

# **Shakespeare On Film**

**Douglas Brode** 

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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 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 **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 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 Shakespeare, The Movie II Richard Burt, Lynda E. Boose, 2004-02-24 Combining three that of his counterpart in film 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 The Cambridge Companion to

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**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 re imagines 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 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 an 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, 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 in the Cinema** Stephen M. Buhler,2012-02-01 Offering a comprehensive look at the strategies that filmmakers have employed in adapting Shakespeare s plays to the cinema this book investigates what the task of Shakespearean adaptation reveals about film in general and focuses on patterns and approaches shared by various cinematic works Buhler provides concise histories of each general strategy which include non illusionistic cinema documentary interpretations mass market productions transgressive and transnational cinema and approaches that see film as either distinct from the stage or as an extension of theatrical traditions The book spans more than a century of film starting with the 1899 King John and extending through Michael Hoffman s A Midsummer Night s Dream Julie Taymor s Titus and later

releases Screen Adaptations: Shakespeare's Hamlet Samuel Crowl, 2014-01-30 Hamlet is the most often produced play in the western literary canon and a fertile global source for film adaptation Samuel Crowl 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 **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 Edzard As You Like It the Branagh A

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## Shakespeare On Film Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has be evident than ever. They have the ability to inspire, provoke, and ignite change. Such may be the essence of the book **Shakespeare On Film**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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