

TEACHER'S GUIDE

June 2007

Guide compiled by Trish Tillman

Prep your students for the show—
Book your pre- or post-show
Classroom Workshop!
Contact Tara Misra at 510.548.3422 x136 for more info.

RICHARD III

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CALIFORNIA SHAKESPEARE THEATER

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ARTISTIC LEARNING PROGRAM AT CAL SHAKES

Artistic Learning represents California Shakespeare Theater's commitment to integrate our artistic and education efforts. The vision of Artistic Learning is to become a leading Bay Area citizen, creating a culture of life-long learners and nourishing imaginations in preparation for the work of life. Listed below are some of our many programs for youth both in and out of the classroom.

CLASSES

Cal Shakes offers a variety of theater programs taught by theater professionals throughout the school year and summer.

- Classes on-site at Cal Shakes are offered in many aspects of theater including acting, stage combat, and improvisation.
- Cal Shakes also hosts two summer theater camps in which students study with Cal Shakes professional actors and artists. Scholarships are available.
- Afterschool programs are also available at your school's site.

For more information or to register for classes and summer camp, call our Artistic Learning Coordinator at 510.548.3422 x127 or email learn@calshakes.org.

STUDENT MATINEES (Field trips)

Our well-rounded approach to Student Matinees consists of multiple offerings, including a free Teacher/Student Guide, optional pre- and post-show classroom visits by Teaching Artists, a lively pre-performance engagement at the theater, and a Q&A session with actors immediately following the show. This multi-faceted approach offers a unique opportunity for students to develop a lasting appreciation of theater and of Shakespeare through dynamic presentation and the experience of a live work of art.

For more information, to book your class for a student matinee performance, or to learn more about the invaluable opportunity to enrich the classroom experience of Shakespeare for your students, please call the Artistic Learning Coordinator at 510.548.3422 x127, or email learn@calshakes.org.

TEACHER'S GUIDES AND STUDENT ACTIVITY GUIDES

Teaching and student activity guides are available for each Shakespeare mainstage production. These are available free of charge to all classrooms regardless of whether or not a class attends a student matinee.

ARTIST RESIDENCIES

To support student achievement and teacher professional development, Cal Shakes brings working artists into the schools to teach with the aim of developing students' creative minds and voices while supporting state-based curriculum standards. Collaborations can be based on established school and teacher curriculum (called Arts Integration), or can be rooted in theater-related disciplines, such as acting, Shakespeare, and stage combat.

For more information or to schedule a residency please call our Associate Director of Artistic Learning, at 510.548.3422 x105.

IN THIS GUIDE....

Teachers,

Welcome! We are delighted to have you and your students join us for this season's student matinee production of *Richard III* at the Bruns Amphitheater in Orinda. It is our goal to engage students with the work on a variety of levels in addition to the live performance, including this Teacher's Guide. We also offer pre- and post-show classroom visits by Teaching Artists. If you have not scheduled a visit to your classroom, please contact our Artistic Learning Assistant, at 510-548-3422 x136 or email learn@calshakes.org.

Students who are prepared are more engaged. Please spend some time using this study guide to prepare for both the story and for the experience of live theater.

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It has been our experience that not every student attending live theater is familiar with the etiquette of this art form. On the next page we outline basic theater etiquette, as well as rules of safety that are unique to the Bruns Amphitheater, for easy distribution to students. Please be sure that you have an appropriate number of chaperones with your group (a 10 to 1 ratio is required). Students who engage in disruptive activity will be asked to leave the theater.

GUIDE CREDITS

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WHAT TO EXPECT AT THE BRUNS THEATER

(Please copy and distribute to each student and chaperone)

How do we get there? Your teacher will make sure you have a signed permission slip from a parent/guardian and will make the arrangements to get you to the theater. If your teacher makes arrangements ahead of time, the Cal Shakes bus will pick you up at the Orinda BART loading area.

Where do we park? You will park your car or bus in the dirt lot marked on your teacher's map. Walk up the hill along the path to the right. Handicapped students may be dropped off at the top of the driveway near the theater.

Who will meet us when we arrive? Cal Shakes staff and greeters will be outside to meet you. They might have special directions for you, so listen and follow their directions.

Pre- and Post- Show Activities: On the day of the performance, in addition to the production, you will be treated to a lively pre-performance engagement at the theater as well as a Question & Answer (Q&A) session with the actors immediately following the show. It is important that you arrive on time for the performance. Should you not be able to stay for the entire Q&A session (about 15-20 minutes), please leave quickly and quietly following the performance and before the dialogue with the actors begins. We strongly encourage you to stay for the Q&A.

Who shows us where we sit? The ushers will walk you to your seats. Please take the first seat available. If you need to make a trip to the restroom before the show starts, ask your teacher. You should not need to get up during the performance.

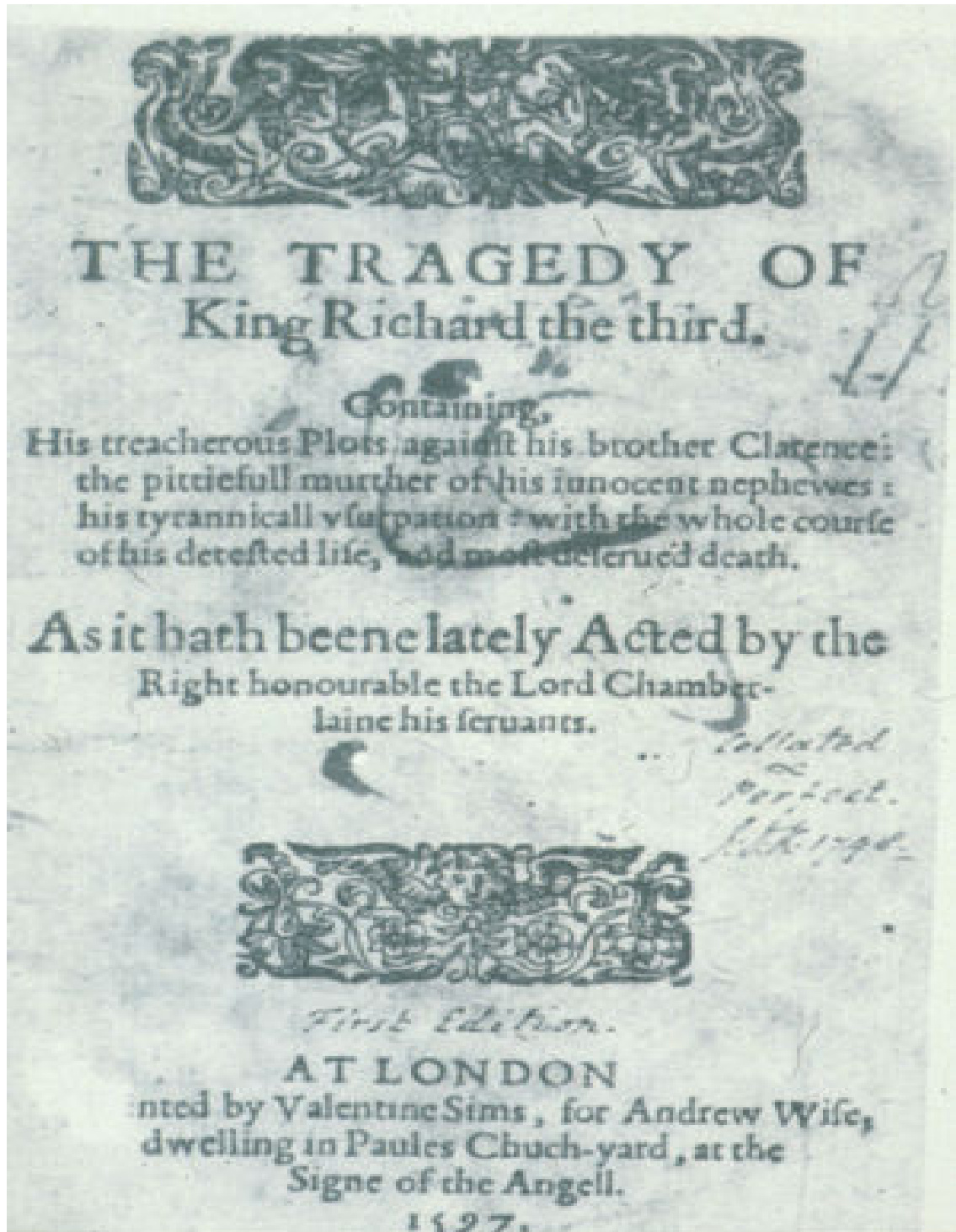
How will I know the show is starting? You will know that the show is starting because you will hear a bell and a staff person will come out on stage to greet you. He or she will introduce the performance.

What do I do during the show? Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Turn off cell phones
- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not text message
- Do not get up unless it is an emergency. Take bathroom breaks before the show and at intermission.
- Unwrap any noisy food items BEFORE the performance begins.
- Laugh at the parts that are funny
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance
- As a general rule, if you can hear and see the actors, they can hear and see you. Unnecessary talking and movement is distracting to them as well as other audience members.

How do I show that I liked what I saw and heard? The audience shows appreciation by clapping after the show is completely finished. This is called applause and it shows how much you liked the show. Applause says "Thank you! You're great!" If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.

How can I let the performers know what I thought? We want to know what you thought of your experience at a Cal Shakes matinee. After the performance, we hope that you will be able to discuss what you saw with your class. What did you like? What did your friends enjoy? What didn't they like? What did you learn from the show? Tell us about your experiences in a letter, review or drawing. We can share your feedback with artists and funders who make these productions possible. Please send your opinions, letters, or artwork to: Cal Shakes Artistic Learning, 701 Heinz St., Berkeley, CA 94701.



Title page of the 1597 First Quarto (edition) of *Richard III*

PLOT SYNOPSIS

After a series of English civil wars called The Wars of the Roses between the families – also called “Houses” – of York and Lancaster, Edward IV, of the House of York, has become the undisputed king. However, his youngest brother, Richard, Duke of Gloucester, plots to seize the throne for himself, removing anyone in his path. He starts by creating discord between King Edward IV and their other brother George, Duke of Clarence, who is arrested and put in the Tower of London.

Richard then woos Lady Anne, attempting to make her his wife. This seems like a far-fetched plan, since Richard himself murdered her late husband. Against all odds he wins her and then secretly has his own brother Clarence murdered in the Tower, in spite of King Edwards decision to pardon Clarence.

On hearing of Clarence’s death, King Edward takes ill and dies. Richard is made Lord Protector for the King’s two young sons, the Princes, and “protects” them by locking them in the Tower, supposedly for their own safety. Richard then executes Rivers and Grey, the brother and son of Edward IV’s widow, as well as Lord Hastings—simply for questioning Richard.

The Duke of Buckingham becomes Richard’s chief advisor and conspirator. Together they gain popular support for Richard, who is crowned King Richard III. To solidify his claim to the throne, Richard asks Buckingham to kill the two Princes in the Tower. When Buckingham refuses, Richard revokes a promise he had made to give Buckingham an Earldom. Richard finds other killers, and the Princes are murdered. Richard then has his wife killed and makes plans to marry the late King Edward IV’s daughter Elizabeth to strengthen his claim to the throne.

Richard’s bloody actions lead many nobles to flee to France to join Henry Tudor, Earl of Richmond, a member of the House of Lancaster, who is preparing an army against Richard. Even Buckingham flees, fearing for his safety, but he is captured and executed.

Richmond and his army arrive in England and the two armies prepare for a battle at Bosworth Field. The night before the battle, the ghosts of Richard’s victims appear to him and tell him to “despair and die.”

Richmond’s forces win the battle, and Richmond himself kills Richard. Richmond claims the throne and is crowned Henry VII. He announces he will marry Elizabeth of York (daughter of the late King Edward IV) and finally unite the two warring families of York and Lancaster in the new House of Tudor.

RICHARD: THE GUY YOU LOVE TO HATE?

Richard the Third has been one of the most compelling characters ever created for the stage. His villainy is on a grand scale, but his charisma continues to fascinate us. In this section we will consider Richard as a character. (See the **History vs. Fiction** section for more on Richard the actual historical figure.)

The “Guy You Love to Hate” is a popular phrase that describes a character that is obviously bad or evil, but that an audience enjoys seeing over and over again. Professor Snape in the Harry Potter movies is a good example. Can you think of others?

Before going to the performance, choose one or two items from the “BEFORE Viewing the Play” list below to consider as you watch the play. When you return, choose one or two questions from the “AFTER” list.

BEFORE Viewing the Play

What to watch for:

- The way Richard addresses the audience directly. Listen for the reasons he gives for his actions.
- How others treat him, good and bad.
- Moments where Richard does *not* appear villainous. Does he ever seem nice, or even compassionate?
- See the “Write Your Own Critique” page in the Activity section for more ideas about what to watch for.

AFTER Viewing the Play

What do you think of Richard?

- Some people say he’s just a two-dimensional representation of the reigning queen’s Tudor propaganda.
- Some see Richard as a fascinating villain, ensnaring the audience in his web of charm even as he reveals his black intentions to us.

Would you condemn him for his actions?

- Give reasons why or why not.

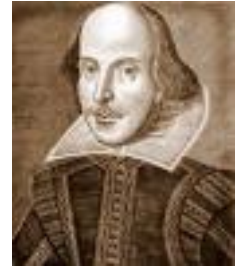
What kind of picture do you think Shakespeare is trying to paint?

- Is Shakespeare directing us to feel one way or another? How does he do this?
- Are we being asked to condemn Richard morally, to cheer for his demise?
- Or does Shakespeare ask us to see Richard as a human being who tell us his secrets and shows us his ghosts?

**So is Richard the
“Guy You Love to Hate”?
Or just hate?**

ELIZABETHAN CULTURE: SOME BROAD GENERALIZATIONS

Who was William Shakespeare? William Shakespeare is considered one of the world's finest playwrights of all time. Writing in England during the late 1500's during the reign of Queen Elizabeth I, he quickly established himself as a poet, actor, and playwright. He mastered the comic and tragic dramatic forms and introduced over 2,000 new vocabulary words into the English language. Shakespeare is read by nearly every American student and is perhaps best known for *Romeo and Juliet*, *Macbeth*, *Hamlet*, and *A Midsummer Night's Dream*.



What was the political situation in England at the time Shakespeare lived? A human desire for power makes politics central to many of Shakespeare's plays, but the times in which he lived were full of extraordinary political intrigue. Queen Elizabeth I, the reigning monarch, was of the Tudor line, and it well served anyone in public life (such as a playwright) to write what pleased the royalty. Queen Elizabeth was very interested in preserving and defending her right to the throne. Many challenged her claim to the crown on the grounds that her parents' marriage (that of Anne Boleyn and King Henry VIII) was not recognized by the Church. Therefore Elizabeth would be considered a bastard, and she spent much of her long reign defending against such opposition.

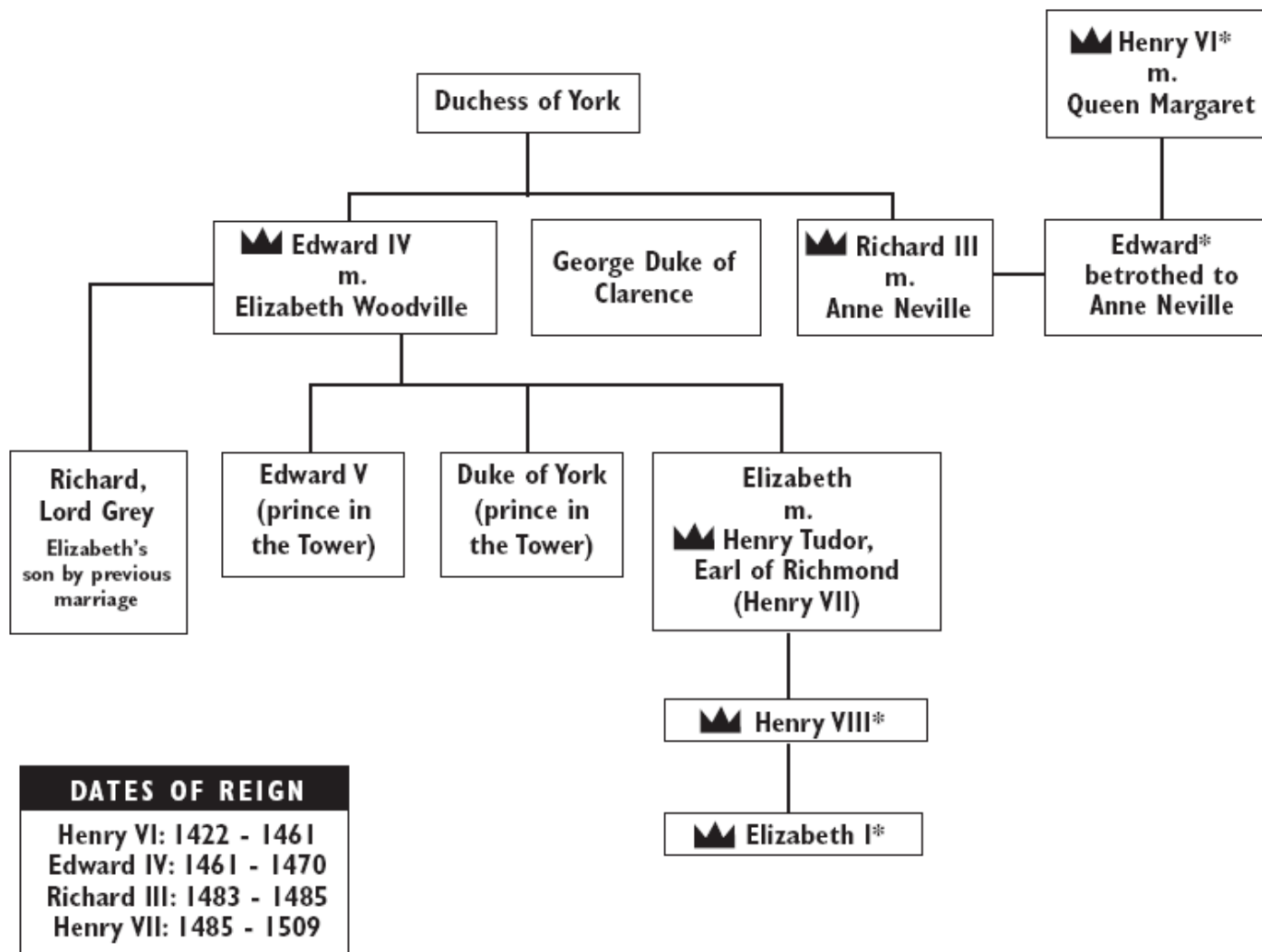
What was the War of the Roses? The War of the Roses took place in England in the 1400's. Near the end of this war, Richard, Duke of Gloucester, from the House of York, became King. The royal family has split in half and each part is fighting for control of the throne. One half is named the House of Lancaster, and the other is the House of York. This war was called the War of the Roses because the House of Lancaster took the symbol of a red rose, and the House of York took the symbol of a white rose. At the end of the play the War is over when Henry VII becomes King, uniting the houses of York and Lancaster. All the characters are real historical people, but Shakespeare changes some of their personalities and actions to make for an exciting play.

Was Richard as bad as Shakespeare makes him out to be?

The real Richard the Third is reported from many sources to be no less a villain than many other kings of England, although he may not have been much better. As mentioned before, Queen Elizabeth had to constantly defend her right to the crown. The Tudor family to which she belonged had a slimmer claim through royal lineage than Richard and his family. (See the Family Tree.) To reinforce Tudor legitimacy, they took the tactic of demonizing Richard in order to make Henry VII seem that much more like the hero who saved England from Richard's monstrous villainy. Since Henry VII was Elizabeth's grandfather, she would shine with that reflected glory as well. This version of history is known as the **Tudor Myth**.

*See the **HISTORY VS. FICTION** page to further explore this idea.*

FAMILY TREE OF RICHARD III



DATES OF REIGN
Henry VI: 1422 - 1461
Edward IV: 1461 - 1470
Richard III: 1483 - 1485
Henry VII: 1485 - 1509

*does not appear in play

LIST OF VICTIMS

These are the deaths that happen to the characters in the play.
 All of these victims appear to Richard as ghosts in the final scene, telling him to “despair and die.”

VICTIM	DESCRIPTION	KILLER	MOTIVATION
Prince Edward	Lady Anne's first husband	Richard and his brothers	To remove Lancastrian heir
King Henry VI	Lady Anne's father-in-law	Richard	To remove Lancastrian King
Clarence	Richard's brother	Ordered by Richard	To remove heir before Richard
Rivers, Grey, and Vaughan	Brother and son of Elizabeth, and supporter	Ordered by Richard	To weaken Elizabeth's family
Prince Edward and Richard	Elizabeth's sons, “Princes in the Tower”	Ordered by Richard	To remove heirs before Richard
Hastings	Advisor to Richard	Ordered by Richard	Treason against Richard
Buckingham	Supporter of Richard	Ordered by Richard	Treason against Richard
Lady Anne	Richard's wife	Mysterious cause; poison?	To marry into the House of Lancaster to strengthen his reign

NOTE: **King Edward IV** also dies in this play, but of illness, not by his brother Richard's plan. His death then provides ample opportunity for Richard to further his plots to win the throne.

WHO'S WHO IN THE CAST CAST AND CHARACTERS

King Richard III (Reg Rogers) – York

Richard, Duke of Gloucester, is the central character and driving force of the play. As depicted by Shakespeare, he is an almost unstoppable force, manipulating and murdering everyone who stands in the way of his desire for the crown. He is referred to as “Gloucester” for most of the play until he becomes King.



King Edward IV (James Carpenter) – York

Richard's eldest brother. He became King in 1461, decisively planting the House of York on the throne. Edward IV had a reputation for being quite a ladies' man, and his succession of affairs and marriages helps Richard later on to spread the rumor of the illegitimacy of the two Princes (Edward's sons, and directly in line for the throne), whom he imprisons in the Tower.



Queen Margaret (Catherine Castellanos) – Lancaster

Margaret, the French wife of the murdered Henry VI, is bitterly opposed to the house of York. In the past, Margaret led armies and had great power. Now with the death of her husband and son, she has lost everything, and can only use the power of words to curse and predict the doom of others, especially Richard.



Henry, Earl of Richmond (Blake Ellis) – Lancaster/Tudor

Richmond appears very late in the play as the all-conquering hero, whom even the ghosts of Richard's victims acknowledge to be the true heir to the throne. He decisively wins the battle against Richard and becomes King Henry VII.



Duke of Buckingham (Dan Hiatt) – Loyal to York, then to Lancaster

Buckingham possesses great political awareness and diplomatic skill, and his ability to deceive is almost as great as Richard's. He becomes Richard's right-hand man, but when Richard refuses to grant him the promised earldom of Hereford, Buckingham does not hesitate to raise an army against Richard. Unfortunately, a storm scatters his troops, and he is executed.



Queen Elizabeth (Lorri Holt) – York

Elizabeth Woodville marries Edward IV and becomes Queen Elizabeth. She then uses her power to ensure that her family achieves high-ranking positions. This causes resentment, and Richard uses her unpopularity to gain the support of Hastings and Buckingham. He orders the executions of Elizabeth's son (Grey), brother (Rivers), and supporter (Vaughan). Her sons are the two Princes in the Tower.



Lord Stanley (Andrew Hurteau) – Loyal to Lancaster/Tudor

Stanley is stepfather to Henry, Earl of Richmond (the future king: see above). Powerless to stop Richard from becoming King, Stanley waits for the right moment. When Richard holds his son hostage and threatens him with execution, Stanley promises Richard military support, but instead he joins Henry (Richmond) to defeat Richard, and by good luck his son's life is spared.



Duchess of York (Sharon Lockwood) – York

Richard's mother. She suffers the deaths of her son Clarence and her grandchildren (the Princes in the Tower) on the orders of Richard, and also must endure Richard spreading rumors that she was unfaithful and that her eldest son (Edward IV) is illegitimate. Her final words to Richard are her curse on him.



George, Duke of Clarence (Max Gordon Moore) – York

Richard's brother. He is referred to as Clarence throughout the play, although his first name, George, is what helps to put him in prison when Edward IV hears of the prophecy that "G" will be his downfall. Clarence is depicted as very good-hearted and trusting, making him another easy target for Richard.



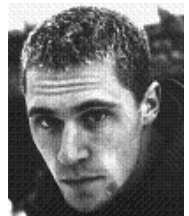
Lady Anne (Susannah Livingston) – York

Married to Prince Edward, the son of King Henry VI. Both these men are described in the play as being killed by Richard. Richard amazingly succeeds in turning her hatred of him into belief that he is reformed, and she eventually accepts his proposal of marriage. Only after she becomes Queen does she find that she has fallen into his trap. He later arranges Anne's death so that he can marry his niece, the young Elizabeth, daughter of Queen Elizabeth and his brother Edward IV.



Lord Hastings (T. Edward Webster) – Loyal to York

Hastings is a faithful supporter of the house of York. He is an easy victim for Richard's plans, because he believes that Richard is sincere and intends harm to no one.



DID YOU KNOW?

To wish an actor "good luck" before a show is taboo in the theatrical world. Instead, you should say, "Break a leg" to indicate your good wishes for the actor's performance. No one quite knows the origin of the phrase, but David Crystal, an English professor of linguistics, notes that it is sometimes attributed to the actor David Garrick, whose first breakthrough role was playing Richard the Third. It has been said that during one performance he was so involved in the role of Richard that he didn't notice he had actually suffered a fracture.

SHAKESPEARE'S LANGUAGE: NEW WORDS AND PHRASES

When asked the number one challenge with Shakespeare's works, modern day audiences will almost always respond "the language." It's true that the language does sound a bit different to our ears. And he uses phrases that we no longer use in our everyday speech. But think of this- there are phrases that we use today that would baffle Shakespeare, should he mysteriously time travel to this day and age. That's because language is constantly transforming. In fact, we have Shakespeare to thank for many handy phrases that are still around today. The following examples (and many more) are collected in *Brush Up Your Shakespeare* by Michael Macrone:

- Eaten out of house and home
- Pomp and circumstance
- Full circle
- Neither rhyme nor reason
- A sorry sight
- Strange bedfellows
- One fell swoop
- Foregone conclusion
- Method in the madness
- Seen better days
- A spotless reputation
- The world's (my) oyster

The English language continues to grow and change in response to current interests and culture. The Internet, for example, something that was unheard of in Shakespeare's time, has given rise to our own popular phrases and words.

Here are some examples of spoken and written Internet-inspired slang:

Cyberspace – a non-physical space where information exists in transit between computers

Information superhighway – the Internet

LOL – Laughing out loud, laugh out loud

BTW – By the way

Blog – Web log or online journal

Lurker – Someone who frequents a Usenet group without participating in discussions

Snail mail – Normal paper mail service

Newbie, noob, or n00b – An inexperienced user of a system or game, or an annoying person.

Google – Verb meaning to look up something, as in "to google" a topic, word or person.

You may be interested in other comparisons between modern language and Shakespeare's speech. Take a look at Shakespeare and Hip Hop: <http://artsedge.kennedy-center.org/content/3656/>

Activity: Ask students to create a short sketch (about 6 lines) with two characters. These characters will be two students who are studying Shakespeare and are talking about it after class (where a teacher or adult couldn't hear). The students must use as much current slang as they can to describe what they think about Shakespeare, good and bad.

RICHARD'S FIRST SOLILOQUY: ROADMAP TO THE PLAY

A soliloquy is a speech in a play spoken by one character (typically alone on stage) that is considered to reveal that character's inner thoughts and feelings.

Can you think of modern examples where a character speaks directly to the audience? The TV show "Lizzy McGuire" uses this technique often when Lizzy's cartoon self tells the audience what she feels, or gives inside information about what's going on. "Reality" TV shows often show contestants in the "confessional", where they speak privately to the camera (i.e. the audience).

Similarly, in Richard's opening speech, he shares with the audience what he feels, and he gives us inside information. He:

1. Sets the stage for the play: this is a **time of peace** since York (King Edward IV) has won the throne.
*"Now is the winter of our discontent
Made glorious summer by this son of York".*
2. Shares his opinion of himself and his vows to become a villain.
*"And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,
I am determined to prove a villain"*
3. Reveals his plans for his ascension to the throne, beginning with the betrayal of Clarence.
*"Plots I have laid... to set my brother Clarence and the King
In deadly hate, the one against the other"*

The actor must be able to make each part of the speech clear as well as convey its overall feeling to the audience. The actor must also understand that Richard is alone on stage, and that the convention of a soliloquy is to give the character a chance to speak his or her most private thoughts in freedom.

Shakespeare gives Richard five soliloquies in the play, plus numerous monologues (a monologue is a long speech spoken to other characters in the play). Why do you think Shakespeare give Richard so much opportunity to manipulate the other characters and reveal to the audience what he is doing?

Shakespeare lays out the "map" of Richard's feelings and plans in a similar fashion in each of his soliloquies. How does this device help the audience understand or connect to the play?

DID YOU KNOW?

Although it is very useful to us to use the word "soliloquy" to describe Richard's speeches when he is alone, it is likely that Shakespeare himself did not know or use the term. It was just coming into definition around 1613 as "private talk", but it did not have a literary significance until about 40 years later.

HISTORY VERSUS FICTION: THE REAL RICHARD III

“Richard III has long been regarded as one of England’s most villainous kings and, though many revisionists have sought to clear his name, the evidence continues to suggest that Richard was as conniving in his personal affairs as history dictates, but not necessarily any more conniving than many of his predecessors. He was certainly not the evil monster portrayed by Shakespeare in his play *Richard III* and, though he probably had a slight deformity in his shoulder, he was not a hunchback.”

- *British Kings and Queens*, Mike Ashley

Many things contributed to Richard’s reputation as a very evil man, and this impression as such has been seared into the popular imagination by the horrible idea that he killed off his own nephews, the defenseless and innocent Princes in the Tower. Here are some contributing factors:

First, compelling stories engage and entertain us. From the ancient campfire where people told tales of their ancestors to you telling your friends a good ghost story, tales entertain and excite. Shakespeare was a very good storyteller, and the more thrilling he could make it, the better. Shakespeare took the idea of an evil king and exaggerated it for great dramatic

Second, Shakespeare depicted Richard as evil in order to please the reigning Queen, Elizabeth, who was from the Tudor family. The so-called “**Tudor Myth**” played up the extreme villainy of Richard the Third in order to help legitimate the line of rulers that started with Henry VII (Richmond in this play) and that included the current Queen. Historians of Henry’s time wrote down as fact the hearsay about Richard’s deeds and activities, and Shakespeare drew from these sources. Remember, he not only had to please his audiences but also the Tudor ruling powers, and it was in their interest for Richard III to look bad. The myth took hold of the public imagination, and from the Renaissance to our own time Richard the Third has been perceived as extraordinarily evil.

Many people are determined to prove that Richard, in reality, was not Shakespeare’s bloody tyrant. There is even an entire organization dedicated to resurrecting Richard’s image as a good king. The Richard III Society was founded in 1924 in England as The Fellowship of the White Boar (Richard’s symbol), and was renamed the Richard III Society in 1959. Today the Society has more than 4000 members worldwide, including America.

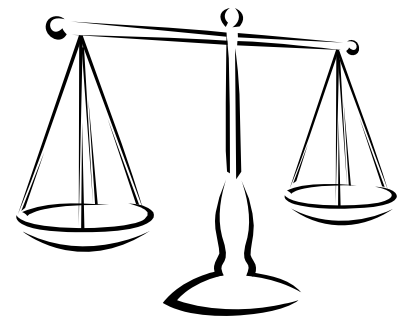
Does all of this mean that Richard is innocent, a good king after all? Perhaps so—or perhaps not. English kings and queens were notorious for causing the deaths of those that displeased them, and the real Richard didn’t hesitate to use his power. If you research the history of Richard’s life and reign, you will find many facts in favor of his good character and many that support a darker side. This mystery is part of the enduring fascination with this character, and our own fascination with the stories of truth, fiction and the nature of evil in our own time.

DID YOU KNOW?

Richard II and Richard III are classed as history plays in the First Folio (the first printed book of all of Shakespeare’s plays). But in their 1597 Quarto versions (the first printed versions of individual plays) they are both called Tragedies: *The Tragedy of Richard II* and *The Tragedy of Richard III*.

RICHARD'S TACTICS: MANIPULATION OF THE TRUTH

Many governments, political parties, and individuals want to slant a particular action or statement to represent a certain point of view. The slang term "spin" is an extreme slant that indicates deceptive or manipulative tactics have been used to present a highly biased point of view. Richard is adept at all forms of manipulation, as we see below.

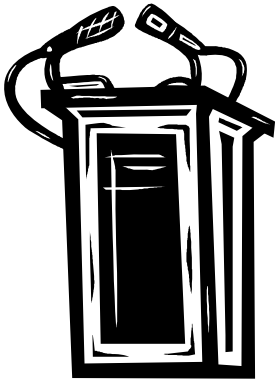


In the scene where Richard attempts to win Lady Anne, he uses denial, lies, and charm to make him appear simply as a passionate man desperately in love, rather than a killer.



At first, he denies he killed her husband.
'I did not kill your husband'

He then passes the blame on to his brother, King Edward.
"Nay, he is dead, and slain by Edward's hands"



When Anne accuses him still, Richard blames Anne's beauty for the deaths, saying he killed only in order to win her hand.
*"Your beauty was the cause of that effect -
Your beauty, which did haunt me in my sleep
To undertake the death of all the world"*

At the end of the scene, Richard has won the hand of a woman who hated him for killing her husband and her father-in-law, and what's more, he has done it right in front of her father-in-law's still bleeding corpse. Now, that's an expert spin.

Interestingly, Shakespeare himself plays heavily with the concept of truth versus fiction in the play. Richard tells the audience the truth about what he is planning, but tells lies or spins the truth when speaking with other characters. This works both to vilify Richard in accordance with the Tudor Myth and also to create a psychological portrait of someone adept at deceiving others, a theme Shakespeare visits again and again in the characters of Iago, Macbeth, and Hamlet. It is a fascinating character trait, to be able to impersonate, falsify, play with, and manipulate others, and many times Richard gives us a magnificent demonstration of this particular talent.

"Spin," or at the very least, a creative presentation of the facts, can be used to further one's own agenda. In Shakespeare's time, public opinion by word of mouth was the best way to spread information, be it true or not. Today there are many popular ways to reach a mass audience. For instance, many of the 2008 political candidates announced their entry into the race on the Internet or on television talk shows, and campaigns will be conducted over the telephone, email, websites, radio, billboards, cell phones, and PDA's. How many ways then can you be exposed to "spin" or manipulation of the facts?

THE MYSTERY OF THE PRINCES IN THE TOWER

In 1933 the skeletons of two young boys, one aged about 10 and the other 13 were disinterred from Westminster Abbey and examined.

These bones had been re-buried in an urn in 1674 and placed in the Henry VIIIth Chapel in the Abbey. The skeletons aroused much interest and debate as they were believed by many historians to be the bones of the two princes who were reputedly murdered in the Tower of London in the 15th century.

Sir Thomas More states in his writings that the princes were buried "at the stair-foot, meetly deep" and certainly in 1674 two skeletons were found buried beneath a stone staircase, during alterations at the Tower. Experts concluded in 1933 that the princes had "probably" died in the summer of 1483.

Sir Thomas More states that the princes were smothered with the pillows on their beds by Sir James Tyrell. Tyrell is reported to have confessed to the crime in 1502 when under sentence of death for treason. But who gave the orders to Tyrell and his accomplices?

Richard III is the name most associated with the mystery of the two little princes. It is said that he had them killed as their right to the throne was stronger than his. Shakespeare certainly decided that he had given the order for the boys to be killed.

But Henry Tudor, who later became Henry VII in 1485 after defeating Richard III at the Battle of Bosworth, had an even shakier claim to the throne. His claim was based on the right of conquest. If the princes were alive in 1485, and they could have been, they would have been a great embarrassment to Henry, and Henry had as much to gain as Richard by the death of the young boys. There is no proof of Henry's guilt any more than there is of Richard's.

The only conclusion to the mystery of the Princes in the Tower is that nobody now will be able to prove who killed them, and what happened all those years ago will remain one of the most intriguing who-done-it's of all time!

Adapted with permission from: <http://www.historic-uk.com/HistoryUK/England-History/PrincesinTower.htm>



RICHARD ON FILM



Richard III, Laurence Olivier, 1956

This is a film adaptation of Olivier's 1944 London stage production. Visual emphasis is given to Richard's deformity, often filmed in shadow, as a metaphor for his evil nature. This version is useful for comparison with modern adaptations.



Richard III, dir. Richard Loncraine, 1995 (Ian McKellan)

This film completely updates the setting to a modern world war and takes a fast-paced approach, while using much of Shakespeare's original text. The film highlights the difference between classical and contemporary acting styles.

Activities:

Ask students to look at Richard's opening speech on paper and think about how it could be spoken and staged. Watch Olivier perform the speech and discuss the way Olivier delivers lines (accented syllables, pauses, line endings), and the visual impact of set and costume design. Now watch McKellan's performance, and ask students to point out differences in delivery. Which was more effective? What would you change if you were delivering the speech?

Ask students to come up with suggestions for modern re-tellings of the story. What style would they use (puppets, animation, action film, Western)? Can you think of modern examples of a corrupt ruler like Richard?



Shakespeare the Animated Tales – Richard III, Aida Ziablikova, 1994

This is a 30 minute animated version of the play, which very effectively summarizes the story while maintaining the compelling nature of the play. This is an excellent tool to use before and after reading or seeing the play to help clarify important events and characters, especially with students who may be struggling with the language.

Activity: In groups, ask students to write their own reduced version of the play, focusing on key events and characters in the story. Students may use only original text from the full version of the play, or rewrite it in modern English. What audience would they focus the play toward? How would they adapt the play for younger children?



Looking for Richard, Al Pacino, 1996

American actors, led by Al Pacino, set out to explore the play's characters, imagery, and significance in a modern world.

Activity: Have students discuss why or why not Shakespeare should be taught in schools today. Is it relevant? Use Richard as the text under discussion.

“DOGS BARK AT ME” ACTING EXPLORATIONS OF RICHARD’S PHYSICALITY

Richard’s disfigurement plays a major part in the play; Shakespeare is very interested in describing his appearance. As an actor or director, you must make decisions about how to present Richard’s physical difficulties. The choices you make will shape the way the audience experiences Richard’s reasons for doing what he does in the play, and will help you create your own unique vision of Richard’s character.

Richard’s Self-Descriptions

“Deformed, unfinished, sent before my time
Into this breathing world scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them...” (Richard, in *Richard III*)

He has a lump like an “envious mountain” on his back (Richard, in *Henry VI, Part 3*)

“Behold, mine arm / Is like a blasted sapling, withered up.” (Richard, in *Richard III*)

He is disproportioned in “every part” (Richard, in *Henry VI, Part 3*)

His “trunk” is “mis-shaped” (Richard, in *Henry VI, Part 3*)

He is “not shaped for sportive tricks” (Richard, *Richard III*)

Margaret and others also have many insults to describe Richard’s physical and moral disfigurement.

Margaret:

“Thou elvish-marked, abortive, rooting hog,
Thou wast sealed in thy nativity
The slave of nature and the son of hell...”

“That bottled spider,
Whose deadly web ensnareth thee...”

“This poisonous bunch-backed toad...”

Anne:

“Thou dreadful minister of hell...”

“Thou lump of foul deformity...”

“Diffused infection of a man...”

“Dost grant me, hedgehog?”

“Homicide...”

Activity: Ask students to try out these ideas of how Richard looked, moved, and spoke. Encourage creative thinking along with paying attention to the specific details of physicality.

DID YOU KNOW?

Richard the Third is the second largest role Shakespeare wrote.
The first is Hamlet.

INTERVIEW WITH ARTISTIC DIRECTOR JONATHAN MOSCONE ABOUT *RICHARD III*

Stefanie Kalem (Cal Shakes Publications Coordinator):

Can you talk about why Richard is such an enduring villain?

Jonathan Moscone (Cal Shakes Artistic Director):

I was just talking to Mark [Rucker, Director of *Richard III*] about this last night on the phone and I think Mark's feeling about it is that he doesn't think of Richard as a sole villain. He finds villainous behavior precedes and permeates the play. And this is Richard's chance to shine, Richard's chance to act – that “Now is the winter of our discontent”, it's his time. It's not that he's Iago. He's not an Iago character. He maneuvers in political ways to get what he needs just as everyone else does.... It's his turn. So it's more about a world than it is about one single man and everyone who gets affected by him. And I think that's a very intelligent, very global way of thinking about the piece, and takes it away from being an overly humped-back star vehicle. It's about a world – Shakespeare wrote about worlds. He even wrote about that in *Othello* – what kind of world would allow and embrace an Iago? It's not about Iago. It's as much about the relationship between Desdemona and *Othello*. This is as much about all the politics that come into play in ruling and who needs to be pushed away, who needs to be brought forth, how the past haunts the present. It's very much about political leadership. And no one individual in humanity is the villain of his or her circumstances. As leaders, the context in which they live enables these things to happen. And I think Mark is really interested in exploring the world that propagates this kind of behavior as much as it is about one individual man.

SK: *But it is a star vehicle and it is about Richard and we have Reg Rogers as Richard. Is he someone who's worked with Cal Shakes before?*

JM:

No. He is someone I went to graduate school with and is somebody who has worked with Mark and is one of the best actors I know working today. He is able to do theater as much as he can while he works on his film and television career. And this is a role that he couldn't pass up. It's too rich of an exploration of the psychology of an individual for any actor to not jump at it. And Reg has always wanted to play the role and he feels that he's at a point in his life where he's ready to do it. So when Mark and I were talking about doing the play he said, “I'll do it if I can get Reg Rogers to do it.” And sometimes all you need is a key – something or someone you feel you can work with that's going to unlock your capacity to investigate the play. And that was Reg for Mark, and I'm just thrilled to get him here. Ever since we graduated from Yale I've wanted to work with him.

SK: *We just had a discussion downstairs about who he played on Friends.*

JM:

He was the director of the play with the woman that Joey falls in love with.

SK: *We can cut that out.*

JM:

No. Actors do what they can. They make their name anywhere, and Reg has an enormous theatrical vocabulary. He can be a very funny, funny neurotic man, and he can also be extremely thoughtful and profound and deep. He's extraordinarily multifaceted as an actor. And I think he's also interested in investigating the humanness of Richard, not the pure evilness of Richard. Shakespeare doesn't do that;

Shakespeare never, ever shirks from his responsibility of making complex individuals, people made from contradictory parts. Ambiguity is the reigning, reigning aesthetic in Shakespeare's worldview. He saw humans. He didn't write portraits of pure evil. He wrote people getting what they want. That's what he did all the time. And the history plays, they're all about politics, so people are going to be destroying other people to get what they want. Because no one wins, no more than one party wins in politics. We live in a world where someone has to fail for someone else to succeed. And it's an investigation of the psychology of one man who comes from a place of relative deformity, but not extraordinary (deformity), that also has his chance to finally get back at the world that has treated him in a certain way. And it's really fascinating.

SK: *What about the set design? I understand you just met with the set designer for Richard.*

JM:

Yes, Erik Flatmo is designing the set. Erik is currently designing *The Imaginary Invalid* for A.C.T., he's worked with Mark on an earlier A.C.T. production, *Luminescence Dating*, and he teaches at Stanford. And this is his first time with us. What he and Mark have been working on is actually creating a world that is nonspecific in terms of location, but is a fluid space that allows for the actor to work with lighting in a very unique way, so that the structure of the design is about enabling the most varied use of lighting to shape the story, to inform the action. And that's going to be coupled with a very rare occurrence for us, which is a relatively period costume design, simplified in order to 'A' afford it, because these are very complicated designs, but also to allow a sense of modernity without making it modern. What I think is both the challenge and I hope will work about this is that ultimately what Mark is creating is a structure that is a kind of empty space that enables the action to sort of constantly reshape itself, which Shakespeare always supports, because he never really worked with sets in the original Globe situation. The stage WAS the set. The locations on the set created the story—where are we? And his language always identifies where we are, what time of day. "Who's coming? Look, here comes this person," to remind us who's coming, and also the lighting is not necessarily going to be affected at night, because it's about lighting as set. The actual source of lighting, of the design, the set itself will be that, so you'll be able to feel that, even in the daytime, even though it may not illuminate the actors the way it would at night. The idea is to create a design that allows both the daytime performances and the nighttime performances ... so that's something that Erik and Mark are investigating: What time does it get dark? When will that be in the play?

ADDITIONAL RESOURCES

Teaching Shakespeare:

www.folger.edu

www.pbs.org/shakespeare/educators/

<http://parallel.park.uga.edu/Courses/F97/433G/group5/page.html>

Davis, James E., ed. *Teaching Shakespeare Today: Practical Approaches and Productive Strategies*. Urbana, Ill: National Council of Teachers of English, 1993.

Richard III, Cambridge School Shakespeare, Cambridge University Press

Crystal, David, and Crystal, Ben. *The Shakespeare Miscellany*. The Overlook Press, Peter Mayer Publishers, Inc. Woodstock and New York, 2005.

Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive!* New York, New York: Bantam Books, 1988.

Epstein, Norrie. *The Friendly Shakespeare: A Thoroughly Painless Guide to the Best of the Bard*. New York, New York: Penguin Books, 1993

Asimov, Isaac. *Asimov's Guide to Shakespeare*. New York, New York: Random House, 1970.

Shakespeare for Elementary Students:

www.pbs.org/shakespeare/educators//elementary

Bender, Michael. *All the World's a Stage: a Pop-Up Biography of William Shakespeare*. San Francisco: Chronicle Books, 1999.

Foster, Cass and Lynn G. Johnson. *Shakespeare: To Teach or Not To Teach*. Grades 3 and Up. Scottsdale, AZ: Five Star Publications, 1992.

Garfield, Leon. *Shakespeare Stories*. Boston: Houghton Mifflin Company, 1998.

Morley, Jacqueline and John James. *Shakespeare's Theatre: the Inside Story*. East Sussex, London: Simon and Schuster Young Books, 1994.

Web Resources:

Tudor and Elizabethan Times: <http://www.snaithprimary.eril.net/ttss.htm>

Life in Elizabethan England: <http://renaissance.dm.net/compendium/>

Shakespeare Resource Center - Elizabethan England: <http://www.bardweb.net/england.html>

Of general interest:

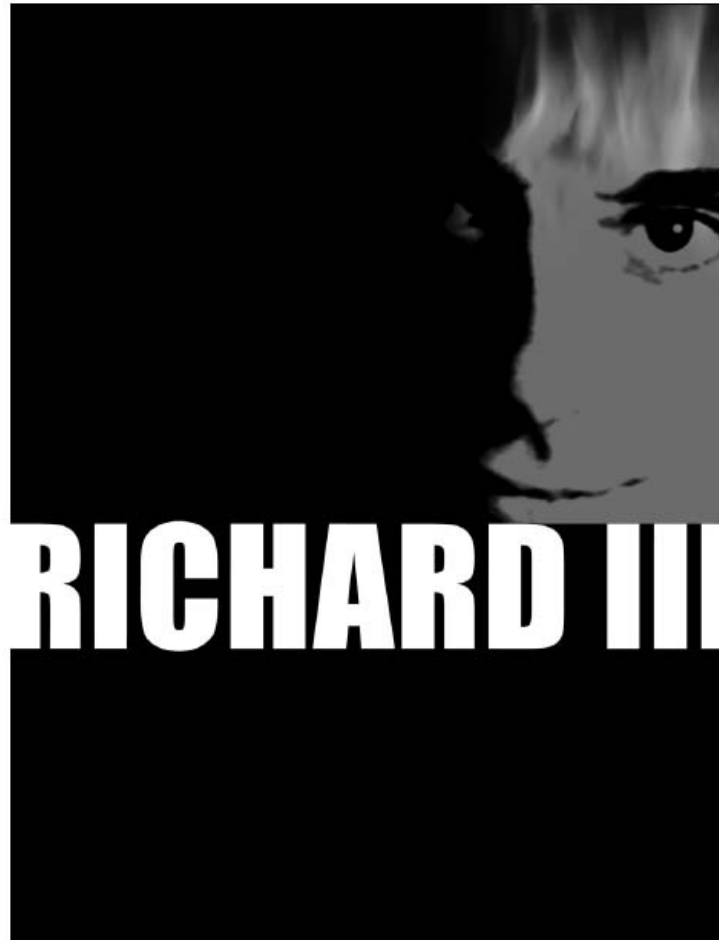
For language: Michael Macrone's *Brush Up Your Shakespeare*, and *Coined by Shakespeare* by Jeffrey McQuain and Stanley Malless.

About the Princes in the Tower: *Richard III and the Princes in the Tower*, by A. J. Pollard, and *The Daughter of Time* by Josephine Tey

About "spin" and public relations: *PR!: A Social History of Spin*, by Stuart Ewen.

Classroom Activities Guide

June 2007



This guide was created as a supplement for teachers preparing students to see the Cal Shakes production of *Richard III*. Worksheets are designed to be used individually or in conjunction with others throughout the guide depending on time and focus. While we recognize that no aspect of this guide fully outlines a course for meeting certain standards, discussion questions and topics are devised to address certain aspects of California state content standards. The activities here can be minimally reproduced for educational, non-profit use only. All lessons must be appropriately credited.

If you are interested in a California Shakespeare Theater Professional Development workshop, which provides easy-to-learn tools for teachers to incorporate theater and arts education activities into California standards-based core curriculum to enhance students' learning, please contact our Director of Artistic Learning, at 510-548-3422 x115.

*Jonathan Moscone - Artistic Director • Debbie Chinn - Managing Director
Bronwyn Eisenberg - Director of Artistic Learning • Jessica Richards - Associate Director of Artistic Learning
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CAL SHAKES
CALIFORNIA SHAKESPEARE THEATER

“SPINNING” THE TRUTH

A “spin doctor” is a spokesperson for a public figure or organization who puts a “positive spin” on a story. The term is usually used negatively. Politicians and political parties use people skilled in the art of spin to try to avoid negative publicity and to interpret policies and news stories in a positive light. A politician, for example, might want a story or news item “spun” to portray him in a favorable light and his opponents in an unfavorable light.

“Spinning a story” might involve:

- selective quotation
- selective use of facts
- phrasing in a way that assumes unproven truths
- using euphemisms to disguise or promote one’s own agenda

Here is an example of spin from Richard in Act I, scene 1. Richard has arranged for Clarence to be jailed in the Tower, but suggests (spins) to Clarence that the Queen Lady Grey is to blame.

*'Tis not the King that sends you to the tower
My Lady Grey his wife, Clarence, 'tis she
That tempers him to this extremity
Was it not she, and that good man of worship
Anthony Woodville her brother there,
That made him send Lord Hastings to the Tower,
From whence this present day he is delivered?*

Activities:

Write a press release.

Richard needs to strengthen his claim to the throne and weaken that of his nephews, the late King’s sons. In Act 3 scene 5, he asks Buckingham to let it be known the boys are not really the sons of the King. Imagine you are Buckingham.

Write a short press release for a major news broadcast.

Write a speech for a press conference.

Imagine that you are Richard. You want to be King but your nephews the Princes are in line for the throne before you. You have them imprisoned and killed. They haven’t been seen in public for several months and the public is beginning to wonder where they are.

Write a brief speech (no longer than a paragraph) that will pacify the public and stop their questions.



ILLUSTRATING TEXT WITH TABLEAUX: THE NIGHT RICHARD WAS BORN

The outcome of this exercise is to have students physically create frozen pictures (“tableaux”) that show different dramatic moments in the speech describing Richard’s birth.

Tableaux give the opportunity to strongly show emotions, relationships between people, and interesting objects while allowing students to get on their feet and physicalize the story.

Here is a progression of activity for the students to work up to creating frozen pictures. The text for this exercise is on the next page.

1. STATUES – Individual play.
 - a. Tell the students we are turning into instant statues. Ask the students to stand, and the leader calls out a variety of commands using the phrase: “Turn into a movie star on the red carpet – 1,2,3, Freeze!” Emphasize stillness and big expression of the body and face.
 - b. With older children you should be able to turn them into people with certain feelings (“The happiest person in the world”, “The shyest person in the world”) or attributes (“the tallest person in the world”). It is also useful to give the command to turn into a variety of objects (“Turn into a table”) to encourage creative use of the body.
2. STATUES – Pair play as animals, objects and people in relationship.
 - a. Place students with a partner. Then explain that they are going to use *both* their bodies to make *one* thing. For instance, “Working with your partner, create a butterfly. Just one butterfly that you both help create.” (Demonstration is key.) Transform the students into a variety of animals and objects.
 - b. Now have the students sit while you demonstrate a last step, in which the students become people in a simple dramatic situation. Some typical situations are “you are best friends out at a restaurant,” “you want something from your next-door neighbor and he doesn’t want to give it to you.”
3. CREATING STORY PICTURES – Introducing the text.
 - a. Use the text of Henry’s speech regarding the night Richard was born (see next page). Writing the story on a white board may be useful for you and the students.
 - b. Remember to define vocabulary that may be unfamiliar, as that will illuminate the students’ creative play.
4. CREATING STORY PICTURES – Students create specific images from a story together with a partner.
 - a. Read through the whole text again, explaining that each numbered set of phrases is for one picture.
 - b. Allow the students time to create and hold their frozen images.
5. STORY PERFORMANCE – Performance.
 - a. Have pairs of students show their pictures to the rest of the class as you read the text.

ACTING TEXT FOR TABLEAUX

This speech by Henry VI is from Shakespeare's play, *Henry VI, Part 3*. It describes the night that Richard III was born.

HENRY

And thus I prophecy: that many a thousand
Shall rue the hour that ever thou wast born.
The owl shrieked at thy birth - an evil sign;
The night-crow cried, aboding luckless time;
Dogs howled and hideous tempests shook down trees;
The raven rook'd her on the chimney's top
And chattering pies in dismal discords sung;
Thy mother felt more than a mother's pain
And yet brought forth less than a mother's hope,
To wit, an indigested and deformèd lump,
Not like the fruit of such a goodly tree.
Teeth hadst thou in thy head when thou wast born
To signify thou cam'st to bite the world.

The text may be divided into specific images in the following way:

1. And thus I prophecy: that many a thousand
Shall rue the hour that ever thou wast born.
2. The owl shrieked at thy birth - an evil sign;
3. The night-crow cried, aboding luckless time;
4. Dogs howled and hideous tempests shook down trees;
5. The raven rook'd her on the chimney's top
And chattering pies in dismal discords sung;
6. Thy mother felt more than a mother's pain
And yet brought forth less than a mother's hope,
To wit, an indigested and deformèd lump,
Not like the fruit of such a goodly tree.
7. Teeth hadst thou in thy head when thou wast born
To signify thou cam'st to bite the world.

CHARACTER BACKSTORY: THE NATURE OF EVIL

The objective of this exercise is to get the students personally and emotionally involved with the idea that someone can become a person who does bad things. Ideally, this can be done before the students see the play.

Activity:

Describe the idea of a “backstory”: the personal history of a character that is not described in the actual play or story. In other words, it is what happens to the character before the play starts.

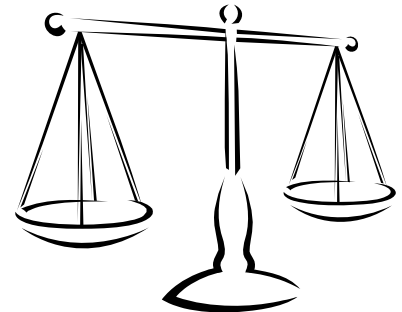
Have students brainstorm the names of evil people from a story or movie that they've seen (for example, the Wicked Witch of the West in *The Wizard of Oz*; the evil stepsister in *Cinderella*; Lex Luthor in *Superman*, Professor Snape in the Harry Potter stories, Darth Vader in *Star Wars*, etc.). List the examples on the board.

Have students discuss what might have made the characters become evil (for example, the Wicked Witch was green and ugly and all her classmates constantly made fun of her, etc.)

Have each student pick a character and write the backstory for what made the character change to evil.

The backstory should:

- Be creative
- Use action words, descriptive words, dialogue, and images
- Be based on clues from the main story when possible
- Describe the setting (when and where the story takes place)
- Describe the character as s/he was early in life – personality, looks, interaction with others, their situation, etc. with vivid details
- Describe the problem that the character faces and why it is a problem
- Describe the “straw that broke the camel’s back”: the event that changed his/her behavior so that s/he was able to, or forced to, do bad things
- Describe specifically why s/he continues to do those things (for example, personal satisfaction, revenge, habit, being forced to do them by an even more evil boss, etc.)
- Describe how the character feels about doing evil things



Divide students in small groups and have them read their backstories to each other. Each group should pick one of those stories to present to classmates in an artistic way. They can choose how to present it. Possibilities include: a rap, comic strip drawings, tableau, puppet show, video.

YOU'RE THE CRITIC -- CAL SHAKES PLAY CRITIQUE

NAME: _____

1. Circle the number of stars that best matches how you'd rate this performance. (One star is the lowest rating and five stars is the best rating.) Then write a paragraph on the back of the paper that specifically describes why you gave it that rating. Do not simply say "I didn't like it", but say why. For example, "I didn't like the fact that the director changed the setting to New York" or "I loved the way the actors made me believe that they were really going to kill each other".



2. **Outline** the main actions that happened in the **plot** (what were the big events in the story?)
 - a.
 - b.
 - c.
 - d.
 - e.
 - f.
3. What is the central idea or **theme** of the play?
4. Describe what the **actors** did to help you understand the Shakespearean language.
5. What did you particularly like or dislike about the **staging** (set design, lights, costumes, music, etc.)?
6. Shakespeare writes about things that we all experience: Love, jealousy, death, anger, revenge, etc. **Write** a paragraph (on the back) about one emotion in the play that relates to your own life at the moment.

SCRAPPY SCRAPBOOKS

Materials:

To make the book:

Colored and white paper
Ribbons
Staples
Tape
Cardboard for binding scrapbook
Hole punchers

For the contents:

Magazines
Markers, pencils, crayons, pastels
Cotton balls, colored feathers, fabric, beads
Sticks, flowers, bark, small stones, feathers

This activity can be used for any Shakespeare play. Make sure students understand the basic plot.

Day One:

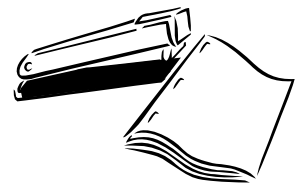
Choose 5-7 main characters. Put the names on enough pieces of paper to serve the number of students in your class. Put the pieces in a hat. Have the students pick a character.

- Have students get into groups with those who picked the same character and brainstorm attributes of the characters.

For homework, have students write two paragraphs on their character, and bring in a few small things from home or from nature that remind them of their character.

Day Two: Have all supplies set out to make a scrapbook.

- Each student should take two pieces of cardboard for the front. Make sure you have enough hole punchers. All cardboard and paper should have two holes in them. Use ribbon to tie them together to make the book.
- Each student can cut out magazine clippings, draw pictures, cut out photos and use any materials that they choose to make the books. Let them know that the book should contain things that reflect who the character is and what they feel is important in their lives.



Day Three: Break the students up in groups by character, and have them share their scrapbooks. Then display the scrapbooks around the classroom so that other students can learn more about all the characters. This makes a great display for Parents Night.

Lesson plan from www.pbs.org/shakespeare.edu

THE LOVE OF THE LANGUAGE

The creativity of Shakespeare's language often excites students. They love the unusual sounds, and they instinctively understand where he's going. Some of the words that he made up ("assassination" and "downstairs" for example) are commonly used today. Others aren't as familiar, and were probably truly "nonsense" when Shakespeare wrote them.

1. Explain that Shakespeare sometimes made up his own words when he couldn't think of the perfect word to use.
2. Prior to this class period, print out each of the following words on cardstock paper, one to a page.

hurly burly	oppugnancy	miching
pignut	mallecho	wittolly
boggler	hugger mugger	hodge-podge
skimble skamble	noddles	



3. Choose one of the words, and with a volunteer, come up with a definition for that word, based on how it sounds. Take your time reasoning it out so your students have a good example.
4. Divide your class into groups of 2-3, and give each of them their own word. Tell them that they should come up with their own meanings. Tell them not to worry about what it "really means."
5. Once the students come up with their own definitions, ask them to develop a short scene in which they use the word.
6. Have each group come up to the front, and show the group their word. Then have each group perform their scene.
7. After each scene, ask the audience if they know what the word means, according to their classmates. Ask the children who defined the word if this is correct.

Ways to extend this activity:

You can let the students look up their words to see what Shakespeare's original meaning for them was. (*A Shakespeare Glossary* by C.T. Onions is a great resource for this.) You can also ask students to come up with their own words for something familiar. For example, look out of the window on a sunny and hot day, and tell the children that you have decided that the day is "hotbright." Go around the room and encourage them to invent descriptive words of their own.

SHAKESPEARE CSI: THE CASE OF THE PRINCES IN THE TOWER

As we know, the mystery of the princes in the Tower is still unsolved to this day. This is a research project to gather the evidence and see which way the available evidence might point.

General questions:

- What are the clues you have to work with?
- Who are the characters under suspicion?
- What does the physical evidence reveal?
- Can you put together a time line of the murder?



What is the evidence that Richard had them killed?

- What is his motive?
- What do primary sources have to say?
- Why do you think Shakespeare said Richard did it?



What is the evidence that Henry VII (Richmond) had them killed?

- What is his motive?
- What do primary sources have to say?

Write a brief (a written statement) in which you give your opinion, based on the evidence, about who killed the Princes, method of murder, and the motive involved.

CALIFORNIA CONTENT STANDARDS

This guide was created as a supplement for teachers preparing students to see the Cal Shakes production of Richard III. Worksheets are designed to be used individually or in conjunction with others throughout the guide depending on time and focus. While we recognize that no aspect of this guide fully outlines a course for meeting certain standards, discussion questions and topics are devised to address certain aspects of California state content standards. Specific English, History and Theater standards are listed below.

ENGLISH LANGUAGE STANDARDS GRADES K-8

GRADE	STANDARD	READING
6 5	1.2	Vocabulary and Concept Development Identify and interpret figurative language and words with multiple meanings
	1.5	
4-8 5-8	2.0	Comprehension and Analysis Generate & respond to essential questions; make predictions; compare information in age-appropriate text. Describe and connect essential ideas, arguments and perspectives. Discern, connect and clarify main ideas and concepts in texts, and identify and assess supporting evidence
	2.3	
4-8 7	3.0	Literary Response and Analysis Read and respond to, increasingly complex literature. Distinguish between the structural features of the text and the literary terms or elements (theme, plot, setting, characters). Clarify ideas and connect them to other literary works. Analyze characterization as delineated through character's thoughts words, speech patterns, and action; the narrator's description; and the thoughts, words and actions of other characters
	3.3	
5 8 7	3.4	Understand and recognize themes
	3.4	Analyze the relevance of the setting (place, time, customs) to the mood, tone and meaning of the text
	3.6	Contrast points of view (1 st & 3 rd person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work
		WRITING
4	1.7	Strategies Use various reference materials as writing aids
4-8	2.2-2.5	Writing Applications Write responses to literature that demonstrate careful reading and understanding of the work. Draw inferences and support judgments.

4-8	2.0	Speaking Applications Using speaking strategies in section 1.0, above, students make narrative presentations, informational presentations, oral summaries, poems, soliloquies or dramatic dialogues that establish situation, plot, point of view and setting. Show rather than tell.
	2.2	
8		Deliver oral responses to literature that interpret and provide insight. That connect the students' own responses to the writer's techniques and specific textual references. Draw supported inferences about the effects of a work on the audience.

HISTORY-SOCIAL SCIENCE STANDARDS GRADES K-8

GRADE	STANDARD	HISTORY-SOCIAL SCIENCE STANDARDS
6-8		Research, Evidence and Point of View: 1. Students frame questions that can be answered by historical study and research. 2. Students distinguish fact from opinion in historical narratives and stories 5. Students detect the different historical points of view and determine the context in which the statements were made

ENGLISH LANGUAGE STANDARDS GRADES 9-12

GRADE	STANDARD	READING
9-10	1.1 1.2	Vocabulary and Concept Development Identify and use literal and figurative meanings of words and understand word derivations Distinguish between denotative and connotative meanings of words and interpret the connotative power of words
	2.5	Comprehension and Analysis Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.
9-12	3.0	Literary Response and Analysis Read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. Students conduct in-depth analyses of recurrent patterns and themes. Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy
9-10	3.4	

9-10	3.11	Analyze recognized works of world literature: Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.
WRITING		
9-10	2.2	Writing Applications Write responses to literature: <ol style="list-style-type: none"> a. Demonstrate comprehensive grasp of significant ideas of literary works. b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. c. Demonstrate awareness of author's use of stylistic devices and an appreciation of the effects created. d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.
9-12	1.0	Listening and Speaking Students formulate adroit judgments about oral communication. They deliver focused and coherent presentations that convey clear and distinct perspectives and solid reasoning. They use gestures, tone and vocabulary tailored to the audience and purpose
9-10	1.14	Identify the aesthetic effects of a media presentation and evaluate the techniques used to create them (e.g., compare Shakespeare's <i>Henry V</i> with Branagh's film version)
11-12	2.3	Speaking Applications Deliver oral responses to literature: <ol style="list-style-type: none"> a. Demonstrate a comprehensive understanding of the significant ideas of literary works (make assertions about the text that are reasonable and supportable). b. Analyze the imagery, language, universal themes and unique aspects of the text through the use of rhetorical strategies (narration, description, persuasion, exposition, a combination). c. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. d. Demonstrate an awareness of the author's use of stylistic devices and an appreciation of the effects created. e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.
11-12	2.5	Recite poems, selections from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning (Hamlet's soliloquy "to be or not to be").

HISTORY-SOCIAL SCIENCE STANDARDS GRADES 9-12

GRADE	STANDARD	HISTORY-SOCIAL SCIENCE STANDARDS
9-12		<p>Research, Evidence and Point of View: Students frame questions that can be answered by historical study and research. Students distinguish fact from opinion in historical narratives and stories Students detect the different historical points of view and determine the context in which the statements were made</p>

THEATER ARTS STANDARDS GRADES K-12

GRADE	STANDARD	ARTISTIC PERCEPTION: <i>Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theater</i>
4	1.0	Observe environment and respond, using the elements and vocabulary of theater
9-12	1.0	Use the vocabulary of theater, such as acting values, style, genre, design, and theme, to describe theatrical experiences.
4	1.2	Identify a character's objectives and motivations to explain the character's behavior
8	1.2	Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction
9-12	1.2	Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

GRADE	STANDARD	HISTORICAL AND CULTURAL CONTEXT: <i>Understanding the Historical Contributions and Cultural Dimensions of Theater</i>
9-12	3.3	Identify key figures, works, and trends in world theatrical history from various cultures and time periods

GRADE	STANDARD	AESTHETIC VALUING: <i>Responding to, Analyzing, and Critiquing Theatrical Experiences</i>
4	4.0	Critique and derive meaning from works of theater, film/video, electronic media and theatrical artists on the basis of aesthetic qualities
5	4.0	Develop and apply appropriate criteria for critiquing the work of actors, directors, writers and technical artists in theater, film, and video.
4	4.1	Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement
5-6	4.1	Develop and apply appropriate criteria for evaluating sets, lighting, costumes, makeup and props.

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7	4.1	Develop and apply appropriate criteria or rubrics for evaluating the effective use of masks, puppetry, makeup, and costumes in a theatrical production
8	4.1	Develop criteria and write a formal review of a theatrical production
5	4.2	Identify examples of how theater, television and film can influence or be influenced by politics and culture
7	4.2	Explain how cultural influences affect the content or meaning of works of theater
9-12	4.2	Report on how a specific actor used drama to convey meaning in his or her performances.

GRADE	STANDARD	CONNECTIONS, RELATIONSHIPS, APPLICATIONS: <i>Connecting and Applying What is Learned in Theater, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers</i>
4-12	5.0	Apply what they learn in theater, film/video, and electronic media across subject areas