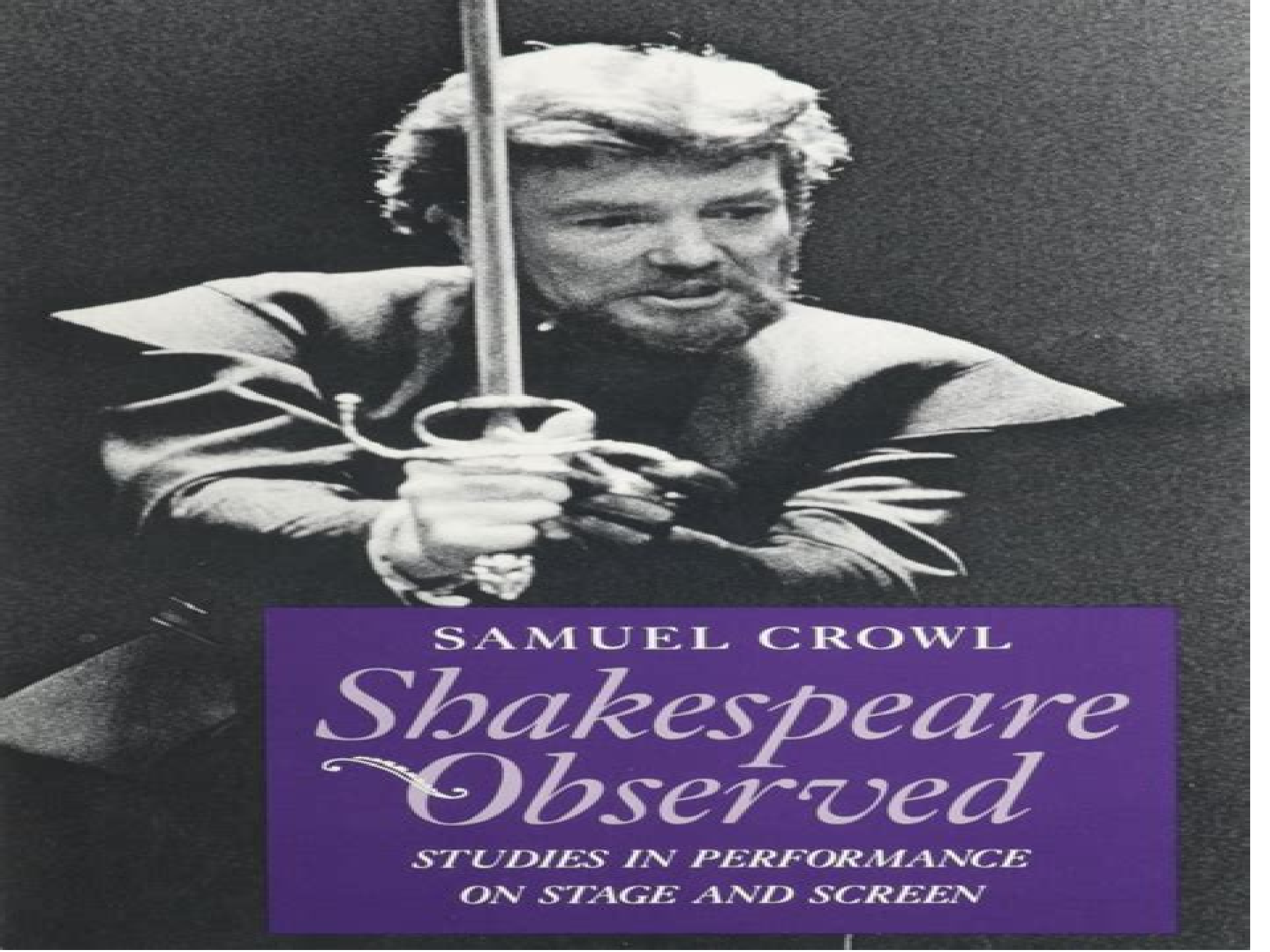




SAMUEL CROWL

*Shakespeare
Observed*

*STUDIES IN PERFORMANCE
ON STAGE AND SCREEN*

Shakespeare Observed Studies In Performance On Stage And Screen

Lisa S. Starks, Courtney Lehmann



Shakespeare Observed Studies In Performance On Stage And Screen:

Shakespeare Observed Samuel Crowl, 1992 In this lively study of both modern film and stage productions of Shakespeare Samuel Crowl provides fascinating insights into the ways in which these productions have been influenced by one another as well as by contemporary developments in critical approaches to Shakespeare's plays Crowl's study demonstrates the surprising resonances between Roman Polanski's 1971 film of Macbeth and Adrian Noble's heralded recent production of the play for The Royal Shakespeare Company argues that Orson Welles's films of Othello and Cabins at Midnight are not only brilliant remaining of Shakespeare in another art form but make a powerful contribution to our contemporary understanding of performance as interpretation and chronicles the impact of Peter Hall's creation of the Royal Shakespeare Company in 1960 on performance approaches to Shakespeare in the past thirty years Shakespeare Observed provides full interpretative readings of key recent Shakespeare productions in England and includes an intimate behind the scenes glimpse into the rehearsal process which produced Ron Daniels's emotionally charged version of Romeo and Juliet for the RSC in 1980 The final chapter uses Kenneth Branagh's highly successful film of Henry V as a summary example of the trends and influences Crowl's study traces seeing the film as gathering its interpretative energies from both Olivier's famous film version of the play and Adrian Noble's stage production featuring Branagh as the king Written in a style which places a premium on capturing the vivid and often dazzling moments of stage and film performances of Shakespeare Crowl's study will be of interest to the avid film and theatergoer as well as to the scholar and student Shakespeare Observed joins a growing list of recent critical works which have significantly expanded and redefined the boundaries of Shakespeare studies in our time

Shakespeare, from Stage to Screen Sarah Hatchuel, 2004-08-12 How is a Shakespearean play transformed when it is directed for the screen In this 2004 book Sarah Hatchuel uses literary criticism narratology performance history psychoanalysis and semiotics to analyse how the plays are fundamentally altered in their screen versions She identifies distinct strategies chosen by film directors to appropriate the plays Instead of providing just play by play or film by film analyses the book addresses the main issues of theatre film aesthetics making such theories and concepts accessible before applying them to practical cases Her book also offers guidelines for the study of sequences in Shakespearean adaptations and includes examples from all the major films from the 1899 King John through the adaptations by Olivier Welles and Branagh to Taymor's 2000 Titus and beyond This book is aimed at scholars teachers and students of Shakespeare and film studies providing a clear and logical apparatus with which to examine Shakespearean screen adaptations

Shakespeare and the Authority of Performance William B. Worthen, 1997-09-25 How the idea of Shakespearean authority is still invested in the activities of directing acting and scholarship

Stage and Screen Bert Cardullo, 2011-11-17 Classic and new essays examining the historical cultural and aesthetic relationships between theater and film

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, 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 **Renaissance Drama**

in Action Martin White,2013-05-13 Renaissance Drama in Action is a fascinating exploration of Renaissance theatre practice and staging Covering questions of contemporary playhouse design verse and language staging and rehearsal practices and acting styles Martin White relates the characteristics of Renaissance theatre to the issues involved in staging the plays today This refreshingly accessible volume examines the history of the plays on the English stage from the seventeenth century to the present day explores questions arising from reconstructions with particular reference to the new Globe Theatre includes interviews with and draws on the work and experience of modern theatre practitioners including Harriet Walter Matthew Warchus Trevor Nunn Stephen Jeffreys Adrian Noble and Helen Mirren includes discussions of familiar plays such as The Duchess of Malfi and Tis Pity She s A Whore as well as many lesser known play texts Renaissance Drama in Action offers undergraduates and A level students an invaluable guide to the characteristics of Elizabethan and Jacobean drama and its relationship to contemporary theatre and staging *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 *Henry IV* James N. Loehlin, 2008-05-08 This engaging double volume Handbook explores the Henry IV plays as texts for performance as they unfold moment by moment on the stage With scene by scene commentary and including an account of their life on stage film and in criticism this guide illuminates two plays that together rank as one of Shakespeare's greatest achievements

As You Like It Robert Shaughnessy, 2017-10-19 This book examines the modern performance history of one of Shakespeare's best loved and most enduring comedies and one that has given opportunities for generations of theatre makers and theatre goers to explore the pleasures of pastoral gender masquerade and sexual ambiguity Powered by Shakespeare's greatest female comic role the play invites us into a deeply English woodland that has also been richly imagined as a space of dreams The study retrieves the untold stories of stage productions in Britain France and Germany which include Royal Shakespeare Company productions starring Vanessa Redgrave Eileen Atkins and Juliet Stevenson the ground breaking all male productions at the National Theatre in 1967 and by Cheek by Jowl in 1992 and the versions directed by Jacques Copeau in Paris in 1934 and by Peter Stein in Berlin in 1977 It also addresses the four major screen versions of the play ranging from Paul Czinner's 1936 film to Kenneth Branagh's seventy years later **Orson Welles, Shakespeare, and Popular Culture** Michael A. Anderegg, 1999 Anderegg considers Welles's influence as an interpreter of Shakespeare for twentieth century American popular audiences drawing on his knowledge of the abundant lowbrow popularity of Shakespeare in nineteenth century America Welles's three film adaptations of Shakespeare Macbeth Othello and Chimes at Midnight are examined **The Reel Shakespeare** Lisa S. Starks, Courtney Lehmann, 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity taking the reader on a practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of Hamlet Greenway's Prospero's Books Godard's King Lear Hall's A Midsummer Night's Dream Taymor's Titus Polanski's Macbeth Welles Chimes at Midnight and Van Sant's My Own Private Idaho 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

The Cambridge Companion to Shakespeare on Film Russell Jackson,2007-03-29 This companion is a collection of critical and historical essays on the films adapted from and inspired by Shakespeare s plays The emphasis is on feature films for cinema with strong coverage Hamlet Richard III Macbeth King Lear and Romeo and Juliet *The Arden Research Handbook of Shakespeare and Adaptation* Diana E. Henderson,Stephen O'Neill,2022-03-24 The Arden Research Handbook of Shakespeare and Adaptation explores the dynamics of adapted Shakespeare across a range of literary genres and new media forms This comprehensive reference and research resource maps the field of Shakespeare adaptation studies identifying theories of adaptation their application in practice and the methodologies that underpin them It investigates current research and points towards future lines of enquiry for students researchers and creative practitioners of Shakespeare adaptation The opening section on research methods and problems considers definitions and theories of Shakespeare adaptation and emphasises how Shakespeare is both adaptor and adapted A central section develops these theoretical concerns through a series of case studies that move across a range of genres media forms and cultures to ask not only how Shakespeare is variously transfigured hybridised and valorised through adaptational play but also how adaptations produce interpretive communities and within these potentially new literacies modes of engagement and sensory pleasures The volume s third section provides the reader with uniquely detailed insights into creative adaptation with writers and practice based researchers reflecting on their close collaborations with Shakespeare s works as an aesthetic ethical and political encounter The Handbook further establishes the conceptual parameters of the field through detailed practical resources that will aid the specialist and non specialist reader alike including a guide to research resources and an annotated bibliography [The Cambridge Companion to Shakespeare's History Plays](#) Michael Hattaway,2002-12-05 Shakespeare s history plays have been performed more in recent years than ever before in Britain North America and in Europe This 2002 volume provides an accessible wide ranging and informed introduction to Shakespeare s history and Roman plays It is attentive throughout to the plays as they have been performed over the centuries since they were written The first part offers accounts of the genre of the history play of Renaissance historiography of pageants and masques and of women s roles as well as comparisons with history plays in Spain and the Netherlands Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories The Companion offers a full bibliography genealogical tables and a list of principal and recurrent characters It is a comprehensive guide for students researchers and theatre goers alike *Othello: A Critical Reader* Robert C. Evans,2015-08-27 Othello has long been and remains one of Shakespeare s most

popular works It is a favourite work of scholars students and general readers alike Perhaps more than any other of Shakespeare's tragedies this one seems to speak most clearly to contemporary readers and audiences partly because it deals with such pressing modern issues as race gender multiculturalism and the ways love jealousy and misunderstanding can affect relations between romantic partners The play also features Iago one of Shakespeare's most mesmerizing and puzzling villains This guide offers students and scholars an introduction to the play's critical and performance history including notable stage productions and film versions It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide a basis for further research

Studio Shakespeare Alycia Smith Howard, 2006 The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989 The author's sources include Goodbody's Mission Statement for the studio theatre as well as other previously unavailable materials such as Goodbody's private papers journal entries director's notes and correspondence In addition it contains interviews and commentary from theatrical luminaries

BOOK JACKET *A Midsummer Night's Dream* Jay L. Halio, 2003-09-20 After an historical survey of *A Midsummer Night's Dream* from Shakespeare's time through to the 19th century Jay Halio focuses primarily on 20th century productions and adaptations for film and television as well as for the stage Chapters are devoted to productions by Max Reinhardt Peter Hall Robert Lepage and especially to Peter Brook's landmark production in 1970 and the reactions to it Using a wealth of personal experience as well as original promptbooks and critical reviews Halio shows how differently but still very effectively the play may be staged as the wide variety of plays he records This second enlarged edition contains three new chapters on Adrian Noble's RSC production and film Michael Hoffman's film and the *Dream* in China Written in clear jargon free language this is the only book so far in print that offers an extended study of major 20th century productions of the *Dream* in their historical context

Staging Shakespearean Theatre Elaine A. Novak, 2011-05-30 From auditions and rehearsals to publicity this guide leads even inexperienced directors producers choreographers and actors through the complicated and sometimes fearsome task of staging Shakespeare Comprehensive information is presented in a browsable format including historical background of the Elizabeth period descriptions of major plays a glossary of terms suggestions for modern interpretations step by step instruction for choreographing fight scenes and a full treatment of *Romeo Juliet*

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