Hamlet* and Kurosawa's *Throne of Blood* for special attention.


Interview with Peter Brook, who comments on Shakespeare on film.

Richmond, Hugh M. “The Synergistic Use of Shakespearean Film and Videotape.” *Literature/Film Quarterly* 5 (Fall 1977): 362-64.

Reports on course that utilizes various modes of instruction—lectures, discussion groups, films, videotapes, student acting—culminating in residential courses at Ashland's Shakespeare Festival.


Comments on versions by Mankiewicz and Bradley.

Ritzau, Tue. “Film forfattaren Shakespeare [Shakespeare as an author for the cinema].” *Chaplin* (Stockholm) 1 (4 October 1959): 80-85.


Shakespearean films are “unreal” because they shift focus from the aural to the visual while theatrical performance is more inclusive and “real.” See also, in this section, Foreman.


Compares Shakespearean dramatic techniques with those of the historical film.


An interview with Laurence Olivier, giving some of his views on the filming of Shakespeare.


Briefly describes course based on a theory that Shakespearean drama is
“suited for film adaptation” and that the best adaptations are “least dependent on Shakespeare.”

“Screening Shakespeare at the Cost of Millions.” *Literary Digest*, 18 April 1936, p. 23.
Relates that Hollywood spent $3 million filming Reinhardt’s *MND* and Cukor’s *Rom*.

Updates and expands Lillich article, giving brief description of films. See also, in this section, Lillich.

Shafer, Ronald G. “*Film and the Interdisciplinary Shakespeare Course.*” *Shakespeare on Film Newsletter* 2 (December 1977): 6.
Reports on Shakespeare/History course designed to put Shakespearean plays in their historical context.

*Shakespeare Newsletter* 23 (November 1973).
A special Shakespeare on Film issue.

“*Shakespeare on Film in Dayton.*” *Shakespeare on Film Newsletter* 3 (December 1978): 8.
Reports on two-day conference focusing on various film versions of *Macbeth*.

Provides brief filmography.


Silber, Joan. “*Cinematic Techniques and Interpretations in Film and Television Adaptations of Shakespeare’s Hamlet.*” *Dissertation Abstracts* 34 (1974): 5370-A.
Analyzes *Hamlet* productions for television or cinema by Kozintsev, Wirth, Saville, Richardson, and Olivier.

Silberstein, Paula E. “*On Film and Filmstrip.*” *Scholastic Teacher*, 21 February 1964, pp. 20T–21T.
Surveys various theatrical and educational films and filmstrips available for classroom use.

A sensitive pioneering study discussing each film's speech and visualization, cinematic perspective, camera movement, montage, mise-en-scene, and non-verbal sounds and acting. Studies on Cukor's Rom (pp. 175-94), Castellani's Rom (pp. 195-220), Bradley's JC (pp. 221-48), Mankiewicz's JC (pp. 249-82), Olivier's Hamlet (pp. 283-305), Kozintsev's Hamlet (pp. 306-47), Welles's Othello (pp. 348-71), Youtkevich's Othello (pp. 372-97), Burge's Othello (pp. 398-424), Welles's Macbeth (pp. 445-82), Schaefer's Macbeth (pp. 483-506) and summaries of critical responses to each film (pp. 507-65).


Argues that Shakespeare as a practical man of the theater certainly would have exploited the advantages offered by the screen, and praises Olivier's Henry V as heralding "a new era in recreating Shakespeare for the present generation."


Contends that "the adolescent imagination is more effectively stirred and quickened by [a film of Julius Caesar] than by the reading either of the 'Commentaries' of Shakespeare's 'Caesar'..." "Do not expect from the motion picture the same imaginative appeal that any other art makes, since it is different in its method from all of them; and since it may be the embryonic form of a great new Art, that shall catch man's imagination from a new angle and with a new effectiveness."

Staton, Shirley F. "Shakespeare Redivivus: Supplementary Techniques for Teaching Shakespeare." Literature/Film Quarterly 5 (Fall 1977): 358-61.

Videotapes and student actors present alternative interpretations of the same scene or play.


The new media "best calculated to swallow Shakespeare whole... are
purely aural ones, radio and gramophone records" because in Shakespearean drama "the prime accent is on sound rather than sight."

Speculates on how Shakespeare would have written in an age of cinema, provides a critical look at recent film versions, and generalizations about how best to adapt film to screen.


Discusses how to teach Shakespeare via film techniques by using plays roughly as film scripts and comparing Shakespeare's artistic conventions with those of the cinema.

Reports on an interdisciplinary course which utilizes films and invited speakers.

Attempts to establish a relationship between the art of the cinema and the art of the painter, using examples from *Henry V*, among other films.

Offers a survey of audio-visual materials available in Great Britain.

Includes pictures from Olivier's films.

Text of an Edinburgh Festival lecture that includes comments on his work filming Shakespeare: "I do not know whether a happy marriage can exist between Shakespeare and the screen."

Argues that no interpreter of Shakespeare can claim to be part of a tradition old enough to impose its authority.


Sam Taylor's Taming of the Shrew is a "great" movie because of the presence of Mary Pickford and Douglas Fairbanks.


Contains Olivier's filmography—including screen roles—through Khartoum (1966). Well illustrated.


Suggests Simon uses Richard III as a play within the play.


Compares Rome of Julius Caesar with that of the film Quo Vadis.


Includes essays on major film versions and includes many stills.

**Individual Feature Films**

*As You Like It* (1936). Directed by Paul Czinner.


Czinner preserves spirit of the text but Bergner's acting is inappropriate.


Bergner doesn't live up to her reputation as a great actress.

"A respectful film[1] it is a better production than you will often see on the stage...[but] as a film [it] is less satisfactory."

Discusses the painstaking care taken by Cukor to have script, costumes, and cast properly prepared.

*Chimes at Midnight, or Falstaff (1966). Directed by Orson Welles.*

While the film was competitive at the Cannes Festival, it is no lasting masterpiece.

"In this film there flickers the glitter of authentic genius, along with great story stretches of dullness and incoherence."

The film is not a period piece, "but rather a great documentary" in which Welles/Falstaff "complete each other."

Provides background material on the film.

While Welles is often successful in portraying "the pathos that can only come of dignity," the film sheds more light on Prince Hal than on Falstaff.


Offers some candid comments by Welles about one of his most "personal" films.
Individual Feature Films

Cobos, Juan; Rubio, Miguel; and Pruneda, A Trip to Don Quixoteland: Conversation with Orson Welles. Cahiers du Cinéma in English 5 (June 1966): 35-47.


The film encompasses two distinct orders: heaviness of bodies, slowness, armor, and even the way the film is edited vs. Falstaff, the power of words and minimal gestures.


Finds the variety of musical textures in Lavagnino's score interesting.


"Critics who complain that Falstaff and the film are not sufficiently rumbustious have a superficial notion of one of Shakespeare's most tragic figures." Well argued and well illustrated.


Calls the film a testament to Welles's genius as a screenwriter, director, and actor (p. 260).


"A big, squashy, tatterdemalion show" which "had no business intruding brashly in the serious Shakespearean affairs of the Lancasters, the Percys, and the Mortimers. . . ."


Welles's films concern men who misuse power and are rich in abuses of confidence. Falstaff lives in his past—the entropy of a deliberately
spoiled freedom while Hal needs to learn how to make power usable.


*Falstaff* is special in the totality of Welles's work; a marginal film in which values are reversed as if to make explicit the rest of the work by illuminating it in a different light.


Welles has taken bits and pieces from four plays and made "a coherent whole," imposing on the scrappy and sometimes contradictory actions of Sir John's life previously unnoticed dramatic integrity.


Provides comments on production problems and a good analysis of the film as "a long lament for Merrie England, symbolized by Falstaff himself."


Praises the camera work.


Makes positive comments in passing.


A difficult film because of "its oblique casting and unsettling characterizations, . . . its incredible unevenness." Yet in focusing on the triangle of Hal, Henry IV, and Falstaff, Welles "has still managed to render powerfully the personal, political, and mythical dimensions of the original plays."


Another Welles near masterpiece that cannot reach a large public "because of technical defects due to poverty."

Kaufmann, Stanley. "Falstaff." In his *Figures of Light*, pp. 4-5. New

“A talented disaster” caused by Welles’s “laziness as an actor.”


A balanced discussion of Welles’s intention, his liberties with the text, and the Bradleyan nature of tragedy.


Reprints a review from Newsweek emphasizing likenesses between Welles and Falstaff.


Discusses Welles’s progression from the affirmation of his own ego to the fear of no longer being someone, but everything and no one.


Welles’s famous visual style “seems to have become not so much a means of expression as an accompaniment to expression.”


Focuses on the atmosphere selected for sequences and provides notes on camera work.


Observes how Welles feels Falstaff from inside out to give Shakespeare a distinct size and shape.


Reprints reviews by J. Morgenstern, A. Sarris, S. Kaufmann, P. Kael, and J. Simon.
"Ridiculous is the word for the whole enterprise."

Lists twenty-four annotated entries.

Includes discussion of Falstaff.

Interview.

Zimmerman, Paul D. "Falstaff as Orson Welles." Newsweek, 27 March 1967, pp. 96-103.  
A brief account of Welles's films with praise for his portrayal of Falstaff.

Hamlet (1948). Directed by Laurence Olivier.

A lengthy review that contains much background information along with his speculations about Olivier's intentions.

A Shakespeare scholar's strong reaction to the film's prologue and Olivier's interpretation.

Argues against Olivier's Oedipal reading of play. See also, in this section, Lesser.


Suggests that Kittredge's 1916 development of Hamlet is followed by Olivier.


The design of *Hamlet* is distorted out of all proportion.


"Scholars may scoff, but the general public will find a transcendent motion picture in *Hamlet.*"


The film allows the reader to feel the swiftness and tension of the story; sees in the film the possibility of a drama renaissance.


Criticizes the amount of camera movement.


Discusses Olivier's and film's difficulties.

"Better than the Play?" *Time*, 17 May 1948, p. 100.

Offers excerpts from English critics' praise of Olivier and Jean Simmons (Ophelia); comments that the cuts make the film more tightly knit than the play.


Short comment on the production designer with four sketches of the set.


While critical of film's melodramatic atmosphere, acknowledges that it still catches something not found in any previous Shakespeare films.

The film is "big, bold and brassy" but a disappointment: it is too long. Constant camera movement isolates characters from one another, and the "geography" of the set is confusing.


Argues that despite many excellent qualities, this film creates "some very troublesome distortions and cannot be regarded as a completely successful translation for modern audiences of Shakespeare's intent."


Brief essays by fifteen members of the cast and crew including Olivier.


While most people writing to the newspaper praise the film, those who object focus on dissatisfaction with Olivier's performance.


The film should be one of the "great popular pictures of our times."


The film "gives absolute proof that these classics are magnificently suited to the screen. . . . An uncommonly galvanic film."


Includes a foreword by Olivier, a discussion by Dent of "Text-Editing Shakespeare with particular reference to Hamlet," and the complete text of the play with cuts made for the film enclosed in red brackets.


Olivier's best moments are in the "to be, or not to be," in the Closet.
Scene, and by Ophelia's grave. Her lie is too young to be Olivier's mother.


Includes: Olivier, "Passt die Gesährde dem Wort, das Wort der Gebrärde an"; Claude Mauriac, "Welch ein Meisterwerk..."; and Robert Herring, "O Hamlet, welch ein Abfall."


Criticizes Olivier's Hamlet for its banal visual style with barn-size sets and deep focus compositions (p. 49).

"Excerpts from Letters about Hamlet." New York Times, 7 November 1948, p. 4X.

Excerpts from letters for and against the film and the New York Times criticism of it.


Cover story on Olivier is well illustrated.


Olivier so completely takes over the character of Hamlet that when Hamlet speaks, the audience sees and hears Olivier and not the character Hamlet.


Olivier doesn't remain true to his stated purpose of showing the tragedy of an irresolute man; yet the film will reach a large public.


Abstracts a paper which argues that deep focus photography blends poetic and realistic tendencies in the film.


A picture story that includes four illustrations from the film (Ophelia is the cover photo).

Presents parallel excerpts from the “Nunnery Scene” and a biographical sketch of Olivier.


“A compelling performance—subtle, eloquent, and illuminated by the perfected craftsmanship of one of the finest actors on stage or screen.”


Comments on the film’s reissue for wide screens and speculates on how future Shakespearean films will allow us to compare great actors with each other.


Maintains that “The film fails because Sir Laurence’s use of the medium is not, fundamentally, cinematic.” Also critical of the “peculiarly insensitive rearrangement” of the final scene and says “the age-grouping of the casting defies analysis.”


Discusses the honors awarded the film throughout the world, which countries it has played in, and who has translated it where.


Abstracts a paper which suggests Olivier and (more so) Kozintsev are closest to Shakespeare’s own perspective of Hamlet.


“The tragedy of Hamlet in this picture version is persistent misconception that reduces both Shakespeare and Olivier to proportions of little tragic impact.”


Individual Feature Films

Part of the "Literature and Film" series, includes a critical interpretation, film outline, critic's round table, activities for students, and bibliography.

A "dreamy, lyrical film with its misty ramparts, dissolves, and gliding camera," which "captures the inner Hamlet."

Defends the additional perspective that filmmaking can offer a play.

Kliman, Bernice W. "Olivier's Hamlet: A Film-Infused Play." Literature/Film Quarterly 5 (Fall 1977): 305-14.
 Discusses the combination of cinematic and theatrical strategies in the film.


Offers general comments on the film and Olivier's career.

Provides gossip about Olivier filming behind the iron curtain.

Answers Ashworth. See also, in this section, Ashworth.

Finds that Olivier is hard put "to avoid static scenes," which his camera movement does not overcome.

A perceptive discussion of Olivier's interpretation.
A thorough study of Olivier's interpretation.

While Olivier made many mistakes filming the play, "nevertheless, there is a nobility in the production."

Finds the interpretation of Ophelia is fresh and exciting, but considers Olivier's Hamlet "competent and faithful and a little shallow."


Excerpts Olivier's introduction to Dent's Hamlet, in which he comments on the difficulty of filming the world's best known play.

Excerpts favorable London reviews.

"Olivier's Hamlet." Time, 29 June 1948, pp. 54-62.
Argues that the film proves Shakespeare can be filmed. "It is worked out with intelligence, sensitivity, thoroughness and beauty;... it has everything which high ambition, deep sobriety and exquisite skill can give it."

Contains illustrations.

Ramsaye, Terry. "Britain's Hamlet is Presented to American Reviewers." Motion Picture Herald, 3 July 1948.

Pictures from film.

Hamlet: The Play and the Screenplay." Film Quarterly 3 (Spring 1948): 293-300.


Reprints parallel texts of the “get thee to a nunnery” scene from play and screenplay.


Pictures of Olivier directing Hamlet.

Sullivan, Kay. “Great Tragedy Superbly Done.” Parade, 1 August 1948, p. 23.


Praises Olivier’s performance and the clarity of Shakespeare’s language on film.


Complains that Olivier has produced “traditional cinema” as a pseudo-documentary form in attempting to make Hamlet “cinematic”; his documentary approach displaces the view of Hamlet as a suffering individual.


Reviews film and comments on how to film Shakespeare.


“Olivier has made in Hamlet no contribution to the evolution of the cinema or to appreciation of Shakespeare.”


See also, in General section, Bazin, Dehn, Duffy, Durgnat, Halio, Kael, Phillips, Raynor, Silber, Skoller.

Hamlet (1960). Directed by Franz Peter Wirth.

“Schell’s Hamlet.” Newsweek, 19 August 1968, p. 90.
Notes controversy in Germany because Schell's Hamlet is "something of a student activist," and his disillusionments are political.

Laments poor dubbing into English.

The film "has such an inadequate supporting cast and such inferior sets and costuming, that everyone felt it was a great mistake."

Presents a list of the film's "faults and beauties" with emphasis on the latter.


Discusses Shostakovich's score which has, like the film script, "multi-shaded intricacies which shroud, rather than adorn, the tragedy."

"The finest film version of Hamlet ever made."


Using Kozintsev’s Hamlet as the example, argues that Shakespeare can be filmed.

"An essentially graphic film, ... a vibrant, manly Hamlet."

"This Hamlet is a vast and regal show of strong cinematographic values."

Kozintsev's film illustrates the transformation of a literary model into a film that becomes an independent work of art. A good discussion of Pasternak's prose translation, music, etc.


"In this production the emphasis is quite properly on the manifestation in solid, physical terms of whatever of the morbid and bizarre is conveyed in poetical terms in the play."


Enjoys photography, setting, and cast but wishes there were more Shakespearean lines.


Thinks Kozintsev's film is the most imaginative of screen versions; singles out successful incorporation of images of sea and sky, which are merely background additions in Olivier's film.


Finds the film an ideological and cinematic confusion; says the acting is mediocre and the English sub-titles are poorly done.


Kozintsev sees *Hamlet* "as costume melodrama, and clearly he makes his point."


Explains how the film "re-invents" Shakespeare's play by expanding the limitations of its stage reality in order to show us a more complete world.


Recognizes that the "whole line of the film is boldly laid down" in the opening sequence and that "the most effective scenes are often those
painted with the boldest brushstrokes” (e.g., Claudius’ council speech, Laertes’ return, Ophelia).


Calls film an epic version that captures the “outer” Hamlet and “retains a greater portion of the play’s complexity and mystery . . . because the visual texture is denser, the images and connections more consistently meaningful.”


Points to the cumulative effect of the juxtaposition or repetitions of powerful images.


Praises the director’s ability “to discover a proper style” and to choose images that “contribute a poetry of their own.”


Likes the way that Kozintsev has turned “a work overladen with literary and philosophical connotations into a drama of sweeping action.”


Useful for long appendix of diary notes (pp. 211–76) on Hamlet and for glimpses into the practice and theory of a contemporary filmmaker.


Remarks on the film he will make; his task will be “to change the poetical imagery of the work into the visual.”


“Kozintsev’s imagination catches fire and he sends his figures hurling across the screen with true Shakespearean energy.”


“A successful though not a great movie,” because Hamlet is changed to one who rides and duels more than he reflects. He is too much of a man of action.

Provides background on film.


The film “may have been academic, but it had passion.”


Comments on the innovation of portraying Ophelia “almost as a pawn of her own subconscious.” Includes five stills from the film.

Provides biographical background on director, translator, and cast.


Generally critical of film but praises setting.


Interview concerns his stage performance.

Williamson's stage performance is exciting and moving but rest of production is bland.

"It is a brisk and pointed production."

Considers Williamson's Hamlet one of the great performances.

Considers this "the most intelligent Hamlet I have ever seen, the only one who quite obviously understands every word he is saying...a great and revolutionary Hamlet."

Frederick, Robert B. "Nicol Williamson at Film Confab Shows Heart's with Legit." Variety, 14 May 1969, p. 18.

Because the text "has been cut to ribbons...Hamlet's presence is magnified out of all proper relationship to the world around him."

"Hamlet (British—Color)." Variety, 17 December 1969.


Galls the film "a mirror of the cosmically bereft times we live in"; its effect is "one of fragmented introversion" void of tragic framework.

Reviews London production from which film was made, finding Williamson ignoring the meter of the verse and attempting "to give us a smaller and more human Hamlet."

Part of the "Literature and Film" series, includes a critical interpretation, film outline, critic's round table, activities, and bibliography.


"The play collapses not only as drama, but as poetic drama. Williamson's morose, self-pitying Hamlet lacks heroism, and Hamlet's speeches, as Williamson delivers them, lack beauty."


"Williamson's performance is without physical tension of any kind . . . he stands at one side of the stage, readying his next thought, while no play goes on without it."


While not destined to go down in the history books, Richardson's Hamlet is memorable and presents a fresh, controversial interpretation.


Argues that every shot "is designed to express metaphorically Elsinore's diseased beauty" by means that "do not draw attention to themselves."


Explores the unconventional production as conceived for both stage and screen.


Objects to Williamson's accent and appearance, praises the Play Scene, observes that the "Hamlet-Ophelia scenes substitute sexual horseplay for authentic feeling," finds that the portrayal of the Ghost is "worst of all," and thinks that "the supporting performances are quite unsupportable."

"Theater Abroad: Member of the Company." Time, 28 February 1969, p. 74.

Praises Williamson's performance.

Tynan, Kenneth. "Nicol Williamson: the Road to the White House." In his

A delightful personal account of Williamson’s preparation to perform Shakespeare at the White House; also mentions stage Hamlet.


"I have severe problems with Williamson’s interpretation (strong in sardonic humor but weak on poetry and grandeur), as well as with the odd way the text was cut and the claustrophobically close-up photography."


Williamson "flouts the character’s nobility and irresolution, and presents a blisteringly sardonic man of action."

See also, in General section, Duffy, Dworkin, Halio, Silber.

Henry V (1944). Directed by Laurence Olivier.

Agate, James. Review. The Times (London), 3 December 1944.


Praises Olivier’s achievement and the language of the film.


"The picture is not only a fine achievement in itself but gives promise of infinite possibilities in respect of filming further plays" by Shakespeare.


Reviews Old Vic Broadway production of 1 & 2 H4 and Olivier film, missing in stage production “what the screen can do ... those qualities of physical freedom of the chronicle—history uncaged and sent soaring skyward, which makes Henry V by all odds, the finest movie I have ever seen, and one of the most enthralling and stirring Shakespearean performances I ever hope to see.”


Thoughtful and enthusiastic praise.


“A film that is always as exciting, sometimes more so, than the Shakespeare play.”


An excellent guide through the film which includes bibliography. Reviewed by A. McLean in *Literature/Film Quarterly* 1 (Fall 1973): 377-80.

“Great King Henry.” *Newsweek*, 17 June 1946, p. 102.

Finds the production “magnificent.”


“Technically, except for its static opening, it is an excellent job.”


Brief study guide lists ten questions for student discussion.

“Henry V.” *Senior Scholastic*, 21 October 1946, pp. 22-23.

A picture story with the comment that “the whole production is a thrilling and imaginative version of motion picture art.”


Records impressions of the film by composer Hubert Clifford.


“A classic among Shakespeare films... it is a unique blend of realism and artifice.”


Recognizes Olivier for catching Shakespeare's “salute to high adventure . . . [and] a kind of boyish exaltation of man’s grim work.”

Life, 20 May 1946, pp. 38-42.

Provides background of film.


“There is no air of pedantry about the film. . . . On the strength of Henry V . . . [Olivier] has emerged as the most imaginative film-maker around.”


A succinct commentary on aspects of the score.


Compares film with recent theatrical productions.


Contains an analysis of the music for the Agincourt sequence with stills and musical score reproduced (pp. 96-107), a discussion of the “music and action” (pp. 90-95), the opening score (pp. 126-27), and the use of music to underlie speech as in Falstaff's death scene (p. 165).


“The production . . . follows the original text more closely than any of the many stage productions.”


"I have rarely ever seen Shakespeare done with such magnificent success or British propaganda presented with such pushing insistence."

Herzberg, M. "Olivier as Henry V." Scholastic Teacher, 14 October 1946, p. 6T.

"Olivier Found England at War No Place to Film Battle of 1415." New York Herald-Tribune, 2 June 1946, p. 3.


Presents scenario text used for the film.


Analysis of cuts made in the film.

Powell, Dily. Review. The Times (London), 26 November 1944.

"A production finely felt and finely played."

"Recreates Medieval Paintings." Vogue, 1 September 1946, pp. 218-19.


See also, in General section, Camp, D., Dehn, Durgnat, Fuegi, Kael, Raynor, Smith, Walker.

Julius Caesar (1950). Directed by David Bradley.


Notes that in the Lupercal frames, a taxi can be seen through the grill behind Caesar.


"A very ingenious movie," more cinematic than Olivier's films; also has enthusiasm, vigor, and freshness.


Review. Scholastic Teacher, 2 April 1952, p. 13T.

A low budget ($10,000) compelled Bradley to use his imagination to produce "the most essentially 'filmic' production of Shakespeare."

See also, in General section, Richter, Skoller.


While Gielgud and O'Brien play their roles well, Mason and Brando do not. "The actual filming of Shakespeare never fails to remind me how utterly he belongs to the stage."


Analysis of the film's success and its impact on the Philippines.


Interview covers much of Mankiewicz's work and includes a filmography; Mankiewicz says "je ne connais pas d'auteur dramatique plus vivant que M. Shakespeare."


Praises director's ability to cope with the theatrical modes of the text.


Rozsa decided "to regard the film as a drama about the eternal problem of dictators. I wrote the music I would have written for a modern stage representation: interpretive, incidental music, expressing, with my own musical language for a modern audience, what Shakespeare expressed with his own language for his own audience . . ." (p. 544).

"Et tu, Brando?" Time, 27 October 1952, p. 87.

Announces the cast and comments on treatment of Shakespearean dialogue.


A powerful film with excellent dialogue.

The film is “not only an able transfer to the screen of a great Shakespearean classic, ... it is also an unusually skillful use of cinematic means for vivifying truths about political power. ... No production of Julius Caesar has been infused with more contemporaneity. ...”


“The picture is bold, immediate, and passionate; ... As film workmanship it is exemplary.” Yet, regards the play as filmed too much a Roman contest of strength and too little an Elizabethan tragedy of psychological weakness.


Sees setting as “stylized” but appropriate.


Presents two fragments of the screenplay: the moments preceding and following Caesar’s death and the Forum sequence.


Discusses conceptions behind casting, sets, etc.


Explains choice of black and white over color, consciousness of recent historical parallels, and need “to secure a perfect final voice-track in the set during shooting.”


Notes that film refuses "to sentimentalize, popularize, or oversimplify" although it is visually disappointing.

Praises film because it "is cinema Shakespeare at its most sincere, its most distinguished, and its most polished."

Applauds film because it "is quite near to being a filmed play... one of the best samples... of pure Bard on film."

Praises faithfulness to the text and finds that the production "has an austerity, a dynamic inner force, an absence of externals," and good acting which make it an effective film.

Final section (pp. 122-60) gives guide for class discussion of Mankiewicz's Julius Caesar.

"... there are some extremely apt demonstrations of the art of elocution but little to indicate that the movie commands visual resources that Shakespeare never dreamed of."

Offers interesting observations about the historical accuracy in the filming of the play.

Discusses the cutting of the play for the film.

"An impressive and highly faithful treatment of Shakespeare."

Review. Time, 1 June 1953, pp. 94, 96.
Praises the polished and lavish production that “is the best Shakespeare Hollywood has yet produced.”


Shows in pictures how actors prepare props and costumes to make the set appear “Roman.”

Tyler, Parker. “Et Tu, Mankiewicz.” Theatre Arts 37 (June 1953): 84, 86.

Sees film lacks “heroic proportions” but notes it is well spoken by a star-studded cast.


See also, in General section, Alpert, Dehn, Griffin, Richter, Skoller.


Part of the “Literature and Film” series, includes a critical interpretation, film outline, critic’s comments, questions for students, and bibliography.

Review. Cue, 6 February 1971, p. 64.


Review. Senior Scholastic, 28 September 1970, p. 25.


King Lear (1969). Directed by Peter Brook.


“A quintessential Dark Ages vision of Lear ... an extension of his fur, leather and steel production at Stratford in 1962 ... and a further attempt to embody the play’s classic antitheses—hard/soft,
nature/nurture, natural/unnatural, madness/reason—in terms of palpable, corporeal images."

Berlin, Norman. "Peter Brook's Interpretation of King Lear: ‘Nothing Will Come of Nothing.’" Literature/Film Quarterly 5 (Fall 1977): 299-303. Attacks film as untrue to the "spirit of the play" because it ignores play's warmth.


Chaplin, William. "Our Darker Purpose: Peter Brook's King Lear." Arion n.s. 1 (Spring 1973): 168-87. Argues that the film "challenges us to rethink the play," and allowed the director "to explore the scope of cruelty."


Jorgens, Jack J. "Teaching Manual, King Lear (Brook Version)." Audio Brandon Films, 1978. Part of the "Literature and Film" series, includes a critical interpretation,
Individual Feature Films

Selection from a draft shooting script, film outline, critic's round table, activities, and a bibliography.


Contrasts Kozintsev's "Christian-Marxist story of redemption and social renewal" with Brook's "bleak, existential tale of meaningless violence in a cold, empty universe."


"I didn't just dislike this production—I hated it."


Thinks that lack of color in madness sequences is "disastrous;" and that film remains "very much a stage play."


Emphasizes that Brook "anchors his characters in a medieval world which still shows its links to the Iron Age."


Calls the film "a mixed bag." "Scofield's portrayal of Lear is one of the great screen performances of the decade." Disparages Brook's attempts "to demonstrate Lear's madness via camera distortion, blurring and off-focusing" as not convincing.

Review. Catholic Film Newsletter, 15 December 1971, p. 117.

"A brilliant, stunning production" with powerful performances.


Wilds, Lillian. "One King Lear for Our Time: A Bleak Film Vision by Peter Brook." Literature/Film Quarterly 4 (Spring 1976): 159-64.

Argues that Brook's "interpretation is marvellously realized, that the great-strength of the film comes from its carefully articulated design, and that the 'faults'... are indeed deliberate and work positively" to support Brook's vision of the play.


While admitting Brook "goes overboard" in the storm sequence, calls
the film a basically "intelligent, gripping, and commendable adaptation."

See also, in General section, Kermode.


Sees Kozintsev's Lear as relevant to our time and reality because it does not copy every detail exactly as it is in the play.


"Kozintsev... has brought Shakespeare's play fully and idiosyncratically to life without any strenuous reshaping of the original."


Reviews comments by Soviet critics who emphasize "the deep humanism" of the film.


Concerns the shooting of the film.


Discusses problems of German synchronized version in bringing a synthesis of the original text, Pasternak's Russian translation, and colloquial German. It is difficult to adapt the Shakespearean text to a film text and to fit the words and verse of Shakespeare to the optical elements of film. Film changes drama.


A sensitive reading of the film, explains how the film achieves the director's intentions, and shapes our response.


The director's day by day record of his meditations on the play and his adaptation of it. Reviewed by D. Robinson, Sight and Sound 46.
Individual Feature Films


Comments briefly on his Lear.


Contents that Lear achieyes greatness once he has become an outlawed subject. Also, the film deals with the conflicts resulting from the predominance of a minority over a majority without rights.


The actors in this film demonstrate the extent to which all action is determined by society.


Calls the film an impressive drama with cinematic merit.


Sees the film “as a simple folk tale with rather heavily etched political overtones.”


Calls attention to the ‘poor naked wretches,’ whose appearance at decisive moments throughout the film constitutes a leitmotif with Lear’s development.


Admires film because the director’s approach is “scholarly, pragmatic, and exegetical... and translates Shakespeare’s poetry into a coherent structure of unforgettable images.”

Examines director’s use of “cinematic synecdoche.”


Comments on the eye motif in the film and observes that “Kozintsev understands the duties of the adapter, as well as his rights.”


Offers a detailed analysis of film with reference to shooting script.

*Macbeth* (1948). Directed by Orson Welles.


“Macbeth reflects the bloody horror the world had just been through: the war, the concentration camps; in this way, the individual pasts of Welles’s characters participate in the collective past, and point toward an apocalyptic future.”


“Macbeth is great art precisely because Welles refuses the mediocre compromises habitual in attempts at realism.”


“It’s all pretty bad.”


Contends that if “skilled translation of the playwright’s intent is to be our gauge, then this *Macbeth* is only an interesting experiment that misfired.” Good analysis of how Welles develops the conflict between savage paganism and newly arrived Christianity as leitmotif in film.

Despite poverty of the film's production values "and the unsettling rhythm of the dialogue..., there are things to praise in Macbeth—the outlandish quality of it all, the... respect for Scottish accents, the raw authenticity of the costumes..., the intelligent use of extras..., and the unerring sense of a man's psyche in the process of disintegration."


(Hatch, Robert. "Bloody, Bold, and Resolute!" New Republic, 15 January 1951, pp. 30 31. Welles has lost more of the play than he has preserved, "but that which he does keep he presents with power and a conviction that will make it stick in the mind."


Provides comments on production problems of an "engrossing melodrama" that Welles intended "to bring... to the world of the small town."


While film is not a failure, "one cannot help thinking that a more powerful effect might have been achieved if the film, properly, had been silent."


"There's precious little Shakespeare here."


Provides production background, Welles's previous involvement with the play, and observes how he seeks "to demonstrate... the practical viability of classics-derived films for a less than total movie audience if turned out on a drastically curtailed budget."

"Macbeth." Senior Scholastic. 27 October 1948, p. 29.
Praises Welles's conception of the play as a tale of bloodshed but feels the action lacks suspense and interest.


Discusses Welles's early love of Shakespeare and analyzes camera work and character portrayal (pp. 112-17).


Production's "slam-bang quality . . . makes for lively going at least part of the time."


Presents a detailed analysis of the film.


Objects to juggling of scenes and interchange of characters' lines.


Examines film in context of the director's oeuvre.


Brief account of events surrounding and following making of the film.


Comments on Welles's Othello and Macbeth (pp. 170-71), the latter film suggesting that adaptation requires radical transformation of the original materials.


Review. Time, 1 November 1948, p. 90.

Finds fault that Welles and Nolan "play their roles . . . at the top of their lungs," but compliments Welles's imaginative camera work.

Rothen, Paul. "Murder, My Sweet! Macbeth." In his Rothen on the Film,
 Individual Feature Films


Reprints 1 June 1951 review from Public Opinion which claims that "the poetry which alone makes this brutal play acceptable has vanished. Nothing worthwhile is put in its place."


Notes that "the film falls short not so much in production as in conception," and that Macbeth "is a static, two-dimensional creature."


Focuses on the cinematic technique that captures the Shakespearean essence.


An account of the Utah stage production that preceded Welles's film.

See also, in General section, Bazin, Mullin, Ohad, Phillips, Raynor, Skoller.


A student essay, arguing for the film's artistic integrity, illustrates how to organize and write a critical essay on film.


Compares the handling of time, pace, and rhythm in film and play.


Finds dialogue a bore.

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A provocative analysis of Kurosawa's "distillation" of the essence of Macbeth and his world. See also, in this section, Gerlach.


While certain scenes are moving, film is "grotesquely brutish and barbaric... To our western eyes it looks fantastic and funny."


Charges Blumenthal with obscuring the extent to which Kurosawa has betrayed the power of the play but reveals author's own misunderstanding of film. See also, in this section, Blumenthal.


Analyses visual symbolism and visual polarities in film.


"Mifune ranted magnificently through beautifully composed scenes of medieval savagery, in which each shot was a visual feast. But neither Macbeth's tragedy, nor his lady's madness, touches the spectator's heart in this film. At least not the heart of Western spectators."


Experiences characters as 'animals' and the film as a game of cops and robbers.

Review. Time, 1 December 1961, p. 76.

"Quite the most brilliant and original attempt ever made to put Shakespeare in pictures."


"In this film Kurosawa continued his thesis that power invariably corrupts."


An excellent film analysis well illustrated.

Richie, Donald. "Kurosawa on Kurosawa," Sight and Sound (London) 33
Comments on the film.


A picture story.


Interviews Kurosawa about the influence of Noh and significance of film’s title.


“One can hardly imagine a better adaptation from stage to film or nation to nation.”


 Regards the film as “neither Shakespeare nor best Japanese.”


Demonstrates that the adaptation “evolves not in the traditions of Elizabethan theatre but in a purely Japanese context.”


By imagination, dramatic photography, and fine performances, the director has “reshaped Macbeth into an engrossing Samurai drama.”

See also, in General section, Mullin, Ohad, Reeves.

Macbeth (1960). Directed by George Schaeffer.


Film is “scrupulously uninventive, and curiously bathetic.”


Impressed with the use of outdoor locations.

Promotional booklet.


All students should see this film for its fidelity to Shakespeare.


Part of the “Literature and Film” series, includes critical interpretation, film outline, quotes from critics, study questions, and bibliography.


Comments on the TV production and provides six questions for discussion.

See also, in General section, Manvell, Mullin, Skoller.


Sees the strength of film is that “it works concurrently on both a naturalistic and a psychological plane.”

Berlin, Normand. “*Macbeth: Polanski and Shakespeare*.” *Literature/Film Quarterly* 1 (Fall 1973): 291-98.

Argues how Polanski reads *Macbeth* “indicates the rich suggestiveness of Shakespeare’s art; it also indicates Polanski’s personal vision of the modern world.”


Finds the film is themeless, the movie “all surface.”


Describes how Polanski has “artfully interwoven his images of the chain of power, the cup of appetite, and the crown of ambition into a moving testament to *Macbeth’s* power to unsettle us still.”


Considers the film neither especially rude nor unnecessarily violent.
Violence is what the play is all about.


Argues that Polanski's film is flat not because of the director's personal views but because of the difficulties of filming any Shakespeare play.


Polanski projects a darker view of human nature than does the play and his film becomes a melodrama imbued with political cynicism.


Points to inaccuracies in Norman Silverstein’s correction [Literature/Film Quarterly 2 (Winter 1974): 88-90] of Kenneth Rothwell’s review of the film. See also, in this section, Rothwell.


Polanski “consistently sees Macbeth as a tale of prolonged carnage arising from political instability,” while the principal actors “offer nothing beyond certain pleasant exteriors in far more demanding roles.”


“A bloody play has been made bloodier, and the essence of it has been lost.”


“There is a pervading virility, bawdy and vulgar but noble at the same time.”

Review. Cue, 25 December 1971, p. 64.


Contends that the film is far removed from relevance of any sort and that the play itself has vanished from Polanski’s version.


The film’s setting “is not so much Scotland as Golgotha” and while
Polanski capitalizes on pop culture, and the vogue of sex and violence, the film "is far better than the egregious publicity surrounding it."

The Tynan-Polanski text eliminates ambiguities, strengthens dramatic structure, and gives Shakespeare's language new freshness.

Comments on "the remarkable youth of the cast" and includes observations by script collaborator Kenneth Tynan.

Includes diary notes on production, script, and casting and comments on Polanski's use of a single camera.

Regards this film as "all but the worst Shakespeare ever filmed. Polanski's setting is a panoramic slaughterhouse in which the language is only impedimenta unreasonably holding up the 'action'."

See also, in General section, Gianetti, Kermode, Mullin.


Takes G. B. Harrison to task for praising the film; only the performances of Cagney and Rooney are praiseworthy.

Complains that no one in cast knows how to deal with Shakespearean verse. Midsummer Night's Dream "was turned into a Reinhardt's Midsummer Nightmare."

Argues that Reinhardt's film "looks like Mendelssohn's music sounds," and as an interpretation of the play "it illustrates a carefully organized image that was definitely not a solution to the problem of communicating the author's intent to a particular kind of audience."


Film suffers from "a confused excess of arbitrary ornament in which the voice of Shakespeare is heard only faintly and at intervals."


Gives background to how she became involved in her first film, repeating the Hermia role she had played in Reinhardt's Hollywood Bowl production.


Suggests filming of Shakespeare signifies one aspect of the "culture-club" mentality in Hollywood. Special effects are highlighted and lengthened in the film while the script is downplayed and shortened.


Appreciates acting and scenery but criticizes director's techniques "because Herr Reinhardt cannot visualize how his ideas work out on the screen."


Hollywood has exceeded "our worst fears with this picture... the opportunities of the cinema have been so mis-used as to make the play clumsier, more drawn-out and more boring than on the stage."


Reinhardt comments: "I have set the condition that this work should represent Shakespeare, and nothing but Shakespeare."

Provides insights into Reinhardt's personal involvement with productions and his central concern with Shakespeare.


Provides background information, credits, cost, etc.


Comments on a text of Shakespeare's play illustrated with stills from the picture.


Sees film as both a work of art and an expensive and experimental curiosity. "It compares favorably with any stage production the play is likely to receive."


Notes much splendor but little that was Shakespeare's. Credits Cagney with best part as Bottom.


Speculates on close relationship of Shakespearean drama and film, using *Midsummer Night's Dream* to illustrate.


Suggests Warner Bros. tried to capture an audience for the film by using the techniques of successful comedies of the period.

See also, in General section, Gianetti, Kael, Nicoll.


Eidsvik, Charles. "The Subversion of Space: Peter Hall's *A Midsummer Night's Dream.*" In his *Cineliteracy: Film Among the Arts,* pp. 237-44.
Hall's film "opens to cinema new possibilities for portraying dreams in visual terms" as the director "stylizes his images and so fragments his montage that the viewer has to rely on language to sustain coherence."


Interviews Hall on the filming of *Midsummer Night's Dream*.


Provides excellent analysis of opening scenes of this bold experiment with cinematic style and Shakespearean meaning.


"An extremely interesting interpretation of the play" with a uniformly excellent cast and experienced director who uses the full text even though this means too much speaking and some redundancy on film.


"Frankly terrible on every conceivable level."


"Just damn silly."


"Drab, mundane, and shockingly inept."

*Othello* (1951). Directed by Orson Welles.


"An entrancing work ... profoundly faithful to Shakespeare's poetry."

Bentley, Eric. "*Othello* on Film and on the Stage." *New Republic,*

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Shakespeare in Feature Films and on Television


Film is a “precise example of formalistic decadence”; dialogue too obviously dubbed and Welles’s acting the part of Othello is poorly done.


“Never before or again . . . did Welles bring Shakespeare to the screen with such perfection, grasping the essence of the playwright down at the center of his own soul.”


Provides a general commentary on the recent Shakespeare revival on screen and stage and criticizes Welles’s rearrangement of the play which gives him a monopoly of the screen as an actor and undermines film’s effectiveness.


Offers solid cinematic analysis in defense of Welles’s techniques. Well illustrated.


Welles has “wonderful skill at image-making but a blind spot where substance is concerned.”


Admires the psychological and profoundly human point of view of film.


A “worthy attempt to bring Shakespeare to the screen”; film “is stamped with Orson Welles’ amazing insight and gross negligence.”


“Othello is one of the most brilliantly imaginative experiments with Shakespeare ever filmed . . . ; it is Shakespeare spilling over into a flood of excitement.”
Individual Feature Films

Welles ruins the tale "by forgetting the story itself and concentrating on cinematic tricks."

Objects to lines being cut and to how Welles tells the story.

Provides comments on production problems and the vagaries of shooting in a film of "perfect unity, balance, and order, marred only slightly by the technical shortcomings of indifferent dubbing."

Argues that "the visual imagery compensates for the inevitable loss of complexity and dramatic voltage accompanying heavy alterations in the text."

Includes Welles's comments on Othello (he only changed the character of Iago, making him more human) and Macbeth ("it is better Shakespeare than most stage productions" he has seen).


Discusses Welles's early love of Shakespeare and briefly comments on Othello as "self-absorbed and rhetorically diffuse."

MacLiammoir, Michael. Pilt Money in Thy Purse: The Diary of the


Contrasts *Othello* with *Citizen Kane*, the latter evoking the end of Titan, the former a funeral lament interspersed with cries of anger.


Brief account of the making of the film.


Praises natural setting and technique of investing each shot "with an impact and surprise which are greater than any relationship the shot bears to the dramatic content of the film."


Considers film "decadent"; "Certainly Welles ... completely relinquishes the role of director as thinker for an interest in separate displays of technical virtuosity."


Regards the film as visually superb, though it's easy to fault the film in a dozen ways.


"Despite the camera tricks, engulfing shadows, dizzying vistas of colonnades and architectural arabesques, the film moves forward with a pulse-quickening stir and bustle."

"Welles's Othello." *Newsweek*, 23 May 1955, p. 120.

Finds it a dramatic success.

"For all its misdemeanors, Welles' version . . . is alive." Othello's conqueror is not Iago, "but that terror of a hostile world which has closed in on a simple hero invulnerable only on the battlefield."


See also, in General section, Griffin, Skoller.


Dent, A. "Othello, Russian Film." Illustrated London News, 13 July 1957, p. 82.


"Holl." Review. Variety, 16 March 1960. Visualization is a "meticulous and eye-filling spectacle."


On the appearance of Ivira Skobtevas.


Praises visuals, acting, and voices of English actors but laments the dubbing is not synchronized to lip movements.


Director comments on making his film.

See also, in General section, Johnson, Skoller.


Olivier's Moor "is so powerful he could chew up the rest of the cast and spit it out."


As a recording of a stage performance, the film has a great deal to offer: brisk rhythm and variation of camera position sustain visual pace, but too many close shots mar Olivier's performance.


As an actor Olivier appears simple-minded and vain and seems unable to get "very far intellectually" into the Shakespeare characters.


Lauds Olivier's portrayal of "a man who walks among strangers with super-sensitivities. . . . He is a taut man on an emotional tightrope."


Reacts to Olivier's makeup.


While mise-en-scene is theatrical, "the camera selects, and highlights
in close-up, moments of emotional and narrative tension."


While film fails to take advantage of the resources of the film medium, it is still a powerful “amplification” of the play.


Olivier’s “perverse interpretation of Othello turns the production into a memorable catastrophe.”


“Altogether, a fascinating muddle, from which can be derived an uncommonly privileged view of a great actor at work.”


While costumes and sets are effective, “the total effect is often static and more theatrical than cinematic.”


Olivier’s Othello is always larger than life and “reeks of the magnificence of the stage.”


Praises greatness of Olivier’s acting talents for almost making this “impossible play” work.


“It is neither a film version nor a re-creation, but a record, filmed almost cold off the stage.”


Objects to Olivier’s affecting Jamaican speech patterns and creating an Othello at odds with Shakespeare’s text.


Calls it mediocre film which exemplifies non-cinema. Only Finlay’s Iago is effective.”


"... images of Sambo and Mr. Bones have kept many viewers from seeing what Olivier has done. He has created a character who makes the pitch of Shakespeare's action believable. An Othello not far removed from savagery ... his Othello is finally possessed."


The film is too much of a one man show; it is "pitted less against Iago than against the Bard himself."


Olivier has emancipated Othello from literary conventions by making him a dangerous fool.


Olivier's is one of the great performances of all time.


Olivier shows Americans an unorthodox Othello when most people have never seen an orthodox one. Americans will get the wrong impression of the play from this film version.


Discusses problems of the stage production and of Olivier's interpretation of the Moor.


A penetrating look at Olivier with scene-by-scene notes kept during the rehearsal of the Old Vic Theatre production that was the basis for the film.


"Burge has simply transported the stage production into a studio and filmed it straight." Olivier gives a "towering performance; but it is
essentially a stage performance, and matches ill with the more restrained subtleties of Frank Finlay's Iago."

See also, in General section, Skoller.


Three short mixed reviews and a note on the music.


"Playbill" for TV premiere plus black and white photos.


Describes cinematographer Otto Heller's part in the film.


Predicts film will be a product of its time.


A succinct appraisal of "an extraordinarily honest film."


The film's sound track provides not only a durable version of the uncut film but a means for studying the musical score as a vital and cooperative part of the artistic whole. The only record of the original version is RCA Victor LM-6126.


Valuable for color photographs.


Describes briefly the authentic fashions used in *Richard III*, and includes sketches of Furse’s set designs.


Comments on the 15th century fashions that inspired his costumes for the actresses.


Praises *Richard III*, but feels the "larger significance" was missed through cuts.


This review also comments on how Shakespeare might be filmed.


Olivier shows "how rituals, faced with Richardism, can no longer make the world cohere and have meaning."


Offers brief description of film and comments on Henry Hewes’s textual changes, the TV premiere, and the historical Richard.


"Some of the best film moments are not Shakespeare’s contributions." Compares film to Welles’s *Othello* and V. Stroyeva’s *Boris Godunov*.

*Kyle*, 20 February 1956, pp. 80–84.

Provides color stills from the film.


*Brief comments with emphasis on Richard III.*
Individual Feature Films

Sees no objection to cuts made for film’s U.S. premiere on TV watched by an estimated 20 million viewers.

Praises Olivier’s performance and his changes in the script.

Includes pictures and remarks on other Olivier films and stage productions.

A picture story with brief background notes on Olivier.

Praises superior acting in film but criticizes the cutting of some scenes, characters and dialogue. See also, in this section, Schein.

“Richard III is not only a very worthy and remarkable achievement, but a strong contender for the best Shakespearean film yet made.”


Appreciates the acting, but deplores editing of text and Olivier’s interpretation. See also, in this section, Phillips.


Attacks Alan Dent’s adaptation and Olivier’s interpretation.

Provides background about film, play, and historical Richard; cover has Olivier as Richard III.

See also, in General section, Camp, Durgnat, Gianetti, Kael.

Romeo and Juliet (1936). Directed by George Cukor.


Describes fourteen panels for an exhibit dealing with various phases of the film's production.


"An engaging obeisance to the Bard" which carries visual imagery to extremes.


Provides three stills each of Howard, Shearer, and Barrymore asking reader to choose the best one.


Film "is Hollywood's best joust with Shakespeare to date."


A good picture but "falls short of being a great picture."


Includes comment on directing Norma Shearer.

Cunningham, James P. "Romeo and Juliet." *Commonweal*, 4 September 1936, p. 446.

Film is "no feeble Shakespeare imitation. . . This is sensitive, delicate and as human as any of the great classics to reach the screen."


Brief catalogue of cast for this "great picture."

Comments on art direction; Verona was "simplified, clarified, and intensified, and the reproduced... details were all correct in spirit."


The film is well done and will be widely accepted as the framing of an old picture rather than the execution of a new one."


"A faithful and not too imaginative translation to the screen."


Comments on Romeo and Juliet.


Gives background for her role in Romeo and Juliet.


Finds film "a real, solemn, slap-up costume piece of Shakespeare" which makes a fair beginning in filming Shakespeare.


"We reach the end of the film with this realization: the screen is a perfect medium for Shakespeare."


Review. Scholastic, 19 September 1936, p. 17.

"It is beautiful, it is authentic, it is moving, and when all is said and done, it is still Shakespeare."

"Romeo and Juliet," Time, 28 August 1936, pp. 30-32.

The extreme attention paid to detail and the spare-no expense attitude help make this "probably the best [Romeo and Juliet] ever shown."

Rothwell, Kenneth S. "Hollywood and Some Versions of Romeo and Juliet: Toward a 'Substantial Pageant.'" Literature/Film Quarterly 1 (Fall 1973): 343-51.

This film has been "the major Hollywood contribution to Shakespearean tragedy."

Includes play (pp. 25-137), with a foreword by William Strunk, Jr. (pp. 21-24), and the scenario version (pp. 139-229). There are short appreciations by Norma Shearer on Juliet (pp. 233-35); by Leslie Howard on Romeo (pp. 239-40); by John Barrymore on Mercutio (pp. 243-44); by Cukor on directing (pp. 247-48); by Talbot Jennings on the script (pp. 251-52); by Cedric Gibbons on design of settings (pp. 255-57); by Adrian on costumes (pp. 261-63); by Oliver Messel on costumes (pp. 267-68); and Max Herzberg provides "A Preliminary Guide to the Study and Appreciation of the Screen Version of Shakespeare's Romeo and Juliet" (pp. 269-90).


The screen can be true to the important Elizabethan tradition: the rushing sequence of the story has no curtains to break the continuity. Those who love Shakespeare needn't fear this film version.

See also, in General section, Gianetti.


A "brilliant and exciting action film."


Admires film for its rich mise-en-scene and cheerfulness.


A "pictorially brilliant film:" Castellani's "best tool is the camera, his goal the direct visual image," yet, in part, the surroundings themselves defeat the young lovers.


Enthusiastic and lavish praise of film.

Individual Feature Films

Considers this “one of the most beautiful color films made to date,” with a decor integrated with cinematic means.

Praises use of technicolor and supporting cast, but criticizes neglect of Mercutio, overemphasis on Friar John, and slow pace of some scenes.

Critical of “liberties taken with Shakespeare’s timing and spatial relationships” which causes the film to lose contrasts, slows the dramatic action, and makes the climax’s fail.

Part of the “Literature and Film” series, includes a critical interpretation, film outline, critic’s round table, student questions, and a bibliography.


Takes critics to task for recognizing only the film’s scenic beauty.

Praises director for having “worked in all the physical grandeur of his natural setting ... into a fast-moving completely cinematic Romeo and Juliet.”

Castellani has “recast a triumph of the poetic theatre for a form that is in many ways its very antithesis.”

Reports on how Castellani’s film “elicited repeated bursts of spontaneous applause” at its premiere. Says the film “compares favorably” to Henry V “and should have a similar success all over the world.”

Likes “sumptuous visual surface” but not the ‘academic’ approach.

A "visually splendid film," but as film gains in speed and literal realism, it loses in complexity and character and plot."


McCarten, John. "Shakespeare in Italy." The New Yorker, 1 January 1955, p. 46. "While the picture is long on beauty, it is occasionally short on Shakespeare," and although it moves briskly, "speed is hardly of the essence in a drama like Romeo and Juliet."

Review. Newsweek, 20 December 1954, p. 83. Though Castellani takes liberties with the play, it nevertheless "comes through more clearly and plausibly than it has in most cluttered stage versions."

Review. Times, 20 December 1954, pp. 48-49, 53. "A fine film poem. Unfortunately, it is not Shakespeare's poem." Director ignores the rhythm of Shakespeare's scenes when he cuts from one frame to another.

"Romeo and Juliet." The Reporter, 24 February 1955, pp. 47-48. The production is colorful and exciting but the director's editing will annoy those familiar with the play.

Siclier, Jacques. "Le rossignol et l'alouette." Cahiers du Cinema (Paris) no. 43 (January 1955): 44-47. Film is an "excellent spectacle utilisait les moyens du cinema." Also comments on films by Olivier and Welles.


Individual Feature Films

This is a one-man film; director has given integrated unity to all parts.


Castellani lays his scenes in fair Verona to such effect that the town “is the indubitable star of the film.”

See also, in General section, Griffin, Kael, Skoller.

Romeo and Juliet (1968). Directed by Franco Zeffirelli.


Zeffirelli “has recognized and used the difference between stage and film to make his Romeo and Juliet one of the most unified films ever made.”


Regards the film as an “impressive cinemazation.”


Nino Rota’s score is “cogent, eloquent, a major contribution to film music.” See also Films in Review 29 (February 1969): 111, where Cook claims the score “has a sensuous ardor that goes well with Zeffirelli’s lush visualization of Shakespeare’s idea of tragedy in Renaissance Italy.”

Delvin, Polly. “I Know My Romeo and Juliet.” Vogue, 1 April 1968, p. 34.


Discusses interplay between text and film.


For all its action, emotional power, and sense of theme and structure, the film transforms tragedy into a story of sentiment and pathos.

Suggests that films and Shakespeare are antagonists, and that lush
settings and a patchy text are poor substitutes for the play.

An interview with Leonard Whiting and Olivia Hussey.

Picture story on Leonard Whiting and Olivia Hussey.

Praises use of real teenagers in the film because they give “a more
convincing portrait of adolescents bursting with sexual hunger.

Rothwell, Kenneth S. “Zeffirelli’s Romeo and Juliet: Words into Picture
and Music.” Literature/Film Quarterly 5 (Fall 1977): 326-31.
Throughout the film, “word, picture and music make a kind of cinematic
conceit in which disparate elements combine to achieve a single effect.”

See also, in General section, Dworkin, Gianetti.

The Taming of the Shrew (1966). Directed by Franco Zeffirelli.


Braddon, Russell. “Richard Burton to Liz: ‘I love thee not . . . .’.” Saturday
Evening Post, 3 December 1966, pp. 88-91.

Complains of Zeffirelli’s pro-Taylor bias, of incompetence of script
writers having Kate “seem” to capitulate to Petruchio, of opening the
film too busily, and of heavy handed direction throughout.

Discusses Nino Rota’s score as good functional film music: “lucid,
balanced, charming and suited to the mise-en-scene.”

Harrison, Carey. “Shrew.” Sight and Sound (London) 36 (Spring 1967):
92-98. Reprinted in Focus on Shakespearean Films, edited by Charles
“The poetry and flamboyance are not wholly missing, merely a little
damp.”

Jorgens, Jack J. “Franco. Zeffirelli’s Taming of the Shrew.” In his
Shakespeare on Television


A film version of the Saturnalian Revel, "the film is a beautiful idyll bathed in golden and rose-colored light."


Review. Time, 3 June 1966, p. 58.


"This Time They're Taming the Shrew." Look, 4 October 1966, pp. 58-63.

Shakespeare on Television


Reports that WNET/13 (NYC) will present BBC Shakespeare plays for the American audience and plans to put the films to educational use.


Discusses the Plummer production on location in Denmark.


Compares his stage version to the forthcoming TV version; "our version is, avowedly and unashamedly romantic."


Studio One's JC and NBC Playhouse's Othello were "correctly transferred" from the stage to the TV studio because they attempt "to make a story with unfamiliar characters and unfamiliar settings understood."


The ITV version of Hamlet is found wanting.

Offers background on BBC production with director Plummer's comments on the character of Hamlet.


"Chamberlain's youthfulness and vigor stood him in excellent stead. In sensitivity and sincerity he had his triumphant moments."


Observes that TV productions of *Lear, R2,* and *Macbeth* are static and generally not well cast or convincingly acted. The camera is too busy roving during major speeches and "there is lacking an over-all artistic unity of spirit or style."


Analyzes a successful TV series that presented five lectures on *Hamlet.*


Response to Jewish pressure groups protesting Olivier's TV production, suggesting "the issue ought to be decided on the grounds of rational analysis rather than the reflex action of programmed emotions."


Announces BBC-TV/Time Life Series and various pedagogical and non-print resources available for classroom use.

Considered M. Evans's *Macbeth* (28 November 1954, "Hall of Fame" series) in terms of principal cuts, stagecraft, and technical aspects of production.


This "determinedly American *Much Ado About Nothing*... preserved the timeless world of the text."


An overview of the play with study questions on John Friend's adaptation with Maurice Evans and Richard Burton.


William Nichol's adaptation for NBC with Maurice Evans "provides a rich field for critical insight and comparison."


Provides ten questions for students to answer after viewing TV *Hamlet*.


Discusses series of fifteen TV programs based on Shakespeare's histories directed by Michael Hayes and produced by Peter Dews for the BBC.


Mentions Olivier's *Merchant of Venice* briefly.


Ralph Nelson cuts the play for the Dupont TV Show of the Month so that melodrama and action are emphasized but "Nelson's accepting suspense for drama, a poor exchange. And his cuts left the residue of action meaningless."

The first Soviet TV presentation of a full-length English play in English is Brook's production of *Romeo and Juliet*.


Shakespeare can fit the television medium if the plays are judiciously cut; preserve character, story and meaning; and are acted in nondisturbing backgrounds by actors with a knowledge of Shakespeare's language and music and with an ability to communicate these to the audience.


Describes how his three-hour BBC-TV *Hamlet* was made at Kronberg in eight days and five nights.


This production (with Maurice Evans) "showed that television... has an aesthetic all its own." Praises use of close-ups and laments that production was truncated.


Discusses various TV productions.


"Du Pont Show of the Month" featuring Old Vic Company uses technical innovations to cover textual cuts.


Claims that Saville's production "succeeded spectacularly."


Finds a few particulars praiseworthy in Evan's TV *Hamlet*.


Finds the Omnibus production directed by Peter Brook disappointing because of the drastic cutting and Orson Welles's portrayal of Lear as a pathetic hero.

Reports on group involvement in University of Michigan’s educational television production of a fifteen-part series of half hour Shakespeare programs.
### Title Abbreviations

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Guide to Media for Teaching Shakespeare

Audio Visual Materials

*Shakespeare's Life and Times: Filmstrips*


**Elizabeth: The Queen Who Shaped an Age.** (J,C) two filmstrips approx. 150 fr. ea., col., with cassettes. 1975. Distributor: LCA.

Spans her fifty year reign.

**Elizabethan Age.** Two parts. (J,H) Distributor: EAV.

"Reign of Elizabeth." "Elizabethan Everyday Life."

Covers political, social, and everyday life of Elizabethan England.

**The Elizabethan Era.** Producer: SCHLOAT. Distributor: PHM.


**Life and Times of William Shakespeare.** (H,C) 37 fr. Producer-Distributor: EGH. Shakespeare, Mirror of Man Series.


Presents a picture of Shakespeare's England.

**Life of Shakespeare.** (J,H) 1965. Distributor: EAV.


Discusses all aspects of the Renaissance in Europe.


Describes his life, times, and works.


Uses contemporary prints and episodes from historical references.


Examines the influence of Shakespeare's environment on his work; uses a cartoon format. Reviewed by B. Montgomery in Previews, 3 November 1975, p. 28.

Shakespeare—A Series. Four parts. (J,H) col., with record/script. Distributor: EAV, FSH.


Reviewed in English Journal 60 (March 1971): 419.


Shakespeare's Living Words. (J,H) 45 fr., with record/cassette. Distributor: CU.


Shakespeare's People—A Series. Five parts. (H,C) 1972. Distributor: OLESEN.


Includes exterior and interior views of Shakespeare's birthplace.


Shows buildings and important sites during Shakespeare's time.


Presents Morris dancers, the markets, the Mop Fair, a birthday celebration, and scenes from King Lear.


Time, Life and Works of Shakespeare. (J,H) col., with record/cassette. Distributor: EAV, LA.

Uses paintings, prints, and woodcuts of the period. Record/cassette also presents twenty-two Shakespeare sonnets.

William Shakespeare. (J,H) Distributor: EAV.

Traces his life, highlighting events that contributed to his development.


**Shakespeare’s Life and Times: Films**


Explores the Queen’s character and her role in leading England to a position of world power.


Shows everyday scenes as an apprentice rides to Dover to deliver his merchant master’s letter.


Moments in history of the period (e.g., the Reformation, printing press, sea voyages, Armada) and scenes from Stratford and environs.

**English History: Tudor Period.** (J,H) 11 min., b/w. Producer: CORF, 1954. Distributor: BAVI, CORF, FLU, UMISS.

The growth of the national state under Henry VII and Henry VIII, concluding with England as a world power under Elizabeth.

**English Literature: The Elizabethan Period.** (J,H) 12.5 min., col. and b/w. Producer: CORF, 1958. Distributor: BAVI, BU, BYU, CAFC, CORF, FLU, IU, KENT, OKSU, SCU, SYRCU, UARIZ, UCOL, UILL, UIOWA, UMINN, UMQ, UNEB, UTAH, UTENN, UWASH.

In a London theater people represent various social classes. Douglas Bush presents excerpts from Elizabethan works. *Comment:* Informative and factually valid, although fictional setting, people enroute to the Globe, is somewhat contrived.


Recreates episodes in Drake’s life.

**Sir Francis Drake’s Life and Voyages.** (J,H) 13 min., b/w. Producer:
CORF, 1956. Distributor: BAVI, CORF.

Depicts his career as sea captain, navigator, and explorer.


Maynard Mack introduces Elizabethan life and time with brief scenes from three plays. Comment: An intelligent and useful introduction, but not without its faults.


Frank Baxter presents Shakespeare's biography from historic evidence. Comment: A static film lecture; uses graphics poorly.


Presents biography and brief scenes from Romeo and Juliet.


Using four original Shakespeare folios, Frank Baxter and librarian Richard Dillon demonstrate how Shakespeare's works were printed.

Shakespeare. (H,C) 30 min. Distributor: LCA. Great Writing through the Ages Series.


Beautifully photographed and effective use of color and location to capture the world of Shakespeare. Also available in video-cassette.


In the first part maps and scenes of English towns point out landmarks in Shakespeare's life. Michael Redgrave recites key speeches. Second part deals with the history plays. Comment: References to "today", "date film,
although it uses interesting technique of pairing on-location shots of sites with plays.

**Shakespeare's England Today.** (J,H,C) 16 min., b/w. Producer: EASTIN, 1952. Distributor: BAVI, EASTIN, PSU.

Includes scenes of London, Stratford, Welford, Henley-in-Arden, and Shottery to illustrate the influence of these areas on Shakespeare's life and works.

**Shakespeare's Stratford.** (H,C) 29 min., b/w. Producer: WEBC. Distributor: ASF, AUBD, MACMIL, UMINN. The World of William Shakespeare Series.

Frank Baxter recreates the atmosphere of Stratford-on-Avon.


Frank Baxter recreates the climate of Elizabethan England by showing old engravings and filmclips of London landmarks.


Three members of the Royal Shakespeare Co. depict silently words spoken offscreen as dramatic counterpoint. Reviewed in *Landers* 18 (September 1973): 22.

**Stratford Adventure.** (H,C) 40 min., b/w. Producer: NFBC, 1953. Distributor: UU.

Reviews the origin of Shakespeare's Garden and Theater in Stratford, Canada.

**The Stratford Shakespeare, Knew.** (J,C) 17 min., col. 1971. Distributor: PERF.

A photographic study.

**Will Shakespeare—Gent.** Producer: BBC-TV, 1967. Distributor: TIMLIF.

**William.** (H,C) Producer: ABC-TV. After School Series.


**William Shakespeare.** (J,H,C) 25 min., col. Producer: EBEC, 1955. Dis-

Shows places of Shakespeare's time and brief episodes from five plays. Comment: Script is both condescending and dull.

Shakespeare's Life and Times: Audio-cassette Tapes

The Autobiography of Shakespeare/A Poet in Italy. (H,C) Distributor: JNP.

G. Highet lectures on Shakespeare as a young man, as revealed through the sonnets, and on the Italian settings of several plays.

Elizabethan Age—A Series. (H,C) Distributor: VALINT.

Records the literature of the Elizabethan Age, focusing on the works of Shakespeare. Includes AYL, Macbeth, JC, MV, Rom, selected sonnets, and soliloquies from Hamlet, Othello, and Lear, as well as songs from Shakespeare.

Elizabethan England. (H,C) 60 min. Distributor: BFA. The Tudors and the Stuarts Series.

Features Joel Hurstfield and A. G. R. Smith.


Discusses the life, times, and literature of an era that represents one of the important backdrops for understanding the American tradition.

A Fellow of Infinite Jest: Shakespeare's Humor. (H,C) 15 min. 1966. Distributor: NCAT. Meet Mr. Shakespeare Series.


Interviews with Playwrights, Pt. 1: Shakespeare. (J,H) Distributor: CONDS. Discusses some tragedies and sonnets, Shakespeare's times, and his money motivations.


Lines from Shakespeare for His 400th Birthday. (J) 15 min. Distributor: UMINN. The Your Health and You Series.


Shakespeare in the Global Village. (C) 30 min. Distributor: CBCLS. Comments on the aims of the first world Shakespeare Congress and describes Shakespeare's continued popularity around the world.


Shakespeare, the Man/Shakespeare's Unforgettable People. (J,H) Distributor: CU.

Shakespearean Atmosphere, Pt. 1. (H,C) 30 min. Distributor: U-MICH. The Shakespeare at Work Series. Illustrations from several plays to discuss atmosphere, weather, and horror in Shakespeare.
Shakespearean Atmosphere, Pt. 2. (H,C) 30 min. Distributor: UMICH. The Shakespeare at Work Series.
G. B. Harrison discusses how Shakespearean techniques create dramatic effects with illustrations from Macbeth.

Uses dramatized excerpts to demonstrate capacity for creating comic episodes.

Discusses Shakespeare's techniques for providing the best kind of speech for every occasion.

Shakespeare's Living Words/Shakespeare as Historian and Poet. (J,H) Distributor: CU.

Discusses the life and plays of Shakespeare.

Shakespeare's Rhetoric. (C) 24 min. Distributor: JNP, LA, LISTEN.
G. Wilson Knight comments on points of structure in some of Shakespeare's long speeches.

This Was A Man. Five parts. 25-31 min. ea. Distributor: PTL.


What Fools These Mortals Be. (H) 15 min. Distributor: NCAT. The Meet Mr. Shakespeare Series.


Guide to Media for Teaching Shakespeare

William Shakespeare. (H) 40 min. Distributor: JNP. The History Makers Series.


Your Mr. Shakespeare. (C) 23 min. Distributor: JNP, LA, LISTEN. Margaret Webster discusses Shakespeare's theater and various approaches to him.

Shakespeare's Life and Times: Transparencies

Shakespeare and Character: A Series. (H,C) 1966. Distributor: MMAMC.

Shakespeare and Imagery: A Series. (H,C) 1966. Distributor: MMAMC.

Shakespeare: Life, Times, and Theater: A Series. (H,C) Distributor: ERS, TECN. Uses maps, charts, facsimiles, diagrams, and Elizabethan prints to study the evolution of the theater, Shakespeare's life, historical and literary events of the period, and Shakespeare's language and sources for his plays.


Shakespeare's Theater: Filmstrips


Audio Visual Materials


The Elizabethan Theater. (H) col. Distributor: EAV.
Uses paintings, documents, prints, and books.

Shows development of theater, use of stage areas, and differences from the modern stage.

Shakespeare: Mirror of Man. (J,H) col., sd. Distributor: EGH.


Shakespearean Stage Production. (H) 40 fr., col., sd. 1966. Distributor: EAV.
Explains how a play was staged in the Globe. Reviewed by E. A. Youngs in History Teacher 7 (May 1974): 386.

Shakespeare: A Series.

Uses contemporary prints, paintings, maps, and woodcuts.

Records how a class built a model of the Globe.


Shakespeare's Theater and His Audience. (H,C) 33 fr. Distributor: EGH.
The Shakespeare, Mirror of Man Series.


Shakespeare's Theater: Films

A Creative Rehearsal. (H,C) 15 min., col. Distributor: HRAW. The Art of Shakespeare in Macbeth Series.

A rehearsal of Macbeth allows a look at how the director and actors come to understand what Shakespeare intended.


Frank Baxter outlines an approach to understanding a Shakespearean play.

A Sense of the Other. (C) 33 min., col. Distributor: NU.

Shows Wallace Bacon conducting a class at Northwestern University on interpreting Shakespeare. See Shakespeare Newsletter 28 (February 1978): 5.

Shakespeare and His Stage: Approaches to Hamlet. (H,G) 45 min., col. 1975. Distributor: FOTH.

Recreates Shakespeare's theater by staging scenes from Hamlet in an Elizabethan courtyard. Director Daniel Seltzer helps a young actor (Stephen Tate) realize Hamlet in himself; includes excerpts from performances by Olivier, Gielgud, Williamson, and Barrymore, and views of landmarks in London, Stratford, and Warwick. Reviewed by M. Z.


**Shakespeare Primer.** (H,C) 28 min., col. Distributor: BU, SUCB, SYRCU, UILL, UKANS, UME, UMICH, UMINN.


**Shakespeare Special.** 7 min., b/w. Distributor: AAR.

Shows the Canadian national train that brings Canadian high school students to the Stratford Shakespeare Festival.

**Shakespeare's Mirror.** (H,C) 15 min., b/w. Producer-Distributor: OSU.

Follows teacher/actors' rehearsals and post-performance discussions on segments from Shakespeare. Poor technical and editing work. Reviewed in *EFLA* 71-7498.

**Shakespeare's Theater.** (H,C) 13 min., col., sd. 1960. Distributor: ISU, IU, PSU, SYRCU, UÇEMC, UCONN, UIOWA, UKANS, UMECH, UMINN, UWASH.

Excerpt from opening scene of Olivier's *Henry V* (1944) that shows a "live" performance at the Globe. Reviews key scenes with drawings and animated maps.

**Shakespeare's Theater.** (H) 29 min., b/w. Producer: WEBC. Distributor: ASF, MACMIL, UIOWA. The Fair Adventure Series. The World of William Shakespeare Series.

Pictures and a miniature model of the Globe theater show evolution of areas of Elizabethan theater.
**Shakespeare's Theater: The Globe Playhouse.** (H,C) 18 min., b/w. 1953. Distributor: BAVI, BU, BSU, BYU, CAFC, FLU, IU, MSU, NILL, PSU, SILU, SUCB, SYRCU, UARIZ, UCEMC, UCOL, UCONN, UIOWA, UMICH, UMINN, UTEX, UWASH; WSU.

Uses a reconstruction of the Globe (based on J. C. Adams's conjectures) to demonstrate the use of staging area in Elizabethan times. Written and directed by William and Mildred Jordon. Reviewed by F. A. Youngs in *History Teacher* 7 (May 1974): 387.

**The Staging of Shakespeare.** (H,C) 55 min., col. Distributor: Case Western Reserve University.

Directed by Robert Ornstein, attempts to show how important stage techniques are in bringing text to life. See *Shakespeare Newsletter* 28 (February 1978): 5. Comment: Presentation flawed by amateurish acting, directing, and production.

**Stratford Adventure.** (H,C) 40 min., b/w. Distributor: IU.

Emergence of Shakespeare Theater in Stratford, Ontario, Canada.

**The Theater in Shakespeare's Time.** (J,H,C) 14 min., col. 1973. Distributor: BFA, BAVI, BU, FLU, IOWA, IU, KENT, NILL, OSU, SCU; SILU, SYRCU, UCEMC, UCOL, UME, USC, UWLACROSSE, UWYO.

Re-enactments of Elizabethan theatrical events with focus on traditions and characteristics of the stage. Reviewed by R. Watts in *Previews* 2 (January 1974): 48.

**Understanding Shakespeare: His Sources.** (J,H,C) 20 min., col., b/w. Producer: CORF, 1971. Distributor: BAVI, BU, CORF, IU, KENT, MFR, MSU, SYRCU, UME.

Excerpts from JC, HS, MND, and *Hamlet* show how Shakespeare enhanced his sources. Comment: Rather pedantic approach with poor acting clips.

**Understanding Shakespeare: His Stagecraft.** (J,H,C) 23.5 min., col., b/w. Producer: CORF, 1971. Distributor: BAVI, BU, CORF, IU, KENT, MFR, MSU, SYRCU, UCONN, UILL, UKANS, UME.

How the Elizabethan theater affected the way plays were written. Reviewed in *Visual Education* (February 1974): 45. Comment: Shows clearly the simplicity of pre-Shakespearean drama and explains the parts of the stage, their use, and theatrical conventions.

**Will Shakespeare, Gent.** (H,C) 50 min., b/w. Producer: BBC-TV, 1967. Distributor: IU.
Documentary evidence and conjectures about the riddle of Shakespeare. Visits Stratford-on-Avon and London.

**William Shakespeare: Background for His Works.** (J,H,C) 14 min., col., b/w. Producer: CORF, 1951. Distributor: CORF, IU.

Shows the places of Shakespeare's times and the elements of English life with brief episodes from plays.

**Shakespeare's Theater: Audio-cassette Tapes**

**Elizabethan Playhouse: Cultural Center for London.** (H) 15 min. Distributor: DOUBCO. The Elizabethan England Series.

Discusses the English dramatic tradition and the birth of the formal theater.


**Hamlet on the Stage.** (H,C) 21 min. Distributor: JNP, LISTEN.

T. M. Parrott discusses portrayals of Hamlet by actors from Edwin Booth to Maurice Evans.

**Producing Shakespeare.** (C) 40 min. Distributor: JNP.

Jonathan Miller discusses problems of a modern producer.

**The Secret of Shakespeare.** (H,C) Distributor: JNP, LISTEN.

C. B. Purdhom analyzes nine Shakespearean plays to distinguish great drama from entertainment.

**Shakespeare and the Audience.** (C) 60 min. Distributor: CBCLS.

Discusses audience response to drama and examines the scholar's role in the theater world.

**Shakespeare and the Director.** (C) 60 min. Distributor: CBCLS.

An interview with director Peter Brook about his work on stage and screen; discusses his production of *Midsummer Night's Dream*.

**Shakespeare and the Fundamental Law of Drama.** (C) 30 min. Distributor: JNP, LA, LISTEN.

C. B. Purdhom attempts to find the quality that makes Shakespeare the supreme dramatist.

**Shakespeare in Canada.** (C) 30 min. Distributor: CBCLS.
Discusses production styles, the speaking style, and other topics concerning the Stratford (Ontario) Theater.

The Shakespearean Heritage. (C) 28 min. Distributor: CCASS.

Peter Brook discusses the similarities between Shakespeare’s *King Lear* and Peter Weiss’s *Marat/Sade*, and the functions of the Royal Shakespeare Theater of England.

Shakespeare’s Theater/Shakespeare’s Audience. (H) 30 min. Distributor: CU. Shakespeare’s Living Library Series.

Shakespeare’s Theater: Transparencies

Introduction to the Elizabethan Theater. Two color transparencies. Distributor: LA.

Globe theater: theater in Shakespeare’s time and the theater today.

Shakespeare’s Plays: Filmstrips

*As You Like It: Shakespeare.* (J) 26 fr., b/w, sd. Distributor: UEVA.

Uses actual cast photographs.

Filmstrips of the Plays: A Series. Seventeen parts. (H, C) Distributor: EAV.

“*As You Like It.*” “*Hamlet.*” “*Henry IV, Part 1.*” “*Henry IV, Part 2.*” “*Henry V.*” “*Julius Caesar.*” “*Macbeth.*” “*Measure for Measure.*” “*Merchant of Venice.*” “*Merry Wives of Windsor.*” “*Midsummer Night’s Dream.*” “*Much Ado about Nothing.*” “*Richard II.*” “*Romeo and Juliet.*” “*Tempest.*” “*Twelfth Night.*” “*Winter’s Tale.*”

Reproduces Shakespeare productions, many done by the Old Vic Company.


Examines the nature of justice, the futility of revenge, and analyzes psychological patterns.
Hamlet. (C) 39 fr., with script. 1963. Distributor: EAV.
Illustrates play's high points by using scenes from actual production.

Explores the play as seen through the eyes of a contemporary director.

Hamlet: Shakespeare. (J, H) 40 fr., b/w., sd. Distributor: UEVA.
Reveals the great moments of the play, through the opening illustration of the Swan Theatre where Hamlet was first presented.

Henry V: Shakespeare. (J, H) 24 fr., b/w., sd. Distributor: UEVA.
Depicts presentation in the Globe.


Illustrates the play as presented by Roundabout Repertory Company in association with Drury Lane Productions.

Play's themes applied to contemporary problems (e.g., directions of national power, the nature of friendship).


Highlights scenes using photographs of production.

Julius Caesar, Politician and Dictator. (J, H) approx. 53 fr. Distributor: EBEC. Ancient Rome Series.

Julius Caesar: Shakespeare. (J) 38 fr., b/w., sd. Distributor: UEVA.
Highlights the play as it was first presented at the Swan Theater.

Focuses on themes of sanity vs. madness, authority vs. obedience, and devotion vs. ingratitude.

King Lear. (J, H) col., with script. 1968. Distributor: TENMUS.
Explores the play as seen through the eyes of a contemporary director.

Lyrics from the Plays of William Shakespeare. (J,H) 55 fr., col., sd. Distributor: CU.

Costumed actors on pageant wagon invite youngsters to journey back in time.


Kit contains 3 color filmstrips and matching sound cassettes, 2 large wall posters, a packet of material on witchcraft for classroom display, A Guide to the Play, and 2 copies of a Teacher's Resource Booklet. Filmstrips entitled: “Unruly Chaos,” which discusses plot and themes; “Shapes of Horror,” which discusses superstitions and witchcraft; and “The Night Shriekers,” which is a study of Macbeth and Lady Macbeth. Based on Festival performance.


Discussess Shakespeare's historical sources, his play's plots, themes, and character development.


Explores the play as seen through the eyes of a contemporary director.


Shows major scenes.

Measure for Measure. (J,H) 46 fr., col., with script. 1968. Distributor: TENMUS.

Play as seen by a contemporary director.

A Midsummer Night's Dream. Col. Distributor: EDUPRO.

The play as performed by the Royal Shakespeare Theatre Company under Peter Hall.

A Midsummer Night's Dream. (J,H) 37 fr., col., captions. Distributor: UEVA.

Photographs from Max Reinhardt's 1935 motion picture.


Shows major scenes.


Drawings present Shakespeare's play.

Romeo and Juliet. (J,H) 57 fr., col., with script. 1968. Distributor: TENMUS.

The play as seen by a contemporary director:


Photographs from an original production are combined with notes to give a full synopsis of the play.


Themes of the play are applied to the contemporary scene.


Presents scenes from Zeffirelli's motion picture to illustrate Tchaikovsky's musical version of the play.


Three tragedies are examined for character development, story structure, and use of supernatural elements. Narration and dialogue by Maurice Copeland.

Shakespeare: A Series. Eight parts. (J,H) 8 filmstrips, 4 records, or 8 cassettes, 16 min. ea.; or 2 carousels with 80 slides ea., guide. 1974. Distributor: CORF.

"Shakespeare: His Comédies," 47 fr. Shakespeare's influence on the form


Shakespeare: A Series, Eight parts. (J,H) 1949. Distributor: MGH.


Designed to motivate students toward an enjoyable reading of Shakespeare's plays.

Shakespeare, Mirror of Man: A Series. Six parts. (H,C) 1969. Distributor: EGH.


Made by M. St. Clare Byn.

Shakespeare's Julius Caesar. (J,H,C) 38 fr., b/w. 1962. Distributor: UEVA.
Audio Visual Materials

Contains photographs from various productions.

Shakespeare's *The Merchant of Venice*. (H,C) 52 fr., b/w. 1962. Distributor: UEVA.

Presents scenes, costumes of principal characters, and portraits of actors who have played Shylock.


*Tempest*. Four parts. (H,C) 21 min. ea., b/w. Distributor: ASF. The Fair Adventure Series.

Frank Baxter discusses background and explains important passages.


Photographs from Shakespeare's Plays Series.

Photographs from the Oxford and Cambridge Shakespeare Company production, directed by Jonathan Miller.

*Shakespeare's Plays: Films*


Excerpts from the plays and sonnets read by Sir John Gielgud.

*Antony and Cleopatra*. (H,C) 15 min., b/w. Producer: Charles Deane, 1957. Distributor: BYU, FLU, IU, MSU, OKSU, UCOL, UCONN, UILL, UMINN, UTENN.

The Old Vic Repertory Company presents the quarrel between Caesar and Antony (III. xiii).
Antony and Cleopatra. (H,C) 34 min., b/w. 1952. Distributor: BYU, IU, MSU, OKSU, UCOL, UMISS, UTAH, UTENN, UTEX.
Performed by British repertory company.

Character. 21 min., col. 1965. Distributor: SVE.
Examines Shakespeare's skill in developing character.


Hamlet. (H,C) 20 min., col. 1958. Distributor: BAYLU.

Presents major scenes of an unorthodox staging. Made by Gene McKinney.

Hamlet. 152 min., b/w. Producer: LCA, 1948. Distributor: UARIZ.
Audio Visual Materials

Slightly cut version of Olivier’s film version.


Shows Shakespeare’s understanding of man as an individual and as a member of society. Actors perform on stage patterned after an Elizabethan theater.

Hamlet: The Readiness is All. (H,C) 30 min., b/w. Producer: OPU. Distributor: ASF, OPU.

Analyzes Hamlet’s state of mind as he faces death and asks what kind of hero he is.


Hamlet: Studies in Interpretation. (H,C) 30 min., b/w. Producer: OPU. Distributor: ASF, OPU.

Two scenes show how an academic interpretation comes to life in performance.


Pop-art visual puns mock each word of Hamlet’s "To be or not to be." By Fred Mogubgub. Voice of Maurice Evans.

Hamlet Screen Tests. (H,C) 5 min., col. Producer: Glenn Photo Supply, 1933. Distributor: EMGEE, MOMA.


Hamlet's Castle. (H,C) 6 min., col. 1956. Distributor: UCOL.
Camera captures Kronberg Castle, Denmark.


Performed in authentic costumes on an Elizabethan-style stage.


Henry V. Three parts. (H,C) 28.5 min., b/w. Producer: WEBC, 1964. Distributor: ASF, MACMIL.

Frank Baxter discusses background and key passages.

Julius Caesar. (jH) 33 min., col. 1952. Distributor: BU, CAFC, FLU, KENT, OKSU, SILU, SYRCU, UILL, UIOWA, UKANS, UME, UMICH, UMINN, UNEB, UTAH, UYIO.

Condensed play stars Robert Speaight (Caesar) and Cecil Trouncer (Brutus).

Julius Caesar. (H,C) 19 min., b/w. Producer: British Information Service, 1946. Distributor: BAVI, BU, BUD, CAFC, FLU, IOWA, ISU, IU, OKSU, SCU, SILU, SUCB, UCONN, UILL, UIOWA, UKANS, UME, UMICH, UMINN, UNC, UNEB, UTAH, UTENN, UTEX, WSU.

Leo Genn and Felix Aylmer perform the Forum scene (III. ii.).

Julius Caesar. (H,C) Producer: BBC-TV, 1969. Distributor: TIMLIF.


Shakespeare’s understanding of man as an individual and as a member of society. Actors perform in authentic costumes on stage patterned after Elizabethan theaters.

Julius Caesar (Forum Scene). (H,C) 23 min., b/w. 1961. Distributor: BAVI, BU, IFB, SYRCU, UNCONN.

Presents an excerpt (III. ii.) from the feature film starring Charleton Heston.
Dramatizes events on 15 March 44 B.C.


Caesar as he saw himself and as seen by Plutarch, Shakespeare, and Shaw.

Julius Caesar: Rise of the Roman Empire. (J,H) 22 min., col., b/w. Producer: EBEC, 1964. Distributor: BAVI, BU, BYU, CAFC, EBEC, FLU, IOWA, IU, KENT, NILL, PSU, SCU, SYRCU, UARIZ, UC1EMC, UCONN, UILL, UIOWA, UKANS, UME, UM1CH, UMO, UNEB, UTAH, UWLACROSSE, UWYO.

Dramatizes Caesar’s rise to power and what enabled him to transform a city-republic into a world empire.

Marc Antony of Rome. (H,C) 20 min., b/w. 1948. Distributor: BAVI, IU, SYRCU, UC1EMC, UCONN, UILL, UME, UM1CH, UMO, UTEX, UWYO.

Cuts original screen play of Cleopatra to retain details of period.


Uses scenes from Julius Caesar and Shaw’s Caesar and Cleopatra to recreate grandeur of Rome.

Guide to Media for Teaching Shakespeare

Frank Baxter presents background and explains important passages.

*King Lear.* (H,C) 15 min., b/w. Producer: MACMIL, 1954. Distributor: ASF, MACMIL, SYRCU. The On Stage Series.

Monty Woolley performs scene in which Lear is rejected by two of his daughters.

*King Lear: The Fool.* (H,C) 30 min., b/w. Producer: OPU. Distributor: ASF, OPU.

Analyzes the Fool’s part in play’s action and poetry, and includes scenes performed in a reconstruction of the Globe.

*Kings and Queens.* (H,C) 28 min., b/w. Distributor: MACMIL. The Fair Adventure Series.

Frank Baxter provides background.

*All the World’s A Stage.* (H,C) 10 min., b/w. Distributor: MACMIL, USC.

Wiener Burgtheater’s Raoul Aslan depicts scenes including one from *King Lear.* German language.

*World’s a Stage: King Lear.* (H,C) 13 min., b/w. 1935. Distributor: WASU.

The Old Vic Repertory Company performs excerpts from I. iv. and III. ii.

*Macbeth.* (H,C) 17 min., b/w. Producer: MGH, 1947. Distributor: BAVI, BU, FLU, IU, PURDUE, SCU, SILU, SUCB, UCOL, UCONN, UILL, UIOWA, UKANS, UME, UMICH, UMINN, UMISS, UNC, USC, UTAH, UTENN, UTEX, WSU.

English cast led by C. Nesbit and W. Laeson present the murder scene (II. ii.) and the sleep walking scene (V. i.).


Frank Baxter presents background and discusses important passages.


Focuses on atmosphere and theme of the play.


Key scenes from Roman Polanski's Macbeth as the story of an ambitious quest for power that leads to corruption, with a commentary by Orson Welles. Reviewed in Landers'9 (December 1974): 12; by G. F. Heilze in School Teachers (November/December 1974): 32; and in Audio Visual 3 (October 1974): 42.

The Merchant of Venice, Act I, Scene III; Act IV, Scene I. (J,H,C) 26 min., col. 1971. Distributor: BFA, UIOWA, OKSU, SYRCU, UILL, UWLACROSSE.

Mid-Summer Night's Dream. (J) 26 min., col. Distributor: BU, MACMIL.

Mr. Magoo as Puck; Greek mythological heroes introduce play.

Introduces play by stressing differences in language, customs, and manners between 16th century and today.


Performed by the Old Vic Repertory Company.


Performed by the Old Vic Repertory Company.

**Much Ado About Nothing.** (H,C) 180 min. Producer: CBS-TV.


*Othello.* (H,C) 44 min., b/w. Producer: EASTIN, 1947. Distributor: BAVI, BU, IU, NILL, UCOL, UCONN, UIOWA, UKANS, UTENN.

A condensed version with John Slater, Sebastian Cabot, Lavanna Shaw. *Comment:* Not worth the effort.


Frank Baxter presents background and discusses important passages.


*Richard II.* Four parts. (H,C) 28.5 min. Producer: WEBC. Distributor: ASF, MACMIL. The Fair Adventure Series.

Narrated by Frank Baxter.

*Richard II: How to Kill the King.* (H,C) 23 min., col. Producer: NBC Educational Enterprises, 1969. Distributor: SYRCU, UARIZ, UCONN, UNEB.

Frank Baxter discusses background and passages.

Glouster’s Soliloquy. (H,C) b/w. Distributor: EMGEE.
John Barrymore delivers Richard III’s speech in which he declares how much he wants to be king.

Frank Baxter discusses background and key passages.

Sequences from MGM film show John Barrymore, Leslie Howard, and Norma Shearer, in the feud between the two families, the ballroom scene, Friar Lawrence’s cell, the duel scene, the death scene, and others.

Romeo and Juliet. II. ii. 10 min., col. 1970. Distributor: SYRCU, UILL, UWLACROSSE.
The balcony scene.

A full-length version produced by the youthful cast of the Royal Academy of Dramatic Art in London on a facsimile of an Elizabethan stage.


Shakespeare on TV. (H,C) 50 min., b/w. Producer: CBS-TV. Distributor: UKANS.
A Frank Baxter series; includes excerpts from Romeo and Juliet.

Shakespeare Series. Eleven parts. (H,C) col. Distributor: BU, IFB, SYRCU.
“Antony and Cleopatra,” 11 min. Excerpts from II. ii. and V. ii.
“Hamlet,” 10 min. Excerpts from I. iv. and V. i. Reviewed in Landers 19
Guide to Media for Teaching Shakespeare


Shakespeare: A Series. Six parts. (J,H,C) col. Distributor: BFA.


Frank Baxter discusses background and key passages.

**The Tempest.** (H,C) 27 min., b/w. 1960. Distributor: UARIZ, UILL, UNEB.

Presents John Barrymore in 1928 production with the Russian Revolution as background.

**Tempest.** (H,C) 27 min., col. 1970. Distributor: MACMIL.

Studies the methods of Peter Brook in a series of encounter group exercises with an international cast preparatory to rehearsals of *Tempest.* Reviewed in *Landers* 18 (February 1975): 173.

**Twelfth Night.** Three parts. (H,C) 28.5 min., b/w. Producer: WEBC, 1964. Distributor: MACMIL, OKSU.

Frank Baxter discusses background and key passages.

**Twelfth Night.** (H,C) 13 min., b/w. Producer: UEVA, 1957. Distributor: OKSU, UILL.

The Old Vic Repertory Company performs II. v.

**Winter’s Tale.** (H,C) 13 min., b/w. Producer: UEVA, 1957. Distributor: UILL.

Old Vic Repertory Company performs V. iii.


A series of seven films (or video-cassettes) that provide an excellent introduction and discussion of Shakespeare’s life and environment. Each play is covered by two films, one an abridged performance, the other documentary background. Worth using at any level.


Shakespeare's Plays: Audio-cassette Tapes

*Antony and Cleopatra*: Politics, Myth and Theater/*Coriolanus*: Politics and Tragedy. Distributor: AL.

Lectures by J. Goode and T. Eagleton.

*Cleopatra*. 43 min. Distributor: JNP, LA, LISTEN.

Harrison shows how Shakespeare created one of his most complex characters. Includes readings from the play.

Approach to Shakespeare: A Series. Eighteen parts. (H, C) 60 min. ea. Distributor: BFA.


Discussions between academic critics include readings of key scenes.

*As You Like It*. Distributor: LISTEN.

By Folio Theatre Players.

*As You Like It*: The Pastoral World/The Play of Attitudes. Distributor: AL.

Lectures by K. Walker and I. Armstrong.

Aspects of Shakespearean Sonnets/Two Shakespearean Sonnets. Distributor: AL.

Lectures by B. Greenslade and B. Hardy.

Construction in Shakespeare. 27 min. Distributor: LA, LISTEN, JNP.

Ernest Schanzer analyzes the two-part structure of Tim., Cor., Per., and WT.

*Shakespeare's Coriolanus*. 30 min. Distributor: CBCLS.
Points out that *Coriolanus* is one of the less familiar plays by Shakespeare but in recent years has been performed often.

**Did Shakespeare Anticipate Erikson's Theory of Identity Diffusion?** 30 min. Distributor: JNP, LISTEN.

H. M. Bell points out that *Coriolanus* presents various phases of personality in dynamic settings.

**Critical Approaches to Shakespeare.** 60 min. Distributor: CBCLS.

Discusses the meaning of meaning and attempts to find a more satisfactory vocabulary to express responses to drama.

**The Elizabethan Age: A Series.** Distributor: ERS.

Selected Sonnets by Shakespeare. Soliloquies from *Hamlet, Othello,* and *Lear.* Includes individual tapes on *Macbeth, JC, Rom, MV, AYL, Sounds and Sweet Airs; Song from Shakespeare.*

**Hamlet.** Distributor: EVED.

Lecture by Maynard Mack, Jr.

**Hamlet.** 29 min. Distributor: CCASS.

Features John Barrymore as Hamlet. A discussion of the questions, does the tragedy of Hamlet seem to be one of fate or of personal weakness, why is Barrymore's Hamlet deliberately naturalistic when he instructs the players, and why is Barrymore's Hamlet lyrical during the soliloquy.

**Hamlet.** Distributor: LISTEN.

Presents Michael MacLiammoir and the Dublin Gate Players recording their production.

**Hamlet.** Distributor: CU. Literary Classics Series.

Includes introduction, biography, plot summary, critical comment and bibliography.

**Hamlet.** Part 1, 37 min. Part 2, 41 min. Distributor: CCASS.

Sir John Gielgud's adaptation; addresses several critical questions.

**Hamlet: Book or Play?/Hamlet and the Popular Dramatic Tradition.** Distributor: AL.

Lectures by T. Hawkes and M. Charney.

**Hamlet: Character and Theme.** 35 min. Distributor: EVED.
C. C. Colwell lectures.

John Monteverdi declares that the melancholy Dane is found wanting only by our false conventional, short-sighted standards.

Hamlet: Plot and Structure. 35 min. Distributor: EVED.
C. C. Colwell lectures.

Hamlet: A Series. Four parts. Distributor: LISTEN.
Features the Shakespeare recording society with Paul Scofield, Zena Walker, Diana Wynyard and cast recording their production.

Hamlet As A Play of Revenge/The “Play” of Hamlet. Distributor: AL.
Lectures by M. Merchant and T. Hawkes.

Hamlet on the Stage. 21 min. Distributor: LA, LISTEN, JNP.
Thomas M. Parrott discusses famous portrayals of Hamlet by actors from Edwin Booth to Maurice Evans.

Hamlet Rethought. Distributor: LISTEN, JNP.
Salvador De Madariaga re-examines Hamlet, and rejects the view that Hamlet could not make up his mind.

Creative Madness: Shakespeare’s Hamlet and Pirandello’s Henry IV. Distributor: EVED.
Anne Paolucci lectures.

Shakespeare At Work/The Madness of Hamlet. (H,C) Distributor: JNP.
Gilbert Highet lectures on Julius Caesar to exemplify Shakespeare’s sources and on Hamlet.

Henry IV. (H) 30 min. Distributor: CU. The Dialogues in Literature Series.

Henry IV: Parts 1, 2, 3. Distributor: LISTEN.
Presents Swan Theatre Players’ production.

Henry IV Parts I and II: Introduction of Falstaff’s Debt/Necessity and Time. Distributor: AL.
Lectures by R. Knowles and S. Wintle.

Shakespeare’s Henry IV: History and Kings/Character of Falstaff. Distributor: AL.
Lectures by A. R. Humphreys and G. L. Evans.

The Structural Pattern of Henry IV. 20 min. Distributor: LA, LISTEN, JNP.

For Ernest Schanzer the play typifies Shakespeare's method of construction by making the play turn on a central theme and using parallels and contrasts between characters as silent commentators.

Henry V. Distributor: LISTEN.

Presents the Swan Theatre Players in their production.

The Hero's Self-Understanding in Othello, Lear and Macbeth. 33 min. Distributor: JNP, LISTEN.

Robert Heilman analyzes Shakespeare's exploration of man's mingled openness to self-knowledge and his resistance to it.

Julius Caesar. 55 min. Distributor: CCASS.

Includes a discussion of the questions, was Caesar a power hungry dictator, were the motives of the conspirators questionable, what is the turning point for the conspirators, and was Mark Antony motivated by personal ambitions when he roused the mob against the conspirators?

Julius Caesar. (J,H) 30 min. Distributor: CU. The Dialogues in Literature Series.

Julius Caesar. The Dublin Gate Players' production. Distributor: LISTEN.

Julius Caesar. Distributor: LA, LISTEN, JNP.

Gilbert Highet discusses whether Julius Caesar was a reformer and hero or a traitor.

Julius Caesar. (J,H) Distributor: VALINT. The Famous World Leaders Series.


Julius Caesar. A Series. Three parts. Distributor: LISTEN.

Presents the Shakespeare recording society with Ralph Richardson, Anthony Quayle, and John Mills.


Shakespeare and the Roman Plays/Julius Caesar. Distributor: AL.
Lectures by R. A. Foakes and J. R. Mulryne.

King Lear. (J,H) Distributor: AL. Literary Classics Series.
Includes introduction, biography, plot summary, critical comment, and bibliography.

King Lear. Dublin Gate Theatre Cast. Four cassettes. Distributor: LISTEN.

King Lear. (H) 15 min. 1961. Distributor: NCAT. The World of Story Series.

King Lear. Distributor: EVED.
C. C. Colwell lectures.

King Lear: Issues/Resolutions. Distributor: AL.

Exploration of Evil: Dr. Faustus, King Lear, The Changeling. 59 min.
Distributor: JNP.
John Simon lectures.

Shakespeare's Tragic Structure in King Lear. 40 min. Distributor: JNP, LA, LISTEN.

Love's Labours Lost. 57 min. Distributor: CCASS.
Discusses why King Ferdinand and his lords forswear worldly and social delights, their resolve, and the king's shabby treatment of the princess.

Macbeth. 29 min. Distributor: CCASS.
Features John Barrymore. Discusses if Macbeth is driven to his bloody deed by his wife, the causes of his anguish, and why Macbeth is considered Shakespeare's most perfect play.

Macbeth. 57 min. Distributor: CCASS.
Features Orson Welles. Discusses what propels Macbeth to murder, the purpose of the three witches, the theme of the play, and why Macbeth is a sympathetic character.

Macbeth. Distributor: LISTEN.
Presents a recording of play by Hilton Edwards and the Dublin Gate Players.

Macbeth. 30 min. Distributor: NCAT. The High School English Radio Dramatic Adaptations Series.
Features Judith Anderson and Maurice Evans.

Macbeth. Distributor: EVED.
Audiob Visual Materials

C. C. Colwell lectures.

**Macbeth.** Distributor: EVED.

Maynard Mack, Jr. lectures.

**Macbeth and His Wife.** 50 min. Distributor: LA, LISTEN, JNP.

G. B. Harrison lectures on the meaning of the tragedy as worked out in the relationship between Macbeth and his wife. Gwen Olson plays Lady Macbeth and Nafe Katter plays Macbeth.

**Macbeth As a Tragedy/Macbeth As a Drama.** Distributor: AL.

Lectures by A. R. Humphreys and R. Warren.

**Macbeth: A Series.** Three parts. Distributor: LISTEN.

The Shakespeare Recording Society with Anthony Quayle, Gwen Ffrangcon-Davies, and Stanley Holloway.

**Measure for Measure as a Problem Play.** 35 min. Distributor: EVED.

C. C. Colwell lectures.

**Performing Isabella in Measure for Measure.** Distributor: FOLGER.

Lecture by Marth Henry.

**Meet Mr. Shakespeare: A Series.** (H) 15 min. ea. 1966. Distributor: NCAT.


Presents the plays and poetry of Shakespeare.

**The Merry Wives of Windsor.** 57 min. Distributor: CCASS.

Discusses the questions, why did Shakespeare write the play, how did he pick the title, and was the play a sequel to Henry IV?

**A Midsummer Night's Dream.** Three cassettes. Distributor: LISTEN.

Dublin Gate Theatre Cast.

**A Midsummer Night's Dream.** 22 min. Distributor: JNP, LA.
Ernest Schanzer discusses play's unity, its central themes, and Shakespeare's treatment of the fairies.

*A Midsummer Night's Dream.* 58 min. Distributor: CCASS.

Dick Powell and Jean Muir discuss the questions, what is the reason for Oberon's dispute with Titania, how does Puck create the error that provides the comedy, why is Bottom given the head of an ass, and how does Shakespeare resolve all problems of the lovers?

*Midsummer Night's Dream.* 35 min. Distributor: EVED.

C. C. Colwell lectures.

*Patterns and Character in A Midsummer Night's Dream/Fantasy and Imagination in A Midsummer Night's Dream.* Distributor: AL.

Lectures by J. R. Brown and J. R. Multryne.

*Shakespeare's Dreams and Dreamer/The Lady and the Poet.* Distributor: JNP.

G. Hight lectures on *Midsummer Night's Dream.*

*Much Ado About Nothing: Plot and Characters/The Society and Its Problems.* Distributor: AL.

Lectures by M. Hattaway and J. Dusinberre.

*The Myth and Ritual Approach to Shakespearean Tragedy.* 55 min. Distributor: JNP, LISTEN.

Herbert Weisinger discusses the patterns of thought and feeling underlying Shakespearean tragedy.

*Othello.* 56 min. Distributor: CCASS.

Features Walter Hampden in *Othello.* Discusses the questions, what motivates Iago's deception, why is Othello taken in by Iago, how does Iago come by Desdemona's handkerchief, and was there a point in having Othello be a black man?

*Othello.* Two parts. 60 min. Distributor: APHB. The Dramatic Productions Series.

Performed by members of University of Minnesota Radio Guild.

*Othello.* 35 min. Distributor: EVED.

C. C. Colwell lectures.

*Othello: The Structure and Organisation of the Play/The Characters and*
Their Inter-Relationships. Distributor: AL.
Lectures by D. J. Palmer and F. W. Thompson.

Comments and readings with background music.

Richard II. 40 min. Distributor: LA, LISTEN, JNP.
Derek Traversi defines the play's tragedy as an acute and personal reading of historical events.

Richard III. 28 min. Distributor: CCASS.
Features John Barrymore as Richard III. Includes a discussion of the questions, was the play written to deplore the bloody succession of the British crown, does it show the weakness in hereditary monarchy, why is the play considered a challenging and exhausting role, and why is Barrymore's Richard a sympathetic tyrant?

Romeo and Juliet. Distributor: LISTEN.
The Dublin Gate Players with Hilton Edwards, Milo O'Shea and Christopher Casson.


Romeo and Juliet. Distributor: CU. Literary Classics Series.
Includes introduction, biography, plot summary, critical comment and bibliography.

Romeo and Juliet. Distributor: EVED.
C. C. Colwell lectures.

Romeo and Juliet, the Death of the Lovers. 30 min. Distributor: UMICH. The Shakespeare and Music Series.

Romeo and Juliet (Movie Version): A Series. Two parts. Distributor: LISTEN.
Features the complete soundtrack of the movie starring Olivia Hussey and Leonard Whiting.

Scenes from Shakespeare: Julius Caesar, Macbeth, Merchant of Venice. Distributor: ERS.

The Secret of Shakespeare. 30 min. Distributor: LA, LISTEN, JNP.
C. B. Purdom analyzes nine Shakespearean plays to reveal the distinction between great drama and entertainment.

**Shakespeare: A Series.** 50 min ea. 1961. Distributor: NCAT.


Lectures by Professor C. A. Aimansky.

**Shakespeare at Work: A Series.** Approx. 29 min. ea. 1961. Distributor: NCAT.


G. B. Harrison illustrates Shakespeare's methods.

**Shakespeare Cassettes.** Eight parts. Distributor: LONDONTIMES.


**Shakespeare Library: A Series.** Six parts. Distributor: SPA.


Presents a collection of Shakespeare's plays at various performances.

**Shakespeare, Master of Comedy/Shakespeare, Master of Tragedy.** Distributor: CU.

**The Shakespeare Plays.** Six parts. (II,C) 30-40 min. Distributor: EVED.


A series designed to coordinate with the PBS television broadcast of the BBC's productions over the next several years. These tapes, meant for students' use, apply to the 1979 telecast, but the series will expand each year. Part One introduces students to aspects of Shakespeare's
language and meaning; Part Two provides a critical commentary on each play.


Relates the three main ways in which Shakespeare creates and portrays character: having the character act and speak in a revealing manner, having others, both friend and foe, speak about the character, and putting the character in revealing situations.

Shakespearean Plot. 30 min. 1961. Distributor: NCAT.

Shakespeare's Comedies. 23 min. Distributor: JNP, LA, LISTEN.

Thomas Parrot compares and contrasts MV and MND.

Shakespeare Dramas. Nine parts. 35-49 min. ea. Distributor: LISTEN, EVED.


Shakespeare's Living Library. Eleven parts. 30 min. ea. Distributor: CU.


"As You Like It." "Comedy of Errors." "Merchant of Venice." "Taming of the Shrew." "Twelfth Night." "Two Gentlemen of Verona."

Shakespeare's Second Historical Tetralogy: A Series. Six programs. Distributor: UMINN.

**Shakespeare's Tragedies.** Seven parts. Distributor: L.A. Audio Classics Library No. 65.


"Hamlet." 2 cassettes.

"Macbeth." 2 cassettes.

Offers selections from the plays.

**Shakespeare's Tragedies: A Series.** Six parts. Distributor: SPA.


**Shylock.** 30 min. Distributor: LA, LISTEN, JNP.

G. B. Harrison presents various interpretations of the character Shylock. Includes readings of principal speeches.

**Taming of the Shrew.** 58 min. Distributor: CCASS.

Features Douglas Fairbanks and Mary Pickford. Discusses the questions, was Katherine truly tamed, why has Petruchio decided to tame Katherine, what is the method by which Petruchio decides to tame the shrew, and why does he want to leave directly after the wedding?

**Taming of the Shrew.** 30 min. Distributor: NCAT. The High School English Radio Dramatic Adaptations Series.

Features Burgess Meredith and Joyce Redmond.

**The Tempest.** 54 min. Distributor: CCASS.

Features Sir Cedric Hardwicke and Jessica Tandy. Includes a discussion of the questions, why does Prospero cause a storm that shipwrecks the King of Naples' boat, what fate has Prospero set for Ferdinand, why does Caliban want Prospero murdered, and what is Ariel's final reward?

**The Tempest.** 35 min. Distributor: EVED.

C. C. Colwell lectures.

**The Tempest from Lamb's Tales from Shakespeare.** 30 min. Distributor: JNP.

Dolly Podolsky reads.

**The Unity of the Tempest/The Tempest: Elements and Occasions?** Distributor: AL.
Lectures by R. Knowles and J. Philing.

Twelfth Night. 29 min. Distributor: CCASS.

John Barrymore as Toby Belch and Malvolio. Discusses Barrymore in the minor roles, if his personality can be detected, and if he kept his characterizations pure.

William Shakespeare Character Interviews: A Series. Four parts. (J,H)
Distributor: CU, EAV, LA.

"Macbeth." "Romeo and Juliet." "Julius Caesar." "Hamlet."
Major characters are interviewed.

Women in Shakespeare: Classical Figures. Distributor: EVED.
Margaret Ranald lectures.

Women in Shakespeare's Comedies. Distributor: EVED.
Margaret Ranald lectures.

Women in Shakespeare Histories. Distributor: EVED.
Margaret Ranald lectures.

Women in Shakespeare's Last Plays. Distributor: EVED.
Margaret Ranald lectures.

Women in Shakespeare's Tragedies. Distributor: EVED.
Margaret Ranald lectures.

Shakespeare's Plays: Transparencies

Hamlet: Analysis and Interpretation. 1965. Distributor: SVE.

Julius Caesar. Nineteen transparencies. Distributor: EAV.


A series of transparencies with overlays analyzes aspects of the play.
**Julius Caesar.** Five parts. Distributor: CREATV.

**Julius Caesar: Series.** (J, H) col. Distributor: LA.

Act I: Five transparencies, manual (Sc. i, The Tribunes Disperse Mob; Sc. ii, Cassius Fears That Caesar Will Become Too Powerful, Sc. ii, Antony offers Crown to Caesar; Sc. iii, Plot to Assassinate Caesar). Act II: Four transparencies, manual (Sc. i, Conspirators Call Upon Brutus; Sc. ii, Caesar's Wife's Dream: A Warning; Sc. iii, Artemidorus Reads a Letter of Warning Which He Plans to Give to Caesar; Sc. iv, Portia Meets the Soothsayer). Act III: Six transparencies, manual (Sc. i, Artemidorus Offers His Letter to Caesar; Soothsayer Again Warns Caesar; Sc. i, Caesar Is Killed; Sc. i, Antony Vows Revenge against the Assassins; Sc. ii, Brutus Speaks: Reasons for Assassination of Caesar; Sc. ii, Antony's Funeral Oration; Sc. iii, Cinna Is Attacked and Killed by the Mob.) Act IV: Three transparencies, manual (Sc. i, Antony Plans Strategy for Coming Combat against Brutus and Cassius; Sc. ii & iii, Conspirators Make Plans for the Coming Battle; Sc. iii, Brutus Sees Caesar's Ghost). Act V: Four transparencies, manual (Sc. i & ii, The Enemy Forces meet; Sc. iii, Cassius Instructs One of His Slaves to Kill Him; Sc. iv, Brutus' Army Loses; Sc. v, Brutus Kills Himself).

Complete program of transparencies is meant to help students understand the plot and the time period of the play. Also available individually.

**Macbeth.** 1969. Distributor: TECN.

Series focuses on imagery and symbolism of Shakespeare's language.

**Records**

**Ages of Man.** Distributor: LISTEN.

J. Gielgud reads descriptive scenes as presented in his 1958 Broadway production.


**All's Well That Ends Well.** Caedmon-SRS. Distributor: LISTEN. E. Portman, F. Robson, and cast.


**Antony and Cleopatra.** Caedmon-SRS. Distributor: ERS, LISTEN.
Records

Scenes from *Antony and Cleopatra*. Caedmon. Distributor: LISTEN.
A. Quayle and P. Brown.

*Cleopatra*. Distributor: FOLK.
Read by C. Luce.

*As You Like It*. Distributor: LISTEN.
The Folio Theatre Players. An abridgement of the play presents major scenes in sequence.

*As You Like It*. Argo-ZPR. Distributor: LISTEN.

*As You Like It*. Caedmon-SRS. Distributor: LISTEN, ERS.
V. Redgrave, K. Michell, M. Adrian.

*Comedy of Errors*. Argo-ZPR. Distributor: LISTEN.

*Comedy of Errors*. Caedmon-SRS. Distributor: LISTEN, ERS.
A. McCowen and A. Massey.

*Comedy of Errors*. Distributor: LISTEN.
Folio Theatre Players present an abridgement.

*Coriolanus*. Argo-ZPR. Distributor: LISTEN.
The Marlowe Society: T. Church, A. Jacobs, I. Worth.

*Coriolanus*. Caedmon-SRS. Distributor: LISTEN.
R. Burton and J. Fandy.

*Cymbeline*. Argo. Distributor: LISTEN.

*Cymbeline*. Caedmon-SRS. Distributor: LISTEN.

*Cymbeline*. Distributor: LISTEN.
The Folio Theatre Players present an abridgement of the play.

*Great Shakespearean Actors*. Distributor: LISTEN.
Voices of J. Barrymore, J. Marlowe, and other greats of the Shakespearean stage reading excerpts.
Hamlet. Distributor: LISTEN.
An abridgement with M. MacLiammoir and the Dublin Gate Players.

Hamlet. RCA Victor Redseal.
Excerpts from the sound track.

Hamlet. Columbia.
J. Gielgud’s Broadway production with R. Burton.

Hamlet. Argo. Distributor: LISTEN.

Hamlet. Caedmon-SRS. Distributor: LISTEN.

Henry IV, Part I. Argo. Distributor: LISTEN.

Henry IV, Part I. Caedmon-SRS. Distributor: LISTEN.

Henry IV, Part I. Distributor: LISTEN.
The Swan Theatre Players present an abridgement.

Henry IV, Part II. Argo. Distributor: LISTEN.

Henry IV, Part II. Caedmon-SRS. Distributor: LISTEN.

Henry IV, Part II. Distributor: LISTEN.
The Swan Theatre Players present an abridgement.

Henry V. Argo. Distributor: LISTEN.

Henry V. Caedmon-SRS. Distributor: LISTEN.
I. Holm, J. Gielgud, and cast.

Henry V. RCA Recordrama. Distributor: ERS.
Excerpts from text accompanied by Philharmonic Orchestra.
Records

Henry V. Distributor: LISTEN.
The Swan Theatre Players present an abridgement.

Henry VI, Part I. Argo. Distributor: LISTEN.

Henry VI, Part II. Argo. Distributor: LISTEN.

Henry VI, Part III. Argo. Distributor: LISTEN.

Henry VIII. Distributor: LISTEN.
The Folio Theatre Players present an abridgement.

Henry VIII. Argo. Distributor: LISTEN.

Highlights from Nine Plays. Distributor: LISTEN.
A. McMasters and Company in scenes from 'Hamlet, Macbeth, Othello, Lear, Rom, MV, Shrew, AYL.

Homage to Shakespeare. Columbia.

Readings from broadcasts shortly before Barrymore’s death in 1942.
Reviewed by R. Wayne in Film News 30 (December 1973): 32.

Julius Caesar. Distributor: LISTEN.
A Mercury Theatre Production; an abridgement starring O. Welles and cast.

I. Holm and R. Johnson.

Julius Caesar. Caedmon-SRS. Distributor: LISTEN, ERS.
R. Richardson, A. Quayle, J. Mills.

Julius Caesar. Distributor: EAV-
An abridgement produced in England by M. Bailey-Watson.

Julius Caesar. Argo. Distributor: LISTEN.

**Julius Caesar.** Distributor: LISTEN.


**Julius Caesar.** Distributor: LISTEN

An abridgement by the Dublin Gate Players.

**King John.** Argo. Distributor: LISTEN.


**King John.** Caedmon-SRS. Distributor: LISTEN.

D. Wolfit, K. Hatch, R. Harris.

**King Lear.** Distributor: LISTEN.

D. Thomas reads excerpts. Also excerpts from *Duchess of Malfi.*

**King Lear.** Distributor: LISTEN.

The Dublin Gate Players present an abridgement.

**King Lear.** Distributor: SPA, LISTEN.


**King Lear.** Argo. Distributor: LISTEN.


**King Lear.** Caedmon-SRS. Distributor: LISTEN, ERS.

P. Scofield, R. Roberts, P. Brown, and cast.

**Literature Units for High School, Volume I (Windows for Youth).** Distributor: FOLK.

Includes discussion and readings from Shakespeare for grades 7-9.

**Living Shakespeare Box Set.** Distributor: LISTEN.

Ten plays in abridged form. Includes *Hamlet, Macbeth, Rom, MV, I&J, Lear, JC, Othello, Shrew, MND.*

**Love in Shakespeare.** Distributor: SPA.

**Love's Labour's Lost.** Argo. Distributor: LISTEN.

**Love’s Labour’s Lost.** Caedmon-SRS. Distributor: LISTEN.

**Macbeth.** Distributor: LISTEN, ERS.
H. Edwards and the Dublin Gate Players present an abridgement.

**Macbeth.** RCA-Victor. Distributor: ERS.
Gd Vic Company.

**Macbeth.** Argo. Distributor: LISTEN.

**Macbeth.** Caedmon-SRS. Distributor: LISTEN.
A. Quayle, G. Ffrangcon-Davies. S. Holloway.

**Scenes from Macbeth.** Caedmon. Distributor: LISTEN.
A. Quayle and G. Ffrangcon-Davies.

**Measure for Measure.** Argo. Distributor: LISTEN.

**Measure for Measure.** Caedmon-SRS. Distributor: LISTEN.
J. Gielgud, M. Leighton, R. Richardson.

**Merchant of Venice.** Argo. Distributor: LISTEN.
The Marlowe Society. T. Church and M. Scott.

**Merchant of Venice.** Distributor: EAV.
An abridgement featuring P. Sparer, N. Marchand, J. Randolph.

**Merchant of Venice.** Caedmon-SRS. Distributor: LISTEN, ERS.

**Merchant of Venice.** Distributor: LISTEN, ERS.
The Dublin Gate Players present an abridgement.

**Merchant of Venice.** Caedmon. Distributor: LISTEN.
An abridgement featuring M. Redgrave.

**Merry Wives of Windsor.** Argo. Distributor: LISTEN.
Merry Wives of Windsor. Caedmon-SRS. Distributor: LISTEN.
A. Quayle, M. MacLiammoir, J. Reeman.

A Midsummer Night's Dream. Distributor: LISTEN

A Midsummer Night's Dream. Argo. Distributor: LISTEN.

A Midsummer Night's Dream. Caedmon-SRS. Distributor: LISTEN, ERS.
P. Scofield and J. Parker.

A Midsummer Night's Dream. Distributor: FOLK.

Much Ado About Nothing. Argo-ZPR. Distributor: LISTEN.

Much Ado About Nothing. Caedmon-SRS. Distributor: LISTEN.
R. Harrison and R. Roberts.

Much Ado About Nothing. Distributor: LISTEN.
An abridgement by the Folio Theatre Players.

Olivier in Scenes from Shakespeare's Hamlet and Henry V. RCA Victor Redseal.

One Man in His Time. Distributor: LISTEN.
J. Gielgud reads from JC, Macbeth, R2, 115.

Othello, Distributor: LISTEN.
M. MacLiammoir. An abridgement by the Dublin Gate Theater.

Othello. RCA-Victor. Distributor: ERS.
L. Olivier.

Othello. Columbia-CSL.
Records

Othello. Argo. Distributor: LISTEN.
   The Marlowe Society. T. Church, D. Beves, W. Gifford.

Othello. Cacdmon-SRS. Distributor: LISTEN.
   F. Silvera, A. Massey, C. Cusack, C. Johnson.

Pericles. Argo. Distributor: LISTEN.

Pericles. Cacdmon-SRS. Distributor: LISTEN.
   P. Scofield.

Queen Elizabeth and the Spanish Armada/Mary, Queen of Scots. Distributor: SCHOLASTIC.

Rape of Lucrece. Cacdmon.
   R. Burton, E. Evans, D. Wolfit.

Rape of Lucrece. Argo. Distributor: LISTEN.
   The Marlowe Society. T. Church and P. Ashcroft.

Richard II. Argo. Distributor: LISTEN.

Richard II. Cacdmon-SRS. Distributor: LISTEN, ERS.
   J. Gielgud.

Richard II. Distributor: LISTEN.
   An abridgement by the Folio Theatre Players.

Richard II. RCA Victor.

Richard III. Argo. Distributor: LISTEN.

Richard III. Cacdmon-SRS. Distributor: LISTEN.
   C. Cusack and P. Ashcroft.

Richard III. Distributor: LISTEN.
   An abridgement by the Folio Theatre Players.

Romeo and Juliet. Distributor: LISTEN.
   An abridgement by the Swan Theatre Players.

Romeo and Juliet. Distributor: LISTEN, ERS.
   C. Bloom and A. Finney.
Romeo and Juliet. Distributor: LISTEN.

Romeo and Juliet. Argo. Distributor: LISTEN.

Scenes. Distributor: SPA.
A. McMaster.

Scenes from Comedies. Distributor: LISTEN.
The Marlowe Society in scenes from MV (Trial Scene), MND (Bottom’s Rehearsal), TN (Viola Meets Olivia, Cakes and Ale).

Scenes from Histories. Distributor: LISTEN.
The Marlowe Society presents King John (King John and Hubert), R2 (Death of John of Gaunt, King’s Dethronement), 1H4 (Falstaff and Justice Shallow), H5 (First Prologue).

Scenes from Shakespeare. Distributor: SPA, LISTEN.
P. Rogers reads famous soliloquies from seven plays.

Scenes from the Tragedies—Vol I. Distributor: LISTEN.
The Marlowe Society presents JC (Funeral Speech), Rom (Balcony Scene), Othello (Murder of Desdemona), Macbeth (Murder of Duncan and Sleepwalking Scene).

Scenes from the Tragedies—Vol. II. Distributor: LISTEN.
Hamlet (To Be or Not To Be, Claudius’ Prayer, Hamlet and Gertrude, Final Scene), Lear (Division of Kingdom, Edmund’s Soliloquy, Storm Scene; Recognition of Cordelia, Death of Cordelia).

Shakespeare for Actors—Vol. I. Distributor: LISTEN.
M. MacLiammoir and H. Edwards demonstrate with scenes and soliloquies from Hamlet, Othello, and Macbeth.

Shakespeare for Actors—Vol. II. Distributor: LISTEN.
Scenes and soliloquies from JC, Lear, and MV.

Shakespeare for Everyone. Distributor: LISTEN.
Includes biographical data, historical details, character analysis, and dramatic readings of two famous speeches. Teacher’s guide.
Shakespeare's Library. Distributor: ERS.

Shakespeare's Romances and Chronicle Plays. Distributor: ERS.
Includes MND, Temp. 1H4, H5, R3.

Shakespeare's Romantic Comedies. Distributor: ERS.
Includes Err, TGV, AYL, MV, TN, Shrew.

Shakespeare's Tragedies. Distributor: ERS.
Includes Rom, JC, Macbeth, Othello, Hamlet, Lear.

Soliloquies and Scenes from Shakespeare for Actors. Distributor: EAV, SPA.
M. MacLiammoir and H. Edwards of the Dublin Gate Theatre explain how they cope with the problems of a soliloquy or scene. (Scenes from Hamlet, Macbeth, Othello, JC, Lear, and MV.)

Songs from Shakespeare. Distributor: LISTEN.
Selected songs from his plays. K. John sings.

Songs from Shakespeare. Caedmon. Distributor: LISTEN, ERS.

Songs from Shakespeare's Plays and Popular Songs of Shakespeare's Time. Distributor: SCHOLASTIC.
Harpsichord, recorder, cello accompaniment.

Popular Songs of Shakespeare's Time. Distributor: ERS.
J. Gielgud as King Richard.

Sonnets and Elizabethan Lyrics. Distributor: LISTEN.
A. Quayle reads twenty-three sonnets plus poetry of Donne, Marlowe, Spenser, Sidney, and others.

Sonnets of Shakespeare. Three LPs. Distributor: EAV.
Read by R. Speaight.

The Complete Sonnets. Distributor: LISTEN.
Read by R. Colman.
The Complete Sonnets. Caedmon. Distributor: LISTEN.
    Read by J. Gielgud.

The Complete Sonnets. Argo. Distributor: LISTEN.
    By the Marlowe Society.

Selected Sonnets. Distributor: LISTEN.
    E. Evans reads.

Soul of an Age. Caedmon. Distributor: LISTEN.
    R. Richardson and M. Redgrave read from thirteen plays. Original
    NBC documentary.

Sounds and Sweet Aires. Distributor: SPA, LISTEN.
    C. Casson, B. McCaughey, and P. Mant in a program of poetry and
    song from AYL, TN, and Hamlet.

The Taming of the Shrew. Caedmon-SRS. Distributor: LISTEN, ERS.
    T. Howard and M. Leighton.

The Taming of the Shrew. Argo. Distributor: LISTEN.

The Taming of the Shrew. Distributor: LISTEN.
    The Dublin Gate Theatre.

The Taming of the Shrew. Distributor: LISTEN.
    Folio Gate Players abridgement.

The Tempest. Distributor: LISTEN.
    Dublin Gate Players. Reviewed by R. J. Behles in Listen Post 6

The Tempest. Argo-ZPR. Distributor: LISTEN.
    The Marlowe Society. M. Hordern, N. Parry, M. Fieldhyde. Set also
    includes The Phoenix and the Turtle.

The Tempest. Caedmon-SRS. Distributor: LISTEN, ERS.
    M. Redgrave, V. Redgrave, H. Griffith, A. Massey.

The Tempest. Distributor: LISTEN.
    Folio Gate Players in an abridgement.
Records

_Timon of Athens._ Argo. Distributor: LISTEN.

_Vitus Andronicus._ Argo. Distributor: LISTEN.

_Titus Andronicus._ Caedmon-SRS. Distributor: LISTEN.
A. Quayle, M. Audley, M. Hordern.

_Troilus and Cressida._ Argo. Distributor: LISTEN.

_Troilus and Cressida._ Caedmon-SRS. Distributor: LISTEN.
J. Brett, D. Cilento, C. Cusack.

_Troilus and Cressida._ Distributor: LISTEN.
An abridgement by the Folio Theatre Players.

_Twelfth Night._ Distributor: LISTEN.
Dublin Gate Players.

_Twelfth Night._ Argo. Distributor: LISTEN.

_Twelfth Night._ Distributor: LISTEN, ERS.
S. McKenna, P. Scofield, J. Neville.

_Twelfth Night._ Distributor: LISTEN.
An abridgement by the Folio Theatre Players.

_Two Gentlemen of Verona._ Distributor: LISTEN.
An abridgement by the Folio Theatre Players.

_Two Gentlemen of Verona._ Caedmon-SRS. Distributor: LISTEN.
P. Wyngarde, E. de Souza, J. Dunham, J. Laurie.

_Two Gentlemen of Verona: A Lover's Complaint._ Argo. Distributor: LISTEN.

_Understanding and Appreciation of Shakespeare._ Distributor: LISTEN.
Includes: Art of Shakespeare, Character Portrayal, Range and Depth, Great Themes, Style and Language, and Significance for Our Times.
**Venus and Adonis.** Argo. Distributor: FOLK, LISTEN.

**Venus and Adonis.** Caedmon. Distributor: LISTEN.
C. Bloom and M. Adrian read *Venus and Adonis* and *A Lover’s Complaint*.

**Sir William Walton: Music from Shakespeare Films.** Angel.
Philharmonic Orchestra in excerpts from the scores of Olivier’s three Shakespeare films.

**Winter’s Tale.** Argo-ZPR. Distributor: LISTEN.

**Winter’s Tale.** Caedmon-SPS. Distributor: LISTEN.
J. Gielgud and P. Ashcroft.

**Winter’s Tale.** Distributor: LISTEN.
An abridgement by the Folio Theatre Players.

**Women in Shakespeare.** Distributor: FOLK, LISTEN.
C. Luce gives a concert reading portraying female characters.

**Feature Films Sources**

**As You Like It.** (1936) d. Paul Czinner; s. Elizabeth Bergner, Laurence Olivier. Great Britain. 20th-British-Fox. b/w., 96 min. Available from: AUDB, AUD, JANUS, KIT PARKER, MSP, TWYMAN, WCF.


**Hamlet.** (1948). d. Laurence Olivier; s. Olivier, Jean Simmons, Basil Sidney, Eileen Herlie. Great Britain. Two Cities Films/Olivier/Rank. 152 min. Available from: ASF, AUDB, ROA, TWYMAN.


Olivia de Havilland, James Cagney. USA. Warner Bros. 117 min. Available from: UA.


*Othello.* (1951) d. Orson Welles; s. Welles, Suzanne Cloutier, Michael MacLiammoir. Italy. Mogador Films (Mercury). b/w, 89 min. Available from: ROA.


*Romeo and Juliet.* (1936) d. George Cukor; s. Leslie Howard, Norma Shearer, John Barrymore. USA. MGM Pictures. 126 min. Available from: FI.


*The Taming of the Shrew.* (1929) d. Sam Taylor; s. Mary Pickford.
Douglas Fairbanks. USA. Pickford Corp./Elton Corp. 70 min. Available from: MOMA (withdrawn from circulation).


Directory of Producers, Distributors, and Rental Sources

AAR Association of American Railroads, American Railroads Building, Washington, DC 20036
AL Audio Learning, Inc., 44 Parkway West, Mount Vernon, NY 10552
ANGEL Angel Records, 1750 N. Vine St., Los Angeles, CA 90028
APHB American Printing House for the Blind, Instructional Materials Reference Center, P. O. Box 6085, Louisville, KY 40206
ARGO Argo Sight & Sound, Ltd.—London Records, Inc., 539 W. 25th St., New York, NY 10001
ASF Association Films, 600 Grand Av., Ridgefield, NJ 07657
AUDB Audio Brandon Films, Inc., 34 MacQuesten Parkway South, Mount Vernon, NY 10550
BAVI Bureau of A-V Instruction, University of Wisconsin-Extension, 1327 University Avenue, P. O. Box 2093, Madison, WI 53701
BAYLU Baylor University, Baylor Theater, Waco, TX 76703
BFA BFA Educational Media, 2211 Michigan Avenue, P. O. Box 1795, Santa Monica, CA 90406
BU Boston University, A. Krasker Memorial Film Library, School of Education, 765 Commonwealth Avenue, Boston, MA 02215
BUD Budget Films, 4590 Santa Monica Blvd., Los Angeles, CA 90029
BYU Brigham Young University, Educational Media Services, 290 Herold R. Clark Building, Provo, UT 84601
CAEDMON Caedmon, 505 8th Ave., New York, NY 10018
CAFCo Central Arizona Film Cooperative, Audiovisual Services, Arizona State University, Tempe, AZ 85281
CARMAN Carman Educational Association Inc., Box 205, Youngstown, NY 14174
CBCLS CBC Learning Systems, Box 500, Terminal A, Toronto, Ontario 116, Canada
CCASS Center for Cassette Studies, Inc., 8110 Webb Ave., North Hollywood, CA 91605
CHARARD Charard Motion Pictures, 2110 E. 24th St., Brooklyn, NY 11229
CINECRAFT Cine Craft, 611 SW 13th St., Portland, OR 97209
COLUMBIA Columbia Records, 51 W. 52nd St., New York, NY 10019
CONDSS Contemporary Drama Services, Arthur Meriwether Educational Resources, 1131 Warren Ave., Downers Grove, IL 60516
CORF Coronet Instructional Films, 65 E. South Water St., Chicago, IL 60601
CORNITH Cornith Films, 410 E. 62nd St., New York, NY 10021
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<td>Educational Filmstrips, 1401 19th St., Huntsville, TX 77340</td>
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<td>Eye Gate Media Inc., 146-01 Archer Ave., Jamaica, NY 11435</td>
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<td>International Film Bureau Inc., 332 S. Michigan Ave., Chicago, IL 60604</td>
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<td>KENT Kent State University, Audio Visual Services</td>
<td>330 University Library, Kent, OH 44242</td>
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<td>KIT PARKER Kit Parker Films, P. O. Box 227</td>
<td>Carmel Valley, CA 93924</td>
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<td>LA Learning Arts</td>
<td>917, Wichita, KS 67201</td>
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<td>LCA Learning Corporation of America</td>
<td>1350 Avenue of the Americas, New York, NY 10019</td>
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<td>LISTEN Listening Library Inc.</td>
<td>1 Park Ave., Old Greenwich, CT 06870</td>
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<td>DONDONTIMES London Times 'Design., Inc.</td>
<td>201 E. 42nd St., New York, NY 10017</td>
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<td>MACMIL Macmillan Films Inc., 34 MacQuesten</td>
<td>Parkway South, Mount Vernon, NY 10550</td>
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<td>MFR Modern Film Rentals</td>
<td>2323 New Hyde Park Rd., New Hyde Park, NY 11040</td>
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<td>MGH McGraw-Hill Films</td>
<td>1221 Avenue of the Americas, New York, NY 10020</td>
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<td>MMAMC 3 M Company, Visual Products Division</td>
<td>3 M Center, St. Paul, MN 55101</td>
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<td>MOMA Museum of Modern Art Film Library</td>
<td>1 W. 53rd St., New York, NY 10019</td>
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<td>MSP Modern Sound Pictures Inc.</td>
<td>1410 Howard St., Omaha, NB 68102</td>
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<td>MSU Michigan State University, Instructional Media Center</td>
<td>Off-Campus Scheduling, East Lansing, MI 48824</td>
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<td>NCAT National Center for Audio Tapes, Room 364</td>
<td>Stadium Bldg., University of Colorado, Boulder, CO 80309</td>
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<td>NFBC National Film Board of Canada</td>
<td>1251 Avenue of the Americas, 16th Floor, New York, NY 10020</td>
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<td>NGES National Geographic Society, Educational Services</td>
<td>17 and M Sts. NW, Washington, DC 20036</td>
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<td>NILL Northern Illinois University, Media Distribution Dept., Dekalb, IL</td>
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<td>NU Northwestern University Film Library, P. O. Box 1665</td>
<td>Evanston, IL 60204</td>
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<td>OKSU Oklahoma State University, Audio-Visual Center</td>
<td>Stillwater, OK 74074</td>
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<td>OLESEN Olesen Films</td>
<td>1535 Ivar Ave., Hollywood, CA 90028</td>
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<td>ÖPRINT Out of Print</td>
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<td>OPU Open University Educational Media Inc.</td>
<td>110 E. 59th St., New York, NY 10022</td>
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<td>OSU Oregon State University, Film Library</td>
<td>IRAM Center, Corvallis, OR 97331</td>
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<td>PATE Patheoscope Educational Media Inc.</td>
<td>71 Weymay Ave., New Rochelle, NY 10802</td>
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<td>PERFECTION FORM COMPANY, 1000 N. 2nd Ave., Logan, IA 51546</td>
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<td>PRENTICE-HALL MEDIA INC., 150 WHITE PLAINS RD., TARRYTOWN, NY 10591</td>
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<td>PENNSYLVANIA STATE UNIVERSITY, AUDIO-VISUAL SERVICES, SPECIAL SERVICES BLDG., UNIVERSITY PARK, PA 16802</td>
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<td>PACIFICA TAPE LIBRARY, 5316 VENICE BLVD., LOS ANGELES, CA 90019</td>
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<td>PYRAMID FILMS, 2801 COLORADO, BOX 1048, SANTA MONICA, CA 90406</td>
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<td>PURDUE UNIVERSITY, AUDIO-VISUAL CENTER, ROOM 54 STEW, LAFAYETTE, IN 47907</td>
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<td>QUAD FILMS, INC., P. O. BOX 2986, UNIVERSITY CITY, MO 63130</td>
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<td>RCA EDUCATIONAL SERVICE, CAMDEN, NJ 08108</td>
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<td>ROA'S FILMS, 1696 N. ASTOR ST., MILWAUKEE, WI 53202</td>
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<td>WARREN SCHLOAT PRODUCTIONS, INC. SEE PHM</td>
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<td>IRWIN SCHLOSS, 165 W. 46TH ST., NEW YORK, NY 10036</td>
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<td>JOHN SECONDARI, 1560 BROADWAY, NEW YORK, NY 10036</td>
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<td>UNIVERSITY OF SOUTH CAROLINA, COLLEGE OF GENERAL STUDIES AND EXTENSION, AUDIO-VISUAL DIVISION, COLUMBIA, SC 29208</td>
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<td>SPOKEN ARTS INC., 310 NORTH AVE., NEW ROCHELLE, NY 10801</td>
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<td>STATE UNIVERSITY COLLEGE AT BUFFALO, MEDIA LIBRARY, COMMUNICATION CENTER 102, 1300 ELMWOOD AVE., BUFFALO, NY 14222</td>
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<td>SOCIETY FOR VISUAL EDUCATION INC., DIVISION OF THE SINGER CO., 1345 DIVERSEY PARKWAY, CHICAGO, IL 60614</td>
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<td>SWANK MOTION PICTURES INC., 201 SOUTH JEFFERSON AVE., ST. LOUIS, MO 63103</td>
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<td>SYRACUSE UNIVERSITY, FILM LIBRARY COLLENDALE CAMPUS, 1455 E. COLVIN ST., SYRACUSE, NY 13210</td>
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<td>TECHNifax CORP. SEE PHM</td>
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<td>TENTH MUSIC, INC., 300 PINE AVE., GOLETA, CA 93017</td>
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<td>TEACHING RESOURCES FILMS, 110 S. BEDFORD, MT. KISCO, NY 10549</td>
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<td>TIME LIFE FILMS, MULTIMEDIA DIVISION, 43 W. 16TH ST., NEW YORK, NY 10011</td>
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<td>TRANS-WORLD FILMS INC., 332 S. MICHIGAN AVE., CHICAGO, IL 60604</td>
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<td>TWYMAN FILMS INC., BOX 605, 4700 WADSWORTH RD., DAYTON, OH 45401</td>
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<td>UNITED ARTISTS CORP., 729 7TH AVE., NEW YORK, NY 10019</td>
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<td>UNIVERSITY OF ARIZONA, BUREAU OF AUDIOVISUAL SERVICES, TUCSON, AZ 85721</td>
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<td>UNIVERSITY OF CALIFORNIA, EXTENSION MEDIA CENTER, BERKELEY, CA 94720</td>
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<td>UNIVERSITY OF COLORADO, BUREAU OF AUDIOVISUAL INSTRUCTION, UNIVERSITY EXTENSION DIVISION, BOULDER, CO 80302</td>
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UCONN University of Connecticut, Center for Instructional Media and Technology, Storrs, CT 06268
UEVA Universal Education and Visual Arts, 100 Universal City Plaza, Universal City, CA 91608
UILI University of Illinois, Visual Aids Service, 1325 S. Oak St., Champaign, IL 61820
UIOVA University of Iowa, Audiovisual Center, Iowa City, IA 52240
UKANS University of Kansas, Audio-Visual Center, Film Rental Service, 746 Massachusetts St., Lawrence, KS 66044
UMEM University of Maine, Instructional Systems Center, 16 Shibles Hall, Orono, ME 04473
UMICH University of Michigan, Audio-Visual Education Center, 416 Fourth St., Ann Arbor, MI 48109
UMINIT University of Minnesota, Audio-Visual Extension Services, General Extension Division, 2037 University Ave. SE, Minneapolis, MN 55455
UMISS University of Mississippi, Educational Film Library, School of Education, University, MS 38677
UMO University of Missouri, University Extension Division, 119 Whitten Hall, Columbia, MO 65201
UNC University of North Carolina, Bureau of Audio Visual Education, P. O. Box 2228, Chapel Hill, NC 27514
UNE University of Nebraska, Instructional Media Center, Lincoln, NE 68508
UNITEDFILMS United Films, 1425 S. Main St., Tulsa, OK 74119
USC University of Southern California, Film Library-Division of Cinema, University Park, Los Angeles, CA 90007
USFIL University of South Florida, Film Library, 4202 Fowler Ave., Tampa, FL 33620
USU Utah State University, Audio Visual Services, Logan, UT 84321
UTAH University of Utah, Educational Media Center, 207 Milton Bennion Hall, Salt Lake City, UT 84112
UTENN University of Tennessee, Teaching Materials Center, R-61 Communications, Knoxville, TN 37916
UTEX University of Texas, Visual Instruction Bureau, Division of Extension, Austin, TX 78712
UWASH University of Washington, Instructional Media Services, 23 Kane Hall DG-10, Seattle, WA 98195
UWLACROSSE University of Wisconsin-Lacrosse, AV Center, 1705 State, Lacrosse, WI 54601
UWYO University of Wyoming, Audio-Visual Services, P. O. Box 3237, University Station, Laramie, WY 82071
VAINT Valiant Instructional Materials Corporation, 195 Bon Hamm St., Hackensack, NJ 07602
WARNER Warner Bros. Inc., Non-Theatrical Division, 4000 Warner Blvd., Burbank, CA 91505
WASU Washington State University, Instructional Media Services, Pullman, WA 99164

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WCF Westcoast Films, 25 Lusk St., San Francisco, CA 94107
WEBC Westinghouse Broadcast Co., 90 Park Ave., New York, NY 10016
WHOLESALE Wholesome Film Center Inc., 20 Melrose St., Boston, MA 02116
WSU Wayne State University, Systems Dist. and Utilization Division, 5448 Cass Ave., Detroit, MI 48202
Andrew M. McLean is Associate Professor of English, University of Wisconsin—Parkside, where he teaches courses on various aspects of English Renaissance literature, including Shakespeare, Milton, Renaissance Drama, and a specialty course, Shakespeare on Film. He has published numerous articles and reviews in such journals as Comparative Literature, CLIO, Southern Humanities Review, Renaissance Quarterly, and Literature/Film Quarterly. His work has been supported by awards from the Wisconsin Humanities Committee, Catholic University of Louvain, and the American Philosophical Society. He also has served as Chair of the Executive Committee of the Literature and Science Division of the Modern Language Association.