Shakespeare in the classroom

Wednesday 14.30-16.00 Rm 315

MA with teaching qualifications

Requirements:

Regular attendance;

2 presentations (handouts necessary, powerpoint encouraged);

Active in class participation (continuous assessment);

Mini-class presentation of a selected Shakespearean text in 10 minutes;

At least passing mark (60%) on in-class essay to be written on 5 Dec.

Set texts:

*A Midsummer Night’s Dream* (use a critical edition, e.g. The Arden Shakespeare Series, edited by Harold F. Brooks; or the New Cambridge Shakespeare Series, edited by R.A. Foakes;

Three Hungarian translations of MND: Arany János In: Shakespeare összes drámái. II. Kötet. Vígjátékok. Európa Kiadó. 1988; and Csányi János vs. NádasdyÁdám In: Színház 1995. január; <http://www.szinhaz.net/pdf/1995_01.pdf>; [www.szinhaz.net](http://www.szinhaz.net) 1995\_01\_drama.pdf

Weekly syllabus

12 Sept. Introduction, application for presentations (2 per person)

19 Sept. Reasons for teaching literature in the EFL classroom; problems of teaching Shakespeare

topics:

Vince Máté, Teaching Shakespeare in the EFL Classroom MA thesis 2005;

Peter Thomas, A teacher’s manifesto (in: Teaching Shakespeare pp.9-12 [www.nate.org.uk](http://www.nate.org.uk) NATE collections­\_5.pdf

Richard Spencer, Much ado about 18 marks (In: T.Shak. pp. 3-5)

Jo Robinson, Shakespeare in my special school. (In: T.Shak. pp. 6-8)

26 Sept. Shakespeare in the classroom: practical guidance

topics:

The bard on broadband (in: T.Shak. pp. 21-23)

Macbeth and year 5 (in: T.Shak. pp. 25-6)

Schemes and plots for GCSE (In: T.Shak. pp. 27-9)

The playmobil Hamlet (In: T.Shak. pp. 33-5)

Shakespeare for life (in T.Shak. pp. 36-8)

Selling Shakespeare to Key Stage 3 (in: T.Shak. pp. 18-20)

3 Oct. Theatre and education

topics:

Shakespeare For all? (Manifesto of the Royal Shakespeare Company In. T.Shak. pp. 61-4)

## John Russell Brown, Staging Shakespeare’s Plays: a Choice of Theatres. [New Theatre Quarterly](http://journals.cambridge.org/action/displayJournal?jid=NTQ) (2010), 26 : pp 115-120

István Pálffy, Shakespeare in Hungary. Shakespeare Quarterly, Vol. 29, No. 2 (Spring, 1978), pp. 292-294Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2869129 .

Play and script (In: T.Shak. pp. 39-41)

10 Oct. Audience skills and technicalities

James Hirsh, Teaching Paradoxes: Shakespeare and the Enhancement of Audience Skills

Source: Shakespeare Quarterly, Vol. 41, No. 2 (Summer, 1990), pp. 222-229

Published by: Folger Shakespeare Library in association with George Washington University

Stable URL: http://www.jstor.org/stable/2870452 .

Richard N. Albert, An Annotated Guide to Audio-Visual Materials for Teaching Shakespeare

Source: The English Journal, Vol. 54, No. 8 (Nov., 1965), pp. 704-715

Published by: National Council of Teachers of English

Stable URL: <http://www.jstor.org/stable/811001>

Cindy Bowman, Brendan Pieters, Sarah Hembree, Terri Mellender,

Shakespeare, Our Contemporary: Using Technology to Teach the Bard

Source: The English Journal, Vol. 92, No. 1, Shakespeare for a New Age (Sep., 2002), pp. 88-93 Published by: National Council of Teachers of English Stable URL: http://www.jstor.org/stable/821952,

Lawrence Baines, The Shakespeare Frolic Project: Massaging Shakespeare through Multimedia

Source: The Clearing House, Vol. 70, No. 4 (Mar. - Apr., 1997), pp. 194-198 Published by: Taylor & Francis, Ltd.Stable URL: <http://www.jstor.org/stable/30189283>

17 Oct.

Shakespeare on film: theory and reviews

Topics:

Aldama, Frederick Luis, Race, Cognition, and Emotion: Shakespeare on Film

College Literature, 33.1, Winter 2006, pp. 197-213 Project muse

From page to screen and back again (In T.Shak.pp. 42-8)

Shakespeare on film (In T.Shak.pp 76-70)

[*http://www.pbs.org/shakespeare/educators/film/indepth.html*](http://www.pbs.org/shakespeare/educators/film/indepth.html)

<http://www.nytimes.com/2011/10/17/opinion/hollywood-dishonors-the-bard.html>

<http://www.nytimes.com/2011/10/23/magazine/wouldnt-it-be-cool-if-shakespeare-wasnt-shakespeare.html?pagewanted=3>

24 Oct. Anonymous: the movie

31 Oct. Autumn break

7 Nov. Who was Shakespeare?

Topics:

Sidney L. Gulick, Jr. Was "Shakespeare" a Woman? College English, Vol. 15, No. 8 (May, 1954), pp. 445-449Published by: National Council of Teachers of EnglishStable URL: http://www.jstor.org/stable/372745Accessed

Ward E. Y. Elliott and Robert J. Valenza. And Then There Were None: Winnowing the Shakespeare Claimants Reviewed work(s):Source: Computers and the Humanities, Vol. 30, No. 3 (1996), pp. 191-245Published by: SpringerStable URL: <http://www.jstor.org/stable/30200390>

Charles Angoff. Was Shakespeare "Shakespeare"?Author(s): Reviewed work(s):Source: The Clearing House, Vol. 31, No. 1 (Sep., 1956), pp. 23-25Published by: Taylor & Francis, Ltd.Stable URL: <http://www.jstor.org/stable/30187244>

H. N. Gibson. The Shakespeare Claimants Pages: 320

Contributors: [H. N. Gibson](http://www.questia.com/SM.qst?act=adv&contributors=H.%20N.%20Gibson&dcontributor=H.%20N.%20Gibson) Publisher: [Barnes & Noble](http://www.questia.com/SM.qst?publisher=Barnes%20&%20Noble&publisherSearchType=1002&act=search) Place of Publication: New York

Publication Year: 1962 <http://archive.org/details/shakespeareclaim00gibs>

14 Nov. Children’s literature in the context of theory.

Topics:

Nodelman, Reimer, The pleasures of reading children’s literature:

Chapter 10. The repertoire of theory. In the context of theory (218-249)

home assignment: mini-class: teach a selected Shakespearean text in 10 minutes, with handout)

21 Nov. Teacher’s guides.

Text:

MND

Topics:

A MIDSUMMER NIGHT'S DREAM: A UNIT PLAN *Second Edition* Based on the play by William Shakespeare Written by Mary B. Collins **Teacher's Pet Publications, Inc.** 11504 Hammock Point Berlin, Maryland 21811 Copyright Teacher's Pet Publications, Inc. 1996

HAZEL K. DAVIS. A TEACHER’S GUIDE TO THE SIGNET CLASSIC EDITION OF

WILLIAM SHAKESPEARE’S A MIDSUMMER NIGHT’S DREAM

us.penguingroup.com/static/pdf/.../**midsummer**.pdf

Folger Library:

browse at http://www.folger.edu/template.cfm?cid=2781

THE GLENCOE LITERATURE LIBRARY Study Guide for A Midsummer Night’s Dream

by William Shakespeare Pdf. Pp.1-30 http://www.glencoe.com/sec/literature/litlibrary/midsummer.html

28 Nov. mini-classes

5 Dec. In-class test

12 Dec. evaluation, farewell

+

Using "The Original Approach to Teach Shakespeare"Author(s): Bruce RobbinsReviewed work(s):Source: The English Journal, Vol. 95, No. 1 (Sep., 2005), pp. 65-68Published by: National Council of Teachers of EnglishStable URL: <http://www.jstor.org/stable/30047400>

Why Teach Shakespeare? A ReconsiderationAuthor(s): Robert F. Willson, Jr.Reviewed work(s):Source: Shakespeare Quarterly, Vol. 41, No. 2 (Summer, 1990), pp. 206-210Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2870450 .

Teaching Shakespeare: The Play Really Is the Thing!Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dreamby Peggy O'Brien; Cambridge School Shakespeare: Twelfth Night by Rex Gibson; Ready-to-Use Activities for Teaching Macbeth by John Wilson SwopeReview by: Hilary Stanton ZuninThe English Journal, Vol. 84, No. 2 (Feb., 1995), pp. 111-114Published

Shakespeare and the MoviesAuthor(s): Margaret Farrand ThorpReviewed work(s):Source: Shakespeare Quarterly, Vol. 9, No. 3 (Summer, 1958), pp. 357-366Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2867340>

Shakespearean Slide ShowsAuthor(s): Rosalind M. FlynnReviewed work(s):Source: The English Journal, Vol. 92, No. 1, Shakespeare for a New Age (Sep., 2002), pp. 62-68Published by: National Council of Teachers of EnglishStable URL: http://www.jstor.org/stable/821948 .Accessed: 02/

Teacher to Teacher: Which of Shakespeare's Sonnets Do You Teach to Your Students?Author(s): Chris Bower, Walter H. Johnson, Lewis Cobbs, Jessica K. S. Wang, Deborah L.Beezley and Patricia M. GanttReviewed work(s):Source: The English Journal, Vol. 92, No. 1, Shakespeare for a New Age (Sep., 2002), pp. 18-21Published by: National Council of Teachers of EnglishStable URL: <http://www.jstor.org/stable/821941>

1,

2, The Shakespeare Frolic Project: Massaging Shakespeare through MultimediaAuthor(s): Lawrence BainesSource: The Clearing House, Vol. 70, No. 4 (Mar. - Apr., 1997), pp. 194-198Published by: Taylor & Francis, Ltd.Stable URL: <http://www.jstor.org/stable/30189283>

A teacher”s manifesto in: Teaching Shak. Pp.9-12 peter thom,as

The bard on broadband in T.Shak. pp. 21-23

Mc and year 5 in: T.Shak. pp. 25-6

Schmes and plots for GCSE In T.Shak. pp. 27-9

The playmobil Hamlet In T.Shak. pp. 33-5

Shak. For life in T.Shak. pp. 36-8

Play and script 39-41

From page to screen and back again pp. 42-8

Speaking in deeds (pragmatics, grammar, thee thou) pp.49-52

Shak. For all? Manifesto of RSC pp. 61-4

Shak. On film 76-70

3, study guide for MND

4, teaching shaklspeare folger library

5, teacher’s guide to mnd Davis

6, A MIDSUMMER NIGHT'S DREAM:

A UNIT PLAN

*Second Edition*

Based on the play by William Shakespeare

Written by Mary B. Collins

**Teacher's Pet Publications, Inc.**

11504 Hammock Point

Berlin, Maryland 21811

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1996

7, mnd abridged, 32-second Macbeth

8, mnd magyar fodítások: csányi, nádasdy

9, mnd rare words, vocabulary building

10, Teaching Paradoxes: Shakespeare and the Enhancement of Audience Skills

Author(s): James Hirsh

Source: Shakespeare Quarterly, Vol. 41, No. 2 (Summer, 1990), pp. 222-229

Published by: Folger Shakespeare Library in association with George Washington University

Stable URL: http://www.jstor.org/stable/2870452 .

11, An Annotated Guide to Audio-Visual Materials for Teaching Shakespeare

Author(s): Richard N. Albert

Source: The English Journal, Vol. 54, No. 8 (Nov., 1965), pp. 704-715

Published by: National Council of Teachers of English

Stable URL: http://www.jstor.org/stable/811001 .

12, Shakespeare, Our Contemporary: Using Technology to Teach the Bard

Author(s): Cindy Bowman, Brendan Pieters, Sarah Hembree, Terri Mellender

Source: The English Journal, Vol. 92, No. 1, Shakespeare for a New Age (Sep., 2002), pp. 88-93

Published by: National Council of Teachers of English

Stable URL: http://www.jstor.org/stable/821952 .

13,

Shakespeare in HungaryAuthor(s): István PálffySource: Shakespeare Quarterly, Vol. 29, No. 2 (Spring, 1978), pp. 292-294Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2869129 .

14, **Race, Cognition, and Emotion: Shakespeare on Film**

Aldama, Frederick Luis, 1969-

College Literature, 33.1, Winter 2006, pp. 197-213 Project muse

15, John Russell Brown

**Staging Shakespeare’s Plays:**

## a Choice of Theatres New Theatre Quarterly

* [New Theatre Quarterly](http://journals.cambridge.org/action/displayJournal?jid=NTQ) (2010), 26 : pp 115-120
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Collections

English Teaching Now

17, teaching shake vince máté

18,

Was "Shakespeare" a Woman?Author(s): Sidney L. Gulick, Jr.Source: College English, Vol. 15, No. 8 (May, 1954), pp. 445-449Published by: National Council of Teachers of EnglishStable URL: http://www.jstor.org/stable/372745Accessed

# Shakespeare on Film

## Introduction

My story starts at sea... a perilous voyage to an unknown land... a shipwreck... the wild waters roar and heave... the brave vessel is dashed all to pieces, and all the helpless souls within her drowned... all save one... a lady... whose soul is greater than the ocean... and her spirit stronger than the sea's embrace... not for her a watery end, but a new life beginning on a stranger shore. It will be a love story... for she will be my heroine for all time. And her name... Viola.   
  
Though the Shakespeare we know could not have imagined his plays being turned into films, the prescient Shakespeare that appears in "Shakespeare in Love" certainly could. In the final moments of John Madden's 1998 film, we hear the voice of the playwright Will Shakespeare describing the opening moments from his soon-to-be-written play, "[Twelfth Night](http://www.pbs.org/shakespeare/works/work188.html)." "My story starts at sea," he says, and he proceeds to speak of the perilous voyage, the storm, and the shipwreck in purely cinematic terms. Of course the sea, the storm, and the shipwreck would not have been seen on the Globe stage; instead, the Elizabethan audience would have heard the Captain's eye-witness account:

...after our ship did split, When you and those poor number saved with you Hung on our driving boat, I saw your brother, Most provident in peril, bind himself (Courage and hope both teaching him the practice) To a strong mast that lived upon the sea, Where, like Arion on the dolphin's back, I saw him hold acquaintance with the waves So long as I could see. (1.2.10-18)

But in their screenplay's synopsis of "[Twelfth Night](http://www.pbs.org/shakespeare/works/work188.html) " for "Shakespeare in Love," Tom Stoppard and Marc Norman didn't begin with Orsino's "If music be the food of love..." or Viola's "What country, friends, is this?" as she steps on to the seacoast of Bohemia. The need to emphasize the visual for a 20th century audience was too tempting for them to ignore. Audiences would have to wait about 300 years before they could actually see Shakespeare on film, and the love affair between the world's greatest writer and the world's most popular art form hasn't stopped since.

## The Silent Era: "The rest is silence"

It didn't take long after the invention of the cinema for filmmakers to adapt Shakespeare's plays to the screen. Perhaps the first example is an 1899, four-minute scene from a [London](http://www.pbs.org/shakespeare/locations/location154.html) production of "[King John](http://www.pbs.org/shakespeare/works/work187.html)." What makes this first attempt so interesting is that the film shows [King John](http://www.pbs.org/shakespeare/works/work187.html) signing the Magna Carta, an event which Shakespeare does not include in the text of the play. By putting his own spin on Shakespearean film, the actor and director, Sir Herbert Beerbohm Tree began a tradition of adaptation that still exists.  
  
Though "Silent Shakespeare" might seem like an oxymoron, Shakespeare was a favorite of the early filmmakers. While Englishmen regarded the whole phenomenon as blasphemous, American, French, German, and Italian filmmakers knew that their audiences would be familiar with the plots and started cranking their cameras, adding title cards with Shakespeare's dialogue, and creating mostly ten-minute, one-reel versions of the plays. In a 1910 Vitagraph adaptation of "[Twelfth Night](http://www.pbs.org/shakespeare/works/work188.html)," Viola emerged from the wild waters of Illyria onto the sands of the south shore of Long Island, an image that would make Joseph Fiennes' Shakespeare proud. Several American producers soon attempted grander projects. In 1916, D.W. Griffith signed Sir Herbert Beerbohm Tree for $100,000 to play [Macbeth](http://www.pbs.org/shakespeare/works/work171.html). Griffith said he wanted Beerbohm Tree's performance as [Macbeth](http://www.pbs.org/shakespeare/works/work171.html) to be immortalized. Sadly, the film is now lost. Another notable lost film was the 1916 [Romeo and Juliet](http://www.pbs.org/shakespeare/works/work157.html) with Francis X. Bushman and Theda Bara.   
  
While it's possible that a ground-breaking teacher somewhere actually used some of these silent films in a 1920's classroom, I doubt it. Using film to teach Shakespeare would not happen for quite some time.

## The Sound Era: "You ain't heard nothin' yet"

The transition from silent to sound was best typified in 1929's "[The Taming of the Shrew](http://www.pbs.org/shakespeare/works/work193.html)" with Douglas Fairbanks and Mary Pickford. It was filmed originally as silent; dialogue and sound effects were added later because sound was suddenly available. Other notables from those early years were Max Reinhardt's 1935 "[A Midsummer Night's Dream](http://www.pbs.org/shakespeare/works/work135.html)" with Mickey Rooney, James Cagney, and Joe E. Brown and the 1936 "[As You Like It](http://www.pbs.org/shakespeare/works/work182.html)" with Laurence Olivier. These were followed by Olivier's British masterpieces, the 1944 "[Henry V](http://www.pbs.org/shakespeare/works/work164.html)," the 1948 "[Hamlet](http://www.pbs.org/shakespeare/works/work167.html)," and the 1955 "[Richard III](http://www.pbs.org/shakespeare/works/work195.html)."  
  
In the 1950s and 1960s, schools began to show Shakespeare films, but only in a limited way. Olivier's "[Hamlet](http://www.pbs.org/shakespeare/works/work167.html)," Orson Welles' 1948 "[Macbeth](http://www.pbs.org/shakespeare/works/work171.html)," Joseph L. Mankiewicz's 1953 "[Julius Caesar](http://www.pbs.org/shakespeare/works/work168.html)," and Franco Zefferelli's 1968 "[Romeo and Juliet](http://www.pbs.org/shakespeare/works/work157.html)" were popular mostly because not much else existed. Some veteran teachers can recall loading their students onto buses and attending a special daytime showing of a film at a local theater. Sometimes these showings were timed to the scheduled run of the film, but the theater owner could also be persuaded to rent the film for a private showing. Usually the teachers would arrange the showing soon after reading the play. To guarantee enough students to cover the rental cost, several teachers - or in some cases, several schools - would bring their classes at the same time, even though they all might not have taught the play just yet. The field trips were fun and "educational," but they were rarely integral to the actual way the schools were teaching the plays.  
  
By the middle of the 1960s schools began to use their noisy 16mm projectors to show films other than Drivers' Education, Personal Hygiene, or Home Economics. English teachers discovered catalogues in which they could rent Shakespeare and other films at a hefty price. But the cost was just the beginning of the problems. To be economical, the films usually had to be shared, and they required rewinding at the end of each period - tough to do if you had only four or five minutes passing time before the next class showed up to see the film. Sometimes the films were shown in the school auditorium for larger groups, but the image and sound were never really good enough for that. Teachers often had trouble synching the picture with the sound and had to make desperate calls to the AV Squad. The film stocks were often worn and cracked and might break during a crucial scene. The most serious liability was that the schools had ordered the films early in the year (usually the previous spring) and had to return the reels after one week. The high cost prevented a school from renting a film more than once a year, so when a film arrived, everything else stopped.  
  
In these scenarios, the film was either used to whet students' appetites for a play they would be reading later in the year or as a reward for getting through the play. Afterward, teachers would certainly discuss the films in class, but again the discussion usually wasn't central to the Shakespeare unit and probably didn't have much to do with the text. Stopping a film mid-reel to discuss the director's vision was simply out of the question.

## The TV and Video Era: "Let's go to the videotape."

As Shakespeare films started to appear on television in the '50s and '60s, many teachers recommended that their students watch them, but there wasn't much chance that the films could be tied to the curriculum. Hallmark, the Kansas City greeting card company, produced several Shakespeare productions for American television between 1953 and 1970. For many Americans, this was their first taste of "live" Shakespeare, but it gave many of them the false impression that Maurice Evans was the only actor capable of playing Shakespeare's leading men. The British Broadcasting Company (BBC) Shakespeare series, "The Shakespeare Plays," began taping in 1978 with "[Romeo and Juliet](http://www.pbs.org/shakespeare/works/work157.html)" and completed its 37-play cycle in 1985 with "[Titus Andronicus](http://www.pbs.org/shakespeare/works/work170.html)." The productions tended to closely follow the text and were broadcast first in the UK and the following year in the US on PBS. Though only occasionally inspired, they did feature some significant performances.   
  
Some blockbuster movies were also released in theaters at this time: Olivier's 1965 "[Othello](http://www.pbs.org/shakespeare/works/work161.html)," Franco Zeffirelli's 1966 "[The Taming of the Shrew](http://www.pbs.org/shakespeare/works/work193.html)" with Elizabeth Taylor and Richard Burton, Tony Richardson's 1969 "[Hamlet](http://www.pbs.org/shakespeare/works/work167.html)" with Nicol Williamson, Peter Hall's 1969 "[A Midsummer Night's Dream](http://www.pbs.org/shakespeare/works/work135.html)," and Roman Polanski's 1971 "[Macbeth](http://www.pbs.org/shakespeare/works/work171.html)." But the English classroom remained the same - and film instruction was tied to either field trips or those unmanageable 16mm projectors.   
  
In 1975, Sony sold the first Betamax home video cassette recorders, and a year later the first VHS (Video Home System) machines appeared. Schools were slow to adopt the new technology, and it wasn't until the early '80s that teachers had access to VCRs. Of course, the problem now was that there were not many plays available on tape, and that didn't really change until the early '90s. Teachers sometimes taped plays at home from TV and showed these in classes, but except for the flexibility in scheduling, the way teachers used film didn't change. The students would enter the classroom, the lights would go off, and the machine would begin to play. Actually this experience might have been worse than that of the 16mm films because students now had to squint at a small television set and strain to hear sound coming from a 3-inch speaker.  
  
What really changed the way teachers use film didn't happen until the mid '90s when films became widely available. Armed with multiple versions of the same play, they tossed out the old linear paradigm of watching the film chronologically and began to show clips of the same scene for comparison. The teacher could hand out videos for students to view at home in groups. Or she could show only part of a film or different versions for different scenes. The class could break the film down into its individual components - sound, cinematography, set design, screenplay, or acting - and intelligently discuss what they had observed. The teacher could use the remote to freeze-frame the image and discuss the director's shot composition.   
  
Now students began talking about directors' visions and actors' choices. They were learning that Shakespeare was wide open to interpretation. They might soon learn that Leonard Whiting and Olivia Hussey were not the only actors who could play in "[Romeo and Juliet](http://www.pbs.org/shakespeare/works/work157.html)," and that that theme music didn't have to be playing throughout the film.   
  
And of course, there were suddenly many wonderful examples to use: Kenneth Branagh's "[Henry V](http://www.pbs.org/shakespeare/works/work164.html)" (1989) and "[Much Ado About Nothing](http://www.pbs.org/shakespeare/works/work159.html)" (1993); Franco Zefferelli's "[Hamlet](http://www.pbs.org/shakespeare/works/work167.html)" with Mel Gibson (1990); Michael Almereyda's "[Hamlet](http://www.pbs.org/shakespeare/works/work167.html)" (2000); Michael Hoffman's "[A Midsummer Night's Dream](http://www.pbs.org/shakespeare/works/work135.html)" with Kevin Kline (1999); Oliver Parker's "[Othello](http://www.pbs.org/shakespeare/works/work161.html)" with Laurence Fishburne as [Othello](http://www.pbs.org/shakespeare/works/work161.html) and Kenneth Branagh as Iago (1996); Richard Loncrane's "[Richard III](http://www.pbs.org/shakespeare/works/work195.html)" with Ian McKellan (1995); and Baz Luhrmann's "[Romeo and Juliet](http://www.pbs.org/shakespeare/works/work157.html)" with Leonardo DiCaprio and Claire Danes (1996).  
  
But now we are in the 21st Century and the way we use film to teach Shakespeare will certainly continue to change. With the addition of DVDs with director and actor commentaries, TiVO, video on demand, broadband access, streaming video, and whatever the next innovation is, the way we use film to teach Shakespeare will not look like it does today. And smart teachers everywhere will use the latest technology wisely to create a new vision and a new pedagogy that will help their students appreciate and love Shakespeare's words.  
  
[Resources](http://www.pbs.org/shakespeare/educators/resources.html#film)

## About the Author

*Michael LoMonico teaches at Stony Brook University and is the Associate Director of Education for The English-Speaking Union of the United States. He is the founder and editor of Shakespeare magazine and has served as Master Teacher and Director of the Folger Library's Teaching Shakespeare Institutes.* [*http://www.pbs.org/shakespeare/educators/film/indepth.html*](http://www.pbs.org/shakespeare/educators/film/indepth.html)

###### Movie Review

## Anonymous (2011)



Columbia Pictures

Rhys Ifans stars in “Anonymous,” directed by Roland Emmerich.

# How Could a Commoner Write Such Great Plays?

###### By A. O. SCOTT

###### Published: October 27, 2011

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[“Anonymous,”](http://movies.nytimes.com/gst/movies/titlelist.html?v_idlist=427357;308370&inline=nyt_ttl) a costume spectacle directed by [Roland Emmerich](http://movies.nytimes.com/person/88961/Roland-Emmerich?inline=nyt-per), from a script by John Orloff, is a vulgar prank on the English literary tradition, a travesty of British history and a brutal insult to the human imagination. Apart from that, it’s not bad.

### More About This Movie

* [Overview](http://movies.nytimes.com/movie/445048/Anonymous/overview)
* [Tickets & Showtimes](http://movies.nytimes.com/movie/445048/Anonymous/showtimes)
* [New York Times Review](http://movies.nytimes.com/2011/10/28/movies/anonymous-by-roland-emmerich-review.html)
* [Cast, Credits & Awards](http://movies.nytimes.com/movie/445048/Anonymous/details)
* [Readers' Reviews](http://community.nytimes.com/rate-review/movies.nytimes.com/movie/445048/Anonymous/overview)
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### Related

###### [Brush Up Your Shakespeare, or Whoever](http://www.nytimes.com/2011/10/23/movies/roland-emmerichs-anonymous-seeks-to-unmask-shakespeare.html?ref=movies) (October 23, 2011)

###### [ArtsBeat | Theater Talkback: Who Wrote Shakespeare? Who Cares?](http://artsbeat.blogs.nytimes.com/2011/10/27/theater-talkback-who-wrote-shakespeare-who-cares/?ref=movies) (October 27, 2011)

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###### Columbia Pictures

Rafe Spall as Shakespeare, a scoundrel in “Anonymous,” directed by Roland Emmerich.

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###### Reiner Bajo/Columbia Pictures

Vanessa Redgrave as Queen Elizabeth I in the film, which posits that an earl wrote the works attributed to Shakespeare.

First things first. [The film’s premise](http://www.nytimes.com/2011/10/23/movies/roland-emmerichs-anonymous-seeks-to-unmask-shakespeare.html) is that the plays and poems commonly attributed to William Shakespeare are actually the work of Edward de Vere, 17th Earl of Oxford. This notion, sometimes granted the unwarranted dignity of being called a theory, is hardly new. It represents a hoary form of literary birtherism that has persisted for a century or so, in happy defiance of reason and evidence. The arrival of “Anonymous” has roused Shakespeareans more learned than I to the weary task of re-debunking — in the past two weeks The New York Times has published both [an Op-Ed piece](http://www.nytimes.com/2011/10/17/opinion/hollywood-dishonors-the-bard.html) and [a Sunday magazine Riff](http://www.nytimes.com/2011/10/23/magazine/wouldnt-it-be-cool-if-shakespeare-wasnt-shakespeare.html) opposing the Oxfordian position — and to their cogent arguments I can offer only a small corrective. This is a Roland Emmerich film. (At least I assume it is, though I guess, in the spirit of the enterprise, I should be open to other possibilities. [Joe Swanberg](http://joeswanberg.com/)? [Brett Ratner](http://twitter.com/)? [Zhang Yimou](http://topics.nytimes.com/topics/reference/timestopics/people/z/zhang_yimou/index.html)? It all seems eerily plausible, once you start to think about it.)

My point is that it might be a mistake to suppose that the director of [“10,000 B.C.”](http://movies.nytimes.com/2008/03/07/movies/07ten.html) — to mention only the most salient example — should be taken as a reliable guide to history. Perhaps he and Mr. Orloff (“Legend of the Guardians: The Owls of Ga’Hoole”), rather than advancing the case for Edward de Vere, set out to undermine it by exposing the absurd prejudices and fallacies on which the hypothesis rests. These can be boiled down to a sentimental and reactionary fantasy of class. How could Shakespeare, the half-educated son of an unlettered provincial glove maker, have written all those masterpieces? Surely it is more plausible to suppose that they were the work of one of his betters.

“Anonymous” has great fun with this insight, and it is amusing to watch Rafe Spall turn his Shakespeare into a shallow, duplicitous fraud (not to mention a whoremonger, a blackmailer and a murderer). Rhys Ifans, who plays the Earl of Oxford, is a touching picture of aristocratic melancholy, his long face and hooded eyes suggesting the weariness of a decent, disappointed soul. The poor Earl, prevented by family circumstances from pursuing his literary dreams, has spent a lifetime quilling up secret masterpieces about gloomy Danish princes, midsummer night’s dreams and other curious subjects.

When he was younger (and played, poutily and prettily, by Jamie Campbell Bower), Edward presented his pieces at court, where they delighted the young Queen Elizabeth I (Joely Richardson) so much that she went to bed with him. Later, when she has aged into a regal Vanessa Redgrave (Ms. Richardson’s mother), she will be so worked up by a “Shakespearean” performance that she will be compelled to undo the buttons of her bodice.

The filmmakers take a literal view of the power of poetry in the public arena as well. Give the masses a play with a hunchbacked villain, and they will take to the streets against an actual hunchback (Sir Robert Cecil, played by Edward Hogg. David Thewlis is Sir Robert’s equally sinister father, William, Elizabeth’s most trusted and least trustworthy adviser, as well as de Vere’s father-in-law).

It is an Oxfordian commonplace that de Vere composed some of his history plays ([“Henry V,”](http://movies.nytimes.com/gst/movies/titlelist.html?v_idlist=22160;22161;72443&inline=nyt_ttl) [“Richard III”](http://movies.nytimes.com/gst/movies/titlelist.html?v_idlist=136707;290320;41256;135563;429986;153999;41255;446156&inline=nyt_ttl)) to assert some behind-the-scenes influence over the affairs of state. “Anonymous” gives him complicated reasons for wanting to keep King James of Scotland off the English throne once Elizabeth is gone, and to sustain the Tudor line by promoting the ascendance of the Earl of Southampton (Xavier Samuel). The Earl of Southampton is a close friend of the Earl of Essex (Sam Reid), to whom de Vere is close for reasons that may shock you, or else reduce you to incredulous giggling.

“All plays are political,” Edward de Vere insists, and “Anonymous” proposes as a corollary that only political players can produce theater of real consequence. A mere professional, like Shakespeare or his colleague and sometime rival Ben Jonson, could never dream of committing masterpieces like [“King Lear”](http://movies.nytimes.com/gst/movies/titlelist.html?v_idlist=153264;153830;456230;249264;153817;50693;290318;73695;153588;457688;246315;429794;27399;27402;153846;177676;131033;368322;27400&inline=nyt_ttl) or [“Macbeth.”](http://movies.nytimes.com/gst/movies/titlelist.html?v_idlist=210721;336595;30598;30593;322383;153277;147546;153309;30600;430479;183590;30594;152486;263742;437188;30592;132622;178865;358938;139033;153657;153735;145475;30595;137959;368991;150995;326111;235935;326578;176305;30597;30599&inline=nyt_ttl) Only an inspired, noble amateur could achieve such greatness. The history of English letters refutes this notion at almost every turn — there are far more hacks than gentlemen to be found in the canon — and it seems disingenuous for Hollywood hacks to be endorsing it.

Or maybe just modest. Still, the show-business professionalism that “Anonymous” goes to such great lengths to disdain turns out to be its saving virtue. As a work of serious history, it is beyond useless. You would never know that Ben Jonson, played with thick-tongued mopiness by Sebastian Armesto, was a great comic writer, nor that Elizabeth was a shrewd and ruthless political operator, as opposed to the dreamy, dithering mooncalf depicted here. (Don’t get me started on poor Christopher Marlowe.) And yet there is no reason to deny Mr. Emmerich and Mr. Orloff the liberties that Shakespeare himself — and I do mean Shakespeare, the commercial entertainer, not some sad peer of the realm — was so free in taking.

Which is not to say that “Anonymous” rises to any great heights of art. Only, as I said before, that it is in many ways not bad. Mr. Orloff’s puffed-up dialogue is enlivened by infusions of actual Shakespeare, some of it [performed by Mark Rylance](http://www.youtube.com/watch?v=6M775evBE8A), one of Shakespeare’s leading modern interpreters. (It is, by contrast, a little depressing to see another, Derek Jacobi, lending his imprimatur to this folly in the role of a present-day narrator). The production design (by Sebastian T. Krawinkel) and the costumes (by Lisy Christl) are superb, blending with Anna J. Foerster’s dark and rich cinematography to produce a plausibly Elizabethan atmosphere, with interiors that often look like Holbein paintings.

And in the end the players are the thing. Mediocre actors are often undone by great material, but good ones can burnish even meretricious nonsense with craft and conviction. And so it is here. Ms. Redgrave and Mr. Ifans are so full of feeling, Mr. Thewlis and Mr. Hogg are so full of bile and fanaticism, and Mr. Spall is so full of baloney that you are tempted to suspend disbelief, even if Mr. Emmerich finally makes it impossible.

“Anonymous” is rated PG-13 (Parents strongly cautioned). Swordplay, bodice ripping, bawdy speech and the cold-blooded murder of the truth.

**ANONYMOUS**

Opens on Friday nationwide.

Directed by [Roland Emmerich](http://movies.nytimes.com/person/88961/Roland-Emmerich?inline=nyt-per); written by John Orloff; director of photography, Anna J. Foerster; edited by Peter R. Adam; music by Thomas Wander and Harald Kloser; production design by Sebastian T. Krawinkel; costumes by Lisy Christl; produced by Mr. Emmerich, Larry Franco and Robert Léger; released by Columbia Pictures. Running time: 2 hours 10 minutes.

WITH: Rhys Ifans (Earl of Oxford), Vanessa Redgrave (Queen Elizabeth I), Joely Richardson (Young Queen Elizabeth), David Thewlis (William Cecil), Xavier Samuel (Earl of Southampton), Sebastian Armesto (Ben Jonson), Rafe Spall (William Shakespeare), Sam Reid (Earl of Essex), Jamie Campbell Bower (Young Earl of Oxford), Edward Hogg (Robert Cecil), Mark Rylance (Condell) and Derek Jacobi (Prologue).

###### A version of this review appeared in print on October 28, 2011, on page C1 of the New York edition with the headline: How Could a Commoner Write Such Great Plays?.

###### http://movies.nytimes.com/2011/10/28/movies/anonymous-by-roland-emmerich-review.htmlOp-Ed Contributor

# Hollywood Dishonors the Bard

###### By JAMES SHAPIRO

###### Published: October 16, 2011

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ROLAND EMMERICH’S film “Anonymous,” which opens next week, “presents a compelling portrait of Edward de Vere as the true author of Shakespeare’s plays.” That’s according to the lesson plans that Sony Pictures has been distributing to literature and history teachers in the hope of convincing students that Shakespeare was a fraud. A documentary by First Folio Pictures (of which Mr. Emmerich is president) will also be part of this campaign.

### Related

###### Times Topics: [William Shakespeare](http://topics.nytimes.com/top/reference/timestopics/people/s/william_shakespeare/index.html) | [Edward De Vere](http://topics.nytimes.com/top/reference/timestopics/people/d/edward_de_vere/index.html)

So much for “Hey, it’s just a movie!”

The case for Edward de Vere, 17th Earl of Oxford, dates from 1920, when J. Thomas Looney, an English writer who loathed democracy and modernity, argued that only a worldly nobleman could have created such works of genius; Shakespeare, a glover’s son and money-lender, could never have done so. Looney also showed that episodes in de Vere’s life closely matched events in the plays. His theory has since attracted impressive supporters, including Sigmund Freud, the Supreme Court justice Antonin Scalia and his former colleague John Paul Stevens, and now Mr. Emmerich.

But promoters of de Vere’s cause have a lot of evidence to explain away, including testimony of contemporary writers, court records and much else that confirms that Shakespeare wrote the works attributed to him. Meanwhile, not a shred of documentary evidence has ever been found that connects de Vere to any of the plays or poems. As for the argument that the plays rehearse the story of de Vere’s life: since the 1850s, when Shakespeare’s authorship was first questioned, the lives of 70 or so other candidates have also confidently been identified in them. Perhaps the greatest obstacle facing de Vere’s supporters is that he died in 1604, before 10 or so of Shakespeare’s plays were written.

“Anonymous” offers an ingenious way to circumvent such objections: there must have been a conspiracy to suppress the truth of de Vere’s authorship; the very absence of surviving evidence proves the case. In dramatizing this conspiracy, Mr. Emmerich has made a film for our time, in which claims based on conviction are as valid as those based on hard evidence. Indeed, Mr. Emmerich has treated fact-based arguments and the authorities who make them with suspicion. As he told an MTV interviewer last month when asked about the authorship question: “I think it’s not good to tell kids lies in school.”

The most troubling thing about “Anonymous” is not that it turns Shakespeare into an illiterate money-grubber. It’s not even that England’s virgin Queen Elizabeth is turned into a wantonly promiscuous woman who is revealed to be both the lover and mother of de Vere. Rather, it’s that in making the case for de Vere, the film turns great plays into propaganda.

In the film de Vere is presented as a child prodigy, writing and starring in “A Midsummer Night’s Dream” in 1559 at the age of 9. He only truly finds his calling nearly 40 years later after visiting a public theater for the first time and seeing how easily thousands of spectators might be swayed. He applauds his art’s propagandistic impact at a performance of “Henry V” that so riles the patriotic mob that actors playing the French are physically assaulted. He vilifies a political foe in “Hamlet,” and stages “Richard III” to win the crowd’s support for rebellious aristocrats.

De Vere is clear in the film about his objectives: “all art is political ... otherwise it is just decoration.” Sony Pictures’ study guide is keen to reinforce this reductive view of what the plays are about, encouraging students to search Shakespeare’s works for “messages that may have been included as propaganda and considered seditious.” A more fitting title for the film might have been “Triumph of the Earl.”

In offering this portrait of the artist, “Anonymous” weds Looney’s class-obsessed arguments to the political motives supplied by later de Vere advocates, who claimed that de Vere was Elizabeth’s illegitimate son and therefore the rightful heir to the English throne. By bringing this unsubstantiated version of history to the screen, a lot of facts — theatrical and political — are trampled.

Supporters of de Vere’s candidacy who have awaited this film with excitement may come to regret it, for “Anonymous” shows, quite devastatingly, how high a price they must pay to unseat Shakespeare. Why anyone is drawn to de Vere’s cause is the real mystery, one not so easily solved as who was the true author of Shakespeare’s plays.

James Shapiro, a professor of English at Columbia, is the author of “Contested Will: Who Wrote Shakespeare?”

###### A version of this op-ed appeared in print on October 17, 2011, on page A25 of the New York edition with the headline: Hollywood Dishonors The Bard.

<http://www.nytimes.com/2011/10/17/opinion/hollywood-dishonors-the-bard.html>

###### By STEPHEN MARCHE

###### Published: October 21, 2011

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“Was [Shakespeare](http://topics.nytimes.com/top/reference/timestopics/people/s/william_shakespeare/index.html?inline=nyt-per) a fraud?” That’s the question the promotional machinery for Roland Emmerich’s new film, “Anonymous,” wants to usher out of the tiny enclosure of fringe academic conferences into the wider pastures of a Hollywood audience. Shakespeare is finally getting the Oliver Stone/“Da Vinci Code” treatment, with a lurid conspiratorial melodrama involving incest in royal bedchambers, a vapidly simplistic version of court intrigue, nifty costumes and historically inaccurate nonsense. First they came for the Kennedy scholars, and I did not speak out, because I was not a Kennedy scholar. Then they came for Opus Dei, and I did not speak out, because I was not a Catholic scholar. Now they have come for me.

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Professors of Shakespeare — and I was one once upon a time — are blissfully unaware of the impending disaster that this film means for their professional lives. Thanks to “Anonymous,” undergraduates will be confidently asserting that Shakespeare wasn’t Shakespeare for the next 10 years at least, and profs will have to waste countless hours explaining the obvious. “Anonymous” subscribes to the Oxfordian theory of authorship, the contention that Edward de Vere, the 17th earl of Oxford, wrote Shakespeare’s plays. Among Shakespeare scholars, the idea has roughly the same currency as the faked moon landing does among astronauts.

The good news is that “Anonymous” makes an extraordinarily poor case for the Oxfordian theory. I could nitpick the film all day. (In fact, I did on the day I saw it.) Mistakes are plentiful and glaring. In an early scene, Shakespeare’s contemporary Christopher Marlowe watches a new play, “Henry V,” which supposedly happens on the same day that Lord Essex departs for Ireland. But Marlowe died in 1593, while Essex left for Ireland in 1599. When Marlowe is killed, Ben Jonson confronts Shakespeare with the crime, saying that he “slit [his] throat,” but Christopher Marlowe was actually stabbed above the eye, according to the coroner’s report. Simple chronological or factual fudges, you might say — sure, but there’s more. The theatrical censor responds with shock to the idea that in Shakespeare’s version of “Richard III,” the king is portrayed as a hunchback. But Shakespeare did not invent that idea. In the influential “History of Richard III,” by Thomas More, written around 1516, Richard is “little of stature, ill featured of limbs, crook backed, his left shoulder much higher than his right.” And so on. In the film, Shakespeare’s fellow playwrights are all amazed that “Romeo and Juliet” is in iambic pentameter, but by the time “Romeo and Juliet” came out, drama in iambic pentameter was the standard; the first extant English play in iambic pentameter was “Gorboduc,” by Norton and Sackville, in 1561.

The craziest idea in “Anonymous,” however, is that Edward de Vere wrote a version of “A Midsummer Night’s Dream” 40 years before its performance at court, putting the composition of the play somewhere around 1560. (That’s what the film implies, anyway: we see a scene from “A Midsummer Night’s Dream” performed at court, and then the title “40 Years Earlier,” and then a kid who turns out to be the earl reciting Puck’s final speech.) The idea that a kid wrote “A Midsummer Night’s Dream” isn’t even the crazy part. To put the issue in a contemporary framework, it’s one thing to say that somebody other than Jay-Z wrote “The Blueprint”; it’s another to say that this clandestine Jay-Z wrote “The Blueprint” in 1961. You can’t write a hip-hop masterpiece before hip-hop has been invented. And you can’t write “A Midsummer Night’s Dream” until English secular comedy has come into existence.

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###### A version of this article appeared in print on October 23, 2011, on page MM60 of the Sunday Magazine with the headline: ‘Wouldn’t It Be Cool If Shakespeare Wasn’t Shakespeare?’.

###### Riff

# Wouldn’t It Be Cool if Shakespeare Wasn’t Shakespeare?

###### Published: October 21, 2011

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**Even with the** best intentions, most historical dramas sacrifice history for drama, switching around events and creating composite characters. Real life lacks narrative tension; that’s why people go to the movies. Shakespeare himself never hesitated to alter the details in his own history plays if he thought the change would improve a scene. (Although I might add that the Oscar-winning “Shakespeare in Love” managed to be pretty good with only a handful of tiny anachronisms.)

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“Let me offer you a different story, a darker story,” the prologue of “Anonymous” announces, and like an Oliver Stone movie, it is fiction that wants to confuse itself with fact. It’s the best of both worlds for Emmerich: he gets to question hundreds of years of legitimate scholarship without any need to be consistent with basic chronology, because, after all, it’s just a movie.

And if you take “Anonymous” as just a movie, it may not even be that bad. I couldn’t possibly judge, because I was apoplectically stuttering about the inconsistencies, but several legitimately solid reviewers have already approved of the film. The movie is certainly overflowing with those superactorly British actors who tend to make you feel that you should be enjoying their performances even when you’re not. And I fear that the attraction of the Oxfordian theory, to people who don’t know any better, may be profound. Counternarratives have an inevitable appeal: wouldn’t it be cool if there were yetis? If the United States Army were keeping extraterrestrial remains in the Nevada desert? If aliens with powers beyond our imagination built the pyramids? If Shakespeare wasn’t Shakespeare but actually this, like, lord who had to keep his identity secret?

You don’t have to be a truther or a birther to enjoy a conspiracy theory. We all, at one point or another, indulge fantasies that make the world seem more dangerous, more glamorous and, simultaneously, much more simple than it actually is. But then most of us grow up. Or put down the bong. Or read a book by somebody who is familiar with both proper historical methodology and the facts. The errors in “Anonymous,” I should point out, do not require great expertise to identify. Any undergraduate who has taken a course in Early Modern Drama, and paid attention, should be able to spot at least 10. (That might make a good exam, come to think of it.)

In the movies, a few mistakes don’t matter, but the liberties with facts in “Anonymous” become serious when they enter our conception of real history. In scholarship, chronology does matter. And the fatal weakness of the Oxfordian theory is chronological, a weakness that “Anonymous” never addresses: the brute fact that Edward de Vere died in 1604, while Shakespeare continued to write, several times with partners, until 1613. “Macbeth” and “The Tempest” were inspired by events posthumous to the Earl of Oxford: the gunpowder plot in 1605 and George Somers’s misadventure to Bermuda in 1609. How can anyone be inspired by events that happened after his death?

So, enough. It is impossible that Edward de Vere wrote Shakespeare. Notice that I am not saying improbable; it is impossible. Better scholars than I will ever be have articulated the scale of the idiocy. Jonathan Bate in a single chapter of [“The Genius of Shakespeare”](http://www.amazon.com/gp/product/0195372999/ref=pd_lpo_k2_dp_sr_1?pf_rd_p=486539851&pf_rd_s=lpo-top-stripe-1&pf_rd_t=201&pf_rd_i=0195128230&pf_rd_m=ATVPDKIKX0DER&pf_rd_r=1Y12F1MRR72MRCS3F03P) annihilated the Oxfordian thesis. If you want to read the definitive treatment, there is James Shapiro’s more recent “Contested Will,” although that book is nearly as absurd as its subject, because using a brain like Shapiro’s on the authorship question is like bringing an F-22 to an alley knife fight, and he kind of knows it. He ties his argument into the larger question of art and its relationship to the artist’s life, but even so the whole business is evidently a waste of his vast talent.

Besides, no argument could ever possibly sway the Oxfordian crowd. They are the prophets of truthiness. “It couldn’t have been Shakespeare,” they say. “How could a semiliterate country boy have composed works of such power?” Their snobbery is the surest sign of their ignorance. Many of the greatest English writers emerged from the middle or lower classes. Dickens worked in a shoe-polish factory as a child. Keats was attacked for belonging to the “cockney school.” Snobbery mingles with paranoia, particularly about the supposedly nefarious intrigues of Shakespeare professors to keep the identity secret. Let me assure everybody that Shakespeare professors are absolutely incapable of operating a conspiracy of any size whatsoever. They can’t agree on who gets which parking spot. That’s what they spend most of their time intriguing about.

###### Riff

# Wouldn’t It Be Cool if Shakespeare Wasn’t Shakespeare?

###### Published: October 21, 2011

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(Page 3 of 3)

**The original Oxfordian,** the aptly named J. Thomas Looney, who proposed the theory in 1920, believed that Shakespeare’s true identity remained a secret because, he said, “it has been left mainly in the hands of literary men.” In his rejection of expertise, at least, Looney was far ahead of his time. This same antielitism is haunting every large intellectual question today. We hear politicians opine on their theories about climate change and evolution as a way of displaying how little they know. When Rick Perry compared [climate-change skeptics](http://www.nytimes.com/2011/09/14/opinion/friedman-is-it-weird-enough-yet.html) like himself to Galileo in a Republican debate, I dearly wished that the next question had been “Can you explain Galileo’s theory of falling bodies?” Of all the candidates with their various rejections of the scientific establishment, how many could name the fundamental laws of thermodynamics that students learn in high school? Healthy skepticism about elites has devolved into an absence of basic literacy.

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The Shakespeare controversy, which emerged in the 19th century (at that time, theorists proposed that Francis Bacon was Shakespeare), was one of the origins of the willful ignorance and insidious false balance that is now rotting away our capacity to have meaningful discussions. The wider public, which has no reason to be familiar with questions of either Renaissance chronology or climate science, assumes that if there are arguments, there must be reasons for those arguments. Along with a right-wing antielitism, an unthinking left-wing open-mindedness and relativism have also given lunatic ideas soil to grow in. Our politeness has actually led us to believe that everybody deserves a say.

The problem is that not everybody does deserve a say. Just because an opinion exists does not mean that the opinion is worthy of respect. Some people deserve to be marginalized and excluded. There are many questions in this world over which rational people can have sensible confrontations: whether lower taxes stimulate or stagnate growth; whether abortion is immoral; whether the ’60s were an achievement or a disaster; whether the universe is motivated by a force for benevolence; whether the Fonz jumping on water skis over a shark was cool or lame. Whether Shakespeare wrote Shakespeare is not one of these questions.

Unfortunately, the nonquestion of Shakespeare’s identity is now being asked on billboards all over the world. It will raise debate where none should be. It will sow confusion where there is none. Somebody here is a fraud, but it isn’t Shakespeare.

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Shak ill.

Primary sources: critical editions of Shakespeare: A Midsummer Night’s Dream, Macbeth; King Lear, The Tempest

Secondary sources:

Introductions in critical editions

Set texts / presentation topics:

14 Sept.: introduction, application for presentations

21 Sept.:

1, Painting Shakespeare

Author(s): Michael Benton and Sally Butcher

Source: Journal of Aesthetic Education, Vol. 32, No. 3 (Autumn, 1998), pp. 53-66

Published by: University of Illinois Press

Stable URL: http://www.jstor.org/stable/3333305

2, Illustrations of Shakespeare's Plays in the Seventeenth and Eighteenth Centuries Author(s): T. S. R. BoaseSource: Journal of the Warburg and Courtauld Institutes, Vol. 10 (1947), pp. 83-108Published by: The Warburg InstituteStable URL: http://www.jstor.org/stable/750396

3, Fuseli: 'The Infant Shakespeare between Tragedy and Comedy'

Author(s): Nicolas Powell

Source: The Burlington Magazine, Vol. 94, No. 591 (Jun., 1952), pp. 172-173

Published by: The Burlington Magazine Publications, Ltd.

Stable URL: http://www.jstor.org/stable/870708

28 Sept.:

4, A Checklist of Pre-Raphaelite Illustrations of Shakespeare's Plays Author(s): Christine PoulsonSource: The Burlington Magazine, Vol. 122, No. 925 (Apr., 1980), pp. 244-250Published by: The Burlington Magazine Publications, Ltd.Stable URL: http://www.jstor.org/stable/879934

5, An Irish Shakespeare Gallery Author(s): Robin HamlynSource: The Burlington Magazine, Vol. 120, No. 905 (Aug., 1978), pp. 515-516+518-529Published by: The Burlington Magazine Publications, Ltd.Stable URL: http://www.jstor.org/stable/8793

6, An Extra-Illustrated Second Folio of Shakespeare Author(s): T. S. R. BoaseSource: The British Museum Quarterly, Vol. 20, No. 1 (Mar., 1955), pp. 4-8Published by: British MuseumStable URL: http://www.jstor.org/stable/4422501

5 Oct.

MND

Foakes’ Introduction to MND (pp. 1-41): 3-5 presentations

7, Bottom Transformed by the Sketching Society

Author(s): Judith M. Kennedy

Source: Shakespeare Quarterly, Vol. 47, No. 3 (Autumn, 1996), pp. 306-318

Published by: Folger Shakespeare Library in association with George Washington University

Stable URL: http://www.jstor.org/stable/28

12 Oct.:

MND

8, Carroll, William C.: The Metamorphoses of Shakespearean Comedy chapter 5 MND: Monsters and Marriage 141-177 (3 presenters) photocopies provided

9, Kott, Jan: The Bottom Translation 29-69 (3 presenters) photocopies provided

19 Oct.:

MC

Braunmuller’s Introduction (pp. 1-93) 7-8 presentations

10, Fuseli, Another Nightmare: "The Night-Hag Visiting Lapland Witches"

Author(s): Lawrence Feingold

Source: Metropolitan Museum Journal, Vol. 17 (1982), pp. 49-61

Published by: The Metropolitan Museum of Art

Stable URL: http://www.jstor.org/stable/1512786 .

26 Oct.:

MC

11, Masculinity, Femininity, and the Tragic Sublime: Reinventing Lady Macbeth

Heather McPherson

Studies in Eighteenth Century Culture, Volume 29, 2000, pp. 299-333 (Article)

http://muse.jhu.edu/journals/sec/summary/v029/29.mcpherson.html

12, Macbeth and the Rowe Illustrations

Author(s): John H. Astington

Source: Shakespeare Quarterly, Vol. 49, No. 1 (Spring, 1998), pp. 83-86

Published by: Folger Shakespeare Library in association with George Washington University

Stable URL: http://www.jstor.org/stable/2902209

2 Nov. holiday

9 Nov.:

KL

Halio’s Introduction (pp. 1-90) 7-8 presentations

13, Francis Hayman's Illustrations of Shakespeare Author(s): W. M. Merchant Source: Shakespeare Quarterly, Vol. 9, No. 2 (Spring, 1958), pp. 141-147Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2867235

16 Nov.:

Temp.

Kermode’s Introduction (pp. xi-xciii) 7-8 presentations

14, Mortimer Drawings Author(s): John SunderlandSource: The Burlington Magazine, Vol. 116, No. 851, Italian Art (c. 1300-c. 1505) (Feb., 1974),pp. 108+111Published by: The Burlington Magazine Publications, Ltd.Stable URL: http://www.jstor.org/stable/877569

15, New John Hamilton Mortimer Drawings of Shakespearean CharactersAuthor(s): Marcia AllentuckSource: The Burlington Magazine, Vol. 115, No. 845 (Aug., 1973), pp. 530-532+535Published by: The Burlington Magazine Publications, Ltd.Stable URL: http://www.jstor.org/stable/877411 .

23 Nov.:

Temp

Orgel’s Introduction (pp. 1-87) 7-8 presentations

16, "Something Rich and Strange": Caliban's Theatrical Metamorphoses Author(s): Virginia Mason VaughanSource: Shakespeare Quarterly, Vol. 36, No. 4 (Winter, 1985), pp. 390-405Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2870303

30 Nov.:

Temp.

17, Prospero's Wife Author(s): Stephen Orgel Source: Representations, No. 8 (Autumn, 1984), pp. 1-13 Published by: University of California PressStable URL: http://www.jstor.org/stable/2928555

18, Prospero’s Book Mowat, Barbara A. Shakespeare Quarterly, Volume 52, Number 1, Spring 2001, pp.

1-33 (Article)

Published by The Johns Hopkins University Press

DOI: 10.1353/shq.2001.0016

http://muse.jhu.edu/journals/shq/summary/v052/52.1mowat.html

7 Dec. end-term test

14 Dec. evaluation, farewell

Requirements:

Regular attendance;

Set texts (as listed in weekly syllabus) read in full and in English for the appropriate seminars;

Copies of set texts in English brought in for the appropriate seminars (vocabulary explored beforehand at home);

2 presentations (of 2 separate works) & useful and detailed handouts indicating published sources for group-mates & teacher;

Active in class participation (continuous assessment);

At least passing mark (60%) at the in-class test (to be written on 7 Dec.).