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SHAKESPEARE AND ADAPTATION

Screen Shakespeare

Kenneth S. Rothwell



Screen Shakespeare:

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

Small-Screen Shakespeare Peter Cochran, 2014-10-16 Small Screen Shakespeare is a guide to all the Shakespeare productions available for viewing on computer or TV From Beerbohm Tree's silent scene from *King John* to Helen Mirren as Prospera and Simon Russell Beale as Falstaff Peter Cochran gives an expert opinion on the best and the worst basing his judgements on a lifetime of viewing teaching acting and directing The book covers films television productions plays on YouTube and DVDs of videoed stage productions as well as cinematic Shakespearean spin offs such as *Throne of Blood* and *Joe Macbeth* The book is composed of five sections one on film directors who have specialised in Shakespeare one on screen versions of individual plays one on films remaking Shakespeare's plots in a different idiom one on films which contain creative references to Shakespeare and a final review of two famous stage productions

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

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

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 **Screen Shakespeare** Michael Skovmand, 1994 This issue 24 of Aarhus University Press's arts and humanities journal *The Dolphin* offers a collection of academic essays on Shakespearean films with nine contributions by Scandinavian and American scholars The contributors are Susanne Fabricius Ib Johansen Bernice W Kilman Michael Mullin Per Serritslev Petersen Claus Schatz Jacobsen William E Sheidley Steven Shelburne and Michael Skovmand **Shakespeare on screen : Television Shakespeare** Nathalie Vienne-Guerrin, Sarah Hatchuel, *Television Shakespeare* l'expression a t elle encore un sens une poque o Shakespeare la t l vision ne se r duit plus la s rie BBC mais est devenu notamment au fil des innovations technologiques un concept de plus en plus hybride porteur d une infinie vari t Ce volume offre au lecteur un examen pr cis d adaptations t l visuelles des pi ces shakespeariennes tout en questionnant les limites poreuses que le 21e si cle fait appara tre entre la t l vision et les autres m dias Shakespeare semblant pouvoir ou devoir se pr ter toutes les m tamorphoses

Screen Adaptations: Shakespeare's King Lear Yvonne Griggs, 2014-09-26 This close study of film adaptations of *King Lear* looks at several different versions mainstream art house and cinematic offshoots and discusses the literary text in its historical context key themes and dominant readings of the text how the text is adapted for screen and how adaptations have changed our reading of the original text There are many references to the literary text and screenplays and the book also features quotations from directors and critics There is plenty of discursive material here to support student work on both film and literature courses **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: 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 re tellings 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

Screening Shakespeare in the Twenty-First Century Mark Thornton Burnett, 2006-09-27 This bold new collection offers an innovative discussion of Shakespeare on screen after the millennium Cutting edge and fully up to date it surveys the rich field of Bardic film representations from Michael Almereyda's Hamlet to the BBC ShakespeaReTold season from Michael Radford's The Merchant of Venice to Peter Babakitis Henry V In addition to offering in depth analyses of all the major productions Screening Shakespeare in the Twenty First Century includes reflections upon the less well known filmic Shakespeares which encompass cinema advertisements appropriations post colonial reinventions and mass media citations and which move across and between genres and mediums Arguing that Shakespeare is a magnet for negotiations about style value and literary authority the essays contend that screen reinterpretations of England's most famous dramatist simultaneously address concerns centred upon nationality and ethnicity gender and romance and McDonaldisation and the political process thereby constituting an important intervention in the debates of the new century As a result through consideration of such offerings as the Derry Film Initiative Hamlet the New Zealand The Maori Merchant of Venice and the television documentary In Search of Shakespeare this collection is able to assess as never before the continuing relevance of Shakespeare in his local and global screen incarnations Features Only collection like it on the market bringing the subject up to date Twenty first century focus and international coverage Innovative discussion of a wide range of films and television Accessibly written for students and general readers

Screening the Royal Shakespeare Company John Wyver, 2019-06-27 No theatre company has been involved in such a broad range of adaptations for television and cinema as the Royal Shakespeare Company Starting with Richard III filmed in the Shakespeare Memorial Theatre before World War One the RSC's accomplishments continue today with highly successful live cinema broadcasts The Wars of the Roses BBC 1965 Peter Brook's film of King Lear 1971 Channel 4's epic version of Nicholas Nickleby 1982 and Hamlet with David Tennant BBC 2009 are among their most iconic adaptations Many other RSC productions live on as extracts in documentaries as archival recordings in trailers and in other fragmentary forms Screening the Royal Shakespeare Company explores this remarkable history of collaborations between stage and screen and considers key questions about adaptation that concern all those involved in theatre film and television John Wyver is a broadcasting historian and the producer of RSC Live from Stratford upon Avon and is uniquely well placed to provide a vivid account of the company's television and film productions He contributes an award winning practitioner's insight into screen adaptation's numerous challenges and rich potential

Screening Gender in Shakespeare's Comedies Magdalena Cieslak, 2019-04-19 When adapting Shakespeare's comedies cinema and television have to address the differences and incompatibilities between early modern gender constructs and contemporary cultural social and political contexts Screening Gender in Shakespeare's Comedies Film and Television Adaptations in the Twenty First Century analyzes methods employed by cinema and television in approaching those aspects of Shakespeare's comedies indicating a range of ways in which adaptations made in the twenty first century

approach the problems of cultural and social normativity gender politics stereotypes of femininity and masculinity the dynamic of power relations between men and women and social roles of men and women This book discusses both mainstream cinematic productions such as Michael Radford's *The Merchant of Venice* or Julie Taymor's *The Tempest* and more low key adaptations such as Kenneth Branagh's *As You Like It* and Joss Whedon's *Much Ado About Nothing* as well as the three comedies of BBC Shakespeare's *Told* miniseries *Much Ado About Nothing* *The Taming of the Shrew* and *A Midsummer Night's Dream* This book examines how the analyzed films deal with elements of Shakespeare's comedies that appear subversive challenging or offensive to today's culture and how they interpret or update gender issues to reconcile Shakespeare with contemporary cultural norms By exploring tensions and negotiations between early modern and present day gender politics the book defines the prevailing attitudes of recent adaptations in relation to those issues and identifies the most popular strategies of accommodating early modern constructs for contemporary audiences **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 **The Arden Research Handbook**

of Shakespeare and Contemporary Performance Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance

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

The Cambridge Companion to Shakespeare Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare's work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare's time and the history of criticism and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of

foreigners in Shakespeare's England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists, and a bibliographical essay. Shakespeare on Film Maurice Hindle, 2015-09-10. An approachable guide to Shakespeare on film, this book establishes the differences between stage and screen. It covers the history of Shakespeare on the screen since 1899 and discusses various modes and conventions of adaptations. Thoroughly updated to include the most recent films, for instance Joss Whedon's 2013 *Much Ado About Nothing*, it also explores the latest technology such as DVD and Blu-ray as well as live stage to screen productions. It also includes an exclusive interview with filmmaker John Wyver discussing his own adaptations for the small screen. *Shakespeare's cinema of love* R. S. White, 2016-10-03. This engaging and stimulating book argues that Shakespeare's plays significantly influenced movie genres in the twentieth century, particularly in films concerning love in the classic Hollywood period. Shakespeare's green world has a close functional equivalent in tinseltown and on the silver screen as well as in hybrid genres in Bollywood cinema. Meanwhile *Romeo and Juliet* continues to be an enduring source for romantic tragedy on screen. The nature of generic indebtedness has not gained recognition because it is elusive and not always easy to recognise. The book traces generic links between Shakespeare's comedies of love and screen genres such as romantic comedy, screwball comedy, and musicals, as well as clarifying the use of common conventions defining the genres such as mistaken identity, errors of disguise, and shrew taming. Speculative, challenging, and entertaining, the book will appeal to those interested in Shakespeare movies and the representation of love in narratives.

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