

THE SHAKESPEARE PLAYS

A STUDY GUIDE FOR THE SECOND SEASON



Developed by
University Extension
University of California, San Diego
and
Coast Community College District

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FOREWORD

Welcome to the second season of THE SHAKESPEARE PLAYS. As in season one, the British Broadcasting Corporation, in association with Time-Life Television, has offered us five new television productions of the dramatic works of William Shakespeare plus a rebroadcast of *Richard II* from season one. And as in season one, the Corporation for Public Broadcasting has joined with the American underwriters for the series—Exxon Corporation, Metropolitan Life Insurance Company and Morgan Guaranty Trust Company of New York—to sponsor the development of educational materials and activities in support of the series.

Most of these materials and activities are specifically keyed to particular audiences. For example, TelEd, Inc. of Los Angeles is producing posters, long-playing records, teachers' guides, and ditto-masters for use in secondary schools. WNET/Thirteen in New York City, the producing station for THE SHAKESPEARE PLAYS, is preparing a handsome 32-page Viewers' Guide for use in our homes. And National Public Radio, which offered a variety of special programs on Shakespeare during season one, is producing new background offerings for broadcast in year two—programs that will appeal primarily to mature adult listeners.

Like the other materials and activities currently being developed, this study guide is designed primarily for the needs of an identifiable audience: the students in this country who attend two- or four-year community colleges, colleges, and universities. It is intended to be used as part of a formal course offering that focuses on Shakespeare televised. For that reason, it has been devised and produced by two institutions with distinguished records in the formulation and dissemination of college-level telecourses: the University of California San Diego and The Coast Community Colleges. Under the supervision of an Educational Advisory Panel for THE SHAKESPEARE PLAYS, extension division of UCSD and the design staff of Coastline Community College, one of The Coast Community Colleges, commissioned essays and other ancillary activities from leading teachers of Shakespeare, and negotiated arrangements for distribution of the materials produced.

The results, I trust, will fully justify the time and expense invested. As in season one, I am sure that formal telecourses on THE SHAKESPEARE PLAYS will prove popular and valuable, enhancing the viewing and reading experience of those students who take advantage of this unusual opportunity to encounter the works of the greatest dramatist and poet the world has ever known.

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At the same time, however, it would please me—and it would please the producers and sponsors of this study guide—if others found these materials of interest. I think, for example, of informal Shakespeare study groups, of community library discussion circles, of groups of high-school English teachers who might wish to read, see, and explore THE SHAKESPEARE PLAYS together. For it is a mistake to think that Shakespeare is meant to be appreciated and studied only in formal classroom settings. When his works were first published in a collected edition—the First Folio of 1623—the compilers and editors of that volume addressed their preface "To the great Variety of Readers." Let us hope that one of the benefits of THE SHAKESPEARE PLAYS—and of such supporting materials as this study guide—will be to broaden Shakespeare's audience once again, to make his life and work accessible to as many readers and viewers as possible. After all, as Ben Jonson noted in his commendatory verses in the First Folio, Shakespeare "was not of an age, but for all time"—a playwright who remains alive today, as important to our own cultural life in the twentieth century as he was to the golden age of the English Renaissance.

John F. Andrews
Director of Academic Programs
Folger Shakespeare Library

ACKNOWLEDGMENTS

The development of the educational materials for each play in this telecourse was supervised by an outstanding scholar and teacher in Shakespeare studies. Each also contributed an original essay to the materials on his or her play.

Stephen Booth, Ph.D., professor of English at the University of California, Berkeley, contributed materials for *2 Henry IV*. He was educated at Harvard and Trinity College, Cambridge, England. His published works include *The Book Called Holiness's Chronicles, An Essay on Shakespeare's Sonnets*, and, most recently, *An Annotated Edition of Shakespeare's Sonnets*, for which he won the James Russell Lowell Prize. Booth's essays on Shakespeare's plays have appeared in numerous anthologies, and his articles on Shakespeare have been published in such periodicals as *Shakespeare Quarterly*, *Modern Language Quarterly*, and *The New York Review of Books*. He has a book entitled *King Lear, Macbeth, Definition and Tragedy* in progress.

Gayle Greene, Ph.D., who contributed materials on *Twelfth Night* to this study guide, received her education from the University of California, Berkeley, and Columbia University. At present, she is an assistant professor of English at Scripps College, Claremont, California. She is the author of numerous articles on Shakespeare, which have appeared or will soon appear in such periodicals as *Journal of Women's Studies in Literature, Studia Neophilologica, Renaissance Drama, and Studies in English Literature*. She has coedited a book, *The Woman's Part: Feminist Criticism of Shakespeare*, and is currently working on another book, the subject of which is linguistic skepticism in Shakespeare's plays.

Joan Hartwig, Ph.D., is associate professor of English at the University of Kentucky. She was educated at Northwestern University, the University of Florida, Gainesville, and Washington University, St. Louis. Her *Shakespeare's Tragicomic Vision* was published by Louisiana State University Press. Hartwig's articles have appeared in *College English, Yearbook of English Studies, Renaissance Papers*, and numerous other journals. In addition, she has twice been published in the *Journal of English Literary History* and has contributed reviews to *Shakespeare Studies*, and the *Shakespeare Quarterly*. She is currently working on a book tentatively titled "Shakespeare's Puzzling Analogical Scenes." She contributed material on *The Tempest* to this study guide.

Jay L. Hailo, Ph.D., contributor of material on *1 Henry IV*, is professor of English and associate provost for instruction at the University of Delaware. He received his undergraduate degree at Syracuse University and his graduate

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degrees at Yale University. His professional associations include the Modern Language Association, the Renaissance Society of America, the Renaissance Conference (Middle Atlantic States), and the Shakespeare Association of America. In addition, he has served on the Board of Directors of the World Centre for Shakespeare Studies and is presently on the Central Executive Committee of the Folger Institute of Renaissance Studies. Hailo has written or edited seven books, including casebooks of essays on Shakespeare's plays and old spelling editions of the plays. Among the periodicals in which his scholarly and critical articles on Shakespeare and Elizabethan literature have appeared are *Modern Language Notes, College English, Studies in English Literature, Shakespeare Quarterly*, and *Shakespeare Studies*. His works in progress include "Nightingales That Roar: The Dramatic Language of *Midsummer Night's Dream*," and "Dramatic Action in *King John*."

Philip C. McGuire, Ph.D., associate professor of English, provided the materials on *Henry V* for this study guide. He received his bachelor's degree from LaSalle College and master's and doctorate from Stanford University. He was the recipient of a Folger Shakespeare Library Research Fellowship in 1970 and has served as a visiting lecturer in English at the University of Lancaster in England. He has coedited one book, *Shakespeare: The Theatrical Dimension*, which included one of his essays: "Choreography and Language in *Richard II*." McGuire's articles have appeared in many journals, including *The Times Higher Education Supplement, Shakespeare Quarterly*, and *Studies in English Literature*. He has also presented his professional papers to such organizations as the Central Conference of the Renaissance Society of America, the Modern Language Association, and the Shakespeare Association of America. McGuire is currently working on a book entitled, "*Lanquage in Their Very Gesture*": *Shakespeare's Plays and the Limits of Literary Study*.

Michael Mullin, Ph.D., the contributor of materials on *Richard II*, is associate professor at the University of Illinois, Urbana. He was educated at Holy Cross College, Worcester, Massachusetts, and Yale University, and held an overbship with the Royal Shakespeare Company, Stratford-on-Avon, and was an Interdisciplinary Fellow in Theatre at the University of Illinois. He is the founder and director of the Shakespeare Film COOP and served on the corporation for Public Broadcasting's National Advisory Committee for THE SHAKESPEARE PLAYS on television. He has a large number of publications to his credit, including *Macbeth Onstage*, and is now working on a book about *Antony and Cleopatra*.

The Shakespeare Plays Educational Advisory Panel was instrumental in providing overall guidance and support for the educational programs connected with THE SHAKESPEARE PLAYS. The committee included:

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Chairman:
John F. Andrews, editor, the *Shakespeare Quarterly*, Folger Shakespeare Library, Washington, D.C.

Members:
Elizabeth A. Barnes, teacher of speech and drama, Bowie High School, Bowie, Maryland, representing the Secondary School Theatre Association.
David S. Rodes, professor of English, University of California, Los Angeles.

Glady Veldenman, chairman, English Department, North High School, Oshkosh, Wisconsin, representing the National Council of Teachers of English.