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Samuel Crowl

# **Shakespeare At The Cineplex**

**Richard Burt** 

#### **Shakespeare At The Cineplex:**

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 Shakespeare and the English-speaking Cinema Russell Jackson, 2014 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, 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 guite 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 Reading Shakespeare in the Movies Eric S. Mallin, 2019-10-31 Reading Shakespeare in the Movies Non Adaptations and Their Meaning analyzes the unacknowledged covert presence of Shakespearean themes structures characters and symbolism in selected films Writers and directors who forge an unconscious unintentional connection to Shakespeare s work create non adaptations cinema that is unexpectedly similar to certain Shakespeare plays while remaining independent as art These films can illuminate core semantic issues in those plays in ways that direct adaptations cannot Eric S Mallin explores how Shakespeare illuminates these movies analyzing the ways that The Godfather Memento Titanic Birdman and The Texas Chainsaw Massacre take on new life in dialogue with the famous playwright In addition to challenging our ideas about adaptation Mallin works to inspire new awareness of the meanings of Shakespearean stories in the contemporary world The Fluid Frame in Cinema Pradipta Mukherjee, 2021-08-13 This book is a passionate rendezvous with cinema the most collaborative of art forms. The essays here explore the possibilities offered by a close reading of cinema that keeps cultural contexts and their socio historical roots firmly in sight This collection does not consider

the frame that oft referenced basic unit of vision in films as a limiting structure Rather it brings into purview what is left out Divided into three sections the essays look firstly at Indian cinema both Bollywood and regional films tracing the journey of Indian cinema from the periphery to the center The second section focuses on Adaptation Studies and takes an unorthodox look at classic adaptations of literature The final section is a reappraisal of directors like Alfred Hitchcock and Stanley Kubrick The essays propose that even though the film as an artwork does not change fundamentally over time it still strikes a contemporary critical gaze differently Shakespearean Gothic Christy Desmet, Anne Williams, 2009-09-15 This book explores the paradox that the Gothic today s werewolves vampires and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare As Shakespeare was being established as the supreme British writer throughout the century he was cited as justification for early Gothic writers fascination with the supernatural their abandoning of literary decorum and their fascination with otherness and extremes of every kind This book addresses the gap for an up to date analysis of Shakespeare's relation to the Gothic An authority on the Gothic E I Clery has stated that It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode even if we feel the offspring are unworthy of their parent Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there This book therefore addresses Shakespeare's importance to the Gothic tradition as a whole and also to particular well known and often studied Gothic works It also considers the influence of the Gothic on Shakespeare both in print and on stage in eighteenth and nineteenth century Britain The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies The book is divided into three parts 1 Gothic Appropriations of Shakespeare 2 Rewriting Shakespearean Plays and Characters 3 Shakespeare Before After the Gothic The Routledge Guide to William Shakespeare Robert Shaughnessy, 2013-05-13 Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy introduces Shakespeare s life and works in context providing crucial historical background looks at each of Shakespeare's plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth century criticism. The companion website at www routledge com textbooks shaughnessy contains student focused materials and resources including an interactive timeline and annotated weblinks The Cambridge Companion to Shakespeare on Screen Russell Jackson, 2020-12-17 The Cambridge Companion to Shakespeare on Screen provides a lively guide to film and television productions adapted from Shakespeare's plays Offering an essential resource for students of Shakespeare the companion considers topics such as the

early history of Shakespeare films the development of live broadcasts from theatre to cinema the influence of promotion and marketing and the range of versions available in world cinema Chapters on the contexts genres and critical issues of Shakespeare on screen offer a diverse range of close analyses from Classical Hollywood films to the BBC s Hollow Crown series The companion also features sections on the work of individual directors Orson Welles Akira Kurosawa Franco Zeffirelli Kenneth Branagh and Vishal Bhardwaj and is supplemented by a guide to further reading and a filmography

Shakespeares After Shakespeare Richard Burt, 2007 Shakespeare representations in cartoons and comic books film adaptations pop music literature and genre fiction radio US and UK television Shakespeare's Histories on Screen Jennie M. Votava, 2023-06-29 This volume reframes the critical conversation about Shakespeare's histories and national identity by bringing together two growing bodies of work early modern race scholarship and adaptation theory Theorizing a link between adaptation and intersectionality it demonstrates how over the past thirty years race has become a central and constitutive part of British and American screen adaptations of the English histories Available to expanding audiences via digital media platforms these adaptations interrogate the dialectic between Shakespeare's cultural capital and racial reckonings on both sides of the Atlantic and across time By engaging contemporary representations of race ethnicity gender sexuality disability and class adaptation not only creates artefacts that differ from their source texts but also facilitates the conditions in which race and its intersections in the plays become visible At the centre of this analysis stand two landmark 21st century history adaptations that use non traditional casting the British TV miniseries The Hollow Crown 2012 2016 and the American independent film H4 2012 an all Black Henry IV conflation In addition to demonstrating how the 21st century screen history illuminates both past and present constructions of embodied difference these works provide a lens for reassessing two history adaptations from Shakespeare's 1990s box office renaissance when actors of colour were first cast in cinematic versions of the plays As exemplified by these formal adaptations reappropriations of race in history non traditional Shakespearean casting practices are also currently shaping digital culture s conversations about race in non Shakespearean period dramas such as Bridgerton Great Shakespeareans Set IV Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies The Shakespearean World Jill L Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes

towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare s world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists Shakespeare in Hollywood, Asia, and Cyberspace Alexander Cheng-Yuan Huang, Charles Stanley Ross, 2009 Shakespeare in Hollywood Asia and Cyberspace shows readers how ideas of Asia operate in Shakespeare performances and how Asian and Anglo European forms of cultural production combine to transcend the mode of inquiry that focuses on fidelity The result is a new creativity that finds expression in different cultural and virtual locations including recent films and massively multiplayer online games such as Arden The World of Shakespeare The papers in this volume provide a background for these modern developments showing the history of how Shakespeare became a signifier against which Asian and Western cultures defined and continue to define themselves Hollywood films and a century of Asian readings of plays such as Hamlet and Macbeth are now conjoining in cyberspace making a world of difference in how we experience Shakespeare The papers written by experts in the field provide an introduction to the diverse incarnations and bold sequences of screen and stage that in recent decades have produced new versions of Shakespeare's great comedies and tragedies and new ways of experiencing them Authors in the first part of the collection examine body politics and race in Hollywood Shakespearean films and film techniques It complements the second part of the book in which the history of Shakespearean readings and stagings in China Indonesia Cambodia Japan Okinawa Taiwan Malaya Korea and Hong Kong are discussed Papers in the third part of the volume contain analyses of the transformation of the idea of Shakespeare in cyberspace a rapidly expanding world of new rewritings of both Shakespeare and Asia Together the three sections of this comparative study show how Asian cultures and Shakespeare affect each other how one culture is translated to anoth A Series of Papers on Shakespeare and the Theatre Shakespeare Association (Great Britain), 1927

A Companion to Shakespeare and Performance Barbara Hodgdon, W. B. Worthen, 2008-04-15 A Companion to Shakespeare and Performance provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms

Introduces important terms and contemporary areas of enquiry in Shakespeare and performance Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performanceand performance studies Written by an international group of major scholars teachers and professional theatre makers **Screening the Stage** Bert Cardullo, 2006 This book examines the historical cultural and aesthetic relationships between theater and film As we enter the 21st century almost all artists students and critics working in theater will have had earlier and greater exposure to film than to theater In fact film has become central to the way in which we perceive and formulate stories images ideas and sounds At the same time film and video occupy an increasingly significant place in theater study both for the adaptation of plays and for the documentation and preservation of theatrical performances Yet far too often theater and film artists as well as educators make the jump from one medium to the other without being fully aware of the ways in which the qualities of each medium affect content and artistic expression This book is intended to fill such a gap by providing a theoretical and practical foundation for understanding the effect that film and drama have had and continue to have on each other s development Moreover this study provides a history of the relationship between drama and cinema starting with the pre cinematic late 19th century impulse towards capturing spectacular action on the stage and examining the artistic and commercial interaction between movies and plays both in popular and experimental work throughout the 20th century Important subjects treated in this book include stage versus screen acting the adaptation process itself the theatrical as well as the cinematic avant garde and the portability or adaptability of dramatic character Shakespearean Echoes Kevin J. Wetmore Jr., 2015-05-07 Shakespearean Echoes assembles a global cast of established and emerging scholars to explore new connections between Shakespeare and contemporary culture reflecting the complexities and conflicts of Shakespeare s current international afterlife Shakespeare, Film Studies, and the Visual Cultures of Modernity A. Guneratne, 2016-04-30 This book is the first in depth cultural history of cinema s polyvalent and often contradictory appropriations of Shakespearean drama and performance traditions The author argues that these adaptations have helped shape multiple aspects of film from cinematic style to genre and narrative construction Who Hears in Shakespeare? Laury Magnus, Walter W. Cannon, 2011-11-21 This volume examining the ways in which Shakespeare s plays are designed for hearers as well as spectators has been prompted by recent explorations of the auditory dimension of early modern drama by such scholars as Andrew Gurr Bruce Smith and James Hirsh To look at the dynamics of hearing in Shakespeare's plays involves a paradigm shift that changes how we understand virtually everything about them from the architecture of the buildings to playing spaces to blocking and to larger interpretative issues including our understanding of character based on players responses to what they hear mishear or refuse to hear Who Hears in Shakespeare Auditory Worlds on Stageand Screen is comprised of three sections on Shakespeare's texts and performance history The Poetics of Hearing and the Early Modern Stage Metahearing Hearing Knowing and Audiences Onstage and Off and Transhearing Hearing Whispering

Overhearing and Eavesdropping in Film and Other Media Chapters by noted scholars explore the complex reactions and interactions of onstage and offstage audiences and show how Shakespearean stagecraft actualized on stage and adapted on screen revolves around various situations and conventions of hearing soliloquies asides avesdropping overhearing and stage whispers In short Who Hears in Shakespeare enunciates Shakespeare s nuanced powerful stagecraft of hearing The volume ends with Stephen Booth's afterword his inspiring meditation on hearing that considers Shakespearean audiences and their responses to what they hear or don't hear in Shakespeare's plays

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