



Shakespeare On Screen

**Sarah HATCHUEL, Nathalie VIENNE-
GUERRIN, Victoria BLADEN**

Shakespeare On Screen:

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 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 interpretation 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 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 **Interpreting Shakespeare on Screen** Deborah Cartmell, 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 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.

Shakespeare on Screen: King Lear Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2019-09-26 An up to date survey of Shakespeare's King Lear on screen and the aesthetic, social and political issues raised by screen versions.

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.

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 into film's particular grammar and rhetoric.

Shakespeare on Screen Sarah Hatchuel, Nathalie Vienne-Guerrin, 2017-04-27 The second volume in the re-launched series Shakespeare on Screen is devoted to The Tempest and Shakespeare's late romances, offering up to date coverage of recent screen versions as well as new critical reviews of older canonical films. An international cast of authors explores not only productions from the USA and the UK but also translations, adaptations and appropriations from Poland, Italy and France. Spanning a wide chronological range from the first cinematic interpretation of Cymbeline in 1913 to The Royal Ballet's live broadcast of The Winter's Tale in 2014, the volume provides an extensive treatment of the plays' resonance for contemporary audiences. Supported by a film bibliography, numerous illustrations and free online resources, the book will be an invaluable resource for students, scholars and teachers of film studies and Shakespeare studies.

Shakespeare on screen : Macbeth Sarah HATCHUEL, Nathalie VIENNE-GUERRIN, Victoria BLADEN, 2013-12-20 This addition to the Shakespeare on Screen series reveals the remarkable presence of Macbeth in the global Shakespearean screenscape. What is it about Macbeth that is capable of extending beyond Scottish contexts and speaking globally, locally and glocally? Does the extensive adaptive reframing of Macbeth suggest the

paradoxical irrelevance of the original play After examining the evident topic of the supernatural elements the witches and the ghost in the films the essays move from a revisitation of the well known American screen versions to an analysis of more recent Anglophone productions and to world cinema Asia France South Africa India Japan etc Questions of lineage and progeny are broached then extended into the wider issues of gender Finally ballet remediations filmic appropriations citations and mises en abyme of Macbeth are examined and the book ends with an analysis of a Macbeth script that never reached the screen Ce nouvel ouvrage de la s rie Shakespeare l cran r v le la pr sence remarquable de Macbeth dans le paysage filmique shakespearien l chelle mondiale Comment expliquer qu une pi ce dont l intrigue est ancr e dans une nation l cosse ait pu tre absorb e par des cultures aussi diverses Les multiples adaptations de Macbeth sugg rent elles de mani re paradoxale une moindre pertinence de la pi ce originelle Apr s avoir explor la repr sentation des l ments surnaturels les sorci res et le fant me le volume revisite les films am ricains canoniques les productions anglophones plus r centes et les versions d autres aires culturelles Asie France Afrique du Sud Inde Japon etc Les questions de lign e et de descendance sont abord es puis prolong es dans des articles sur la repr sentation du genre Les versions dans es les appropriations les citations et les mises en abyme de Macbeth sont ensuite analys es et ce parcours m ne un trange objet un sc nario non film

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 the Edzard 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 [A History of Shakespeare on Screen](#) Kenneth Sprague Rothwell,2001 **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 [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 **Shakespeare on Film** Jack J. Jorgens,1991-04 Explores the overlapping hotly disputed borderlands of literature theater and film Concerned with the creative possibilities of rendering Shakespeare on film the book studies the rich interpretations of Shakespeare by such major directors as Orson Welles Roman Polanski Peter Brook Franco Zeffirelli the famous Japanese director Akira Kurosawa and one of Russia s greatest filmmakers Grigori Kozintsev It provides a detailed analyses of sixteen major films illuminating the relations between Renaissance visions and modern re visions the parallels of poetic and cinematic imagery and the quests of directors for significant cinematic style Dramatically illustrated by over one hundred film photographs Originally published by Indiana University Press in 1977 **New Wave Shakespeare on Screen** Thomas Cartelli,Katherine Rowe,2007 The past several years have witnessed a group of experiments in staging Shakespeare on film This book introduces and applies the analytic techniques and language that are required to make sense of this wave It maps a vocabulary for interpreting Shakespeare film addresses script to screen questions about authority and performativity and more **A History of Shakespeare on Screen** Kenneth S. Rothwell,2004-10-14 This book chronicles how film makers have re imagined Shakespeare s plays from the earliest exhibitions in music halls and nickelodeons to today s multi million dollar productions shown in megaplexes The new edition updates the chronology to the year 2003 and includes a new chapter on such recent films as John Madden s Shakespeare in Love Kenneth Branagh s Love s Labours Lost Michael Almereyda s Hamlet and Billy Morrissette s Scotland Pa An up to date filmography bibliography and index of names makes it invaluable as a one volume reference work First Edition Hb 1999 0 521 59404 9 First Edition Pb 2001 0 521 00028 9 *Shakespeare on Screen* Sarah Hatchuel,Nathalie Vienne-Guerrin,2015

Shakespeare on screen : a midsummer night's dream Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Ce livre a pour objet l'étude des représentations du Songe d'une nuit d'été au cinéma la pièce ayant fait l'objet d'un colloque qui s'est tenu Rouen sous les auspices de la Société française Shakespeare Les plus grands spécialistes de Shakespeare et de Shakespeare au cinéma ont contribué à l'ouvrage Monolingue anglais le livre contient en outre une bibliographie exhaustive sur le sujet Screen Adaptations: Shakespeare's King Lear Yvonne Griggs, 2009-10-30 Discusses several different versions of King Lear mainstream art house and cinematic offshoots and how adaptations have changed our reading of the original

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