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ALL AMERICA'S OUR STAGE

Richard III





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Richard III

By **William Shakespeare**
Directed by **Eve Shapiro**

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Teacher Resource Guide
by **Paul Michael Fontana**

The National Endowment for the Arts
Shakespeare in American Communities initiative:
<http://www.shakespeareinamericancommunities.org/overview/overview.html>

**It is strongly suggested that students read at least some of
Richard III
before seeing the performance if possible.**

Table of Contents

| | |
|--|----------------|
| Section 1: Introduction | Page 4 |
| Section 2: Encountering Shakespeare | Page 5 |
| Section 3: What to Look for in Richard III | Page 10 |
| Section 4: The Theater | Page 19 |
| Section 5: What to do After You See This Play | Page 31 |
| Section 6: The Acting Company | Page 34 |
| Section 7: Cast List and Information | Page 35 |
| Section 8: Bibliography | Page 36 |
| Appendix: Reproducibles | Page 37 |

Section 1: Introduction

“Good counsel, marry: learn it, learn it, marquess.”

Richard, *Richard III*, Act 1, scene 3

Thanks for taking some of your classroom time to work on *Richard III*! After a couple of years seeing images on our televisions of the dark clouds of war and hearing the muffled cries of people whose rights had been suppressed by their government, it is important to look to the arts to help us process what we have experienced. This play asks the same questions about war, family relationships, the pursuit of freedom, and the quest for humanity in a harsh world that we ask today, even though it was written over 400 years ago. Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the production. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Partners in Education**, and a variety of specially-designed outreach programs for high school students, college students, and adults. Scenes from *Richard III* are also part of **The Shakespeare Student Workshop Series**, a series of performance-based workshops for young theatergoers meant to introduce them to Shakespeare.

If you need more information on any of these programs, please call Stephen Alemán, Director of Education at 212-944-5517 or e-mail him at saleman@TheActingCompany.org. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

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Section 2: Encountering Shakespeare

- **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

William Shakespeare's Life

Objective:

- The students will learn about Shakespeare's life
- The students will write an essay about writing.
- The students will assess what makes a good story and a good play.

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for **The Globe Theater** in the Bankside District, which was across the river from London proper. *Richard III* was written and performed in 1597 and Burbage played Richard. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read (In the case of *Richard III*, he adapted the "history" of an English king from a version that was popular at the time – see "Source of *Richard III*" below). Which stories or kinds of stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play, cartoon, or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *Richard III*?

Exercise: Discuss with the students what topical events from recent news might make a good play or film. What elements make good drama?

Source of Richard III

Objective:

- The students will read two accounts of the life of the historical Richard III
- The students will read a selection in 16th Century prose

Fact: Shakespeare based his *Richard III* on the writings of Sir Thomas More (or, as some may know him, Saint Thomas More) author of Utopia. As a courtier to Henry VIII (the son of Henry VII, founder of the Tudor royal line – Richmond in our play), More presented Richmond and his allies in the best possible light. As a playwright under Henry VIII's daughter, Elizabeth I, William Shakespeare kept up with tradition of glorifying the Tudors and painting their enemies as evil. Since the Tudor line had both Yorkists and Lancastrians – the adversaries in *the "Wars of the Roses"* – in its ancestry, neither branch is particularly depraved in Shakespeare's version of history. Only Richard, the rejected scion of the Yorkist side is truly evil. Shakespeare's Richard is not the true Richard of history, but the Richard of Thomas More and the Tudors.

Exercise: Reproduce the following pages for the class from the Reproducibles in the Appendix, page 37-38. Give each student a copy of each of the two following essays. After reading both Thomas More and Horace Walpole, who do the students find more credible? Why? Shakespeare's version is the one popularly accepted in the world today. However, living 250 years later, Walpole theoretically got the last word. How might More (and Shakespeare) have answered Walpole's questions?

This is the story of the most heinous crime of which Richard is accused, ordering the murder of his nephews, the two "little princes" (Edward, Prince of Wales, and Richard, Duke of York) according to Thomas More:

Now fell there mischiefs thick. And, as the thing ill-gotten is never well kept: through all the time of his reign, never did there cease cruel death & slaughter, till his own destruction ended it. But as he finished his time with the best death and the most righteous (to wit, his own), so began he with the most piteous and wicked, I mean the lamentable murder of his innocent nephews, the young king and his tender brother. Whose death and final infortune hath none-the-less so far come in question, that some remain yet in doubt, whither they were in his days destroyed or not.

King Richard, after his coronation, taking his way to Gloucester, devised as he rode, to fulfill that thing which he before had intended. And forasmuch as his mind gave him, that his nephews living, men would not reckon that he could have right to the realm, he thought therefore without delay to rid them, as though the killing of his kinsmen, could amend his cause, and make him a kindly king.

Whereupon he sent one John Grene – whom he specially trusted – unto Sir Robert Brakenbery constable of the Tower, with a letter, saying that the same Sir Robert should put the two children to death. Brakenbery plainly answered that he would never put them to death. Grene told King Richard who said to a page of his: “Ah, whom shall a man trust? Those that I have raised up my self, even those fail me, and at my commandment will do nothing for me.” “Sir,” quoth his page “there is one that I dare to say will do your grace’s pleasure.” He meant by this Sir James Tyrell, who was a man of a good family, and for nature’s gifts, worthy to have served a much better prince.

Wherefore he sent Tyrell to Brakenbury with a letter, by which he was commanded to deliver Tyrell the keys of the Tower, that he might accomplish the king’s pleasure, in such thing as he had given him commandment. After which letter delivered and the keys received, Tyrell appointed the next night to destroy the boys. Sir James Tyrell devised that they should be murdered in their beds. To the execution whereof, he appointed two men – fleshed in murder before time. These men, then, about midnight (the children lying in their beds) came into the chamber, and suddenly entangled them, keeping down by force the featherbed and pillows hard onto their mouths. Within a while, smothered and stifled, their breath failing, they gave up to god their innocent souls into the joys of heaven, leaving to the tormentors their bodies dead in the bed. The wretches fetched Sir James to see them. He caused those murderers to bury them at the stair foot, under a great heap of stones.

King Richard did not, as I have heard, allow the burying of the princes in so vile a corner, saying that he would have them buried in a better place, because they were a king’s sons. Whereupon, they say that a priest who knew Sir Robert Brakenbury took the bodies and secretly interred them in a place that only he knew. And, by the occasion of his death, it has never since come to light. Very truth is it & well known, that at such time as Sir James Tyrell was in the Tower, for treason committed against King Henry the Seventh, he was examined, & confessed the murder in manner above written, but whither the bodies were removed Tyrell could nothing tell. And this I have learned of Tyrell who knew much and had little cause to lie. The two noble princes – these innocent tender children, borne of most royal blood, brought up in great wealth, likely long to live to reign and rule in the realm – were by traitorous tyranny taken, deprived of their estate, shortly shut up in prison, and murdered, their bodies cast god-knows-where by the cruel ambition of their unnatural uncle and his pitiless tormentors.

The preceding accusations are evidently uncertain and improbable. What follows is more obscure; and it is on the ensuing transactions that I venture to pronounce, that we have little or no authority on which to form positive conclusions. I speak more particularly of the deaths of Edward the Fifth and his brother. It will, I think, appear very problematic whether they were murdered or not: and even if they were murdered, it is impossible to believe the account as fabricated and divulged by Henry the Seventh, on whose testimony the murder must rest at last; for they, who speak most positively, revert to the story which he was pleased to publish eleven years after their supposed deaths, and which is so absurd, so incoherent, and so repugnant to dates and other facts, that as it is no longer necessary to pay court to his majesty, it is no longer necessary not to treat his assertions as an impudent fiction.

But the great source from whence all later historians have taken their materials for the reign of Richard the Third, is Sir Thomas More. The story of Edward the Fifth is thus related by Sir Thomas More, and copied from him by all our historians. It is difficult to crowd more improbabilities and lies together than are comprehended in More's short narrative. I will go a step further, and consider the evidence of this murder, as produced by Henry the Seventh some years afterwards, when, instead of lamenting it, it was necessary for his majesty to hope it had been true; at least to hope the people would think so. There had been but three actors, besides Richard who had commanded the execution, and was dead. There were Sir James Tyrrel, and his two henchmen; and there were all the persons whose depositions Henry pretended to produce. But there were some others, of whom no notice was taken; as Richard's nameless page, Greene, the friar who buried them, and Sir Robert Brackenbury, who could not be quite ignorant of what had happened: the latter was killed at Bosworth, and the friar was dead too. But why was no inquiry made after Greene and the page?

Their confession therefore was not publicly made, as Sir James Tyrrel and one of the two henchmen were allowed to live; but were shut up in the Tower, and put to death afterwards for we know not what treason. What can we believe, but that low wretch hired to assume the guilt of a crime he had not committed, and that Sir James Tyrrel never did, never would confess what he had not done; and was therefore put out of the way on a fictitious imputation? It must be observed too, that no inquiry was made into the murder on the accession of Henry the Seventh, the natural time for it, when the passions of men were heated, and when the Duke of Norfolk, Lord Lovel, Catesby, Ratcliffe, and the real abettors or accomplices of Richard, were attainted and executed.

No mention of such a murder was made in the very act of Parliament that attainted Richard himself, and which would have been the most heinous aggravation of his crimes. And no prosecution of the supposed assassins was even thought of until eleven years afterwards. Tyrrel is not named in the act of attainder to which I have had recourse; and such omissions cannot but induce us to surmise that Henry had never been certain of the deaths of the princes, nor ever interested himself to prove that both were dead, till he had great reason to believe that one of them was alive. Let me add, that if the confessions of Dighton and Tirrel were true, Sir Thomas More had no occasion to recur to the

information of his unknown credible informers. If those confessions were not true, his informers were not creditable.

Horace Walpole, Historic Doubts on the Life and Reign of King Richard III, 1768

The Mis-Reporting of “History”

Objective:

- The students will discuss a 14th Century scholar
- The students will apply the scholar’s theory to *Richard III* and modern times

14th Century North African Islamic historian Ibn Khaldun (He was the first to assert that History should not be treated as an ART but as a SCIENCE) wrote in his The Philosophy of History that there are many reasons why untruth is spread as history. Among them are:

1. Partisanship.
2. Reliance upon “reporters” who may not know the significance what they are reporting. The “reporters” transmit the information; attributing to it the significance they assume or imagine it to have.
3. The hearer’s assumption of the truth when the “reporter” tells it.
4. Ambiguities, perceptions and artificial distortions. The informant reports the conditions as he perceived them, but that may not be the truth.
5. The fact that people want to believe the best of their heroes.
6. and/or, a lack of understanding of the larger meaning of an event.

Exercise: Write the list above (or your own variation of it) on the board. As a follow-up to the previous exercise, ask the students to identify from the list what motivated Thomas More (and Shakespeare) to report Richard’s life as they did.

Are there other historical events or figures that should be re-examined with Ibn Khaldun’s list in mind? Are all the things we see and hear (from the media or from our leaders) to be trusted.

The Vindication of King Richard III

Objective:

- The students will research Richard III on the internet
- The students will read about the Richard III Society

Exercise: Depending on the technology of your school, have the students – in class or on their own – look up the website of the Richard III Society (<http://www.r3.org>), the international organization which seeks to clear the name of Richard III. From the “About the Richard III Society” page, they should find out the original name of the society and they should all play with the face of Henry VII (Richmond in our play) who they blame for the murder of the “little princes” at <http://www.r3.org/alexwarp/henry7.html>.

Section 3: What to Look for in Richard III

- **Overall Objective:** The students will have an introduction to the world of William Shakespeare's play, *Richard III*

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their expectations of *Richard III* from looking at the words and images on the cover of the play script.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in copies of the script of *Richard III*. Ask the students to look at the cover of their copy and the other copies in the room.

Ask them to share with the class images on the covers. What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Shakespeare choose this title (although The Acting Company's production is called *Richard III*, in the first quarto it was called *The Tragedy of King Richard the Third* and is often referred to as *King Richard III*)? Did he feel the title would help sell tickets to the play?

Post Performance follow up: Ask the students to create a poster or book cover for *Richard III*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

Characters in Richard III

This exercise is designed to be used BEFORE seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Reproduce the following list for the class from the Reproducibles in the Appendix, page 39. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Hey, would YOU trust a guy named Ratcliff? Ask the students to play with ways of saying the names. To avoid student confusion during the play, you may wish to point out that, as in many families (and this is the drama of a family), some of the characters have the same first names.

Cast of Characters (in order of Appearance)

Richard, Duke of Gloucester, *afterwards King Richard the Third* *
Sir Richard Ratcliff
Sir William Catesby
Duchess of York, *mother to King Edward, Clarence and Richard*
George, Duke of Clarence, *brother to King Edward*
Sir Robert Brakenbury
Lord Hastings
Lady Anne, *widow to Edward Prince of Wales (son of King Henry the Sixth)**
Elizabeth, *Queen of King Edward the Fourth**
Earl Rivers
Marquess of Dorset
Duke of Buckingham*
Lord Stanley, *Earl of Derby*
Margaret, *widow of King Henry the Sixth*
Murderers
King Edward the Fourth*
Prince Richard, Duke of York, *son to King Edward the Fourth*
Prince Edward, *son to King Edward the Fourth**
Bishop of Ely
Lord Mayor of London
Sir James Tyrell
Henry, Earl of Richmond, *afterwards King Henry the Seventh**
Lords and other Attendants, Citizens, Messengers, Soldiers

* These characters appear in the 1 hour workshop of *Richard III*.

Note: a simplified genealogy of the English throne can be found at <http://www.yorkist.com/e3-h7/tree.html>.

Mad Queen Margaret

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss the character of Queen Margaret
- The students will explore Shakespearean language by constructing insults.

Facts: Margaret of Anjou was the Queen consort of Henry VI of England from 1445 to 1471 and the mother of his son, Prince Edward. As presented by Shakespeare in the *Henry VI* trilogy, she was a scheming powerbroker in her day. Both her husband and son had been killed by Richard in the struggle between the Lancastrians and the Yorkists by the time the play begins. Although banished, Shakespeare has her choose to remain in the royal palace to haunt the people who deposed her. Because she has little more to lose, she says whatever she wants to the new royal family. Her insults are among the most biting in all of Shakespeare. She's the one who calls Richard "bottled spider," "cacodemon," "elvish-mark'd, abortive, rooting hog," and "poisonous bunchback'd toad." In act 4, scene 4, when she is asked by Queen Elizabeth how to curse she says:

Forbear to sleep the nights, and fast the days;
 Compare dead happiness with living woe;
 Think that thy babes were sweeter than they were,
 And he that slew them fouler than he is.
 Bett'ring thy loss makes the bad causer worse.
 Revolving this will teach thee how to curse.

In this production, you will see Margaret hiding in the background, watching her enemies get punished for their treatment of her.

Exercise: Here is a slightly less intense way of insulting people in the manner of Queen Margaret. Give each student a copy of the Insult-building worksheet below (reprinted in the Reproducibles section in the Appendix, page 40). To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

| Column 1 <u>Adjectives</u> | Column 2 <u>Adjectives</u> | Column 3 <u>Nouns</u> |
|---|---|--|
| artless | base-court | apple-john |
| bawdy | bat-fowling | baggage |
| beslubbering | beef-witted | barnacle |
| bootless | beetle-headed | bladder |
| churlish | boil-brained | boar-pig |
| cockered | clapper-clawed | bugbear |
| clouted | clay-brained | bum-bailey |
| craven | common-kissing | canker-blossom |
| currish | crook-pated | clack-dish |
| dankish | dismal-dreaming | clotpole |
| dissembling | dizzy-eyed | coxcomb |
| droning | doghearted | codpiece |
| errant | dread-bolted | death-token |
| fawning | earth-vexing | dewberry |
| fobbing | elf-skinned | flap-dragon |
| froward | fat-kidneyed | flax-wench |
| frothy | fen-sucked | flirt-gill |
| gleeking | flap-mouthed | foot-licker |
| goatish | fly-bitten | fustilarian |
| gorbellied | folly-fallen | giglet |
| impertinent | fool-born | gudgeon |
| infectious | full-gorged | haggard |
| jarring | guts-gripping | harpy |
| loggerheaded | half-faced | hedge-pig |
| lumpish | hasty-witted | horn-beast |
| mammering | hedge-born | hugger-mugger |
| mangled | hell-hated | joithead |
| mewling | idle-headed | lewdster |
| paunchy | ill-breeding | lout |
| pribbling | ill-nurtured | maggot-pie |
| puking | knotty-pated | malt-worm |
| puny | milk-livered | mammet |
| qualling | motley-minded | measle |
| rank | onion-eyed | minnow |
| reeky | plume-plucked | miscreant |
| roguish | pottle-deep | moldwarp |
| ruttish | pox-marked | mumble-news |
| saucy | reeling-ripe | nut-hook |
| spleeny | rough-hewn | pigeon-egg |
| spongy | rude-growing | pignut |

| | | |
|------------|----------------|------------|
| surly | rump-fed | puttock |
| tottering | shard-borne | pumpion |
| unmuzzled | sheep-biting | ratsbane |
| vain | spur-galled | scut |
| venomed | swag-bellied | skainsmate |
| villainous | tardy-gaited | strumpet |
| warped | tickle-brained | varlet |
| wayward | toad-spotted | vassal |
| weedy | unchin-snouted | whey-face |
| yeasty | weather-bitten | wagtail |

The Plot

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their reactions to the plot of *Richard III*
- The students will compare the plot to their expectations for the story

Facts: Shakespeare's plays, including *Richard III*, are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were full intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

The Plot

In the royal family of England in the 1400's, there were two rival clans: York and Lancaster. Richard, the Yorkist Duke of Gloucester, has not stopped plotting since the defeat of Lancastrian King Henry VI. He conspires to play his brothers, Edward (now King Edward IV) and George, Duke of Clarence, against each other in an attempt to gain the crown for himself. By insinuating charges of treason against George, Richard has him arrested. He also brazenly woos Anne, widow of the murdered Prince of Wales, in the midst of the funeral procession of her husband's father (King Henry VI). In the course of events, Edward IV, who is deathly ill at the beginning of the play, dies (of a heart attack?); Richard has already arranged for George to be murdered while imprisoned, and so it stands that Richard will serve as regent (and Lord Protector) while Edward's son (also named Edward) can come of age.

In order to "protect" the Prince of Wales and his younger brother, Richard has them stay in the Tower of London (more a fortress than than a prison). He then moves against Edward's loyalist lords. Dorset, Rivers, Hastings, and Grey are first imprisoned, then executed. Then, with the aid of Buckingham, Richard declares that Edward IV's offspring are technically illegitimate. In an arranged public display, Buckingham offers the throne of England to Richard, who is presumably reluctant to accept. By this time, Richard has alienated even his own mother, who curses him as a bloody tyrant.

By now, Richard needs to bolster his claims to the crown; the young princes locked away in the Tower of London must be disposed of. Buckingham, until now Richard's staunchest ally, balks at this deed. Richard gets a murderer to do the deed, but turns on Buckingham for his insubordination. Now Richard — conveniently a widower after the suspicious demise of Anne — makes a ploy to marry the late King Edward's daughter, his niece. Elizabeth, Edward's widow, makes Richard believe that she agrees to the match; however, Elizabeth has

arranged for a match with the Earl of Richmond, Henry Tudor, of the Lancaster side of the royal family.

Richmond, at this point in the action, is bringing over an army from France to war against Richard. Buckingham, finding himself out of favor with the king, gives his allegiance to Richmond. However, Buckingham is captured when his army is thrown into disarray by floods, and Richard has him executed immediately. Richmond, who has undergone his own troubles crossing the English Channel, finally lands his army and marches for London. The armies of Richard and Richmond encamp near Bosworth Field; the night before the battle, Richard is visited by the ghosts of the people he has slain, all of whom foretell his doom.

At Bosworth, Richard is unhorsed in the combat. Richmond finds him, and the two of them clash with swords. Richmond prevails and slays Richard, to be crowned as King Henry VII there on the field of battle. This is the founding of the Tudor line of kings and the end of the War of the Roses.

Adapted from <http://www.bardweb.net/man.html>

If you wish each student to have a copy of the plot summary, you can find it in the Reproducibles in the Appendix, page 41.

Themes in the Play

Objective:

- The students will look for an underlying theme in *Richard III*
- The students will discuss themes in literature

Exercise: As the students read and/or see *Richard III*, ask them to look beyond the story and find some deeper meaning in the play, beyond just the plot. What are some of the themes that the students see in the play? Can a piece of art or literature have different meanings to different observers?

Some themes the students might watch out for in The Acting Company production include: war, social dysfunction, family conflict, personal alienation, guilt & conscience, fate, the nature of evil.

Still Images: Shaped for Sportive Tricks

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- The students will do a close reading of a speech from *Richard III*
- The students will create tableaux based on images in the speech
- The students will create a movement piece based on the speech

Exercise: The opening speech is one of the most famous passages in *Richard III*. Provide each student with the following passage from the play (found in the Reproducibles in the Appendix, page 42). Ask 14 students to each take one of the sections of the speech and divide the rest of the class among the 14 sections (ideally, each unit has two people but singles are OK). Introduce the idea of “tableau” to the class. Tableaux are living sculptures or frozen images made up

of living actors' bodies. Tell them that the poses they adopt in their tableau should be both easy to maintain for a few minutes (avoid one foot off the floor, for example) and easy to recreate.

Begin with one reader reciting the whole speech so the class can get a sense of the whole. Discuss or look up any unfamiliar words. Break the class into the 14 units by section. Each unit prepares a series of still images to illustrate the passage. Allow them about five minutes for this process. Give a warning to the group when they have a minute left and ask the groups to rehearse what they are going to present to the class. Reconvene the class as a whole and place them in a circle with a playing space in the center. As the teacher, read the passages in order while the members of each unit present their tableaux. Follow the presentation with a discussion. You may wish to show the whole piece a second time before discussing.

If the students are willing and the piece is worthy, you may wish to work their piece into a performance for other classes or to be shown as part of a school assembly.

RICHARD

1. Now is the winter of our discontent
 Made glorious summer by this son of York;
2. And all the clouds that loured upon our house
 In the deep bosom of the ocean buried.
3. Now are our brows bound with victorious wreaths,
4. Our bruised arms hung up for monuments,
5. Our stern alarums changed to merry meetings,
6. Our dreadful marches to delightful measures.
7. Grim-visaged war hath smoothed his wrinkled front,
8. He capers nimbly in a lady's chamber
 To the lascivious pleasing of a lute.
9. But I, that am not shaped for sportive tricks
10. Nor made to court an amorous looking-glass;
11. Why, I in this weak piping time of peace
 Have no delight to pass away the time,
12. Unless to spy my shadow in the sun
 And descant on mine own deformity.
13. And therefore since I cannot prove a lover
 To entertain these fair well-spoken days,
14. I am determined to prove a villain
 And hate the idle pleasures of these days.

Richard III, Act 1, Scene 1

A Note from the Director of Richard III

Objective:

- The students will look for clues to the play from the Director's note
- The students will approach a story through flashback

Read the following to your students:

Director Eve Shapiro's Note to the audience says:

"We begin this production the night before the battle at Bosworth Field when Richard realizes that he has cut himself off from mankind, and that he has not 'that alacrity [enthusiasm] of spirit, nor cheer of mind' that he once possessed."

"Where there is crime is there punishment?"

"Can one ignore one's conscience?"

So the production opens almost at the end of the play. There were no flashbacks in Elizabethan theatrical tradition, so Shakespeare didn't use one. In 21st Century theater, flashbacks are used. What does Ms. Shapiro's use of flashback highlight about the personal journey of Richard in the play? Is it important for her to tell the audience in this note – meant to be read before they see the play – or should it be a surprise? Do the two guiding questions help the audience to focus on aspects of the text and the production?

Exposition

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- The students will do a close reading of a speech from *Richard III*
- The students will write some expository dialogue.

One of the trickiest jobs of a writer of dramatic literature is telling the audience, at the start of the play (or screenplay), what has happened before the story began. This information is called "exposition." A novel can use a narrator to deliver exposition, but it must be delivered within the words of the characters in a play. The tricky part is not making the audience feel as if they are being stuffed with lots of information.

Exercise: It is important, in *Richard III*, for the audience to understand what the Elizabethan audience would have known, that Richard, before the play, committed murder to help his brother, King Edward, to the throne and that Richard has set a complicated plot to clear a path to the throne for himself. Ask the students to read the selection from Act 1, scene 1 of *Richard III* (found in the Reproducibles in the Appendix, page 43) and analyze Shakespeare's strategies for telling the audience of the schemes Richard had devised. Does it seem forced or is it smoothly revealed?

Richard

He* cannot live, I hope; and must not die *King Edward
Till George* be pack'd with post-horse up to heaven. *Clarence
I'll in, to urge his hatred more to Clarence,
With lies well steel'd with weighty arguments;
And, if I fall not in my deep intent,
Clarence hath not another day to live:

Which done, God take King Edward to his mercy,
And leave the world for me to bustle in!
For then I'll marry Warwick's youngest daughter*.
What though I kill'd her husband* and her father?
The readiest way to make the wench amends
Is to become her husband and her father:
The which will I; not all so much for love
As for another secret close intent*,
By marrying her which I must reach unto.
But yet I run before my horse to market:
Clarence still breathes; Edward still lives and reigns:
When they are gone, then must I count my gains.

*Lady Anne
*the Prince of Wales

*???

Richard III, Act 1, scene 2

Exercise: Ask the students to write a short monologue or scene in which information is conveyed to the audience through the dialogue.

Exercise: Before seeing the play, ask the students to come up with a “secret close intent” that Richard has as a reason (rather than love) for marrying Lady Anne. After seeing *Richard III*, discuss what his true “intent” was.

Nightmare

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- The students will do a close reading of a scene from *Richard III*
- The students will create tableaux based on images in the speech
- The students will create a movement piece based on the speech

Exercise: Toward the end of *Richard III*, Richard is visited, in a dream, by many of the people who he has killed. Divide the class into groups of 8, one for each character and one for Richard. Using the script (found in the Reproducibles in the Appendix, page 44), stage the nightmare scene. Encourage them to HURL the words as if they were their only way of getting revenge on the man who killed them.

If the students are willing and the piece is worthy, you may wish to work their piece into a performance for other classes or to be shown as part of a school assembly.

Enter the Ghost of CLARENCE

Ghost of CLARENCE

Let me sit heavy on thy soul to-morrow!
I, that was wash'd to death with fulsome wine,
Poor Clarence, by thy guile betrayed to death!
To-morrow in the battle think on me,
And fall thy edgeless sword: despair, and die!--

Enter the Ghost of RIVERS

Ghost of RIVERS

Let me sit heavy on thy soul to-morrow,
Rivers. that died at Pomfret! despair, and die!

Enter the Ghost of HASTINGS

Ghost of HASTINGS

Bloody and guilty, guiltily awake,
And in a bloody battle end thy days!
Think on Lord Hastings: despair, and die!

Enter the Ghosts of the two young Princes

Ghosts of young Princes

Dream on thy cousins smother'd in the Tower:
Let us be led within thy bosom, Richard,
And weigh thee down to ruin, shame, and death!
Thy nephews' souls bid thee despair and die!

Enter the Ghost of LADY ANNE

Ghost of LADY ANNE

Richard, thy wife, that wretched Anne thy wife,
That never slept a quiet hour with thee,
Now fills thy sleep with perturbations
To-morrow in the battle think on me,
And fall thy edgeless sword: despair, and die!

Enter the Ghost of BUCKINGHAM

Ghost of BUCKINGHAM

The last was I that helped thee to the crown;
The last was I that felt thy tyranny:
O, in the battle think on Buckingham,
And die in terror of thy guiltiness!
Dream on, dream on, of bloody deeds and death:
Fainting, despair; despairing, yield thy breath!

The Ghosts vanish

KING RICHARD III starts out of his dream

Section 4: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theatre.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Richard III* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare is the playwright of *Richard III*.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager. In the case of *Richard III*, director Eve Shapiro wanted to bring the script to life in a new way and say something specific about the play and its themes.

The Dramaturg

When a theater mounts a production of a play, it may employ the dramaturg to consult with the director on how to stage the script. The dramaturg is charged with being the production's resident expert on the world the play comes out of, and on what story the playwright is trying to tell about that world. When the play is a new one and the playwright is present for a workshop or rehearsal process, the dramaturg may work with the playwright on the continued evolution of the script.

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Stage Manager

According to Carissa Dollar's stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor's Equity Association (AEA) *at least* the following duties: organizes all rehearsals, before or after opening; assembles and maintains the Prompt Book; works with the Director and the Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; maintains the artistic intentions of the Director and Producer after opening; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and Maintains discipline.

The Voice, Speech and Text Coach

The Shakespearean language in *Richard III* is very complex. Often an advisor is needed to assist the actors and director on the play. Our consultant, Elizabeth Smith, is one of the foremost in the business. She is an expert on the text, the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the period language of the script and helps the actors approach the text from a unified angle.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They often do historical research to make the historical period of the

play come to life. In this production of *Richard III*, the costumes are elaborate “overlays” on a simple black “basic” costume.

The Staff and The Crew

The theatre staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. In a large-scale performance, backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Theater in the Time of William Shakespeare

This exercise is designed to be used AFTER seeing the play!

Objectives:

- The students will compare modern theatrical convention with theater in the time of Shakespeare

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of *Richard III*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen. For example, as in Shakespeare's time, **The Acting Company's** production used little scenery so that the language would transport the audience.

Theater in the Time of William Shakespeare

- The theater building was open air.
- Performances started at 2:00 to make the most of daylight.
- The stage was usually bare.
- Elizabethan theaters held 1500 - 3000 people
- There was a balcony, called the "inner above" to be used if needed, but most of the action took place downstage.
- Characters usually tell us where they are and what time of day it is in their lines.
- The plays were performed in 5 acts, although scholars don't know if there were intermissions between the acts, musical interludes, or no pauses at all.
- Acting was not a well-respected profession at this time.
- Women were not allowed to perform on stage, so boys would perform all female parts, including Anne, the Queen and Margaret in *Richard III*. Boys were apprenticed to the acting companies between the ages of 6 and 14.
- Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
- Actors usually wore their own clothes with “overlays” unless they were portraying someone exotic, royal, or female.

Humours

Objective:

- The students will know about the belief in Bodily Humours in Elizabethan medicine
- The students will create scenes involving the Humours.
- The students will look for references to the Humours in *Richard III*

Facts: In the time of Shakespeare, people believed that, in the human body, the *humours* were natural bodily fluids that corresponded to the four elements (air, earth, fire, and water) and had various qualities: cold, dry, hot, and moist.

| Element | Humour | Quality | Nature |
|---------|-------------------------|----------------|---------------------------------|
| Fire | Choler (yellow bile) | hot and dry | Choleric (angry, temperamental) |
| Air | Blood | hot and moist | Sanguine (jolly, lusty) |
| Water | Phlegm | cold and moist | Phlegmatic (sluggish, slow) |
| Earth | Melancholy (black bile) | cold and dry | Melancholic (sad, lovesick) |

Many people believed that when the humours were all in balance in a person, he or she is completely healthy. If they got out of balance, illness resulted. Doctors would *bleed* their patients to restore the balance, because blood was considered to have pre-eminence over the other humours.

When a piece of drama involves people with extreme emotions, indicative of imbalances of the Humours, it was considered a “Humourous” piece. Often a modern comedy contains people with heightened emotions and we dub it “humorous.”

Exercise: Divide the class into four groups and assign each one of the four Humours. Ask the students to create short scenes in which one or more of the characters are showing signs of an excess of their assigned bodily humour. As they prepare to see the play, they should listen for references to the Humours in *Richard III* and in other literature. Which humours seem to have built up in Richard? Clarence? Margaret?

Discussion: No Girls Allowed!

Objective:

- The students will know the Elizabethan stage practice of having males play female roles.

Facts: In the theater of Shakespeare’s time, the custom was for men and boys to play all the female roles. The acting was considered an unfit career for women. Actors, playwrights, and managers (similar today’s producers) were thought to be a notch above thieves.

Exercise: Discuss with your students this tradition. Many of them will have seen “Shakespeare in Love.” Remind them that the character Viola in the film wants to

be an actor but is forbidden by the “Men Only” tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men. Does knowing that Lady Macbeth, Juliet, Titania, Portia, *Richard III*'s Lady Anne, Queen Margaret, and Queen Elizabeth, and all the other female characters were played males change the students' understanding of the characters?

Exercise: John “Pig” Pyke was a boy player in Shakespeare's company. One of the outstanding artifacts from this period was a letter written by “Pig” to his mom. Ask the students, as homework, to write a letter from the boy actor who was given the role of Lady Anne to his mother. Highlight what are the best and worst parts of the play to perform as a boy playing a girl.

Note: In this production, a female actor, Erin Moon, will play a young boy.

Casting

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will create a cast list for a movie of *Richard III*

Exercise: There are several film versions of *Richard III*. Ask the students, “If you were casting a movie of *Richard III*, what stars would you get to be in it?” Ask each to work independently and cast Richard, Buckingham, Margaret and Lady Anne. How would they cast the ghostly visitors and would there be many special effects needed to help those actors build their characters? Is race a factor, or can you have “color-blind casting”? (Denzel Washington played Richard in a New York production several years ago.) In a movie, do you need teen idol appeal to cast the Princes in the Tower, Prince Edward and the Duke of York? How old is Richard? Lady Anne? How old is the heroic Earl of Richmond?

Physicalizing Punctuation

Objective:

- The students will use the punctuation in a speech to determine the mood of the character
- The students will physicalize a Shakespearean monologue

Exercise: Give copies of the following speech to the students. Ask them to read it aloud, one phrase at a time in turn, each stopping at a punctuation mark. After doing that, discuss what their perceptions of the mood of the speaker is.

Ask a volunteer to stand and read the passage (found in the Reproducibles in the Appendix, page 45). As he reads, ask him to walk slowly. At each punctuation mark, he should change direction. When the physicalization is complete (you may wish to have a few students try it), ask the observers what that showed them about the speech. The people who read and walked the speech should also share their insights.

RICHARD

The lights burn blue. It is now dead midnight.
Cold fearful drops stand on my trembling flesh.
What do I fear? Myself? There's none else by.
Richard loves Richard; that is, I am I.
Is there a murderer here? No. Yes, I am.
Then fly! What, from myself? Great reason. Why:
Lest I revenge. Myself upon myself?
Alack, I love myself. Wherefore? For any good
That I myself have done unto myself?
O no, alas, I rather hate myself
For hateful deeds committed by myself.
I am a villain.

Richard III, Act 5, scene 5, line 134ff

Types of Theater Buildings

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will be able to identify different types of theatres.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theatre was **The Acting Company's** production of *Richard III* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theatre:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theatre-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theatre-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the "Itinerary" page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Soundscape: Drowning

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will examine a passage from *Richard III*
- The students will create a soundscape illustrating the description

Exercise: In *Richard III*, Richard's brother Clarence dreams that he is drowning. Ask the students to read this description (found in the Reproducibles in the Appendix, page 46). Assign each section of the verse (indicated by letters) to a small group of students and ask them to create a "soundscape" of their line. Using sound only, they will convey the mood and meaning of the line. After a few minutes, read the passage aloud as they present the soundscape under it, adding each sound to the cacophony as you continue to read.

CLARENCE

- a. As we paced along
Upon the giddy footing of the hatches,
Methought that Gloucester stumbled; and, in falling,
Struck me, that thought to stay him, overboard,
Into the tumbling billows of the main.
- b. Lord, Lord! methought, what pain it was to drown!
What dreadful noise of waters in mine ears!
- c. What ugly sights of death within mine eyes!
Methought I saw a thousand fearful wrecks;
Ten thousand men that fishes gnaw'd upon;
- d. Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatter'd in the bottom of the sea:
- e. Some lay in dead men's skulls; and, in those holes
Where eyes did once inhabit, there were crept,
As 'twere in scorn of eyes, reflecting gems,
- f. Which woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd by.

Richard III, Act 1, scene 4

Note: This speech is cut from the student matinee performances.

Verse and Prose

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will discover the differences between **verse** and **prose** in *Richard III*
- The students will learn the literary terms **iambic Pentameter**, **Blank Verse**, and **Rhyming Couplet**.

Facts: Some of what Shakespeare wrote is in verse. Some of the verse is in iambic Pentameter. Pentameter is a line of poetry having five metrical feet (“Penta-” is the prefix meaning five; as in Pentagon). An iamb is a metrical foot having two syllables, the first one short, and the second long. So, iambic Pentameter feels like a heartbeat: Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**.

Much of the verse in Shakespeare’s plays rhymes, however **Blank Verse** is a kind of poetry that does not rhyme, and is written in iambic Pentameter. One example from Act 1, scene 3 of the play:

MARGARET

Thy **friends** suspect for **traitors** **while** thou **liv'st**,
And **take** deep **traitors** for thy **dearest** **friends**.

Thou **elvish-marked**, **abortive**, **rooting** **hog**,
Thou **that** wast **sealed** in **thy** **nativity**
The **slave** of **nature** and the **son** of **hell**.
Thou **slander** of thy **heavy** **mother's** **womb**.
Thou **loathèd** **issue** of thy **father's** **loins**.

Richard III, Act 1, scene 3

Some of the verse is in **Rhyming Couplets**, pairs of lines of iambic Pentameter that rhyme. The last two lines of the passage above are a rhyming couplet. The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene is over:

RICHMOND

Let them not live to taste this land's **increase**
That would with treason wound this fair land's **peace!**
Now civil wounds are stopp'd, peace lives **again:**
That she may long live here, God say **amen!**

Richard III, Act 5, scene 5

Some of the characters in Shakespeare speak in **Prose**. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes speak prose in Shakespeare’s plays.

Exercise: Ask the students to look at the script of *Richard III*. Point out the groups of lines that are indented on the left margin and are rough on the right margin. These are the lines of verse. Some of them rhyme, and some do not. What sorts of characters speak in verse? What sorts of characters speak in prose? When do characters switch from verse to prose or prose to verse?

Why Theater?

This exercise is designed to be used **BEFORE** seeing the play with a follow-up section **AFTER** the performance.

Objective:

- The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (found in the Reproducibles in the Appendix, page 47) from George Cram Cook (1873 –1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill), during World War I. Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in post-September 11 America. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *Richard III* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

In these times of heightened national security, American troops on foreign soil, and worldwide terror, we found the following 1918 quote to be relevant, moving, and insightful 86 years later.

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook, founder of New York’s Provincetown Playhouse, 1918

Why Theater? part II

Objective:

- The students will further explore the importance of theater.

After seeing *Richard III*, ask the students to ponder what is more real: Television/Film, or Live Theater.

Some typical responses include:

Movies: If the scene is set in a highway or a swimming pool, the movie can film there; in a play you can't do that – you have to imagine the places.

Plays: The story is told in real time, so it seems like it's actually happening.

Plays: The actors are having emotions right in front of you, in the same room.

Movies: Movies are more visual, plays are more about words and listening.

That connection to imagination, place, emotion, actors, and language is what makes Theater a special form of art. The elements of live drama can not be replaced by the recorded elements of film, TV, or even computers. Ask your students what they would rather do, listen to a CD or watch a video of their favorite recording artist or see that artist live in concert. Why? The same things are true of theater.

Theatre Etiquette

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will know standard rules of behavior in the theatre.

To make the theatre-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct (found in the Reproducibles in the Appendix, page 48).

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) How has New York City survived the September 11th Tragedy? What is the best part of living in New York? What is the worst?

What about **Richard III**, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? Is fun working on Shakespeare? What do the actors think the themes of the play are?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

Section 5: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-258-3299**. We have also included in the appendix short pre- and post-performance questionnaires (p. 47), and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a soliloquy for one of the characters in *Richard III*.
- Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare's play. For example, a prologue scene set in the palace between the doomed King Henry VI and his son Edward before the Yorkist take-over.
- Write an epilogue. For example, what happens to Richmond and Princess Elizabeth after the story ends? Will he be a better king than the others were? How about the supporters of Richard (as ghosts)?
- Write a review of our production.
- Write a theatrical adaptation of another piece of literature, perhaps a short story.

Draw

- Draw the world of the Royal Court or the Princes in the Tower.
- Draw images from the production.
- Draw a poster for our production of *Richard III*.
- Create a collage of images from magazines in response to the play.

Create a Performance of Scenes from Richard III

Shakespeare's plays were written to be performed, not read. After seeing the play, the students may be excited about exploring this text or one of the other plays further. Find or make a cutting and work up some of the scenes with your students. Switch actors playing the roles from scene to scene, to give everyone a chance to play a part, perhaps having one simple prop or costume piece to indicate which character each is playing (e.g., a crown or medallion) that can be passed from actor to actor. The students do not have to memorize the words but can carry scripts in their hands. Perform the scenes in class, just for yourselves, for invited guests (like the Principal and the Secretary), or for another class.

We recommend the [Shakespeare for Young People](#) series edited by Diane Davidson (Swan Books, ISBN 0934048274) or Cass Foster's [Sixty Minute Shakespeare](#) (Five Star Publications)

Read and Research more

Check out some of the following Web Addresses:

Complete Text of the Play:

<http://the-tech.mit.edu/Shakespeare/richardiii/full.html>

SparkNotes on the Play: <http://www.sparknotes.com/shakespeare/richardiii/>

More Lesson Plans:

<http://www.penguinputnam.com/static/packages/us/academic/resources/guides/richard/content.htm>

Shakespeare Online Resource Centers: www.bardweb.net

www.shakespeare-online.com/

www.navdeeps.com/shakespeare

<http://renaissance.dm.net/compendium/>

www.ulen.com/shakespeare/

National Council of Teachers of English: <http://www.ncte.org/>

And of course, **The National Endowment for the Arts Shakespeare in American Communities** initiative:

<http://www.shakespeareinamericancommunities.org/overview/overview.html>

<http://www.nea.gov/national/index.html>



We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
Telephone: 212-258-3111
Fax: 212-258-3299

By E-Mail

Paul Fontana, Curriculum Specialist
Pfontana@ TheActingCompany.org
Stephen Alemán, Director of Education
Saleman@ TheActingCompany.org
Education@TheActingCompany

On the Internet

www.TheActingCompany.org

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 48 and 49 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Richard III*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 6: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 8: Cast List and Information

THE ACTING COMPANY

In

RICHARD III

By William Shakespeare

Directed by

Eve Shapiro

Scenic Design by Christopher Barreca

Costume Design by James Scott

Lighting Design by Michael Chybowski

Sound Design by Steve Woods

Voice, Speech and Text Consultant Elizabeth Smith

Fight Direction and Movement by Felix Ivanov

Casting by Liz Woodman, C.S.A.

General Manager Jared Hammond

Production Manager Rick Berger

Stage Manager Martin Lechner

Assistant Stage Manager Josiane M. Lemieux

Staff Repertory Director Jason King Jones

CAST

(in alphabetical order)

| | |
|--------------------------|--------------------------------------|
| Spencer Aste..... | Richard |
| Craig Baldwin | Clarence, Bishop of Ely |
| Aysan Çelik..... | Duchess of York |
| Bryan Cogman..... | Catesby / First Murderer |
| Jeff Cribbs | Hastings / Tyrrel / Richmond |
| Jenn Miller Cribbs..... | Queen Elizabeth |
| Michael Gotch..... | Buckingham |
| Cedric Hayman..... | Ratcliff / Second Murderer |
| Jason King Jones | Rivers / Brackenbury |
| Carine Montbertrand..... | Queen Margaret |
| Erin Moon | Lady Anne / Duke of York |
| Glenn Peters..... | King Edward / Stanley / Lord Mayor |
| Josh Pohja..... | Prince of Wales / Dorset / Messenger |

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Appendix: Reproducibles

For use with Source of *Richard III*, p. 6-9

Now fell there mischiefs thick. And, as the thing ill-gotten is never well kept: through all the time of his reign, never did there cease cruel death & slaughter, till his own destruction ended it. But as he finished his time with the best death and the most righteous (to wit, his own), so began he with the most piteous and wicked, I mean the lamentable murder of his innocent nephews, the young king and his tender brother. Whose death and final infortune hath none-the-less so far come in question, that some remain yet in doubt, whither they were in his days destroyed or not.

King Richard, after his coronation, taking his way to Gloucester, devised as he rode, to fulfill that thing which he before had intended. And forasmuch as his mind gave him, that his nephews living, men would not reckon that he could have right to the realm, he thought therefore without delay to rid them, as though the killing of his kinsmen, could amend his cause, and make him a kindly king.

Whereupon he sent one John Grene – whom he specially trusted – unto Sir Robert Brakenbery constable of the Tower, with a letter, saying that the same Sir Robert should put the two children to death. Brakenbery plainly answered that he would never put them to death. Grene told King Richard who said to a page of his: “Ah, whom shall a man trust? Those that I have raised up my self, even those fail me, and at my commandment will do nothing for me.” “Sir,” quoth his page “there is one that I dare to say will do your grace’s pleasure.” He meant by this Sir James Tyrell, who was a man of a good family, and for nature’s gifts, worthy to have served a much better prince.

Wherefore he sent Tyrell to Brakenbury with a letter, by which he was commanded to deliver Tyrell the keys of the Tower, that he might accomplish the king’s pleasure, in such thing as he had given him commandment. After which letter delivered and the keys received, Tyrell appointed the next night to destroy the boys. Sir James Tyrell devised that they should be murdered in their beds. To the execution whereof, he appointed two men – fleshed in murder before time. These men, then, about midnight (the children lying in their beds) came into the chamber, and suddenly entangled them, keeping down by force the featherbed and pillows hard onto their mouths. Within a while, smothered and stifled, their breath failing, they gave up to god their innocent souls into the joys of heaven, leaving to the tormentors their bodies dead in the bed. The wretches fetched Sir James to see them. He caused those murderers to bury them at the stair foot, under a great heap of stones.

King Richard did not, as I have heard, allow the burying of the princes in so vile a corner, saying that he would have them buried in a better place, because they were a king’s sons. Whereupon, they say that a priest who knew Sir Robert Brakenbury took the bodies and secretly interred them in a place that only he knew. And, by the occasion of his death, it has never since come to light. Very truth is it & well known, that at such time as Sir James Tyrell was in the Tower, for treason committed against King Henry the Seventh, he was examined, & confessed the murder in manner above written, but whither the bodies were removed Tyrell could nothing tell. And this I have learned of Tyrell who knew much and had little cause to lie. The two noble princes – these innocent tender children, borne of most royal blood, brought up in great wealth, likely long to live to reign and rule in the realm – were by traitorous tyranny taken, deprived of their estate, shortly shut up in prison, and murdered, their bodies cast god-knows-where by the cruel ambition of their unnatural uncle and his pitiless tormentors.

Sir Thomas More, History of King Richard III, 1518

The preceding accusations are evidently uncertain and improbable. What follows is more obscure; and it is on the ensuing transactions that I venture to pronounce, that we have little or no authority on which to form positive conclusions. I speak more particularly of the deaths of Edward the Fifth and his brother. It will, I think, appear very problematic whether they were murdered or not: and even if they were murdered, it is impossible to believe the account as fabricated and divulged by Henry the Seventh, on whose testimony the murder must rest at last; for they, who speak most positively, revert to the story which he was pleased to publish eleven years after their supposed deaths, and which is so absurd, so incoherent, and so repugnant to dates and other facts, that as it is no longer necessary to pay court to his majesty, it is no longer necessary not to treat his assertions as an impudent fiction.

But the great source from whence all later historians have taken their materials for the reign of Richard the Third, is Sir Thomas More. The story of Edward the Fifth is thus related by Sir Thomas More, and copied from him by all our historians. It is difficult to crowd more improbabilities and lies together than are comprehended in More's short narrative. I will go a step further, and consider the evidence of this murder, as produced by Henry the Seventh some years afterwards, when, instead of lamenting it, it was necessary for his majesty to hope it had been true; at least to hope the people would think so. There had been but three actors, besides Richard who had commanded the execution, and was dead. There were Sir James Tyrrel, and his two henchmen; and there were all the persons whose depositions Henry pretended to produce. But there were some others, of whom no notice was taken; as Richard's nameless page, Greene, the friar who buried them, and Sir Robert Brackenbury, who could not be quite ignorant of what had happened: the latter was killed at Bosworth, and the friar was dead too. But why was no inquiry made after Greene and the page?

Their confession therefore was not publicly made, as Sir James Tyrrel and one of the two henchmen were allowed to live; but were shut up in the Tower, and put to death afterwards for we know not what treason. What can we believe, but that low wretch hired to assume the guilt of a crime he had not committed, and that Sir James Tyrrel never did, never would confess what he had not done; and was therefore put out of the way on a fictitious imputation? It must be observed too, that no inquiry was made into the murder on the accession of Henry the Seventh, the natural time for it, when the passions of men were heated, and when the Duke of Norfolk, Lord Lovel, Catesby, Ratcliffe, and the real abettors or accomplices of Richard, were attainted and executed.

No mention of such a murder was made in the very act of Parliament that attainted Richard himself, and which would have been the most heinous aggravation of his crimes. And no prosecution of the supposed assassins was even thought of until eleven years afterwards. Tyrrel is not named in the act of attainder to which I have had recourse; and such omissions cannot but induce us to surmise that Henry had never been certain of the deaths of the princes, nor ever interested himself to prove that both were dead, till he had great reason to believe that one of them was alive. Let me add, that if the confessions of Dighton and Tirrel were true, Sir Thomas More had no occasion to recur to the information of his unknown credible informers. If those confessions were not true, his informers were not creditable.

Horace Walpole, Historic Doubts on the Life and Reign of King Richard III, 1768

Cast of Characters (in order of Appearance)

Richard, Duke of Gloucester, *afterwards King Richard the Third*
Sir Richard Ratcliff
Sir William Catesby
Duchess of York, *mother to King Edward, Clarence and Richard*
George, Duke of Clarence, *brother to King Edward*
Sir Robert Brakenbury
Lord Hastings
Lady Anne, *widow to Edward Prince of Wales (son of King Henry the Sixth)*
Elizabeth, *Queen of King Edward the Fourth*
Earl Rivers
Marquess of Dorset
Duke of Buckingham
Lord Stanley, *Earl of Derby*
Margaret, *widow of King Henry the Sixth*
Murderers
King Edward the Fourth
Prince Richard, Duke of York, *son to King Edward the Fourth*
Prince Edward, *son to King Edward the Fourth*
Bishop of Ely
Lord Mayor of London
Sir James Tyrell
Henry, Earl of Richmond, *afterwards King Henry the Seventh*
Lords and other Attendants, Citizens, Messengers, Soldiers

For use with **Mad Queen Margeret**, p. 10-13

To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

| Column 1 <u>Adjectives</u> | Column 2 <u>Adjectives</u> | Column 3 <u>Nouns</u> |
|---|---|--|
| artless | base-court | apple-john |
| bawdy | bat-fowling | baggage |
| beslubbering | beef-witted | barnacle |
| bootless | beetle-headed | bladder |
| churlish | boil-brained | boar-pig |
| cockered | clapper-clawed | bugbear |
| clouted | clay-brained | bum-bailey |
| craven | common-kissing | canker-blossom |
| currish | crook-pated | clack-dish |
| dankish | dismal-dreaming | clotpole |
| dissembling | dizzy-eyed | coxcomb |
| droning | doghearted | codpiece |
| errant | dread-bolted | death-token |
| fawning | earth-vexing | dewberry |
| fobbing | elf-skinned | flap-dragon |
| froward | fat-kidneyed | flax-wench |
| frothy | fen-sucked | flirt-gill |
| gleeking | flap-mouthed | foot-licker |
| goatish | fly-bitten | fustilarian |
| gorbellied | folly-fallen | giglet |
| impertinent | fool-born | gudgeon |
| infectious | full-gorged | haggard |
| jarring | guts-gripping | harpy |
| loggerheaded | half-faced | hedge-pig |
| lumpish | hasty-witted | horn-beast |
| mammering | hedge-born | hugger-mugger |
| mangled | hell-hated | joithead |
| mewling | idle-headed | lewdster |
| paunchy | ill-breeding | lout |
| pribbling | ill-nurtured | maggot-pie |
| puking | knotty-pated | malt-worm |
| puny | milk-livered | mammet |
| qualling | motley-minded | measle |
| rank | onion-eyed | minnow |
| reeky | plume-plucked | miscreant |
| roguish | pottle-deep | oldwarp |
| ruttish | pox-marked | mumble-news |
| saucy | reeling-ripe | nut-hook |
| spleeny | rough-hewn | pigeon-egg |
| spongy | rude-growing | pignut |
| surlly | rump-fed | puttock |
| tottering | shard-borne | pumpion |
| unmuzzled | sheep-biting | ratsbane |
| vain | spur-galled | scut |
| venomed | swag-bellied | skainsmate |
| villainous | tardy-gaited | strumpet |
| warped | tickle-brained | varlet |
| wayward | toad-spotted | vassal |
| weedy | unchin-snouted | whey-face |
| yeasty | weather-bitten | wagtail |

The Plot

In the royal family of England in the 1400's, there were two rival clans: York and Lancaster. Richard, the Yorkist Duke of Gloucester, has not stopped plotting since the defeat of Lancastrian King Henry VI. He conspires to play his brothers, Edward (now King Edward IV) and George, Duke of Clarence, against each other in an attempt to gain the crown for himself. By insinuating charges of treason against George, Richard has him arrested. He also brazenly woos Anne, widow of the murdered Prince of Wales, in the midst of her husband's father's funeral procession. In the course of events, Edward IV, who is deathly ill at the beginning of the play, dies; Richard has already arranged for George to be murdered while imprisoned, and so it stands that Richard will serve as regent while Edward's son (also named Edward) can come of age.

In order to "protect" the Prince of Wales and his younger brother, Richard has them stay in the Tower of London (more a fortress than than a prison. He then moves against Edward's loyalist lords; Dorset, Rivers, Hastings, and Grey are first imprisoned, then executed. Then, with the aid of Buckingham, Richard declares that Edward IV's offspring are technically illegitimate. In an arranged public display, Buckingham offers the throne of England to Richard, who is presumably reluctant to accept. By this time, Richard has alienated even his own mother, who curses him as a bloody tyrant.

By now, Richard needs to bolster his claims to the crown; the young princes locked away in the Tower of London must be disposed of. Buckingham, until now Richard's staunchest ally, balks at this deed. Richard gets a murderer to do the deed, but turns on Buckingham for his insubordination. Now Richard —conveniently a widower after the suspicious demise of Anne — makes a ploy to marry the late King Edward's daughter, his niece. Elizabeth, Edward's widow, makes Richard believe that she agrees to the match; however, Elizabeth has arranged for a match with the Earl of Richmond, of the Lancaster side of the royal family.

Richmond, at this point in the action, is bringing over an army from France to war against Richard. Buckingham, finding himself out of favor with the king, gives his allegiance to Richmond. However, Buckingham is captured when his army is thrown into disarray by floods, and Richard has him executed immediately. Richmond, who has undergone his own troubles crossing the English Channel, finally lands his army and marches for London. The armies of Richard and Richmond encamp near Bosworth Field; the night before the battle, Richard is visited by the ghosts of the people he has slain, all of whom foretell his doom.

At Bosworth, Richard is unhorsed in the combat. Richmond finds him, and the two of them clash with swords. Richmond prevails and slays Richard, to be crowned as King Henry VII there on the field of battle. This is the founding of the Tudor line of kings and the end of the War of the Roses.

Adapted from <http://www.bardweb.net/man.html>

RICHARD

1. Now is the winter of our discontent
 Made glorious summer by this son of York;
2. And all the clouds that loured upon our house
 In the deep bosom of the ocean buried.
3. Now are our brows bound with victorious wreaths,
4. Our bruised arms hung up for monuments,
5. Our stern alarums changed to merry meetings,
6. Our dreadful marches to delightful measures.
7. Grim-
 visaged war hath smoothed his wrinkled front,
8. He capers nimbly in a lady's chamber
 To the lascivious pleasing of a lute.
9. But I, that am not shaped for sportive tricks
10. Nor made to court an amorous looking-glass;
11. Why, I in this weak piping time of peace
 Have no delight to pass away the time,
12. Unless to spy my shadow in the sun
 And descant on mine own deformity.
13. And therefore since I cannot prove a lover
 To entertain these fair well-spoken days,
14. I am determined to prove a villain
 And hate the idle pleasures of these days.

Richard III, Act 1, Scene 1

Richard

He* cannot live, I hope; and must not die
Till George* be pack'd with post-horse up to heaven.

*King Edward
*Clarence

I'll in, to urge his hatred more to Clarence,
With lies well steel'd with weighty arguments;
And, if I fall not in my deep intent,
Clarence hath not another day to live:
Which done, God take King Edward to his mercy,
And leave the world for me to bustle in!

For then I'll marry Warwick's youngest daughter*.
What though I kill'd her husband* and her father?
Wales

*Lady Anne
*the Prince of

The readiest way to make the wench amends
Is to become her husband and her father:

The which will I; not all so much for love

As for another secret close intent*,

*???

By marrying her which I must reach unto.

But yet I run before my horse to market:

Clarence still breathes; Edward still lives and reigns:

When they are gone, then must I count my gains.

Richard III, Act 1, scene 2

Enter the Ghost of CLARENCE

Ghost of CLARENCE

Let me sit heavy on thy soul to-morrow!
I, that was wash'd to death with fulsome wine,
Poor Clarence, by thy guile betrayed to death!
To-morrow in the battle think on me,
And fall thy edgeless sword: despair, and die!--

Enter the Ghost of RIVERS

Ghost of RIVERS

Let me sit heavy on thy soul to-morrow,
Rivers. that died at Pomfret! despair, and die!

Enter the Ghost of HASTINGS

Ghost of HASTINGS

Bloody and guilty, guiltily awake,
And in a bloody battle end thy days!
Think on Lord Hastings: despair, and die!

Enter the Ghosts of the two young Princes

Ghosts of young Princes

Dream on thy cousins smother'd in the Tower:
Let us be led within thy bosom, Richard,
And weigh thee down to ruin, shame, and death!
Thy nephews' souls bid thee despair and die!

Enter the Ghost of LADY ANNE

Ghost of LADY ANNE

Richard, thy wife, that wretched Anne thy wife,
That never slept a quiet hour with thee,
Now fills thy sleep with perturbations
To-morrow in the battle think on me,
And fall thy edgeless sword: despair, and die!

Enter the Ghost of BUCKINGHAM

Ghost of BUCKINGHAM

The last was I that helped thee to the crown;
The last was I that felt thy tyranny:
O, in the battle think on Buckingham,
And die in terror of thy guiltiness!
Dream on, dream on, of bloody deeds and death:
Fainting, despair; despairing, yield thy breath!

The Ghosts vanish

KING RICHARD III starts out of his dream

RICHARD

The lights burn blue.
It is now dead midnight.
Cold fearful drops stand on my trembling flesh.
What do I fear?
Myself?
There's none else by.
Richard loves Richard;
that is,
I am I.
Is there a murderer here?
No.
Yes,
I am.
Then fly!
What,
from myself?
Great reason.
Why:
Lest I revenge.
Myself upon myself?
Alack,
I love myself.
Wherefore?
For any good that I myself have done unto myself?
O no,
alas,
I rather hate myself
for hateful deeds committed by myself.
I am a villain.

Richard III, Act 5, scene 5, line 134ff

In these times of heightened national security, American troops on foreign soil, and worldwide terror, we found the following 1918 quote to be relevant, moving, and insightful 86 years later.

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook, founder of New York’s Provincetown Playhouse, 1918

Theater Etiquette

To make the theatre-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Richard III*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.

None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree

Agree

1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Richard III*, please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly disagree “7” represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Richard III*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

Richard III was better than other plays I have seen before.

Disagree

Agree

I have never seen a play.

1 2 3 4 5 6

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *Richard III* taught me something about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

| |
|-------------------|
| Student Initials: |
|-------------------|