

# Title: Shakespearean Social and Historical Context

Mind map all the facts you already know about Shakespeare the person

Challenge: Can you summarise the story for any of his plays?

Super Challenge:

Can you explain Why we study him so much in school?



# Shakespeare And His Social Context

**Natasha Korda**



## **Shakespeare And His Social Context:**

**Shakespeare and His Social Context** Margaret Loftus Ranald, 1987 *The History of English in a Social Context* Dieter Kastovsky, Arthur Mettinger, 2011-07-20 TRENDS IN LINGUISTICS is a series of books that open new perspectives in our understanding of language. The series publishes state of the art work on core areas of linguistics across theoretical frameworks as well as studies that provide new insights by building bridges to neighbouring fields such as neuroscience and cognitive science. TRENDS IN LINGUISTICS considers itself a forum for cutting edge research based on solid empirical data on language in its various manifestations including sign languages. It regards linguistic variation in its synchronic and diachronic dimensions as well as in its social contexts as important sources of insight for a better understanding of the design of linguistic systems and the ecology and evolution of language. TRENDS IN LINGUISTICS publishes monographs and outstanding dissertations as well as edited volumes which provide the opportunity to address controversial topics from different empirical and theoretical viewpoints. High quality standards are ensured through anonymous reviewing. The Social and Literary Contexts of Malory's Morte Darthur Dorrell Thomas Hanks, Jessica Gentry Brogdon, 2000. Malory's world explored from the battle of Towton to the grete booke of chivalric material composed for aristocratic families. **The Arden Research Handbook of Shakespeare and Social Justice** David Ruiter, 2020-11-26. The Arden Research Handbook of Shakespeare and Social Justice is a wide ranging authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists and educators. Across four sections it explores the relevance and responsibility of art to the real world and to the significant teaching and learning performance and practice theory and economies that not only expand the discussion of literature and theatre but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers and practitioners from around the globe to assert the power of art to question, disrupt and reinvigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume establishing an initial portfolio of areas for research, exploration and change. In Section 2, The Practice of Shakespeare and Social Justice, contributors examine Shakespeare's place and possibilities in intervening in issues of race, class, gender and sexuality. Section 3, The Performance of Shakespeare and Social Justice, traces Shakespeare and social justice in multiple global contexts, engaging productions grounded in the politics of Mexico, India, South Africa, China and aspects of Asian politics; broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on Economies of Shakespeare describes socio-economic and community issues that come to light in Shakespeare and their potential to catalyze ongoing discussion and change in respect to wealth, distribution, equity and humanity. An annotated bibliography provides further guidance to those researching the subject.

**Catholic Theology in Shakespeare's Plays** David N. Beauregard, 2008. Explores and reexamines Shakespeare's

theology from the standpoint of revisionist history of the English Reformation      **Shakespeare and Social Engagement** Rowan Mackenzie, Robert Shaughnessy, 2023-08-11 Shakespeare's roots in applied and participatory performance practices have been recently explored within a wide variety of educational theatrical and community settings Shakespeare and Social Engagement explores these settings as well as audiences who have largely been excluded from existing accounts of Shakespeare's performance history The contributions in this collected volume explore the complicated and vibrant encounters between a canonical cultural force and work that frequently characterizes itself as inclusive and egalitarian

**Royal Power and Authority in Shakespeare's Late Tragedies** Alisa Manninen, 2015-10-05 William Shakespeare explores political survival as a question of interaction at court in King Lear Macbeth and Antony and Cleopatra Through a discussion of authority as an element that is distinct from power this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships In the late tragedies rulership is exercised at court It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions      *English Shakespeares* Peter Holland, 1997-11-13 As a regular reviewer for Shakespeare Survey and the BBC Holland has examined the variety the strengths and the problems of English productions His introductory chapter points to themes which are taken up in the detailed accounts that follow the size and scale of different theatres the difficulties of over familiarity the power of director's theatre the possibilities of design the excitement of new actors the discoveries of regionalism and the variety of playing spaces in which Shakespeare is performed The main part of the book is a chronological account of productions which charts the work of several English companies including the Royal Shakespeare Company the Royal National Theatre Cheek by Jowl Northern Broadsides and the English Shakespeare Company A final chapter compares the English experience with productions elsewhere including America France Germany and Russia

**Shakespeare's Letters** Alan Stewart, 2008-11-13 Shakespeare's Letters shows how and why Shakespeare put letters on stage in virtually all of his plays Showing the very different uses to which letters were put in Shakespeare's time this book throws new light on some of his most familiar dramas Includes new readings of Hamlet King Lear and The Merchant of Venice      Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985

Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics     *Appropriating Shakespeare* Brian Vickers,1994-01-01 During the last two decades new critical schools of Shakespeare scholarship have emerged each with its own ideology each convinced that all other approaches are deficient This controversial book argues that in attempting to appropriate Shakespeare for their own purposes these schools omit and misrepresent Shakespeare s text and thus distort it Brian Vickers describes the iconoclastic attitudes emerging in French criticism of the 1960s that continue to influence literary theory that language cannot reliably represent reality that literature cannot represent life that since no definitive reading is possible all interpretation is misinterpretation Vickers shows that these positions have been refuted and he brings together work in philosophy linguistics and literary theory to rehabilitate language and literature He then surveys the main conflicting schools in Shakespearean and other current literary criticism deconstructionism feminism new historicism cultural materialism and psychoanalytic Marxist and Christian interpretations describing the theoretical basis of each school both in its own words and in those of its critics Evaluating the resulting interpretations of Shakespeare he shows that each is biased and fragmentary in its own way The epilogue considers two related issues the attempt of current literary theory to present itself as a coherent system while at the same time wishing to evade accountability and the way in which different schools demonize their rivals thus adding an intolerant tone to much recent criticism     *Shakespearean Motives* Derek Cohen,1987-12-17     *Vocative Constructions in the Language of Shakespeare* Beatrix Busse,2006-11-08 This study investigates the functions meanings and varieties of forms of address in Shakespeare s dramatic work New categories of Shakespearean vocatives are developed and the grammar of vocatives is investigated in above and below the clause following morpho syntactic semantic lexicographical pragmatic social and contextual criteria Going beyond the conventional paradigm of power and solidarity and with recourse to Shakespearean drama as both text and performance the study sees vocatives as foregrounded experiential interpersonal and textual markers Shakespeare s vocatives construe both quantitatively and qualitatively habitus and identity They illustrate relationships or messages They reflect Early Modern Shakespearean and intra or inter textual contexts Theoretically and methodologically the study is interdisciplinary It draws on approaches from historical pragmatics stylistics Hallidayean grammar corpus linguistics cognitive linguistics socio historical linguistics sociology and theatre semiotics This study contributes thus not only to Shakespeare studies but also to literary linguistics and literary criticism     *Beyond Comedy - The Tragic Fall of Malvolio in William Shakespeare's Twelfth Night* Nadja Grebe,2012-11-29 Seminar paper from the year 2012 in the subject English Language and Literature Studies Literature

grade 13 Ernst Moritz Arndt University of Greifswald Institut für Fremdsprachliche Philologien course Shakespeare's Comedies language English abstract

What kind of play is *Twelfth Night*? This question has probably been raised by many readers of Shakespeare's play *Twelfth Night* and has moreover become a central aspect of discussion for numerous critics. It is thus not surprising to find several approaches of defining the tone, style or genre of the play in annotated editions, essays and study books of Cambridge School Shakespeare Longman Study Texts. Although there are many ways of interpreting Shakespeare's *Twelfth Night*, I want to spotlight one distinctive perspective as it somewhat resembles the initial platform for this essay: A very amusing and charming play, sunny and always enjoyable. Filled with innocent laughter and preposterous situations, it has a happy ending which restores harmony. All the characters are likeable and funny; even Malvolio has his comic appeal, especially when he gets what he deserves at the play's end. The whole play is simply a delightful entertainment which must never be taken seriously (Gibson 1993: 156). Following this interpretation of *Twelfth Night*, however, the reader will miss much of the content that lies behind the comic apparel. *Twelfth Night* is not always enjoyable as it often manages to shift the attention from the light play of love and illusion towards the more serious and worrying fate of characters like Malvolio. At yet another point in his review, Gibson offers a more suitable angle to *Twelfth Night*: An upsetting play which seems light and amusing on the surface yet has dark and harsh depths. It is an uneasy play about outsiders who lose (157). According to this quote, I argue that Shakespeare's *Twelfth Night* is more than just a pure comedy and even has tragic elements to it. Malvolio's function is not simply to serve as the embodiment of a self-centred and self-loving man who needs to be taught a lesson, but he is the victim of a cruel prank which eventually leads to his collapse in person as well as in reputation. Thus, it will be the main focus of this paper to rethink Shakespeare's *Twelfth Night* as a play beyond comedy. It shall be discussed whether a classification as the one quoted earlier grasps the whole meaning of the play or whether there are more layers to it, even underlying tragedies.

With regard to David Willbern and his essay *Malvolio's Fall* (1978), emphasis will be put on the character of Malvolio and the question if there is anything like a tragic fall in Shakespeare's *Twelfth Night*.

*Shakespeare's Domestic Economies* Natasha Korda, 2012-03-07

Shakespeare's *Domestic Economies* explores representations of female subjectivity in Shakespearean drama from a refreshingly new perspective, situating *The Taming of the Shrew*, *The Merry Wives of Windsor*, *Othello* and *Measure for Measure* in relation to early modern England's nascent consumer culture and competing conceptions of property. Drawing evidence from legal documents, economic treatises, domestic manuals, marriage sermons, household inventories and wills, it explores the realities and dramatic representations of women's domestic roles. Natasha Korda departs from traditional accounts of the commodification of women which maintain that throughout history women have been trafficked as passive objects of exchange between men. In the early modern period, Korda demonstrates as newly available market goods began to infiltrate households at every level of society, women emerged as never before as the keepers of household properties. With the rise of consumer culture, she contends, the housewife's managerial function

assumed a new form becoming increasingly centered around caring for the objects of everyday life objects she was charged with keeping as if they were her own in spite of the legal strictures governing women's property rights Korda deftly shows how their positions in a complex and changing social formation allowed women to exert considerable control within the household domain and in some areas to thwart the rule of fathers and husbands *English Drama Before Shakespeare* Peter Happe, 2018-10-08 *English Drama before Shakespeare* surveys the range of dramatic activity in English up to 1590 The book challenges the traditional divisions between Medieval and Renaissance literature by showing that there was much continuity throughout this period in spite of many innovations The range of dramatic activity includes well known features such as mystery cycles and the interludes as well as comedy and tragedy Para dramatic activity such as the liturgical drama royal entries and localised or parish drama is also covered Many of the plays considered are anonymous but a coherent biographical view can be taken of the work of known dramatists such as John Heywood John Bale and Christopher Marlowe Peter Happe's study is based upon close reading of selected plays especially from the mystery cycles and such Elizabethan works as Thomas Kyd's *The Spanish Tragedy* It takes account of contemporary research into dramatic form performance including some important recent revivals dramatic sites and early theatre buildings and the nature of early dramatic texts Recent changes in outlook generated by the publication of the written records of early drama form part of the book's focus There is an extensive bibliography covering social and political background the lives and works of individual authors and the development of theatrical ideas through the period The book is aimed at undergraduates as well as offering an overview for more advanced students and researchers in drama and in related fields of literature and cultural studies *Shakespeare's Tragedies* Emma Smith, 2008-04-15 This Guide steers students through the critical writing on Shakespeare's tragedies from the sixteenth century to the present day Guides students through four centuries of critical writing on Shakespeare's tragedies Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further *Ecocritical Shakespeare* Lynne Bruckner, Dan Brayton, 2016-04-29 Can reading writing about and teaching Shakespeare contribute to the health of the planet To what degree are Shakespeare's plays anthropocentric or ecocentric What is the connection between the literary and the real when it comes to ecological conduct This collection engages with these pressing questions surrounding ecocritical Shakespeare in order to provide a better understanding of where and how ecocritical readings should be situated The volume combines multiple critical perspectives juxtaposing historicism and presentism as well as considering ecofeminism and pedagogy and addresses such topics as early modern flora and fauna and the neglected areas of early modern marine ecology and oceanography Concluding with an assessment of the challenges and necessities of teaching Shakespeare ecocritically *Ecocritical Shakespeare* not only broadens the implications of ecocriticism in early modern studies but represents an important contribution to this growing field *Shakespeare's Acts of Will* Gary Watt, 2016-07-28

Shakespeare was born into a new age of will in which individual intent had the potential to overcome dynastic expectation. The 1540 Statute of Wills had liberated testamentary disposition of land and thus marked a turning point from hierarchical feudal tradition to horizontal free trade. Focusing on Shakespeare's late Elizabethan plays, Gary Watt demonstrates Shakespeare's appreciation of testamentary tensions and his ability to exploit the inherent drama of performing will. Drawing on years of experience delivering rhetoric workshops for the Royal Shakespeare Company and as a prize-winning teacher of law, Gary Watt shows that Shakespeare is playful with legal technicality rather than obedient to it. The author demonstrates how Shakespeare transformed lawyers' manual book rhetoric into powerful drama through a stirring combination of word, metre, movement, and physical stage material, producing a mode of performance that was truly testamentary in its power to engage the witnessing public. Published on the 400th anniversary of Shakespeare's last will and testament, this is a major contribution to the growing interdisciplinary field of law and humanities.

*Global Shakespeare and Social Injustice* Chris Thurman, Sandra Young, 2023-05-04

The chapters in this book constitute a timely response to an important moment for early modern cultural studies: the academy has been called to attend to questions of social justice. It requires a revision of the critical lexicon to be able to probe the relationship between Shakespeare studies and the intractable forms of social injustice that infuse cultural, political, and economic life. This volume helps us to imagine what radical and transformative pedagogy, theatre-making, and scholarship might look like. The contributors both invoke and invert the paradigm of Global Shakespeare, building on the vital contributions of this scholarly field over the past few decades but also suggesting ways in which it cannot quite accommodate the various global Shakespeares presented in these pages. A focus on social justice and on the many forms of social injustice that demand our attention leads to a consideration of the North-South constructions that have tended to shape Global Shakespeare conceptually in the same way the material histories of North and South have shaped global injustice as we recognise it today. Such a focus invites us to consider the creative ways in which Shakespeare's imagination has been taken up by theatre-makers and scholars alike and marshalled in pursuit of a more just world.



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