

INTERPRETING SHAKESPEARE ON SCREEN Deborah Cartmell



Shakespeare On Screen

**Victoria Bladen, Sarah
Hatchuel, Nathalie Vienne-Guerrin**

Shakespeare On Screen:

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

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

Shakespeare on Screen: King Lear Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2019-09-26 An up to date survey of Shakespeare's King Lear on screen and the aesthetic social and political issues raised by screen versions

Shakespeare, from Stage to Screen Sarah Hatchuel, 2004-08-12 How is a Shakespearean play transformed when it is directed for the screen In this 2004 book Sarah Hatchuel uses literary criticism narratology performance history psychoanalysis and semiotics to analyse how the plays are fundamentally altered in their screen versions She identifies distinct strategies chosen by film directors to appropriate the plays Instead of providing just play by play or film by film analyses the book addresses the main issues of theatre film aesthetics making such theories and concepts accessible before applying them to practical cases Her book also offers guidelines for the study of sequences in Shakespearean adaptations and includes examples from all the major films from the 1899 King John through the adaptations by Olivier Welles and Branagh to Taymor's 2000 Titus and beyond This book is aimed at scholars teachers and students of Shakespeare and film studies providing a clear and logical apparatus with which to examine Shakespearean screen adaptations

Shakespeare on Screen : The Roman Plays , Is there a specificity to adapting a Roman play to the screen This volume interrogates the ways directors and actors have filmed and performed the Shakespearean works known as the Roman plays which are in chronological order of writing Titus Andronicus Julius Caesar Antony and Cleopatra and Coriolanus In the variety of plays and story lines common questions nevertheless arise Is there such a thing as filmic Romanness By exploring the different ways in which the Roman plays are re interpreted in the light of Roman history film history and the Shakespearean tradition the papers in this volume all take part in the ceaseless investigation of what the plays keep saying not only about our vision of the past but also about our perception of the present

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

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 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 **Shakespeare on Screen** Kenneth Sprague Rothwell, 1990 This comprehensive guide covers approximately 400 feature length films documentaries spin offs educational films and excerpts of Shakespeare s plays A full entry is provided for each major film including cast credits and critical commentary There are also sections on film and videos on Shakespeare s life and times theater poetry plays actors and directors Also included are an extensive bibliography a list of archive and resource centers and distributors Separate indexes list directors and producers major series actors and production personnel *The Cambridge Companion to Shakespeare on Film* Russell Jackson, 2007-03-29 Film adaptations of Shakespeare s plays are increasingly popular and now figure prominently in the study of his work and its reception This Companion is a lively collection of critical and historical essays on the films adapted from and inspired by Shakespeare s plays Chapters have been revised and updated from the first edition to include the most recent films and scholarship 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 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 **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 the 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.

Shakespeare on screen : Macbeth Sarah HATCHUEL, Nathalie VIENNE-GUERRIN, Victoria BLADEN, 2013-12-20. This addition to the Shakespeare on Screen series reveals the remarkable presence of Macbeth in the global Shakespearean screenscape. What is it about Macbeth that is capable of extending beyond Scottish contexts and speaking globally locally and glocally? Does the extensive adaptive reframing of Macbeth suggest the paradoxical irrelevance of the original play? After examining the evident topic of the supernatural elements the witches and the ghost in the films the essays move from a revisitation of the well known American screen versions to an analysis of more recent Anglophone productions and to world cinema Asia France South Africa India Japan etc. Questions of lineage and progeny are broached then extended into the wider issues of gender. Finally ballet remediations filmic appropriations citations and mises en abyme of Macbeth are examined and the book ends with an analysis of a Macbeth script that never reached the screen. Ce nouvel ouvrage de la série Shakespeare à l'écran révèle la présence remarquable de Macbeth dans le paysage filmique shakespearien à l'échelle mondiale. Comment expliquer qu'une pièce dont l'intrigue est ancrée dans une nation l'ait pu être absorbée par des cultures aussi diverses? Les multiples adaptations de Macbeth suggèrent-elles de manière paradoxale une moindre pertinence de la pièce originelle? Après avoir exploré la représentation des éléments surnaturels les sorcières et le fantôme le volume revisite les films américains canoniques les productions anglophones plus récentes et les versions d'autres aires culturelles Asie France Afrique du Sud Inde Japon etc.

Les questions de ligne et de descendance sont abordées puis prolongées dans des articles sur la représentation du genre Les versions dans les appropriations les citations et les mises en abyme de Macbeth sont ensuite analysées et ce parcours mène un étrange objet un scénario non film

A Concise Companion to Shakespeare on Screen Diana E.

Henderson, 2008-04-15 This Concise Companion presents a multidisciplinary range of approaches to a vast multimedia subject Shakespeare on screen Draws on the latest thinking in cultural studies communications and comparative media in dialogue with literary theatrical and filmic approaches Organised around themes such as authorship and collaboration theatricality sex and violence globalization and history Offers readers a variety of accessible routes into the subject of Shakespeare on screen Also enables readers to explore fundamental topics in the study of literature and culture more broadly such as the relationships between elite and popular culture art and the marketplace text and image Includes suggestions for further reading a bibliography a filmography a chronology and a thorough index

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 on Screen Daniel Rosenthal, 2000

Miramax chief Harvey Weinstein was afraid the title of Shakespeare in Love would be too highfalutin for a mass audience But he underestimated movie audiences great love for the bard both in traditional productions featuring Olivier Kenneth Branagh Zeffirelli and in modern reinterpretations intriguing tidbits loaded with commentary criticism in depth profiles and full color photography Publishers Weekly

Screen Adaptations: Shakespeare's Hamlet Samuel Cowl, 2014-01-30

Hamlet is the most often produced play in the western literary canon and a fertile global source for film adaptation Samuel Cowl a noted scholar of Shakespeare on film unpacks the process of adapting from text to screen through concentrating on two sharply contrasting film versions of Hamlet by Laurence Olivier 1948 and Kenneth Branagh 1996 The films socio political contexts are explored and the importance of their screenplay film score setting cinematography and editing examined Offering an analysis of two of the most important figures in the history of film adaptations of Shakespeare this study seeks to understand a variety of cinematic approaches to translating Shakespeare's words words words into film's particular grammar and rhetoric

Cinematic Shakespeare Michael A. Anderegg, 2004

Michael Anderegg investigates how Shakespeare films constitute an exciting ever changing film genre He looks closely at films by Olivier Welles Branagh as well as postmodern Shakespeares multiple adaptations over the years of Romeo and Juliet

Shakespeare on Screen Sarah Hatchuel, Nathalie

Vienne-Guerrin,2017-04-27 The second volume in the re launched series Shakespeare on Screen is devoted to The Tempest and Shakespeare's late romances offering up to date coverage of recent screen versions as well as new critical reviews of older canonical films An international cast of authors explores not only productions from the USA and the UK but also translations adaptations and appropriations from Poland Italy and France Spanning a wide chronological range from the first cinematic interpretation of Cymbeline in 1913 to The Royal Ballet's live broadcast of The Winter's Tale in 2014 the volume provides an extensive treatment of the plays resonance for contemporary audiences Supported by a film bibliography numerous illustrations and free online resources the book will be an invaluable resource for students scholars and teachers of film studies and Shakespeare studies *New Wave Shakespeare on Screen* Thomas Cartelli,Katherine Rowe,2007 The past several years have witnessed a group of experiments in staging Shakespeare on film This book introduces and applies the analytic techniques and language that are required to make sense of this wave It maps a vocabulary for interpreting Shakespeare film addresses script to screen questions about authority and performativity and more **The Cambridge Companion to Shakespeare on Screen** ,2020-09 Lively and up to date critical introductions to a rich range of Shakespeare adaptations for film video and television

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