



SHAKESPEARE SURVEY

39 SHAKESPEARE ON FILM AND TELEVISION

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Shakespeare On Film And Television

Luke McKernan, Olwen Terris



Shakespeare On Film 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 *Teaching 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 *Edvard As You Like It*, the Branagh *A Midwinter's Tale*, the Parker *Othello*, the Loncraine *Richard III*, and seventy years of *Hamlet*. Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays. *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. *Visual Shakespeare* Graham Holderness, 2002 This volume brings together a collection of Graham Holderness's

writings on Shakespeare in film and television Published in books and journals between 1984 and 1998 these essays constitute a resource for the study of Shakespeare in the media

Teaching Shakespeare with Film and Television H. R. Coursen, John Ed. Greenwood, 2009 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 Edvard As You Like It the Branagh A Midwinter's Tale the Parker Othello the Loncraine Richard III and seventy years of Hamlet Students and teachers of Shakespeare at all levels will find this book to be an invaluable guide to his plays

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

Shakespeare and the Moving Image Anthony Davies, Stanley Wells, 1997 On adaptations of Shakespeare on 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

Authorizing Shakespeare on Film and Television L. Monique Pittman, 2011 Authorizing Shakespeare on Film and Television examines recent film and television

transformations of William Shakespeare's drama by focusing on the ways in which modern directors acknowledge and respond to the perceived authority of Shakespeare as author, text, cultural icon, theatrical tradition, and academic institution. This study explores two central questions: First, what efforts do directors make to justify their adaptations and assert an interpretive authority of their own? Second, how do those self-authorizing gestures impact upon the construction of gender, class, and ethnic identity within the filmed adaptations of Shakespeare's plays? The chosen films and television series considered take a wide range of approaches to the adaptive process: some faithfully preserve the words of Shakespeare, others jettison the Early Modern language in favor of contemporary idiom, some recreate the geographic and historical specificity of the original plays, and others transplant the plot to fresh settings. The wealth of extra-textual material now available with film and television distribution, and the numerous website tie-ins and interviews, offer the critic a mine of material for accessing the ways in which directors perceive the looming Shakespearean shadow and justify their projects. *Authorizing Shakespeare on Film and Television* places these directorial claims alongside the film and television plotting and aesthetic to investigate how such authorizing gestures shape the presentation of gender, class, and ethnicity.

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 Film, Television and Radio Luke McKernan, Eve-Marie Oesterlen, Olwen Terris, 2009. Everything about the how as well as the why of studying audiovisual Shakespeare is provided here, from silent cinema to the multiplex and from cat's whiskers to YouTube.

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.

A History of Shakespeare on Screen Kenneth Sprague Rothwell, 2001. **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 Watching Shakespeare on Television Herbert R. Coursen, 1993 Watching Shakespeare on Television looks at Shakespeare as a cultural phenomenon and at the videocassette as text that is as an object fixed in time as well as in its assumptions about its medium Even films made to be shown at a cinema are also designed to become cassettes for the vast secondary market H R Coursen's study of Shakespearean films and television productions includes such classics as Olivier's Hamlet and Brook's and Welles's King Lear as well as more recent productions such as Kevin Kline's and Mel Gibson's Hamlets Kenneth Branagh's Henry V and Peter Greenaway's version of The Tempest Prospero's Books Shakespeare's scripts are designed to be open to interpretation That openness is not the invention of disciples of Foucault or Derrida The meaning of a Shakespeare script can never be fixed rather it is a temporal quality that shows how a script reflects reinterprets or reemphasizes the cultural and ideological assumptions of a particular moment in history Shakespeare remains popular as Branagh's Henry V Zeffirelli's Hamlet and a proliferation of Shakespeare's festivals prove The energy known as Shakespeare cannot be isolated from the culture that constantly reappropriates the scripts and creates new audiences for them Shakespeare works on television because television is a linguistic medium and because we are becoming accustomed to the diminished scale of the television and the videocassette as opposed to the grander dimensions of cinema Shakespeare survives domestication but in ways that demand investigation about why and how the scripts can work on television and about the nature of this medium when it is charged with Shakespearean energy Watching Shakespeare on Television looks at Gertrude a character often clear in performance even if unwritten in the script and at Hamlet's disquisition to Yorick's skull subject to a wide range of options and interpretations Other subjects covered are style in A Midsummer Night's Dream particularly the 1982 ART production the advantages film has over studio productions and editing scripts for television with a focus on the Nunn Othello and the Kline Hamlet In the latter production long takes contrast with the quicksilver montage technique of Zeffirelli's film version Another chapter examines Othello as a script demanding a black actor in the lead and it looks at the Nunn and Suzman versions as cases in point Closure in Hamlet is analyzed as well television the modern medium of political closure tends to include Fortinbras as opposed to film which usually excludes him Another chapter evaluates Prospero's Books where the importation of television to film tends to erase film's field of depth and results in no improvement regardless of the trumpeted technological breakthrough of high definition television Finally the book peers into the future of Shakespeare's moving image with attention paid to Peter Donaldson's

Interactive Archive at M I T **Film & Television Coll Europe** Kirschner,2012-11-12 Published in 1995 Film Television is an important contribution to Film and Media Reimagining Shakespeare for Children and Young Adults Naomi Miller,2013-10-15 First published in 2003 Routledge is an imprint of Taylor Francis an informa company William Shakespeare: The Complete Works William Shakespeare,2005-04-21 A compact edition of the complete works of William Shakespeare It combines impeccable scholarship with beautifully written editorial material and a user friendly layout of the text Also included is a foreword list of contents general introduction essay on language contemporary allusions to Shakespeare glossary consolidated bibliography and index of first lines of Sonnets **Walking Shadows** Luke McKernan,Olwen Terris,1994 No Marketing Blurb **A Concise Companion to Shakespeare on Screen** Diana E. Henderson,2008-04-15 This Concise Companion presents a multidisciplinary range of approaches to a vast multimedia subject Shakespeare on screen Draws on the latest thinking in cultural studies communications and comparative media in dialogue with literary theatrical and filmic approaches Organised around themes such as authorship and collaboration theatricality sex and violence globalization and history Offers readers a variety of accessible routes into the subject of Shakespeare on screen Also enables readers to explore fundamental topics in the study of literature and culture more broadly such as the relationships between elite and popular culture art and the marketplace text and image Includes suggestions for further reading a bibliography a filmography a chronology and a thorough index

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