

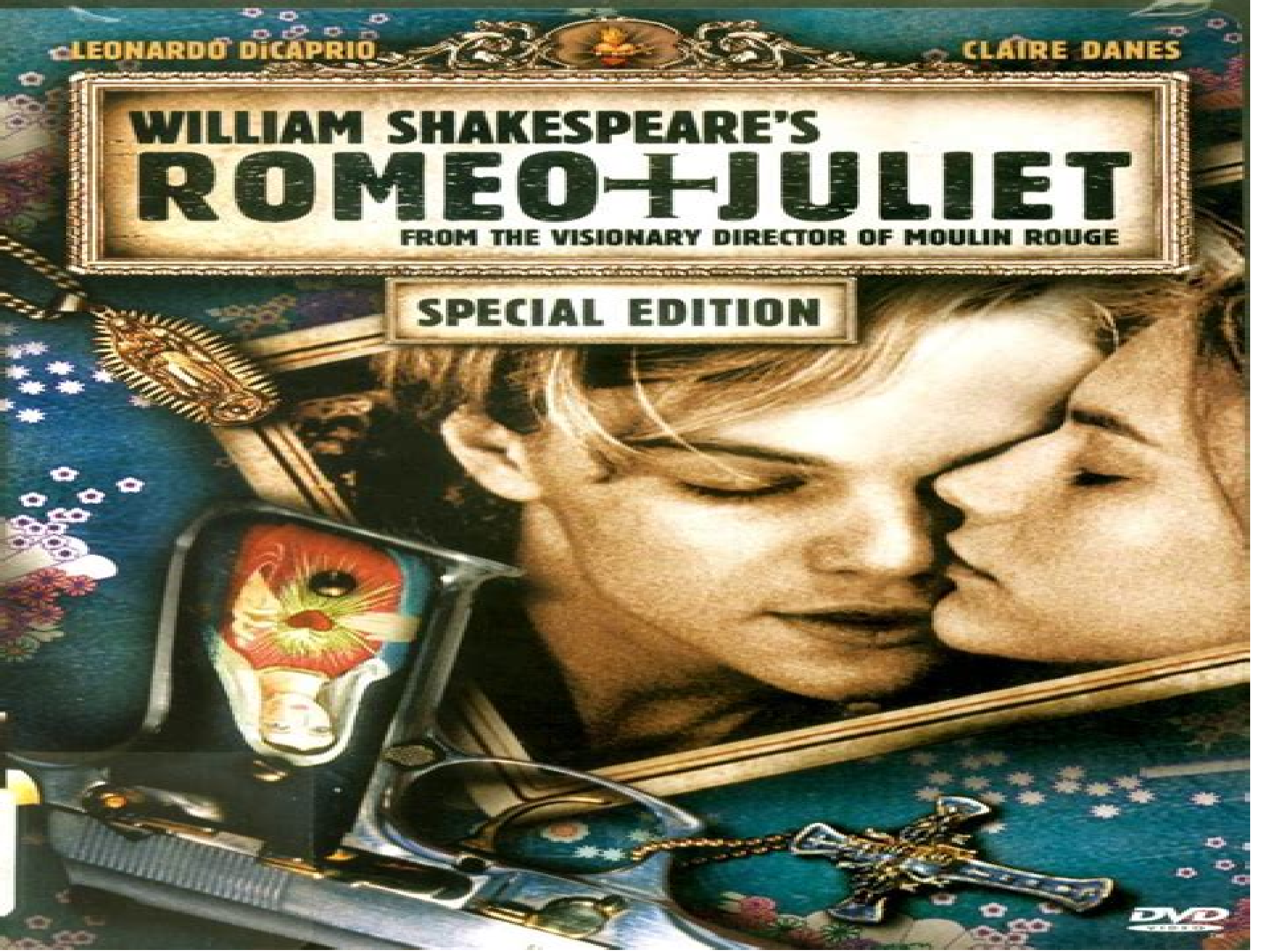
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Shakespeare And The Film

Carolyn Jess-Cooke



Shakespeare And The 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 *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, 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 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** 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.

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 and 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.

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 Shakespeare's 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, 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 engagement 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.

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 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 and the Film Roger Manvell, 1971 Examines the major films which have been adapted from the Shakespeare's plays since the late twenties *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

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The Cambridge Companion to Shakespeare on Film, Second Edition Russell Jackson, 2012 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

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reviews and from contemporary film journals and with reproduction of stills and frames from the films themselves including unusual shots of leading screen actors This is a valuable source book for film experts enhanced by full notes bibliography and indexes a fresh approach for Shakespeareans and a vivid sketch of a world that has passed for all 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

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