

A romantic movie poster for 'Shakespeare in Love'. The background is a deep red with a subtle floral pattern. In the foreground, a man (Joseph Fiennes) and a woman (Gwyneth Paltrow) are shown in profile, facing each other and about to kiss. The man is wearing a dark, patterned Elizabethan-style garment with a white ruffled collar. The woman has blonde hair styled in an updo and is wearing a dark dress with a pearl necklace. In the lower center, there is a small silhouette of a man standing on a balcony, looking out over a city at night with a warm, orange glow in the background.

GWYNETH  
PALTROW

JOSEPH  
FIENNES

GEOFFREY  
RUSH

COLIN  
FIRTH

BEN  
AFFLECK

JUDI  
DENCH

# SHAKESPEARE IN LOVE

UNIVERSAL PICTURES / MIRAMAX FILMS / THE BEDFORD FALLS COMPANY PRESENTS A FILM BY JOHN MAZZINI GWYNETH PALTROW JOSEPH FIENNES GEOFFREY RUSH COLIN FIRTH  
BEN AFFLECK AND JUDI DENCH "SHAKESPEARE IN LOVE" SIONA CALLOW JIM CARTER MARTIN DUNES ANTHONY PHEN NICKY DAVENPORT TOM WILKINSON MARK WILLIAMS MICHELLE DUCH  
STEPHEN WAREING SANDY FOWELL DAVID SABLE MARTIN O'NEILL RICHARD SPEARHEAD JOHN BOB WENSTON JILL GOLDSTEIN  
DAVID HARRIS DONNA GOLDSTEIN HARVEY WENSTON EDWARD TOWSE MARC NORMAN MARC NORMAN TOM DUFFARD JOHN MAZZINI

# Shakespeare On Film

**Anthony Davies**



## Shakespeare On Film:

**Shakespeare on Film** Judith R. Buchanan, 2014-07-22 From the earliest days of the cinema to the present Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder Shakespeare on Film deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre As with other titles from the Inside Film series the book is illustrated throughout with stills Each chapter concludes with a list of suggested further reading in the field **Shakespeare and the**

**English-speaking Cinema** Russell Jackson, 2014-09-18 Shakespeare and the English speaking Cinema is a lively authoritative and innovative overview of the ways in which Shakespeare's plays have been adapted for cinema Organised by topics rather than chronology it offers detailed commentary on significant films including both mainstream and canonical works by such directors as Laurence Olivier Orson Welles Franco Zeffirelli and Kenneth Branagh and such ground breaking movies as Derek Jarman's *The Tempest* Baz Luhrmann's *William Shakespeare's Romeo Juliet* and Peter Greenaway's *Prospero's Books* Chapters on the location of films in place and time the effect of this on characterisation and issues of gender and political power are followed by a discussion of work that goes beyond Shakespeare A filmography and suggestions for further reading complete this stimulating fresh and accessible account of an important aspect of Shakespeare studies

**The Cambridge Companion to Shakespeare on Screen** Russell Jackson, 2020-12-17 Lively and up to date critical introductions to a rich range of Shakespeare adaptations for film video and television **A History of Shakespeare**

**on Screen** Kenneth S. Rothwell, 2004-10-28 This edition of *A History of Shakespeare on Screen* updates the chronology to 2003 with a new chapter on recent films *Filming Shakespeare's Plays* Anthony Davies, 1990-06-29 Shakespeare's plays provide wonderfully challenging material for the film maker While acknowledging that dramatic experiences for theatre and cinema audiences are significantly different this book reveals some of the special qualities of cinema's dramatic language in the film adaptations of Shakespeare's plays by four directors Laurence Olivier Orson Welles Peter Brook and Akira Kurosawa each of whom has a distinctly different approach to a film representation Davies begins his study with a comparison of theatrical and cinematic space showing that the dramatic resources of cinema are essentially spatial The central chapters focus on Laurence Olivier's *Henry V* *Hamlet* and *Richard III* Orson Welles' *Macbeth* *Othello* and *Chimes at Midnight* Peter Brook's *King Lear* and Akira Kurosawa's *Throne of Blood* Davies discusses the dramatic problems posed by the source plays for these films for the film maker and he examines how these films influenced later theatrical stagings He concludes with an examination of the demands that distinguish the work of the Shakespearean stage actor from that of his counterpart in film

*Shakespeare Films* Peter E.S. Babiak, 2016-05-12 This study reexamines the recognized canon of films based on

Shakespeare's plays and argues that it should be broadened by breaking with two unnecessary standards the characterization of the director as auteur of a play's screen adaptation and the convention of excluding films with contemporary language or modern or alternative settings or which use the play as a subtext The emphasis is shifted from the director's contribution to the film's social cultural and historical contexts The work of the auteurs is reevaluated within present day contexts preserving the established canon while proposing new criteria for inclusion

**Shakespeare, The Movie II** Richard Burt, Lynda E. Boose, 2004-02-24 Combining three key essays from the earlier collection with exciting new work from leading contributors this text offers sixteen fascinating essays It is quite simply a must read for any student of Shakespeare film or cultural studies

**Shakespeare** Eddie Sammons, 2004-02-23 This revised American edition with 34 more pages than the UK original is an indispensable guide that includes not only films of Shakespeare's plays but also filmed stage performances and films based on or inspired by his works With world wide coverage this work fills a gap of film literature and celebrates the hundredth anniversary of the first known filmed work of the Bard

Cinematic Shakespeare Michael Anderegg, 2003-11-22 Cinematic Shakespeare takes the reader inside the making of a number of significant adaptations to illustrate how cinema transforms and reimagines the dramatic form and style central to Shakespeare's imagination Cinematic Shakespeare investigates how Shakespeare films constitute an exciting and ever changing film genre The challenges of adopting Shakespeare to cinema are like few other film genres Anderegg looks closely at films by Laurence Olivier Richard III Orson Welles Macbeth and Kenneth Branagh Hamlet as well as topics like Postmodern Shakespeares Julie Taymor's Titus and Peter Greenaway's Prospero's Books and multiple adaptations over the years of Romeo and Juliet A chapter on television looks closely at American broadcasting in the 1950s the Hallmark Hall of Fame Shakespeare adaptations and the BBC Time Life Shakespeare Plays from the late 70s and early 80s

**Shakespeare on Film** Carolyn Jess-Cooke, 2007 Since the birth of Shakespearean cinema in 1899 there have been around 500 film adaptations in which the Bard has been taken to outer space downtown Mumbai and feudal Japan This book explores an astonishing array of Shakespearean films from early cinema to the present day

The Cambridge Companion to Shakespeare on Film Russell Jackson, 2000-10-26 Film adaptations of Shakespeare's plays are increasingly popular and now figure prominently in the study of his work and its reception This lively Companion is a collection of critical and historical essays on the films adapted from and inspired by Shakespeare's plays An international team of leading scholars discuss Shakespearean films from a variety of perspectives as works of art in their own right as products of the international movie industry in terms of cinematic and theatrical genres and as the work of particular directors from Laurence Olivier and Orson Welles to Franco Zeffirelli and Kenneth Branagh They also consider specific issues such as the portrayal of Shakespeare's women and the supernatural The emphasis is on feature films for cinema rather than television with strong coverage of Hamlet Richard III Macbeth King Lear and Romeo and Juliet A guide to further reading and a useful filmography are also provided

**Shakespeare, Film, Fin de**

**Siecle** Mark Thornton Burnett, Ramona Wray, 2016-01-22 The essays in this volume read the Shakespeare films of the 1990s as key instruments with which western culture confronts the anxieties attendant upon the transition from one century to another. Such films as *Hamlet*, *Love's Labour's Lost*, *Othello*, *Shakespeare in Love* and *William Shakespeare's Romeo and Juliet* the contributors maintain engage with some of the most pressing concerns of the present: apocalyptic condition, familial crisis, social estrangement, urban blight, cultural hybridity, literary authority, the impact of technology and the end of history. The volume includes an exclusive interview with Kenneth Branagh. *Interpreting Shakespeare on Screen* Hester Bradley, 2000-12-02 This book explores Shakespeare films as interpretations of Shakespeare's plays as well as interpreting the place of Shakespeare on screen within the classroom and within the English curriculum. Shakespeare on screen is evaluated both in relation to the play texts and in relation to the realms of popular film culture. The book focuses on how Shakespeare is manipulated in film and television through the representation of violence, gender, sexuality, race and nationalism. Cartmell discusses a wide range of films including Orson Welles' *Othello* (1952), Kenneth Branagh's *Much Ado About Nothing* (1993), Peter Greenaway's *Prospero's Books* (1991), Baz Luhrmann's *William Shakespeare's Romeo and Juliet* (1996) and John Madden's *Shakespeare in Love* (1998). **Shakespeare, The Movie** Lynda E. Boose, Richard Burt, 2005-06-28 *Shakespeare The Movie* brings together an impressive line up of contributors to consider how Shakespeare has been adapted on film, TV and video and explores the impact of this popularization on the canonical status of Shakespeare. Taking a fresh look at the Bard and his place in the movies, *Shakespeare The Movie* includes a selection of what is presently available in filmic format to the Shakespeare student or scholar, ranging across BBC television productions, filmed theatre productions and full screen adaptations by Kenneth Branagh and Franco Zeffirelli. Films discussed include Amy Heckerling's *Clueless*, Gus van Sant's *My Own Private Idaho*, Branagh's *Henry V*, Baz Luhrman's *William Shakespeare's Romeo and Juliet*, John McTiernan's *Last Action Hero*, Peter Greenaway's *Prospero's Books*, Zeffirelli's *Hamlet*. **Shakespeare in the Cinema** Stephen M. Buhler, 2002-01-01 A comprehensive look at film adaptations of Shakespeare's plays. **Interpreting Shakespeare on Screen** Hester Bradley, 2000-12-02 This book explores Shakespeare films as interpretations of Shakespeare's plays as well as interpreting the place of Shakespeare on screen within the classroom and within the English curriculum. Shakespeare on screen is evaluated both in relation to the play texts and in relation to the realms of popular film culture. The book focuses on how Shakespeare is manipulated in film and television through the representation of violence, gender, sexuality, race and nationalism. Cartmell discusses a wide range of films including Orson Welles' *Othello* (1952), Kenneth Branagh's *Much Ado About Nothing* (1993), Peter Greenaway's *Prospero's Books* (1991), Baz Luhrmann's *William Shakespeare's Romeo and Juliet* (1996) and John Madden's *Shakespeare in Love* (1998). **Shakespeare Translated** Herbert R. Coursen, 2005 Shakespeare's works are constantly being translated into new contexts, a fact which demonstrates the vitality of his plots in contemporary settings. *Shakespeare Translated* looks at the way certain plays, particularly *Romeo and Juliet*, *Hamlet*, *Othello* and *King Lear*

have been recontextualized into films like *O* and *King of Texas* or television shows such as *The Gilmore Girls* *Cheers* and *Clueless* This book illustrates how *Romeo and Juliet* is the most shamelessly appropriated of Shakespeare's scripts for contemporary use because its plot fits so neatly into the teenage culture that has burgeoned since the late 1950s

*Shakespeare Translated* looks at what has happened to Shakespeare for better or more often for worse as the new millennium begins

***100 Shakespeare Films*** Daniel Rosenthal, 2019-07-25 From Oscar winning British classics to Hollywood musicals and Westerns from Soviet epics to Bollywood thrillers Shakespeare has inspired an almost infinite variety of films Directors as diverse as Orson Welles Akira Kurosawa Franco Zeffirelli Kenneth Branagh Baz Luhrmann and Julie Taymor have transferred Shakespeare's plays from stage to screen with unforgettable results Spanning a century of cinema from a silent short of *The Tempest* 1907 to Kenneth Branagh's *As You Like It* 2006 Daniel Rosenthal's up to date selection takes in the most important inventive and unusual Shakespeare films ever made Half are British and American productions that retain Shakespeare's language including key works such as Olivier's *Henry V* and *Hamlet* Welles' *Othello* and *Chimes at Midnight* Branagh's *Henry V* and *Hamlet* Luhrmann's *Romeo Juliet* and Taymor's *Titus* Alongside these original text films are more than 30 genre adaptations titles that aim for a wider audience by using modernized dialogue and settings and customizing Shakespeare's plots and characters transforming *Macbeth* into a pistol packing gangster Joe Macbeth and *Maqbool* or reimagining *Othello* as a jazz musician *All Night Long* There are Shakespeare based Westerns *Broken Lance* *King of Texas* musicals *West Side Story* *Kiss Me* Kate high school comedies *10 Things I Hate About You* *She's the Man* even a sci fi adventure *Forbidden Planet* There are also films dominated by the performance of a Shakespearean play In the *Bleak* *Midwinter* *Shakespeare in Love* Rosenthal emphasises the global nature of Shakespearean cinema with entries on more than 20 foreign language titles including Kurosawa's *Throne of Blood* and Ran Grigori Kozintsev's *Russian Hamlet* and *King Lear* and little known features from as far afield as Madagascar and Venezuela some never released in Britain or the US He considers the films production and box office history and examines the film makers key interpretive decisions in comparison to their Shakespearean sources focusing on cinematography landscape music performance production design textual alterations and omissions As cinema plays an increasingly important role in the study of Shakespeare at schools and universities this is a wide ranging entertaining and accessible guide for Shakespeare teachers students and enthusiasts

***Shakespeare on Screen: Romeo and Juliet*** Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2023-12-14 From canonical movies to web series this volume provides fresh insights into the myriad forms of *Romeo and Juliet* on screen around the world Ranging far beyond the Anglo American sphere the international cast of contributors explore translations adaptations free retellings and appropriations from India France Italy and Japan and demonstrate the constant evolution of technologies in the production reception and dissemination of Shakespeare on screen The volume is complemented by helpful online essays and an extended online film bibliography which guides readers through

the often overwhelming range of filmic resources now available providing valuable resources for research and pedagogy

**Teaching Shakespeare with Film and Television** H. R. Coursen, 1997-10-30 Shakespeare is one of the world's most widely taught and most demanding authors. Fortunately many of his plays have been adapted for film and television and these productions are a valuable aid for helping students understand and respond to his works. This reference shows teachers and students how to master the techniques of discussing productions of his plays on film and television. It distinguishes the advantages and limitations of film and television as media for representing Shakespeare's dramas. The book then examines strategies for incorporating film and television productions in the classroom and provides many specific examples of how to write about these adaptations of the plays. The volume describes numerous educational resources both in print and on cassette. This reference will prove invaluable to teachers and students of Shakespeare at all levels, particularly at a time when Shakespeare films are being produced at an unprecedented pace. Although Shakespeare is one of the world's most widely taught authors, he is also one of the world's most demanding. Because of the popularity and sophistication of his works, numerous film and television adaptations of his plays have been made, some decades ago and others very recently. Shakespeare films are coming out at an unprecedented rate as audiences continue to respond to the richness of his works. These productions are a valuable means of introducing students to Shakespeare's plays for the film and television versions reflect different interpretations of his works. Although some productions are generally considered better than others and all have various faults and virtues, each of them teaches us something about the play and the medium. This reference book is a convenient guide for helping teachers and students master the techniques of discussing productions of the plays on film and television. It makes important distinctions between the two media, particularly about the conceptual and physical space available in each and the choices that space or lack of it impose on production. Central to the book is the concept of script, the words from which productions are generated. Because even weak productions are nonetheless interpretations of Shakespeare's scripts, they can be used effectively to explore the complex issues in his plays. The volume includes many suggestions about how to help students write well by comparing in very specific terms small segments from different productions. It lists the resources available in this rapidly growing field, both on cassette and in print, and gives many examples of critical commentary looking at genre, editing, allusion, setting, and the script in historical context. Productions discussed include *Edvard As You Like It*, the Branagh *A Midwinter's Tale*, the Parker *Othello*, the Loncraine *Richard III*, and seventy years of *Hamlet*. Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays.

## Unveiling the Magic of Words: A Overview of "**Shakespeare On Film**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Shakespeare On Film**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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