

# INTERPRETING SHAKESPEARE ON SCREEN Deborah Cartmell



# Interpreting Shakespeare On Screen

**Nathalie Vienne-Guerrin**



## **Interpreting Shakespeare On Screen:**

**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 *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 **Interpreting Shakespeare on Screen** Hester Bradley, 2000-10-28 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 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 **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 on Screen: Romeo and Juliet** Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2023-12-14 From canonical movies to web series this volume provides fresh insights into the myriad forms of Romeo and Juliet on screen around the world Ranging far beyond the Anglo American sphere the international cast of contributors explore translations adaptations free retellings and appropriations from India France Italy and Japan and demonstrate the constant evolution of technologies in the production reception and dissemination of Shakespeare on screen The volume is complemented by helpful online essays and an extended online film bibliography which guides readers through the often overwhelming range of filmic resources now available providing valuable resources for research and pedagogy **Shakespeare on screen : Television Shakespeare** Nathalie Vienne-Guerrin, Sarah Hatchuel, Television Shakespeare l'expression a t elle encore un sens une poque o Shakespeare la t l vision ne se r duit plus la s rie BBC mais est devenu notamment au fil des innovations technologiques un concept de plus en plus hybride porteur d une infinie vari t Ce volume offre au lecteur un examen pr cis d adaptations t l visuelles des pi ces shakespeariennes tout en questionnant les limites poreuses que le 21e si cle fait appara tre entre la t l vision et les autres m dias Shakespeare semblant pouvoir ou devoir se pr ter toutes les m tamorphoses

**Shakespeare on screen : The Henriad** Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on going exploration of what Shakespeare s contrasting afterlives keep saying not only about the dramatic texts but also about ourselves

**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

**Shakespeare on screen, Richard III** Nathalie Vienne-Guerrin, This volume does not only provide the reader with diverging assessments of the Richard III films but it also deploys a large array of methodologies used to study Shakespeare on film What gives the volume its coherence is that it thoroughly interrogates what those films do with and to Shakespeare s text and suggests that at least for Shakespearean scholars Shakespearean films are hybrid creatures They are and are not films they are and are not Shakespeare Ce volume offre non seulement au lecteur un examen pr cis et pluriel des adaptations filmiques de Richard III mais il d ploie tout l ventail des m thodologies qui permettent d tudier Shakespeare l cran La coh rence de ce volume vient de ce qu il propose des questionnements multiples sur ce que ces films font de Shakespeare et sugg re que le film shakespearien est une cr ature hybride qui est et n est pas un film qui est et n est pas Shakespeare Ouvrage en

anglais 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

**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

**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

**A Study Guide for William Shakespeare's "Othello" (1995 lit-to-film)** Gale, Cengage Learning, A Study Guide for William Shakespeare's *Othello* 1995 lit to film excerpted from Gale's acclaimed *Drama for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Drama for Students* for all of your research needs

Screen Adaptations: Shakespeare's King Lear Yvonne Griggs, 2014-09-26 This close study of film adaptations of *King Lear* looks at several different versions mainstream art house and cinematic offshoots and discusses the literary text in its historical context key themes and dominant readings of the text how the text is adapted for screen and how adaptations have changed our reading of the original text There are many references to the literary text and screenplays and the book also features quotations from directors and critics There is plenty of discursive material here to support student work on both film and literature courses

*Screen Adaptations: The Tempest* Lisa Hopkins, 2014-09-26 Literature and film studies students will find plenty of material to support their courses and essay writing on how the film versions provide different readings of the original text Focussing on numerous film versions from Percy Stow's 1908 adaptation to Peter Greenaway's *Prospero's Books* the book discusses the literary text in its historical context key themes and dominant readings of the text how the text is adapted for screen and how adaptations have changed our reading of the original text There are numerous excerpts from the literary text screenplays and shooting scripts with suggestions for comparison The book also features quotations from authors screenwriters directors critics and others linked with the chosen film and text

*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      **Henry V** Kevin Ewert,2006-08-03 Focusing on stage directions implied stage action in the dialogue and on production choices available at key moments this Handbook treats the script like a rehearsal in progress and encourages the imagining of a physical narrative where the play s meanings and our responses are shaped by staged actions      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      *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

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