

## New Wave Shakespeare on Screen

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# NEW WAVE *Shakespeare* on screen

THOMAS CARTELLI AND KATHERINE ROWE



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#2468805 in Books Katherine Rowe 2007-01-29 2006-01-20Original language:EnglishPDF # 1 9.74 x .51 x 6.701, .85 #File Name: 0745633935224 pagesNew Wave Shakespeare on Screen | File size: 43.Mb

**Thomas Cartelli, Katherine Rowe : New Wave Shakespeare on Screen** before purchasing it in order to gauge whether or not it would be worth my time, and all praised New Wave Shakespeare on Screen:

2 of 3 people found the following review helpful. A Wonderful GuideBy T CThis is one of the best textbooks on Shakespeare on screen in the past decade from television to cinema. Each chapter focuses on one or two primary texts (a Shakespearean play) and a number of films. It is a pleasure to read.

The past fifteen years have witnessed a diverse group of experiments in staging Shakespeare on film. New Wave Shakespeare on Screen introduces and applies the new analytic techniques and language that are required to make

sense of this new wave. Drawing on developments in Shakespeare studies, performance studies, and media studies, the book integrates text-based and screen-based approaches in ways that will be accessible to teachers and students, as well as scholars. The study maps a critical vocabulary for interpreting Shakespeare film; addresses script-to-screen questions about authority and performativity; outlines varied approaches to adaptation such as revival, recycling, allusion, and sampling; parses sound as well as visual effects; and explores the cross-pollination between film and other media, from ancient to cutting-edge. *New Wave Shakespeare on Screen* emphasizes how rich the payoffs can be when Shakespeareans turn their attention to film adaptations as texts: aesthetically complex, historically situated, and as demanding in their own right as the playtexts they renovate. Works discussed include pop culture films like Billy Morrisettes *Scotland, PA*; televised updatings like the ITV *Othello*; and art-house films such as Julie Taymors *Titus*, Al Pacinos *Looking for Richard*, Michael Almereydas *Hamlet*, and Kristian Leverings *The King is Alive*. These films reframe the playtexts according to a variety of extra-Shakespearean interests, inviting viewers back to them in fresh ways.

"Tom Cartelli and Katherine Rowe are outstanding guides to the fascinating (and often daunting) cinematic world of New Wave Shakespeare. Rich in insight and elegantly argued, this is by far the best book I've read about Shakespeare on film." James Shapiro, Columbia University, author of *1599: A Year in the Life of William Shakespeare* "In case anyone thought the tide was ebbing on Shakespeare and film, here are Cartelli and Rowe riding the new wave like pro surfers. As brilliant as film analysts as in their understanding of Shakespeare and his current cultural contexts, they are expert guides to a fascinating range of film adaptations and to subtle and provocative ways of thinking about the motive to adapt Shakespeare, about the strategies these films use, and about the theoretical models we can use to understand them. I learned much from every chapter and so will my students as they engage in my courses with all that this book so clearly and helpfully encourages them to consider." Peter Holland, University of Notre Dame "Though now well established as an important branch of Shakespeare research and instruction, the study of Shakespeare on film has to keep moving to keep abreast of technological change, fresh talent and new audiences. By focusing on work that is contemporary, innovative and experimental, Cartelli and Rowe shift the paradigms of Shakespeare on film, and facilitate new interactions between critical, cultural, textual and media studies." Graham Holderness, University of Hertfordshire, author of *Visual Shakespeare* From the Back Cover The past fifteen years have witnessed a diverse group of experiments in staging Shakespeare on film. *New Wave Shakespeare on Screen* introduces and applies the new analytic techniques and language that are required to make sense of this new wave. Drawing on developments in Shakespeare studies, performance studies, and media studies, the book integrates text-based and screen-based approaches in ways that will be accessible to teachers and students, as well as scholars. The study maps a critical vocabulary for interpreting Shakespeare film; addresses script-to-screen questions about authority and performativity; outlines varied approaches to adaptation such as revival, recycling, allusion, and sampling; parses sound as well as visual effects; and explores the cross-pollination between film and other media, from ancient to cutting-edge. *New Wave Shakespeare on Screen* emphasizes how rich the payoffs can be when Shakespeareans turn their attention to film adaptations as texts: aesthetically complex, historically situated, and as demanding in their own right as the playtexts they renovate. Works discussed include pop culture films like Billy Morrisettes *Scotland, PA*; televised updatings like the ITV *Othello*; and art-house films such as Julie Taymors *Titus*, Al Pacinos *Looking for Richard*, Michael Almereydas *Hamlet*, and Kristian Leverings *The King is Alive*. These films reframe the playtexts according to a variety of extra-Shakespearean interests, inviting viewers back to them in fresh ways. About the Author Thomas Cartelli is Professor of English and NEH Professor of Humanities, Muhlenberg College. Katherine Rowe is Professor of English at Bryn Mawr.