



Much Ado About Nothing The Making Of The Movie

Lynda E. Boose, Richard Burt



Much Ado About Nothing The Making Of The Movie:

Spectacular Shakespeare Courtney Lehmann, Lisa S. Starks, 2002 Spectacular Shakespeare includes an introduction nine essays and an afterword that all address the spectacle of Shakespeare in recent Hollywood films The essays approach the Shakespeare as star phenomenon from various perspectives some applauding the popularization of the Bard others critically questioning the appropriation of Shakespeare in contemporary mass culture 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 **Knowing Shakespeare** L. Gallagher, S. Raman, 2010-10-19 A collection of essays on the ways the

senses speak on Shakespeare s stage Drawing on historical phenomenology science studies gender studies and natural philosophy the essays provide critical tools for understanding Shakespeare s investment in staging the senses **The**

Literature/Film Reader James Michael Welsh, James M. Welsh, Peter Lev, 2007-08-14 From examinations of Francis Ford Coppola s Apocalypse Now to Alfred Hitchcock s Vertigo The Literature Film Reader Issues of Adaptation covers a wide range of films adapted from other sources The first section presents essays on the hows and whys of adaptation studies and

Much Ado about Nothing William Shakespeare, 1997 This 1998 edition of *Much Ado About Nothing* focuses wholly on the play in performance John Cox investigates major issues and trends in the production of this popular work analysing successive reinterpretations of the play in relation to their cultural and ideological contexts Gender issues are central to the study which highlights in striking ways the changing constructions of womanhood in performances from Shakespeare s time to the present A commentary alongside the New Cambridge Shakespeare edition of the text recreates in lively detail interpretations of each passage in a variety of British American Canadian and other productions including film and television versions A full introduction also examines the problematic relation of dark and comic elements in a wide range of performances An essential resource for students teachers actors and directors this is an illuminating book for all theatregoers **Shakespeare and Costume in Practice** Bridget Escolme, 2020-12-23 What is the role of costume in

Shakespeare production Shakespeare and Costume in Practice argues that costume design choices are central not only to the creation of period setting and the actor s work on character but to the cultural political and psychological meanings that the theatre makes of Shakespeare The book explores questions about what the first Hamlet looked like in his mourning cloak how costumes for a Shakespeare comedy can reflect or critique the collective nostalgias a culture has for its past how costume and casting work together to ask new questions about Shakespeare and race Using production case studies of Hamlet *Much Ado About Nothing* and *The Tempest* the book demonstrates that costume design can be a site of experimentation playfulness and transgression in the theatre and that it can provoke audiences to think again about what power race and gender look like on the Shakespearean stage **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

The Whedonverse Catalog Don Macnaughtan,2018-05-21 Director producer and screenwriter Joss Whedon is a creative force in film television comic books and a host of other media This book provides an authoritative survey of all of Whedon's work ranging from his earliest scriptwriting on Roseanne through his many movie and TV undertakings Toy Story Buffy the Vampire Slayer Angel Firefly Serenity Dr Horrible The Cabin in the Woods and Agents of S H I E L D to his forays into the Marvel Cinematic Universe The book covers both the original texts of the Whedonverse and the many secondary works focusing on Whedon's projects including about 2000 books essays articles documentaries and dissertations

[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, 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 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 on screen : The Henriad Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on going exploration of what Shakespeare s contrasting afterlives keep saying not only about the dramatic texts but also about ourselves

Shakespeare at the Cineplex Samuel Crowl, 2003 Samuel Crowl s *Shakespeare at the Cineplex* explores the major Shakespeare films released since the surprising success of Kenneth Branagh s *Henry V* in 1989 *Metanarrative Functions of Film Genre in Kenneth Branagh's Shakespeare Films* Jessica M. Maerz, 2017-05-11 Kenneth Branagh is the most important contemporary figure in the production of filmed Shakespeare His five feature length Shakespeare films *Henry V* 1989 *Much Ado About Nothing* 1993 *Hamlet* 1996 *Love s Labour s Lost* 2000 and *As You Like It* 2007 both created and represented the explosion of filmed Shakespeare adaptations that began in the 1990s This book demonstrates Branagh s appeal to classical film genres in order to meta narrate for a popular audience the unfamiliar terrain of the Shakespearean original it examines the debts Branagh owes stylistically and structurally to classically defined generic modes The generic appeal in Branagh s films is one that grows progressively becoming incrementally more critical to his Shakespearean adaptations as Branagh s career progresses Thus his debut film *Henry V* is the least classically generic of all his films relying primarily on intertextual and generic references to more contemporary styles like the action genre and the Vietnam War film *Much Ado About Nothing* represents a transitional moment in Branagh s generic development while the film closely accords to the norms of the screwball comedy this generic correspondence derives primarily from the Shakespearean text With *Hamlet* Branagh begins to experiment with genre as a conceptual conceit although the film owes much to classical domestic melodrama particularly in *Hamlet* s relationships with Gertrude and Ophelia Branagh frames his domestic story with devices drawn from the classical Hollywood historical epic Branagh s spectacular failure *Love s Labour s Lost* demonstrates a unique subordination of the logic and authority of the Shakespearean source text to the demands of the classical musical form Finally Branagh s most recent film *As You Like It* reveals a new approach towards working with filmed Shakespeare while simultaneously re working the generic structures and practices that characterize his earlier more successful films [The Oxford Handbook of Shakespearean Comedy](#) Heather Hirschfeld, 2018-09-06 *The Oxford Handbook of Shakespearean Comedy* offers critical and

contemporary resources for studying Shakespeare's comic enterprises. It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama. Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials, gender and sexuality, hetero and homoerotic desire, race and religion, and they reformulate these topics in the materialist, formalist, phenomenological or revisionist terms of current scholarship and critical debate. Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology, cross-species interaction and humoral theory. Some contributions, informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice, speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty-first century. Others still investigate distinct sets of plays from unexpected and often polemical angles, noting connections between the comedies under inventive, unpredicted banners such as the theology of adultery, early modern pedagogy, global exploration or monarchical rule. All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences. The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up-to-date work in the field.

Russian and Soviet Film Adaptations of Literature, 1900-2001 Stephen Hutchings, Anat Vernitskaia, 2004-12-17. Providing many interesting case studies and bringing together many leading authorities on the subject, this book examines the importance of film adaptations of literature in Russian cinema, especially during the Soviet period when the cinema was accorded a vital role in imposing the authority of the communist regime on the consciousness of the Soviet people.

Shakespeare, Theory and Performance James C. Bulman, 2003-09-02. Shakespeare Theory and Performance is a groundbreaking collection of seminal essays which apply the abstract theory of Shakespearean criticism to the practicalities of performance. Bringing together the key names from both realms, the collection reflects a wide range of sources and influences from traditional literary performance and historical criticism to modern cultural theory. Together they raise questions about the place of performance criticism in modern and often competing debates of cultural materialism, new historicism, feminism and deconstruction. An exciting and fascinating volume, it will be important reading for students and scholars of literary and theatre studies alike.

Filming Shakespeare in the Global Marketplace M. Burnett, 2007-01-31. This exciting new title investigates the explosion of Shakespeare films during the 1990s and beyond. Linking fluctuating Shakespeares with the growth of a global marketplace, the dissolution of national borders and technological advances, this book produces a fresh awareness of our contemporary cultural moment.

New York Magazine, 1993-05-24. New York Magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from

politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *New York Magazine*, 1993-05-24

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