

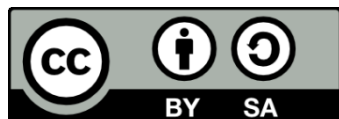


Workshop in Critical Writing: Drama

Ενότητα 3: William Shakespeare

Αικατερίνη Κίτση

Τμήμα Αγγλικής Γλώσσας και Φιλολογίας



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- Το παρόν εκπαιδευτικό υλικό έχει αναπτυχθεί στα πλαίσια του εκπαιδευτικού έργου του διδάσκοντα.
- Το έργο «Ανοικτά Ακαδημαϊκά Μαθήματα στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης» έχει χρηματοδοτήσει μόνο την αναδιαμόρφωση του εκπαιδευτικού υλικού.
- Το έργο υλοποιείται στο πλαίσιο του Επιχειρησιακού Προγράμματος «Εκπαίδευση και Δια Βίου Μάθηση» και συγχρηματοδοτείται από την Ευρωπαϊκή Ένωση (Ευρωπαϊκό Κοινωνικό Ταμείο) και από εθνικούς πόρους.



The Elizabethan Age (1/3)



Queen Elizabeth I
(1533-1603)
became queen in 1558.



The Elizabethan Age (2/3)

‘I know I have the body of a weak and feeble woman, but I have the heart and stomach of a king, and of a king of England too.’



The Elizabethan Age (3/3)

- Absolute monarchy
- Ruled by God's grace from 1558-1603
- The 'Virgin Queen'
- England emerged as an economic, cultural and imperial power
- The Church was kept independent of Rome & of Europe
- Age of discoveries and great explorers
- England turned towards overseas commerce, exploration, settlement and colonial conquest



Sir Francis Drake



Circumnavigated the globe, 1577-80.



The Defeat of the Spanish Armada



The Defeat of the Spanish Armada in 1588 secured England's position as a world power
Cultural renaissance of thought, art and Flourishing of English Drama (William Shakespeare, Christopher Marlow, Ben Johnson)



Plotting, Machinations, Intrigues



Mary, Queen of Scots, a Catholic and threat to the throne, was imprisoned by Elizabeth for 19 years and finally executed.



James I of England (son of Mary)

1603-1625



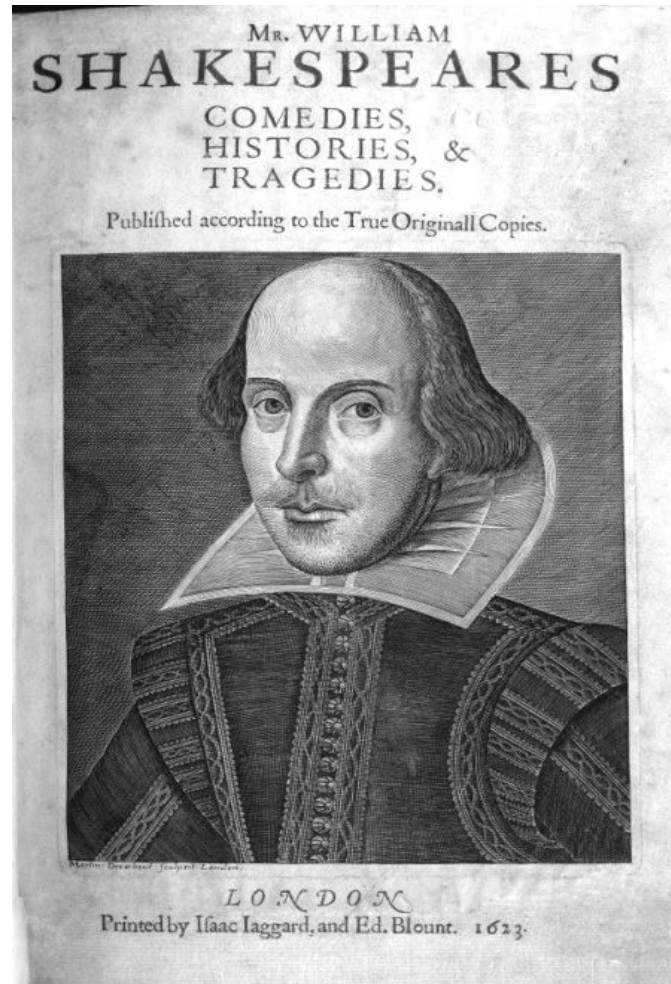
- Patron of the arts and the theatre.
- Shakespeare's company receives royal patronage and is called 'The King's Men'.



Elizabethan Theatre



William Shakespeare (1564-1616) (1/2)



William Shakespeare

(1564-1616) (2/2)

- Born in Stratford upon Avon.
- Went to Grammar school.
- Married Anne Hathaway at 18.
- Moved to London shortly after the birth of his twins.
- Began his career as a stage boy.

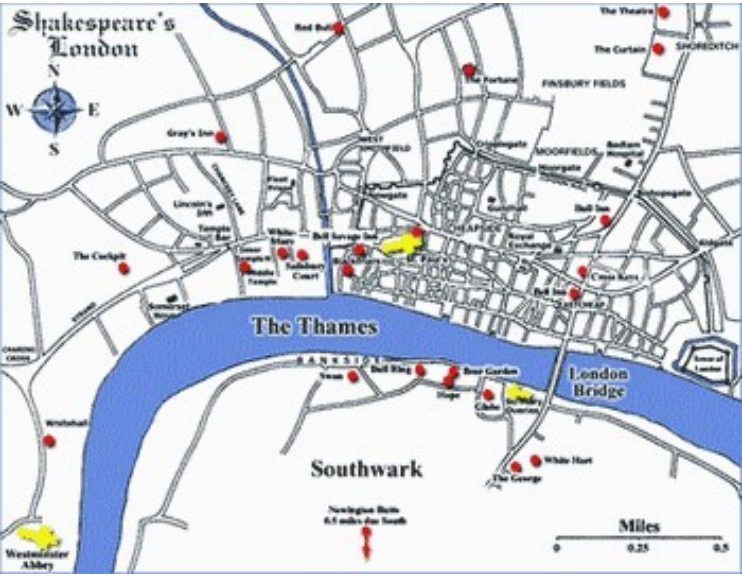


Elizabethan Theatres

- Acting changed to a professional status.
- Companies of professional actors were formed.
- Building of the first permanent theatres.



Southwark



Εικόνα 1.



Cockfighting & Bear-baiting



Εικόνα 2.



Drawing of the Swan Theatre, 1596



Shakespeare's Globe

- A round enclosure, the audience sits on three sides of the acting area.
- Polygonal, 14-sided, 33 meters in diameter, unroofed centre, capacity of 2-3,000 people.



Parts of the Globe Theatre

- thrust stage,
- building above stage,
- ceiling under roof,
- backstage,
- tiring room,
- 3 tiers



The New Globe, London



Εικόνα 3.



Inside the Globe



Εικόνα 4.

The New Globe Theatre (1/4)

- The New Globe Theatre opened in 1997 and is a 20-sided roofless theatre with a whitewashed, half-timbered thatched roof crown.



Theatre in the Age of Shakespeare

- Plays were social and collective events.
- Working scripts were constantly revised.
- Frequently performed for Queen Elizabeth and King James.
- The company acquires its own playhouse, The Globe.



As You Like It (1/2)

- Genre: Pastoral Comedy,
- Natural vs. artificial style of life,
- Corruption of the court and ‘civilized’ life,
- Injustice and social disorder,
- Happy ending restores order and marriage resolves conflicts.



As You Like It (2/2)

- Explores the theme of love.
- Petrarchan/idealized love vs. fleshly desire.
- Confusion of genders.
- Rosalind: an empowered female character.
- Role-playing as a means of self-knowledge.



Rubens, *The Rape of Ganymede* (1636-38)



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Rubens, *The Abduction of Ganymede* (1611-12)



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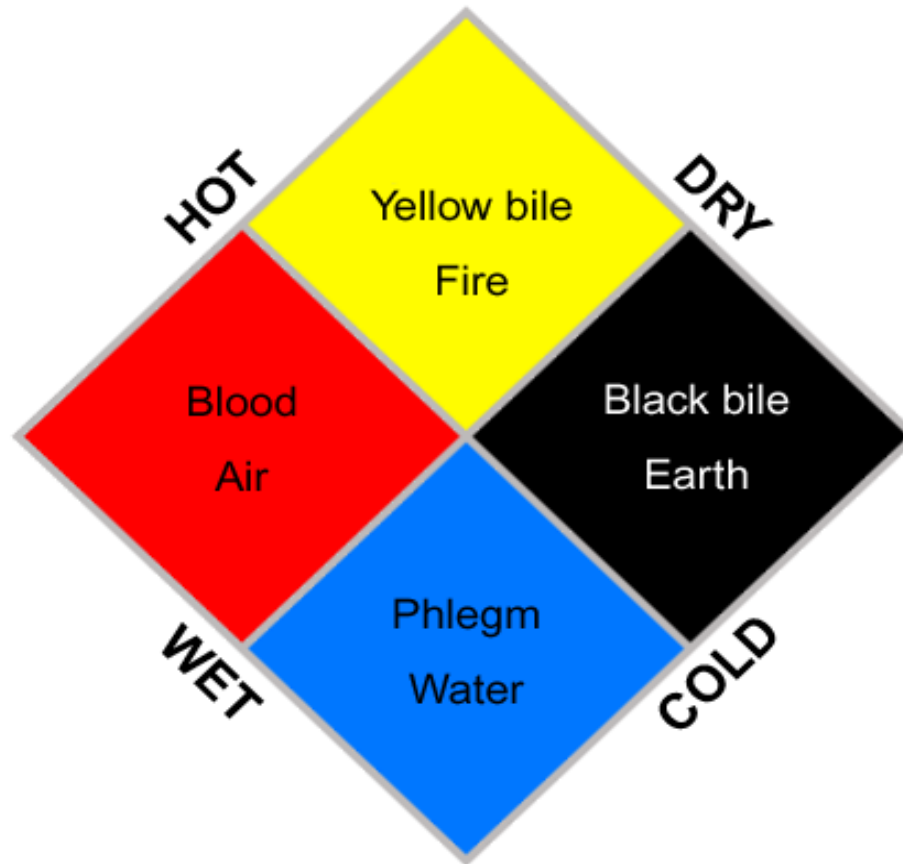
Four Temperaments

The **Four Temperaments** were connected with the **Four Humours** of the body:

- black bile
- phlegm
- yellow bile
- blood



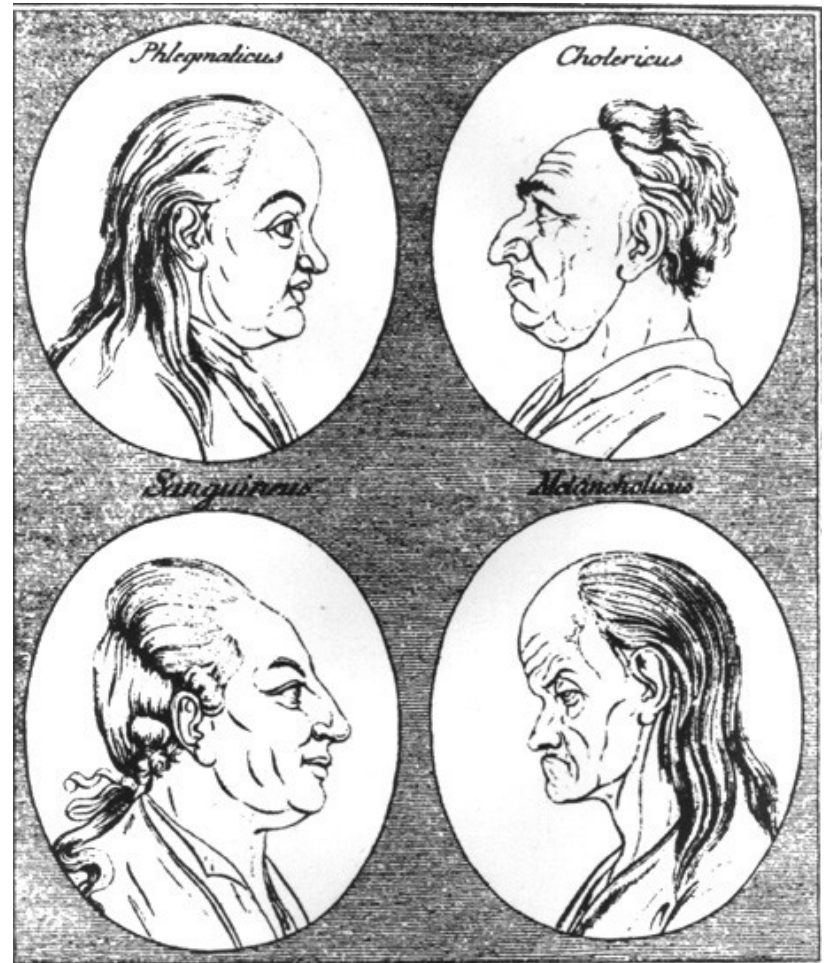
The Four Body Humours



The four temperaments

(Clockwise from top right):

- choleric
- melancholic
- sanguine
- phlegmatic.



Albrecht Dürer, *Melancholia* (1514)



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Points to consider while reviewing

Act I

- What are Oliver's reasons for hating and dishonoring his brother Orlando? What does Orlando feel deprived of most of all?
- Discuss how love transforms Orlando and Rosalind – is falling in love a state that enfeebles or empowers them?
- How closely bonded are Rosalind and Celia, and how much do they share with each other? In what sense do they head to 'liberty' in the end of Act I?
- How do Rosalind and Celia feel about changing identities? What does changing one's identity or one's sex entail?
- Discuss how in Act I both Orlando and Rosalind alternate between weakness and strength.
- What gender-role subversions take place in Act I?
- What conclusions can be drawn about court life in Act I? How does Shakespeare use Touchstone and Le Beau to comment on court life?
- Who are the characters involved in the two main plots of the play and what are the parallel themes that run through these two plots?
- Discuss how wrestling – both at a literal and at a metaphorical level – is a dominant concept/image in Act I.



Points to consider while reviewing

Act II

- How is the forest presented? What kind of a setting is it as opposed to the court?
- How is Duke Senoir's definition of court life as 'painted pomp' (artificial splendor) verified in the next two scenes 2 & 3?
- What is the significance of the character of Adam? What values does he represent?
- How does Silvius define love? What are the presuppositions of love?
- Why does Rosalind identify with Silvius? Does love overcome gender and class barriers?
- How is Rosalind's and Silvius's romantic/pastoral love juxtaposed to Touchstone's bawdy/vulgar/obscene/gross/lecherous experience of love in scene 4?
- Which humour defines Jaques, how is his melancholy mood expressed and to what degree also criticised?
- What are the common elements in Touchstone and Jaques?
- What is it that takes away Orlando's civility? What does Duke Senior's reply teach him?
- Comment on Jaques view of the world as a universal theatre.



Points to consider while reviewing

Act III

- Which aspect of Orlando is revealed to us in scene 2? How compatible is this image of Orlando with his character as we've known it so far? Why does he express his passion on trees?
- What image of Rosalind does he depict in his verses? How does Rosalind react to the verses that praise her?
- Why are Orlando & Jaques incompatible as characters?
- What important statement does Rosalind make about time?
- Why doesn't she reveal her true identity to Orlando? What is the point of distancing herself from her sex and identity? Why is she accusing women of inconstancy and proclaims love a madness?
- Rosalind and Orlando's relationship is based on lies and role-playing at its outset. Discuss how in this case, though, lies work differently than in the Helmer marriage?
- If love is madness, as Rosalind/Ganymede declares, do we see the characters that are in love behaving like lunatics throughout the play?
- Why does Celia tease Rosalind that Orlando is not faithful in love? In what sense does Celia's role in the play and her relationship with Rosalind change after her cousin falls in love?
- Why does Rosalind interfere in Silvius and Phoebe's dispute? Why is she attacking Phoebe and what effect does this have on her?
- Why has Phoebe's attitude towards Silvius changed partly after her falling in love with Rosalind?
- What kind of contradictions are there in Phoebe's speech at the end of Act III and what do they manifest about her?



Points to consider while reviewing

Acts IV & V

- Experience is defined as distancing yourself from your style of life, according to Rosalind (4.1.29-33). Discuss and relate to the mode she selects to explore love.
- What are the characteristics of Rosalind as depicted by Ganymede for Orlando?
- What are Rosalind's and Orlando's dominant feelings in 4.1? Who is leading in this scene, does power shift, and how is this evident?
- What is the reason of Rosalind's misinterpretation of Phoebe's letter?
- What is the symbolization of the bloody napkin?
- Discuss Oliver's "Twas I, but 'tis not I" – what is it that transformed him into another 'I'?
- Does Oliver suspect Ganymede's disguise? At which specific point would you have Oliver and Orlando doubt or discover Ganymede's true identity? Does Orlando know who Ganymede is in 5.2?
- What does Rosalind's fainting manifest?
- What does Rosalind mean by 'I can do strange things'?
- How is being in love defined in 5.2?
- How do the three love pairs enhance/support or undermine the central pair in the play?
- What is the climax of the play?
- How significant is it that play ends with 4 marriages?
- How are order and justice restored at the end? Is order completely restored, or are there still hints at the end that this order is unstable?



Σημείωμα Χρήσης Έργων Τρίτων

- Το Έργο αυτό κάνει χρήση των ακόλουθων έργων:
- Εικόνα 1: <http://www.william-shakespeare.info/elizabethan-theatre-locations.htm>
- Εικόνα 2: <http://www.tomecek.com/jay/recreationandsports.html>
- Εικόνα 3:
http://www.londontown.com/LondonInformation/Entertainment/Shakespeares_Globe/8f9c/
- Εικόνα 4:
http://www.londontown.com/LondonInformation/Entertainment/Shakespeares_Globe/8f9c/

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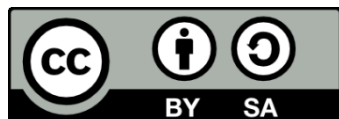
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Τέλος ενότητας

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Θεσσαλονίκη, Εαρινό Εξάμηνο 2014-2015



Ευρωπαϊκή Ένωση
Ευρωπαϊκό Κοινωνικό Ταμείο



ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ



ΑΡΙΣΤΟΤΕΛΕΙΟ
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- το Σημείωμα Αναφοράς
- το Σημείωμα Αδειοδότησης
- τη δήλωση Διατήρησης Σημειωμάτων
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