

The Uses of Shakespeare on American TV 1990-2010

By Kendra Ann Whitmire

A Thesis submitted to the University of Birmingham for the degree of Masters of Philosophy.

Shakespeare Institute
Department of English
College of Arts and Law
University of Birmingham
February 2011

UNIVERSITY OF
BIRMINGHAM

University of Birmingham Research Archive

e-theses repository

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

Abstract

Certain social, formal and technological aspects of television impact the creation of television, one of which is its being a postmodern medium full of intertextual references. Shakespeare is a common tool from which to draw for these references, and there are several types of appropriations of Shakespeare found on television. These include textual quotation, referencing a character name or play title, enacting or adapting the plays, sharing a similar plot, and alluding to famous scenes, actors, or adaptations of Shakespeare. There are two major categories of references: lengthy appropriations related to enaction/education and shorthand references. Seeing how Shakespeare references, especially the small, brief ones, are used within a show demonstrates how Shakespeare is a tool used in the creation and movement of a show. After outlining the important aspects of the television industry and defining the various common appropriations of Shakespeare, this study then focuses on several case studies to demonstrate the various uses of Shakespeare on television. By examining these case studies, the wide variety of Shakespearean uses will be discovered, as well as the similarities of appropriation, especially based on genre, thus demonstrating Shakespeare's influence and how it is still strong in modern culture.

Table of Contents

Introduction	1
Chapter 1: Television 101	3
Chapter 2: Shakespeare on Television	29
Chapter 3: Learning and Enacting Shakespeare	55
Chapter 4: Shorthand	79
Conclusion	113
Notes	116
Appendix: Database of TV Episodes Featuring Shakespeare References	122
Bibliography	156

Introduction

Television in the current post-broadcast era is a medium in transition with certain social, formal and technological advances impacting the development of programming. Postmodernism has found a special home in television, making television shows a minefield of intertextual references. Shakespeare is a common tool from which to draw for these references. They are manifested in a variety of ways, including textual quotation, referencing a character name or play title, enacting or adapting the plays, sharing a similar plot, and alluding to famous scenes, actors, or adaptations of Shakespeare. The references can constitute a majority of the episode or be brief, overlooked appropriations. It is important to explore how these different appropriations are used within the industry of television, especially with regard to the dramatic structure of a television show. Seeing how Shakespeare references, especially the small, brief ones, are used within a show demonstrates how Shakespeare is a creative device for the development and movement of a show. Within a show, he and his works can be employed to enrich the theme, advance the plot, add to characterization, and supply humour. Shakespeare has left a linguistic and cognitive legacy, and this study, by cataloguing the function of the various Shakespeare references in the dramatic structure of the show, will dissect how modern television shows utilize Shakespeare and his legacy.

Before exploring Shakespeare's impact, the culture of modern television must first be detailed, with a special focus on the changes happening due to modern technology and the increase of cable channels. After outlining the context of television, the categories of Shakespeare appropriation will then be defined, including the common elements of the various types of recurring iconic references to Shakespeare. Finally, this study will focus on several case studies to demonstrate the types of appropriations of Shakespeare material on television. In order to provide a broad enough illustration, there will be several episodes

examined. Some of the uses of Shakespeare have a denser meaning and interpretation that deepens the television show at large, while others only provide support to the narrative structure, not allowing for intense deconstruction. However, each use of Shakespeare appropriation highlights trends that also demonstrate the culture of modern television. By examining these case studies, the wide variety of Shakespearean uses will be discovered, as well as the similarities of appropriation, thus validating Shakespeare's influence and longevity in modern culture.

Chapter 1: Television 101

Television is a central part of day-to-day life in America, with 99% of households owning a television set and the average American spending 31 hours per week watching television, according to Nielson's December 2009 report.¹ Because television is such an integral part of daily life, studying Shakespeare's place on television gauges his influence in modern culture. Television is a medium of generics, formulas and tropes, and Shakespeare references function similarly in television creation. However, before focusing on the case studies of Shakespeare uses in television, there are several important aspects of television culture needing to be defined. Television is a fluid medium, with its continuous transformation reflecting technological and societal changes that affect both how television is viewed and how it is created, impacting any scholarship involving television. Today, television is not only viewed via live broadcast but also watched recorded, on demand, on DVD, online, downloaded to computers, and even on mobile phones, making television even more accessible and ubiquitous than before, creating the post-broadcast era. Called such because it no longer broadly casts but now is a narrowcast medium, the post-broadcast era also means television is no longer a mass medium but instead is continually narrowing into a niche medium.² Because of the range of information and programming found within the world of television, certain guidelines need to be outlined when discussing any aspect of television studies. Additionally, due to the large scope of television, studies such as this must be narrowly focused. This project will focus on programs aired on the major networks, the basic cable networks, and the premium cable networks in the United States of America in the years 1990-2010, although there may be some shows that debuted slightly before these dates whose episodes outside of these dates may be discussed. Additionally, any broad generalizations about television are aimed at American television, especially within those dates. Because of the nature of television production, aspects of the industry, the technology

and the common tropes of television impact the creation of the individual episodes and programs and therefore need to be defined and contextualized to enrich the fuller argument. Outlining these aspects provides the context in which the case studies will be studied.

Challenges to Text and Flow

Unlike some media, the television text is not definitively fixed. The central text can be the individual episode, the series, or even everything shown on one network in one evening. The latter idea of text was central to Raymond Williams' important 1974 argument about flow found in his *Television: Technology and Cultural Form*. Commercial television with its advertisements was a different way of storytelling and viewers had to learn to read this new kind of text. Williams noticed that each section of television (segment of a show and each advertisement) flowed seamlessly into the next. The commercials would have something in common with the previous segment or commercial, making it easy on viewers to unconsciously follow each section of programming.³ Williams' important study about the flow of television became an integral part of television studies and is still studied today. When initially studying television, the idea of flow was very important due to lack of choice and of recording. Because there were only three networks and video cassette recorders (VCRs) and other recording devices were not yet available, viewers had little choice and could only view shows once, so the idea of flow coincided with the actual habits of audiences. However, the creation of new technologies and networks challenges this notion of text and flow.

A significant technological advance for television that impacted the way television was viewed and subsequently created was the VCR. Audiences could now record their favourite shows and watch them on their own schedule, fast-forwarding through the commercials. Additionally, it meant that audiences could watch a show as often as desired, introducing repeat viewing and making television no longer a transient medium. Technology

has advanced even more with the advent of the digital video recorder (DVR), which uses digital technology to record multiple programs at the same time, pause live television, rewind live television, and record what is currently being watched from the beginning of the program (as long as the viewer was tuned into that channel for the entire program). The DVR can be set to record the entire season of a favourite show, with the viewer able to choose to record either just new episodes or every episode aired. Additionally, internet streaming, TV on DVD, On Demand, and downloads of shows have altered the culture of television viewing. Most cable operators have some sort of “On Demand” service for particular networks where viewers can watch certain episodes of their favourite shows anytime. Networks also offer their shows for free online on their official websites and licensed sites like Hulu.com (as long as the viewer is within the United States), release entire seasons on DVD, and publish episodes to be bought and downloaded by services like iTunes and Amazon.com. Now viewers can watch shows anytime, catch up on missed shows, and re-watch episodes as many times as they choose, making repeat viewing and a la carte viewing even easier. These changes in viewing habits are also reflected in ratings, with Nielsen ratings releasing both real time ratings and ratings reflecting the delayed viewings of a show. However, Nielsen and networks’ dependence upon ratings have yet to fully adapt to these new ways of viewing television.

The invention of the remote control also complicated the idea of flow since viewers could change channels without moving, making it easier to switch between networks. In addition to the remote, more and more channels were added and the ability for most households to afford cable television improved, making channel surfing a common practice. Audiences may not watch one channel for an entire evening anymore, and according to Nielsen, DVR viewing has increased 22.5% and online streaming is up 34.9% in December 2009, numbers that are only continuously increasing.⁴ As the new technologies alter the

culture of television, they also alter the notion of flow since viewing all the commercials or tuning into one station all night is decreasing with viewers more and more creating their own flow. Amanda Lotz discusses this phenomenon in her book *The Television Will be Revolutionized*, saying: “Although convenience technologies may not have caused changes in specific programs, they have substantially contributed to creating a realm in which the viewer, rather than the network, controls the viewing experience.”⁵ The viewers now hold more power than in the past, forcing television creators to adapt to a new system of television. The new technologies and viewing habits affect the creation of television shows and the culture of television, leading society into the post-broadcast era. The post-broadcast era is defined by “interactivity, customization, multiple platforms and non-broadcast screen entertainment carried via video, cable, streaming, or archive systems such as TiVo.”⁶ The new culture of television disrupts Williams’ concept of flow as a television text, giving the individual episode more power as a text. Therefore, for the purpose of this study, the television text examined will be the individual episode, although certain paratexts may be considered and the individual episodes will be examined in the context of the series as a whole.

Commercial Challenges

These changes in television viewing are also altering the commercial aspects of the industry. Advertisements are one of the major funding sources for networks in America. Television for a long time was just a way to get the audience to look at the commercials.⁷ Now, with so many viewers lost from live broadcast television, networks have to be more creative with how to obtain backing, forcing advertising on television to adapt. To solve this problem, some networks now produce more reality television shows that are quick, easy and cheap to produce. Alternatively, producers are figuring out ways to encourage the viewers to actually watch the advertisements. One way of accomplishing this is by featuring characters

or actors from the shows to star in the commercials. These commercials are usually the first or last commercial of the break, and by featuring the characters or actors it catches the eye and attention of the viewer. One example of this type of commercial is from the series *Chuck*. In January 2010, Honda created several commercials called “An Awesome Roadtrip,” a road trip to the Vancouver 2010 winter Olympics by three of the main characters Ellie, Devon and Morgan. These commercials are a mini-episode of the series, with several small commercials combining into one larger story. Because they air either right before or right after the episode the viewer is already watching and they end by promoting *Chuck* itself, the audience is more tempted to stay engaged, stop while fast forwarding, and actually watch the commercial. Using characters or actors for advertisement and promotion is especially useful in cross promotion, also demonstrated by *Chuck*. The lead actor of the series, Zachary Levi, voiced the lead male character in the 2010 Disney movie *Tangled*. Disney used Levi’s status as Chuck to promote the film *Tangled*, having multiple commercials in which Levi discussed his experiences in creating the film and promoting an exclusive sneak preview during a November 2010 episode of the show.

Chuck is not the only show to include its actors or characters in commercials, as a similar type of commercial was associated with the show *Community*. Two of the actors from the show, Ken Jeong and Jim Rash, are socializing on break from filming, discussing their taxes and the ease of a computer program, *TurboTax*, in helping file their tax returns. Later in the same episode, *TurboTax* showed the same actors in the coffee shop again, with a voice over telling viewers that *TurboTax* “invites you to check out some of your favourite moments from last week’s NBC comedies at NBC.com/turbotax.” By airing at the end of the commercial break, it captures the audience’s attention by featuring the actors as well as alluding to the show itself. *TurboTax* is also helping NBC promote its own shows and website. The final example of this type of commercial was associated with the SyFy

Network original series *Eureka*. Within the show, the deodorant Degree was shown to sponsor the major science corporation and one of the characters from the show, Zane, was featured in commercials for Degree that aired during *Eureka*'s timeslot in 2008. This example crosses over as well into a different type of revenue becoming more and more common: product placement.

Product placement, a type of advertisement where a branded product is placed within a show and given screen time, has been around since the beginning of cinema and television, but it is becoming a more utilized practice. A company will either pay the network or provide its products for free in order to be featured in the episode.⁸ Sometimes these products slip by unnoticed, seen by the audience as just another way the episodes reflect the outside world. Other times, these product placements announce themselves through a character drawing attention to the product or through having more screen time than necessary. Digital technology has enhanced product placement, providing even more opportunity for funding. Companies now can put their products into episodes years after the initial airing, allowing for different companies to be advertised in syndication than those whose products were in the original episode.⁹ With the advent of the DVR and other new forms of watching television, companies are starting to utilize product placement even more.¹⁰

These examples demonstrate new ways of selling products to the audiences, which in turn keep the companies wanting to advertise on television and provide resources. Additionally, to bring in advertisement revenue from episodes streamed for free online or on Demand, the networks often have a few commercials through which the viewer cannot fast forward, forcing the viewer to watch the commercials as well as having additional advertisement space to help fund the shows. The official internet sites also often feature advertisements, adding opportunity for revenue. Further income for the shows comes from

the sales of DVDs and internet downloads via sites like iTunes and Amazon.com. These new ways of funding add additional paratexts that can be important to the understanding of a series and keep the world of television and the world of the viewers connecting in interesting ways.

Paratexts

There are additional paratexts in modern television that can impact the study of a series. DVD releases of entire seasons have special features, often including commentary, interviews, deleted scenes and outtakes from the filming of the episodes. Many shows now have exclusive “webisodes,” short episodes only aired online. Official internet sites also have games, interviews, other videos, and fan chat rooms. iTunes and Amazon.com will often feature special behind the scenes videos that fans can download as well. Additionally, shows will publish comic books, graphic novels, novelizations, and official companions to their shows, which provide side stories that enhance the viewer’s experience as well as add to the creation of the world of the program. This new media has created a world of “transmedia storytelling,” where multiple platforms and media converge to help create a fuller story.¹¹ To assist in this, the major networks now also have branches in other new media, creating a “redefinition of the Big Three television networks as multimedia portals that direct viewers to media content ranging from Web sites to television programs to film to music and radio shows.”¹² The digitization of television and other media makes this even easier, with convergence, “increased capacity for transmission”, and interactivity becoming more common.¹³ These transmedia paratexts can converge and create places for the viewers to connect with their favourite shows and other fans. Additionally, elements of the show, like spoilers and side stories, can be found on these platforms, only adding to the overall episodic arches and the impact the show has upon the viewer. This “transmedia storytelling” has created a culture of television that no longer is limited to a small amount of airtime each

week. Instead, television shows can be found across multiple platforms, infiltrating viewers' lives.

An important way for the shows to connect to viewers is social network sites like Facebook. By "liking" the show on Facebook, viewers receive updates and behind the scenes information about their favourite shows on their "news feed" page, bringing the news about their favourite show right next to the news and updates from all their friends. There are numerous ways for a studio to utilize these new methods to capture audiences. The television series *Glee*, which debuted the summer of 2009 in America, is a significant example of a show utilizing multiple platforms to capture audiences. Fox debuted the pilot as a preview on May 19, 2009 as well as offering it for free to download on iTunes, like many shows. Using the summer to advertise and utilize word of mouth, the show debuted again in the fall season with a strong audience share, even though it was down from the May preview, but it was aired opposite a presidential address, which must be taken into account.¹⁴ Because it is about a high school glee club, every episode features numerous songs, many of which can be downloaded the day after airing on iTunes. Two soundtracks and one volume of DVDs were released by the end of the first half of the first season. There was a break in the season while Fox created the back nine, so these additional ways of viewing and purchasing *Glee* helped viewers stay connected and catch up with *Glee*. By the end of the first season, there was a total of four CDs, two volumes of DVDs with the complete series on DVD to be released soon, a tour by the cast as well as t-shirts and other merchandise. *Glee* also has a Facebook fan page, like many shows, offering behind the scenes videos and other information about the show. By utilizing all of these new media to attain audiences, an innovative, potentially risky show has become a phenomenon. *Glee* is one example of the trend in television fan culture, with shows utilizing other forms of media to engage audiences, especially the all-important youth demographic.

These new ways of capturing audience also allow for more interactivity between the show and the audience, keeping the audience engaged between episodes and seasons, as well as keeping the television show a central part of an audience's life. Because the culture of a television show is no longer just the time it is on the air, the makers of the show often utilize the paratexts to help add to the avid viewer's understanding of the show. Sometimes it is the paratexts that help gain audiences since these new ways of watching a show makes it easy for a latecomer to catch up on the series. Additionally, it is through these paratexts that shows can be denser and more creative. They also help television become even more entrenched within media culture and within the viewer's personal life by no longer staying just on the screen but also being a part of their online social network. These paratexts are important to understanding the series as a whole and the culture of a show, making it important to look at and analyze them in addition to the episode itself.

Publishing the shows on DVD and the internet also improves the ability for denser, more creative episodes. Creators do not have to worry about latecomers or losing audiences; instead, publishing the shows on DVD and internet downloading sites leads to repeat viewing.¹⁵ Speaking about television scholarship, James Walters states: "the DVD format certainly provides clear opportunities for extended and heightened engagement with television, supporting the growing appetite among scholars to scrutinize moments from programs in close analytic detail,"¹⁶ and this can be applied to the regular audience as well. Repeat viewing of television shows has become common practice, allowing for creators of shows to add density and creativity to their shows, knowing that audiences will re-watch the episodes.

Challenges to Television as a Live Medium

A long-standing myth of television often referred to in television studies is its "liveness." This myth has its origins in early television when it was a live medium. In

television's early days, it was cheaper for networks to create a show and air it at the same time due to the cost of film tape. Therefore, the earliest shows were rehearsed and then filmed and aired concurrently.¹⁷ However, as technology advanced and became less expensive, networks started taping the programs to air later. Today on American television nothing is ever shown live, not even programs that declare themselves live. Everything is tape delayed by at least a few seconds for censorship purposes (to bleep out profanity, hide any nudity, or stop the airing if something major happens). Despite the reality, television still tries to pretend it is a live medium because this aura of liveness is one of television's unique characteristics.¹⁸ Makers create an allusion of spontaneity that is increased because shows are broadcast live. As an early study of television by Stephen Heath and Gillian Skirrow stated,

In one sense, the television image is effectively 'live,' very different from that of film. Where the latter depends on the immobility of the frame, the former, electronic and not photographic, is an image in perpetual motion, the movement of a continually scanning beam, whatever the status of the material transmitted, the image as a series of electric impulses is necessarily 'as it happens'... immediate time of the image is pulled into confusion with the time of the events shown, tending to diminish the impression of the mode of presence in absence characteristic of film, suggesting a permanently alive view on the world...¹⁹

This liveness trope is important in television discussion and encompasses many parts. Some shows are still filmed before a live audience, keeping an illusion of liveness even when aired from previously recorded material because it captures the liveness from when it was filmed. Some shows make fun of the idea that they are supposed to be live, like *The Late, Late Show with Craig Ferguson*. This show, like all late night talk shows, is filmed before a live audience and is supposed to feel live. It includes topical humour and the guests interviewed usually have a movie or something similar debuting that week. Instead of being truly live, these shows are usually filmed either earlier that day or week, edited and then aired late at night. Almost nightly, the host Craig Ferguson makes some sort of allusion to the fact that

the show is only pretending to be “live” through referencing something that happened between the taping and the airing of the show and his inability to truly comment on it. Other similar shows do likewise, demonstrating how television is aware of this liveness trope and utilizes it for meta-humour.

In addition to talk shows that are thought to be live, there are also programs like the news or sporting events that are technically live, being filmed and aired concurrently (minus the typical tape delay). The audience is at home watching something that is happening at the same time, being a part of a larger audience, including those that are actually there and those at home. However, these shows are not truly live. Although there is room for error, like the infamous “wardrobe malfunction” of the 2004 Super Bowl (during the half-time entertainment show Janet Jackson’s costume moved and inadvertently showed her breast) that adds to the excitement of viewing something live, these live events are edited and tape delayed. What the audience sees on television is different from those who are actually at the event, and the show becomes a carefully constructed version of the event where the editors and producers create the story of the live event that they want the audience to see.²⁰

However, when a show is broadcast, what has been filmed is streamed live, which adds to the aura of liveness surrounding television. Unlike other mediums like print and film that are set, television is still broadcast live, allowing for disruption like accidental airings of pornography during children’s programming and the Super Bowl that happened to the cable provider Comcast in May 2007, February 2008, and February 2009. The viewer, when watching it as it is aired and not delayed viewing, watches it at the same time as millions of other audience members. New media challenge this, yet this aura of liveness prevails and brings television closer to the audience and the real world.

Adding to the illusion of liveness and impression of reality is that television is created closer to when it is aired than movies and other similar media. Reality television is a

genre that is very prevalent in today's television culture because it is popular, cheap to produce, and can be made within a week of airing, often aired "live." Talk shows, sports and news shows are all "live" programs, filmed either concurrently or within a day or week of airing. However, scripted narrative television also seems more live, close and real than other media because scripts are written and episodes shot within months or even weeks of the actual airdate. Seasons of shows can be turned around quickly. For example, the first season of the USA show *White Collar* debuted in October of 2009 and ended in March of 2010. The second season debuted only months later in July of 2010. Similarly, it is very common for a network to only purchase 13 episodes of a new show, and then once it is successful order the remaining episodes for the season, called the back nine (or however many are ordered). This makes it common for the end of the season to be created during the airing of the season.

Because television is created so close to its airtime, topical references to current events, both political and cultural, are often included in the episodes, as Robert Allen describes:

The capacity of television technology to show us seemingly unmediated pictures of events around the world at the moment of their occurrence would appear to endow television with a unique power to show us the world 'as it really is.' The 'realseemingness' of television influences fictional entertainment programming as well. Hardly has a news event passed out of the newspaper headlines and television newscasts before it becomes the subject of a docudrama; the social issue you read about in a magazine today forms the basis for a soap opera plot line next week.²¹

An example of what Allen is describing is an episode of the show *Bones* on FOX "the Gamer in the Grease," airing December 3, 2009, which featured prominently in its plot three series regulars going to see an advanced screening of the film *Avatar*. *Avatar* was a major cultural event, and something with which the majority of viewers would be aware. There was a lot of attention surrounding this movie because it was said to change the way films were to be made in the future, the production costs were huge, and it claimed it would become a major blockbuster (which it was, breaking records). *Avatar* was set to open in America on

December 16, 2009, soon after this episode of *Bones* aired. *Bones* utilized *Avatar*'s surrounding hype to connect its world with the real one. This reference was also a meta reference because one of these characters going to see the advanced screening was played by one of the major supporting actors of *Avatar*. By seeing both *Avatar* (or at least a prolonged trailer) and *Bones*, viewers would recognize this meta-cultural reference. Regardless, *Bones* connected with the outside world, and many shows similarly reference current affairs to connect its world into the world of the audience. Sometimes, shows get too close to reality, becoming too relevant and have had to be delayed, edited or never aired. An episode of *Buffy the Vampire Slayer*, "Earshot" (which will be discussed in detail as part of this study) was about a high school shooting and was to be aired soon after the 1999 Columbine High School shooting occurred. Producers felt it resonated too much with the incident, so it did not air until months later. Columbine affected several movies, like *O*, but it did so slightly differently due to the prolonged nature of movie production and distribution. Likewise, an episode of *Medium*, "No One to Watch Over Me," was affected by the 2007 Virginia Tech shootings. NBC chose to air the episode, but they edited it, taking out the violence and the main actors prefaced the episode with their sympathy for what happened and an explanation as to why they chose to create this episode and proceed with airing it.²² These shows resonated with actual events happening in society, illustrating clearly the level of currency that helps define the medium of television.

Adding to this sense of reality within television is its use for news at anytime, especially by the major networks. Severe weather alerts come across the bottom of shows, and television is used as a way of conveying information during emergencies. Any major news event will cut into any program airing, including any major announcements by the President or a more localized news story like a car chase. Weekly, there are tests by the emergency broadcast network, showing how television is ready to be the source of

information in case of major emergencies. Reports of the September 11, 2001 attacks broke into the airwaves and for many hours were the only information shown on the television. The raw nature of the footage and the prolonged interruption of scheduling not only illustrated the severity of the incident but also has been written about and studied as an example of television's use for the news.

This ability to bring events and shows to television quickly as well as pull them off air illustrates the way that television retains its liveness in addition to its association with reality, allowing for closeness. It also makes it easier for shows to connect the world within the show to the world outside of television. All of these characteristics of television create a sense of reality, liveness and closeness that can be utilized by the creators for many purposes, including cultural comment and meta-television humour, which will be discussed in more detail. These are common tropes within the culture of television and will be important in contextualizing the Shakespeare allusions and how they fit into the dramatic structure of the text, especially if they are there to connect with the reality of the viewer.

Closeness

Television is a close medium, not just metaphorically in the sense of it touching reality, but physically as well. TV sets are in almost every American household, often in multiple rooms in the house, including the bedroom. Television also appears on mobile multimedia devices and computers, adding to its ubiquity. People watch television in their own private space, alone yet sharing the experience with millions of viewers. Shows often go on to be aired around the world, making a fan of one show at one time watching alone or with just a few intimate friends and at the same time watching with millions of other viewers. Viewers do not have to do anything but turn on the television to watch a program, unlike the cinema or theatre or other cultural events where the experience includes an entire event outside the home.²³ Because it is within the home, people do not always put their full

attention on television, often utilizing it as background noise in ordinary day-to-day events like getting dressed, eating, reading, and doing work. Because of its place within the domestic sphere, television

is part of a larger environment in which we remain connected even while we watch. As a domestic appliance, television must fit into the social world of the family; its sounds and images compete or coexist with whatever else is going on in that world and with other activities in which we might be engaged...Even if its programs pull us into a level of engagement approaching that of cinema or literature, its commercials push us back into the social world with their admonitions to leave the television set and go somewhere else...Furthermore, it is difficult to separate the television world from the non-TV world because television occupies such a prominent place in so many of our lives.²⁴

Television is a common part of most people's lives, being at times in the background and other times the focal point of attention. This duality impacts the creation of television shows in many ways. One such characteristic is television's aural nature. Because it is a domestic appliance, "our relationship to the television set is often that of auditor rather than viewer,"²⁵ so the dialogue and sounds of shows have always been more important than the visual aspects of the shows. Television developed from radio rather than from cinema, which created a stress on aural over visual,²⁶ something the lack of budget in television for visual effects also influences. Cinematic filming and visual effects are becoming easier and cheaper, allowing for more television shows to utilize them; however, sound is still more important than the visuals on television. Television show creators have to keep in mind the casual viewer, so often the dialogue and sound will emphasize when it is important for a viewer to look up at the screen. Creators play with the dichotomies between aural and visual, casual viewer and avid viewer by adding references, jokes, or important story information into the background of the show to treat the avid viewer. This creates a tension between a visual and an aural reference, which can alter the impact a reference has, what type of reference it is, as well as at which audience the reference is directed.

Another aspect of television's closeness is its strong presence within society and the emotional lives of audiences. Unlike most movies, which only last on average two hours and are only one-off stories (not counting sequels, etc), television shows become a part of a viewer's life for years. In American television, the typical season for a series is 22-25 episodes, beginning in September and running through May, with several weeks where new episodes will not air due to big events, like sports or holidays. Successful shows run for many seasons, making a show a part of a viewer's emotional life for years. Fans discuss plot lines with other fans, digesting and dissecting what has happened and what will happen. The internet has added to the ways and ease in which fans can connect with one another, and the already mentioned Facebook pages increase the level in which the shows are a part of people's lives. Favourite television shows are now really part of people's social network. "Water cooler discussions" and other social interactions are riddled with discussions of the newest *American Idol* or episode of a popular show. Some people will even begin to watch shows just to be able to communicate with friends or co-workers.²⁷ The characters become like family and fans invest years of their life into following a show.

Additionally, the narrative structure of a television show fuels the emotional intensity of a show through the mini-cliff hangers, the ad breaks, and the lack of full conclusion.

Television narratives have learned to compensate for and even take advantage of inevitable interruptions in various ways. First, they typically tailor their discourse to fit 'naturally' around the commercial breaks, so that, for instance, the exposition fits before the first break and the coda after the last. Second, shows build their stories to a high point of interest before each break to ensure that the audience will stay tuned...²⁸

The in-built tension from the numerous narrative interruptions plays with the emotions of audiences, keeping them engaged. Creators use these breaks to their advantage, often providing a small cliffhanger before a commercial break, ensuring the audience will return. Likewise, episodes will often end with unresolved issues, especially dramas, leaving audiences to ponder what will happen next week. It is the success of the shows that have

these kinds of hooks for audiences that has given rise of the hybrid serial. In order to keep audiences engaged and coming back, creators of the shows utilize these ongoing, unresolved plot lines and trailers shown at the end of the episode to capture audiences. Speaking about soap operas, Robert Allen states “These gaps leave plenty of time for viewers to discuss with each other both the possible meanings of what has happened thus far as well as what might happen next,”²⁹ and it is the same for any show. There is hardly any show on television anymore that is completely a stand-alone show. Shows ranging from news to reality to sitcoms and drama incorporate aspects of the serial form to keep audiences coming back. Audiences are often left for three months over a summer wondering what happened to their favourite characters and what will change in the next season.

All of this intrigue fuels fan discussions and the average fan will spend countless amount of time and energy mulling over their favourite shows, either alone, online or with friends. There are internet sites, Facebook fan pages, fan sites, blogs, podcasts, as well as magazines like *Entertainment Weekly* that assist the viewer in being informed of news and speculating what will happen, as well as providing the occasional spoiler. The trailers for the shows are an important aspect of this. Clips from the next episode are chosen to create a trailer of what is to come, and if there is anything that could seem like a major event, it will be included. The best example is when there is a typical male/female partnership that is platonic but riddled with sexual tension (a will they/won't they trope), and anytime there is anything remotely sexual in an episode, it is in the trailer, only to typically be nothing but causing major fan speculation in the time leading up the episode. For example, *Bones* leaked information that its two protagonists, Booth and Bones, a typical will they/won't they couple, would end up together in the fourth season finale, “The End in the Beginning.” They did, but it was a dream that occurred while Booth was in a coma and they were not their typical selves, living in a slightly different reality. This example is typical of how innocent, little

moments will be exaggerated and used to tantalize an audience, increasing television's percolation into the viewer's life. Viewers use these little moments and spoilers to speculate, leading to many hours of their lives spent pondering and feeling for their favourite characters, demonstrating the emotional power of television. Television is physically close due to its proximity within the house and is even more so now with mobile devices, and it is emotionally close with fans emotionally invested in shows for years. The closeness and importance of television in people's life becomes something utilized by creators of shows, therefore becoming an important aspect of television to include when dissecting a show and potentially affecting how the audience digests the references.

Importance of Network, Genre and Audience

Creation of a show and production of an episode depend on the network, the genre, and the intended audience. In American television, networks play an important role in the creation of an episode because they are the ones backing it financially. Although the actual funding of American television is complicated, with networks only paying half of production cost and relying on syndication and advertisements for the rest of the money in addition to the rise of the conglomerate studios,³⁰ for the purpose of this paper the funding source will be simplified to network since that is the power behind the funding and creation of the shows. What network a show ends up on can create its success or demise. For example, a highly creative, critically acclaimed show, *the Middleman*, debuted in the summer of 2008 on a basic cable network, ABC Family. It was based on a comic book and filled with meta-comic allusions, thereby providing a built-in niche audience. It was also well written and amusing to watch, which would have added to its audience. Unfortunately, it was aired on the network ABC Family, a station more known for teen and family dramas, therefore not tuned into by the intended and ideal audience. Brian Lowry stated in his review for *Variety*, "Actually, this series could potentially work on any number of networks, and it's almost too

smart for the room at ABC Family...”³¹ although he does go on to say it should work on the network. The ideal and intended audiences for *the Middleman* do not watch ABC Family and so probably never knew it existed, thereby giving the show the death sentence, lasting for one short, summer season. Whether it would have worked on another network cannot be determined, but another cable network like SyFy that already airs similar shows attracting the intended audience might have altered the fate of the show. *The Middleman* demonstrates how important the network is to a series, especially as most of the time a network sticks with a certain type of show leading to each network having a certain reputation, which can affect viewership. This is just one example of the narrowcasting happening in television and how the network and slot a show has is even more important in modern television culture.

Because audiences tend to mostly watch only the networks airing their favourite shows, creating brand loyalty, it is difficult for networks to branch out to new audiences. Sometimes networks will advertise their shows on sister networks, but even that is a narrow field. Subsequently, a show that does not fit within the network’s audience can fail and networks tend to only produce the same kind of shows for the audience they already have. All networks, even the basic networks, have a certain signature and reputation they want to create, especially on certain nights, creating a “high branding” culture of networks.³² For example, for many years NBC had “Must See TV” on Thursday nights, a night of popular sitcoms. CBS, the “Tiffany” network, is now known for crime dramas. Fox is often ridiculed for producing trash, especially reality shows, although it is also known for smart, sarcastic shows like *The Simpsons*. The CW creates shows aimed at a teen audience, often about young people. Cable networks are even more specialized, with stations like Lifetime—Television for Women, Spike TV for men, and SyFy. SyFy is an interesting example because it recently altered its title and image from Sci-Fi to SyFy so that it could better brand itself and have a broader array of shows.

Although we love the name Sci Fi, because it's a generic term, we can never own it. As the way people watch TV changes, that's becoming a growing issue for us... SyFy is also our way of getting our unique programming point of view across (see next answer). As you may have noticed, we've always aired shows that many people wouldn't consider strictly science fiction: Fantasy, paranormal, etc. SyFy is a way to recognize that, and a way to make our programming more accessible to a broader audience.³³

Therefore, the type of shows networks buy and create will be influenced by the reputation and appearance they want to create. Because of the power of the network, it heavily influences the type of show and tone of show, which can in turn affect the use of references. Therefore, at times it may be important to remember the creators behind the shows, including the network, when dissecting and looking at the references.

Besides the network, the other important part in the creation of a show is its intended genre and audience. Television has many genres that are constantly in flux and combining. The genre impacts how a show is produced, how and to whom it is advertised, and how it is categorized in the TV guide and similar entities. It also sometimes plays a factor in deciding on which network it airs, what time, what day of the week, along side which shows it airs, and against which shows it competes. The genre also impacts how a television show is filmed. Sitcoms are typically single camera and filmed before a live studio audience. They also typically are located in only one or two places, making the sets simple and inexpensive. Sitcoms are changing with shows like *Modern Family* and *the Office* creating a different style of sitcom. New sitcoms also are no longer stand alone, episodic shows. Instead, they incorporate ongoing relationship plots in order to keep audiences hooked and coming back each week, although the action may be stand-alone.³⁴ Dramas tend to be broader, filmed more cinematically and on location. However, it is becoming harder to categorize based upon genre, as hybrid shows are becoming more popular.³⁵ For the purpose of this discussion, genre will be important for comparative analysis and demonstrating the different uses of references; however, genre discussion is not meant to be definitive. Different types of

shows can use the references differently or similarly, which will be looked at in detail when looking at the case examples and types of Shakespeare references.

Genre also impacts the discussion between innovative and formulaic television. Most television shows can be categorized into a genre, and television is often disregarded as being bland, formulaic, and generic in the sense of adhering to the formal rules of genre. John Fiske and John Hartley in their book on television state: “Television, a highly conventional medium, constantly uses signs that teeter on the brink of becoming clichés.”³⁶ Although there is innovation on television, it is a medium full of conventions, stereotypes, clichés, genres, tropes and formulas. Shows either follow them or consciously break the rules, often both in the current, post-broadcast era of television. Because of funding, networks try to play it safe, and generic formulaic shows are often the less risky option. However, genres are continuously changing. Often a well-received, innovative show will be a hit, leading to copies and a new formula is born, demonstrating the continuous, growing nature of television. Whether a show is trying to be innovative or whether it is formulaic changes the process of reading how it utilizes other narrative devices, like Shakespeare references.

Intended audience and demographics also impact the production of a series.

Networks care about demographics because that is what sets the cost of advertisement and thereby provides funding. Every creator of an episode has an intended audience in mind, since:

every story is constructed around a set of assumptions the teller makes about his or her audience: what they know or don't know; what their attitudes are toward certain groups of people; why they are willing to listen to the story to begin with; how it is likely to fit in with other stories or jokes they might have heard.³⁷

The intended audience can be difficult to define, but there is often a certain demographic that creators desire. When dissecting references, intended audience can be important. Often, references are very generic so that everyone can understand them. The more obscure

references are added for a different audience, making it important to keep this intended audience in mind when reading an episode and its use of Shakespeare. Audience is important to receiving the message, as Morley states:

Whether or not a programme succeeds in transmitting the preferred or dominant meaning will depend on whether it encounters readers who inhabit codes and ideologies derived from other institution areas which correspond to and work in parallel with those of the programme, or whether it encounters readers who inhabit codes drawn from other areas or institutions which conflict to a greater or lesser extent with those of the programme.³⁸

In order to be successful, the codes and signs must be recognized and understood by the audience. Audiences are familiar with references and allusions, making them literate and able to understand them. Shakespeare becomes an ideal tool to use for these references because the audience has the ability to easily unpack the references, as will be further discussed. The creators have a certain receptive audience in mind when they create their shows, and it is for the intended audience that they choose to reference Shakespeare in a particular way.

The intended audience is often the fans, a significant aspect of television shows with ever increasing power. They can bring back shows, make shows into movies, keep shows alive, and create fan fiction, among other actions. It is because of fans that shows like *Sex and the City*, *The Simpsons*, *Firefly*, *the X-Files* and now *Arrested Development* were made into movies. The first film version of *Sex and the City* had an unexpected, very large opening weekend largely due to its pre-existing fan base, although it was also partly because movie executives do not realize the power of the female demographic. The internet has also made it easier for fans and creators to communicate. Creators of shows will often read the posts and emails from fans and sometimes alter plots or include special events just for fans. Joss Whedon, creator of *Buffy the Vampire Slayer*, *Angel*, *Firefly* and *Dollhouse*, is renowned for this type of interaction with audiences.³⁹ Although it is beyond the scope of this dissertation to actually engage extensively with real viewers of the shows, there will be points in the

analysis where the intended viewer will be discussed, as well as important aspects of fandom. Intended audiences play a vital role in the creation of television programming and subsequently, the way a show and reference is read.

Postmodernism

Shakespeare references and appropriations are an important tool on television, especially due to its postmodern characteristics. “[T]elevision is frequently referred to as the quintessence of postmodern culture, and postmodernism is just as frequently written off as mere ‘television culture.’”⁴⁰ Television has many qualities that make it an ideal postmodern medium, especially the common practice of many programs to include intertextuality and pastiche, important features of postmodernism. Television’s aforementioned segmented structure adds to its embodiment of postmodernism. Because these properties are so common in television programmes, making them almost intrinsic, it creates audiences that are well aware and literate of the intertextuality and television formulas.⁴¹ Intertextuality is an important characteristic of television, and it is one of the most important characteristics to this project. The uses of intertextuality on television can be likened to a language:

Texts make sense because of our past textual experiences, literacy and knowledge. At a basic level, for instance, if we are new to a language, we can only decode small parts of anything that we read or hear. But fluency extends beyond mere vocabulary and grammar, to visual, imagistic, and artistic literacy and experience. As such, intertextuality—the inescapable links between texts—creates added meaning.⁴²

Due to decades of use, becoming a common trait, viewers are now fluent in this language of postmodernism and intertextuality found on television. These references are used to help add substance and information into the episode quickly because of the resonances and associations surrounding them. Audiences are able to take the brief segments and plots provided in the text and draw upon previous texts and allusions to then fill in the gaps.⁴³ Creators take advantage of this literacy and utilize referencing and intertextuality to add substance and density, often relying on the audience’s ability to fill in the gaps. The viewer

brings in their knowledge of other texts and links the allusions and references to these texts, creating one way in which the audience connects with the show.⁴⁴ Being forced to unpack references, even though it is often a subconscious action, audiences are brought further into the world of television, allowing them to connect with their favourite characters and for reality and fiction to interact. The intertextuality on television is an important aspect of Shakespeare's utilization on television, as it is this postmodern characteristic that often allows for the referencing to Shakespeare. These references come from a variety of sources, and Shakespeare is one common source. Because of Shakespeare's popularity, history within popular culture and consciousness, and the variety of plays, he becomes a vast mine from which to find quotes and references. However, the ones used tend to be from a small selection, as will be further examined.

Within the postmodern characteristics of television are two other important aspects: appropriation and meta humour. As Charles Whitney states, "appropriation has become an intrinsic aspect of postmodernism."⁴⁵ This type of sampling has many names, but they all perform the same action.⁴⁶ The references add substance and density to the television text, making sampling and appropriating major texts, like Shakespeare, common practice on television. As this study will show, it is these small references to Shakespeare that make Shakespeare an important tool for television creators to use. These postmodern allusions need to contain a certain element of disguise, not becoming too obvious so that the viewer must do some of the work and feel proud for recognizing the allusions.⁴⁷ Shakespeare is a text to which most people are familiar, making him a great resource for this type of intertextual allusion. Allusion and intertextuality are very important elements of television, and it is in these contexts that Shakespeare is typically found on television.

Meta humour is becoming more and more important in television. Metaculture discourse, as defined by Mulhern, is "that in which culture, in whatever form, speaks of itself.

More precisely, it is discourse in which culture addresses its own generality and conditions of existence.”⁴⁸ Now that there is a long history of television and its generic forms, shows can self-consciously mock them, knowing that the audience has the knowledge necessary to understand the meta humour.⁴⁹ Self-conscious referencing, the most common of the meta humour found on television, of either individual shows or television in general has become a popular type of humour in current television series. “Among the features of television which mark postmodernism are self-consciousness, irony and the pastiche or imitation of familiar conventions, formats and structures...”⁵⁰ One current example of a postmodern show full of meta-cultural references is *Community*, a sitcom well aware of its generic tropes that often mocks them. One example of its self-consciousness is the episode “Investigative Journalism” where Jack Black guest starred as another student wanting to join the study group. The premise of the show is that a group of strangers formed a study group for their Spanish 101 class, becoming close friends, making their study group exclusive. The show has a regular timing where there is a brief segment, the opening credits, then the narrative continues. At the end of the regular opening segment, Jack Black says, “I’m sure you guys have a natural rapport and timing and you know you’re scared that adding a new member might throw everything off of its natural,” then the opening credits play, and then he finishes his statement, “rhythm, but I feel like I know you guys already...” after the credits, showing they are aware of their formula.⁵¹ This occurs in the first episode after the season break for the Christmas holidays, making this even more a self-conscious action since the plot is about a new semester, corresponding with a new season of shows. This disruption of the regular way the show runs stresses the formulaic quality of the sitcom, because by unsettling the norm it becomes jarring. Just as the new character disrupts the group in the narrative, he also disrupts the formulaic nature of the show, demonstrating the self-awareness of the creators of *Community*. There are many similar occurrences on *Community*, and *The Simpsons* is a

widely recognized show that also similarly mocks itself and its generic tropes. Tone and the uses of irony and parody are also important when reading a television show and its meta references. It is also important to distinguish between using these tones throughout the entire series or within one episode or even one part of one episode.

These aspects of television work together to create the episodes and series. Some of these aspects will be addressed again when discussing the individual episodes while others only provide contextualization and therefore will not be mentioned again. Because of the intricate nature of television creation, each aspect discussed is in the background of every episode and so needs to be understood for contextualization of this argument. The creation of the episodes also can affect which use and type of Shakespeare reference is employed. As discussed, television has a slightly different narrative structure from other media due to its segmented nature. This segmentation has led to more hybridity and serialization, affecting the types of shows being created. Because networks have to compete harder for audiences, and repeat viewing is common, shows can be denser. The plots can be more intricate, and the amount of and scope of references can increase. This also widens the gap between active and casual viewers. These aspects of television create the current culture of TV and so are important when reading and discussing the episodes and series. Some of these areas are more associated with Shakespeare references, as already highlighted in these discussions and will be further discussed while looking closer at examples. The changes occurring in American television found within the shows discussed create an exciting time in television production. Although this work does not have the time or the scope to look at shows outside the parameters for comparative purposes, Shakespeare definitely has a place on American TV in the 1990s and early 2000s, as will be shown.

Chapter 2: Shakespeare on Television

Now that the culture of television has been discussed, establishing a framework for an analysis of episodes, it is important to contextualize the current contention within the existing literature as well as to define categories for the larger argument. For this study, television's abundant use of intertextual references will be the focus, especially in association with Shakespeare, although other important aspects of television studies will be further drawn upon in the close examinations. As discussed, references feature prominently in television, and Shakespeare is a common source from which to draw for these references. There are several types of appropriations of Shakespeare found on television that can be categorized into two major uses. These are featured in this argument and need to be defined before being examined in detail through examples to see if there are any connection to the type of reference, the genre of the show, and the use of the reference within the narrative structure. First, however, it is important to place this study within the larger scholarship surrounding Shakespeare in television in order to see the history, context, and particularly the gaps within this area of scholarship. Television is a mass medium and part of popular culture, making it often associated with film and new media studies, as well as studies on mass media and popular culture in general. Therefore the scholarship discussed will not only include Shakespeare on television but also will draw on Shakespeare in film, new media and popular culture.

Current Shakespeare and Popular Culture Scholarship

Most of the scholarship surrounding Shakespeare on television concentrates on the plays adapted and produced for television, especially the BBC versions filmed and released in the 1980s. These articles typically focus on what television can do for Shakespeare's plays. This is a direction that tends to ignore how Shakespeare plays can become a device for television creation, which is the focus of this argument. These articles about Shakespeare on

television typically concentrate on a filmed adaptation of a play produced for television, with the spotlight on whether television is an apt medium and whether the adaptation was successful. Jim Bulman and HR Coursen's book *Shakespeare on Television* is a typical example of this type of scholarship and was one of the first major works to focus on Shakespeare on television and is still one of the few volumes devoted solely to Shakespeare on television. It is a compilation of articles written in the 1980s about Shakespeare on television, most of which are centred on the BBC Shakespeare.⁵² This initial discourse focused on the plays being produced for a television audience with television as a medium and tool to spread Shakespeare to wider audiences, a concentration that still dominates in more recent scholarship. Another important volume devoted to Shakespeare and television is *Shakespeare on Screen: Television Shakespeare: Essays in Honour of Michele Willems*, edited by Sarah Hatchuel and Nathalie Vienne-Guerrin. Published in 2008, this compilation is devoted entirely to Shakespeare on television, something that is still rare; however, it still largely focuses on television adaptations of plays, thus falling into the narrow concentration traps discussed.⁵³ There are several other similar examples, of which a selection can be found in the bibliography of this work. Often the idea of Shakespeare on television is associated with adaptation and filmed versions of the plays; therefore, that is the focus of the majority of scholarship. There is not much writing featuring the use of Shakespeare in pieces, especially on television. Although the adaptations of Shakespeare on television are important cultural devices and help Shakespeare connect to a mass audience, making this type of scholarship important, it is too often the focus, omitting an important aspect of Shakespeare on television.

Recently, there has been a movement to explore Shakespeare appropriation within a series or episode of a television program. However, these relatively few works only focus on the influence of a play or character on the show and/or episode, often leading to comparisons

of the television shows being discussed to one or more of Shakespeare's plays. Again, it is too narrowly focused on Shakespeare at the centre, often leading to arguments for legitimizing or bestowing quality to the show because they are now "Shakespearean," instead of looking at the use of Shakespeare references as a tool for other media, something which will be a focus of this study. Examples of this type of criticism are Craig Donne's article on *Star Trek* that discusses Shakespeare's use in legitimizing *Star Trek* and giving it a higher status,⁵⁴ Jody Malcolm's article on *CSI Miami* where she compares *CSI: Miami's* Horatio to that of *Hamlet*,⁵⁵ Sharon Yang's article on *the X-Files* that likens Mulder and Scully to Hamlet and Horatio and discusses the uses and other similarities of *Hamlet*,⁵⁶ and Sylvaine Bataille's article on the influence of Shakespeare's *Julius Caesar* and *Antony and Cleopatra* on HBO's *Rome*.⁵⁷ A significant problem with this type of scholarship is that typically it is the reader of the television show finding the Shakespeare resonances within the shows and interpreting based upon their own knowledge, prejudices, and desires rather than looking at shows with explicit Shakespeare references. Often the parallels these scholars find to Shakespeare are actually universal plots that happen to resonate with Shakespeare and therefore are easily associated with his work. Sometimes, these works do use episodes that explicitly reference Shakespeare, yet the authors are too quick to show how this makes the television show good quality, or "Shakespearean" rather than just demonstrating how Shakespeare is used within the narrative structure of the show.

Some scholarship examines the use of Shakespeare on television for children and teens in order to introduce and teach them about Shakespeare, discussing such shows as *Wishbone*, *Sesame Street*, and *Shakespeare: the Animated Tales*. These articles and books provide an important aspect to Shakespeare television studies; however, they heavily concentrate on adaptation and large appropriation of the plays themselves, with a focus on the similarities and differences between the original and the new rather than exploring small

references. This is a similar focus to that on the BBC Shakespeare discussed. Articles about Shakespeare on television also use the examination of Shakespeare on television as a springboard to reflect on larger cultural studies, frequently discussing the high/low culture dichotomy and legitimization of popular culture, something that is also common in appropriation and popular culture studies of Shakespeare.

Another thread of scholarship associated with television Shakespeare is that of Shakespeare appropriation in popular culture and mass media. Douglas Lanier's *Shakespeare and Modern Popular Culture* is a great introductory text on the study of Shakespeare appropriation in modern culture. His discussion spans a wide range of appropriation types and mediums, largely focusing on Shakespeare's place within the high culture/low culture dichotomy and how his work is thus utilized within popular culture. In this text, Lanier says Shakespeare's purpose within popular culture is:

to create meaning...Shakespeare's appearance in pop culture typically involves interplay between two cultural systems—high and pop—that operate in parallel realms, two bodies of reference, sets of cultural institutions, canons of aesthetic standards, modes of constructing cultural authority...but at its heart is a contest for authority between the two cultural systems and the institutional interests they represent.⁵⁸

This passage exemplifies his discussion of the use of Shakespeare in popular culture. He largely sees Shakespeare appropriation as a way for popular culture to either legitimize itself or to comment on the high/low culture debate. Like many scholars focusing on a cultural level, the argument surrounding the references focuses on either legitimacy or other political, social, or cultural arguments rather than looking at them as an instrument within the medium itself. Another important popular culture scholar is Richard Burt, who studies many different types of Shakespeare appropriation. Unlike many scholars, Burt does realize the importance of the small references that are often dismissed. His scholarship on these references is represented in the encyclopaedia *Shakespeares After Shakespeare*, an important aid to this study.⁵⁹ Burt also dismisses the high culture/low culture dichotomy, especially as a political

device:

Most instances of Shakespeare in mass media do not have sufficient hermeneutic density to qualify as politically transgressive...I think they do have value, however, in suggesting a different way of thinking about Shakespeare and mass media, one that focuses on both communications technologies as obsolete, ephemeral, dated, and schlocky, and on the personal collection rather than on the politics of exclusion and public access.⁶⁰

Aspects of Burt's work float around the background of this research, as he often discusses the small references of Shakespeare in popular culture. However, he still writes from a cultural studies angle while this work is using a television studies angle, which is largely overlooked. Burt's scholarship is trying to move on from many of the common traps discussed, yet much of his work is still focused upon the cultural uses of Shakespeare, although he does admit in his introduction to US Television in his *Shakespeares After Shakespeare* the severe lack of this type of research.⁶¹ Uses of Shakespeare in popular culture can be hermeneutically dense, although not within a political or cultural sense. The references are supposed to relate back to Shakespeare in order for the audience to fill in the gaps. Even when references are only one word, they can carry multiple meanings providing a density, as will be discussed, making them a tool for creating new stories and imparting important details.

Although Burt seems to want to depart from cultural uses of Shakespeare, his scholarship remains on a cultural level, usually using these appropriations to illustrate how minorities and the underrepresented use Shakespeare. Burt also typically concentrates on film more than TV, although like Lanier, he does cite some important examples. These popular culture scholars focus on culture in general rather than on the use of Shakespeare as a tool within the medium, so their work tends to be politically charged and focusing on how Shakespeare is used culturally rather than for his employment as a device in creating other media, like television. These cultural studies, like adaptation studies, are an important field; however, they also have too narrow of a focus on adaptation at the expense of seeing how Shakespeare is used within in the medium of television. Like Lanier and Burt, a large

percentage of studies that focus on Shakespeare in modern popular culture centre on these types of issues, especially associated with the recent film adaptations in the late 1990s and early 2000s: Baz Luhrmann's *William Shakespeare's Romeo + Juliet*, Michael Almereyda's *Hamlet*, *10 Things I Hate about You*, *O, She's the Man* and *Shakespeare in Love*. The majority of this scholarship looks at either these films as adaptations and/or the larger cultural implications of Shakespeare appropriation, often using a close reading to show how these films are different from the text and to demonstrate various social issues.

New media has also become a popular topic within the realm of Shakespeare and popular culture scholarship. These writings examine how new media can be utilized to teach and share Shakespeare by capitalizing on the Shaksper discussion board, YouTube videos of Shakespeare, and digital versions of plays. Television is often grouped with the other popular culture forms like film and new media. However, the appropriations of Shakespeare within scripted television are regularly overlooked, typically only studied when a play is adapted and filmed for television. Similar to the scholarship of Shakespeare on television, the trend in popular culture scholarship is to focus on the plays as a whole being adapted and appropriated in a large way rather than focusing on the small, almost overlooked allusions and references to Shakespeare that represent another very important cultural heritage of Shakespeare: his linguistic and conceptual legacy.

There are a few articles beginning to look at the small references to Shakespeare, like a chapter in Julie Sander's *Shakespeare and Music*,⁶² Kay Smith's "Hamlet, part Eight: the Revenge or Sampling Shakespeare in a Postmodern World,"⁶³ and, as mentioned, some of Burt's work. However, those that study small references have yet to significantly do so for television, here again leaving largely unexplored the way in which Shakespeare is used in creating television programs. Although this work will sometimes look at the large appropriations of Shakespeare within a certain episode of a show, the emphasis will be on the

small quotes, allusions and references that could almost be missed and may even be misappropriations of Shakespeare but that nonetheless represent his cultural legacy and how he is still alive in the 21st Century.

Shakespeare Defined

Now that the gap in scholarship has been highlighted, demonstrating where this piece fits within the scholarship, it is important to define “Shakespeare” for the purpose of this paper before identifying the types of appropriations and categories that will be used for the close examinations. “Shakespeare” and “Shakespearean” have become convoluted terms that can mean the man, the works, the time period and even a certain quality of work. Marjorie Garber discusses this phenomenon in her book *Shakespeare and Modern Culture*: “‘Shakespearean’ is now an all-purpose adjective, meaning great, tragic, or resonant: it’s applied to events, people, and emotions, whether or not they have any real relevance to Shakespeare.”⁶⁴ These multiple associations of “Shakespeare” mean that not only do the language of the plays, the character names, the plot of the plays and the man himself have the potential to be appropriated in various ways, but so does the idea of “Shakespeare.” Shakespeare has the ability to be appropriated in so many forms because his canon encompasses such a wide, diverse subject matter and language from which to draw. Stephen Greenblatt speaks of Shakespeare's work as enduring because of their flexibility: “The fantastic diffusion and long life of Shakespeare's works depends on their extraordinary malleability.”⁶⁵ Greenblatt highlights one of the reasons Shakespeare can be used so much by television: his works are flexible in their meanings and therefore can be utilized for a variety of meanings and mediums. Shakespeare’s diversity has been called universality by many scholars, and this diversity has allowed Shakespeare to be reinvented by each new generation, being formed into what each new society wants from him and his works, a phenomenon explored in Gary Taylor’s *Reinventing Shakespeare: a Cultural History, from*

the Restoration to the Present.⁶⁶ S. Schoenbaum's *Shakespeare's Lives* similarly looks at different versions of Shakespeare throughout history, although he concentrates more on the prominent scholars than on Shakespeare.⁶⁷ HR Coursen discusses Shakespeare's adaptability: "[t]o say that Shakespeare is timeless is to utter an aphorism only half true. Shakespeare's seeming timelessness results from his ability to change with the times, to survive, even thrive, in different formats and in media undreamt of in his dramaturgy."⁶⁸ Shakespeare's malleability allows for him to remain alive in cultural consciousness as well as be utilized by new mediums in a variety of ways. By using Shakespeare, his works are both remembered and uplifted as cultural capital as well as being challenged, allowing Shakespeare to remain a valuable cultural capital.⁶⁹ The multiple uses of Shakespeare retain the malleability of his works, leading to constant reuse.

The other main aspect making Shakespeare an ideal mine for references is that a wide audience will recognize references to him and his works because Shakespeare is a language "we all understand."⁷⁰ Television is a postmodern medium filled with intertextual references, and in order to successfully quote or reference a text, the audience must recognize it.⁷¹ The audience must have enough "cultural competence" to understand the reference,⁷² and Shakespeare has enough familiarity and cultural capital to be an ideal candidate. Speaking of many of the humorous references in the film *Scotland PA*, Anthony Hoefler says "[u]nlike the efforts of Olivier, Branagh and Pacino, Morrissette's film does not attempt to introduce Shakespeare to a new audience. Rather, it works only if and because the audience brings with them a prior familiarity with the text."⁷³ *Scotland PA* can be likened to the small appropriations found on television. They are placed there with the intention of the audience having the prior knowledge of Shakespeare in order to understand, acknowledge, and unpack the references, although typically unconsciously. Even the most obscure references are only successful when the audience recognizes them. Because the writers and creators depend

upon audiences understanding the references, all of Shakespeare's plays become frequently utilized because they are familiar, although the majority of Shakespeare references come from the popular plays and already idiomatic quotations. William Uricchio and Roberta Pearson discussed this trend when looking at Shakespeare in silent movies, "[m]embers of all social formations, recognizing key social phrases and scenes, could participate in the overarching appropriation of Shakespeare for the purposes of consensus building."⁷⁴ Uricchio and Pearson believe Shakespeare can be used because all members of the audience will understand and therefore not feel excluded. Similarly, television writers know that when they use Shakespeare, the wide audience will comprehend these references, an important aspect when creating a show for a mass market. Although Pearson and Uricchio are discussing the plays in the full form, the same context works even when Shakespeare is in pieces. Shakespeare's familiarity comes from being valued and utilized for generations, providing a sense of stability. Although the appropriations and uses change, certain aspects of Shakespeare remain constant, so creators can rely upon the audience understanding the reference.⁷⁵ Additionally, these references when used remain within the stereotyped interpretations and uses of the plays or quotes. When something more obscure is used, it is given its own interpretation for the audience, making it remain easy for the audience to understand. This makes it easy for these Shakespeare references to be utilized as a tool to impart the surrounding clichés and knowledge quickly.

Shakespeare's identification mostly comes from being taught in schools, but it is also a circular phenomenon because his numerous popular culture uses make certain phrases, ideas, plays and plots a type of universal knowledge, even if the audience has never actually read Shakespeare. Gary Taylor comments on this occurrence in his Afterword to Christy Desmet's anthology on appropriation, saying: "Most Americans know by heart a few tags from Shakespeare's plays, even if they have not read them."⁷⁶ Likewise, Kay Smith states

“Shakespeare is the only author of world reputation who could be used and abused in this way. Everybody in our ever-widening English-speaking world is expected to recognize a little Shakespeare.”⁷⁷ Although Shakespeare is not the only author with the ability to be thus utilized, he is a major source because of the diversity of his works. The perpetual use of Shakespeare references has made it so that, as Burt pointed out:

Most people, like the character Cher in *Clueless* (dir. Amy Checkering, 1996), now come to Shakespeare first not through his texts but through some visual representation of them—a film, an advertisement, or a subgenre of fiction such as teen comedies, science fiction, or Harlequin romances.⁷⁸

Therefore, because of his abundant use, audiences are not surprised by Shakespeare references but instead are versed in them; thereby, they have the knowledge to read, recognize, and understand them, something upon which the writers rely.

Categories of Television’s Shakespeare Appropriations

There are several characteristic Shakespeare appropriations that can be categorized into two main uses: lengthy references for enactment and/or learning and shorter references used for shorthand. Within these broad categories there are smaller types of references, and although there are grey areas, each typical type of appropriation fits into one of these major uses of Shakespeare reference. This work will take each of these major uses and demonstrate them through examples from popular American television scripted programmes from 1990-2010. By categorizing the Shakespeare references by the use of the reference, it will determine how certain types of appropriation are used in a similar fashion as well as demonstrating connections between the types of shows that use Shakespeare references. The typical types of references found will be further defined and categorized before finally moving into close examination of actual uses of Shakespeare references in select television episodes.

Long Form Appropriation

The main type of appropriation found in these uses is direct quotation. It is very common for a television episode to pilfer some of Shakespeare's language in order to convey a concept or idea, and these direct quotations are further divided into two types. One is long quotation, which is most often associated with school and/or theatre. The other type is smaller quotes used for shorthand, which will be discussed in a later section. The uses of long quotation of Shakespeare are typically found in school or theatre situations, sometimes both, reflecting Shakespeare's common position in society. When Shakespeare quotes are used in school settings, it is often teenagers in high school learning about Shakespeare in class, with either a classmate or the teacher reading long passages from a Shakespearean play followed by a discussion about the play. This is especially significant because although most teen shows take place in school, the actual classroom is hardly ever featured, giving anytime the classroom and education appear extra significance. Therefore, when the creators of a television episode choose to include teaching within a classroom, what happens often has importance to the rest of the episode as a whole. When Shakespeare or his plays appear as a subject in the show, it often leads to using the Shakespeare plays to add to the central themes of the episode or use the plot of the play for the particular episode. For example, in the "Out of Sight, Out of Mind" episode of *Buffy the Vampire Slayer*, Buffy is in English class learning and discussing *The Merchant of Venice*, and this discussion highlights an important aspect of the central theme of the episode as well as adding resonances of *Merchant* to the plot of the episode, as will be discussed in detail.

The other place Shakespeare gets quoted at length is in the theatre with characters either watching a performance, or more typically enacting a play. Often this is also found within a school environment, although sometimes it is community theatre or a professional production. Unlike in the smaller quotations of Shakespeare, these larger quotations remain

embedded and associated with the larger plays themselves. They are also given a certain reading that then surrounds the rest of the episode, although it can still be clichéd. These longer quotations and uses can be from a more obscure play or a different interpretation of the play than is common. Because of the length of the quotation and reference the desired version is provided for the audience. These interpretations and uses are still short and simplified, helping to stress important aspects of the episode in which they are used. This understanding forced upon the play means that the reference can still be successful without relying upon extensive knowledge by the audience.

The use of larger quotations of Shakespeare often accompanies a parallel plot to Shakespeare. This type of appropriation is the type more widely studied, although typically the examples of programs written about do not explicitly quote Shakespeare at large and use it to enhance the plot or theme, unlike this study which will focus on shows that use substantial quotations of Shakespeare in addition to having plots that may parallel Shakespeare's. Television shows will often use an episode where the characters are putting on a play or referencing the play heavily to then have their own lives parallel the plot of the play in some manner, reflecting how the play remains as a background to the rest of the episode. Sometimes the parallels will be more obscure or slight, requiring a close reading to reveal the parallels. These more obscure appropriations of the plot often lead to scholarship comparing the television shows with a Shakespeare play, like the articles exploring *CSI: Miami*, *Rome*, and *the X-Files* discussed earlier, and these type of appropriations invoke the question, is it really appropriating Shakespeare or is it just utilizing a tried and trusted trope? Shakespeare did not invent most of his plots, and there are only so many types of plots with which a creator of fiction can work. Most works of fiction follow a familiar story line, even though they may tell the story differently or create a new spin on an old story. What truly distinguishes a piece of art is the language and how the dramatic structure unravels, not the

plot. Therefore, just because a show has a parallel to a Shakespeare play does not automatically make it a Shakespeare appropriation. Language, references and homage are what make it a self-conscious Shakespeare allusion. Just because one can compare a Shakespeare play to a television show does not mean this connection was meant to be there. A close reading of a story that has similar resonances to a Shakespeare play may cause the reader to conclude that the story is supposed to parallel Shakespeare even if the creators of the story did not have any intentions to parallel or allude to Shakespeare. Therefore, when dissecting the case studies, attention will be spent on the question of how far the plot is truly paralleling Shakespeare, whether it is made obvious that it is, or whether it could just be utilizing a common trope. Looking at parallel plots to Shakespeare also invokes the question of why the creators choose to use this plot and how it helps move the show forward. As this study is focusing on Shakespeare as a tool, the concentration will be on self-conscious plot parallels and other appropriations, and these types of parallel plots typically accompany the large scale direct quotations associated with Shakespeare in school and theatre.

Short Form Appropriations

The second major category of Shakespeare use is shorthand, and this category includes the most common types of Shakespeare appropriations. One of the major types associated with shorthand is the smaller direct quotations that are often taken out of the context of the play in order to be used for a type of shorthand within the episode. The quotes used are ones that have often found a life of their own, although still heavily associated with Shakespeare. This practice originates with the proverbialization of Shakespeare.⁷⁹ The language of his plays began to be pulled out of the context of the plays and published in quote form in his own lifetime and continues today. The sheer number of quotes from Shakespeare in these quotation books compared to other sources attests to his influence on linguistic culture, as demonstrated by *Bartlett's Familiar Quotations: A Collection of Passages*,

Phrases, and Proverbs Traced to Their Sources in Ancient and Modern Literature. “In the sixteenth edition of Bartlett’s, released in the fall of 1992, there are over 1,900 quotations from Shakespeare. The Bible comes in second at 1,591 entries.”⁸⁰ Shakespeare has strongly influenced the English language, providing thousands of new words as well as many idioms still used today. There is a long tradition of quoting from Shakespeare’s plays, not only ending up in compilations like *Bartlett’s* but also found in popular culture since Shakespeare’s time. Shakespeare found a place in novels and other popular culture throughout the seventeenth, eighteenth and nineteenth centuries, as Sayre N. Greenfield and Kate Rumbold, among others, have demonstrated.⁸¹ This practice has remained a constant characteristic in popular media and continues in television today. The quotations typically used by television creators are those highly recognized by the viewers, like Hamlet’s “To be or not to be,” and often carry linguistic baggage. Morton Bloomfield discusses Shakespeare’s linguistic afterlife:

Shakespeare lives not only because of the performing and reading of his plays and poetry but also because of his language and the special role it plays in the history of the English language. Quoting from and alluding to Shakespeare creates continually a new audience for him and adds more on to the palimpsest. If we were to undertake a quantitative study of Shakespeare’s *Nachleben* we would find, I’m sure, that he is resuscitated much more through the use of his language than through his plays as plays or reading experiences.⁸²

Although Bloomfield wrote decades ago, it remains a valid statement. Shakespeare remains most used as pieces, yet these pieces bring him across to new audiences and keep his works alive.

Because of his influence on everyday colloquialism and language, it can be difficult to define when a television show is actually quoting Shakespeare and when it is just using language that has become normal, everyday usage. Sometimes a show will use a phrase that is so embedded in the English language that it may not even be quoting Shakespeare anymore, an occurrence that will be explored further in each case study. As Linda Charnes

states, “no choice that depends on instant name recognition can ever be truly random.”⁸³

Anytime a writer or creator chooses to call upon a Shakespeare reference or use Shakespearean language, they do so with purpose because as Charnes stated with name recognition, any time there is a reference needing to be recognized it cannot be truly random. Although sometimes these phrases are used without depending upon any type of recognition, a strong majority of the time the creators use them with a purpose, depending upon the surrounding resonances, similar to “name recognition.” Shakespeare coined some of these phrases, and some were used before him but became more recognized due to his works and thereby are associated with him.

A connected type of linguistic appropriation is a bastardized version of a quote from Shakespeare, again illustrating his linguistic heritage. These types of quotes can be a homage to or parody of Shakespeare as well as just being a common turn of phrase, which will also be explored on a case-by-case basis. These quotes take a famous Shakespeare quotation and interchange a word or two, leaving the basic structure and enough of the quote for the audience to understand the connection to the original words. These bastardizations typically accompany an allusion to the language of a play but slightly changing it to fit the circumstances of the episode. The most common example of this is the altering of “to be or not to be,” which has found new life in many phrases like “to jump or not to jump” in the “In Escrow” episode of *Dead Like Me* or “to pee or not to pee” in the “Politically Erect” episode of *Sex and the City*. These phrases are no longer Shakespeare, yet they hearken back to *Hamlet*, loading them with the associations associated with “to be or not to be,” *Hamlet*, and *Hamlet*. As Sayre Greenfield says in discussing this trend in eighteenth century, “[i]t is the humorous perversions of the soliloquy, however, that best indicate that audiences carry the speech in their heads.”⁸⁴ Although Greenfield is discussing a phenomenon in the eighteenth century, her observation remains relevant. When Shakespearean language is bastardized for

humour, it demonstrates the linguistic legacy of Shakespeare's works because audiences recognize the original quotation and the alterations. Because so many of these Shakespearean quotes have become colloquial, they can easily be slightly altered for parody or simple humour while retaining the original resonances in order to add density to the speech.

This paper will only focus on idioms and phrases coined by or heavily associated with Shakespeare, not the thousands of individual words whose etymology lies with Shakespeare. In addition to the study into whether the language used is really a Shakespeare reference, it will also be important to see how this language is used within the dramatic structure of the show, including how the character uses the language and whether he or she is making it obvious they are quoting Shakespeare. It will also be important to differentiate between the use within a realist drama and the use in a more comic or postmodern form where the language is more self-aware. These questions will push the study of the case studies forward in order to see how the writers and producers utilize the linguistic heritage of Shakespeare's plays as a tool for the development of the episode.

Another important aspect of Shakespeare as shorthand is a general reference to one of Shakespeare's plays or characters. Usually just invoking the title of the play or character, these references generally are used to convey a concept or meaning by utilizing the underlying assumptions about the Shakespeare play or character referenced. These shorthand references are the most common types, as Shakespeare has become more often a citation or allusion rather than adapted or quoted fully. As Marjorie Garber states, "Shakespeare is already not only modern but postmodern: a simulacrum, a replicant, a montage, a bricolage. A collection of found objects, repurposed as art."⁸⁵ Because of the emphasis on cultural assumptions, clichés and stereotypes, it is only the more well-known and popular plays utilized, typically just *Romeo and Juliet* and *Hamlet*. Due to the popular uses of certain Shakespeare plays and quotes, like *Romeo and Juliet* and *Hamlet*, it is important to discuss

the stereotypes and cultural associations surrounding these plays that are then utilized by television writers. Through popular media and novels, certain aspects of culture are created into stereotypes within a cultural consciousness. Aspects of Shakespeare have been included in popular culture for centuries, making him alive in common consciousness, at least in a small, stereotyped form.

Appropriations of *Romeo and Juliet*

Even though the characters or plots from his plays may have originated before Shakespeare, it is Shakespeare who has cemented them into cultural consciousness and it is his version with which people are familiar, making it his characters the writers are using for their references.⁸⁶ Certain characters and plays have found their own legacy within cultural consciousness. *Romeo and Juliet* are thought of as great lovers; therefore invoking their names imparts the notion of lovers, especially star-crossed ones. Marjorie Garber discusses this in her book *Shakespeare and Modern Culture*:

Shakespeare's play [*Romeo and Juliet*] has become the normative love story of our time, a cliché' so firmly established...and that virtually any love scene, when played from a balcony with the female above and the male lover below, is automatically assimilated to a version of *Romeo*.⁸⁷

She later adds:

the composite idea *Romeo-and-Juliet* does function, today as a recognizable signifier: a signifier of young love, obstructed passion, 'star-crossed lovers' (one cannot improve upon Shakespeare, that master modernist), parents who just-don't-understand, peer groups who exert what we now so easily call 'peer pressure.'⁸⁸

Additionally, according to Dymphna Callaghan, *Romeo and Juliet* "stands as a cultural ideal that shapes our social understanding about what love should be...there is probably no expression of love, public or private, that is not in some way indebted, albeit unknowingly, to the idea of love promulgated by this text."⁸⁹ Jonathan Bates also discusses the cultural associations of *Romeo and Juliet* saying, "*Romeo and Juliet*: think of this title and one thinks first of an idea. Millions of people who have never read a word of Shakespeare instantly

associate Romeo and Juliet with the idea of being in love. Shakespeare's dramatization of their story has become Western culture's archetypal myth of youthful passion."⁹⁰ Garber, Callaghan and Bate illuminate the cognitive legacy that *Romeo and Juliet* has, along with its dense and various associations with love and romance. These multiple associations surrounding *Romeo and Juliet* create a dense hermeneutic. Romeo and Juliet have become an icon and a symbol of love, endowed with concepts and ideas about love that can then be manifested into another just through an invoking of the play. The cultural associations allow for a quick understanding and interpretation of the play and anything for which it is being used to describe. This surrounding aura is what leads to *Romeo and Juliet* being used to convey a larger meaning of love. Romeo and Juliet is a proverbial phrase signifying star-crossed, often youthful, love. Attached to the proverbial phrase is the collection of clichés of which *Romeo and Juliet* has become.⁹¹ This collection of clichés can be mined and used for a variety of purposes in popular culture, as will be discussed and illustrated in depth.

Other Common Shakespeare Appropriations

Another important play/character in this category of references is *Hamlet*. Hamlet has been thought of as an indecisive, thinking hero since the nineteenth century. The Romantics used Hamlet as the ideal Poet of Nature, often connecting him with Shakespeare himself. They idealized Hamlet, creating him into a thinking hero, filled with philosophical indecision and pondering life and death. Due to the Romantics and others, Hamlet has become the melancholy, philosophical hero in cultural consciousness. The deep philosophy found in the soliloquies and speeches of *Hamlet*, often dealing with death and life, has imparted a symbolic nature to *Hamlet*. It has become common to conflate the Gravedigger scene where Hamlet contemplates life, death, and decaying through seeing Yorick's skull and the "to be or not to be" soliloquy about death.⁹² This makes Hamlet and *Hamlet* an ideal tool to use for philosophizing death and life. Additionally, he and his "to be or not to be" speech are often

invoked within situations where someone must make a decision. Hamlet has been used so often in this manner that the OED even has a definition for Hamlet as “a troubled, indecisive, or capricious person.”⁹³ These afterlives of *Hamlet* have added to the surrounding stereotypes of Hamlet that are then utilized in popular culture. Kay Smith discusses this type of appropriation in film:

filmmakers have found it tempting to take advantage of the audience’s knowledge of *Hamlet* to advance plot, enhance theme, underline character development. In doing so, they allow us to examine both the benefits and limitations to be found in the range of Shakespearean sampling... *Hamlet* may be used as a kind of shorthand that is easy for the audience to read and interpret. Thus, one of the most common uses of Shakespeare and Hamlet, both in movies and in life, is the kind of one-upmanship that reveals character.⁹⁴

Smith identifies the density of *Hamlet* and its various associations and its subsequent ability to be used by filmmakers to convey a larger meaning, as well as seeing how it can be situated in various ways within the dramatic structure of a film. Similarly, many television shows utilize *Hamlet* and other common Shakespeare quotes this way. Like *Romeo and Juliet*, *Hamlet* can be invoked in several ways to convey a dense meaning and thereby provide certain characteristics to a character or situation.

Additionally, *Othello* can be associated with jealousy and *Henry V* can be invoked during a rousing speech. Although, as will be shown in this study, *Romeo and Juliet* and *Hamlet* are the most utilized in this manner. These famous plays have become a signifier to a larger concept, one that the creators of television shows can utilize in order to convey the larger concept quickly. These signifiers become clichés and are constantly recycled, keeping them alive in culture, as Lanier discusses:

Cultures maintain themselves by constantly rehearsing and affirming shared ideas and symbols, and pop culture is an important social institution through which contemporary society produces a shared network of knowledge and reference. The fact that *Romeo and Juliet*’s balcony scene or the phrase ‘what fools these mortals be’ appears in sitcoms and advertising contributes to our recognition of them as common cultural touchstones.⁹⁵

This category of references is an important type, yet these references typically are only something so quick as calling a character “Romeo.” However, something so small is used to signify something larger and thereby imprints the characteristics associated with the character and/or play onto the television show’s scene or character. Shakespeare himself is also used this way.

The man Shakespeare, the idea of Shakespeare, or the general canon of his works is often appropriated for shorthand within a television episode. As discussed above, the word “Shakespeare” connotes various meanings, which is related to his diverse use within popular culture. The word Shakespeare can be used to mean the general early modern time period, the early modern theatre, or his works. Shakespeare is often characterized as a genius, and this characteristic associated with Shakespeare can be invoked to characterize someone or a piece of work as genius just by associating his name with the person or work. Julie Sander’s discusses these types of appropriation in rock music, saying “in many pop and rock appropriations of Shakespeare’s names, lines, and play titles the ‘borrowings’ serve the purpose of standing metonymically for theatrical, and even, literary, culture in general, rather than being specific or locally resonant allusions.”⁹⁶ A similar phenomenon happens in television. Shakespeare allusions, especially just invoking the name, often become a symbol of culture in general. For example, in the “Ashes to Ashes” episode of *Dead Like Me* one of the characters, an actress, is starring in a reality television show. When asked for a script and being given instead a basic structure and told to ad lib, she ironically characterizes this form as “Shakespearean.” The invoking of Shakespeare demonstrates her distaste for the lack of script for the reality show through a juxtaposition of the two.

In addition to Shakespeare being associated with genius, sometimes he is used to characterize someone as cultured or not due to his association with high culture and/or learned culture. As Douglas Lanier states, “Shakespeare, as an epitome of high art, often

functions in just such a manner, as a bearer of notions about artistic and social propriety that tacitly reinforce (or at least authorize) certain forms of established class privilege.”⁹⁷ The television series *Frasier* uses this quite often, as the main character Frasier and his brother are self-confessed cultural elitists and Shakespeare is used to impart some of that pompousness. *The Simpsons* also likes to mock this dichotomy, especially with the character Sideshow Bob, voiced by Kelsey Grammer and thus filled with intertextual meta-humour based upon Grammer’s Frasier. In this context these appropriations are generally used to characterize a person or a scene. This type of appropriation generally includes one character calling another one Shakespeare, or someone describing something as Shakespearean. It can also include scenery like a poster of Shakespeare in the background or a book of Shakespeare lying around that adds to the character of the person or scene because Shakespeare is being read or seen. Occasionally Shakespeare himself may visit through time travel, dreams or visions, but the typical uses are just through invoking his name for characterization of either a person or thing or using something associated with him in background scenery to enhance the overall *mise-en-scène*, and these will be the types concentrated on for this argument

Other

Parody is a literary tool that has been around for a long time, yet it is also one that constantly changes according to society, being adapted to the various new forms and social issues of the day. Much of the intertextuality and meta-humour found in postmodern texts can be associated with parody, but the type of parody that has evolved and become more distant from its political or social uses. Fredric Jameson discusses this phenomenon and names it pastiche:

In this situation, parody finds itself without a vocation; it has lived, and that strange new thing pastiche slowly comes to take its place. Pastiche is, like parody, the imitation of a peculiar mask, speech in a dead language, but it is a neutral practice of such mimicry, without any of parody’s ulterior motives, amputated of the satiric impulse...pastiche is thus blank parody, a statue with blind eyes.⁹⁸

As discussed, it is this aspect of television that allows for the abundant use of Shakespeare references. Parody and its meta-humour associates are most often connected with comedy, as is the case with Shakespearean parody. Shakespeare references aimed at parody or meta-humour are found either in comic situations in an otherwise non-comedic show or in a comedy show surrounded by many such uses of humour. With Shakespeare references the use can be a small, quick reference for comic relief or used for a much larger parody with social and/or political reasons. For example, *Family Guy* in the episode “Peterotica” uses the title “Much Ado about Humping” for one of the erotic books Peter reads. All of the erotic books are a play on famous works of literature, and this is used both for humour based on juxtaposition as well as mocking through highlighting a practice done in the actual porn industry. This is a very quick reference found in a show known for its parodic tendencies. Full-scale parodies of Shakespeare texts can also be done, as *The Simpsons* have done with *Hamlet* in “Tales from the Public Domain,” which is a retelling of several famous stories including *Hamlet*. This show at one moment mocks the story of *Hamlet* while also illustrating the practice of retelling and adapting stories that are in the public domain and thus not subject to copyright, making them available for use. Television is a medium that illustrates social issues but does not like to create offensive or polarizing positions since it desires a large, diverse audience even as it pursues niche programming. Shakespeare works well as a place to mine for parody because he is removed from current society yet is still alive within it.

There are also common slightly less direct appropriations of Shakespeare that arise, and although these are not as typical nor as directly related as the ones discussed, when they are used they do still fall into one of the major categories of uses and therefore may be used in the larger discussion. One of these is using the actor and his/her previous roles for intertextuality. As Keith A Reader says, “The very concept of the film star is an intertextual

one, relying as it does on correspondences of similarity and difference from one film to the next, and sometimes too on supposed resemblances between on and off-screen personae.”⁹⁹ Actors, especially more famous ones, continue to be associated with their older roles even when they are in a new role, and it is common for creators of a show to utilize this for meta humour. Allusions to Shakespeare arise when the actor is heavily associated with Shakespeare, either by famously enacting a role, being generally known as a Shakespearean actor, or in some cases through portraying Shakespeare himself. For example, Joseph Fiennes was Shakespeare in *Shakespeare in Love* and his next big role was in *Flash Forward*. A lot of the publicity surrounding the debut of *Flash Forward* alluded to his incarnation as Shakespeare, and in the episode “Black Swan” there was a small Shakespeare reference where much of the joke was from him having played Shakespeare. Derek Jacobi, Patrick Stewart, Christopher Plummer and other famous Shakespearean actors have also been on shows, whether as guest stars or recurring roles, where inside jokes are made alluding to Shakespeare and their status as Shakespearean actors. *The Simpsons* parodied Judi Dench in “Funeral for a Fiend,” using her affiliation as a Shakespeare actress for much of the humour. Therefore, when this type of reference is made, it tends to be parody but can also be used for shorthand, relying upon the resonances of the actor to help provide characterization.

Another loose appropriation of Shakespeare is references to the famous scenes of adaptations or enactments of his plays. The most common are the balcony scene of *Romeo and Juliet* and the skull of *Hamlet*. As Douglas Lanier stated in an introductory essay to an edition of *Romeo and Juliet*:

None of Shakespeare’s plays has had a more lasting or ubiquitous effect in popular culture than *Romeo and Juliet*... In particular the balcony scene has become an instantly recognizable image for romantic devotion (and, indeed for all of Shakespearean theatre), a favorite point of popular reference often detached from its original dramatic context and reproduced in all manner of popular media and genres...¹⁰⁰

Lanier discusses the ability of the balcony scene to harken back to the play and all of the cultural associations surrounding it. Because this particular love scene has been cemented into cultural consciousness, it can be utilized by other texts in order to convey romance and love. There are additional enactments of Shakespeare's plays that carry such cultural weight, like Hamlet holding Yorick's skull. Shows may not include any other aspect of Shakespeare but utilize these famous tableaux to add an idea or effect, similar to the way the character names, titles of plays and quotes carry a larger concept. An example of this is an episode of *Family Guy*. In "Love Blactually," the creators made fun of the idealized concept of romance by juxtaposing an obvious reference to the *Romeo and Juliet* balcony scene, a scene heavily associated with ideal love and romance, with very unromantic words. Again, this typically is used for shorthand but can also be used for parody or parallel plot depending on the situation within the episode.

The third category of this type of appropriation is when famous adaptations of Shakespeare's work are referenced. Sometimes these famous and popular adaptations like *West Side Story* and *10 Things I Hate About You* are invoked in ways that refer back to the underlying idea of Shakespeare. These references are only loosely tied to Shakespeare, especially as not every invocation of a Shakespeare adaptation harkens back to the original; therefore, only the times that the use of the adaptation also ties back to the original will be examined. The appropriation of Shakespeare can be like an onion, filled with many layers and going through hundreds of years of cultural ideas of Shakespeare but still end with him, making these looser types sometimes just as important as direct quotations.

Although there are many types of references, showing how diverse and large a resource Shakespeare is for referencing, they all fall into two major categories of uses, and it is these uses that will be explored further with detailed examples. Where and how these are used within an episode will demonstrate how Shakespeare and his linguistic and conceptual

legacy are utilized within the formal, social and technological aspects of television previously discussed. Reading the television texts closely and seeing the position of these appropriations within the dramatic structure will demonstrate how modern culture is still utilizing Shakespeare within the postmodernist, intertextual environment of television. Looking at the case studies will also highlight the most common plays, quotes, aspects of the plays, and types of appropriations used. Grouping these types of references will also illuminate whether there are similar appropriations based upon genre or type of television show as well as whether certain types of appropriations are used for a similar aspect of the narrative structure. Importantly, the analysis will show the typical use of certain types of appropriations within the show.

The following chapters are divided based upon the common use of the appropriations, with one chapter focusing on the lengthier uses often associated with school and theatre and one chapter on Shakespeare as shorthand. The series used are usually popular and culturally significant shows, adding to their suitability for analysis. Sometimes, lesser known shows will be used because they provide an excellent example of Shakespearean appropriation. This work is not meant to be exhaustive; instead it is meant to highlight a trend that is found throughout television shows. There is an admittedly biased selection of series and episodes, chosen based upon availability, personal viewing habits, recommendations from friends, and information found in Richard Burt's *Shakespeares after Shakespeare*.¹⁰¹ However, none of the examples are singular, as will be shown by each chapter including multiple examples from more than one television show. Therefore, considering it is a selection of examples, the analysis highlights a larger trend found in television. Rather than being focused on the reception of these appropriations and how a certain aspect of culture and society use them, as much of the current literature does, this argument will look at how they are utilized from a production standpoint to move the episode's dramatic structure forward, although audience

will sometimes be an aspect of the study but from an industrial standpoint of intended or assumed audience. The case studies discussed will also not be compared to Shakespeare plays, another typical analysis. Instead, they will be discussed as their own art and entity with the focus on the use of Shakespeare references in the creation and movement of the episodes. Through demonstrating Shakespeare's use as a creative device to developers of television, this study will illuminate many practices common to television production as well as demonstrating how Shakespeare is still alive in the 21st Century due to his conceptual and linguistic legacy.

Chapter 3: Learning and Enacting Shakespeare

One of the main categories of Shakespeare references found on television is longer quotations and references. These references include lengthy quotes or repeated references to Shakespeare outside of the clichéd, easily recognizable Shakespeare. Although certain elements are still stereotyped, writers using these longer references also frame the reference by their own interpretation. These uses are able to discuss Shakespeare in such detail and provide interpretations because the references are associated with two places in society linked to Shakespeare: the classroom and the theatre. The majority of people in America come into contact with Shakespeare in his “pure” form either through studying him in school or through seeing one of the plays performed. Sometimes, the two places are conflated when a high school drama club performs Shakespeare, the plays are performed within the classroom, or an English class goes to the theatre together. Such conflation creates a unique aspect for the world of television and the world of the audience to connect. Actual learning within the classroom is hardly ever depicted on television, even in shows where the school is the primary setting. When education or theatre is depicted within television, typically the creators will use something with which the audience is familiar, like Shakespeare. The plots of Shakespeare’s plays are well known, as are key quotes, making it easy to use his plays when wanting to utilize theatre but not alienate audiences within an episode. Shakespeare is not the only subject and playwright used when shows decide to depict a lesson in school or a performance of a play; nevertheless, these uses combine to create one of the major typical uses of Shakespeare appropriation on American television in the 1990s and 2000s. The long quotation category of Shakespeare references includes shows that quote or reference Shakespeare for a prolonged time within the episode. These quotations differ from shorter quotations as they are typically placed within the context of the play and are not just idiomatic quotations of Shakespeare.

Closely related are extended references to Shakespeare, either as an entity or a particular work, even though the reference might not include direct quotation. This extended use of Shakespeare, like the longer quotations, will include an extensive discussion on Shakespeare, thereby providing its own interpretation and use for the particular episode, rather than becoming an extended metaphor created by repetitive use of the stereotypes and clichés. Since, as noted, these longer references typically fall within the school or theatre setting, they also often include at least a small plot parallel. It is typical for these longer uses of Shakespeare to emphasize important themes of the episode or series as a whole. Although shows directed at a wide audience may use either studying Shakespeare or enacting his plays within their plots, this category of Shakespeare is typically associated with teen television, a specific category to be defined in the section following. The case studies chosen mostly fall within teen television or are associated with it and mainly come from popular series, although lesser well known shows have also been chosen due to the excellent examples they provide.

Teen TV Defined

Teen television has developed into an important part of television in the 1990s and 2000s, becoming a unique overarching definition of a show. Although it functions like a genre, teen television is a specialized area that transcends many of the traditionalized markers of content-based genre definitions. Categorized by demographics rather than subject matter, the intended teen audience provides its key characteristic, even though it is common for all ages to enjoy a teen television series. However, its demographic is not the only significant characteristic of teen television and therefore not the only way to define teen television. As might be expected given the intended audience, another important characteristic of teen television shows is that they centre on teens, which will be the overarching definition used for this work. Most importantly, these shows handle key subjects typical for teenagers, such as identity, social inclusion, alienation, and morality. These issues are important to most

teenagers and are presented on these shows so that the teenage audience can identify with the characters on screen. Alienation and identity issues, popular subjects for all ages, became more resonant and more entrenched within the series as a whole when combined with an adolescent emphasis. Adolescence is an ideal life stage for a Bildungsroman story arc, equipping teen television shows with the facility for a stronger focus on these matters. No longer creating “very special episodes” to handle a social issue as was once done, teen television shows began to include issues as an everyday occurrence in their shows, just as these problems are everyday occurrences to the audience. This was described by the creator of *Buffy the Vampire Slayer*, Joss Whedon, when he said “There will never be a very special *Buffy*.”¹⁰² Issues like premarital sex, pregnancy, sexually transmitted diseases, drugs, alcohol, inclusion, violence, and other social problems surrounding the youth of America become common storylines rather than special one-off episodes. Several school shootings occurred in America in the 1990s and 2000s, the most famous being the Columbine shootings in 1999, with society and the media often assigning the blame on alienation and bullying. It was no surprise that the following season on television had three new shows dealing with high school inclusion,¹⁰³ although school shootings was already being discussed on teen television. School shootings, alienation, identity and other very serious teen issues can be depicted literally and handled in a serious, comedic, or melodramatic way, and sometimes these problems become allegorized, like in the science fiction shows *Buffy the Vampire Slayer* and *Roswell*. Teen television includes the most examples of this type of Shakespeare reference. However, other genres include similar usage, although these shows often use this category of Shakespeare reference similar to teen television because it is commonly found within the storyline of the teenager within the cast. No matter how different the plot and narrative of these teen shows, they all tend to focus on the same issues and take place in and

around high school, making education an important context, no matter how peripheral it may seem.

Aspects of teen television programming have been around since film and television began, but it began to reach its height in the 1980s in cinema. Previously, teen movies and television shows would centre on a teen but still focus a significant amount of attention on the adults to appeal to a wider audience. John Hughes movies helped found the beginnings of teen focused cinema and television as its own unique category, and the teen centred programming found its own unique spot on television in the 1990s and beyond.¹⁰⁴ The narrowcasting aspects that began in the late 1980s and the 1990s with the advent of cable television and additional networks discussed in the first chapter, along with the increased emphasis on target audiences and demographics allowed for shows to be created for a “niche” audience, although numbers were still the most important aspect for funding from advertising. When there were only three networks, it was key to reach wide audiences to compete. With the addition of three more networks, these new networks chose to create a space for themselves by targeting specific audiences, and teen television became increasingly popular. FOX, the WB and UPN all at some point dabbled in teen television, with UPN and the WB finally combining to create the CW, today’s network for teens.¹⁰⁵ In addition to the networks focussing on shows for a youth audience, there are cable networks focusing on children and teens, like all Disney and Nickelodeon stations and MTV. The teen demographic is important due in large part to the teenage population in America having the largest disposable income, thereby making them ideal targets for advertising. Teenagers have money through part time jobs or allowances but typically do not have any bills or expenses, making all of their money available for clothes, media, and frivolous expenses. The WB and the Disney Channel exploited this demographics’ disposable income by forming deals with companies for product placement and selling merchandise like clothes and CDs for additional

revenue.¹⁰⁶ This is no longer done just for teen television programmes, demonstrating the far-reaching implications of this desire and the example the now defunct WB provided for the other networks. To greater identify with the characters they see onscreen, the audience can now dress like them and listen to the same music with ease, as well as visit official sites online, take part in chat rooms, quizzes, and get behind the scenes information on Facebook. These are all ways for audiences to connect with and emulate their favourite characters.

Postmodernism has found its way into teen television just as it has seeped into all aspects of modern culture, making intertextuality, self-consciousness, and references a defining characteristic of teen TV in the late 1990s. This language of television is common throughout the medium, as discussed, but it became a characteristic of shows created specifically for teens and young adults, as did the aforementioned multiplatform entertainment.¹⁰⁷

Intertextual referencing in general is not unique to late 1990s teen texts...In contrast, the current situation is distinctive because the referencing is not restricted to the occasional passing allusion...Entire episodes of teen television shows and films engage in self-conscious, highly self-reflexive discussions and commentaries on the nature and conventions of other media texts.¹⁰⁸

The shows on the WB were especially apt at referencing other shows, including those on its own network, reflecting the media-savvy language that the audience also spoke.¹⁰⁹ With the advent of digital and internet technology, teens become more media and popular culture literate, having more access to cult, indie, popular, old, and new media. Through these references, the characters and the audience become “cool,” because they all know the same films, music, television shows, and other popular culture texts.¹¹⁰ References are utilized more so than in other shows, and this surplus of popular culture intertextuality creates an interesting place for Shakespeare references. Although this provides a prime place for simple, shorthand Shakespeare references, interestingly Shakespeare is rarely found on teen

TV just as a throwaway reference unlike other shows. Instead, he is utilized more in depth and is found in a specialized place.

Shakespeare's Role in Teen TV

Shakespeare referencing fits into teen television slightly differently than other shows that focus on an older, or a wider, demographic because it places Shakespeare references into a more specific area: education. Although it is arguably one of the most important areas of the show because the teenage characters must go to school and most of the drama and interaction between characters happens in that setting, school, teachers, and actual educational materials are hardly ever actually depicted. The classroom is utilized more for a place to ignore the teacher and concentrate on the central drama of the episode, with the actual education sometimes underscoring the latter. The real drama happens outside of the classroom, typically still in school but not in the classroom. The teenagers on the screen, like those in the living rooms at home, must go to school but find more fun and drama in the spaces between the classrooms. Teachers and adults often are only in the background; sometimes being the enemy and other times becoming mentor like characters. Although the Shakespeare references in these shows can be found anywhere, atypically, these Shakespeare references are used to actually depict a lesson in the classroom and underscore important elements of the plot or theme of the episode. These references can be used to show a teacher connecting or not connecting with his or her students, they can be used to underscore the plot or issue being focused on within the episode, the characters can enact a Shakespeare play, or some combination thereof. Shakespeare is a common trope to be used within the small instances of classroom work actually being depicted, and he is used for several reasons in addition to his plays being in the public domain. One is that he is an author familiar to and taught to the audience, thereby he would be recognized and it would include another way that the audience can connect their lives with those on the screen. Shakespeare is also expressive

poetry, allowing for it to be used to underscore the emotional problems happening within the episode. Thirdly, because of the emotional depth of Shakespeare, it can become a place for communication (between either the teacher and the student or one student with another) that normally would not take place. Shakespeare resonates, so by utilizing something from Shakespeare a larger constellation of meaning is instantly available and recognized. These uses of Shakespeare almost always underscore the bigger plot within the episode, even if it is not a perfect parallel plot to Shakespeare.

Case Study: *Buffy the Vampire Slayer*

An important case study for the use of Shakespeare on teen television is that of *Buffy the Vampire Slayer (Buffy)*, a show on air from 1997-2003. Like many teen television programmes, only the initial seasons took place in high school, with the characters eventually graduating and moving on to college. Although never reaching large audiences compared to other prime-time shows, *Buffy* was an important cultural phenomenon, impacting the style and language of teens.¹¹¹ *Buffy* incorporates several of the characteristics of a modern, post-broadcast show. It is a dense show, often using allegory, metaphor and, most importantly for this study, intertextual references, to add substance to its plot and theme. Still an important show with a large cult following, its postmodern sensibilities make it an ideal candidate to study for Shakespeare appropriation. *Buffy* includes many small references to Shakespeare, a characteristic due to its large use of references throughout its show and its creator, Joss Whedon's, own connection to Shakespeare. Whedon publicly stated that he would often have readings of Shakespeare involving the cast and crew at his house,¹¹² showing the love and respect Whedon has for Shakespeare. This provides one personal reason for the mining of Shakespeare within the show. *Buffy* also is known for its allusions and references to popular horror, sci-fi, cult, and popular films and television shows,¹¹³ and Shakespeare is included in this atmosphere of references, with two episodes quoting Shakespeare at length.

These episodes utilized the lengthy quotes of Shakespeare and the surrounding associations of the plays to underscore the episode and series plots, especially issues resounding with audiences like identity and inclusion.

The first episode that significantly uses Shakespeare in *Buffy* is “Out of Mind, Out of Sight,” which first aired on May 19, 1997. This episode quotes at length from *The Merchant of Venice*, and like other long direct quotations, this reference is associated with school. Additionally, this episode is using a lesser-known play, so it is discussed in detail and given its own interpretation to then parallel and underscore the episode as a whole, as is often done with larger quotations. *Merchant* is used in this instance for a discussion on alienation and inclusion, something on which *Buffy*, especially the first season, focuses. The first season is replete with instances of Buffy trying to fit in, especially since she is a new student at Sunnydale High. When she first arrives in Sunnydale, she befriends Cordelia, the prettiest and most popular girl. However, Buffy quickly is seen to be a loser because of the weirdness surrounding her due to her secret identity, but she finds friendship with two other unpopular students. Outcast so quickly, Buffy continues to try to fit in, but instead often finds Cordelia belittling her.

“Out of Mind, Out of Sight” opens with one such exchange between Cordelia and Buffy and then cuts straight to Cordelia and Buffy in English class with the teacher quoting from *The Merchant of Venice* to start a discussion in class. The teacher reads, “If you prick us, do we not bleed....if you wrong us shall we not revenge” from the text and asks how it relates to their discussion about Shylock’s anger from being an outcast of society. Cordelia voices her opinion that Shylock is too self-involved and should stop blaming others for his alienation and overcome it. The teacher praises Cordelia’s observations, although also showing that the teacher acknowledges it is not the most informed remark, and offers to help Cordelia with an assignment. By showing the classroom discussion of *Merchant*, the episode

shows a teacher assisting students, or at least certain students; it sets up the theme; and it shows the emotional poetry that allows for individual interpretation. The teacher teaching *Merchant* and choosing to help Cordelia also becomes important later because she is shown to favour Cordelia and ignore Marcie, an often disregarded student in the class integral to this episode, as do the rest of the students, adding to the important theme of high school alienation.

Additionally, its closeness to Cordelia's belittling of Buffy adds an association of *Merchant* with the alienation involved in high school life. In *Shakespeares After Shakespeare*,¹¹⁴ Burt lists that the episode plot parallels the plot of *Merchant*. It does not truly parallel the plot, but there are similarities and *Merchant* remains in the background enhancing the themes. This episode focuses on a girl, Marcie, who has become literally invisible because no one, not even the other outcasts, have noticed her. She decides to enact her revenge on Cordelia, someone who has especially ignored her. In addition to Marcie's feelings of exclusion surrounding her fate, Buffy also has moments of alienation and desire for normalcy, aka popularity. Cordelia is becoming the "May Queen," causing Buffy to show her grief at the life she has lost by commenting on how she was that girl at her old school. The problem caused by Marcie begins to break the barrier between popular and unpopular with Cordelia coming to Buffy for help. As Buffy helps Cordelia, they share stories and Cordelia's deeper layer begins to surface. Cordelia shares with Buffy that she also feels lonely even though so many people surround her, and she never really knows who cares about her and who listens to her when she speaks. Depicting the popular girl as having inner troubles and loneliness is common among shows, especially of the teen variety, and *Buffy* is no different. By showing the weakness of the popular girl, it demonstrates that everyone shares in these problems, although this is slightly undermined when Cordelia says that she would rather be lonely surrounded by people and chooses to remain popular.

Even though the episode ends more or less with the status quo intact, some important problems are addressed in this episode. Buffy is shown to not be entirely comfortable in her life, struggling with her slayer duties and subsequent loss of popularity. Additionally, Cordelia, the popular girl, is shown to feel loneliness at times, showing a desire by television writers to demonstrate that some issues are universal among teens. Lastly, the dangers of isolation, ignoring students, and the clique systems of high school are illustrated through the impossible idea of Marcie becoming actually and physically invisible just because no one noticed her. By referencing *Merchant*, these themes are heightened. Although the classroom discussion of *Merchant* was based on a common interpretation, Cordelia's statement emphasized the important aspects of the play that deepens the episode. While the play is given a blasé opinion by Cordelia in class, the themes of outcast, betrayal, prejudice, and revenge found in *Merchant* add an underlying layer to this episode, heightening the drama of the episode. By having Cordelia lead the discussion, a parallel between the themes found within *Merchant* and the stereotypical caste system within high school is created. It is also simplified to an uncomplicated interpretation led by the class discussion, showing that the only knowledge needed by the audience is found within the episode itself. However, the inherent qualities surrounding Shakespeare adds significance to the themes found within the episode. "Out of Mind, Out of Sight," demonstrates the dangers of ignoring others and the problems inherent in the stereotypical clique-ridden high school. Cordelia's blasé attitude adds to the underscoring of this theme because as a popular girl she does not fully understand the problems inherent in *Merchant* and the caste society of high school—even though she admits to feeling some alienation of her own. By featuring *Merchant* in the classroom, it also allows for the central themes within the episode to remain within high school, emphasizing even more the importance of inclusion. Instead of a demon-of-the-week, this episode centres on the dangers of high school and ignorance of others, something that parallels some of the

central themes of *Merchant*. It is these parallels that Whedon and team desire and leads to their choosing *Merchant* not only from which to directly quote but also about which to discuss interpretations.

Another important example from *Buffy* of this type of long Shakespeare quotation associated with school is “Earshot.” Jealousy, envy, and of course alienation are important themes in this episode. In this episode, *Buffy* is infected by an “aspect of the demon” she has slain, which manifests itself as telepathy. Although at first enjoyed and exploited by Buffy, this ability quickly overpowers her. Right before she becomes incapacitated by this gift, she hears someone plotting to kill all the kids at school, which becomes the central plot. Buffy, still in the beginning stages of the telepathy before it becomes detrimental, decides to use it to help her in school. Buffy is not normally a good student, making her desire to become a good student understandable. The class chosen to depict her taking advantage of the gift is English, where they are studying *Othello*. Shakespeare is utilized here not only because he is recognized and something most students study in school, but also because of the correlation between him and a difficult subject. The basic stereotypes of *Othello* are relied upon; however, the class discussion creates a certain interpretation to help guide the rest of the episode. Buffy uses her telepathy to read the minds of the top student and her teacher, using what she hears to speak in the discussion and get praise from the teacher. Although no part of the play is quoted, the discussion of the play includes significant aspects of the plot, allowing for ample screen time to the play *Othello* and thus the episode does not rely solely upon clichés.

As part of the discussion, Buffy shares with the class that Iago was acting not only in jealousy but also from evil, something the teacher was thinking. The teacher adds to this discussion, saying that she believes Iago is the darker aspect of *Othello*, which explains why he is so quick and eager to believe Iago, and that everyone has an inner Iago impacting

decisions because one can never really know what is in another's heart. This resonates with Buffy, who is in the middle of a jealousy crisis because her boyfriend, Angel, must act evil and pretend to be with another slayer, Faith, in order to obtain information. Although Buffy knows he only did it to help, she cannot avoid feeling jealous. Inspired by the English class and her new talent, Buffy goes to Angel to read his mind and find the truth, only to find she cannot read his mind but gets the truth nonetheless. It is this ongoing storyline with which *Othello* resonates, thereby highlighting these themes. The classroom discussion highlighted the idea of never knowing what is in another's heart, making Buffy wanting to find out but still remaining ignorant. Buffy is taking the stereotyped role of the over-jealous lover exemplified by Othello, with certain aspects of Othello being utilized for her actions in this episode through a controlled retelling in class. However, unlike in *Othello*, no one dies and honesty and frank discussion settles the problems between the lovers. The play's complexities have been reduced to a certain interpretation that is then employed to help in the flow of the episode and its issues and themes.

Betrayal and jealousy problems handled, identity and alienation concerns come to the surface, with alienation the culminating issue of this episode. A cured Buffy and the gang go to stop the presumed school shooter. The team have been researching to find who is planning on killing the students, and they have found a letter from a student, Jonathon, who is a recurring character. He is depicted as a socially awkward nerd, thereby alienated and bullied at school, and is in the bell tower with a large gun. Unlike many episodes, the teenage issue of alienation is not allegorized via a demon but instead depicted as an actual student. Similar to "Out of Mind, Out of Sight," the prolonged use of education and discussion in the classroom helps to establish the problems needing to be overcome within the walls of the school and not allegorized via a demon. This resonated so much with the atmosphere in the United States America at the time that this episode was not aired until much later due to its

evoking of the Columbine shootings. Buffy goes to stop Jonathon, and instead of using violence she uses words. She shares how isolated she feels, how she still feels distressed about not being popular, about how even when she was popular she was lonely, and finally that the reason no one notices his pain is they are all too focused on their own because everyone is hurt and lonely, something she learned with her recent talent. Jonathon, touched by her words, is pacified and stops, and the audience learns it was only himself he was going to shoot and not everyone. Buffy and Jonathon's exchange highlights that everyone, especially teenagers in high school, have inner demons and feel lonely and isolated at times. Buffy's final speech reaches back to the classroom discussion about never knowing what is another's heart and that everyone has inner demons or "Iagos," something Buffy got to briefly glimpse with her power.

The longer use of Shakespeare is isolated to the one scene in English class, but he is used to underscore and illuminate Buffy's feelings because by using Shakespeare so obviously and concretely at the beginning, he resonates through the rest of the episode. Buffy has deep insight into *Othello*, although only because of her newfound ability, and *Othello* resonates with Buffy's own life through the discussion in class, leading her to act to solve her issues of jealousy. *Othello* is also a play about an outsider, which only adds resonance to the central issue of an outsider wanting to kill everyone at the school. Whedon and company have chosen two well-known Shakespeare plays upon which to draw for these important episodes, and it is two plays that underscore the central themes of the episodes and the important alienation themes of the series as a whole. The postmodern aspects found in *Buffy* along with the density of the show allow Whedon and company to utilize references like Shakespeare to strengthen the plot, characterization, and themes, knowing that the audience can interpret these uses because they are not new to them.

Case Study: *Gilmore Girls*

Another important show with an episode juxtaposing Shakespeare and identity is *Gilmore Girls*. *Gilmore Girls* was a popular WB and later CW show on air 2000-2007, centring on a mother and daughter with a very close relationship. *Gilmore Girls* is known for its witty, quick and wordy dialogue that reflects its postmodern characteristics. Lorelai and Rory often make references to a variety of popular culture and classical texts, allowing for an easy place for Shakespeare references. These references often help enhance the themes and characterisations within the episodes, as Shakespeare does in the episode “Deer Hunters.” This episode significantly uses Shakespeare in the plot, although unlike most examples in this category it references no single play; instead, it depicts Shakespeare as a subject in school. This is not very typical of the use of Shakespeare in school, since it normally corresponds with larger quotations; however, this episode remains an ideal example of using Shakespeare as a subject in a classroom. Instead of one play and significant quotations from that text, it centres on a bulk amount of Shakespeare. Like most shows, the classroom is rarely actually depicted in *Gilmore Girls*. In the early episodes of the first season, school is shown more often than normal because Rory has begun a new, private school. She entered after the semester had begun, and it is a harder, more difficult school than her old school. There are several times that her struggling at the school is an important part of the episode’s plot, as is Rory’s interaction with the other students through studying. Although she has wanted to go to this school for a long time and it is part of her plan for her life dream of going to Harvard University, she nonetheless is having doubts during “Deer Hunters,” and Shakespeare is the catalyst of this doubt. The other students are victimizing her and she has received her first poor grade. She is studying hard for her Shakespeare exam, exclaiming, “I don’t know if Shakespeare knew himself this well.” Her nemesis at school uses Sonnet 116 for

intimidation, and Shakespeare here finds his stereotypical place as a difficult subject in school.

Such stereotypes of Shakespeare in the school setting make it easy for the audience to connect with Rory and understand why a bright student like Rory would be having trouble. The language of Shakespeare is dense and thus sometimes difficult, making his plays often categorized as hard subjects, especially in high school. It is no different on *Gilmore Girls*, with Rory shown to have a huge binder filled with study material, in addition to the immense tome of the *Oxford Shakespeare: Complete Works*. Rory stays up all night to study, causing her to be late to her test and subsequently not be allowed to take it, causing both her and Lorelai to argue with the school. The headmaster suggests Rory think about whether she wants to continue at the school, leading to a discussion between Lorelai and Rory about whether this is the path Rory should continue to take. The important issues in this episode are Rory's inclusion in the school and whether it is the right fit for her. The other kids are mean to her, highlighting the bullying and alienation at schools across the country. Rory also has to think about who she is and who she wants to become, which corresponds to a central theme throughout *Gilmore Girls*: Rory discovering the woman she will become and having to balance the life with her mother in small town Star's Hollow and the more elite society that the private school, Harvard, and her grandparents represent. Shakespeare is used to help widen the gap, with his stereotypes of elitism and difficulty underscoring these issues. Again, Shakespeare takes his typical place in a school and helps to underscore the larger themes at work within both the episode and the series as a whole. *Gilmore Girls* and its common use of popular culture references allow for Shakespeare to be utilized in this way, since the audience already possesses the skills for interpretation.

Case Study: *Eureka*

Although it is more common for teen television shows to utilize Shakespeare in the classroom, it is not only this genre that features Shakespeare in education. However, when a show featuring a wider cast of characters features a long reference to Shakespeare, it is typically associated with school of some kind, often through the younger characters. An example of this is the SyFy original series, *Eureka*, debuting in 2006 and still on air. *Eureka* as a cable show written for a specific, niche audience is constructed slightly different than the shows previously discussed. *Eureka* is about a secret government town of geniuses researching and experimenting to unearth new findings in science and technology. The language and plot reflect the intelligence of the characters, making it aimed at a smarter audience, allowing for a density to its plot lines and references. The writers can expect the audience to do more work to unpack the references, in addition to not needing to focus as much on appealing to a mass audience. However, they still rely upon Shakespeare, a prime source, for some of these references. The main character, Jack Carter, is a US Marshall who accidentally finds himself in Eureka and becomes the new sheriff. A man of normal intelligence with more common sense than the citizens of Eureka, he becomes an important part of the town yet often struggles with being the outsider. Although it does not fulfil the definition of teen television, one of the main characters, Jack's daughter Zoe, is a teenage girl and several plot lines are set in her school. Although Zoe is not shown only in school, most of her unique story lines are connected with her schooling, as is typical with a teen character in a show primarily about adults. In the beginning, Zoe is a misfit, not fitting in and often causing trouble after her parents' divorce. She runs away from home and it is while her dad is catching her that they end up in Eureka. Because most of the citizens are geniuses, Zoe and her father are outsiders. Zoe, being a teenager, especially one of a rebellious nature, spends most of the series growing into the woman she will eventually become, so identity and

inclusion are important themes surrounding her, especially in the first season. As the series progresses, Carter finds his place in town, and Zoe slowly begins to find her place within the high school, becoming quite the genius herself and continuing on to college at Harvard University. One of the first episodes showing Zoe fitting in at school and beginning to find her place in Eureka is “Before I Forget,” an episode featuring several references to *A Midsummer’s Night Dream*.

Zoe is in the school drama club, where they are enacting *Midsummer’s*. Most of the obvious referencing surrounds that, with Zoe often quoting the text in rehearsal and the performance. Zoe’s participation in the play is her central plot for the episode, and most of the Shakespeare references remain within Zoe’s participation in the play. However, parallels to the play are found within the larger episode, as typically occurs with this type of appropriation. A visiting scientist has a device that makes people forget, and he uses it throughout town. He has been using it for decades to achieve scientific glory and hold on to his wife, who is actually in love with his best friend. A love triangle and something to make people act unlike themselves strongly resembles one of the plots of *A Midsummer’s Night Dream*. *Midsummer’s* is a common play to be utilized in a showing of high school drama, and these uses typically include a love triangle and confusion among the characters. The version of *Midsummer’s* performed for Zoe’s school is a science-fiction adaptation, connecting it with Eureka’s scientific community and strengthening the connection between the play and episode. Further, showing and quoting specific lines provides a particular interpretation that strengthens the central plot of the episode. It is also Zoe’s play that helps Carter solve the mystery of what has been happening in the town.

Using *A Midsummer’s Night Dream* is typical in this category of references due to it being often taught in school, enacted by high school drama clubs, and it featuring young characters. However, *Eureka* does not use the students in the play to parallel the plot of the

play; instead, it is the adult's lives paralleling *Midsummer's*. *Eureka* uses the subplot of Zoe and her play to underscore and assist in the plot at large, a common practice in shows that feature multiple characters. The play is used to emphasize the plot featuring the antagonist, who is both Puck and Demetrius combined in this instance. Additionally, the surrounding aspects of the play stress the scientist's harmful actions and lead to his capture. Finally, the play is used to allow Zoe to begin to find a place to belong in her school, and she is given a chance to shine as Puck in the play. Although early in the series, the smart dialogue, expectations of the audience, and the density found within *Eureka* allows for Shakespeare and his play to be utilized to strengthen the plot elements and themes within the wider episode.

Case Study: *Ugly Betty*

Another show using Shakespeare in high school drama is *Ugly Betty*, an ABC show based upon a telenovela focusing on Betty, a twenty something ugly duckling woman working in a fashion magazine, airing from 2006 to 2010. As a telenovela, *Ugly Betty* is a melodramatic comedy, often featuring intertextual references to add to the plot, drama and comedy, making it another excellent postmodern television show. *Ugly Betty* includes one teenage character, Betty's nephew Justin, a fashion savvy, drama loving, homosexual teenager. Like Zoe on *Eureka*, Justin's storylines feature many of the characteristics of teen TV, and although he has several episodes discussing his inclusion or non-inclusion in middle school and high school, he is hardly ever shown actually in school. Throughout the series, Justin is assumed to be homosexual, but it is not until the last season that he finally publicly comes out. It is through drama and Shakespeare that he has his sexual awakening. In the final season he enrolls in a drama class, where a significant reference to Shakespeare happens in the episode "All the World's a Stage." In this episode, Justin's acting class becomes a significant aspect of his storyline, being given more screen time than other episodes. It opens

with Justin's teacher reciting the line, "Romeo, Romeo wherefore art thou Romeo... refuse thy name," from *Romeo and Juliet*. The teacher uses these lines to begin a discussion on reinvention and how acting is all about reinventing yourself, taking *Romeo and Juliet* out of its basic clichés and creating a specific interpretation that sets up a background for this episode. Thereby, reinvention becomes the central theme of the episode. A series arc for this season is Betty's reinvention, and it comes to a culmination in her mind in this episode. Adding to the emphasis on reinvention is Justin because he finally becomes comfortable with his sexuality. In this episode he has a crush on a girl in his drama class, although it is more of a love triangle. Both Justin and his friend Austin like the same girl and both kiss her in the episode. In the end they kiss each other, with their kiss shown to be the more meaningful. Justin's sexuality still has yet to be fully reconciled, but the subject of reinvention begins with *Romeo and Juliet* and is underscored through a discussion he overhears between his mom and Betty that allows him to continue to become comfortable as a homosexual teen.

Shakespeare again helps a young character find a certain aspect of their identity but he also helps the adults, similar to the example found in *Eureka*. Having arrived early to pick Justin up from class, Betty is privy to the discussion of reinvention fuelled by *Romeo and Juliet*. Although reinvention is not necessarily a standard interpretation of *Romeo and Juliet*, for *Ugly Betty* this use of Shakespeare adds depth and understanding. Betty is connected to Juliet in this episode because the teacher talks of stereotypes involving Juliet, rejecting them by saying that she does not have to be the most beautiful girl but could have bad eyes and bad teeth. Directly after that statement, Betty walks in with her glasses and braces, two characteristics that have maintained her "ugly" status throughout the series, as well as two aspects of herself that make her feel unworthy. The timing of Betty's entrance connects her with Juliet and thereby emphasizes the reinvention interpretation that underscores the episode. Additionally, the concept of secret love surrounding *Romeo and Juliet* adds to the

plot. Betty's insecurities emerge in the episode through her secretly dating a playwright. Thinking at first that they are dating in secret because of her career (she was interviewing him and felt it was unprofessional to date him), she discovers he wanted to keep her secret because her looks did not fit into his idea of a girlfriend. His actions hurt Betty and invoke her insecurities. By the end of the episode through the aforementioned discussion with her sister, she has realized how far she has reinvented herself and developed positively, coming to terms with herself and her insecurities, which is a common trope in a television series about the growth of a young character. Although this drama class is not a part of Justin's school but part of an acting school, it demonstrates Shakespeare's typical place in school and theatre. This depiction of *Romeo and Juliet* on *Ugly Betty* demonstrates a connection between uses of Shakespeare in school and uses of Shakespeare in drama because here, like in *Eureka*, Shakespeare is used for both, although no longer just a high school drama production, reflecting how the postmodern characteristics of the show allow for such a reference to be utilized.

Case Study: *Dead Like Me*

Another series using Shakespeare in education is *Dead Like Me*. A Showtime original series, it only lasted for two seasons airing in 2003 and 2004 respectively in addition to a direct to DVD movie in 2009. *Dead Like Me* does not feature the same characteristics of teen television like the other series mentioned in this category; nevertheless, a long reference to Shakespeare is used within a school setting. Not a popular series, it nonetheless was a smart, well-made show and more importantly for this discussion, it is a significant example of Shakespeare references due to its multiple uses of Shakespeare. Another cable show, *Dead Like Me* has even more artistic freedom because it was on a premium cable channel. A black comedy focusing on philosophy surrounding life and death, this show often employs references, allusions, metaphors and allegory to strengthen its musings on life and death,

relying upon its audience to unpack and interpret the various references. *Dead Like Me* follows a group of grim reapers, and it is narrated by and centred on one of them, a young girl named George. Dying at age eighteen, George joins a group of reapers in her hometown and is trying to find her place again in the world, mourning the loss of her former life. Being in the same town as her family, she often watches over them, allowing her to keep a foot in both her old, living life and that of her new, undead life. *Dead Like Me* is a dark comedy that often uses death and the problems George faces for philosophical thoughts on both death and life, leading to many significant Shakespeare references. Adding to the use of Shakespeare references is George's father, Clancy Lass, being a university English professor teaching Shakespeare. The first time George significantly spends time with him after her death is when she meets a girl in his class, Charlotte, in the episode "Sunday Mornings." Pretending to be a college student, George attends her father's class where he is teaching the sonnets. Although George is not in school, she is young and the action in the episode takes place in college, setting up a perfect location for an extended use of Shakespeare. By George attending several lectures on Shakespeare and having discussions and memories of the sonnets, it allows for a particular interpretation and use of the sonnets to exist.

Although certain uses of the sonnets in this episode are similar to the stereotypical uses, the episode does not rely solely upon the clichés. Instead, it allows for a more personal attachment of the sonnets to the characters and a specific interpretation: death, mourning, and moving on. George sees a part of her father she never knew, and she remembers the relationship they had when she was a child that she let fade away. Sonnets 60, 71 and 73 are substantially quoted and their themes used to underscore the deeper focuses of this episode: grief and moving on. Clancy teaches the sonnets in such a way that his own personal connection with the sonnets because of his mourning of George's death becomes obvious. The sonnets used discuss death, time and mourning, themes that resonate strongly with both

George and Clancy, especially since Clancy read the sonnets to George as a little girl. Shakespeare and poetry are tools Clancy uses to sort out his emotions, which is a common use of Shakespeare and poetry. However, Shakespeare and the sonnets are a part of the connection George has with Clancy that she does not want to give up, adding a more personal position for Shakespeare and the sonnets. The sonnets become a conduit for mourning but also for finding a way to move on, with Charlotte wanting to give Clancy a framed sonnet 71, one she feels specifically embodies the surrounding emotions of mourning and finding a way forward.

The emotions surrounding the sonnets and the specific situation in the episode become symbolized by Charlotte's framed sonnet, with her becoming the instrument to help Clancy move on. The sonnets in general are also depicted, with one of the other reapers, Mason using them to woo Charlotte. He knows she likes Shakespeare, so he begins to read the sonnets. The use of the sonnets in Mason's wooing of Charlotte is significant as he is characterized as a drug user and thief, having died in the late 1960s trying to reach an eternal high. Mason uses Shakespeare to appear to reinvent himself to show he can be smart and romantic, someone Charlotte would like. He also uses *Romeo and Juliet* as the idealized romance that he desires for him and Charlotte. This last bit is mocked, with George telling Mason, "You do know how that ends," and another reaper, Daisy, adding, "If Romeo had just masturbated a few times a week, he would have saved both families a lot of trouble." Mason only uses the clichés and stereotypes of Shakespeare, leading to failure unlike the more personalized views developed in the episode at large. Mason's use of Shakespeare allows for an interesting juxtaposition of Shakespeare's employment in this episode. Shakespeare is used seriously on the one hand as a conduit for expressing emotion while on the other hand mocked for being used to express romance. The sonnets are allowed more importance because they are given substance within the classroom and shown to be significant to the

character's lives. Alternatively, Mason's uses are only simple and incidental, which is the other common category of television Shakespeare appropriations. The large quote is infused with significance due to its length and the discussions surrounding it, while the small references employed by Mason are simple and irreverent, allowing for them to be mocked. Using Shakespeare for deep emotion like grief is given more substance and seriousness, while using him for romance and love is not, shown by Mason's failed attempts as well as Daisy's mocking of the cultural association of *Romeo and Juliet* as a great love story. Death, life, time and mourning are themes throughout the run of *Dead Like Me*, and Shakespeare is often mined for philosophical discussions on life and death although it is this episode where he is so most obviously at the centre. The density and postmodern sensibilities enhanced by its place on premium cable allows for Shakespeare to be used to enrich the philosophical aims of this show.

Conclusion: Long Quotation

These case studies are from five different shows, yet they all use long references to Shakespeare in a school and/or theatre setting, utilizing these references to underscore central issues and impart a certain emphasis and interpretation. Most of these concerns are associated with identity and alienation. Because of the vast array of interpretations of Shakespeare plays, he becomes a great source from which to mine. Additionally, Shakespeare finds his unique place within education and theatre quite easily, and it is in these places that long quotation and repeat references throughout the episode abound.

When used in this way, Shakespeare plays are utilized for parallels to help underscore the important themes of the episode and series. School and theatre provide places for Shakespeare to be discussed and shown in depth, allowing for seriousness, a connection to the characters and their lives, and a creation of a specific interpretation that resonates with the episode's themes and plots at large. Typical issues surrounding these shows, like identity and

inclusion, continually arise and use Shakespeare as a catalyst for discussion. Although these themes are also shared with adult shows, the identity issues in teen TV are stronger than that of more adult shows due to identity being formed and inclusion being such a struggle during adolescence. Shakespeare in teen television is not only used for underlying the theme, but is also used in other ways, like proverbialization, similar to adult genres. The density and postmodern characteristics of the post-broadcast era of television allow for so many different types of Shakespeare references. However, Shakespeare has a unique place in teen TV through the classroom, often helping to underscore the important issues of an episode, although he is not a necessity and not unique in this usage. He has become a typical trope within the classroom, demonstrating the resonance and place that Shakespeare has not only in popular culture but in the classrooms as well. Shakespeare is a common language and can help in the underscoring of important, universal themes even in shows that may seem insipid or purely targeted at a teen audience.

In non-teen TV, long quotations and large references are still typically found within the classroom and theatre. Smaller quotes may be scattered for specific reasons, as will be discussed, but times where Shakespeare is quoted at length are typically connected to theatre and education due to a more substantial, less stereotyped use of Shakespeare. The case study examples that have been discussed are from five diverse shows, which construct a highly varied array that creates a core sample illuminating the trends in the typical uses of Shakespeare references on American television.

Chapter 4: Shakespeare Shorthand

The more common Shakespeare reference type found on television is the short, almost missed references used for shorthand. Because of the stereotypes associated with many of Shakespeare's plays and the idiomatic phrases originating in Shakespeare's works as previously discussed, creators of shows can utilize his plays in order to quickly convey a larger meaning, making Shakespeare a type of shorthand. Unlike the longer quotations that tend to be associated with teen television, short references can be found in a wide variety of genres and have a variety of uses. Because of the variety of shows but common uses, the references will be discussed by method of employment rather than genre or specific show.

As has been observed, many scholars ignore these small references to Shakespeare or only consider them long enough to dismiss them for their lack of substance. Burt, Sanders and Smith's scholarship has come closest to what this research is attempting, but they still only focus on other mediums and on what these references cannot do.¹¹⁵ However, these small references are an important aspect of television culture and Shakespeare scholarship. They do not allow for significant unpacking and interpretation, nevertheless they provide substantial support to the narrative structure of television. These small references enrich aspects of the scene, character, plot, and themes of episodes. The case studies explored will not deeply unpack and interpret the references. Instead, the focus will be on demonstrating their place within the episode narrative structure, including plot, character, *mise en scène* and humour/parody. These uses exemplify the postmodern culture of contemporary television discussed in the first chapter.

Shakespeare shorthand relies upon clichés and stereotypes, only needing the audience to recognize the associations floating around in cultural consciousness. One of the difficulties when looking into these types of references is that the aspects of Shakespeare are so clichéd and the quotes so idiomatic that it can be difficult to know whether or not the

creators are truly invoking Shakespeare or whether they are just using aspects of the English language and culture. However, a large majority of these references are used with purpose and rely upon the surrounding resonances to enrich the show. More than the longer references, this category utilizes the common, clichéd plays like *Romeo and Juliet* and *Hamlet*, often just using the lovers themselves and Hamlet's "to be or not to be" soliloquy. However, these are not always used with the same intention, demonstrating the variety of meanings and uses imbedded in Shakespeare's plays. These uses will be explored in detail and include the traditional utilization, the most popular plays employed, parody, and characterization. Often these references, like the longer quotations, are used in order to underscore important themes of the episodes and/or series as a whole. The Shakespeare references might even be repeated, creating an extended metaphor. These differ from the aforementioned longer references because these extended metaphors still rely only upon the stereotypes and do not provide their own interpretation. These shorthand references can also be used purely for humour or parody. A very common use that will be discussed in detail is characterization of a scene or person, which is one of the major uses of these shorthand references.

Extended Metaphor: *Romeo and Juliet*

These shorthand references might be clumped together, creating an extended metaphor. Unlike the longer references, these metaphors remain at the surface level, relying only upon stereotypes and clichés. The most used of these are the tragic lovers of *Romeo and Juliet*. *Romeo and Juliet* was not a story created by Shakespeare, yet it is his *Romeo and Juliet* that is most commonly thought of when the lovers are invoked. The tragic love story has a life of its own outside of the play, even though it always in some way harkens back to Shakespeare's version. As previously discussed, *Romeo and Juliet* has a strong cognitive legacy due to its dense and various associations with love and romance, leading to *Romeo*

and Juliet being used to convey a larger meaning of love. These extended uses differ from the long quotes and references previously discussed, becoming a part of the short reference category because of their reliance upon clichés.

An example is the show *Roswell*, which aired from 1999-2002 on the WB for the first two seasons and UPN for the last. *Roswell* centres on three teenage aliens from the supposed 1947 UFO crash in Roswell, NM. The teenage aliens were in special pods for many years, only coming out as children in the 1980s making them in 1999 only sophomores in high school. Not knowing anything about their home planet and purpose on Earth, they live a normal life, albeit with powers, trying to fit in and not letting anyone, even their adoptive parents, know the truth. In the pilot episode, one of them, Max, saves the life of a girl he has a crush on, Liz, using his alien powers. Forced to reveal his secret, Liz and her best friend Maria become privy to the truth about the aliens. At the same time, the aliens decide to discover more about their heritage. Many problems ensue with both malevolent aliens and the government chasing after the gang of teenagers. Because of the dangers involved and their distinctly different backgrounds, the relationship between Max and Liz often has problems, with them sometimes being together romantically and at other times not. These difficulties make it so that they often refer to their romance as *Romeo and Juliet*-like, as well as the creators alluding to *Romeo and Juliet* in order to connect the two couples. One way in which the creators emphasize this metaphor is through many a rendezvous happening between Max and Liz while she is up on a rooftop porch and he is on the ground, invoking the clichéd balcony scene of *Romeo and Juliet*. The creators subtly use this to help create the extended metaphor of Max and Liz as a Romeo and Juliet couple. This lengthened metaphor relying solely on the stereotyped “star-crossed lovers” concept of *Romeo and Juliet* becomes solidified in the episode “The End of the World.” In this episode, a future version of Max visits the present to save the world, telling Liz she must break up with Max completely so

that he will move on from her because if they end up together, the entire universe will be destroyed. Liz, while trying to break up with Max, compares their relationship to that of Romeo and Juliet. However, she does not leave it just at the clichéd idea of true love and instead emphasizes the tragic aspects of the stereotypical star crossed lovers, saying:

I just reread *Romeo and Juliet* and first thing I noticed was that's not even the title. It's *the tragedy of Romeo and Juliet*. She's this young girl, younger than me. And she dies. I think that people think it's such a romantic play because they don't know what its like to be in that position. But when your life and others people's lives are at risk there's nothing romantic about it...I may love you, but I don't want to die for you.¹¹⁶

Although she is lying to him, saying later to future Max that she would indeed die for him, Max begins to try to let her go, at least for the moment. By Liz using Romeo and Juliet and their cultural associations, she is underscoring the danger and the doom of their relationship. Although this episode explicitly defines Liz and Max as a Romeo and Juliet couple, throughout the series there are small references like the aforementioned balcony scenes that continue the extended metaphor. Before the series finale when they marry and run off with their group of friends in a semi-happy resolution, their relationship continues to be associated with Romeo and Juliet. The relationship between Max and Liz plays a major role in *Roswell*, with the problems they continually encounter adding tension to the ongoing plot elements. By invoking *Romeo and Juliet* so often, not only is their love equated to an idealized vision of love, it also underscores the danger and adds to the drama, anxiety and possible tragedy of the “will they/won't they” lovers at the heart of this show. *Romeo and Juliet* makes for a perfect metaphor for the teenage lovers, as the series' fictional characters and the creators know. The viewers are familiar with the story and the cultural associations surrounding it, helping to add tension and anxiety to the star crossed love of Liz and Max, a love that is not allowed to be until the series end, where despite the connection between them and the doomed lovers and the temporary alienation of Liz and Max, they do end up together. For

this teen TV show filled with postmodern characteristics that add a density to its narrative, *Romeo and Juliet* becomes the perfect shorthand for the central love story.

Like Liz's statement about Romeo and Juliet dying for each other, the idea of young lovers dying for each other is often associated with *Romeo and Juliet*. In crime shows, it is common when solving the murder of two young lovers to equate them with Romeo and Juliet, as is done in *Bones* and *Tru Calling*. For crime shows like *Bones* and *Tru Calling*, shorthand references like Shakespeare are crucial in helping to develop the characters involved in the crime of the week. In order for audiences to care about the crime committed, the characters must become three-dimensional. However, the focus of the episode needs to remain with the crime solvers, allowing for minimal space to develop the weekly characters. Therefore, there is a reliance upon clichés and references to assist in the development of these characters. *Bones*, debuting on Fox in 2005 and presently in its sixth season, is a show about a partnership between a forensic anthropologist and an FBI agent that use science to solve crime. In *Bones* the victims have decayed past easy identification. Dr. Brennan and her team of scientists working at the Jeffersonian Institute in Washington D.C. use forensics to identify the victim and figure out how the death occurred, usually catching the murderer as well. The FBI agent, Booth, adds instinct and personal, more old-fashioned crime fighting skills to this team. One episode, "The Boy in the Shroud," references *Romeo and Juliet*. Like *Roswell*, this is not a one-off reference to *Romeo and Juliet* but rather the play and its lovers are used as an extended metaphor for the young couple. However, it still only relies upon the clichés surrounding the lovers and only invokes the play itself, never going deeper into interpretations or long quotes like the longer references. In this episode, the young couple associate themselves with *Romeo and Juliet* because their opposing wealth creates the familial conflict and forbidden romance found in the play, and the crime fighting team continue the metaphor while solving the murder. Throughout the episode, the difference of

class between the lovers is stressed, with certain assumptions surrounding foster children being questioned, especially as Dr. Brennan herself was a foster child and does not like the stereotypes. The body of the boy is found with a rose in his hand, a rose later found to be associated with *Romeo and Juliet* that helps to find the girl and solve the case. The boy is from a wealthy family, and his parents were not happy with the relationship, having big plans for his future, while the girl is an orphan with a younger brother and a vague future. This difference in class and family getting in the way fuels their idea of being Romeo and Juliet, and they decide to run off together. However, the idea of *Romeo and Juliet* is given a twist, since for a while the young Juliet is accused of killing her lover. This allows for a juxtaposition between the idealized version of love found in the play and an actual killing of a young boy by his young lover.

Adding to the self-comparison to Romeo and Juliet, in a shrine to the boy at the location where he died, there is a copy of *Romeo and Juliet* with the inscription: “To my Juliet from your Romeo.” This helps the plot of *Romeo and Juliet* to fall like a shadow over the resolution of this episode. This is important to the resolution because it is discovered the brother of the girl did not understand the couple’s relationship, thinking that the rich boy was going to take his sister away from him when in reality the couple were running off together so that the brother could stay with his foster mom, and his sister was not going to be gone forever. Like Tybalt, who did not accept the love between Romeo and Juliet and forces a quarrel on Romeo, leading to his own death, the brother in this episode of *Bones* does not understand the love, leading to a quarrel that causes “Romeo’s” death. The clichés surrounding *Romeo and Juliet* lead to the self-classification of a star-crossed Romeo and Juliet by the teenage pair, helps the team solve the crime, and adds certain assumptions and characteristics to the young lovers quickly, helping to develop the plot of this particular episode of *Bones*. This is highlighted self-consciously through one of the characters, Zach,

quoting from the play, “a rose by another name would smell as sweet,” upon discovery of the rose being the “Romeo and Juliet rose.” Zach goes on to say that that particular quote has been known to best sum up the plot of the play, highlighting the love between Romeo and Juliet and the strife between the families, demonstrating the aspect of the play upon which this episode of *Bones* relies. To help set up and characterize these characters who are featured only in one episode yet are important to the central plot, the writers use the clichés surrounding *Romeo and Juliet* to add density and a stronger back-story quickly.

Tru Calling similarly uses *Romeo and Juliet* in the episode “Star-Crossed.” The premise of *Tru Calling*, airing for only two seasons on FOX from 2003-2005, is that a young woman working in a morgue has a special gift where untimely killed victims ask for her help and she relives the day in order to save them. *Tru Calling* is a stereotypical crime show with a twist. By adding its own concepts to a genre, it opens up a variety of creative uses of other stereotypical television characteristics like intertextual references. Thereby, the shorthand, stereotypical use of *Romeo and Juliet* in *Tru Calling* invokes the clichés and common tropes and then adds a twist. Already in the title “Star Crossed,” *Romeo and Juliet* is summoned because of the heavy association between *Romeo and Juliet* and the idea of star-crossed lovers from the prologue. In this episode, a young boy and girl come into the morgue asking for her help, having died in a car wreck from presumably running away together. Even more so than in *Bones*, the familial conflict and forbidden romance comes from a difference of class. They attend a private school that has a huge class chasm, with the wealthy and scholarship students not associating with each other. Tru quickly associates the presumed couple with Romeo and Juliet, believing they are dating secretly, something emphasized even more when she overhears the young boy talking about his Romeo and Juliet relationship. The audience is also supposed to assume with Tru they are secretly together and having a Romeo and Juliet-esque relationship, having also seen the girl pack in order to run away with her

lover at the beginning of the episode. With the viewers and Tru assuming the two dead teens are secret lovers, the usual plot of Tru saving them ensues, with its typical road bumps. *Tru Calling* uses the concepts surrounding *Romeo and Juliet* to make the audience, and Tru, assume that she is to save two star crossed lovers running away together from dying. However, this is altered in the end when it is discovered that the two secret lovers from different classes are not the young girl and boy found dead, but the young girl and the girlfriend of the boy, or as Tru puts it, “Juliet and Juliet.” Here, the creators are using an oft-used cliché and all of the surrounding conceptions to try to fool the audience into assuming one notion, only to switch it around at the end. Through invoking *Romeo and Juliet*, an idealized version of heterosexual young love is invoked and surrounds the boy and girl characters. This characterizing of the teens as Romeo and Juliet leads the audience, and Tru, into following the cultural associations and assumptions surrounding *Romeo and Juliet* and then applying them to the couple, making the ending more surprising and not just a stereotypical plot device. Because of the heavy cultural associations surrounding *Romeo and Juliet* and its commonly used clichés, the creators can easily play with audiences and their presumptions, making them believe one idea and then showing something different. *Tru Calling* demonstrates how Shakespeare and the clichés can be used not to underscore but to fool an audience, although it still adds to the plot and themes of the episode because the young couple in question still embody the characteristics of the star-crossed lovers despite being a same sex couple. Thus, as demonstrated, *Romeo and Juliet* is an easy tool to use to help add density and characterisation in shows that need to create three-dimensional characters quickly in a crime of the week scenario like *Bones* and *Tru Calling*.

Like *Tru Calling*, *Sex and the City (SATC)* invokes *Romeo and Juliet* and all of its surrounding cultural associations to add a twist to it and ultimately reject it, opting for female friendship instead of true love. *SATC*, airing on HBO from 1998-2004, is a show that often

references classic, iconic and popular sources, including Shakespeare, something that its narrative structure specially allows because of Carrie's narration. Its place on HBO also allows for a richer, more creative use of references. The episodes are centred on Carrie's column of the week, and they always include voice over narration by Carrie related to her creation of the column, which provides her with an almost omniscient point of view. Additionally, it is Carrie's narration that structures the episodes and often highlights the metaphor or central allusion of the episode. Because she is characterized as a writer and is in the process of writing, the creators have ample space for metaphors and allusions to both classical and popular culture texts. The references are consciously selected, often for the surrounding resonances accompanying the famous work utilized, and can be verbal and visual. Many of these references are expected and clichéd, ones that the audience may not consciously know the source but still be able to unpack the inner meanings because of perpetual use in society. *SATC* demonstrates the dream of unconditional love in friendship, a relationship that is more important and stands in place of the traditional family and heteronormative relationships.¹¹⁷ The four *SATC* girls use the concept of soul mates to describe their own friendship instead of letting a man complete them, and it is with a reference to *Romeo and Juliet* that this theme is cemented in the episode "The Agony and the Ex-tacy."

In this episode, the women debate soul mates, spurred by an ad for a single's dating service called "Romeo and Juliet." At the end, exhausted and ready to abandon men and the idea of soul mates, Charlotte uncharacteristically says, "Maybe we can be each other's soul mates and let men be these great guys to have fun with," something to which the rest agree.¹¹⁸ The ad agency's name, "Romeo and Juliet," is never spoken but just shown on screen while Carrie reads the ad to herself. This is just a visual reference but remains significant. The agency could have been called anything, left nameless, and the ad could have never been given screen time, demonstrating the conscious choice of the creators to use *Romeo and*

Juliet and its surrounding associations. It is no coincidence that a dating agency called “Romeo and Juliet” spurs a discussion of soul mates since *Romeo and Juliet* has become a symbol of ideal, heterosexual love as previously discussed. Although never verbally recognized, the girls are spurred by the ad to have a discussion on soul mates, making *Romeo and Juliet* and the dating service it represents a symbol for the hetero-normative definition of soul mates. The density of the show, its reliance on visual references, and the knowledge the creators have that the audience will rewatch the episode due to their access to DVRs and DVDs means they can utilize such a quick visual reference to impact the wider theme of the episode.

By throwing out the concept of love represented by *Romeo and Juliet*, the dating service and the play, the reference demonstrates how the SATC women have thrown out society’s concept of love and soul mates, instead finding something that suits them better. The four friends have been more important than men and family to each other before, but this moment cements, names and defines their special relationship. By agreeing to be one another’s soul mates and letting men just “be fun,” they walk even further away from the patriarchal stereotypes and lead the way to a new, female centred place, cementing a theme that is important from the beginning of the television show through to the latest instalment of its continuation in cinema. All of these shows use aspects of *Romeo and Juliet* to add important elements to their shows. They rely only upon the cultural clichés and assumptions surrounding the plays and use them to help add to the themes, plots or characterizations of characters. Although they might add a small quote or two from the play, all that is needed is invoking the names of the lovers, demonstrating how strongly *Romeo and Juliet* is embedded in cultural consciousness. This also demonstrates the postmodern sensibilities found within the current culture of television. Similar shorthand references abound, with creators relying upon audiences being able to read, unpack and interpret these references to enhance the show.

Extended Metaphor: *Hamlet*

The other play with a strong afterlife including certain clichés and cultural assumptions surrounding it is *Hamlet*. As discussed, many quotes from it are now proverbial, with “to be or not to be” among the most used, becoming a short hand way of bringing across profound uncertainty and inaction. Additionally, the tableau of Hamlet holding Yorick’s skull has become iconic and adds an element of death associated with *Hamlet*. One show using both of these surrounding clichés of *Hamlet* is *Dead Like Me*. As discussed in the previous chapter, *DLM* often uses Shakespeare within its repository of references that add to the central themes of death, life and philosophy. It is a black comedy, surrounded by death yet these deaths are often absurd, allowing for comedy and humour to remain. George has many problems with her new role in life as a Grim Reaper, not wanting other people to die, often spurring a philosophical discussion on life and death, and death’s place in life. It takes George a long time to come to terms with death, and she also must find a way to live in the world after she has died, often realizing how little she lived while she was alive. Not being paid to be a Grim Reaper and needing the same basic necessities as a living person, George must have a regular job, which she finds in the form of a temp agency Happy Time. The manager of Happy Time mentors George and continually gives her more responsibility. It is in an episode where George has been given more responsibility than she desires that Shakespeare again plays a dominant role, although different than the sonnets in the episode previously discussed.

In the episode “In Escrow,” George must pick one of three potential employees for a temporary employment opportunity. All three have equally good reasons to be chosen and continually bribe her and emphasize to her why they should be chosen, making it very difficult for George to decide. While stuck in indecision, one of the other reapers Daisy says to George, “You sound like Hamlet, all that indecision.” To add to the equating of George

with Hamlet, George uses her pet frog (who also symbolizes death due to its connection with a story about how death came into the world shown in the pilot episode when George found the frog and George's own mulling in this episode over death's ease of choosing) to help her decide, telling the frog "to jump or not to jump." Finally having chosen someone, George relaxes, but only momentarily. Going on a group assignment for her reaper job, she sees the man to whom she gave the job as well as the employer that harassed her to find someone. The employer has gone crazy, going on a shooting rampage and killing 13 people, including both the man to whom George gave the job and himself. This strongly impacts George, for it was her decision in her non-reaper job that led to these deaths. By this time, she is familiar with death and reaping, but she is not used to being the cause of someone's death, so she is profoundly affected by these deaths. Summing up her experience in the end, George again equates her life with Hamlet, saying "I actually read it in high school. A guy can't make a decision and everybody dies. I am Hamlet. And everybody dies."¹¹⁹ Unlike "Sunday Mornings" that quoted from the sonnets at length and provided its own interpretation to underscore the theme, the use of Shakespeare in this episode is specifically just the surrounding clichés of *Hamlet*. Other than a bastardization of "to be or not to be," *Hamlet* is not quoted, and the only discussion of *Hamlet* is equated with Hamlet's indecision and the tragic ending, all cultural associations surrounding *Hamlet*. These connections were the only necessary aspects of *Hamlet* in order for the writers to utilize it for this episode of *DLM*. George is musing on serious issues in this episode, as she does in most episodes, and Shakespeare's *Hamlet* helps her. *Hamlet* is often thought of as being contemplation on life, death and the afterlife, allowing for its use in a show pondering similar concepts. Because of *Hamlet*'s afterlife and association with high culture, high education, philosophy, and psychology all of these surrounding characteristics are added to George's own quandary,

helping to elevate it from a mere indecision by a teenage girl to a more generalized predicament.

Sex and the City also finds a way to incorporate *Hamlet* into the show of four independent women in their thirties looking for love but not needing a man to be happy or survive. Their search for Mr. Right creates the question of how much of oneself to sacrifice, emotionally, intellectually and at times sexually, as they walk the line between female independence and wanting a man. *SATC* depicts a generation of women who grew up after the feminist movement, with all choices of life presented to them. They did not have to fight for college, work, or independence. Instead, as Carrie says in the episode “All or Nothing:”

Since birth, modern women have been told we can do and be anything we want. Be an astronaut, the head of an internet company, a stay-at-home mom. There aren't any rules anymore, and the choices are endless. And apparently they can all be delivered right to your door. But is it possible that we've gotten so spoiled by choices that we've become unable to make one?¹²⁰

This dilemma is a central theme: being single, happy, independent and wanting it all on one's own terms, but sometimes not knowing what “it” is. The women of *SATC* have embraced the choices provided to them, deciding they will not sacrifice themselves for a man, although at times they do question their chosen lifestyles due to societal pressure.¹²¹ When these insecure feelings rise, by the end of the episode the women have decided that they themselves, and their friendship, are more important, falling further away from the societal norms of stereotypical patriarchy. They choose to not compromise themselves or be unwillingly objectified by men, and *Hamlet* helps convey this important theme of female non-compromising autonomy. In the episode, “Politically Erect,” a visual reference to Shakespeare, “to pee or not to pee” arises as Carrie's published column title, something the audience hardly ever sees, already emphasizing its importance. Typically Carrie's column is only depicted in progress as she writes it. When her articles are published in book form, they are briefly shown in that context; otherwise, they are usually only shown published when she

uses the paper to display her job to someone. However, these are past columns and therefore not associated with the current episode, unlike in “Politically Erect.” In “Politically Erect,” Carrie’s politician boyfriend is shown reading her published column, giving the column and its Shakespearean title ample screen time, underscoring the importance of the column title to the episode as a whole. Like all episodes, there is a central metaphor mixed in with her article and the title of the episode. For the episode “Politically Erect” the central theme is sex and politics; however, the published article’s separate title depicts the secondary theme to the episode, which is important to the wider series arc. In the episode, Carrie’s new politician boyfriend asks her to urinate on him in the shower as part of their sex life. This type of sexual deviancy is something with which Carrie is not comfortable, so she internally debates what to do, lingering in non-action. As discussed, one of the central questions of the whole show is how much a woman ought to compromise for a man, and this episode illustrates this dilemma in sexual practice as Carrie must decide how far out of her sexual comfort zone to go with a man. Carrie does not instantly say no to the politician; instead, she debates it internally for a long time. At first, she just hopes it will disappear and fix itself, characterizing her inaction similar to Hamlet. She is conflicted, internally debating what to do, also like Hamlet.

By bringing in *Hamlet*, even though it is at the end of the episode, it underscores the importance of Carrie’s internal struggle and supports the larger theme of not compromising oneself. The visual references in *SATC* are used to provide characterization for Carrie, the situation, and the *mise-en-scène*, so the writer’s conscious decision to title the article “to Pee or not to Pee,” is not only humorous and proverbial, it is significantly used to make the audience unconsciously equate Carrie’s quandary with that of the clichéd Hamlet. It is left on screen long enough for the audience to see it, digest it, and thereby relate it to Carrie’s life. Her column is about her life; therefore, her column title is automatically associated with her.

Although sex may not seem as important as revenge for the death of a father and king, Hamlet and Carrie are both pondering how much to compromise of oneself to do what another person desires. Carrie must decide whether to do something sexually that she is uncomfortable doing for a man she likes, and Hamlet must decide whether to kill someone on the orders of his dead father. The stereotypes surrounding *Hamlet*, and the reverberations of the now proverbial “to be, or not to be,” work here to help add substance to the episode and Carrie’s internal struggle within it. Although this reference is also surrounded with humour based upon the pun, as well as making audiences feel “cool” because they have recognized and understood the joke, it also acts as a tool to help develop the episode and the series. Without the use of Shakespeare and the surrounding resonances of *Hamlet*, one of the important themes within this episode would not be as strong. *Romeo and Juliet* and *Hamlet* are often used for extended metaphors and shorthand to help within the narrative structure of the show, but there are several other significant uses of Shakespeare shorthand. Postmodern television relies upon these types of shorthand references and the audience to interpret them in order to enhance the episode.

Humour/Parody

These short references to Shakespeare are not just used to add to various aspects of the narrative structure of a show, they can also be used for humour, especially parody. Some shows choose to use references to Shakespeare in order to mock these stereotypical Shakespearean appropriations discussed. They self-consciously reference Shakespeare and while doing so, examine how other shows do so as well, mocking postmodern culture’s love of referencing and recycling old plots. Two series that often do this are the animated sitcoms *Family Guy* and *The Simpsons*, shows famous for this type of humour. Shakespeare is an easy tool because of his wide recognition and his place outside of copyright and in the public domain, something highlighted in the episode of *The Simpsons* “Tales from the Public

Domain.” In this episode, Homer finds a long-overdue library book and decides to read it to the family. Three well-known tales are envisioned starring the Simpson family and friends, one of which is *Hamlet*. Within all three tales, it is only the stereotypes and well-known plot elements enacted. The episode’s title calls to attention the use of these stories because they are within the public domain and so can be thus utilized without worry of copyright infringement. In this episode, *Hamlet* is reduced to an ultra condensed retelling, highlighting the large stereotypes of the story and mocking them. For example, there is a poster on the wall saying, “Danes do it Melancholy,” invoking the aforementioned stereotype of the melancholy prince. The soliloquies are mocked by “Claudius” hearing “Hamlet” talking about using the play to catch the “conscience of the king.” “Hamlet” says, “You’re not supposed to hear me, that’s supposed to be a soliloquy.” Additionally, the insanity of both Hamlet and Ophelia are mocked, with “Ophelia” saying, “Oh, great, now Hamlet’s acting crazy. Well nobody out crazies Ophelia,” and then sings “Hey Nonny Nonny,” while running around, ending by jumping into water and drowning. The final tragic scene is also parodied, with everyone dying more or less due to his or her own fault in a silly manner. For example, “Gertrude” is left alive at the end but kills herself because “there is no way I’m cleaning up this mess.”¹²² All of these examples illustrate how this episode “retells” *Hamlet*. It only takes the most well-known, stereotyped aspects of the play and then parodies them. It also mocks the continuous retelling and adapting of the play, especially at the end when Homer says: “Son, it’s not only a great play, but also became a great movie called [pause] *Ghostbusters*.” *The Simpsons* provide their own ten-minute retelling of *Hamlet*, yet include many of the traditional, stereotyped interpretations often utilized in enactments of the play, slightly mocking these adaptations and traditions, as well as the strong cultural consciousness of *Hamlet* due to these common performances. Not only is *Hamlet* being parodied, but the constant use of *Hamlet* in popular culture is as well. Likewise, there is a version of *Macbeth*

performed by the Simpson family in the episode “Four Great Women and a Manicure” where Lisa and Marge swap stories of strong women. Within the 21-year and counting run of *The Simpsons*, Shakespeare is referenced often, along side other well known literary and cultural beings, demonstrating both the Harvard-education and the love of mockery of the creators.

A similar use of Shakespeare is found in the “Fast Times at Buddy Cianci Jr. High” episode of *Family Guy*. In this episode *Romeo and Juliet* is invoked, yet not in order to parody it. Instead, it is used to parody the uses of Shakespeare in movies and television shows to help teach underprivileged teenagers. In this episode, Brian the family dog becomes a teacher at Chris’s school and is sent to teach the remedial English class. The students in this classroom represent all the cultural stereotypes of students found in a remedial class without a teacher willing to help them achieve their dreams: gangsters, pregnant teens, drug users, and students in their twenties who have not yet graduated. In this episode, Brian takes on the role of mentor, trying to teach these kids and give them the support they never had. He tries to teach them *Romeo and Juliet* through rapping and dressing in the popular gangster dress. However, the teenagers see through him and tell him how patronising to them it is that he is acting in this way. Additionally, at the end Brian finally makes them see their potential, with the groups calling him “My Captain,” invoking *Dead Poets Society*. Adding to the mockery of these types of stories, the dreams to which they aspire are not much better than the lives they have. *Family Guy* takes a stereotyped use of Shakespeare in order to parody these uses, especially the popular films *Gangster’s Paradise*, *Renaissance Man* and *Dead Poets Society*. A common trope is a teacher coming into a classroom of misfits and problem students and finding ways to connect with the students and teach them, often using Shakespeare. It is this use of education on screen that *Family Guy* is mocking, using Brian’s teaching of Shakespeare. This demonstrates the strong legacy Shakespeare has through the common appropriation of Shakespeare by popular media and stories. In order to reference

and mock something, it must be common enough for the majority of the audience to understand. Both *The Simpsons* and *Family Guy* mock these uses of Shakespeare, demonstrating the widespread use of Shakespeare in popular culture. This type of meta-cultural parody is common in current television, and Shakespeare is just one such tool to use in order to mock contemporary culture.

Parody Meets Character

The final common use of Shakespeare within these parodic cartoons is for characterization. Shakespeare can often be used to characterize a more cultured and educated character because of his association with theatre and education, as previously discussed. This situating of Shakespeare within these realms helps him to be utilized to characterize people and has become a common trope, which is then mocked, like in *The Simpsons*. In *The Simpsons*, the character most associated with Shakespeare is the recurring character Sideshow Bob. He is an elitist who detests lowbrow culture, making him resent his place in Krusty's show. Adding to Bob's elitist characterization is Kelsey Grammer's voice behind Bob. Grammer is best known for his television character Frasier Crane, a beloved character from *Cheers* who had his own spin-off *Frasier*, who is a highly educated elitist character. Shakespeare is used as a tool to demonstrate the highly cultured and elitist nature of these characters, something that works because of his stereotypical association with high culture. When a show like *The Simpsons* utilizes this trope, it does so mockingly and as a way to comment on certain aspects of society. Sideshow Bob's resentment of Krusty and the lowbrow show leads to his murderous intentions. He sees Bart as his nemesis because Bart and Lisa, mere children, are able to stop all of his evil plans, which adds insult to injury. He has been aided by his entire family, including his brother, mother, father, wife and son in at least one of these attempts. He is a television-hating elitist, and his appearances often lead to a discussion of the culture wars as well as the role of television in cultural education. He

stands for highbrow and the Simpson family (and television show) are self-degradingly used as the definition of lowbrow entertainment (especially to elitists like Bob). Because Shakespeare is often thought of as high culture, it is a perfect opportunity for him to be used, especially because he is recognized and has those surrounding stereotypes.

The latest Sideshow Bob episode, “Funeral for a Fiend” is the best example of Shakespeare’s use in the Bob episodes as well as featuring many self-references, as often is the case with Bob episodes. Having been lured to a restaurant from a television commercial, the family find themselves in a family style revenge plan, with every part of Sideshow Bob’s family playing a role. The first part of his plan was having the Simpson family come to the restaurant where he ties them to chairs and rigs a pile of TNT to ignite from a spark from a faulty computer. As he leaves, he says “Like Shakespeare said: ‘If it were done when twas done, then twere best it were done quickly,’” in reference to wanting to leave before the Simpsons can stop his plan. Yet Lisa saves the day, replying to his comment that he has made no mistakes this time by saying, “Actually you made one. What Shakespeare really said was ‘twere well it were done quickly’”. Sideshow Bob returns, not believing her, and the following repartee occurs: Bob dripping with sarcasm, “I’m sure you studied the immortal bard extensively under your Miss Hoover.” Lisa retorts, “Macbeth Act 1 Scene 7. Look it up.”¹²³ Bob says he will, and as he uses Wikipedia, the computer explodes on his lap and he is soon taken to prison.

The plot then shifts to Bob’s trial where his entire family makes an appearance. Adding to the mocking of Shakespeare’s use in popular society, Sideshow Bob’s mother is an allusion to Judi Dench. Her name is Dame Judi Underdung, hailed by Lisa as the greatest classical actress of her generation. In the courtroom one of the Springfield residents, Lenny, says to her, “Dame Judith you were brilliant in *Troilus and Cressida*. Did they name the Toyota Cressida after the play or the play after the car?” Dame Judith is appropriately

annoyed and does not want to answer, although she does in the end. The allusion to Judi Dench and *Troilus and Cressida* mocks the use of Shakespeare within popular culture, but it also uses a lesser-known play. The use of a lesser-known play like *Troilus and Cressida* only adds to the highlighting of Shakespeare's use within popular culture because it is still used in the same way but becomes more jarring because of its uncommonness. Sideshow Bob's brother, Cecil, also becomes associated with Shakespeare when at the end, Cecil, talking to Bob, gloats that Bart never would have come if it were not for his speech. Bob replies sarcastically, "yes and *Hamlet* is all about Laertes." Cecil says, "Will you please stop comparing me to Laertes," and Bob replies, "If the shoe fits." It is only natural that an episode about the entire Sideshow Bob family that is characterized as snobby and elitist features so much Shakespeare. Shakespeare is an easy reference because, as discussed, although he is thought of as high culture, the majority of the audience will understand the references because he is commonly utilized and studied. However, some of the references used are for the more educated viewers, like the Dame Judi and *Troilus and Cressida*. Although Judi Dench is a famous actress, not every viewer of *The Simpsons* especially in America will be as knowledgeable of her stage work and strong Shakespeare connections, and *Troilus and Cressida* is one of Shakespeare's least known plays. Although the viewer does not really have to know *Troilus and Cressida* or Dench's theatre career to get the joke, these comments are in there for the more culturally savvy viewer. These uses of Shakespeare are stereotypical but also mock the common uses of Shakespeare, a common trait in *The Simpsons*: using something in order to self-reference and mock.

A similar use of Shakespeare occurs in the *Family Guy* episode "the King is Dead." The central plot of this episode is a show at the local community theatre. Like the other *The Simpsons* and *Family Guy* episodes discussed, the meta-culture aspects of postmodernism are employed heavily in this episode. Lois achieves a long time dream by becoming the artistic

director, deciding to direct Rodger and Hammerstein's *The King and I*. In the auditions, the baby Stewie uses Richard III's famous soliloquy, "now is the winter of our discontent," using his blankie to create the iconic hump. This creates an oft-used hilarious juxtaposition between Stewie's being a baby and his mother's seeing him as such and Stewie's actual habits of being a megalomaniac genius, usually trying to kill Lois, his mother. As is typical for the show, Stewie is associated with high culture, education and acting above his age, only to have Lois turn him back into a kid, as she does here by telling him to act out a nursery rhyme instead. A lot of the humour from *Family Guy* comes from the baseness of the rest of the family being compared to the more elite characterizations of Stewie and the dog, Brian. It is no coincidence that the two intelligent, well-cultured people in the family are the baby and the dog. This helps to highlight various cultural criticisms since there is an internal paradox created by having the baby and the dog as the smart, cultured characters. They are constantly brought into the more debased world through inherent obstacles from their status as family dog and baby. Through the juxtaposition between stereotypical high culture and low culture, the creators are often able to criticize culture, which they do in this episode. Stewie's audition piece is not the only place in the episode to reference Shakespeare. As the episode progresses, Peter, who Lois has allowed to be a producer, hoping it will keep him away from the theatre, has taken over. Peter as a character is a stereotypical uncultured workingman, and it is through Peter's taking control of the play that modern culture is critiqued. He hires the local female news anchor to be the star of the show, knowing it will draw a crowd, reflecting criticized adaptation of plays starring famous celebrities to draw crowds to the theatre. He also continuously changes the show, adding more and more ridiculous aspects until it becomes a science fiction, *Terminator*-like account of *the King and I*. This leads to a fight between Lois, who is trying to create art and respect the original vision, and Peter, who just wants to entertain and draw a crowd. During this fight, Peter says: "Art, schmart. Put

enough monkeys in a room with a typewriter and they'll produce Shakespeare," a common turn of phrase. In true *Family Guy* fashion, it then cuts to a room of monkeys with a typewriter ala a television scriptwriting room with one saying "a something by any other name," then listing several flowers including peony. Another says, "Peony—they did that on last week's Marlowe." They then proceed, of course, to decide upon rose. This small interlude within the episode parodies Shakespeare and his genius, as well as ridiculing scriptwriting. The episode ends with Peter's atrocious version of *the King and I* being a hit, much to Lois' chagrin, leading to her giving a lengthy speech expressing her dismay: "Stop clapping right now. What is wrong with you? These people shouldn't be encouraged, they should be punished. That man has committed murder this evening and the victim's name is theatre..."¹²⁴ In response, Peter farts loudly, which the audience finds hilarious. The audience in this episode is shown to not appreciate real art and respond only to the Peter's gross humour and base adaptation. The audience, representing society, is found wanting when it comes to culture.

However, this commentary is tongue in cheek since *Family Guy* is not a high culture show, often putting intertextual allusions and witty social satire right next to base humour like fart jokes. Shakespeare in this episode is used briefly but is an ideal tool since he is well known, everyone understands his place as higher culture, and he already is surrounded by the cultural associations that then make it easy to mock them. In "the King is Dead," Shakespeare is used mainly for humour and to help with the parody and commentary on society, but he is also used to help in the characterization of Stewie. Shakespeare can also be used in a more serious way to add characterization to a character, although he often remains in the area of culture and education.

Character: Romeo

Similar to *The Simpsons* and *Family Guy*, these short but dense references are often used for characterization of both a scene and a character, although not always for humour, one of the most utilized appropriations. Character is important in modern television, especially on character driven shows. It also has an important place in the story and narrative structure. Characters need to be established as three-dimensional people about whom the audience will care. In order to quickly flesh out characters, the writers often rely upon clichés and references that the audience is able to unpack in order to understand the characters more clearly. While at times the references are used to bring a straight forward description, at other times they are used with a twist in order to make a more nuanced commentary on the character. Therefore, there will be a few examples highlighting such uses of Shakespeare for characterization. The characterization can come from a character using Shakespeare quotations, reading Shakespeare, talking about watching or reading Shakespeare, or being called a certain character's name, among others. The most common small references to *Romeo and Juliet* are calling a character "Romeo." This is found in a variety of shows, from the CIA action comedy *Chuck* to the FBI/con man bromance *White Collar* to the female driven *Sex and the City*. All of these shows have one character calling another, or themselves, Romeo, intending to call upon the stereotypes surrounding Romeo and the play *Romeo and Juliet*. Calling a character Romeo has multiple uses and the interpretation strongly depends upon who invokes Romeo, for what reason, and in what tone. When a character is being called Romeo, it is done in order to bring into play the common stereotypes surrounding Romeo, especially his standing as a lover and one half of an idealized, but troubled couple.

For example, in *Chuck*, the main character Chuck is called Romeo on three different occasions, twice by the same character. Like all the shows discussed, *Chuck* also relies upon

the postmodern qualities found on television today, especially reliance upon intertextual references. *Chuck* is about a normal, albeit intelligent and nerdy, young man who gets a computer of government secrets downloaded into his mind and must become a spy. Unlike the spies characterized as ideal, perfect spies around him, Chuck remains emotional and trusting, something that often leads to trouble. Chuck being called Romeo adds to his characterization as too emotional, letting his feelings and the desire to discuss those feelings overpower the mission. Two of the examples of Chuck being called Romeo, found in episodes “Chuck versus the Imported Hard Salami” and “Chuck versus the Ex,” are by one of the other main characters, Casey. Casey is a perfect foil for Chuck. Casey is the alpha-male, emotionless military man, making him an ideal spy, unlike Chuck, an emotional everyman who finds it difficult to be a spy. In both instances, Chuck is preparing to go undercover on a mission on a date with a woman for whom he has real feelings. Through Casey calling Chuck Romeo, the idea of Chuck loving these women is emphasized but also slightly ridiculed, since Casey is invoking the term sarcastically. Casey is a character who could easily be a two-dimensional stock character. He is a military man who has learned to cut off all human ties and emotions in order to serve his country and be the perfect spy. Therefore, especially in the initial seasons, he does not have much dialogue. However, the lines he is given are short and concise, to the point, demonstrating his awareness and perfectly summing up the scene. Through the small dialogue he does have, along with facial expressions and grunts, Casey becomes a three dimensional character. Because of his sparse dialogue, especially compared to the verbose Chuck, the words he uses resonate that much more, giving his use of Romeo that much more weight.

The third time Chuck is called Romeo is from the episode “Chuck versus the Three Words” and is set in juxtaposition to the recurring theme of the episode that the cardinal rule of spying is to not fall in love. Another ideal spy, Carina, knows of Chuck’s feelings for

Sarah and that she loves him back. Although Carina does not believe in love, she silently assists in Sarah and Chuck's romance. At one point, Carina comes to Chuck to let him know that he is expected at headquarters, calling him "Agent Romeo." The tone she uses is sarcastic and shows the disdainful feelings she has for a spy who lets his emotions rule. By invoking the lover, especially in a sarcastic tone, Carina is at one time referencing Chuck's love, expressing her feelings that his love and emotions will ultimately doom him as a spy, but at the same time slightly endorsing the love by using an example of an idealized lover. Carina also eventually helps Chuck and Sarah's love, demonstrating that she does not fully believe in the rule herself.

Like Casey's use of the term Romeo, Carina's calling Chuck Romeo characterizes both her and Chuck. This also adds to the important characterization of Chuck and the other characters. Chuck is an everyman who lets his emotions get in the way, unlike Carina and Casey. This juxtaposition is important to the entire series, as is the relationship between Sarah and Chuck. In all three examples from *Chuck*, it is Chuck himself who is Romeo, a characteristic given to him sarcastically by spies who do not believe in love and emotion. However, the premise of the show is to show how Chuck and his emotions often make the team more successful, albeit also often causing problems before leading to the successes. Unlike Romeo and Juliet, Chuck and Sarah's relationship eventually is allowed to prosper without either having to die. The use of Romeo helps to underscore the characterization of Chuck, but the use of it in a sarcastic, almost disdainful way by Casey and Carina helps to strengthen their own characterization as ideal, non-emotional spies.

Romeo is also used in a sarcastic manner in order to characterize more than one character in the FBI comedy *White Collar*. This example is found in the pilot, being used to help quickly characterize the main characters. Like most pilots, the characteristics of the main characters, their relationship to each other, and the general plot of the series has to be

developed quickly but without just telling the audience in order to avoid too much exposition. *White Collar* is a cable show that does not need to appeal to a wide audience and can instead focus on a niche group. This allows for its references to be more precise, although it still also relies upon Shakespeare. In *White Collar*, the two main characters are a white-collar criminal, Neal, and the FBI agent who captured him, Peter. In the pilot through small conversations it is shown that they have a long history together, since it took Peter many years of serious study of Neal to finally capture him, and Neal similarly studied Peter. Through their time as criminal and agent, they already formed knowledge of one another and a type of bond that becomes the springboard for their friendship and working partnership when Neal comes to the aid of Peter and the FBI to catch white-collar criminals. Neal is characterized as the romantic, breaking out of prison because his girlfriend left him, only to miss her by two days and be re-captured by Peter in her apartment. Peter is characterized as a by the books FBI agent with a loving wife, often missing dinner and letting work get in the way of their relationship. Although their relationship is characterized as solid, with his wife understanding his work ethic, it is in one of the situations where Peter is trying to repair damage to his relationship with his wife that Romeo is utilized. Neal reminds Peter that the coming weekend is his anniversary, so Peter asks Neal for help in planning something special, having missed the anniversary the year before and having promised to make it up to his wife this year. In response to Neal's suggestion of a nice dinner, Peter replies that he cannot just take her to a nice dinner and then have sex due to having relied upon that in the previous year. Neal then says, "or just skip dinner," with Peter responding, "After a decade of marriage, a roll in the hay won't cut it anymore." After this comment, the camera cuts to Neal, a blank yet almost disgusted look on his face with a pause, a blink of Neal's eyes and him saying, "OK, Romeo," sarcastically.¹²⁵ This use shows the difference between Neal's romanticism and Peter's pragmatism, something that comes up repeatedly in the show and is

important to the overarching plot lines. This difference in personality is what makes them an ideal team, but also causes many of the problems between them. Additionally, it illustrates Neal's thoughts of Peter and his romance, slightly disdaining the more practical relationship he has with his wife and also including an element of too much information. Furthermore, it demonstrates that Peter is the opposite of Romeo. He may have the love of his life, but he has not had to struggle or overcome anything to be with her. Their relationship is just a regular, steady marriage with small, easy to overcome problems like overwork and forgetting anniversaries. Neal's use of Romeo helps to characterize many aspects of Peter and himself, and it is used in this pilot to help in the building of the series, the relationships between the characters, and the characteristics of the main characters. The clichés surrounding Romeo make it easy to use it in order to help quickly set up these important aspects of the series, especially since it is Neal's romanticism and Peter's pragmatism that defines their relationship, how they deal with the criminals, and the ongoing plot centring around Neal's girlfriend Kate. These examples of Romeo uses demonstrate the way that modern television creators rely upon a cultural stereotype in order to help characterize, an important aspect of the narrative structure of television.

Other Characterization Uses

Like Romeo, other popular Shakespeare characters or plays are used to enhance characters. The very fact of being shown to quote Shakespeare, read Shakespeare, or otherwise be associated with him helps to characterize someone. An example is from the show *Fringe* in the episode "Ability," when the two main characters are at an antique bookshop asking after a rare book. They overhear the dealer describing another tome as "it's no first folio." He uses this statement to describe the value of the book by comparing it to the value inherent in Shakespeare's first folio. By invoking the cultural assumption of the value of Shakespeare's first folio, the creators have something with which to compare the slightly

less valuable book. The audience does not need to be a textual scholar to understand the value placed upon a first folio of Shakespeare, although it is necessary to have some additional knowledge about what a first folio is. Furthermore, this reference helps to characterize a small character. This antique book dealer is only on screen and a part of the series for a few minutes, yet it is nevertheless important to construct him as a three dimensional character despite his not being in much of the series. His knowledge of the books and his speaking in educated terms shows that he knows his business. Additionally, it displays his humour. It is important for him to be a more developed character because he is one of the “weird contacts” of one of the main characters, Peter, and thereby adds characterization to Peter through their repartee and just in Peter’s knowing someone like him. Additionally, he comes back in the third season and adds to the suspicion that Olivia is not really herself. This reference also demonstrates his knowledge and that he will be able to find the book for which Peter and Olivia are looking, which he quickly does.

Sometimes these references are used to characterize an object or room rather than a person. An example is by having a Shakespeare poster on a wall in an auditorium, as is done in *Community* (“Interpretive Dance”), or on a classroom wall like in *Gilmore Girls* (“Paris is Burning”) and *Veronica Mars* (“The Girl Next Door”). The theatre and the classroom are associated with Shakespeare, so in order to enhance the mise-en-scène, the simple acts of having a poster of Shakespeare and/or his play adds those associations to the scene.

Shakespeare is well known and has a strong association with school and theatre, so having a poster of him in these places fits. Additionally, it adds a certain element of culture and status that surrounds Shakespeare. These references are here to add to the mise-en-scène as well as supply a certain element of taste and class to the surrounding areas. Although these uses are not rare, it is more common for Shakespeare to be used to characterize people.

The SyFy original series *Warehouse 13* provides an example of this type of Shakespeare appropriation. The premise of *Warehouse 13* is that there is a secret government warehouse of “artefacts” that cause dangerous unnatural phenomena to occur, like Lewis Carroll’s mirror housing an evil Alice waiting to exchange places with someone and reek havoc (“Duped”). There is a team of two secret service field agents, Myka and Pete, and two support agents, Artie and Claudia, who capture and store these dangerous artefacts for safe keeping in the Warehouse. Myka, the female agent, is characterized as smart and a rule maker, contrasted to Pete who has instinct and a more playful character. From the start of the pilot, Myka is shown to be a rules follower; organized and double-checking everything to make sure it goes according to plan—her plan. Pete is shown to be a playboy, relaxed and taking life as it comes and in tune with his intuition. It is these two, conflicting personalities that are important to their becoming a team for the Warehouse because the two opposites play off each other and become a dynamic duo. This cable television show also is written for a more niche audience, relying almost solely on references for the artefact of the week that the agents must find and secure. The creators rely constantly on the audience to be able to recognize and unpack the references surrounding the artefacts to add to the theme and plot of the episode; likewise, the writers utilize references for characterization. Part of Myka’s characterization is involved with her childhood where she spent much of her time in her father’s bookstore. Several times, in association with her childhood, she references her being in the bookstore and reading classics like Shakespeare, as she explicitly relates in the episode “Resonance.” By using the elite, dense characteristics of Shakespeare’s work that is often stereotyped as being hard and boring, it adds to the idea that Myka was a studious and intelligent girl. Her childhood spent in loneliness and book reading helps to create her into the rules-only, job orientated, smart woman she is, in addition to providing her with the vast knowledge that assists her in recognizing certain artefacts. Myka did not sit around her

father's bookshop reading frivolous novels or children's books; instead, she read the classics and Shakespeare.

Shakespeare helping to characterize someone as smart, like Myka, and to characterize them as cultured and elite, or at least trying to be, like on *Family Guy*, *The Simpsons*, *Frasier* and others, is common. As discussed, he is one of the ideal entities to use because he has this stereotypical place in society, making it easy to brand someone as cultured and/or elite quickly, yet it is not over people's heads because they are using a reference of which they have heard. A character where Shakespeare helps to characterize him as both cultured and educated is the aforementioned Neal Caffrey from the USA original series *White Collar*. Neal's use of Romeo previously discussed helped in his and Peter's characterization, and there is another important use of Shakespeare in creating his character, although not such an obvious reference to Shakespeare. Neal's crimes consist of being a con man, art forger, and similar white collar crimes, and Neal is characterized as loving the cultured life. He works with the FBI instead of being in jail, using his immense knowledge and skills of art forgery and conning people to help catch white-collar criminals. He finds the grey area in life and lives in Rat Pack era expensive suits and a nice, high end NYC apartment he gets through charming an old lady, who knows he is a con man and loves him because he reminds her of her late husband. Neal often talks about art shows and other cultural events he attends or wishes to attend, showing how he loves to live a stereotypical, cultured New York City life, often using the easy way in order to do it. Adding to his characteristics and cultured and artistic qualities, he is also well educated, albeit self-educated via forged degrees, as explicitly discussed in the episode "Copycat Caffrey."

In the episode "Bottlenecked," speaking about the difficulty of forging a pre-1945 bottle of wine, Neal says, "ay, there's the rub." Although according to the OED the phrase originates with Shakespeare,¹²⁶ it is not as explicitly associated with Shakespeare as other

common phrases like “to be or not to be” are. Additionally, nothing immediately surrounding the use automatically associates it with Shakespeare, yet for those well versed in the “to be or not to be” soliloquy, it is hard not to feel the resonances of Shakespeare, especially with Neal’s characterization as an educated, cultured person. This more elusive reference to Shakespeare adds to Neal’s characterization because it shows he is well versed in Shakespeare and uses these higher forms of colloquialisms. Even if the viewer does not associate “there’s the rub” with Shakespeare, Neal’s use of that phrase versus a more standard idiom demonstrates he is a more cultured, educated man. The type of language people choose to use demonstrates their vocabulary and intelligence, so by Neal utilizing a turn of phrase associated with Shakespeare and a more refined, artistic language, although it is a common one, demonstrates his linguistic skills. It also emphasizes the way he embodies a higher culture and educated existence, something that helps him to be a great con man working within a high class of society. The creators of *White Collar* can utilize a slightly more obscure reference because they are working with a more niche audience and can rely upon their knowledge and intelligence to recognize and unpack the more obscure references. However, the type of quasi-Shakespeare reference found in *White Collar* is common because Shakespeare’s work has become broken down into oft quoted, clichéd pieces, making Neal’s use of “there’s the rub” a great transition to the next set of short references.

Empty References

Many of Shakespeare’s quotes now have a life of their own, having become completely removed from Shakespeare and are part of the vernacular, as previously discussed. However, sometimes when they are used it seems as though they are also meant to harken back to Shakespeare, like Neal’s use of “there’s the rub.” “Green eyed monster,” “the lady doth protest too much,” “mortal coil,” and others are all phrases that are now idiomatic and part of the every day English language, yet when used they are still associated

with Shakespeare, at least by some of the audience. One common phrase used in television is “the lady doth protest too much.” This quote from *Hamlet* has now become a common idiom and finds its place in shows like *Chuck* (“Chuck versus the Seduction”) and *Bones* (“the Man in the SUV”). In both of these instances, it is used in conjunction with the female lead denying her love for the male protagonist. As previously discussed, both couples are at the time a “will they/won’t they” duo. Other characters use this line in regards to the female protagonist in order to help demonstrate that she must have feelings for the male. It is from protesting too much that her real feelings are discovered. This has become the general use of this phrase in the vernacular, and although it is similar to how it is used in *Hamlet*, it is now taken outside of the play and often is used without clear resonances to the play itself. There are numerous examples of key Shakespeare phrases being used on television, yet for the most part these are only examples of how Shakespeare has impacted the English language. Sometimes, like the example above with Neal having the Shakespeare resonances adds a dual layer. Other times, like the examples here from *Bones* and *Chuck*, Shakespeare is no longer needed and is just another part of television’s postmodern language. However, these quasi-Shakespeare references demonstrate the legacy of Shakespeare, how he fits into the late 20th and early 21st centuries in America and how many of his plays have moved into a life of their own.

Conclusion: Shorthand

These uses of Shakespeare illustrate Shakespeare’s linguistic and cognitive legacy on modern culture as well as how popular television shows can take small pieces of the plays and use them to stress concepts they wish to impart by relying upon the common unconscious ideas surrounding the plays within society. The short references also demonstrate how quickly and easily Shakespeare can be utilized because of the baggage surrounding these plays and quotes. A creator can stress a theme without having to incorporate much by

utilizing the concepts already entrenched in the common consciousness about Shakespeare's plays. *Hamlet*, especially "to be, or not to be," and *Romeo and Juliet*, even just the lovers' names, have such resounding resonance that the mere invoking of them adds significantly to the themes of the episodes and the series as a whole, especially in shows that depend so much on metaphors and allusion. These uses are also often employed for humour and characterization, demonstrating the variety and therefore the vastness of Shakespeare's own work and the variety of interpretations that can be used but yet how they all have some sort of inherent connection due to the clichés. The smaller references are the more common type utilized on television, only having to make a connection with the common stereotypes and knowledge surrounding the plays. When a television show uses a longer reference and longer quotes, it will often be with either a lesser known, yet not completely alien, play or an aspect not so automatically clichéd, although there is still some reliance upon that as discussed.

The short quotations have a larger variety of genres utilizing them, showing their reliance more upon the clichés and how far removed they can be from the plays themselves. They have become a type of shorthand, but they also just represent the way that television language utilizes ideas and texts like this all the time to bring across more complex concepts quickly. In addition, they also represent how audiences have become tele-literate and have the ability to read and understand them. However, not all of these short references will be automatically associated with Shakespeare like the larger quotes. The audience must work a little harder on some of these, giving them more of a density because they are being used on multiple levels not only within the narrative, theme and characterization but also in the interpretation and are just a part of television's postmodern language. The large variety of uses of these types of references demonstrates the lasting resonance of Shakespeare upon modern culture and how easily his plays can be taken apart and utilized for a variety of reasons. Shakespeare is not the only author whose work is used this way, yet he is a popular

source from which to mine, cropping up in a variety of ways and a variety of shows, demonstrating the ease and commonness with which he is used.

Conclusion

The case studies discussed are a small sampling of television shows employing Shakespeare references. The examples come from a variety of shows and genres, including both popular, long running shows and short-lived, less-well received shows, demonstrating both the ubiquity and the variety of Shakespeare references found in television. However, despite the differences in the types of shows discussed, many of the uses of Shakespeare remain similar, differing only in how it is utilized within the specific plot or theme of the episode. Sometimes, as shown, there will be a long reference to Shakespeare within the realms of education and theatre. These do not rely as much upon the stereotypes and clichés and can include a lesser-known play. They create their own interpretations and emphasis on the play to support certain elements of the episode at large; however, the Shakespeare represented remains small and specific. The other group of quotes and allusions come from a small number of Shakespeare's plays, most from *Hamlet* and *Romeo and Juliet*, illustrating how the creators are relying upon the stereotypes and clichés already created and cemented in cultural consciousness as a type of shorthand. Through using something that has so many surrounding resonances, a creator can quickly impart a larger, denser meaning. These are the most common uses of Shakespeare on television, although there are examples of Shakespeare being used differently. More obscure plays, quotes, or characters can be used, but they tend to be used differently. However, even when these are employed they are used in a way that makes it easy for the audience to read.

Television has gone through many changes since its inception and currently is in the post-broadcast era. The new technologies are creating an exciting time with changes to how audiences watch television and how creators make the shows. The years discussed, 1990-2010, represent shows created during this time. Television in this time period also is strongly associated with postmodernism, and as a postmodern medium it relies heavily upon

intertextuality, referencing an array of texts from current events and popular culture to the classics, creating one important aspect of the language of television. The audience is well versed in this language and are able to unpack the references for the clues and characteristics for which the creators are using the references. Shakespeare is not the only classic author whose works are used this way, but he is the richest and the one with most variety of material, making him a popular source upon which to rely. Not only do these uses of Shakespeare illustrate one category of tropes and formulas from which creators can draw when creating their shows, but it also demonstrates one way in which Shakespeare remains alive within society.

Shakespeare's works are broken down to basic plot summaries, quotes, and stereotypes and clichés, yet it is one way for him to remain relevant. Through using him, it demonstrates that creators believe he remains well known, as well as keeping him alive and available for additional use. Too often these uses are dismissed as banal and irrelevant, especially as they are in a vehicle often dismissed due to its status as a mass medium, providing a gap in Shakespeare and popular culture scholarship. Yet it is through the popular culture uses of Shakespeare that his relevance can be truly measured. Because he is still dominant within popular culture, it shows that he still has a strong place within society. Until he no longer is referenced and relied upon for shorthand and the other uses discussed, Shakespeare remains alive. These uses also demonstrate his cultural and linguistic heritage. His works have remained strongly influential in the centuries since they first appeared, and they remain so today. The works may now be found more often only as bits and pieces, but because they rely so heavily upon surrounding resonances and associations, it demonstrates the power and heritage that Shakespeare's works still possess in modern culture. The references discussed are not only important due to their demonstrating one aspect of television culture, but also because they demonstrate one of the places where Shakespeare is

found within culture today. Just as Shakespeare is not the only source utilized by television this way, neither is television the only medium to use Shakespeare thus. However, television is one important current medium and Shakespeare is an essential tool within it. Therefore, this type of overlooked study is important because it illuminates Shakespeare's tangible place in modern culture, as this study has demonstrated.

Notes

¹ “A2/M2 Three Screen Report,” Volume 6, 3rd Quarter 2009, Nielsen ratings Report, Electronic, 19 December 2009, http://blog.nielsen.com/nielsenwire/wp-content/uploads/2009/12/Three-Screen-Rpt_US_3Q09REV.pdf.

² Amanda D. Lotz, *The Television will be Revolutionized* (New York: New York University Press, 2007) 2; 11; 28.

Jostein Gripsrud, “Broadcast TV: The Chances of its Survival in a Digital Age,” *Television After TV: Essays on a Medium in Transition*, ed. Lynn Spigel and Jan Olsson (Durham: Duke University Press, 2004) 211.

³ Raymond Williams, *Television: Technology and Cultural Form* (1974; London: Routledge, 2003).

⁴ “A2/M2 Three Screen Report.”

⁵ Lotz, *TV Revolutionized* 65.

⁶ John Hartley, “Reading Television after 25 Years: A New Forward by John Hartley,” *Reading Television*, ed. John Fiske and John Hartley, 2nd ed. (2003; London: Routledge, 2005) xx.

⁷ Toby Miller, “The Populist Debate,” *The Television Genre Book*, ed. Glen Creeber (2001; London: BFI, 2002) 76.

⁸ Lawrence A. Wenner, “On the Ethics of Product Placement in Media Entertainment,” *Handbook of Product Placement in the Mass Media: New Strategies in Marketing Theory, Practice, Trends, and Ethics*, ed. Mary Lou Galician (New York: Best Business Books, 2004) 111.

⁹ Lotz *TV Revolutionized* 169.

¹⁰ Wenner 114.

¹¹ Lynn Spigel, Introduction, *Television After TV: Essays on a Medium in Transition*, ed. Lynn Spigel and Jan Olsson (Durham: Duke University Press, 2004) 6.

¹² Lisa Parks, “Flexible Microcasting: Gender, Generation and Television-Internet Convergence,” *Television After TV: Essays on a Medium in Transition*, ed. Lynn Spigel and Jan Olsson (Durham: Duke University Press, 2004) 138.

¹³ Gripsrud 213.

¹⁴ Rosaria Calabria, “Broadcast TV Ratings for September 9, 2009,” *Your Entertainment Now*, 17 February 2010, <http://yourentertainmentnow.com/2009/09/10/broadcast-tv-ratings-for-wednesday-september-9-2009/>.

¹⁵ Robert Thompson, Preface, *Quality TV: Contemporary American Television and Beyond*, ed. Janet McCabe and Kim Akass (London: IB Tauris, 2007) xix.

¹⁶ James Walters, “Repeat Viewings: Television Analysis in the DVD age,” *Film and Television After DVD*, ed. James Bennett and Tom Brown (New York: Routledge, 2008) 69.

¹⁷ Trisha Dunleavy, *Television Drama: Form, Agency, Innovation* (New York: Palgrave, 2009) 40.

¹⁸ Andrew Crisell, *A Study of Modern Television: Thinking Inside the Box* (New York: Palgrave, 2006) 2.

¹⁹ Stephen Heath and Gillian Skirrow, “Television: a World in Action,” *Screen* 18.2 (1977): 53.

²⁰ Claus-Dieter Rath, “Live Television and its Audiences,” *Remote Control: Television, Audiences and Cultural Power*, ed. Ellen Seiter, Hans Borchers, Gabriele Kreutzner and Eva Maria Warth (London: Routledge, 1989) 85.

²¹ Robert C. Allen, “Introduction to the Second Edition: More Talk about TV,” *Channels of Discourse, Reassembled*, ed. Robert C. Allen, 2nd ed. (1992; London: Routledge, 2005) 10.

- ²² “No One to Watch Over Me,” *Medium*, Perf. Patricia Arquette and Jake Weber, Writ. Travis Donnelly and Corey Reed, Dir. Vincent Misiano, NBC, 25 April 2007.
- “No One to Watch Over Me” Trivia and Quotes,” *TV.com*, 2011, CBS Entertainment, 9 February 2011, <http://www.tv.com/medium/no-one-to-watch-over-me/episode/1007222/trivia.html>.
- ²³ Robert C. Allen and Annette Hill, “Introduction to Part 4: Making Television,” *The Television Studies Reader*, ed. Allen and Hill (London: Routledge, 2004) 268.
- ²⁴ Allen Introduction 12.
- ²⁵ Seiter 44
- ²⁶ HR Coursen, “The Bard and the Tube,” *Shakespeare on Television: An Anthology of Essays and Reviews*, ed. HR Coursen and JC Bulman (London: University Press of England, 1988) 6.
- ²⁷ Dorothy Hobson, “Soap Operas at Work,” *Remote Control: Television, Audiences and Cultural Power*, Ed. Ellen Seiter, Hans Borchers, Gabriele Kreutzner and Eva Maria Warth (London: Routledge, 1989) 150.
- ²⁸ Sarah Kozloff, “Narrative Theory and Television,” *Channels of Discourse, Reassembled*, ed. Robert C. Allen, 2nd ed. (1992; London: Routledge, 2005) 90.
- ²⁹ Robert C. Allen, “Making Sense of Soaps,” *The Television Studies Reader*, ed. Robert C. Allen and Annette Hill (London: Routledge, 2004) 251
- ³⁰ Eileen R. Meehan, *Why TV is not our Fault* (Lanham, MD: Rowman and Littlefield Publishers, 2005) 5.
- Gary Edgerton and Kyle Nicholas, “I Want my Niche TV: Genre as Networking Strategy in the Digital Era,” *Thinking Outside the Box: A Contemporary Television Genre Reader*, ed. Gary Edgerton and Brian Rose (Lexington, KY: University Press of Kentucky, 2005) 248-49.
- Allen Introduction 20.
- ³¹ Brian Lowry, “The Middleman Review,” *Variety*, 12 June 2008, 16 February 2010, <http://www.variety.com/review/VE1117937411.html?categoryid=32&cs=1&query=lowry+middleman>.
- ³² Edgerton and Nicholas 251.
- John Caldwell, “Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration,” *Television After TV: Essays on a Medium in Transition*, ed. Lynn Spigel and Jan Olsson (Durham: Duke University Press) 54.
- ³³ “Frequently Asked Questions: Why are you Changing Your Name?” *SyFy.com*. 2011. SyFy. 3 February 2011, <http://www.SyFy.com/FAQ>.
- ³⁴ Dunleavy 174-75.
- ³⁵ Kozloff 92.
- ³⁶ John Fiske and John Hartley, *Reading Television*, 2nd ed. (2003; London: Routledge, 2005) 45.
- ³⁷ Robert C. Allen, “Audience-Oriented Criticism and Television,” *Channels of Discourse, Reassembled*, ed. Robert C. Allen 2nd ed. (1992; London: Routledge, 2005) 113.
- ³⁸ David Morley, *Television, Audiences and Culture Studies* (London: Routledge, 1992) 87.
- ³⁹ Roberta Pearson, “The Writer/Producer in American Television,” *The Contemporary Television Series*, ed. Michael Hammond and Lucy Mazdon (Edinburgh: Edinburgh University Press, 2005) 24-25.
- ⁴⁰ Jim Collins, “Television and Postmodernism,” *Channels of Discourse, Reassembled*, ed. Robert C. Allen, 2nd ed. (1992; London: Routledge, 2005) 327.
- ⁴¹ Peter Brooker and Will Brooker, Introduction, *Postmodern After-Images: A Reader in Film, Television and Video*, ed. Brooker and Brooker (London: Arnold, 1997) 10.

- ⁴² Jonathan Gray, *Show Sold Separately: Promos, Spoilers and Other Media Paratexts*, (New York: New York University Press) 31.
- ⁴³ Tony Wilson, *Watching Television: Hermeneutics, Reception and Popular Culture* (Cambridge: Polity Press, 1993) 64.
- ⁴⁴ Robin Anderson, *Consumer Culture and TV Programming*, (Oxford: Westview Press, 1995) 33.
- ⁴⁵ Charles Whitney, "Appropriate This," *Borrowers and Lenders: The Journal of Shakespeare Appropriation* 3.2 (2008), 10 April 2010, <http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781730>.
- ⁴⁶ Kay Smith, "Hamlet, Part Eight, the Revenge," or, Sampling Shakespeare in a Postmodern World," *College Literature* 31.4 (2004): 136.
- ⁴⁷ Jonathan Bignell, *An Introduction to Television Studies* (London: Routledge, 2004) 163.
- ⁴⁸ Francis Mulhern, *Culture/Metaculture*, The New Critical Idiom (London: Routledge, 2000) xiv.
- ⁴⁹ Anderson 260.
- ⁵⁰ Bignell 104.
- ⁵¹ "Investigative Journalism," *Community*, perf. Jack Black, writ. Jon Pollack and Tim Hobert, dir. Joe Russo, NBC, 14 Jan. 2010.
- ⁵² Jim Bulman and HR Coursen, ed., *Shakespeare on Television: An Anthology of Essays and Review* (London: University Press of New England, 1988).
- ⁵³ Sarah Hatchuel and Nathalie Vienne-Guerrin, ed., *Shakespeare on Screen: Television Shakespeare: Essays in Honour of Michele Willems* (Mont-Saint-Aignan: Univ. Rouen Havre, 2008).
- ⁵⁴ Craig Dionne, "The Shatnerification of Shakespeare: Star Trek and the Commonplace Tradition," *Shakespeare After Mass Media*, ed. Richard Burt (Basingstoke, Hampshire: Palgrave, 2002).
- ⁵⁵ Jody Malcolm, "Horatio: The First CSI," *Almost Shakespeare: Reinventing his Works for Cinema and Television*, ed. James Keller and Leslie Strayner (London: McFarland and Co., 2004) 113-21.
- ⁵⁶ Sharon R. Yang, "The Truth is Out There in Elsinore: Mulder and Scully as Hamlet and Horatio," *Literature/Film Quarterly* 32 (2004): 97-107.
- ⁵⁷ Sylvaine Bataille, "Haunted by Shakespeare: HBO's *Rome*," *Shakespeare on Screen: An Anthology of Essays in Honour of Michele Willems* (Mont-Saint-Aignan: Univ. Rouen Havre, 2008).
- ⁵⁸ Douglas Lanier, *Shakespeare and Modern Popular Culture*, Oxford Popular Topics (Oxford: Oxford University Press, 2002) 16.
- ⁵⁹ Richard Burt, ed., *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, 2 vol. (Wesport, Conn: Greenwood Press, 2007).
- ⁶⁰ Burt, Richard, "To E- or not to E-? Disposing of Schlockspeare in the Age of Digital Media," *Shakespeare After Mass Media*, ed. Burt (Basingstoke, Hampshire: Palgrave, 2002) 7.
- ⁶¹ Richard Burt, "US Television: Introduction: Televising Shakespeares," *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, ed. Burt (Wesport, Conn: Greenwood Press, 2007) 585.
- ⁶² Julie Sanders, *Shakespeare and Music: Afterlives and Borrowings* (Cambridge: Polity Press, 2007).
- ⁶³ Smith.
- ⁶⁴ Marjorie Garber, *Shakespeare and Modern Culture* (New York: Pantheon Books, 2008) xiv.

⁶⁵ Stephen Greenblatt, General Introduction, *The Norton Shakespeare: Based on the Oxford Edition*, ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katharine Eisaman Maus (New York: W.W. Norton and Co., 1997) 1.

⁶⁶ Gary Taylor, *Reinventing Shakespeare: a Cultural History, from the Restoration to the Present* (Oxford: Oxford University Press, 1991).

⁶⁷ S. Schoenbaum, *Shakespeare's Lives* (1991; New York: Barnes and Noble Publishing, 2006).

⁶⁸ Coursen 3.

⁶⁹ Parmita Kapadia, "Transnational Shakespeare: Salman Rushdie and Intertextual Appropriation," *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.2 (2008) <http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781652>.

⁷⁰ Julie Sanders, *Adaptation and Appropriation*, *The New Critical Idiom* (2006; London: Routledge, 2008) 52.

⁷¹ Sanders *Adaptation and Appropriation* 45.

⁷² Anthony D. Hoefler, "The McDonaldization of Macbeth: Shakespeare and Pop Culture in Scotland, PA," *Literature/Film Quarterly* 34.2 (2006): 159.

⁷³ Hoefler 159.

⁷⁴ William Uricchio and Roberta Pearson, *Reframing Culture: The Case of the Vitagraph Quality Films* (Princeton, NJ: Princeton University Press, 1993) 67.

⁷⁵ Annalisa Castaldo, "'No More Yielding than a Dream:' the Construction of Shakespeare in the Sandman," *College Literature* 31.4 (2004): 95.

⁷⁶ Gary Taylor, "Afterword: the Incredibly Shrinking Bard," *Shakespeare and Appropriation*, ed. Christy Desmet and Robert Sawyer, *Accents on Shakespeare* (London: Routledge, 1999) 202.

⁷⁷ Smith 141.

⁷⁸ Richard Burt, "Shakespeare and the Holocaust: Julie Taymor's *Titus* is Beautiful, or Shakespoit Meets (the) Camp," *Shakespeare After Mass Media*, ed. Burt (Basingstoke, Hampshire: Palgrave 2002) 306.

⁷⁹ Lanier *Modern Popular Culture* 53.

⁸⁰ Helen M. Whall, "Bartlett's Evolving Shakespeare," *Shakespeare After Mass Media*, ed. Richard Burt (Basingstoke, Hampshire: Palgrave, 2002) 287.

⁸¹ Sayre Greenfield, "Quoting *Hamlet* in the Early 17th Century," *Modern Philology* 105.3 (2008): 510-34.

Sayre Greenfield, "Quoting *Hamlet* outside Britain in the Eighteenth Century," *Shakespeare's World/World Shakespeares: the Selected Proceedings of the International Shakespeare Association World Congress Brisbane, 2006*, ed. Richard Fotheringham, Christa Jansohn, and R.S. White (Cranbury, NJ: Associated University Press, 2008) 237-46.

Kate Rumbold, "'So Common-Hackneyed in the Eyes of Men': Banal Shakespeare and the Eighteenth-Century Novel," *Literature Compass* 4/3 (2007): 610-21.

Kate Rumbold, "Alas, poor Yorick: Quoting Shakespeare in the Mid-eighteenth Century Novel," *Borrowers and Lenders: the Journal of Shakespeare Appropriation* 2.2 (2006).

⁸² Morton W. Bloomfield, "Quoting and Alluding: Shakespeare in the English Language," *Shakespeare: Aspects of Influence*, ed. GB Evans, *Harvard English Studies* 7 (Cambridge: Harvard UP, 1976) 3.

⁸³ Linda Charnes, "We Were Never Early Modern," *Philosophical Shakespeares*, ed. John J. Joughin, *Accents on Shakespeare* (London: Routledge, 2000) 52.

⁸⁴ Greenfield "Quoting *Hamlet* outside Britain" 239.

⁸⁵ Garber xvii.

- ⁸⁶ Courtney Lehmann, "Strictly Shakespeare? Dead Letters, Ghostly Fathers, and the Cultural Pathology of Authorship in Baz Luhrmann's *William Shakespeare's Romeo + Juliet*," *Shakespeare Quarterly* 52.2 (2001): 197.
- ⁸⁷ Garber 34.
- ⁸⁸ Garber 53.
- ⁸⁹ Dymrna Callaghan, Introduction, *William Shakespeare Romeo and Juliet: Texts and Contexts*, ed. Callaghan, The Bedford Shakespeare Series, (Boston: Bedford/St. Martins, 2003) 2.
- ⁹⁰ Jonathan Bate, *The Genius of Shakespeare* (1997; London: Picador, 2008) 278.
- ⁹¹ R. S. White, Introduction: "What is this thing Called Love?" *Romeo and Juliet*, *William Shakespeare*, ed. R.S. White, New Casebooks (Hampshire: Palgrave, 2001) 2.
- ⁹² Ann Thompson and Neil Taylor, Introduction, *Hamlet*, by William Shakespeare, ed. Thompson and Taylor (London: Arden Shakespeare, 2006) 21.
- ⁹³ "Hamlet²," Def. 2, *The Oxford English Dictionary*, 2010, June 1, 2010, www.oed.com.
- ⁹⁴ Smith 138.
- ⁹⁵ Lanier *Modern Popular Culture* 88.
- ⁹⁶ Sanders *Music* 183.
- ⁹⁷ Douglas Lanier, "Popular Culture: Will of the People: Recent Shakespeare Film Parody and the Politics of Popularization," *A Concise Companion to Shakespeare on Screen*, ed. Diana Henderson (Oxford: Blackwell, 2006) 192.
- ⁹⁸ Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991) 17.
- ⁹⁹ Keith A. Reader, "Literature/Cinema/Television: Intertextuality in Jean Renoir's *Le Testament du docteur Cordelier*," *Intertextuality: Theories and Practices*, ed. Michael Worton and Judith Still (Manchester: Manchester University Press, 1990) 176.
- ¹⁰⁰ Douglas Lanier, "'What's in a Name?' *Romeo and Juliet* and Pop Culture," *Romeo and Juliet: Shakespeare in Performance*, ed. David Bevington, Barbara Gaines and Peter Holland, The Sourcebooks Shakespeare (London: A&C Black Publishers, Ltd, 2007) 19.
- ¹⁰¹ Richard Burt, "US Television: Entries Play by Play," *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, ed. Richard Burt (Wesport, Conn: Greenwood Press, 2007) 593-650.
- ¹⁰² Qtd. in Rhonda V. Wilcox, "Buffy and the Monsters of Teen Life: 'There will never be a 'very special' Buffy,'" *Journal of Popular Film and Television* 27.2 (1999): 16.
- ¹⁰³ Murray Forman, "Freaks, Aliens, and the Social Other: Representations of Student Stratification in the U.S. Television's First Post-Columbine Season," *Velvet Light Trap* 53 (2004): 6.
- ¹⁰⁴ Clare Birchall, "Feels Like Home: *Dawson's Creek*, Nostalgia and the Young Adult Viewer," *Teen TV: Genre, Consumption and Identity*, ed. Glyn Davis and Kay Dickinson (London: BFI, 2004) 177.
- ¹⁰⁵ Valerie Wee, "Teen Television and the WB Television Network," *Teen Television: Essays on Programming and Fandom*, ed. Sharon Marie Ross and Louisa Ellen Stein (London: McFarland and Co., 2008) 43-46
- ¹⁰⁶ Jennifer Gillan, "Fashion Sleuths and Aerie Girls: *Veronica Mars*' Fan Forums and Network Strategies of Fan Address," *Teen Television: Essays on Programming and Fandom*, ed. Sharon Marie Ross and Louisa Ellen Stein (London: McFarland and Col, 2008) 186.
- ¹⁰⁷ Valerie Wee, "Selling Teen Culture: How American Multimedia Conglomeration Reshaped Teen TV in the 1990s," *Teen TV: Genre, Consumption, and Identity*, ed. Glyn Davis and Kay Dickinson (London: BFI, 2004) 88.
- ¹⁰⁸ Wee "Selling Teen Culture" 93.

-
- ¹⁰⁹ Wee “Teen Television” 52-54.
- ¹¹⁰ Richard Burt, “Shakespeare (‘)tween Media and Markets in the 1990s and Beyond,” *Shakespeare and Childhood*, ed. Kate Chedgzoy, Susanne Greenhalgh and Robert Shaughnessy (Cambridge: Cambridge UP, 2007) 220.
- ¹¹¹ Steven Aoun, “R.I.P. Buffy: Shadow Boxer slash Serial Killer. 1997-2003,” *Metro: Media & Education Magazine* 138 (2003): 146-47.
- Wilcox 22-23.
- ¹¹² Rhonda Wilcox, *Why Buffy Matters: the Art of Buffy the Vampire Slayer* (London: IB Tauris, 2005) 3.
- ¹¹³ Wee “Selling Teen Culture” 95.
- ¹¹⁴ Burt “US Television: Entries Play by Play” 609.
- ¹¹⁵ Burt “US Television: Introduction.”
- Sanders *Music*
- Smith
- ¹¹⁶ “The End of the World,” *Roswell*, writ. Jason Katims, dir. Bill L. Norton, The WB, 30 October 2000.
- ¹¹⁷ Astrid Henry, “Orgasms and Empowerment: *Sex and the City* and the Third Wave Feminism,” *Reading Sex and the City*, ed. Kim Akass and Janet McCabe (2004; London: IB Tauris, 2008) 68.
- Deborah Jermyn, “In Love with Sarah Jessica Parker: Celebrating Female Fandom and Friendship in *Sex and the City*,” *Reading Sex and the City*, ed. Kim Akass and Janet McCabe (2004; London: IB Tauris, 2008) 210.
- ¹¹⁸ “Agony and Ex-Tacy” *Sex and the City*, writ. and dir. Michael Patrick King, HBO, 3 June 2001.
- ¹¹⁹ “In Escrow” *Dead Like Me*, writ. Stephen Godchaux and Annie Weisman, dir. Steve Beers, Showtime, 29 Aug. 2004.
- ¹²⁰ “All or Nothing,” *Sex and the City*, writ. Jenny Bicks, dir. Charles McDougall, HBO, 13 Aug. 2000.
- ¹²¹ Angela McRobbie, “Post-Feminism and Popular Culture,” *Feminist Media Studies* 4.3 (2004): 262.
- ¹²² “Tales from the Public Domain” *The Simpsons*, writ. Andrew Kreisberg, Josh Lieb and Matt Warburton, dir. Mike B. Anderson, FOX, 17 Mar. 2002.
- ¹²³ “Funeral for a Fiend,” *The Simpsons*, writ. Michael Price, dir. Rob Oliver, FOX, 25 Nov. 2007.
- ¹²⁴ “The King is Dead,” *Family Guy*, writ. Monte Young, dir. Craig Hoffman, FOX, 28 Mar. 2000.
- ¹²⁵ “Pilot,” *White Collar*, writ. Jeff Eastin, dir. Bronwen Hughes, USA, 23 Oct. 2009.
- ¹²⁶ “Rub,” def. 3c, *The Oxford English Dictionary*, 2010, 1 June 2010, www.oed.com.

Appendix: Database of TV Episodes Featuring Shakespeare Episodes

What follows is a table of American TV from 1990-2010 episodes featuring some kind of Shakespeare reference. The last box on the right depicts whether they were discovered by myself or through Richard Burt's *Shakespeares After Shakespeare*. If there is an asterisk in that column, then it was featured in Burt's encyclopaedia. Otherwise, I found the reference in my research. Although there are many episodes on this list, this is still not an exhaustive list but hopefully will illustrate the larger trend that the examples began to highlight.

Title	Season	Ep	Network	Date	Genre	Subtitle	Creators/Writers/Directors	Notes	Burt
<i>10 Things I Hate About You</i>			ABC Family	Jul 7, 2009	Teen Comedy		Cr. Carter Covington	Based on the film based on Taming of the Shrew. Very far from Shakespeare.	
<i>10 Things I Hate about You</i>	1	15	ABC Family	Apr 26, 2010	Teen Comedy	The Winner Takes it All	Writ. Jordan Nordino Dir. Gil Junger	No explicit allusion, but there is sibling rivalry and father obviously preferring Bianca over Kat. Dad even wears a Bianca's dad shirt. Patrick points it out to dad. Adds to the Taming presence already there due to movie.	
<i>10 Things I Hate About You</i>	1	19	ABC Family	May 24, 2010	Teen Comedy	Ain't No Mountain High Enough	Wr. Carter Covington Dir. Henry Chan	Bianca says Darlene called her and Joey star crossed lovers	
<i>21 Jump St</i>	5	2		Oct 20, 1990	Drama	Back to School		use a sonnet in English class	*
<i>90210</i>	2	10	CW	Nov 17, 2009	Drama	To Thine Own Self Be True	Wr. Ben Dougan; Dir. Mike Listo	title references Shakespeare	
<i>A Mouse Tails Cartoon</i>	2			Sep 25, 1999	Animated	A Midsummer Night's Dream		plot comes from Midsummer's	*
<i>All My Children</i>				Mar 4, 2004	Soap Opera			reads from the Tempest	*
<i>All My Children</i>				Jul 21, 2005	Soap Opera			allusion to Hamlet	*

<i>American Dragon: Jake Long</i>	1	5	Disney Channel	Feb 11, 2005	Drama	Act 4, Scene 15	Cr. Jeff Goode	are going to perform Antony and Cleopatra so rehearse the scene	*
<i>American Dreams</i>	3	46	NBC	Oct 3, 2004	Drama	Charade	Cr. Jonathan Price	directs Henry V with modern day twist	*
<i>American Dreams</i>			NBC	Mar 30, 2005	Drama		Cr. Jonathan Price	takes a college course	*
<i>American Dreams</i>	3	47	NBC	Oct 10, 2004	Drama	Leaders of the Pack	Cr. Jonathan Price	directs Henry V	*
<i>Andromeda</i>			SyFy		Science Fiction	Be All My Sins Remembered		quote Hamlet in title	*
<i>Andromeda</i>			SyFy	Jan 22, 2001	Science Fiction	The Pearls that Were his Eyes		title could come from the Tempest	*
<i>Angel</i>	1	3	the WB	Oct 19, 1999	Science Fiction	In the Dark	Wr. Doug Petrie; Dir. Bruce Seth Green	Torturer says not good or bad but thinking makes it so	
<i>Angel</i>	1	16	the WB	Feb 29, 2000	Science Fiction	The Ring	Wri. Howard Gordon; Dir. Nick Marck	When Angel kills the demon he stares at blood on his hand; resonance of Lady Macbeth	
<i>Angel</i>	1	19	the WB	May 2, 2000	Science Fiction	Sanctuary	Wr. Tim Minear & Joss Whedon; Dir. Michael Lange	Faith stares at blood on her hand; resonance of Lady Macbeth	
<i>Angel</i>	2	3	the WB	Oct 10, 2000	Science Fiction	First Impressions	Wr. Shawn Ryan; Dir. James A. Contner	Cordelia says let sleeping Vampires lie	
<i>Angel</i>	3	1	the WB	Sep 24, 2001	Science Fiction	Heartthrob	Wr. and Dir. David Greenwalt	Cordelia refers to a vampire couple as Romeo and Juliet	
<i>Angel</i>	3	10	the WB	Dec 10, 2001	Science Fiction	Dad	Wr. David H. Goodman; Dir. Fred Keller	Lila quotes Macbeth, saying ripped from his mothers womb when discussing how angels baby was born	
<i>Angel</i>	3	13	the WB	Feb 4, 2002	Science Fiction	Waiting in the Wings	Wr. and Dir. Joss Whedon	Gunn says light is dimming one last kiss	

<i>Angel</i>	3	17	the WB	Apr 15, 2002	Science Fiction	Forgiving	Wr. Jeffrey Bell; Dir. Turi Meyer	Demon says mortal coil	
<i>Angel</i>	4	6	the WB	Nov 10, 2002	Science Fiction	Spin the Bottle	Wr. and Dir. Joss Whedon	Lorne says all's well that ends well	
<i>Angel</i>	4	8	WB	Jan 15, 2003	Science Fiction	Habeas Corpses	Wr. Jeffrey Bell; Dir. Skip Schoolnik	quotes "First thing, we kill all the lawyers"	
<i>Angel</i>	4	11	The WB	Feb 5, 2003	Science Fiction	Soulless	Wr. Elizabeth Craft & Sarah Fain; Dir. Sean Astin	Angelus calls Fred and Gunn Othello and Desdemona and says but Desi wasn't in love with the other guy alluding to Wes	
<i>Angel</i>	4	14	the WB	Mar 12, 2003	Science Fiction	Release	Wr. Steven S. DeKnight & Elizabeth Craft & Sarah Fain; Dir. James A. Contner	Lorne says goodnight not so sweet prince	
<i>Angel</i>	5	5	the WB	Oct 29, 2003	Science Fiction	Life of the Party	Wr. Ben Edlund; Dir. Bill L. Norton	Lorne says et tu brutuses	
<i>Angel</i>	5	14	the WB	Feb 18, 2004	Science Fiction	Smile Time	Story by: Joss Whedon & Ben Edlund; Dir. Ben Edlund Teleplay by: Ben Edlund	puppet says one fell swoop	
<i>Angel</i>	5	16	the WB	Mar 3, 2004	Science Fiction	Shells	Wr and Dir Steven S. DeKnight	pound of flesh	
<i>Anne of Green Gables: the Animated Series</i>		11		May 8, 2005	Family	Ice Cream Promise		refer to Shakespeare, performances	*
<i>Anne of Green Gables: the Animated Series</i>		12		May 15, 2005	Family	Sleeves		wonders if should recite Shakespeare	*

<i>Arthur</i>	8	9		Mar 7, 2004	Animated	Kiss and Tell		enact a parody of the balcony scene	*
<i>As the World Turns</i>				Dec 19, 2003	Soap Opera			episode is a spin off of Much Ado	*
<i>As the World Turns</i>				Jul 15, 2003	Soap Opera			quotes from Merchant	*
<i>Babylon 5</i>	1	10	TNT	Apr 27, 1994	Science Fiction	Believers	Wr. David Gerrold; Dir. Richard Compton	allusion to Shakespeare	*
<i>Babylon 5</i>		503	TNT	Jun 23, 1999	Science Fiction			Quotes from 4.2 of Cymbeline	*
<i>Babylon 5</i>	3	7	TNT	Feb 12, 1996	Science Fiction	Exogenesis	Wr. J. Michael Straczynski; Dir. Kevin G. Kremin	quotes from Macbeth	*
<i>Babylon 5</i>	1	21	TNT	Aug 17, 1994	Science Fiction	Quality of Mercy	Wr. J. Michael Straczynski; Dir. Lorraine Senna Ferrara	title cites Merchant	*
<i>Babylon 5</i>	5	3	TNT	Feb 4, 1998	Science Fiction	The Paragon of Animals	Wr. J. Michael Straczynski; Dir Mike Vejar	quotes Hamlet	*
<i>Beetlejuice</i>	4	35	Fox	Oct 25, 1991	Science Fiction	To Beetle or Not to Beetle	Cr. David Geffen and Tim Burton	meet Shakespeare, are learning Shakespeare	*
<i>Bette</i>			CBS	Dec 13, 2000	Animated	Or Not to Be		perform Hamlet	*
<i>Better off Ted</i>	2	1	ABC	Dec 8, 2009	Situation Comedy	Love Blurts	Wr. Jon Hoberg & Kat Likkell; Dir. Michael Fresco	Ted says that's why it's not called Romeo and Juliet and Phil and Lem	

<i>Big Bang Theory</i>	3	19	CBS	Apr 12, 2010	Situation Comedy	The Wheaton Recurrence	Story: Chuck Lorre, Steven Molaro, Nichole Lorre & Jessica Ambrosetto Teleplay: Bill Prady, David Goetsch & Jim Reynolds & Maria Ferrari; Dir. Mark Cendrowski	They call Leonard Romeo and comic book guy also uses R&J as example of opposites falling in love	
<i>Big Bang Theory</i>	4	5	CBS	Oct 21, 2010	Situation Comedy	The Desperation Emanation	Story: Bill Prady, Lee Aronsohn & Dave Goetsch Teleplay: Chuck Lorre, Steven Molaro & Steve Holland; Dir. Mark Cendrowski	Sheldon says to Leonard jealousy is a green eyed monster, not unlike the Hulk. about Sheldon's relationship with Amy Ferafaller and Leonard having no lady friend	
<i>Big Bang Theory</i>	4	10	CBS	Dec 9, 2010	Situation Comedy	The Alien Parasite Hypothesis	Story: Chuck Lorre, Steven Molaro & Steve Holland Teleplay: Lee Aronsohn, Jim Reynolds & Maria Ferrari; Dir. Mark Cendrowski	Amy says like Shakespeare's proverbial beast with two backs	
<i>Bill and Ted's Excellent Adventures (Cartoon)</i>	1	11	CBS	Dec 8, 1990	Teen Comedy	Never the Twain Shall Meet		Bill and Ted visit globe in 1596 and go to see RJ, inadvertently inspire to be or not to be. the next episode's title references Richard III	*

<i>Bones</i>	1	2	Fox	20-Sep-05	Crime	The Man in the SUV	Wr. Stephen Nathan; Dir. Allan Kroeker	Angela says the lady doth protest too much about Brennan's feelings towards Booth	
<i>Bones</i>	2	3	Fox	Sep 13, 2006	Crime	The Boy in the Shroud	Wr. Gary Glasberg; Dir. Sanford Bookstaver	young couple are called Romeo and Juliet. Filled with references.	
<i>Bones</i>	6	5	Fox	Nov 4, 2010	Crime	The Bones that Weren't	Wr. Pat Charles; Dir. Jeannot Szwarc	one of the suspects can only speak Shakespeare. he is dressed as a bronze Shakespeare statue. Sweets has to talk to him b/c Booth doesn't speak Shakespeare. He does a very lengthy talk but Sweets also translates. Hodgens calls him Shakespeare looney	
<i>Bored to Death</i>	1	5	HBO	Oct 18, 2009	Comedy	The Case of the Lonely White Dove	Wr. Jonathan Ames & Donick Cary; Dir. Paul Feig	talks about Laurence Olivier and Danny Kay being lovers. "Hamlet and the court Jester, the dark prince and the Technicolor clown."	
<i>Boston Public</i>	1	8	Fox	Dec 11, 2000	Drama	Chapter Eight	Wr. David E. Kelley; Dir. David Semel	refers to Shakespeare	*
<i>Boston Public</i>	1	10	Fox	Jan 15, 2001	Drama	Chapter 10	Wr. David E. Kelley; Dir. Michael Pressman	create a Shakespeare club	*
<i>Boston Public</i>	1	17	Fox	Apr 16, 2001	Drama	Chapter Seven	Wr. David E. Kelley, John J. Sakmar & Kerry Lenhart; Dir. Duane Clark	discussion of Macbeth in class	*
<i>Boston Public</i>	3	58	Fox	Feb 24, 2003	Drama	Chapter Fifty-Eight	Teleplay by: Kerry Ehrin Story by: Kerry Ehrin & Brian S. Hunt; Dir Jonathan Pontell	reference to Branagh's Much Ado	*
<i>Boston Public</i>	3	65	Fox	Nov 20, 2001	Drama	Chapter 65	Wr. Jason Katims; Dir. Mike Listo	have to read RJ and plot parallels it	*

<i>Boy Meets World</i>	1	20	ABC	Apr 29, 1994	Teen Comedy	The Play's the Thing	Wr. Ed Decter & John J. Strauss; Dir. David Trainer	perform Hamlet in school	*
<i>Boy Meets World</i>	5	7	ABC	Nov 14, 1997	Teen Comedy	I Love You, Donna Karan	WR. Ellen Idelson & Rob Lotterstein; Dir. David Kendall	part one of two parts: a copy of the sonnets comes up twice and quotes the sonnets	*
<i>Brotherly Love</i>	1	4	NBC	Oct 1, 1995	Situation Comedy	A Midsummer's Nightmare	Wr. Pamela Eells O'Connell; Dir. Terry Hughes	one of the characters plays a fairy in Midsummer's and gets teased	*
<i>Buffy the Vampire Slayer</i>	1	11	the WB	May 19, 1997	Science Fiction	Out of Mind, Out of Sight	Story by: Joss Whedon Teleplay by: Ashley Gable & Thomas A. Swyden; Dir. Reza Badiyi	they are reading it in class. have a discussion of it, especially Cordelia talking against shylock. merchant comes up in discussion and the plot comes from it--that's what Burt says but I disagree. there is only a whole outcast takes revenge plot, but really not what merchant is about. just one quick scene in class where read merchant and then discuss it.	
<i>Buffy the Vampire Slayer</i>	2	6	the WB	Oct 27, 1997	Science Fiction	Halloween	Wr. Carl Ellsworth; Dir. Bruce Seth Green	Buffy says such stuff that dreams are made of	
<i>Buffy the Vampire Slayer</i>	2	8	the WB	Nov 10, 1997	Science Fiction	The Dark Age	Wr. Dean Batali & Rob Des Hotel; Dir. Bruce Seth Green	Giles says and the rest is silence after Buffy turns off loud music. Someone is dying at the same time outside that they don't see. Buffy also says all's well that ends with cute ER doctors.	
<i>Buffy the Vampire Slayer</i>	2	12	the WB	Jan 12, 1998	Science Fiction	Bad Eggs	Wr. Marti Noxon; Dir. David Greenwalt	Xander says cruel to be kind	

<i>Buffy the Vampire Slayer</i>	2	18	the WB	Mar 3, 1998	Science Fiction	Killed by Death	Rob Des Hotel & Dean Batali; Dir. Deran Sarafian	Buffy says the monster killed the doctor but not with kindness	
<i>Buffy the Vampire Slayer</i>	3	9	the WB	Dec 8, 1998	Science Fiction	The Wish	Wr. Marti Noxon; Dir. David Greewalt	alludes to Merchant and Anya says brave new world	
<i>Buffy the Vampire Slayer</i>	3	18	the WB	Sep 21, 1999	Science Fiction	Earshot	Wr. Jane Espenson; Dir. Regis Kimble	Learning Othello in school Buffy can read minds talk about internal iagos registers with Buffy about whole angel faith thing	
<i>Buffy the Vampire Slayer</i>	4	4	the WB	Oct 26, 1999	Science Fiction	Fear Itself	Wr. David Fury; Dir. Tucker Gates	Willow references Brutus as a betrayer	
<i>Buffy the Vampire Slayer</i>	4	22	the WB	May 23, 2000	Science Fiction	Restless	Wr. Dir. Joss Whedon	Giles says lie like dogs	
<i>Buffy the Vampire Slayer</i>	5	5	the WB	Oct 24, 2000	Science Fiction	No Place like Home	Wr. Doug Petrie; Dir. David Solomon	Glory says this whole mortal coil thing	
<i>Buffy the Vampire Slayer</i>	5	14	the WB	Feb 13, 2001	Science Fiction	Crush	Wr. David Fury; Dir. Dan Attias	Dru paraphrases Othello: we can love, we can love quite well, if not wisely.	
<i>Buffy the Vampire Slayer</i>	5	22	the WB	May 22, 2001	Science Fiction	The Gift	WR and Dir Joss Whedon	reference to Henry V	
<i>Buffy the Vampire Slayer</i>	6	4	UPN	Oct 16, 2001	Science Fiction	Flooded	Wr. Jane Espenson & Doug Petrie; Dir. Doug Petrie	Trio says that was funny run Juliet run after remembering blind flying monkeys being put onto HS during play	
<i>Buffy the Vampire Slayer</i>	6	6	UPN	Oct 30, 2001	Science Fiction	All the Way	Wr. Steven S. DeKnight; Dir. David Solomon	Xander says once more unto the breach	
<i>Buffy the Vampire Slayer</i>	6	17	UPN	Mar 12, 2002	Science Fiction	Normal Again	Wr. Diego Gutierrez; Dir. Rick Rosenthal	Xander says friends, Romans	
<i>Buffy the Vampire Slayer</i>	7	17	UPN	Mar 25, 2003	Science Fiction	Lies my Parents Told me	Wr. David Fury & Drew Goddard; Dir. David Fury	Spike tells his mom no longer worry about this mortal coil	

<i>Chicago Hope</i>					Drama			reference much ado	*
<i>Chuck</i>	1	9	NBC	Nov 19, 2007	Action	Chuck Versus the Imported Hard Salami	Wr. Scott Rosenbaum & Matthew Miller; Dir. Jason Ensler	As Casey and Sarah get Chuck ready for his date Casey hands him a rose and says forget something Romeo then Chuck goes on to say what cool spy gadget it must be but it is just a rose funny cause it is from Casey, who says no idiot its so you can get laid.	
<i>Chuck</i>	2	2	NBC	Oct 6, 2008	Action	Chuck Versus the Seduction	Wr. Matthew Miller; Dir. Allan Kroeker	Rowen the super spy says of Sarah after Chuck says doesn't matter Sarah said I'm just an asset "the lady doth protest too much."	
<i>Chuck</i>	2	6	NBC	Nov 10, 2008	Action	Chuck Versus the Ex	Wr. Zev Borow; Dir. Jay Chandrasekhar	Casey says let's go Romeo its time for your date when they leave for his date with Jill his ex	
<i>Chuck</i>	3	2	NBC	Jan 10, 2010	Action	Chuck Versus the Three Words	Wr. Allison Adler & Scott Rosenbaum; Dir. Peter Lauer	Carina calls Chuck Agent Romeo	
<i>Clueless</i>	1	2	ABC	Dec 13, 1996	Teen Comedy	To Party or Not to Party	Wr. Julie Brown; Dir. John Fortenberry	title alludes to Hamlet	*
<i>Clueless</i>	1	8	ABC	Nov 8, 1996	Teen Comedy	Kiss Me Kip	Wr. Julie Brown; Dir. John Fortenberry	title alludes to Kiss Me Kate	*
<i>Clueless</i>	1	11	ABC	Sep 27, 1996	Teen Comedy	Romeo & Cher	Story by: Susan Meyers & Judy Toll Teleplay by: Amy Engelberg & Wendy Engelber; Dir. Rusty Cundieff	a spin off of RJ, plot parallels RJ	*

<i>Community</i>	1	14	NBC	Jan 21, 2010	Situation Comedy	Interpretive Dance	Wr. Lauren Pomerantz; Dir. Justin Lin	Britta and Jeff stand in front of a Shakespeare poster in auditorium as they talk	
<i>Community</i>	2	9	NBC	Nov 18, 2010	Situation Comedy	Conspiracy Theories and Interior Desig	Wr. Chris McKenna; Dir. Adam Davidson	acting professor says just did an update of Macbeth with gangs. make fun of it not being a new concept	
<i>Dangerous Minds</i>					Drama			discuss a sonnet in class	*
<i>Daria</i>	1		MTV		Teen Comedy		Cr. Glenn Eichler and Susie Lewis Lynn	Shakespeare is on Mr. O'Neil's wall	
<i>Daria</i>	1	4	MTV	Mar 24, 1997	Teen Comedy	Cafe Disaffecto	Cr. Glenn Eichler and Susie Lewis Lynn	botched Shakespeare acting	
<i>Daria</i>	2	7	MTV	Mar 30, 1998	Teen Comedy	The New Kid	Cr. Glenn Eichler and Susie Lewis Lynn	Jane asks Daria if she thinks dating a guy b/c it annoys your parents is really a good reason and Daria says it worked for Romeo and Juliet.	
<i>Daria</i>	2	9	MTV	Jul 6, 1998	Teen Comedy	III	Cr. Glenn Eichler and Susie Lewis Lynn	Learning about King Lear in English. O'Neal says tough, hard but cuddly as well. Daria has a rash and runs out and he goes oh, no I guess I should have asked if anyone needed to be excused due to tough subject. Anyone else? Everyone raises their hands	
<i>Daria</i>	2	3	MTV	Mar 2, 1998	Teen Comedy	Quinn the Brain	Cr. Glenn Eichler and Susie Lewis Lynn	There is a funny poster of Shakespeare in Mr. O'Neil's classroom. Daria also says to Quinn that's it, Shakespeare, do your own work	
<i>Daria</i>	2	10	MTV	Jul 13, 1998	Teen Comedy	Fair Enough	Cr. Glenn Eichler and Susie Lewis Lynn	Jake tells Quinn about time he played Guildenstern in HS and forgot all his lines	

<i>Daria</i>	3	5	MTV	Mar 24, 1999	Teen Comedy	The Lost Girls	Cr. Glenn Eichler and Susie Lewis Lynn	In Mr. O'Neil's class learning about the Sound and the Fury and he quotes at length from Macbeth in response to Daria saying it will be just like the sound and the fury Val says yes will be Faulknerian and Shakespearean and most importantly Valerian	
<i>Daria</i>	3	9	MTV	Jul 21, 1999	Teen Comedy	Jake of hearts	Cr. Glenn Eichler and Susie Lewis Lynn	Radio DJs interrupt Mr. O'Neal's hamlet speech and there is stuff on the board also Jake said avenge me at one point	
<i>Daria</i>	3	3	MTV	Mar 10, 1999	Teen Comedy	Depth Takes a Holiday	Cr. Glenn Eichler and Susie Lewis Lynn	takes a holiday when saying what will happen when Guy Fawkes day is gone then cut to Falstaff's kidney pies with an out of business sign	
<i>Daria</i>	4	13	MTV	Aug 2, 2000	Teen Comedy	Dye, Dye, my darling	Cr. Glenn Eichler and Susie Lewis Lynn	Jane says I think though dost protest too much to Daria	
<i>Daria</i>	5	6	MTV	Mar 26, 2001	Teen Comedy	Lucky Strike	Cr. Glenn Eichler and Susie Lewis Lynn	Daria asks class what play and they say had tights on the cover and she says since there isn't any wrestling plays must be shakes one of the boys says its about a stalker meets a chick at a party and goes to her window. Some more when she is teaching	
<i>Daria</i>			MTV	Aug 27, 2000	Teen Comedy	Is it fall yet	Cr. Glenn Eichler and Susie Lewis Lynn	lifeguard supervisor calls Kevin and Brittany Romeo and Juliet	
<i>Dawson's Creek</i>			the WB		Drama			refers to Hamlet and Shakespeare	*
<i>Dawson's Creek</i>	2	1	the WB	Oct 7, 1998	Drama	The Kiss		refer to King Lear	*
<i>Dead Like Me</i>	1	1	Showtime	Jun 27, 2003	Comedy	Pilot	Wr. Bryan Fuller; Dir. Scott Winant	Rube says to George no pearly gates no choir of angels neither, could be reference to Hamlet	

<i>Dead Like Me</i>	1	9	Showtime	Aug 22, 2003	Comedy	Sunday Mornings	Wr. Peter Ocko; Dir. Peter Lauer	Sonnets a huge part of episode, esp. as George's dad is teaching the course on Shakespeare. Mason reads the sonnets to connect with girl. It's all about love and loss.
<i>Dead Like Me</i>	1	12	Showtime	Sep 12, 2003	Comedy	Nighttime	Wr. Stephen Godchaux & Bridget Carpenter; Dir. James Whitmore, Jr.	George says some writer said death was the big sleep. Shakespeare, to be or not to be?
<i>Dead Like Me</i>	2	1	Showtime	Jul 25, 2004	Comedy	Send in the Clown	Story by: John Masius & Stephen Godchaux Teleplay by: Stephen Godchaux; Dir. James Whitmore, Jr.	
<i>Dead Like Me</i>	2	11	Showtime	Oct 3, 2004	Comedy	Ashes to Ashes	Wr. Mona Mansour & Anna C. Miller; Dir. Michael Fresco	When Daisy asks ray for a script for the reality TV filming, etc. he tells her to just act like you like this guy and make him like you does that work and she says "Shakespearean." Also says something about playing many parts in life.
<i>Dead Like Me</i>	2	9	Showtime	Sep 19, 2004	Comedy	Be Still My Heart	Wr. Annie Weisman; Dir. Tony Westman	What is this vision of beauty I see before me? For Reggie's science project about the heart use one of the sonnets that says have children so you are never alone. Goes along with Prof. Lass teaching Shakes and the sonnets.

<i>Dead Like Me</i>	2	14	Showtime	Oct 24, 2004	Comedy	Always	Story by: John Masius & Stephen Godchaux Teleplay by: Stephen Godchaux & Karl Gajdusek; Dir. Sarah Pia Anderson	Mason says forever and a day	
<i>Dead Like Me</i>	2	6	Showtime	Aug 29, 2004	Comedy	In Escrow	Wr. Stephen Godchaux & Annie Weisman; Dir. Steve Beers	George can't decide and Daisy calls her Hamlet. George says to jump or not to jump to frog. There is a rampage and everyone dies. George says she read Hamlet in HS, the guy can't decide and everyone dies. I am Hamlet and everybody dies.	
<i>Dead Like Me</i>	2	5	Showtime	Aug 22, 2004	Comedy	Hurry	Wr. Stephen Godchaux & Bridget Carpenter; Dir. Robert Duncan McNeill		
<i>Dead Like Me</i>			MGM	Feb 17, 2009	Comedy	Life After Death	John Masius Stephen Godchaux; Dir. Stephen Herek	Daisy understudies Lady Macbeth and it becomes a big part of the plot. Cameron says go gently into that good night and we are all merely players	
<i>Degrassi</i>	2	18	CTV/the N	Jan 19, 2002	Teen Comedy	Dressed in Black	Linda Schuyler and Yan Moore.	perform Taming of the Shrew	*
<i>Degrassi: the Next Generation</i>	1	6	CTV/the N	Nov 25, 2001	Teen Comedy	The Mating Game	Linda Schuyler and Yan Moore.	Canadian. performing RJ in school	*
<i>Desperate Housewives</i>	6	14	ABC	Jan 31, 2010	Comedy	The Glamorous Life	Wr. Dave Flebotte; Dir. Bethany Rooney	lots of Shakespeare, see a performance of Antony and Cleopatra	
<i>Different World</i>	3	11	NBC	Feb 18, 1990	Drama	The Power of the Pen	Cr. Bill Cosby	Shakespeare appears to a character in a dream to help with poetry class	*

<i>Dr. Quinn, Medicine Woman</i>	3	17	CBS	Feb 11, 1995	Drama	What is Love?	Cr. Beth Sullivan	make a production of RJ	*
<i>Dr. Quinn, Medicine Woman</i>			CBS		Drama		Cr. Beth Sullivan	uses sonnet 116 to court	*
<i>Drop Dead Diva</i>	2	1	Lifetime	Jun 6, 2010	Comedy	Would I Lie to You?	Wr. Josh Berman; Dir. Michael Lange	Grayson says first thing we do is kill all the lawyers, then when it is said again Jane realizes she knows Shakes and quotes now is the winter of our discontent	
<i>Duckman</i>	4	67	USA	Aug 2, 1997	Animated	Hamlet 2: This Time It's Personal	Cr. Everett Peck	<i>Hamlet as plot</i>	*
<i>Early Edition</i>	3	11	CBS	Dec 19, 1998	Drama	Teen Angels	Wr. Laura Doyle; Dir. James Quinn	have to teach Hamlet	*
<i>Early Edition</i>	4	16	CBS	Apr 8, 2000	Drama	The Play's the Thing	Wr. Deborah Reinisch; Dir. Michael Katz	part of the plot is enacting Midsummer's, and the title alludes to Hamlet	*
<i>EARTH 1125</i>	3				Science Fiction	Star Crossed		plot inspired by RJ	*
<i>Eastwick</i>	1	3	ABC	Oct 7, 2009	Drama	Madams and Madames	Wr. David S. Rosenthal; Dir. Michael Katleman	say there are more things in heaven and earth than dreamt of in your philosophy.	
<i>Eureka</i>	1	3	SyFy	Aug 1, 2006	Science Fiction	Before I Forget	Story: Karl Schaefer Teleplay: John Rogers; Dir. Michael Robison	Zoe is in Midsummer's Night Dream	
<i>Family Guy</i>	2	7	Fox	Mar 28, 2000	Animated	The King is Dead	Wr. Craig Hoffman; Dir Monte Young	an audition using Richard III; Stewie auditions using now is the winter of our discontent. Lois interrupts him and has him do a nursery rhyme instead.	
<i>Family Guy</i>	2	6	Fox	Mar 21, 2000	Animated	Death is a Bitch	Wr. Ricky Blitt; Dir. Michael DiMartino	Brian says dog must have his day	

<i>Family Guy</i>	3	18	Fox	Jan 24, 2002	Animated	From Method to Madnes s	Wr. Mike Barker & Matt Weitzman; Dir. Bert Ring	could be a loose reference to method in madness from Hamlet in title. Nothing in the episode itself, although it is all about acting.	
<i>Family Guy</i>	3	20	Fox	Feb 7, 2002	Animated	Road to Europe	Wr. Daniel Palladino; Dir. Dan Povenmire	Stewie while watching a BBC kids show says the host has a voice of an angel and a balcony can do Shakespeare off of.	
<i>Family Guy</i>	3	5	Fox	Aug 8, 2001	Animated	And the Wiener is...	Wr. Mike Barker & Matt Weitzman; Dir. Bert Ring	Stewie says now is the winter of your discontent to Brian	
<i>Family Guy</i>	4	24	Fox	Apr 23, 2006	Animated	Peterotica	Wr. Patrick Meighan; Dir. Kurt Dumas	one of the erotic books Peter reads is called Much Ado about Humping. A lot of these books are referencing other well known literary titles, including Shaved New World	
<i>Family Guy</i>	4	2	Fox	May 8, 2005	Animated	Fast Times at Buddy Cianci Jr High	Wr. Ken Goin; Dir. Pete Michels	study RJ in school. Brian teaches Romeo and Juliet to a group of remedial English students. Raps it gangster style. Students say that is so racist.	
<i>Family Guy</i>	5	4	Fox	Nov 5, 2006	Animated	Saving Private Brian	Wr. Cherry Chevapravatdumrong; Dir. Cyndi Tang	There is a reference to West Side Story	
<i>Family Guy</i>	6	10	Fox	Mar 8, 2008	Animated	Play it again Brian	Wr. Danny Smith; Dir. John Holmquist	Lois says to Peter you are a piece of work	
<i>Family Guy</i>	7	1	Fox	Sep 28, 2008	Animated	Love Blactually	Wr. Mike Henry; Dir. Cyndi Tang	<i>Romeo and Juliet balcony scene, but not the words. Words are actually not romantic at all, so a juxtaposition.</i>	
<i>Fantasy Island: Second Series</i>					Comedy			plot refers to Tempest	*

<i>Felicity</i>	1	9	the WB	Dec 15, 1998	Drama	Finally	Wr. J.J. Abrams; Dir. Michael Fields	References to Shakespeare and Hamlet	*
<i>Flash Forward</i>	1	4	ABC	Oct 15, 2009	Drama	Black Swan	Wr. Lisa Zwerling & Scott Gimple; Dir. Michael Rymer	When main character is play acting in front of his daughter, wife makes joke about Shakespeare level, even more b/c main character is Joseph Fiennes	
<i>Flash Forward</i>	1	11	ABC	Mar 18, 2010	Drama	Revelation Zero (Part 1)	Wr. Seth Hoffman & Marc Guggenheim ; Dir. John Polson	Say pound of flesh. Play with soldiers, enacting the Henry V battle and he asks if Henry has done his speech yet. It ends with FBI girl also saying we band of brothers.	
<i>Flash Forward</i>			ABC		Drama		Cr. Brannon Braga and David S. Goyer	according to EW 11/27/09 issue, Caesar allusion, "In Shakespeare's play, a seer tells the Roman leader to 'beware the ides of March,'...the same date of Agent Noah's predestined murder. Will Noah be betrayed by a Brutus-like colleague too? (47)"	
<i>Flash Forward</i>			ABC		Drama		Cr. Brannon Braga and David S. Goyer	Joseph Fiennes is main character and his last big thing was Shakespeare in Love. In pre-publicity material it comes up that he does Shakespeare, etc.	
<i>Frasier</i>	8	12	NBC	Feb 6, 2001	Comedy	The Show Must Go Off	Wr. Mark Reisman; Dir. Robert H. Egan	Jacobi; mixing of Hamlet and Star Trek/Stewart ideas; Hamlet	*
<i>Freshman Dorm</i>	1	3		Aug 25, 1992		The Last Sonnet		quote sonnet	*

<i>Fringe</i>	1	14	Fox	Feb 10, 2009	Science Fiction	Ability	Wr. Story by: Glen Whitman & Robert Chiappetta Teleplay by: David H. Goodman; Dir. Norberto Barba	antique bookstore seller says its no first folio	
<i>Fringe</i>	1	6	Fox	Oct 21, 2008	Science Fiction	The Cure	Wr. Felicia D. Henderson & Brad Caleb Kane; Dir. Bill Eagles	Olivia says pound of flesh	
<i>Fringe</i>	2	22	Fox	May 13, 2010	Science Fiction	Over There Part 1	Wr. J. H. Wyman & Jeff Pinkner & Akiva Goldsman; dir. Akiva Goldsman	In a scene that took place in an old theatre. Walter says to Olivia, "Remember your Shakespeare, Olivia: 'All the world's a stage'".	
<i>Fringe</i>	3	6	Fox	Nov 11, 2010	Science Fiction	6955 kHz	Wr. Robert Chiappetta & Glen Whitman; Dir. Joe Chappelle	Marcum the bookseller comes back. Fauxlivia doesn't recognize who he is and acts slightly different towards him, something subtly helping the other characters realize she isn't who she pretends to be. He helps with the number stations.	
<i>Gargoyles</i>	1	9	Syndicated/ABC	Jan 6, 1995	Animated	Enter Macbeth	Wr. Steve Perry; Dir. Saburo Hashimoto & Kazuo Terada	refer to Macbeth	*
<i>Gargoyles</i>					Animated			mentions A Midsummer's Night Dream	*
<i>General Hospital</i>				Mar 9, 2005	Soap Opera			Reference to Othello b/c of jealousy	*
<i>George and Martha</i>				Aug 8, 2003				Two elephants enact balcony scene	*

<i>Gilmore Girls</i>	1	2	the WB	Oct 12, 2000	Drama	The Lorelais' First Day at Chilton	Wr. Amy Sherman-Palladino; Dir. Arlene Sanford	Lorelai says nothing that Shakespeare couldn't make a really good play about
<i>Gilmore Girls</i>	1	4	the WB	Oct 26, 2000	Drama	The Deer-Hunters	Wr. Jed Seidel; Dir. Alan Myerson	Study for a Shakespeare exam and fails.
<i>Gilmore Girls</i>	1	5	the WB	Nov 2, 2000	Drama	Cinnamon's Wake	Wr. Daniel Palladino; Dir. Michael Katleman	Lorelai says at a crossroads: to perm or not to perm
<i>Gilmore Girls</i>	1	11	the WB	Jan 11, 2001	Drama	Paris is Burning	Wr. Joan Binder Weiss; Dir. David Petrarca	There is a poster of Shakespeare on English teacher's wall and Mr. Medina uses Shakespeare as an example of a writer Waltman read for inspiration
<i>Gilmore Girls</i>	1	12	the WB	Jan 18, 2001	Drama	Double Date	Wr. Amy Sherman-Palladino; Dir. Lev L. Spiro	Lorelai says if Suki says something about Jackson one more time will r&j them both
<i>Gilmore Girls</i>	1	13	the WB	Feb 15, 2001	Drama	Concert Interruptus	Wr. Elaine Arata; Dir. Bruce Seth Green	Rory says double double toil and trouble and something wicked this way comes and Lane says you're doing well in that Shakespeare class aren't you
<i>Gilmore Girls</i>	1	16	the WB	Mar 8, 2001	Drama	Star-Crossed Lovers and Other Strangers	John Stephens, Linda Loiselle Guzik, Joan Binder Weiss; Dir. Lesli Linka Glatter	Title references RJ; hell hath no fury like a woman scorned
<i>Gilmore Girls</i>	1	18	the WB	Mar 22, 2001	Drama	The Third Lorelai	Wr. Amy Sherman-Palladino; Dir. Michael Katleman	Lorelai's grandmother says as Shakespeare once said neither a borrower or a lender be. Think he is a smart man.
<i>Glee</i>	1	14	Fox	Apr 13, 2010	Musical	Hell-o	Wr. Ian Brennan; Dir. Brad Falchuk	Rachel describes her love for the lead vocalist of main competition as Romeo and Juliet like

<i>Glee</i>	1	19	Fox	May 18, 2010	Musical	Dream On	Wr. Brad Falchuk; Dir. Joss Whedon	NPH's character cites studies that reading shakes helps kids learn physics	
<i>Glee</i>	1	21	Fox	Jun 1, 2010	Musical	Funk	Wr. Ian Brennan; Dir. Elodie Keene	Sue says true love always comes from true hate	
<i>Gossip Girl</i>	3		the CW		Drama		Cr. Josh Schwartz Stephanie Savage	Romeo and Juliet relationship	
<i>Hang Time</i>	2	7	NBC	Oct 19, 1996	Situation Comedy	Fake ID-ology	Wr. Ronald B. Solomon; Dir. Patrick Maloney	reads some of Shakespeare	*
<i>Heartbreak High</i>	5	18						Australian show; they enact Midsummer's while learning it at school	*
<i>Heroes</i>	4	18	NBC	Feb 8, 2010	Science Fiction	brave new world	Wr. Tim Kring; Dir. Adam Kane	title quotes Tempest	
<i>Hey, Arnold!</i>	3	20	Nickelodeon	Mar 8, 1999	Animated	School Play	Cr. Craig Bartlett	quotes RJ	*
<i>Highlander: The Series</i>	4	11	Syndicated	Feb 4, 1996	Science Fiction	Timeless	Written by: Karen Harris; Directed by: Duane Clark	perform Taming of the Shrew	*
<i>Highlander: the Series</i>	3	15	Syndicated	Feb 27, 1995	Science Fiction	Star Crossed	Written by: Jim Makichuk; Directed by: Paolo Barzman	plot parallels RJ	*
<i>Hot in Cleveland</i>	1	6	TV Land	Jul 21, 2010	Situation Comedy	Meet the Parents	Wr. Liz Feldman; Dir. Andy Cadiff	Victoria's dad talks about being in the tempest and that she could have been in shakes but chose TV	
<i>Hot in Cleveland</i>	1	8	TV Land	Aug 4, 2010	Situation Comedy	The Plays the Thing	Wr. Sam Johnson & Chris Marcil; Dir. Gil Junger	Victoria helps out with a HS production of RJ being directed by the coach	
<i>I'm with Her</i>								English teacher, references RJ	*
<i>In Living Color</i>			Fox		Comedy		Cr. Keenen Ivory Wayans	starts to quote Hamlet but mangles it	*

<i>In Living Color</i>			Fox		Comedy		Cr. Keenen Ivory Wayans	performance of RJ	*
<i>JAG</i>	6	4	CBS	Oct 24, 2000	Drama	Flight Risk	Cr. Donald P. Bellisario	quotes Shakespeare	*
<i>JAG</i>	6	19	CBS	Apr 10, 2001	Drama	Salvation	Cr. Donald P. Bellisario	a character is given season tickets to the Shakespeare Theatre	*
<i>JAG</i>	8	16	CBS	Feb 18, 2003	Drama	Heart and Soul	Cr. Donald P. Bellisario	has a valentine that quotes from Merry Wives	*
<i>JAG</i>	8	17	CBS	Feb 25, 2003	Drama	Empty Quiver	Cr. Donald P. Bellisario	refers to Julius Caesar	*
<i>Jimmy Neutron Boy Genius</i>	2	33	Nickelodeon	Mar 11, 2004	Animated	Out Darn Spotlight	Written by John A. Davis, Andrew Nicholls, Darrell Vickers; Directed by Keith Alcorn, Mike Gasaway	perform a version of Macbeth	*
<i>Judging Amy</i>			CBS	Apr 10, 2001	Drama	Romeo and Juliet Must Die-- Well Maye just Juliet		title reference Romeo must Die as well as RJ; plot alludes to RJ	*
<i>Kindred: the Embraced</i>	1	4	Fox	Apr 10, 1996	Science Fiction	Romeo and Juliet	Wr. Joel Blasberg; Dir. Ralph Hemecker	plot parallels RJ	*
<i>Kingpin</i>			NBC				Cr. David Mills	a modernized version of Macbeth	*
<i>Kung Fu: The Legend Continues</i>			Syndication/PTEN					learn English from reading LLL	*
<i>LA Law</i>			NBC		Drama			quotes from Shakespeare, both Macbeth and Merchant	*
<i>LA Law</i>	6	2	NBC	Oct 17, 1991	Drama	TV or Not TV	Cr. Steven Bochco, Terry Louise Fisher	allusion to to be or not to be	*

<i>Late Late Show with Craig Ferguson</i>			CBS	Mar 11, 2010	Talk Show			whole monologue is about Romeo and Juliet and it and Shakespeare's place within society	
<i>Law and Order UK</i>	2	2	ITV	Jan 18, 2010	Drama	Hidden	Wr. Emilia di Girolamo; Dir. Julian Holmes	British based on American show; extensively uses the to thine own self be true line from Hamlet	
<i>Law and Order: SVU</i>	6	19	NBC	Mar 29, 2005	Drama	Intoxicated	Wr. Jonathan Greene; Dir. Marita Grabiak	allusions to RJ, plot parallels	*
<i>Lexx</i>	4	11	SyFy	Oct 24, 2001	Science Fiction	A Midsummer Nightmare	Cr. Paul Donovan	Some of the characters from Midsummer's make an appearance	*
<i>Life as We Know It</i>	1	7	ABC	Dec 9, 2004		With a Kiss, I Die	Wr. Allison Adler; Dir. John Peters	student production of RJ	*
<i>Life Unexpected</i>	1	9	CW	Mar 15, 2010	Drama	Formal Reformed	Wr. Liz Tigelaar; Dir. J. Miller Tobin	Baze called Jones Romeo	
<i>Life with Bonnie</i>	2	25	ABC	Oct 10, 2003	Comedy	Everything Old is New Again	Cr. Bonnie Hunt and Don Lake	performing Hamlet	*
<i>Lizzie McGuire</i>	1	25	Disney Channel	Oct 12, 2001	Teen Comedy	Facts of Life	Wr. Tim Maile & Douglas Tuber; Dir. Mark Rosman	quote Julius Caesar and Lizzie dresses as Hamlet and hold the skull	*
<i>Lizzie McGuire</i>	2	15	Disney Channel	Aug 23, 2002	Teen Comedy	Lizzie in the Middle	Wr. Jeremy J. Bargiel & Nina G. Bargie; Dir. Savage Steve Holland	read RJ in class	*
<i>Lizzie McGuire</i>	2	17	Disney Channel	Sep 13, 2002	Teen Comedy	Movin' On Up	Wr. Jeremy J. Bargiel & Nina G. Bargiel; Dir. Mark Rosman	sonnet 18 on chalkboard in classroom	*

<i>Lois and Clark: The New Adventures of Superman</i>	1	20	ABC	May 1, 1994	Drama	Barbarians at the Planet	Wr. Daniel Levine and Deborah Joy LeVine; Dir. James Bagdonas	watch a performance of Othello and quote it later	*
<i>Looney Tunes Stranger than Fiction</i>					Animated	The Taming of the Screwball		perform Hamlet but badly and also bring in other plays	*
<i>Malcolm in the Middle</i>	2	9	Fox	Dec 10, 2000	Comedy	High School Play	Wr. Maggie Bandur & Pang-Ni Landrum; Dir. Jeff Melman	performs Midsummer's in school	*
<i>Married with Children</i>	10	23	Fox	Apr 28, 1996	Comedy	Bud Hits the Books	Wr. Stacie Lipp; Dir. Sam W. Orender	quote from Rape of Lucrece	*
<i>Married with Children</i>	8	7	Fox	Oct 24, 1993	Comedy	Take My Wife, Please	Wr. Peter Gaulke, Eddie Feldmann, Brad Yuen[15]; Dir. Tony Singletary	Death mentions Shakespeare	*
<i>Martin</i>	4	21	Fox	Feb 29, 1996	Comedy	Homeo & Juliet	Wr. Michael Ajakwe Jr.; Dir. Gerren Keith	perform RJ	*
<i>Maybe It's Me</i>	1	10	the WB	Jan 11, 2002	Comedy	The Romeo and Juliet Episode	Wr. Susan Nirah Jaffee; Dir. Michael Katleman	plot parallels RJ	*
<i>Mentors</i>	1	9			Comedy	Crush--Cleopatra		Canadian. References to Antony and Cleopatra.	*
<i>Modern Family</i>	1	5	ABC	Oct 21, 2009	Situation Comedy	Coal Digger	Wr. Christopher Lloyd; Dir. Jason Winer	made a simile using West Side Story	

<i>MTV Celebrity Death Match</i>	2	20 7	MTV	Mar 11, 1999	Action	The Real World Tournament of Death	Cr. Eric Fogel	Shakespeare fights Busta Rhymes, who ends up back in Elizabethan England and becomes a star playwright and Shakespeare becomes a star rapper	*
<i>My Wife and Kids</i>	3	7	ABC	Oct 30, 2002	Comedy	Crouching Mother, hidden Father	Wr. Rodney Barnes; Dir. Andy Cadiff	perform RJ, but it is a kindergarten class and it is far from original	*
<i>My Wife and Kids</i>	4	3	ABC	Oct 1, 2003	Comedy	Jr. Executive	Wr. Kevin Rooney; Dir. Eric Laneuville	a character goes on a date met in a Shakespeare chat room	*
<i>Nip/Tuck</i>	2	10	FX	Aug 24, 2004	Drama	Kimber Henry	Wr. Jennifer Salt; Dir. Nelson McCormick	reference Macbeth	*
<i>Northern Exposure</i>	6	17	CBS	Mar 8, 1995	Drama	The Graduate	Wr. Sam Egan; Dir. James Hayman	debate about the cannon	*
<i>NYPD Blue</i>	5	90	ABC	Oct 7, 1997	Crime	All's 'Wells' that Ends Well	Cr. Steven Bochco David Milch	title only alluding to Shakespeare	*
<i>Once and Again</i>	3	9	ABC	Dec 7, 2001	Drama	Tough Love	Cr. Ed Zwick and Marshall Herskovitz	production of RJ	*
<i>Oz</i>	6		HBO		Drama		Cr. Tom Fantana	<i>Macbeth becomes a theme in several episodes this season</i>	*
<i>Ozzie and Harriet Hamlet</i>									*
<i>Paddington on Bear</i>					Family			Paddington cast as Friar	*
<i>Parent 'Hood</i>	5	9	the WB	Jul 11, 1999	Comedy	To Kiss or Not to Kiss	Cr. Robert Townsend Andrew Nicholls Darrell Vickers	perform RJ in school	*
<i>Philly</i>	1		ABC				Cr. Steven Bochco Alison Cros	quotes from King Lear	*

<i>Pinky and the Brain</i>	4	51	the WB	Mar 22, 1998	Animated	Melancholy Brain	Cr. Steven Spielberg Tom Ruegger	the two main characters become Rosencrantz and Guildenstern in original play	*
<i>Pokémon</i>	7	318	the WB	Oct 16, 2004	Animated	Love at First Flight	Wr. Takeshi Shudo, Satoshi Tajiri and Ken Sugimori	plot parallels RJ	*
<i>Profiler</i>	1	1	NBC	Sep 12, 1996	Drama	Insight	Wr. Cynthia Saunders; Dir. John Patterson	a quote from RJ left by a murderer	*
<i>Providence</i>		28	NBC	Jan 7, 2000	Drama	The Kiss	Cr. John Masius	episode begins with replay of balcony scene RJ	*
<i>Psych</i>	2	3	USA	Jul 27, 2007	Comedy	Psy vs. Psy	Wr. Andy Berman; Dir. Mel Damski	FBI guy quotes RJ to Juliet	
<i>Psych</i>	2	7	USA	Aug 24, 2007	Comedy	If You're so Smart, then Why are you Dead?	Wr. Anupam Nigam; Dir. Arlene Sanford	reference that Gus was in Macbeth	
<i>Psych</i>	3	15	USA	Feb 13, 2009	Comedy	Tuesday the 17th	Wr. Steve Franks; Dir. James Roday	Jason calls Shawn Iago	
<i>Psych</i>	3	16	USA	Feb 20, 2009	Comedy	An Evening with Mr. Yang	Wr. Andy Berman and James Roday; Mel Damski	Reference that Gus was in Othello	
<i>Psych</i>	4	13	USA	Feb 17, 2010	Comedy	Death is in the Air	Wr. Bill Callahan & Anupam Nigam; Dir. Stephen Surjik	Flyer of Midsummer's helps the case	
<i>Psych</i>	5	1	USA	Jul 14, 2010	Comedy	Romeo and Juliet and Juliet	Wr and Dir Steve Franks	Think girl is kidnapped but it is a RJ thing with Chinese gangs and a pregnancy. Shawn goes to Juliet and says you know RJ, Danes and Dicaprio and Juliet says it was a play too and he says sure it is	

<i>Pushing Daisies</i>	1	7	ABC	Nov 20, 2007	Comedy	Smell of Success	Wr. Scott Nimerfro; Dir. Lawrence Trilling	Elitist smell guy says mortal coil	
<i>Pushing Daisies</i>	2	3	ABC	Oct 15, 2008	Comedy	Bad Habits	Gretchen J. Berg & Aaron Harberts; Dir. Peter O'Fallon	Emerson says to Olive what got thee to a nunnery	
<i>Pushing Daisies</i>	2	5	ABC	Oct 28, 2008	Comedy	Dim Some, Lose Some	Wr. Davey Holmes; Dir. Lawrence Trilling	When Ned complains about his dad naming his half-brothers fancier names than him, messes up names and says Mercutio and Rybalt	
<i>Pushing Daisies</i>	2	9	ABC	Dec 10, 2008	Comedy	The Legend of Merle McQuodd	Wr. Chad Gomez Creasey & Dara Resnik Creasey; Dir. Lawrence Trilling	Chuck's dad calls Ned Romeo	
<i>Pushing Daisies</i>	2	11	ABC		Comedy	Window Dressed to Kill	Wr. Abby Gewanter; Dir. Julie Anne Robinson	Emerson says to Willie Garson get thee to a police station	
<i>Quantum Leap</i>	2	21	NBC	May 2, 1990	Science Fiction	Sea Brat	Wr. Deborah Pratt; Dir. Joe Napolitano	reference to RJ	*
<i>Queer as Folk</i>			Showtime		Drama		Developed by Ron Cowen and Daniel Lipman	alludes to Hamlet	*
<i>Quintuplets</i>	1	8		Aug 4, 2004		Shakespeare in Lust		perform RJ in school	*
<i>Remember WENN</i>	1	1	AMC	Jan 13, 1996	Comedy	On the Air	Rupert Holmes	quote from 2 sonnets	*
<i>Remember WENN</i>	1	6	AMC	Jun 8, 1996	Comedy	The Emperor Smith	Rupert Holmes	plot reflects Othello	*
<i>Rome</i>			HBO		Drama		Cr. Bruno Heller John Milius William J. MacDonald	article on it; Cleopatra etc	*

<i>Romeo!</i>	3	6		Oct 16, 2004		Speechless in Seattle		perform RJ in school	*
<i>Roswell</i>		1999	The WB		Science Fiction		Cr. Jason Katims	<i>RJ all over the place. Star crossed lovers. He is always climbing up her balcony</i>	
<i>Roswell</i>	2	5	The WB	Oct 30, 2000	Science Fiction	The End of the World	Wr. Jason Katims; Dir. Bill L. Norton	Future Max says that future Liz says R&J were younger than nineteen when they got married. Liz tells Max she reread RJ and applies it to their love to try to break up with him	
<i>Roswell</i>	2	8	The WB	Nov 20, 2000	Science Fiction	Meet the Dupes	Wr. Toni Graphia; Dir. James A. Contner	Alternative Izzy says she is playing Juliet in school rock and roll version and dad says he played Puck	
<i>Roswell</i>	2	11	The WB	Jan 22, 2001	Science Fiction	To Serve and Protect	Wr. Breen Frazier; Dir. Jefery Levy	quote Hamlet	
<i>Samantha Who?</i>	2	14	ABC	Jul 9, 2009	Comedy	The Dream Job	Wr. Joanna Kerns; Dir. Matthew Carlson	Shakespeare's sonnets for Andrea's wedding	
<i>Scoundrels</i>	1	7	ABC	Aug 8, 2010	Comedy	That's the Way the Money Goes	Wr. Joy Gregory; Dir. John Scott	youngest girl reads Titus	
<i>Seinfeld</i>	4	13	NBC	Dec 16, 1992	Comedy	The Pick	Wr. Teleplay by: Larry David Story by: Larry David and Marc Jaffe; Dir. Tom Cherones	alludes to Merchant	*
<i>Sex and the City</i>	1	11	HBO	Aug 16, 1998	Comedy	The Drought	Wr. Michael Green, Michael Patrick King; Dir. Matthew Harrison	The health restaurant Sam and Yoga guy go to is called "Tofu or not Tofu"	
<i>Sex and the City</i>	3	2	HBO	Jun 11, 2000	Comedy	Politically Erect	Wr. Darren Star; Dir. Michael	Column title is "To Pee or not to Pee, that is the Question"	

							Patrick King		
<i>Sex and the City</i>	3	18	HBO	Oct 15, 2000	Comedy	Cock-a-doodle-do	Wr. Michael Patrick King; Dir. Allen Coulter	Calls the transvestite hookers annoying Samantha the up the ass players and then says one of their shows could be Much ado about up the Ass	
<i>Sex and the City</i>	4	1	HBO	Jun 3, 2001	Comedy	The Agony and the Ex-Tacy	Wr and Dir Michael Patrick King	the dating company that sends Carrie a brochure is called Romeo and Juliet. It sparks a discussion on soul mates.	
<i>Sex and the City</i>	4	13	HBO	Jan 6, 2002	Comedy	The Good Fight	Wr. Michael Patrick King; Dir. Charles McDougall	Stanford says he is green with envy, could be loose reference to green eyed monster.	
<i>Sex and the City</i>	5	7	HBO	Sep 1, 2002	Comedy	The Big Journey	Wr. Michael Patrick King; Dir. Michael Engler	Harry calls himself Romeo when courting Charlotte	
<i>Sex and the City</i>	6	9	HBO	Aug 17, 2003	Comedy	A Woman's Right to Shoes	Wr. Jenny Bicks; Dir. Tim Van Patten	Miranda says there is literally a pox on my house	
<i>Shortland Street Talk</i>	9	184		May 15, 2000				New Zealand: a nude Shakespeare play	*
<i>Skin</i>								series was a spin off of RJ, only aired 3 of 8 episodes	*
<i>Slings & Arrows</i>			the Movie Network				Cr. Susan Coyne Bob Martin Mark McKinney	Canadian, but takes place in Shakespeare festival	
<i>South Park</i>	5	5	Comedy Central	Jul 18, 2001	Comedy	Terrence and Phillip: Behind the Blow	Wr and Dir Trey Parker	perform Hamlet	*
<i>South Park</i>	7	712	Comedy Central	Nov 19, 2003	Comedy	All about Mormons	Wr. Trey Parker & Kyle McCulloch; Dir. Trey Parker	alluding to and performing Hamlet	*

<i>Spider-Man: The New Animated Series</i>	1	9	MTV	Aug 29, 2003	Animated	Flash Memory	Cr. Steve Ditko	bilingual recitation of Shakespeare	*
<i>Sponge Bob Square Pants</i>			Nickelodeon				Cr. Stephen Hillenburg	good night sweet prince is said	*
<i>Star Trek: Deep Space Nine</i>	3	67	Syndication	May 1, 1995	Science Fiction	The Die is Cast	Wr. Ronald D. Moore; Dir. David Livingston	quote Julius Caesar	*
<i>Star Trek: Deep Space Nine</i>			Syndication		Science Fiction			an episode whose plot loosely connects with Midsummer's	*
<i>Star Trek: Deep Space Nine</i>	3	20	Syndication/PTEN	Apr 24, 1995	Science Fiction	Improbable Cause	Wr. Robert Lederman, David R. Long and René Echevarria; Dir. Winrich Kolbe	cites Julius Caesar	*
<i>Star Trek: the Next Generation</i>	7	23	Syndication	May 9, 1994	Science Fiction	Emergence	Wr. Teleplay by: Joe Menosky Story by: Brannon Braga; Dir. Cliff Bole	quotes the Tempest	*
<i>Star Trek: the Next Generation</i>	3	10	Syndication/PTEN	Jan 1, 1990	Science Fiction	The Defector	Wr. Ronald D. Moore; Dir. Robert Scheerer	<i>Henry V</i>	*
<i>Strange Days at Blake Holsey High</i>	2	5	Discovery Kids	Oct 11, 2003		Brainwaves	Wr. Jeff Biederman; Dir. Marni Banack	<i>perform RJ</i>	*
<i>Strangers with Candy</i>	3	6	Comedy Central	Jul 31, 2000	Comedy	Invisible Love	Wr. Paul Dinello, Amy Sedaris; Dir. Peter Lauer	acts out a scene from West Side Story	*
<i>Sweet Valley High</i>	1	4	Syndication	Jan 4, 1994	Teen Comedy	Critical Mess	Cr. Francine Pascal	perform in Macbeth	*

<i>Teenage Mutant Ninja Turtles</i>			Syndication/ CBS		Family			quotes Midsummer's	*
<i>That's Life</i>	1	7	CBS	Nov 11, 2000	Drama	Lydia and the Professor	Cr. Diane Ruggiero	puppet is King Lear	*
<i>That's So Raven</i>			Disney Channel/ABC	Jan 2, 2005	Teen Comedy			learn RJ in class	*
<i>The Cosby Show</i>	7	11	NBC	Nov 29, 1990	Family	It's a Boy	Wr. Bernie Kukoff Ehrich Van Lowe; Dir. Chuck Vinson	Reference to Henry V	*
<i>The Cosby Show</i>	3	68		Mar 1, 1999	Family	Will Power		Shakespeare appears in a ghost and helps with school work	*
<i>The Deep End</i>	1	6	ABC	Feb 25, 2010	Drama	White Lies, Black Ties	Wr. David Hemingson & Jan Nash; Dir. Tom Verica	Says "you know what Shakespeare said, first thing we do is kill all the lawyers," while schmoozing, then proceeds to say you know Henry vi part 1 quieter. Another character says your noble minds, reference to hamlet	
<i>The Division</i>								references to Hamlet and parallel the plot of the play	*
<i>The Fairly OddParents</i>	3	27	Nickelodeon	Jan 27, 2003	Animated	Odd Jobs/Movie Magic	Cr. Butch Hartman	parodies the parody of Hamlet in Last Action Hero	*
<i>The Famous Jet Jackson</i>	2	16	Disney Channel	Sep 3, 1999	Teen Comedy	A Tragedy in Two Parts	Cr. Fracaswell Hyman	performs Julius Caesar	*
<i>The Guiding Light</i>				Nov 6, 2003	Soap Opera			performs RJ in school	*
<i>The Guiding Light</i>				Nov 19, 2003	Soap Opera			perform RJ in school	*

<i>The Jury</i>	1	2	Fox	Jun 8, 2004	Crime	The Honeymoon Suite	Wr. Teleplay: Bradford Winters; Story: Tom Fontana & James Yoshimura; Dir. Barry Levinson	allusions to RJ	*
<i>The Lone Gunman Realm</i>	2	7		Apr 6, 2001		Planet of the Frohikes : Short History of my Demeaning Captivity		recites Shakespeare	*
<i>The Middleman</i>	1	5	ABC Family	Jul 14, 2008	Science Fiction	The Flying Fish Zombification	Wr. Andy Reaser; Dir. Allan Kroeker	Lacy in her performance says if you prick us do we not bleed	
<i>The Nanny</i>	2	26	CBS	May 22, 1995	Comedy	Fran Gets Mugged	Wr. Rick Shaw, Jayne Hamil; Dir. Lee Shallat-Chemel	a piece of Shakespeare gets stolen	*
<i>The Nanny</i>	2	7	CBS	Oct 24, 1994	Comedy	A Star is Unborn	Wr. Sally Lapiduss, Pamela Eells; Dir. Lee Shallat-Chemel	Fran gets a part in RJ	*
<i>The Office</i>	6	25	NBC	May 13, 2010	Situation Comedy	The Chump	Wr. Aaron Shure; Dir. Randall Einhorn	talking about cheating and Andy says I am a cuckold and for those of you who don't know uses Shakespeare as definition of it	
<i>The Proud Family</i>	1	21	Disney Channel	May 24, 2002	Animated	Romeo Must Wed	Cr. Bruce W. Smith	extensive quotes from RJ and some from Romeo must Die, also perform RJ and plot parallels	*
<i>The Simpsons</i>	2	12	Fox	Jan 31, 1991	Comedy	The Way We Was	Cr. Matt Groening	bucket of chicken wings says Shakespeare's Fried Chicken	

<i>The Simpsons</i>	3	11	Fox	Oct 24, 1999	Comedy	Guess Who's Coming to Criticize Dinner	Cr. Matt Groening	Krusty performs King Lear	
<i>The Simpsons</i>	13	14	Fox	Mar 17, 2002	Situation Comedy	Tales from the Public Domain	Cr. Matt Groening	Parodies Homer Odyssey, Joan of Arc, and most importantly Hamlet	
<i>The Simpsons</i>	14	1	Fox	Nov 3, 2002	Comedy	Treehouse of Horror XIII	Cr. Matt Groening	Dr. Hibbert is crossing people and animals and says what do you think Shakespeare could have accomplished if he had the eyes of an eagle, etc.	
<i>The Simpsons</i>	15	317	Fox	Nov 23, 2003	Comedy	The Regina Monologues	Cr. Matt Groening	talk to Ian McKellen and talk about the curse of Macbeth	
<i>The Simpsons</i>	21	12	Fox	Feb 14, 2010	Comedy	Boy Meets Curl	Cr. Matt Groening	possible Henry V reference. Homer makes a pep talk speech that sounds a lot like St Crispin's day.	
<i>The Simpsons</i>	21	19	Fox	Apr 25, 2010	Comedy	The Squirt and the Whale	Cr. Matt Groening	an ad for a horrible movie Tic-tac Toe R&J	
<i>The Simpsons</i>	21	21	Fox	May 9, 2010	Comedy	Moe Letter Blues	Cr. Matt Groening	Moe says Alls Well that Ends Well	
<i>The Steve Harvey Show</i>	1	14	the WB	Jan 19, 1997	Comedy	The Plays' Not the Thing	Cr. Winifred Hervey	perform RJ in school	*
<i>The Time Squad</i>	2	22		Mar 14, 2003		Child's Play			*
<i>The Torkelsons</i>	1	15	NBC	Jan 19, 1992	Comedy	Swear Not by the Moon	Cr. Lynn Montgomery	perform RJ in school	*
<i>The West Wing</i>	3	17	NBC	Apr 3, 2002	Drama	Stirred	Wr. Aaron Sorkin & Eli Attie (teleplay) Dee Dee Myers (story); Dir.	refers to Twelfth Night being banned	*

							Jeremy Kagan		
<i>The West Wing</i>	3	21	NBC	May 22, 2002	Drama	Posse Comitatus	Wr. Aaron Sorkin; dir. Alex Graves	attends a production	*
<i>The West Wing</i>	4	1	NBC	Sep 25, 2002	Drama	20 Hours in America Part 1	Wr. Aaron Sorkin; Dir. Christopher Misiano	refers to Julius Caesar	*
<i>The West Wing</i>	5	2	NBC	Oct 1, 2003	Drama	The Dogs of War	Wr. John Wells; Dir. Christopher Misiano	title comes from Caesar	*
<i>The West Wing</i>	5	17	NBC	Mar 24, 2004	Drama	The Supremes	Wr. Debora Cahn; dir. Jessica Yu	Quotes Richard II	*
<i>The West Wing</i>	6	2	NBC	Oct 27, 2004	Drama	Birnam Wood	Wr. Alex Graves; Dir. John Wells	title is a reference to Macbeth	*
<i>The West Wing</i>			NBC		Drama			reference to Shakespeare	*
<i>Third Watch</i>								reference to Shakespeare	*
<i>Tru Calling</i>	1	6	Fox	Dec 11, 2003	Crime	Star Crossed	Wr. Chad Hodge; Dir. Sanford Bookstaver	Lots of RJ references, corresponds to title.	
<i>Twilight Zone (New Series)</i>		30		Feb 12, 2003	Science Fiction	Into the Light		discusses RJ in class	*
<i>Twin Peaks</i>					Drama			reference to Richard III	*
<i>Two Guys a Girl and a Pizza place</i>	2	14	ABC	Jan 13, 1999		Two Guys a Girl and a Proposal	Wr. Stevie Ray Fromstein; Dir. Gil Junger	one of captions for poster contest is I told you Shakespeare is easier to understand without pants	

<i>Ugly Betty</i>	4	16	ABC	Mar 17, 2010	Comedy	All the World's a Stage	Wr. Abraham Higginbotham & David Grubstick; Dir. Andy Wolk	At Justin's acting school quote from RJ, then discusses how Juliet doesn't have to be a knock out. Title references As you Like it. Justin and friends watch RJ on DVD. Ask which version Zeffrelli or Luhrman and Justin and boy both say Luhrmann.
<i>Veronica Mars</i>	1	7	UPN	Nov 9, 2004	Crime	The Girl Next Door	Story by: Jed Seidel Teleplay by: Jed Seidel & Diane Ruggiero; Dir. Nick Marck	Logan and Weevil get English detention. RJ poster prominently displayed, teacher is a difficult hard ass have to alphabetize books and use Shakespeare as example. Think of ways to hurt him, poetic justice and revenge tragedy
<i>Veronica Mars</i>	1	10	UPN	Dec 14, 2004	Crime	An Echolls Family Christmas	Wr. Diane Ruggiero; Dir. Nick Marck	Veronica says if you lie with dogs you're going to get fleas
<i>Veronica Mars</i>	1	15	UPN	Feb 22, 2005	Crime	Ruskie Business	Wr. Phil Klemmer & John Enbom; Dr. Guy Bee	Veronica describes Trina's boyfriend as a Romeo with no luck with the ladies
<i>Veronica Mars</i>	1	21	UPN	May 3, 2005	Crime	A Trip to the Dentist	Wr. Diane Ruggiero; Dir. Marcos Siega	Logan says shuffle off this mortal coil sarcastically to his dad when he makes crab cakes and he's allergic
<i>Warehouse 13</i>	1	2	SyFy	Jul 14, 2009	Science Fiction	Resonance	Wr. David Simkins; Dir. Vincent Misiano	Latimer says while you were reading Shakespeare in your dad's bookshop
<i>Warehouse 13</i>	1	12	SyFy	Sep 22, 2009	Science Fiction	MacPherson	Wr. Jack Kenny; Dir. Stephen Surjik	Claudia refers to warehouse relationship as Romeo and Juliet
<i>Warehouse 13</i>	2	2	SyFy	Jul 13, 2010	Science Fiction	Mild Mannered	Wr. Benjamin Raab & Deric A. Hughes; Dir. Constantine Makris	Myca's middle name is Ophelia and Pete makes fun of it, goes on for a bit and definitely brings in the Hamlet aspect

<i>Warehouse 13</i>	2	11	SyFy	Sep 14, 2010	Science Fiction	Buried	Wr. Robyn Adams & Mike Johnson; Dir. Stephen Surjik	HG Wells says once more unto the breach	
<i>Warehouse 13</i>	2	13	SyFy	Dec 7, 2010	Science Fiction	Secret Santa	Wr. Bob Goodman; Dir. Jack Kenny	Says: Shakespeare wrote plays, that doesn't mean he could act	
<i>Weekenders</i>	4	3	ABC/Toon Disney	Feb 7, 2003	Animated	Talent Show	Cr. Doug Langdale	Shakespeare appears in a dream	*
<i>White Collar</i>	1	1	USA	Oct 23, 2009	Crime	Pilot	Wr. Jeff Eastin; Dir. Bronwen Hughes	Neal calls Peter "Romeo" when discussing his love life	
<i>White Collar</i>	1	12	USA	Feb 23, 2010	Crime	Bottlenecked	Wr. Jeff Eastin & Tom Garrigus; Dir.	Neal says there's the rub	
<i>Wishbone</i>			PBS		Family	Shakespeare	Cr. Rick Duffield	put on production of the Tempest	*
<i>Wishbone</i>			PBS	Mar 25, 1995	Family	Rosie Oh, Rosie Oh	Cr. Rick Duffield	Wishbone is Romeo	*
<i>Wishbone</i>			PBS		Family	The Prince of Wags	Cr. Rick Duffield	Wishbone dresses as Prince Hal	*
<i>Working</i>	2	10	NBC	Jan 11, 1999	Situation Comedy	Romeo and Julie	Cr. Michael Davidoff Bill Rosenthal	spoof of RJ	*
<i>X Men Evolution</i>	2	18	Fox	Oct 27, 2001	Science Fiction	The Beast of Bayville	Wr. William Forrest Cluverius; Dir. Gary Graham	recites Shakespeare	*
<i>X-Files</i>	6	18	Fox	Apr 18, 1999	Science Fiction	Milagro (Miracle)	Teleplay by: Chris Carter Story by: John Shiban & Frank Spotnitz; Dir. Kim Manners	reference to Shakespeare	*

Bibliography

- “A2/M2 Three Screen Report.” Volume 6, 3rd Quarter 2009. Nielson ratings Report. Electronic. 19 December 2009. http://blog.nielsen.com/nielsenwire/wp-content/uploads/2009/12/Three-Screen-Rpt_US_3Q09REV.pdf.
- Abbate, Alessandro. “‘To be or inter-be’ Almercyda’s End of the Millennium *Hamlet*.” *Literature/Film Quarterly* 32 (2004): 82-89.
- Abbott, H. Porter. *The Cambridge Introduction to Narrative*. 2nd ed. Cambridge: Cambridge UP, 2008.
- Abel, Elizabeth. “(E)merging Identities: The Dynamics of Female Friendship in Contemporary Fiction by Women.” *Signs* 6.3 (1981): 413-35.
- Abele, Elizabeth. Introduction: Whither Shakespop? Taking Stock of Shakespeare in Pop Culture. *College Literature* 31.4 (2004): 1-11.
- and Castaldo, Annalisa. *Shakespeare and Popular Culture*. Spec. issue of *College Literature* 31.4 (2004): 1-222.
- “Ability.” *Fringe*. Story by Glen Whitman and Robert Chiappetta. Teleplay by David H. Goodman. Dir. Norberto Barba. FOX. 10 Feb. 2009.
- Akass, Kim. “Ms Parker and the Vicious Circle: Female Narrative and Humour in *Sex and the City*.” Akass and McCabe 177-98.
- and Janet McCabe, ed. *Reading Sex and the City*. 2004. London: I.B. Tauris, 2008.
- Alberti, John. *Leaving Springfield: The "Simpsons" and the Possibility of Oppositional Culture*. Detroit: Wayne State UP, 2004.
- “All or Nothing.” *Sex and the City*. Writ. Jenny Bicks. Dir. Charles McDougall. HBO. 13 Aug. 2000.
- “All the World’s a Stage.” *Ugly Betty*. Writ. Abraham Higginbotham and David Grubstick. Dir. Andy Wolk. ABC. 17 March, 2010.

- Allen, Graham. *Intertextuality*. The New Critical Idiom. 2000. London: Routledge, 2008.
- Allen, Robert C. "Audience-Oriented Criticism and Television." Allen. 101-137.
- , ed. *Channels of Discourse, Reassembled*. 2nd ed. 1992. London: Routledge, 2005.
- . "Frequently Asked Questions." Allen and Hill 1-26.
- and Annette Hill. Introduction to Part 4: Making Television. Allen and Hill. 267-273.
- . Introduction to the Second Edition: More Talk about TV. Allen 1-30.
- . "Making Sense of Soaps." Allen and Hill 242-257.
- and Annette Hill, eds. *The Television Studies Reader*. London: Routledge, 2004.
- American Idol*. Created by Simon Fuller. Fox. June 11, 2002-Present.
- "An Awesome Roadtrip." Perf. Joshua Gomez, Sarah Lancaster and Ryan McPartlin. Honda Accord Crosstour. 4 Part Television Advertisement. NBC. 2009-2010.
- Anderson, Christopher. "Television Networks and its use of Drama." Edgerton and Rose 65-94.
- Anderson, Robin. *Consumer Culture and TV Programming*. Oxford: Westview Press, 1995.
- Andrews, Christopher. "Richard III on Film: The Subversion of the Viewer." *Literature/Film Quarterly* 28.2(2000): 82-94.
- Aoun, Steven. "R.I.P. Buffy: Shadow Boxer slash Serial Killer. 1997-2003." *Metro: Media & Education Magazine* 138 (2003): 146-49.
- Aries, Elizabeth J. "Close Friendship in Adulthood: Conversational Content between Same-Sex Friends." *Sex Roles* 9.12 (1983): 1183-96.
- Arthurs, Jane. "*Sex and the City* and Consumer Culture: Remediating Post-Feminist Drama." *Feminist Media Studies* 3.1 (2003): 81-96.
- "Ashes to Ashes." *Dead Like Me*. Writ. Mona Mansour and Anna C. Miller. Dir. Michael Fresco. Showtime. Oct 3, 2004.

- Aslinger, Ben. "Rocking Prime Time: Gender, the WB and Teen Culture." Ross and Stein 78-91.
- "Atomic Shakespeare." *Moonlighting*. Writ. Ron Osborn and Jeff Reno. Dir. Will Mackenzie. ABC. 25 Nov. 1986.
- Attwood, Feona. "Fashion and Passion: Marketing Sex to Women." *Sexualities* 8.4 (2005): 392-406.
- Attwood, Feona. "Sexed up: Theorizing the Sexualization of culture." *Sexualities* 9.1 (2006): 77-94.
- Auster, Al. "HBO's Approach to Generic Transformations." Edgerton and Rose 201-25.
- Balizet, Ariane M. "Teen Scenes: Recognizing Shakespeare in Teen Film." Keller and Stratyner 122-36.
- Banks, Jane and Patricia R. Zimmermann. "Dr Ruth Westheimer: Talking Sex as a Technology of Power." *Journal of Film and Video* 45.2/3 (1993): 60-71.
- Banks, Miranda J. "Gender Below-the-Line: Defining Feminist Production Studies." Mayer, Banks and Caldwell 86-98.
- Barnaby, Andrew. "Imitation as Originality in Gus Van Sant's My Own Private Idaho." Keller and Stratyner 22-41.
- Barthes, Roland, and Susan Sontag. *A Barthes Reader*. New York: Hill and Wang, 1982.
- Bataille, Sylvaine. "Haunted by Shakespeare: HBO's *Rome*." Hatchuel and Vienne-Guerrin 219-49.
- Bate, Jonathan. *The Genius of Shakespeare*. 1997. London, Picador, 2008.
- Behler, Sharon A. "'That's a Certain Text': Problematizing Shakespeare Instruction in American Schools and Colleges." *Shakespeare Quarterly* 41.2 (1990): 195-205.
- "Before I Forget." *Eureka*. Writ. Karl Schaefer and John Rogers. Dir. Michael Robison. SyFy. Aug. 1, 2006.

- Belsey, Catherine. *Why Shakespeare?* Basingstoke: Palgrave Macmillan, 2007.
- Bennett, James and Tom Brown, eds. *Film and Television After DVD*. New York: Routledge, 2008.
- Bianculli, David. "Quality TV: a US TV Critics View." McCabe and Akass *Quality* 35-51.
 ---. *Teleliteracy: Taking Television Seriously*. New York: The Continuum Publishing Co., 2000.
- Bignell, Jonathan. *An Introduction to Television Studies*. London: Routledge, 2004.
 ---. "Seeing and Knowing: Reflexivity and Quality." McCabe and Akass *Quality* 158-70.
 ---. "Sex, Confession and Witness." Akass and McCabe *Sex and the City* 161-176.
 --- and Jeremy Orelebar. *The Television Handbook*. 3rd Ed. London, Routledge, 2005.
- Birchall, Clare. "Feels Like Home: *Dawson's Creek*, Nostalgia and the Young Adult Viewer." Davis and Dickinson 176-89.
- Blackburn, Tom. "Macbird! and Macbeth: Topicality and Imitation in Barbara Garson's Satirical Pastiche." *Shakespeare Survey Volume 57: Macbeth and its Afterlife*. Ed. Peter Holland. Cambridge University Press, 2004. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521841208.011.
- "Black Swan." *Flash Forward*. Perf. Joseph Fiennes. Writ. Lisa Zwerling and Scott Gimple. Dir. Michael Rymer. ABC. 15 Oct. 2009.
- Bloomfield, Morton W. "Quoting and Alluding: Shakespeare in the English Language." *Shakespeare: Aspects of Influence*. Harvard English Studies 7. Ed. G. B. Evans. Cambridge: Harvard UP, 1976. 1-20.
- Bly, Mary. "Bawdy Puns and Lustful Virgins: The Legacy of Juliet's Desire in Comedies of the Early 1600s." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. *Cambridge Collections Online*. Cambridge University Press. 10 February 2011 DOI:10.1017/CCOL0521570476.008.

- Boddy, William. "Interactive Television and Advertising Form in Contemporary American Television." Spigel and Olsson 113-32.
- Bolte, Caralyn. "'Normal is the Watchword:' Exiling Cultural Anxieties and Redefining Desire from the Margins." Ross and Stein 93-113.
- Booker, M K. *Postmodern Hollywood: What's New in Film and Why It Makes Us Feel so Strange*. Westport, Conn: Praeger, 2007.
- "Bottlenecked." *White Collar*. Writ. Jeff Eastin and Tom Garrigus. Dir. Phil Abraham. 23 Feb. 2010.
- Brasfield, Rebecca. "Rereading Sex and the City: Exposing the Hegemonic Feminist Narrative." *Journal of Popular Film and Television* 34.3 (2006): 130-38.
- Braun, Beth. "The X-Files and Buffy the Vampire Slayer: The Ambiguity of Evil in Supernatural Representations." *Journal of Popular Film & Television* 28.2 (2000): 88-94.
- Brooker, Peter and Will Brooker. Introduction. Brooker and Brooker 1-20.
- Brooker, Peter and Will Brooker, eds. *Postmodern After-Images: A Reader in Film, Television, and Video*. London: Arnold, 1997.
- Brooker, Peter and Will Brooker. "Pulpmodernism: Tarantino's Affirmative Action." Brooker and Brooker, 89-100.
- Brown, Eric C. "Cinema in the Round: Self-Reflexivity in Tim Blake Nelson's O." Keller and Stratyner 73-85.
- Bruster, Douglas. "Shakespeare and the End of History: Period as Brand Name." *Shakespeare and Modernity: Early Modern to Millennium*. Ed. Hugh Grady. London, Routledge, 2000. 168-88
- Bryson, Bill. *Mother Tongue: The English Language*. 1990. London: Penguin, 1991.
- . *Shakespeare: The World as Stage*. Eminent Lives. New York: Atlas Books, 2007.

- Bulman, James and HR Coursen, eds. *Shakespeare on Television: An Anthology of Essays and Reviews*. London: University Press of New England, 1988.
- Burnett, Mark Thornton. *Filming Shakespeare in the Global Marketplace*. Palgrave Shakespeare Studies. Basingstroke: Palgrave Macmillan, 2007.
- and Romana Way. *Screening Shakespeare in the Twenty-first Century*. Edinburgh: Edinburgh University Press, 2006.
- Burt, Richard. "Afterword: T(e)en Things I Hate about Girlene Shakesploitation Flicks in the Late 1990s, or, Not-so-Fast Times at Shakespeare High." Lehman 205-28.
- . Introduction: Shakespeare, More or Less? From Shakespearecentricity to Shakespearecentricity and Back." Burt *Shakespeares After Shakespeare* 1-9.
- , ed. *Shakespeare After Mass Media*. Basingstoke, Hampshire: Palgrave, 2002.
- . "Shakespeare and the Holocaust: Julie Taymor's *Titus* is Beautiful, or Shakesploit Meets (the) Camp." Burt *Mass Media* 295-329.
- . "Shakespeare (‘)tween Media and Markets in the 1990s and Beyond." *Shakespeare and Childhood*. Eds. Kate Chedgzoy, Susanne Greenhalgh, and Robert Shaughnessy. Cambridge: Cambridge UP, 2007. 218-232.
- , ed. *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*. 2 vol. Westport, Conn: Greenwood Press, 2007.
- . "Slammin' Shakespeare in Acc(id)ents yet unknown: Liveness, Cinem(edi)a, and Racial Dis-Integration." *Shakespeare Quarterly* 53 (2002): 201-26.
- . "To E- or not to E-? Disposing of Schlockspeare in the Age of Digital Media." Burt *Mass Media* 1-32.
- . *Unspeakable Shaxxxpeares: Queer Theory and American Kiddie Culture*. New York: St. Martin's Press, 1998.
- . "US Television: Entries Play by Play." Burt *Shakespeares after Shakespeare* 593-650.

- . "US Television: Introduction: Televising Shakespeares." Burt *Shakespeares After Shakespeare* 585-91.
- Butler, Jeremy G. "Redesigning Discourse: Feminism, the Sitcom, and *Designing Women*." *Journal of Film and Video* 45.1 (1993): 13-26.
- Butsch, Richard. "Five Decades and Three Hundred Sitcoms about Class and Gender." Edgerton and Rose 111-35.
- Calabria, Rosario T. "Broadcast TV Ratings for September 9, 2009." *Your Entertainment Now*. 17 February 2010. <http://yourentertainmentnow.com/2009/09/10/broadcast-tv-ratings-for-wednesday-september-9-2009/>.
- Caldwell, John T. "Prefiguring DVD Bonus Tracks: Making-ofs and Behind-the-Scenes as Historic Television Programming Strategies Prototypes." Bennett 149-171.
- Caldwell, John. "Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration." Spigel and Olsson 41-74.
- Callaghan, Dympna C. "The Ideology of Romantic Love: The Case of *Romeo and Juliet*." *Romeo and Juliet, William Shakespeare*. Ed. R. S. White. New Casebooks. Basingstoke: Palgrave, 2001. 85-115.
- . Introduction. *William Shakespeare Romeo and Juliet: Texts and Contexts*. The Bedford Shakespeare Series. Ed. Dympna Callaghan. Boston: Bedford/St. Martins, 2003. 1-35.
- Cardwell, Sarah. "Is Quality Television any Good: Generic Distinctions, Evaluations and the Troubling Matter of Distinction." McCabe and Akass *Quality* 19-34.
- . "The Representation of Youth and the Twenty-Something Serial." Hammond and Mazdon 123-38.
- Carroll, William C. "'Two truths are told': Afterlives and Histories of Macbeths." *Shakespeare Survey Volume 57: Macbeth and its Afterlife*. Ed. Peter Holland.

- Cambridge University Press, 2004. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521841208.006.
- Carson, Christie. "Shakespeare Online: An Increasingly Interesting Virtual Conversation." *Terris* 94-112.
- Casey, Bernadette, Neil Casey, Ben Calvert, Liam French, and Justin Lewis. *Television Studies: the Key Concepts*. 2nd Ed. London: Routledge, 2008.
- Castaldo, Annalisa. "'No More Yielding than a Dream:' The Construction of Shakespeare in *the Sandman*." *College Literature* 31.4 (2004): 94-110.
- Cavanagh, Sheila. "'Crushing on a Capulet': Culture, Cognition, and Simplification in *Romeo and Juliet* for Young People." *Borrowers and Lenders: The Journal of Shakespeare Appropriation* 2.1 (2006).
<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781408>.
- Charnes, Linda. "We Were Never Early Modern." Ed. John J. Joughin. *Philosophical Shakespeares. Accents on Shakespeare*. London: Routledge, 2000. 51-67.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. 1978. Ithaca, NY: Cornell UP, 1980.
- "Chuck versus the Ex." *Chuck*. Writ. Zev Borow. Dir. Jay Chandrasekhar. NBC. 10 Nov. 2008.
- "Chuck versus the Imported Hard Salami." *Chuck*. Writ. Scott Rosenbaum and Matthew Miller. Dir. Jason Ensler. NBC. 19 Nov. 2007.
- "Chuck versus the Seduction." *Chuck*. Writ. Matthew Miller. Dir. Allan Kroeker. NBC. 6 Oct. 2008.
- "Chuck versus the Three Words." *Chuck*. Writ. Allison Adler and Scott Rosenbaum. Dir. Peter Lauer. NBC. Jan 10, 2010.
- Chuck*. Created by Josh Schwartz and Chris Fedak. NBC. Sept. 24, 2007-Present.

- Clark, J. Elizabeth. "The Bartlet Administration and Contemporary Populism in NBC's the West Wing." Hammond and Mazdon 224-243.
- Collins, Jim. "Television and Postmodernism." Allen 327-353.
- . *Uncommon Cultures: Popular Culture and Post-Modernism*. New York: Routledge, 1989.
- Community*. Created by Dan Harmon. NBC. Sept. 17, 2009-Present.
- Considine, David M. "Media Literacy: National Developments and International Origins." *Journal of Popular Film & Television* 30.1 (2002): 7-15.
- Cook, Hardy M. "Two Lears for Television: An Exploration of Televisual Strategies." *Literature/Film Quarterly* 14.4 (1986): 179-86.
- Cook, Hardy. "SHAKSPER: An Academic Discussion List." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 2.2 (2006).
<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781467>.
- Corner, John. *Critical Ideas in Television Studies*. Oxford Television Studies. Oxford: Clarendon Press, 1999.
- Coursen, H.R. "The Bard and the Tube." *Shakespeare on Television: An Anthology of Essays and Reviews*. Eds. H.R. Coursen and J.C. Bulman. London: University Press of New England, 1988. 3-10.
- . *Shakespeare in Space: Recent Shakespeare Productions on Screen*. Studies in Shakespeare 14. New York: Peter Lang, 2002.
- . "Shakespeare on Television." *Shakespeare in the Media: From the Globe Theatre to the World Wide Web*. Ed. Stefani Brusberg-Kiermeier and Jorg Helbig. Britannia Texts in English 9. Frankfurt: Peter Lang, 2004. 201-11.
- Cramer, Janet M. "Discourses of Sexual Morality in *Sex and the City* and *Queer as Folk*." *The Journal of Popular Culture* 40.3 (2007): 409-32.

- Creeber, Glen, ed. *The Television Genre Book*. 2001. London: BFI, 2002.
- Crisell, Andrew. *A Study of Modern Television: Thinking Inside the Box*. New York: Palgrave, 2006.
- Diamond, Lisa M. "'I'm Straight, but I Kissed a Girl:' The Trouble with American Media Representations of Female-Female Sexuality." *Feminism Psychology* 15.1 (2005): 104-110.
- Davies, Anthony and Stanley Wells, eds. *Shakespeare and the Moving Image: The Plays on Film and Television*. 1994. Cambridge: Cambridge UP, 2002.
- . "Shakespeare on Film and Television: a Retrospect." Davies and Wells 1-17.
- Davies, Marie M. "Quality and Creativity in TV: the Work of TV Storytellers." McCabe and Akass *Quality* 171-84.
- Davis, Glyn and Kay Dickinson, ed. *Teen TV: Genre, Consumption and Identity*. London: BFI, 2004.
- Davis, Glyn and Kay Dickinson. Introduction. Davis and Dickinson 1-13.
- Davis, Hugh H. "Shakespeare, He's in the Alley": *My Own Private Idaho* and Shakespeare in the Streets." *Literature/Film Quarterly* 29.2 (2001): 116-21.
- Davis, Lloyd. "'Death Marked Love:' Desire and Presence in *Romeo and Juliet*." *Shakespeare Survey* 49 (1996): 57-67.
- Davis, Todd F, and Kenneth Womack. "Reading (and Writing) the Ethics of Authorship: *Shakespeare in Love* as Postmodern Metanarrative." *Literature/Film Quarterly* 32 (2004): 153-62.
- "Deer Hunters." *Gilmore Girls*. Writ. Jed Seidel. Dir. Alan Myerson. The WB. Oct. 26, 2000.
- Degree. *Eureka* tie in Television Advertisement. Perf. Niall Matter. SyFy 2008.

- Deitchman, Elizabeth A. "From the Cinema to the Classroom: Hollywood Teaches *Hamlet*.
Lehmann 172-85.
- Desmet, Christy. Introduction. Desmet and Sawyer 1-12.
- . "Paying Attention in Shakespeare Parody: From Tom Stoppard to YouTube."
Shakespeare Survey 61 (2008): 227-38.
- and Robert Sawyer, ed. *Shakespeare and Appropriation. Accents on Shakespeare*.
London, Routledge, 1999.
- di Mattia, Joanna. "'What's the Harm in Believing?' Mr. Big, Mr. Perfect, and the Romantic
Quest for *Sex and the City*'s Mr. Right." Akass and McCabe 17-32.
- Diaz-Fernandez, Jose Ramon. "Shakespeare Film and Television Derivatives: A
Bibliography." Keller and Stratyner 169-89.
- . "Shakespeare on Television: An Annotated Reference Guide." Hatchuel and Vienne-
Guerrin 279-304.
- Dionne, Craig. "The Shatnerification of Shakespeare: Star Trek and the Commonplace
Tradition." Burt *Mass Media* 173-91.
- Donougho, Martin. "Postmodern Jameson." Kellner 75-95.
- Douglas Kate and Kelly McWilliam. "We Don't Need no Education: Adolescents and the
School in Contemporary Australian Teen TV." Davis and Dickinson 151-65.
- Drakakis, John. "Shakespeare in Quotations." *Studying British Cultures: An Introduction*.
Ed. Susan Bassnett. London, Routledge, 2003. 152-72
- Dunleavy, Trisha. *Television Drama: Form, Agency, Innovation*. New York: Palgrave,
2009.
- Dunne, Peter. "Inside American Television Drama; Quality is not what is Produced but what
it Produces." McCabe and Akass *Quality* 98-110.

- “Duped.” *Warehouse 13*. Writ. Ben Raab and Deric A. Hughes. Dir. Michael W. Watkins. SyFy. 25 Aug. 2009.
- Dutton, Richard. “Divided by a Common Bard? Learning and Teaching Shakespeare in the UK and USA.” *Teaching Shakespeare: Passing it On*. Ed. G.B. Shand. Walden, Mass.: Wiley Blackwell, 2009. 196-214.
- “Earshot.” *Buffy the Vampire Slayer*. Writ. Jane Espenson. Dir. Regis Kimble. The WB. 21 Sept. 1999.
- Edgerton, Gary and Brian Rose. Introduction: Television Genres in Transition. Edgerton and Rose 1-15.
- Edgerton, Gary and Kyle Nicholas. “I Want my Niche TV: Genre as Networking Strategy in the Digital Era.” Edgerton and Rose 247-69.
- Edgerton, Gary R and Brian Rose, ed. *Thinking Outside the Box: A Contemporary Television Genre Reader*. Lexington, KY: University Press of Kentucky, 2005.
- Edwards, Tamala. “Who Needs a Husband?” *Time*. 5 Jul 2007.
- “Fast Times at Buddy Cianci Jr. High.” *Family Guy*. Writ. Ken Goin. Dir. Pete Michels. Fox. 8 May 2005.
- Feasey, Rebecca. “Watching Charmed: Why Teen Television Appeals to Women.” *Journal of Popular Film & Television* 34.1 (2006): 2-9.
- Ferguson, Craig. *The Late Late Show with Craig Ferguson*. CBS. 3 Jan. 2005-Present.
- Feuer, Janet. “HBO and the Concept of Quality TV.” McCabe and Akass *Quality* 145-57.
- Flash Forward*. Created by Brannon Braga and David S. Goyer. ABC. 24 Sept. 2009-27 May 2010.
- Finn, Patrick. “The Politics of Culture: the Play's the Thing.” Keller and Stratyner 7-21.
- Fiske, John and John Hartley. *Reading Television*. 2nd ed. 2003. London: Routledge, 2005.
- Fiske, John. *Television Culture*. 1987. London: Routledge, 2009.

- Forman, Murray. "Freaks, Aliens, and the Social Other: Representations of Student Stratification in U.S. Television's First Post-Columbine Season." *Velvet Light Trap* 53 (2004): 66-82.
- "Four Great Women and a Manicure." *The Simpsons*. Writ. Valentina L. Garza. Dir. Raymond S. Persi. FOX. 10 May 2009.
- Fowler, James. "Picturing Romeo and Juliet." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011. DOI:10.1017/CCOL0521570476.009.
- Franssen, Paul. "Shakespeare's Afterlives: Raising and Laying the Ghost of Authority." *Critical Survey* 21.3 (2009): 6-21.
- Frasier*. Created by David Angell, Peter Casey and David Lee. NBC. 16 Sept 1993-13 May 2004.
- Freedmon, Eric. "Television Horror and Everyday Life in Buffy the Vampire Slayer." Hammond and Mazdon 159-81.
- Fricker, Karem. "Quality TV on Show." McCabe and Akass *Quality* 13-16.
- "Funeral for a Fiend." *The Simpsons*. Writ. Michael Price. Dir. Rob Oliver. FOX. 25 Nov 2007.
- Galician, Mary-Lou. *Handbook of Product Placement in the Mass Media: New Strategies in Marketing Theory, Practice, Trends, and Ethics*. New York: Best Business Books, 2004.
- . "Introduction: Product Placement in the Mass Media: Unholy Marketing Marriages or Realistic Story-Telling Portrayals, Unethical Advertising Messages or Useful communication Practices?" Galician 1-8.

- Gans, Herbert J. *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. Rev. ed. New York: Basic Books, 1999.
- Garber, Marjorie. *Shakespeare and Modern Culture*. New York: Pantheon Books, 2008.
- Gibson, Rex. "‘O, what learning is!’ Pedagogy and the Afterlife of *Romeo and Juliet*." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521570476.011.
- Gillan, Jennifer. "Fashion Sleuths and Aerie Girls: *Veronica Mars*' Fan Forums and Network Strategies of Fan Address." Ross and Stein 185-206.
- Glee*. Created by Ryan Murphy, Brad Falchuck and Ian Brennan. Fox. 19 May 2009-Present.
- Good, Ian. "CSI: Quality and the Fifth Channel and America's Finest." McCabe and Akass *Quality* 118-28.
- Gray, Jonathan. *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. New York: New York University Press, 2010.
- . *Watching with the Simpsons: Television, Parody and Intertextuality*. London, Routledge, 2006.
- Greenblatt, Stephen. General Introduction. *The Norton Shakespeare: Based on the Oxford Edition*. Ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard and Katharine Eisaman Maus. New York: W.W. Norton and Co., 1997. 1-76.
- Greenfield, Sayre N. "Quoting *Hamlet* in the Early 17th Century." *Modern Philology* 105.3 (2008): 510-34.
- . "Quoting *Hamlet* outside Britain in the Eighteenth Century." *Shakespeare's World/World Shakespeares: The Selected Proceedings of the International Shakespeare Association World Congress Brisbane, 2006*. Ed. Richard

- Fotheringham, Christa Jansohn, and R.S. White. Cranbury, NJ: Associated UP, 2008. 237-46.
- Greven, David. "The Museum of Unnatural History: Male Freaks and *Sex and the City*." Akass and McCabe *Sex and the City* 33-47.
- Gripsrud, Jostein. "Broadcast TV: The Chances of its Survival in a Digital Age." Spigel and Olsson 210-23.
- . *Television and Common Knowledge*. London: Routledge, 1999.
- Grochowski, Tom. "Neurotic in New York: the Woody Allen touches in *Sex and the City*." Akass and McCabe *Sex and the City* 149-160.
- Hamilton, Lucy. "Baz vs. the Bardolaters, or why *William Shakespeare's Romeo + Juliet* Deserves Another Look." *Literature/Film Quarterly* 28.2 (2000): 118-24.
- "Hamlet²." Def. 2. *The Oxford English Dictionary*. 2010. June 1, 2010. www.oed.com
- Hammond, Michael. "Receptions: Introduction." Hammond and Mazdon 183-89.
- and Lucy Mazdon. *The Contemporary Television Series*. Edinburgh: Edinburgh University Press, 2005.
- Hanke, Robert. "*Quantum Leap*: the Postmodern Challenge of Television as History. *Film and History* 30.2 (2002): 41-49.
- Hartley, John. "Kiss me Kat: Shakespeare, Big Brother, and the Taming of the Self." *Reality TV: Remaking Television Culture*. Ed. Susan Murray and Laurie Ouellette. New York: New York UP, 2004. 303-22.
- . "Reading Television after 25 Years: A New Forward by John Hartley. *Reading Television*. Ed. John Fiske and John Hartley. 2nd ed. 2003. London: Routledge, 2005. viii-xxii.
- . *Television Truths*. Oxford: Blackwell, 2008.

- Hatchuel, Sarah and Nathalie Vienne-Guerrin, ed. *Shakespeare on Screen: Television Shakespeare: Essays in Honour of Michele Willems*. Mont-Saint-Aignan: Univ. Rouen Havre, 2008.
- Hay, James. Afterword. Allen 354-85.
- Heath, Stephen and Gillian Skirrow. "Television: a World in Action." *Screen* 18.2 (1977): 7-59.
- Henderson, Diana. *Collaborations with the Past: Reshaping Shakespeare across Time and Media*. Ithaca, NY: Cornell UP, 2006.
- Henry, Astrid. "Orgasms and Empowerment: *Sex and the City* and the Third Wave Feminism." Akass and McCabe *Sex and the City* 65-82.
- Hills, Matt. "Cult TV, Quality and the Role of the Episode/Programme." Hammond and Mazdon 190-206.
- . "*Dawson's Creek*: Quality Teen TV and Mainstream Cult." Davis and Dickinson 54-67.
- Hobson, Dorothy. "Soap Operas at Work." *Remote Control: Television, Audiences and Cultural Power*. Ed. Ellen Seiter, Hans Borchers, Gabriele Kreutzner and Eva Maria Warth. London: Routledge, 1989. 150-167.
- Hodgdon, Barbara. "*William Shakespeare's Romeo + Juliet*: Everything's Nice in America?" *Shakespeare Survey* 52 (1999): 88-98.
- Hoefler, Anthony D. "The McDonaldization of Macbeth: Shakespeare and Pop Culture in *Scotland, PA*." *Literature/Film Quarterly* 34.2 (2006): 154-60.
- Hoesterey, Ingeborg. *Pastiche: Cultural Memory in Art, Film, Literature*. Bloomington: Indiana University Press, 2001.
- Holderness, Graham. "Boxing the Bard: Shakespeare and Television." *The Shakespeare Myth*. Ed. Graham Holderness. Manchester: Manchester United Press, 1988. 173-89.

- . *Cultural Shakespeare: Essays in the Shakespeare Myth*. Hertfordshire: University of Hertfordshire Press, 2001.
- . "‘Dressing Old Words New’: Shakespeare, Science, and Appropriation." *Borrowers and Lenders: The Journal of Shakespeare Appropriation* 1.2 (2005).
<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781442>.
- . *Visual Shakespeare: Essays in Film and Television*. Hertfordshire: University of Hertfordshire Press, 2002.
- Holland, Patricia. *The Television Handbook*. 2nd ed. London: Routledge, 2000.
- Holland, Peter. Afterword: What(ever) Next? Hatchuel and Vienne-Guerrin 271-78.
- Holmer, Joan Ozark. "The Poetics of Paradox: Shakespeare’s Versus Zeffirelli’s Cultures of Violence." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521570476.013.
- Horan, Dermot. "Quality US TV: a Buyer's Perspective." McCabe and Akass *Quality* 111-17.
- Hundley, Heather. "The Evolution of Gendercasting: The Lifetime Television Network." *Journal of Popular Film and Television* 29.4 (2002): 174-81.
- Hutcheon, Linda. "Postmodern Film?" Brooker and Brooker, 36-42.
- Idelson, Karen. "‘Sex’s’ Fab Femmes Find the Limelight: Road to ‘City’ Paved with Pop Culture Pioneers." *Variety*. May 24, 2010.
http://www.variety.com/index.asp?layout=print_story&articleid=VR1118019773&categoryid=1236.
- "In Escrow." *Dead Like Me*. Writ. Stephen Godchaux and Annie Weisman. Dir. Steve Beers. Showtime. 29 Aug. 2004.
- Internet Movie Database*. IMDB.com, Inc. 2010. www.imdb.com.

“Interpretive Dance.” *Community*. Writ. Lauren Pomerantz. Dir. Justin Lin. NBC. 21 Jan. 2010.

“Investigative Journalism.” *Community*. Perf. Jack Black. Writ. Jon Pollack and Tim Hobert. Dir. Joe Russo. NBC. 14 Jan. 2010.

Jacobs, Jason. “Violence and Therapy in the Sopranos.” Hammond and Mazdon 139-58.

Jacobs, Kathryn. “Harry—is that Potter, Percy or Plantagenet? A Note on Shakespeare’s *I Henry IV* in the Transitional Novels of J.K. Rowling.” *Borrowers and Lenders: the Journal of Shakespeare and Appropriation* 2.1 (2006).

<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781415>.

Jameson, Fredric. *Postmodernism, Or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991.

Jancovich, Mark and James Lyons, ed. *Quality Popular Television: Cult TV, the Industry and Fans*. 2003. London: British Film Institute, 2004.

Janovitch, Mark and James Lyons. Introduction. Janovitch and Lyons 1-8.

Jermyn, Deborah. “In Love with Sarah Jessica Parker: Celebrating Female Fandom and Friendship in *Sex and the City*.” Akass and McCabe *Sex and the City* 201-218.

---. *Sex and the City*. TV Milestones Series. Detroit: Wayne State UP, 2009.

Johnson, Catherine. “Quality/Cult Television: *the X-Files* and Television History.”

Hammond and Mazdon 57-73.

Kapadia, Parmita. “Transnational Shakespeare: Salman Rushdie and Intertextual Appropriation.” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.2 (2008).

<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781652>.

Keam, Angela. “The Shakesteen Genre: Claire Danes Star-Body, Teen Female Fans, and the Pluralization of Authorship.” *Borrowers and Lenders: The Journal of Shakespeare*

- and Appropriation* 2.1 (2006).
- <http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781413>.
- Keller, James R., and Leslie Stratyner, ed. *Almost Shakespeare: Reinventing His Works for Cinema and Television*. London: McFarland and Co., 2004.
- Keller, James R. and Leslie Stratyner. Introduction. Keller and Stratyner 1-6.
- Kellner, Douglas. "Beavis and Butt-Head: No Future for Postmodern Youth." Brooker and Brooker 182-91.
- . Introduction: Jameson, Marxism, and Postmodernism. Kellner 1-42.
- , ed. *Postmodernism Critique: Jameson*. PostModernPositions 4. Washington D.C.: Masionneuve Press, 1989.
- Kelso, Tony. "And Now no Word from our Sponsor: How HBO puts the Risk Back into Television." Leverette, Ott and Buckley 46-64.
- Kervin, Denise J. "Ambivalent Pleasure from *Married...with Children*." *Journal of Film and Video* 42.2 (1990): 42-52.
- Kidnie, Margaret. *Shakespeare and the Problem of Adaptation*. London: Routledge, 2009.
- Kim, L.S. "'Sex and the Single Girl' in Postfeminism: The F Word on Television." *Television New Media* 2 (2001): 319-34.
- Kitson, Niall. "Television Redefined." *Film Ireland* 97 (2004): 36-38.
- Klinger, Barbara. *Beyond the Multiplex: Cinema, New Technologies and the Home*. Los Angeles: University of California Press, 2006.
- Knowles, Ronald. "Carnival and Death in *Romeo and Juliet*: A Bakhtinian Reading." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. *Cambridge Collections Online*. Cambridge University Press. 10 February 2011 DOI:10.1017/CCOL0521570476.006.
- Kozloff, Sarah. "Narrative Theory and Television." Allen 67-100.

- Kozusko, Matt. "Bard in a Barn: Iconography, Appropriation, and Shakespeare at Winedale." *Borrowers and Lenders: the Journal of Shakespeare and Appropriation* 1.1 (2005).
<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781426>.
- Kristeva, Julia. *The Kristeva Reader*. Ed. Toril Moi. New York: Columbia University Press, 1986.
- Lanier, Douglas. "Popular Culture: Will of the People: Recent Shakespeare Film Parody and the Politics of Popularization." *A Concise Companion to Shakespeare on Screen*. Ed. Diana Henderson. Oxford: Blackwell, 2006. 176-96.
- . *Shakespeare and Modern Popular Culture*. Oxford Popular Topics. Oxford: Oxford UP, 2002.
- . "ShakespeareTM: Myth and Biographical Fiction." *Shaughnessy* 93-113.
- . "'What's in a Name?' *Romeo and Juliet* and Pop Culture." *Romeo and Juliet: Shakespeare in Performance*. Ed. David Bevington, Barbara Gaines and Peter Holland. The Sourcebooks Shakespeare. London: A&C Black Publishers Ltd, 2007. 19-25.
- Lavery, David. "Read any Good Television Lately? TV Companion Books and Quality TV." McCabe and Akass *Quality* 228-36.
- Lehmann, Courtney and Lisa S. Starks. Introduction: Are We in Love with Shakespeare. Lehmann and Starks 172-86.
- Lehmann, Courtney. "*Shakespeare in Love*: Romancing the Author, Mastering the Body." Lehmann and Starks 125-45.
- . *Shakespeare Remains: Theatre to Film, Early Modern to Postmodern*. Ithaca, NY: Cornell UP, 2002.
- and Lisa S. Starks. *Spectacular Shakespeare: Critical Theory and Popular Cinema*. Cranbury, NJ: Associated University Press, 2002.

- . "Strictly Shakespeare? Dead Letters, Ghostly Fathers, and the Cultural Pathology of Authorship in Baz Luhrmann's *William Shakespeare's Romeo + Juliet*." *Shakespeare Quarterly* 52.2 (2001): 189-221.
- Letostak, Ellen Joy. "US Television: Introduction: Tracking Shakespeare with Tivo." Burt *Shakespeares after Shakespeare* 591-92.
- Levenson, Jill. Introduction. *Romeo and Juliet*. By William Shakespeare. Ed. Levenson. Oxford World's Classics. Oxford: Oxford UP, 2000. 1-125.
- . "Shakespeare's Romeo and Juliet: The Places of Invention." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. Cambridge Collections Online. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521570476.004.
- Leverette, Marc, Brian L. Ott, and Cara Louise Buckley, ed. *It's Not TV: Watching HBO in the Post-Television Era*. London: Routledge, 2008.
- . "Cocksucker, Motherfucker, Tits." Leverette, Ott and Buckley 123-51.
- Levi, Zachary. Cross Promotion for *Tangled* and *Chuck*. NBC. November 2010.
- Lichty, Lawrence Wilson and Malachi C. Topping. *American Broadcasting: A Source Book on the History of Radio and Television*. New York: Hastings House Publishers, 1975.
- Livingstone, Sonia. *Making Sense of Television: The Psychology of Audience Interpretation*. International Series in Social Psychology. 2nd ed. London: Routledge, 1998.
- Lotz, Amanda D. *Beyond Prime Time: Television Programming in the Post-Network Era*. New York: Routledge, 2009.
- . "Industry-Level Studies and the Contributions of Gitlin's Inside Prime Time." Mayer, Banks and Caldwell 25-38.
- . Introduction. Lotz *Beyond Primetime* 1-13.

- . *Redesigning Women: Television after the Network Era*. Chicago: University of Illinois UP, 2006.
- . *The Television will be Revolutionized*. New York: New York University Press, 2007.
- Love Blactually.” *Family Guy*. Writ. Mike Henry. Dir. Cyndi Tang. Fox. September 28, 2008.
- Lowry, Brian. “*The Middleman* Review. *Variety*. 12 June 2008. 16 February 2010.
<http://www.variety.com/review/VE1117937411.html?categoryid=32&cs=1&query=lowry+middleman>
- Malcolm, Jody. “Horatio: The First CSI.” *Almost Shakespeare: Reinventing his Works for Cinema and Television*. Ed. James Keller and Leslie Strayner. London: McFarland and Co., 2004. 113-21.
- Malpas, Simon. *The Postmodern*. New Critical Idiom. London: Routledge, 2005.
- Mann, Denise. “It's Not TV, It's Brand Management TV.” Mayer, Banks and Caldwell 99-114.
- Marc, David. “*Carnivale*: TV drama without TV genre.” Leverette, Ott and Buckley 101-07.
- . *Comic Visions: Television Comedy and American Culture*. Boston: Unwin Hyman, 1989.
- Mayer, Vicki, Miranda J. Banks, and John Thornton Caldwell. Introduction: Production Studies Roots and Routes. Mayer, Banks and Caldwell 1-12.
- Mayer, Vicki, Miranda J. Banks, and John Thornton Caldwell. *Production Studies: Cultural Studies of Media Industries*. Oxon: Routledge, 2009.
- Mazdon, Lucy. Introduction. Hammond and Mazdon 3-10.
- McCabe, Janet. “Creating Quality audiences for ER on Channel 4.” Hammond and Mazdon 207-23.
- McCabe, Janet and Kim Akass. Introduction: Debating Quality. McCabe and Akass *Quality* 1-12.

- McCabe, Janet. "Introduction: Welcome to the age of Un-innocence." Akass and McCabe *Sex and the City* 1-14.
- McCabe, Janet and Kim Akass. "It's not TV, it's HBO's Original Programming: Producing Quality TV." Leverette, Ott and Buckley 83-93.
- McCabe, Janet and Kim Akass. "Sex, Swearing and Respectability: Courting Controversy HBO's Original Programming and Producing Quality TV." McCabe and Akass *Quality* 62-76.
- McCabe, Janet and Kim Akass. *Quality TV: Contemporary American Television and Beyond*. London: IB Tauris, 2007.
- McDonald, Russ. "Shakespeare Goes to High School: Some Current Practices in the American Classroom." *Shakespeare Quarterly* 46.2 (1995): 145-56.
- McRobbie, Angela. "Post-Feminism and Popular Culture." *Feminist Media Studies* 4.3 (2004): 255-64.
- Meehan, Eileen R. *Why TV is not our Fault*. Lanham, MD: Rowman and Littlefield Publishers, 2005.
- Meek, Richard. "'Lips that Shakespeare Taught to Speak': Wilde, Shakespeare, and the Question of Influence." *Shakespeare and the Irish Writer*. Ed. Janet Clare and Stephen O'Neill. Dublin: University College Dublin Press, 2010. 136-52.
- Merck, Mandy. "Sexuality in the City." Akass and McCabe *Sex and the City* 48-62.
- Michel Modenessi, Alfredo. "Disney's 'War Efforts': *The Lion King* and *Education for Death*; or, Shakespeare Made Easy for your Apocalyptic Convenience." *Apocalyptic Shakespeare: Essays on Visions of Chaos and Revelation in Recent Film Adaptations*. Ed. Melissa Croteau and Carolyn Jess-Cooke. Jefferson, NC: McFarland and Co., 2009. 181-196.

- Miklitsch, Robert. "Gen-X TV: Political-Libidinal Structures of Feeling in *Melrose Place*." *Journal of Film and Video* 55.1 (2003): 16-29.
- Miller, Toby. "The Populist Debate." Creeber 76-79.
- Mittel, Jason. "A Cultural Approach to Television Genre Theory." Edgerton and Rose 37-64.
- . "Narrative Complexity in Contemporary American Television." *Velvet Light Trap* 58 (2006): 29-40.
- Modleski, Tania. "The Search for Tomorrow in Today's Soap Operas." *Film Quarterly* 33.1 (1979): 12-21.
- Morley, David. "At Home with Television." Spigel and Olsson 303-23.
- . *Home Territories: Media, Mobility and Identity*. London: Routledge, 2000.
- . *Television, Audiences and Culture Studies*. London: Routledge, 1992.
- Muir, Kenneth. "Freud's Hamlet." *Shakespeare Survey Volume 45: Hamlet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1992. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521420555.007.
- Mulhern, Francis. "Beyond Metaculture." *New Left Review* 16 (2002): 86-104.
- . *Culture/Metaculture*. The New Critical Idiom. London: Routledge, 2000.
- Mullen, Megan. "The Pre-history of Pay Cable Television: An Overview and Analysis." *Historic Journal of Film, Radio and Television* 19.1 (1999): 39-56.
- . *Television in the Multichannel Age: A Brief History of Cable Television*. Malden, MA: Blackwell, 2008.
- Mullin, Michael. "Shakespeare USA: The BBC Plays and American Education." *Shakespeare Quarterly* 35.5 (1984): 582-89.
- Mulvey, Laura. "Visual Pleasures and Narrative Cinema." *Issues in Feminist Film Criticism*. Ed. Patricia Erens. Bloomington, IN: Indiana University Press, 1990. 28-40.

- Naficy, Hamid. "Television Intertextuality and the Discourse of the Nuclear Family." *Journal of Film and Video* 41.4 (1989): 42-59.
- Nardo, Anna K. "Dialogue in Shakespearean Offshoots." *Literature/Film Quarterly* 34.2 (2006): 104-12.
- Negra, Diane. "Quality Postfeminism: Sex and the Single Girl on HBO." *Genders Online Journal* 39 (2004). http://www.genders.org/g39/g39_negra.html.
- Nelson, Ashley. "Sister Carrie meets Carrie Bradshaw: Exploring Progress, Politics and the Single Woman in *Sex and the City* and Beyond." Akass and McCabe 83-95.
- Nelson, Robin. "Quality TV Drama: Estimations and Influences through Time and Space." McCabe and Akass *Quality* 38-51.
- Newcomb, Horace. "Reflections on *TV: the Most Popular Art*." Edgerton and Rose 17-36.
- "No One to Watch Over Me." *Medium*. Perf. Patricia Arquette and Jake Weber. Writ. Travis Donnelly and Corey Reed. Dir. Vincent Misiano. NBC. 25 April 2007.
- "No One to Watch Over Me" Trivia and Quotes." *TV.com*. 2011. CBS Entertainment. 9 February 2011. <http://www.tv.com/medium/no-one-to-watch-over-me/episode/1007222/trivia.html>.
- O'Donnell, Patrick, and Robert C. Davis. *Intertextuality and Contemporary American Fiction*. Baltimore: Johns Hopkins University Press, 1989.
- O'Neill, John. "Religion and Postmodernism: the Durkheimian Bond in Bell and Jameson—*With an Allegory of the Body Politic*." Kellner 139-161.
- Ong, Beng Soo. "A Comparison of Product Placements in Movies and Television Programs: An Online Research Study." *Galician* 147-58.
- Ortved, John. *Simpsons Confidential: the Uncensored, Totally Unauthorized History of the World's Greatest TV Show by the People who Made it*. London: Edbury Press, 2009.

- Osborne, Laurie E., "A local Habitation and a Name: Television and Shakespeare." *Shakespeare Survey Volume 61: Shakespeare, Sound and Screen*. Ed. Peter Holland. Cambridge University Press, 2008. *Cambridge Collections Online*. Cambridge University Press. 22 March 2010, DOI:10.1017/CCOL9780521898881.016.
- Osgerby, Bill. "So Who's got time for Adults!: Femininity, Consumption and the Development of Teen TV--from Gidget to Buffy." Davis and Dickinson 71-86.
- Ott, Brian L. Introduction: The not TV Text. Leverette, Ott and Buckley 97-100.
- "Out of Mind, Out of Sight." *Buffy the Vampire Slayer*. Writ. Joss Whedon, Ashley Gable and Thomas A. Swyden. Dir. Reza Badiyi. The WB. 19 May 1997.
- Owen, A. Susan. "Buffy the Vampire Slayer: Vampires, Postmodernity and Postfeminism." *Journal of Popular Film & Television* 27.2 (1999): 24-31.
- "Paris is Burning." *Gilmore Girls*. Writ. Joan Binder Weiss. Dir. David Petrarca. The WB. 11 Jan. 2001.
- Parks, Lisa. "Brave New Buffy: Rethinking 'TV Violence'." Jancovich and Lyons 118-33.
- . "Flexible Microcasting: Gender, Generation and Television-Internet Convergence." Spigel and Olsson 133-61.
- Pearson, Roberta and William Uricchio. "How Many Times Shall Caesar Bleed in Sport: Shakespeare and the Cultural Debate about Moving Pictures." *Screen* 31.3 (1990): 243-61.
- Pearson, Roberta. "Lost in Translation: from Post-network to Post-television." McCabe and Akass *Quality* 239-56.
- Pearson, Roberta and William Uricchio. "Television Studies: Brushing up Shakespeare: Relevance and Televisual Form." *A Concise Companion to Shakespeare on Screen*. Ed. Diana E. Henderson. Oxford: Blackwell, 2006. 197-215.
- Pearson, Roberta. "The Writer/Producer in American TV." Hammond and Mazdon 11-26.

- “Peterotica.” *Family Guy*. Writ. Patrick Meighan. Dir. Kurt Dumas. FOX. 23 April 2006.
- “Pilot.” *10 Things I Hate About You*. Writ. Carter Covington. Dir. Gil Junger. ABC Family. 7 July 2009.
- “Pilot.” *White Collar*. Writ. Jeff Eastin. Dir. Bronwen Hughes. USA. 23 Oct. 2009.
- Plasse, Marie. “Crossover Dreams: Reflections on Shakespeare and Popular Culture.” *College Literature* 31.4 (2004): 12-18.
- “Politically Erect.” *Sex and the City*. Writ. Darren Star. Dir. Michael Patrick King. HBO. 11 June 2000.
- Poniewozik, James. “Becoming Ms. Big.” *Time*. Feb. 7, 2008.
- . “S_x and the Scissors.” *Time*. June 21, 2004.
- . “Television: Sex on TV is not Sexy!” *Time*. Aug. 2, 1999.
- Postman, Neil. *Amusing Ourselves to Death: Public Discourse in the age of Show Business*. New York: Viking, 1985.
- Presley, Erin. “Ol' Billy Shakes: Shakespeare in the Blogosphere.” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 2.2 (2006).
<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781466>.
- Rabinovitz, Lauren. “Sitcoms and Single Moms: Representations of Feminism on American TV.” *Cinema Journal* 29.1 (1989): 3-19.
- Rath, Claus-Dieter. “Live Television and its Audiences.” *Remote Control: Television, Audiences and Cultural Power*. Ed. Ellen Seiter, Hans Borchers, Gabriele Kreutzner and Eva Maria Warth. London: Routledge, 1989. 79-95.
- Reader, Keith A. “Literature/Cinema/Television: Intertextuality in Jean Renoir’s *Le Testament du docteur Cordelier*.” *Intertextuality: Theories and Practices*. Ed. Michael Worton and Judith Still. Manchester: Manchester UP, 1990. 176-89.

- Reeves, Jimmy, Mark Rogers, and Michael Epstein. "Quality Control: the Daily Show, Peabody, and Brand Discipline." McCabe and Akass *Quality* 79-97.
- "Resonance." *Warehouse 13*. Writ. David Simkins. Dir. Vincent Mislano. SyFy. 14 July 2009.
- Rose, Bryan. "Epilogue: Reading TV Genres." Edgerton and Rose 336-48.
- Rose, Margaret A. *Parody: Ancient, Modern and Post-modern*. Cambridge: Cambridge University Press, 1993.
- Rose, Margarat A. *Parody//Meta-Fiction: An Analysis of Parody as a critical Mirror to the writing and reception of Fiction*. London: Croom Helm, 1979.
- Ross, Sharon Marie and Louisa Ellen Stein. Introduction: Watching Teen TV. Ross and Stein 3-26.
- Ross, Sharon Marie and Louisa Ellen Stein. Preface. Ross and Stein 1-2.
- Ross, Sharon Marie and Louisa Ellen Stein, ed. *Teen Television: Essays on Programming and Fandom*. London: McFarland and Co., 2008.
- Rowe, Kathleen. "Roseanne: Unruly Woman as Domestic Goddess." *Screen* 31.4 (1990): 408-19.
- "Rub." Def. 3c. *The Oxford English Dictionary*. 2010. 1 June 2010. www.oed.com.
- Rumbold, Kate. "'So Common-Hackneyed in the Eyes of Men': Banal Shakespeare and the Eighteenth-Century Novel." *Literature Compass* 4/3 (2007): 610-21.
- Rumbold, Kate. "Alas, poor Yorick: Quoting Shakespeare in the Mid-eighteenth Century Novel." *Borrowers and Lenders: The Journal of Shakespeare Appropriation* 2.2 (2006). <http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781458>.
- Sanders, Julie. *Adaptation and Appropriation*. The New Critical Idiom. 2006 London: Routledge, 2008.

- Sanders, Julie. *Shakespeare and Music: Afterlives and Borrowings*. Cambridge: Polity Press, 2007.
- Santo, Avi. "Para-television and Discourses of Distinction: the Culture of Production at HBO." Leverette, Ott and Buckley 19-45.
- Sayeau, Ashley. "As Seen on TV: Women's Rights and Quality TV." McCabe and Akass *Quality* 52-61.
- Schoenbaum, S. *Shakespeare's Lives*. 1991. New York: Barnes and Noble Publishing, 2006.
- Schuyler, Michael T. "Camp for Camp's Sake: *Absolutely Fabulous*, Self-Consciousness, and the Mae West Debate." *Journal of Film and Video* 56.4 (2004): 3-20.
- Sconce, Jeffrey. "What If? Charting Televisions New Textual Boundaries." Spigel and Olsson 93-112.
- Segrave, Kerry. *Product Placement in Hollywood Films: A History*. Jefferson, N.C: McFarland, 2004.
- Seiter, Ellen, Hans Borchers, Gabrielle Kreutzner, and Eva-Maria Warth, ed. *Remote Control: Television, Audiences, and Cultural Power*. London: Routledge, 1989.
- Seiter, Ellen. "Semiotics, Structuralism, and Television." Allen 31-66.
- . *Television and New Media Audiences*. Oxford: Oxford UP, 1999.
- Semenza, Gregory M. Colon. "Teens, Shakespeare, and the Dumbing Down Cliché: The Case of *The Animated Tales*." *Shakespeare Bulletin* 26.2 (2008): 37-68.
- Shakespeare, William. *Hamlet*. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2006.
- . *Romeo and Juliet*. Ed. Jill L. Levenson. Oxford World Classics. Oxford: Oxford UP, 2000.

- Shaughnessy, Robert, ed. *The Cambridge Companion to Shakespeare and Popular Culture*.
Cambridge: Cambridge University Press, 2007.
- Smith, Kay H. "'Hamlet, Part Eight, The Revenge' or, Sampling Shakespeare in a
Postmodern World." *College Literature* 31.4 (2004) 135-49.
- Sohn, Amy and Sarah Wildman. *Sex and the City: Kiss and Tell*. 2002. Rev. Ed. New York:
Pocket Books, 2004.
- Spigel, Lynn. Introduction. Spigel and Olsson 1-40.
- and Jan Olsson, ed. *Television After TV: Essays on a Medium in Transition*. Durham:
Duke University Press, 2004.
- Stahl, Matt. "Privilege and Distinction in Production Worlds: Copyright, Collective
Bargaining, and Working Conditions in Media Making." Mayer, Banks and Caldwell
54-68.
- "Star-Crossed." *Tru Calling*. Writ. Chad Hodge. Dir. Sanford Bookstaver. FOX. 11 Dec.
2003.
- Staiger, Janet. "Matters of Taste, Subtext of Rank." *Framework* 45.2 (2004): 76-80.
- Staiger, Janet. *Media Reception Studies*. New York: New York University Press, 2005.
- Stenger, Josh. "The Clothes Make the Fan: Fashion and Online Fandom when *Buffy the
Vampire Slayer* Goes to eBay." *Cinema Journal* 45.4 (2006): 26-44.
- Strinati, Dominic. *An Introduction to Theories of Popular Culture*. 2nd Ed. 2004. London,
Routledge, 2008.
- "Sunday Mornings." *Dead Like Me*. Writ. Peter Ocko. Dir. Peter Lauer. Showtime. 22
Aug. 2003.
- "Tales from the Public Domain." *The Simpsons*. Writ. Andrew Kreisberg, Josh Lieb and
Matt Warburton. Dir. Mike B. Anderson. FOX. 17 Mar. 2002.

- Tannen, Deborah. "Gender Differences in Topical Coherence: Creating involvement in Best Friends Talk." *Discourse Processes* 13.1 (1990): 73-90.
- Taylor, Gary. "Afterword: the Incredibly Shrinking Bard." Desmet 197-205.
- . *Reinventing Shakespeare: a Cultural History, from the Restoration to the Present*. Oxford: Oxford University Press, 1991.
- Teague, Frances. "Mr Hamlet of Broadway." *Shakespeare Survey Volume 57: Macbeth and its Afterlife*. Ed. Peter Holland. Cambridge University Press, 2004. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011
DOI:10.1017/CCOL0521841208.020.
- Terris, Olwen. "Shakespeare and British Television." *Shakespeare Survey* 61 (2008): 199-212.
- Terris, Olwen, Eve-Marie Oesterlen, and Luke McKernan, eds. *Shakespeare on Film, Television and Radio: The Researchers Guide*. London: British Universities Film and Video Council, 2009.
- "The Agony and the Ex-Tacy." *Sex and the City*. Writ. And Dir. Michael Patrick King. HBO. 3 June 2001.
- "The Big Journey." *Sex and the City*. Writ. Michael Patrick King. Dir. Michael Engler. HBO. 1 Sept. 2002.
- "The Bones that Weren't." *Bones*. Writ. Pat Charles. Dir. Jeannot Szwarc. FOX. 4 Nov. 2010.
- "The Boy in the Shroud." *Bones*. Writ. Gary Glasberg. Dir. Sanford Bookstaver. FOX. 13 Sept. 2006.
- "The End in the Beginning." *Bones*. Writ. Hart Hanson. Dir. Ian Toynton. FOX. 14 May, 2009.

“The End of the World.” *Roswell*. Writ. Jason Katims. Dir. Bill L. Norton. The WB. 30 Oct 2000.

“The Gamer in the Grease.” *Bones*. Writ. Dean Lopata. Dir. Kate Woods. FOX. 3 December 2009.

“The Glamorous Life.” *Desperate Housewives*. Writ. Dave Flebotte. Dir. Bethany Rooney. ABC. 31 Jan. 2010.

“The Girl Next Door.” *Veronica Mars*. Story by Jed Seidel. Teleplay by Jed Seidel and Diane Ruggiero. Dir. Nick Marck. UPN. 9 Nov. 2004.

“The King is Dead.” *Family Guy*. Writ. Monte Young. Dir. Craig Hoffman. FOX. 28 Mar. 2000.

“The Man in the SUV.” *Bones*. Writ. Stephen Nathan. Dir. Allan Kroeker. FOX. 20 Sept. 2005.

The Middleman. Created by Javier Grillo-Marxuach and Les McClaine. ABC Family. 16 June 2008-1 Sept. 2008.

The Simpsons. Created by Matt Groening. Dec. 1989-Present.

Thompson, Ann and Neil Taylor. Introduction. *Hamlet*. By William Shakespeare. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2006. 1-137.

Thompson, Ayanna. “*Suture*, Shakespeare, and Race: Or, What is Our Cultural Debt to the Bard?” Keller and Stratyner 57-72.

Thompson, Robert. Preface. McCabe and Akass *Quality* xvii-xx.

Tibbets, John C. “Backstage with the Bard: Or, Building a Better Mousetrap.”

Literature/Film Quarterly 29.2 (2001): 147-164.

Tuett, Michael. “Fun City: Televisions Urban Situation Comedies of the 1990s.” *Journal of Popular Film and Television* 28.3 (2000): 98-107.

- TurboTax Software. *Community Tie in Television Advertisement*. Perf. Ken Jeong and Jim Rash. NBC. Jan. 2010.
- Turnbull, Sue. "Who am I? Who are you?" *Metro: Media & Education Magazine* 137 (2003): 66-74.
- Turner, Chris. *Planet Simpson: How a Cartoon Masterpiece Documented an Era and Defined a Generation*. London: Ebury Press, 2005.
- Turner, Graeme. "Genre, Hybridity and Mutation." Creeber 6.
- Urban, Greg. *Metaculture: How Culture Moves through the World*. Minneapolis, MN: University of Minnesota Press, 2001.
- Uricchio, William and Roberta Pearson. *Reframing Culture: the Case of the Vitagraph Quality Films*. Princeton, NJ: Princeton University Press, 1993.
- Uricchio, William. "Television's Next Generation: Technology/Interface Culture/Flow." Spigel and Olsson 163-82.
- Walker, Elsie. "Pop goes the Shakespeare: Baz Luhrmann's *William Shakespeare's Romeo + Juliet*." *Literature/Film Quarterly* 28.2 (2000): 132-139.
- Walsh, Kimberly R., Elriede Furisch, and Bonnie S. Jefferson. "Beauty and the Patriarchal Beast: Gender Role Portrayals in Sitcoms Featuring Mismatched Couples." *Journal of Popular Film and Television* 36.3 (2008): 123-32.
- Walters, James. "Repeat Viewings: Television Analysis in the DVD age." Bennett 63-80
- Wee, Valerie. "Selling Teen Culture: How American Multimedia Conglomeration Reshaped Teen TV in the 1990s." Davis and Dickinson 87-98.
- . "Teen Television and the WB Television Network." Ross and Stein 43-60.
- Wells, Stanley. *Shakespeare for All Time*. 2002. Oxford: Oxford UP, 2003.
- . "Television Shakespeare." *Shakespeare Quarterly* 33 (1982): 261-77.

- . "The Challenges of Romeo and Juliet." *Shakespeare Survey Volume 49: Romeo and Juliet and its Afterlife*. Ed. Stanley Wells. Cambridge University Press, 1996. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011
DOI:10.1017/CCOL0521570476.001.
- Welsh, James M. "Classic Demolition: Why Shakespeare is not Exactly 'Our Contemporary' or Dude, Where's my Hankie?" *Literature/Film Quarterly* 30 (2002): 223-27.
- Wenner, Lawrence A. "On the Ethics of Product Placement in Media Entertainment." *Galician* 101-32.
- Whall, Helen M. "Bartlett's Evolving Shakespeare." *Burt Mass Media* 287-94.
- White Collar*. Created by Jeff Eastin. USA. 23 Oct. 2009-Present.
- White, R.S. Introduction: What is this thing Called Love?" *Romeo and Juliet, William Shakespeare*. Ed. R.S. White. New Casebooks. Hampshire: Palgrave, 2001. 1-27.
- Whitney, Charles. "Appropriate This." *Borrowers and Lenders: The Journal of Shakespeare Appropriation* 3.2 (2008). 10 April 2010.
<http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781730>.
- Wikipedia*. Wikimedia Foundation, Inc. 2010. www.wikipedia.com.
- Wilcox, Rhonda V. "Buffy and the Monsters of Teen Life: 'There will never be a 'very special' Buffy.'" *Journal of Popular Film & Television* 27.2 (1999): 16-23.
- . "Unreal TV." *Edgerton and Rose* 201-25.
- . *Why Buffy Matters: The Art of Buffy the Vampire Slayer*. London: IB Tauris, 2005.
- Williams, Raymond. *Television: Technology and Cultural Form*. 1974. London: Routledge, 2003.
- Williams, Simon. "Taking Macbeth out of Himself: Davenant, Garrick, Schiller and Verdi." *Shakespeare Survey Volume 57: Macbeth and its Afterlife*. Ed. Peter Holland.

- Cambridge University Press, 2004. *Cambridge Collections Online*. Cambridge University Press. 07 February 2011 DOI:10.1017/CCOL0521841208.005.
- Williamson, Lisa. "Challenging Sitcom Conventions: From *the Larry Sanders Show* to *The Comeback*." *Leverette, Ott and Buckley* 108-22.
- Wilson, Tony. *Watching Television: Hermeneutics, Reception and Popular Culture*. Cambridge: Polity Press, 1993.
- Wood, Robert. "Cooling the Comedy: Television as a Medium for Shakespeare's *Comedy of Errors*." *Literature/Film Quarterly* 14.4 (1986): 195-202.
- Yang, Sharon R. "The Truth is Out There in Elsinore: Mulder and Scully as Hamlet and Horatio." *Literature/Film Quarterly* 32 (2004): 97-107.
- Zieger, Susan. "Sex and the Citizen in *Sex and the City*'s New York." *Akass and McCabe Sex and the City* 96-111.