

Chapter 1 : Interpreting Shakespeare on Screen : Hester Bradley :

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.

Taming of the Shrew, Act 2, Scene 1: BBC, Mayflower Books, Orson Welles, Shakespeare, and Popular Culture. Columbia University Press, Shakespeare on Silent Film: A Strange and Eventful History. Films for the Humanities, Special issue, "Adapting Shakespeare. Shifting Shakespeare and the Contemporary Past. Best, Michael, Lisa Hopkins, and R. Early Modern Literary Studies 6, no. Visual Technique in Transforming Hamlet in Film. Shakespeare in the Movies: From the Silent Era to "Shakespeare in Love. Oxford University Press, Shakespeare in the Media. Frankfurt and New York: Shakespeare in the Cinema: State University of New York Press, An Anthology of Essays and Reviews. University Press of New England, Burnett, Mark Thornton and Ramona Wray, eds. Filming Shakespeare in the Global Marketplace. Burt, Richard, and Lynda E. Shakespeare, the Movie II: London and New York: Interpreting Shakespeare on Screen. Hall, Maxwell Macmillan, Shakespeare, Cinema and Society. Manchester University Press, Recognizing What We See. Ohio University Press, Shakespeare Performance as Interpretation. Associated University Presses, Recent Shakespeare Productions on Screen. Fairleigh Dickenson UP, Teaching Shakespeare with Film and Television: Watching Shakespeare on Television. A Record of Its Production. Studies in Performance on Stage and Screen. Cambridge University Press, Davies, Antony, and Stanley Wells, eds. Shakespeare and the Moving Image: The Plays on Film and Television. The Film and the Play. World Film Publishers, Special issue, "Shakespeare and the Media. A Bibliography of Criticism. An annotated Survey of Criticism. Friedman; a special edition of Shakespeare Bulletin 26, no. Film in the Aura of Art. Princeton University Press, Focus on Shakespearean Films. Orson Welles on Shakespeare: As You Like It: British Universities Film and Video Council, Shakespeare the Theater Poet. University of Pennsylvania Press, Shakespeare on Film and Television. Holderness, Graham, with Christopher McCullough. Essays in Film and Television. University of Hertfordshire Press, Framing Shakespeare on Film. Shakespeare in Hollywood, Asia and Cyberspace. Purdue University Press, Praver Jhabvala and James Ivory. The Cambridge Companion to Shakespeare on Film. Shakespeare Film in the Making: Vision, Production and Reception. Indiana University Press, Klein, Holger, and Dimiter Daphinoff, eds. Special edition, Shakespeare Yearbook 8 Film, Television and Audio Performance. Fairleigh Dickenson University Press, Heinemann; University of California Press, Time and Conscience, translated by Joyce Vining. Hill and Wang, ; London: Theatre to Film, Early Modern to Postmodern. Cornell University Press, Literary Review 22 Put Money in Thy Purse: Shakespeare and the Film. Special Shakespeare on film and television issue. Annotated Bibliography and Media Guide for Teachers. McKernan, Luke, and Olwen Terris, eds. Shakespeare in the National Film and Television Archive. British Film Institute, Shakespeare Films in the Classroom: Canadian Film Institute, The Magic World of Orson Welles. Southern Methodist University Press, Oxford History of World Cinema. Weidenfeld and Nicolson; Simon and Schuster, The Folger Shakespeare Filmography: University of Delaware Press, New American Library, Shakespeare and the Globe. Film as Literature, Literature as Film: Bibliographies and Indexes in World Literature

Chapter 2 : List of William Shakespeare screen adaptations - Wikipedia

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 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.

Roderigo is upset because he loves Desdemona and had asked her father for her hand in marriage. Iago hates Othello for promoting a younger man named Cassio above him, whom Iago considers less capable a soldier than himself, and tells Roderigo that he plans to use Othello for his own advantage. Meanwhile, Iago sneaks away to find Othello and warns him that Brabantio is coming for him. News has arrived in Venice that the Turks are going to attack Cyprus, and Othello is therefore summoned to advise the senators. Othello explains that Desdemona became enamoured of him for the sad and compelling stories he told of his life before Venice, not because of any witchcraft. The senate is satisfied, once Desdemona confirms that she loves Othello, but Brabantio leaves saying that Desdemona will betray Othello: Othello orders a general celebration and leaves to consummate his marriage with Desdemona. In his absence, Iago gets Cassio drunk, and then persuades Roderigo to draw Cassio into a fight. Montano tries to calm down an angry and drunk Cassio, but they end up fighting one another. Montano is injured in the fight. Othello reenters and questions the men as to what happened. Othello blames Cassio for the disturbance and strips him of his rank. Iago persuades Cassio to ask Desdemona to convince her husband to reinstate Cassio. When Desdemona drops a handkerchief the first gift given to her by Othello, Emilia finds it, and gives it to her husband Iago, at his request, unaware of what he plans to do with it. Othello reenters and vows with Iago for the death of Desdemona and Cassio, after which he makes Iago his lieutenant. Iago goads Cassio on to talk about his affair with Bianca, a local courtesan, but whispers her name so quietly that Othello believes the two men are talking about Desdemona. Later, Bianca accuses Cassio of giving her a second-hand gift which he had received from another lover. Othello sees this, and Iago convinces him that Cassio received the handkerchief from Desdemona. Enraged and hurt, Othello resolves to kill his wife and tells Iago to kill Cassio. Meanwhile, Roderigo complains that he has received no results from Iago in return for his money and efforts to win Desdemona, but Iago convinces him to kill Cassio. Oil on canvas, ca. During the scuffle, Iago comes from behind Cassio and badly cuts his leg. When Cassio identifies Roderigo as one of his attackers, Iago secretly stabs Roderigo to stop him revealing the plot. Iago then accuses Bianca of the failed conspiracy to kill Cassio. Othello confronts Desdemona, and then strangles her in their bed. When Emilia arrives, Desdemona defends her husband before dying, and Othello accuses Desdemona of adultery. Emilia calls for help. The former governor Montano arrives, with Gratiano and Iago. When Othello mentions the handkerchief as proof, Emilia realizes what her husband Iago has done, and she exposes him, whereupon he kills her. Iago refuses to explain his motives, vowing to remain silent from that moment on. Lodovico apprehends both Iago and Othello for the murders of Roderigo, Emilia, and Desdemona, but Othello commits suicide. He then denounces Iago for his actions and leaves to tell the others what has happened. Cinthio drew a moral which he placed in the mouth of Desdemona that it is unwise for European women to marry the temperamental men of other nations. In Shakespeare, Othello suffocates Desdemona, but in Cinthio, the "Moor" commissions the "Ensign" to bludgeon his wife to death with a sand-filled stocking. Cinthio describes each gruesome blow, and, when the lady is dead, the "Ensign" and the "Moor" place her lifeless body upon her bed, smash her skull, and cause the cracked ceiling above the bed to collapse upon her, giving the impression its falling rafters caused her death. In Cinthio, the two murderers escape detection. The "Moor" then misses Desdemona greatly, and comes to loathe the sight of the "Ensign". He demotes him, and refuses to have him in his company. The two depart Cyprus for Venice, and denounce the "Moor" to the Venetian Signory; he is arrested, taken to Venice, and tortured. He refuses to admit his guilt and is condemned to exile. He is arrested and dies after being tortured. The book was an enormous success in Europe, and was translated into many other languages, [8] remaining a definitive reference work for decades and to some degree, centuries afterwards. As it hath bene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare. However, the version in the Folio is

rather different in length, and in wording: Some of these cluster together in quite extensive passages. The Folio also lacks a scattering of about a dozen lines or part-lines that are to be found in the Quarto. These two versions also differ from each other in their readings of numerous words. Themes[edit] Iago versus Othello[edit] Although its title suggests that the tragedy belongs primarily to Othello, Iago plays an important role in the plot. He reflects the archetypal villain, and has the biggest share of the dialogue. In Othello, it is Iago who manipulates all other characters at will, controlling their movements and trapping them in an intricate net of lies. He achieves this by getting close to all characters and playing on their weaknesses while they refer to him as "honest" Iago, thus furthering his control over the characters. Bradley , and more recently Harold Bloom , have been major advocates of this interpretation. Leavis , have focused on Othello. Iago twice uses the word Barbary or Barbarian to refer to Othello, seemingly referring to the Barbary coast inhabited by Berbers. Roderigo calls Othello "the thicklips", which seems to refer to Sub-Saharan African physiognomy, but Honigmann counters that, as these comments are all intended as insults by the characters, they need not be taken literally. He stayed with his retinue in London for several months and occasioned much discussion. Othello is referred to as a "Barbary horse" 1. In Elizabethan discourse, the word "black" could suggest various concepts that extended beyond the physical colour of skin, including a wide range of negative connotations. He was first played by a black man on the London stage in by the most important of the nineteenth-century Othellos, the African American Ira Aldridge who had been forced to leave his home country to make his career. The casting of the role comes with a political subtext. Michael Gambon also took the role in and ; their performances were critically acclaimed. But questions of race may not boil down to a simple decision of casting a single role. Bal, a Hawaiian actor of mixed ethnicity, playing Iago. Audiences of the time would expect Othello to be insecure about his race and the implied age gap between himself and Desdemona. Religious and philosophical[edit] The title "Moor" implies a religious "other" of North African or Middle Eastern descent. Though the actual racial definition of the term is murky, the implications are religious as well as racial. Vozar, in a article in Philosophy and Literature , suggests that the epileptic fit relates to the mindâ€™body problem and the existence of the soul. On the other hand, F. Leavis describes Othello as "egotistical". There are those who also take a less critical approach to the character of Othello such as William Hazlitt , who said:

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