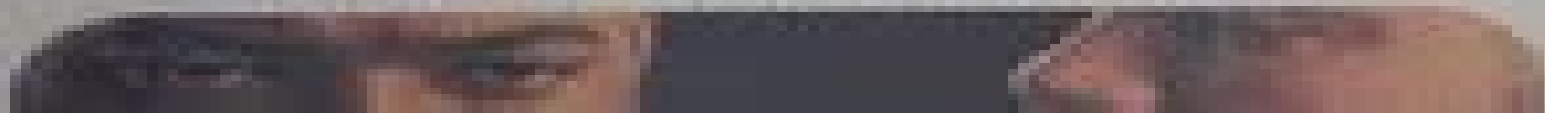




S HAKESPEARE INTO FILM



JAMES M. WILSON • RICHARD VELLA • JOHN C. THORNTON
Presented by Kenneth S. Robinson



Shakespeare Into Film

Douglas Brode



Shakespeare Into Film:

Shakespeare in the Movies Douglas Brode, 2000 This work proceeds chronologically in the order that plays were written allowing the reader to trace the development of Shakespeare as an author and to see how the changing cultural climate of the Elizabethans flowered into film centuries later **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 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 **Shakespeare Into Film** James Michael Welsh, John C. Tibbetts, Richard Vela, 2002

Discusses each of Shakespeare's major works and their film adaptations along with essays on various filmmakers who have adapted the plays into 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, 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 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 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

Teaching Shakespeare in Film and the Arts Today Jorge L. Bueno Alonso, 2024-10-16 This book presents a collection of chapters that revise past present and future approaches related to Shakespeare on Film in order to trace the models methods and materials used by teachers and scholars when dealing with these issues in and out of the classroom The volume offers the reader practical examples of teaching textual analysis through film and the arts as methodological case studies

that might be adapted by other instructors or enjoyed by readers interested in the field *Cowboy Hamlets and zombie Romeos* Kinga Földváry, 2020-12-15 The book presents a systematic method of interpreting Shakespeare film adaptations based on their cinematic genres Its approach is both scholarly and reader friendly and its subject is fundamentally interdisciplinary combining the findings of Shakespeare scholarship with film and media studies particularly genre theory The book is organised into six large chapters discussing films that form broad generic groups Part I looks at three genres from the classical Hollywood era western melodrama and gangster noir while Part II deals with three contemporary blockbuster genres teen film undead horror and biopic Beside a few better known examples of mainstream cinema the volume also highlights the Shakespearean elements in several nearly forgotten films bringing them back to critical attention

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 Translated Herbert R. Coursen, 2005 Shakespeare s works are constantly being translated into new contexts a fact which demonstrates the vitality of his plots in contemporary settings *Shakespeare Translated* looks at the way certain plays particularly *Romeo and Juliet* *Hamlet* *Othello* and *King Lear* have been recontextualized into films like *O* and *King of Texas* or television shows such as *The Gilmore Girls* *Cheers* and *Clueless* This book illustrates how *Romeo and Juliet* is the most shamelessly appropriated of Shakespeare s scripts for contemporary use because its plot fits so neatly into the teenage culture that has burgeoned since the late 1950s *Shakespeare Translated* looks at what has happened to Shakespeare for better or more often for worse as the new millennium begins

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

Shakespeare in the Cinema
Stephen M. Buhler, 2002-01-01 A comprehensive look at film adaptations of Shakespeare s plays *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, 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

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 Selling Shakespeare to Hollywood Emma French,2006 Filmed Shakespeare criticism has largely centred on aesthetic critiques of filmic devices or on comparisons between the film and the source text Employing a new angle this book explores the reasons why contemporary filmed Shakespeare prompts cultural anxiety about high culture adaptation 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

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

Shakespeare in the Movies Douglas Brode,2000-04-27 Shakespeare is now enjoying perhaps his most glorious certainly his most popular filmic incarnation Indeed the Bard has been splashed across the big screen to great effect in recent adaptations of Hamlet Henry V Othello Twelfth Night Romeo and Juliet Much Ado About Nothing Richard II A Midsummer Night's Dream and of course in the hugely successful Shakespeare in Love Unlike previous studies of Shakespeare's cinematic history Shakespeare in the Movies proceeds chronologically in the order that plays were written allowing the reader to trace the development of Shakespeare as an author and an auteur and to see how the changing cultural climate of the Elizabethans flowered into film centuries later Prolific film writer Douglas Brode provides historical background production details contemporary critical reactions and his own incisive analysis covering everything from the acting of Marlon Brando Laurence Olivier Richard Burton and Gwyneth Paltrow to the direction of Orson Welles Kenneth Branagh and others Brode also considers the many films which though not strict adaptations contain significant Shakespearean content such as West Side Story and Kurosawa's Ran and Throne of Blood Nor does Brode ignore the ignoble treatment the master has sometimes received We learn for instance that the 1929 version of The Taming of the Shrew which featured the eyebrow raising writing credit By William Shakespeare with additional dialogue by Sam Taylor opens not so trippingly on the tongue PETRUCHIO Howdy Kate KATE Katherine to you mug For anyone wishing to cast a backward glance over the poet's film career and to better understand his current big

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