

(Library ebook) Still in Movement: Shakespeare on Screen

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Lorne M. Buchman

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Lorne M. Buchman : Still in Movement: Shakespeare on Screen before purchasing it in order to gage whether or not it would be worth my time, and all praised Still in Movement: Shakespeare on Screen:

0 of 1 people found the following review helpful. The Parallel between Buchman, Shakespeare Film and Buchman, Art Center College of Design Electronic Media for TeachingBy Maneki Neko"This is an early, scholarly work by the current president of Art Center College of Design, in which Lorne Buchman treats the ways in which presentation and interpretation of Shakespeares plays are enhanced through the conversion to the mass medium of film.The consideration of the enhancements provided in filmic treatments, closely parallels the task which faces Buchman in designing a path forward for Art Center in the present. Just as the production of a play is phenomenally expensive, so is the standard college lecture course format now unacceptably expensive at Art Center. Electronic media need to be brought in to reduce the cost.The questions in hand, then, are what benefits can be realized by this conversion from a largely traditional presentation with lecture and studio formatted courses, to the increased inclusion of electronic ones? And: Are there ways in which a better job can be done with new media, which also reduce the cost?From this text, there is evidencethat Lorne Buchman was working on the core problem facing ACCD long before it ever occurred to him to apply for the job of leading Art Center "

In Still in Movement, Buchman explores the ways in which Shakespeare's plays function as products of cinematic technique and the ways in which the films organize the material of the drama to activate a particular imaginative

response. To that end, he focuses on key moments in the films of Laurence Olivier (Henry V, Hamlet, and Richard III), Orson Welles (Macbeth, Othello, and Chimes at Midnight), Grigory Kozintav (Hamlet and King Lear), Roman Polanski (Macbeth) and Peter Brook (King Lear). He examines how these films clarify the process according to spatial and temporal structures of the medium. Buchman's approach is unique in the area of Shakespeare on film; he covers specific topics and addresses questions pertinent to those topics not through individual essays on any one film, play, or filmmaker, but through a comparative treatment of key sequences from a number of different films.