

Chapter 1 : Girlhood (film) - Wikipedia

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Episode 60 How does Shakespeare portray girls and girlhood in his plays, and what do those portrayals tell us about life in Elizabethan and Jacobean England? She is interviewed by Neva Grant. From the Shakespeare Unlimited podcast series. Published November 1, Garland Scott is the associate producer. Esther French is the web producer. Since the early s, the academic genre known as girlhood studies has explored the world of female preadolescence, using the methods of sociology and anthropology, as well as literary and cultural studies. During its first decade, girlhood studies looked primarily at contemporary issues and trends, but since the early s, the field has begun to look back into the past. Perhaps because it was written by a Shakespeare scholar, Deanne Williams of York University in Toronto, the book focuses on how Shakespeare portrayed girls and girlhood in his plays and what those portrayals tell us about life in Elizabethan and Jacobean England. The book is called *Shakespeare and the Performance of Girlhood*, and Deanne came to Washington recently to discuss it with us. It was a fluid word. And did that reflect, at least as far as the Middle Ages were concerned, did that reflect how actual boys and girls were thought of, which is sort of just smaller versions of adults, and their gender was, sort of, irrelevant? Yes, absolutely, it reflects a certain idea of gender indeterminacy in childhood. But in the Middle Ages and in the early modern period, there was less of a sense of childhood being firmly fixed to one gender or another. Children were raised together. They wore very much the same clothes. So, that refers to a process of gender differentiation that would happen around the age of seven when boys were breeched and were wearing trousers, and girls were continuing to wear the skirts or the kirtles that younger children both wore. There were a lot of different options that were available, there are a lot of different words in the 16th century that you could choose from to talk about young women. And over the course of his career, he kind of experiments with different options for what girlhood means, and it does really develop and change over the course of his career. But there, too, there was some fluidity. One example would be Bianca in *The Taming of the Shrew*. I mean, you know, is there a line? So, in *Romeo and Juliet*, the Nurse asks us to imagine Juliet as a child, as a toddler, falling on her back. We also see that in *The Tempest*, when Prospero imagines his little girl Miranda as a child, as a cherubim, when she was three, when they were on the boat together, fleeing across the Mediterranean. And when she falls in love with Ferdinand, all of a sudden she becomes a girl. Fascinating character, because on a first read, or if you remember your high school experience of *Romeo and Juliet*, you forget what a powerful character she is. When I was writing this book I was astonished, really, how different the Juliet appeared that before me, and how that I sort of was surprised because it was so different from my own recollection of Juliet as this kind of twee figure, simpering, sort of tiptoeing across the stage. He says his heart is So we see that in *Juliet*, all the way through we see that she is someone who consistently resists the models that have been provided for her, for how a girl is supposed to act. She manipulates, she guides, she organizes, she understands that she is expected to behave a certain way, there are cultural expectations for her modesty, and she resists them. *Hamlet* comes to us in three different texts: And in the Q1, or First Quarto, version of *Hamlet*, which was the first published, but also scholars think it is an edited version of an original text which is reflected in the Q2, which is published, actually, later. We imagine Ophelia as a victim of circumstance, rejected by Hamlet, bereaved by the death of her father Polonius, and unhinged by this grief. And the main difference, one major difference, between these two different versions of Ophelia that we get, is that in the Q1 *Hamlet*, Ophelia is carrying a lute. And the lute is sort of the steadying device in this version? It anchors her, yes. So, a lute was associated with sort of being, I guess, together in a way, or being calm and collected. So, the lute symbolizes a lot of the expectations that were placed on girlhood in the early modern period. You have its curvy shape, its quiet gentle notes. So, the lute really does symbolize a certain set of cultural ideals, and we also have the practice of lute playing, the accomplishment of lute playing as a real, sort of, idealized courtly accomplishment for young ladies. So, from the time of Henry VII, the lute was the ideal courtly instrument. So, all of his children learned to play the lute, Mary and Margaret, and then Henry VIII made sure that his daughters, Mary and Elizabeth, also were able to

play the lute. We have an image of Elizabeth playing the lute by Nicholas Hilliard, which reflects her accomplishments there. So, the lute is an image of courtly accomplishment of power, of empowerment, of skill. And I think that when Ophelia has the lute in her hands, she is able to channel that mastery into her own mastery over her emotions and control over her own performance. Tell us about her. She was quite young when they got married, and this, of course, being a history play, this actually happened. She was a little girl, a very little girl when they got married. So, he was originally, he was first married to Anne of Bohemia, who was a little bit more age appropriate. And when she died, he was grief-stricken, but needed another wife, and so this young Valois princess Isabella was proposed to him. She was at that point five or six, and she represented a way of getting out of the Hundred Years War and this ongoing war with France. And although it is shocking to us to imagine a girl being married at the age of eight, which she was, in the early modern period and in the medieval period, it was not uncommon for aristocrats and royalty to marry as children to secure and cement various dynastic and international alliances and bonds. They did come to love one another. Later on, when Richard II was going off to the wars in Ireland, there is documentary evidence of them and their tearful departure. What does Shakespeare tell us about Queen Isabella? How was she depicted in the play? Is she a girl or is she a woman? And so, this part is always cast, always played by adult actresses. But it seems to me that the character who is actually often dismissed and overlooked as not very interesting—certainly not the most interesting part of the play—this character comes to life when we imagine her as a year-old child in facing these struggles and challenges. If you look at this character as a child, all of a sudden we find her speeches incredibly precocious, incredibly wise, and filled with pathos. I mean, it had to be believable to reflect the appropriate conventions of the time. It reminds us, when we think about the fact that these characters are performed all by boy actors, it reminds us that girlhood itself is scripted and constituted through performance. And so, when the boy actors who were performing these roles were performing girlhood, they were participating in a set of cultural codes that were well recognized as what was appropriate behavior for a girl. But of course, this is Shakespeare, and Shakespeare is never happy just to rest on simple understandings of cultural conventions or easy wisdom. So he always complicates things, and he certainly complicates models of girlhood from the very beginning. So these ideals of chastity, of innocence, and of modesty are consistently challenged from the very beginning of his career with girls who are perverse, who resist the expectations that their lovers or their fathers place upon them, and who rigorously define their own identities. That was the convention of the public stage, absolutely. But there were girls on private stages. So, girlhood is not limited to characters of the female gender in Shakespeare. Shakespeare likes to, in certain cases, imagine his—in the case of Macbeth—highly masculine characters in relationship to girls and girlhood. So, the idea that being unmanned is rendering him some kind of a version of girlhood. Wow, "the baby of a girl" is like a superlative of girl? And it kind of has me thinking about the women that Shakespeare was drawing on to express the inner lives of girls and women as beautifully as he did. I think you need to remember that Anne Hathaway was six years his senior, and that when they were married, she was already pregnant with their first child. She was someone who had come into some money, and so she had some financial independence. It seems to me that he fell in love with a powerful older woman. And who, of course, a character and that kind of character, of course, comes through in many of his own characters. Thank you so much for a great conversation. Thank you very much, Neva. Deanne Williams is an associate professor in the department of English at York University in Toronto. She was interviewed by Neva Grant. Shakespeare Unlimited comes to you from the Folger Shakespeare Library. You can find more about the Folger at our website, folger.

Chapter 2 : Dreams of Trespass - Wikipedia

*Girlhood and Character [Mary Eliza Moxcey] on theinnatdunvilla.com *FREE* shipping on qualifying offers. This book was originally published prior to , and represents a reproduction of an important historical work.*

Chapter 3 : Girlhood | Larsen On Film

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Girlhood (French: Bande de filles, Gang of Girls) is a French drama film directed by CÃ©line Sciamma, starring Karidja theinnatdunvilla.com is a coming of age film that focuses on the life of Marieme (Karidja TourÃ©), a girl who lives in a rough neighborhood right outside of Paris The film discusses and challenges conceptions of race, gender and class; Sciamma's goal was to capture the stories of.

Chapter 4 : Girlhood and character in SearchWorks catalog

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Chapter 5 : Girlhood () - Rotten Tomatoes

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Chapter 6 : SparkNotes: Antigone: Antigone

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Chapter 7 : Girlhood by Cat Clarke

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So, girlhood is not limited to characters of the female gender in Shakespeare. Shakespeare likes to, in certain cases, imagines hisâ€œin the case of Macbethâ€œhighly masculine characters in relationship to girls and girlhood.

Chapter 9 : Girlhood () - IMDb

Girlhood is such a unique and wonderful story about the friendship of five girls and the amazing connections you make with the closest ones to you. Harper's story made me cry, made me laugh and also had me so entranced that I just couldn't stop reading until my eyes just stopped working and I deadpanned on my bed.