

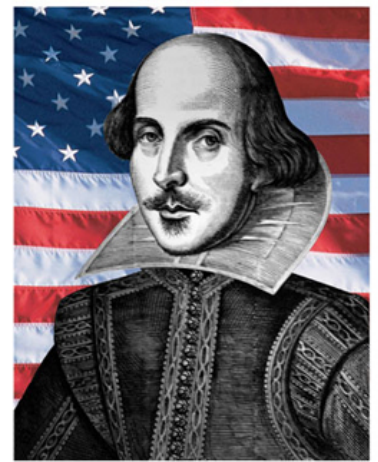


Study Guide 2018-2019

Richard II

by William Shakespeare

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES

Orlando Shakes' production of Richard II is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details
LAFS.910.RH.1: Key Ideas and Details
LAFS.1112.SL.1: Comprehension and Collaboration
LAFS.910.W.1: Text Types and Purposes
LAFS.1112.RL.1: Key Ideas and Details
LAFS.910.RL.3: Integration of Knowledge and Ideas

Theater

TH.912.F.2: Careers in and related to the arts
TH.68.S.1: The arts are inherently experiential.

PG-13

Elizabethan curse words, drugs are referenced, stage violence and death using swords

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

Richard II

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Richard II

An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

We are excited to announce we have a new workshop for middle and high school students! *Fostering Collaboration in the Classroom* is an interactive workshop that leads students through the fundamentals of collaboration. Using theater games, students explore how the use of eye contact, listening, working together and supporting one another informs everyday interactions.

Please take a moment to explore our website at orlandoshakes.org/education for the following ways to add to your curriculum.

- “On your feet “ activities to energize students
- Shortened Shakespeare scripts that range from 60 – 120 minutes long
- Study Guide Spotlights for quick reference to the standards addressed in each production

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel
Education Coordinator



Richard II

Enjoying Live Theater

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Stage Manager -Stacey
Renee Norwood
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

The **Shop** and **Stage Crew** build the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The **Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

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Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play and the production. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinions change throughout the process (designing, rehearsing, performing) and how did that impact their work?

Richard II

About the Play

Summary

SYNOPSIS

A story of power and plotting, *Richard II* is the first of Shakespeare's four plays about the House of Lancaster.

In the presence of King Richard, Henry Bolingbroke (who would eventually be Henry IV) accuses Thomas Mowbray (Duke of Norfolk) of embezzling crown funds and of plotting the death of his uncle, the Duke of Gloucester. They will not be reconciled and are about to fight, but Richard stops the combat before it can begin.

EXILE

Bolingbroke is exiled for ten years (later reduced to six); Mowbray is exiled for life.

John of Gaunt (Duke of Lancaster, uncle to the king and Bolingbroke's father) dies after accusing Richard of improper government. Richard orders the seizure of Gaunt's property, denying Bolingbroke his inheritance. He then departs for Ireland, appointing his other uncle York to govern in his absence.

UPRISING

The Duke of Northumberland reveals that Bolingbroke has returned to England with an army. Bolingbroke persuades his uncle York that he has returned for his rightful inheritance, not to start a rebellion against the crown. Richard returns from Ireland to discover that his Welsh troops have deserted him, that York has allied himself with Bolingbroke, and the common people are rising against him.

RICHARD AGREES TO BOLINGBROKE'S DEMANDS

Bolingbroke and his supporters meet with Richard. Bolingbroke promises to surrender his arms if his banishment is repealed and his inheritance restored. Richard agrees to his demands. Richard's cousin, the Duke of Aumerle, is accused of murdering the Duke of Gloucester. Bolingbroke arrests everyone involved in the allegations. Richard agrees to abdicate. Bolingbroke announces his coronation.

PLOTTING

A plot is hatched to restore Richard to the throne. York discovers that his son Aumerle is involved in a plot to kill Bolingbroke. Aumerle confesses to Bolingbroke, and is pardoned. Richard is killed whilst imprisoned in Pomfret Castle. Bolingbroke receives news of his supporters' efforts to defeat his detractors. Extol presents Richard's body to Bolingbroke, only to be rewarded with banishment. Bolingbroke promises to undertake a pilgrimage to expiate his sins.

<https://www.rsc.org.uk/richard-ii/the-plot>

Richard II

About the Play

Characters

Richard II is King of England, John of Gaunt's nephew and Bullingbrook's cousin. Authoritarian, unwilling to listen to good advice, friendly with persons not of noble birth, he is not the sort of king likely to earn his noblemen's love.

John of Gaunt, Duke of Lancaster, is Richard's uncle, Bullingbrook's father, and probably the most respected man in the kingdom.

Edmund of Langley, Duke of York is Richard's uncle, John of Gaunt's younger brother; when the latter dies, he is left the last living son of Edward III.

Henry Bullingbrook – or Henry of Derby, Duke of Hereford – is John of Gaunt's son, Richard's cousin, and later King Henry IV, once he has removed his cousin from the throne.

The Duke of Aumerle is the son of the Duke and Duchess of York, and therefore Richard and Bullingbrook's cousin. He is very much of Richard's party; though he asks the exiled Bullingbrook to write to him, he is happy to slander him to the King.

Thomas Mowbray, Duke of Norfolk, is accused by Bullingbrook of having been responsible for the murder of the Duke of Gloucester, as well as of corruption on a grand scale.

Sir John Bushy is one of Richard's friends, deeply disliked by the nobility for being a commoner and having the King's ear. A well-spoken flatterer, he attempts to cheer up the Queen after Richard leaves for Ireland.

Sir John Bagot is one of Richard's friends, deeply disliked by the nobility for being a commoner and having the King's ear. He is perfectly aware that the common people are not overfond of Richard due to his heavy taxation.

Sir Henry Green is one of Richard's friends, deeply disliked by the nobility for being a commoner and having the King's ear.

The Earl of Northumberland is an English nobleman with little love for Richard. When the King leaves for Ireland, Northumberland draws most of the rest of the nobility into a conspiracy against him to help Bullingbrook return.

Harry/Henry Percy is Northumberland's son. Quick to join the rebellion in his father's wake, he is a good soldier, often used as a scout to discover the strength of castles that might resist.

The Bishop of Carlisle is loyal to Richard out of principle. With the courage of his convictions, he publically speaks up against Bullingbrook's taking the throne at the moment the man announces that he will do so.

Lord Marshal is an official at the English court, whose job includes the regulating of tournaments and official duels.

The Queen is Richard's wife, a French princess. She is devoted to her husband, but has a great feeling of foreboding at his departure for Ireland.

The Duchess of York feels a great deal of pity for her nephew Richard after he is deposed and paraded through the streets.

Richard II

About the Play

Meet the Playwright



William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to READ one of his plays if you don't know it. Get up and try ACTING IT OUT. You'll be surprised how much you'll understand. Reading Shakespeare is ALWAYS hard, Performing him is EASY.

Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down... In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches,

drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it ALL!

Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people COULDN'T read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-

of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S. Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.



Richard II

About the Play

Meet the Playwright

As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

The London Years

Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.

In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit

histrionem" or in English instead of Latin "All the world's a stage".

The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Richard II

About the Play

Meet the Playwright

Shakespeare's Plays

| | | | |
|------|--|------|--|
| 1589 | <i>Comedy of Errors</i> | 1601 | <i>Troilus and Cressida</i> |
| 1590 | <i>Henry VI, Part II</i> <i>Henry VI, Part III</i> | 1602 | <i>All's Well That Ends Well</i> |
| 1591 | <i>Henry VI, Part I</i> | 1604 | <i>Othello</i> <i>Measure for Measure</i> |
| 1592 | <i>Richard III</i> | 1605 | <i>King Lear</i> <i>Macbeth</i> |
| 1593 | <i>Taming of the Shrew</i> <i>Titus Andronicus</i> | 1606 | <i>Antony and Cleopatra</i> |
| 1594 | <i>Romeo and Juliet</i> <i>Two Gentlemen of Verona</i> <i>Love's Labour's Lost</i> | 1607 | <i>Coriolanus</i> <i>Timon of Athens</i> |
| 1595 | <i>Richard II</i> <i>Midsummer Night's Dream</i> | 1608 | <i>Pericles</i> |
| 1596 | <i>King John</i> <i>Merchant of Venice</i> | 1609 | <i>Cymbeline</i> |
| 1597 | <i>Henry IV, Part I</i> <i>Henry IV, Part II</i> | 1610 | <i>Winter's Tale</i> |
| 1598 | <i>Henry V</i> <i>Much Ado about Nothing</i> | 1611 | <i>Tempest</i> |
| 1599 | <i>Twelfth Night</i> <i>As You Like It</i> <i>Julius Caesar</i> | 1612 | <i>Henry VIII</i> |
| 1600 | <i>Hamlet</i> <i>Merry Wives of Windsor</i> | | |



Richard II

Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to escape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's plays often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them. Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

Richard II

Lesson Plan: Page to Stage

In this lesson, students will read an excerpt from Act I, Scene 1 of William Shakespeare's *Richard II*. Students will also participate in a Socratic Seminar covering topics such as Shakespeare's use of imagery, comparison/contrast, verbal wordplay and disguise. Students will complete a handout where they will analyze how Shakespeare creates dramatic tension through the use of staging, timing, physicality and vocal delivery. Students will also compare/contrast reading and watching a scene from the play. For the summative assessment, students will write an essay comparing and contrasting reading an excerpt from *Richard II* to watching it live on stage, making a claim as to which medium was more impactful. All student handouts are included below.

KING RICHARD II

Old John of Gaunt, time-honour'd Lancaster,
Hast thou

Brought hither Henry Hereford thy bold son,
Here to make good the boisterous late appeal,
Against the Duke of Norfolk, Thomas Mowbray?

JOHN OF GAUNT

I have, my liege.

KING RICHARD II

Then call them to our presence; face to face,
And frowning brow to brow.

HENRY BOLINGBROKE

Many years of happy days befall

My gracious sovereign, my most loving liege!

THOMAS MOWBRAY

Each day still better other's happiness;

Until the heavens, envying earth's good hap,

Add an immortal title to your crown!

KING RICHARD II

We thank you both: yet one but flatters us,

Cousin of Hereford, what dost thou object

Against the Duke of Norfolk, Thomas Mowbray?

HENRY BOLINGBROKE

Thomas Mowbray,

Mark my greeting well; for what I speak

My body shall make good upon this earth,

Or my divine soul answer it in heaven.

Thou art a traitor and a miscreant,

Too good to be so and too bad to live.

With a foul traitor's name stuff I thy throat;

And wish, so please my sovereign, ere I move,

What my tongue speaks my right drawn sword
may prove.

THOMAS MOWBRAY

I do defy him, and I spit at him;

Call him a slanderous coward and a villain:

Let this defend my loyalty,

By all my hopes, most falsely doth he lie.

HENRY BOLINGBROKE

Pale trembling coward, there I throw my gage,

If guilty dread have left thee so much strength

As to take up mine honour's pawn, then stoop.

THOMAS MOWBRAY

I take it up; and by that sword I swear

Which gently laid my knighthood on my shoulder,

I'll answer thee in any fair degree,

Or chivalrous design of knightly trial!

KING RICHARD II

What doth our cousin lay to Mowbray's charge?

It must be great that can inherit us

So much as of a thought of ill in him.

HENRY BOLINGBROKE

Look, what I speak, my life shall prove it true;

That he did plot the Duke of Gloucester's death,

Suggest his soon-believing adversaries,

And consequently, like a traitor coward,

Sluiced out his innocent soul through streams of
blood:

Which blood, like sacrificing Abel's, cries,

Even from the tongueless caverns of the earth,

To me for justice and rough chastisement;

And, by the glorious worth of my descent,

This arm shall do it, or this life be spent.

KING RICHARD II

Thomas of Norfolk, what say'st thou to this?

He is our subject, Mowbray; so art thou:

Free speech and fearless I to thee allow.

THOMAS MOWBRAY

Then, Bolingbroke, as low as to thy heart,

Through the false passage of thy throat, thou liest.

For Gloucester's death,

I slew him not; but to my own disgrace

Neglected my sworn duty in that case.

This issues from the rancour of a villain,

A recreant and most degenerate traitor

Which in myself I boldly will defend;

And interchangeably hurl down my gage

Upon this overweening traitor's foot.

In haste whereof, most heartily I pray

Your highness to assign our trial day.

KING RICHARD II

Wrath-kindled gentlemen, be ruled by me;

Let's purge this choler without letting blood:

This we prescribe

Forget, forgive; conclude and be agreed;

Our doctors say this is no month to bleed.

Good uncle, let this end where it begun;

We'll calm the Duke of Norfolk, you your son.

JOHN OF GAUNT

To be a make-peace shall become my age:

Throw down, my son, the Duke of Norfolk's gage.

KING RICHARD II

And, Norfolk, throw down his.

JOHN OF GAUNT

When, Harry, when?

Obedience bids I should not bid again.

KING RICHARD II

Norfolk, throw down, we bid; there is no boot.

THOMAS MOWBRAY

Myself I throw, dread sovereign, at thy foot.

My life thou shalt command, but not my shame:

I am disgraced, impeach'd and baffled here,

Pierced to the soul with slander's venom'd spear,

The which no balm can cure but his heart-blood

Which breathed this poison.

KING RICHARD II

Rage must be withstood:

Give me his gage: lions make leopards tame.

THOMAS MOWBRAY

Yea, but not change his spots: take but my shame.

And I resign my gage. My dear dear lord,

Mine honour is my life; both grow in one:

Take honour from me, and my life is done:

Then, dear my liege, mine honour let me try;

In that I live and for that will I die.

KING RICHARD II

Cousin, throw up your gage; do you begin.

HENRY BOLINGBROKE

O, God defend my soul from such deep sin!

KING RICHARD II

We were not born to sue, but to command;

Which since we cannot do to make you friends,

Be ready, as your lives shall answer it,

At Coventry, upon Saint Lambert's day:

There shall your swords and lances arbitrate

The swelling difference of your settled hate:

Richard II

Lesson Plan: Page to Stage

Prior to the watching the performance, respond in writing to the following **socratic seminar questions**. All responses should be supported using detailed textual evidence from the scene. You should have a solid, well-supported paragraph for each question.

1. How does Shakespeare use imagery to escalate the accusations and add to the tension of the scene?
2. In what ways does Shakespeare utilize rhyme to highlight the competition between the characters?
3. How does King Richard try to avoid a duel between Mowbray and Bolingbroke?

How do the actors and director create dramatic tension in Richard II, Act I, Scene 1?

Staging:

Timing:

Physicality:

Vocal Delivery:

Richard II

Lesson Plan: Page to Stage

Comparing reading a scene from *Richard II* to watching a scene from *Richard II*.

Similarities

Differences

Impact on the audience due to the difference between reading and watching:

Richard II

Activities: Shakespeare Taboo

From “assassination” to “zany,” Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards, a one minute timer

Instructions:

1. Print the next three pages of this Study Guide and cut them into cards, each with one word that Shakespeare coined.
2. Divide class into two teams, sitting on opposite sides of the room.
3. Decide which team will go first. Each team has one minute.
4. One person from that team is the "giver," who takes the top card and attempts to prompt his or her teammates to guess the word at the top.
5. While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses.
6. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time.
7. A player may choose to “pass,” and give the next player from their team their card. When time runs out, play passes to the other team.
8. The playing team receives one point for correct guesses.
9. When you’ve gone through all of the cards, the team with the best score wins.

Rules:

Unlike traditional Taboo, the "giver" may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is “dwindle”, the student may say, “This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull).” The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.



Richard II

Activities: Shakespeare Taboo

AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-*. *arouse* is formed from the verb *rouse* which in Middle English had as its original sense "to shake the feathers" describing the behavior of hawks trained for hunting.

2 Henry VI, The Two Noble Kinsmen

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word *svagga* ("to sway in walking")

A Midsummer Night's Dream, Troilus and Cressida, 2 Henry IV

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, "to judge or decide."

Love's Labors Lost

ASSASSINATION (n)

Murder of a prominent person

The noun *assassin* appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of *assassin*, meaning "eater of hashish."

Macbeth

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word

A Midsummer Night's Dream

EMPLOYER (n)

One who makes use of or hires.

Shakespeare added the suffix *er*. From the Latin *implicare* ("to enfold or involve"). In some Shakespeare texts, the noun is spelled *imploier*.

Much Ado About Nothing

PUKE (v)

To vomit

Possibly from the Old English *spiwan* ("to spew or spit") and the modern German verb with the same meaning, *spucken*.

As You Like It

BUMP (n)

Swelling or raised spot on a surface

Both noun and verb are probably onomatopoeic, reflecting the sound of a blow. Shakespeare's *bump* is a swelling that might be caused by a blow.

Romeo and Juliet

FARMHOUSE (n)

Farmer's home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning "lease," based on the Latin verb *firmare*, "to make firm." Shakespeare coined the compound word, hyphenating it as *farm-house*.

The Merry Wives of Windsor

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean "room or space within a bed," not the modern "room with a bed."

A Midsummer Night's Dream

CIRCUMSTANTIAL (adj)

Indirect; dependent upon circumstances or situation

Shakespeare added the suffix *ial-* to the noun *circumstance*, which refers to the incidental or "surrounding" details (such as time, place, manner or occasion) or an action

As You Like It

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning "flake or chip."

King Lear, Henry VIII

Richard II

Activities: Shakespeare Taboo

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| <p style="text-align: center;">FORTUNE-TELLER (n)</p> <p>Seer or prophet; one who professes to see the future</p> <p>Shakespeare was the first to coin the compound word.</p> <p><i>The Comedy of Errors, The Merry Wives of Windsor</i></p> | <p style="text-align: center;">MIMIC (n)</p> <p>Performer skilled at imitating or aping</p> <p>From the Greek mimos for “mime or actor.”</p> <p><i>A Midsummer Night’s Dream of Errors, The Merry Wives of Windsor</i></p> | <p style="text-align: center;">DWINDLE (v)</p> <p>To decrease or shrink; to become less</p> <p>Probably based on Middle English <i>dwine</i>, meaning “to waste away”.</p> <p><i>1 Henry IV, Macbeth</i></p> |
| <p style="text-align: center;">FRUGAL (adj)</p> <p>Sparing; thrifty or economical Based on the Latin <i>frugalis</i>, derived from <i>frux</i> for “fruit” or “value.”</p> <p><i>The Merry Wives of Windsor, Much Ado About Nothing</i></p> | <p style="text-align: center;">ADDICTION (n)</p> <p>Leaning or inclination; devotion to a habit From the Latin <i>addicere</i>, meaning “to favor.”</p> <p><i>Henry V, Othello</i></p> | <p style="text-align: center;">MANAGER (n)</p> <p>One who controls or directs; person in charge</p> <p>From the Latin <i>manus</i>, “hand.”</p> <p><i>Love’s Labor’s Lost, A Midsummer Night’s Dream</i></p> |
| <p style="text-align: center;">GENEROUS (adj)</p> <p>Of noble birth; kind; freely giving or liberal From the Latin genus (“birth” or “decent”).</p> <p><i>Love’s Labors Lost</i></p> | <p style="text-align: center;">LUGGAGE (n)</p> <p>Something lugged; baggage belonging to a traveler From the verb <i>lug</i>, from Middle English <i>luggen</i>, “to pull or drag by the hair or ear.”</p> <p><i>1 Henry IV, The Tempest</i></p> | <p style="text-align: center;">PREMEDITATED (adj)</p> <p>Contemplated or thought about beforehand; planned</p> <p>From the Latin prefix <i>prae-</i>, “before,” and the verb <i>meditari</i></p> <p><i>1 Henry VI, A Midsummer Night’s Dream</i></p> |
| <p style="text-align: center;">LONELY (adj)</p> <p>Having no companionship; feeling cut off or desolate Coined from alone, from the Old English combination of <i>al</i> (“all”) and <i>an</i> (“one”).</p> <p><i>Coriolanus, The Winter’s Tale</i></p> | <p style="text-align: center;">EYEBALL (n)</p> <p>Rounded capsule that forms the eye; organ for vision <i>Eye</i> may be traced back to Old English and Germanic toots. Shakespeare was the first to use the compound word.</p> <p><i>A Midsummer Night’s Dream, The Tempest</i></p> | <p style="text-align: center;">UNAWARE (adv)</p> <p>Unknowingly; suddenly; without warning From the Old English <i>waer</i>, “careful or wary.”</p> <p><i>Venus and Adonis, 3 Henry VI</i></p> |

Richard II

Activities: Shakespeare Taboo

GLOOMY (adj)

Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb *gloom*, meaning “to look, feel or act sullen or despondent.”

1 Henry V

WORTHLESS (adj)

Having no value or merit; contemptible

Shakespeare added the suffix to the Old English root *weorth* (“worthy”)

3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound word

Richard II

HURRY (v)

To rush or move quickly
Of unknown origin.

The Comedy of Errors, Venus and Adonis

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound word

1 Henry IV, A Midsummer Night's Dream

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, *vulnerare*, “to wound or injure.”

Invulnerable: *King John, Hamlet, The Tempest*
Vulnerable: *Macbeth*

Richard II

Activities: Paraphrasing

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

When the Duke of Aumerle warns King Richard about the strength of Bolingbroke, and Richard assures him,

"Not all the water in the rough rude sea
Can wash the balm from an anointed king."

He figuratively means, "God appointed me king and no one can take that away."

Exercise:

In Act 1, Scene 1, King Richard says to his soldiers ...

"Forget, forgive, conclude and be
agreed:
Our doctors say this is no time to bleed"



Write your own paraphrasing of Richard's words in modern day speech in the bubble above.

Richard II

Activities: Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Shakespeare in Love*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

The audience – What ways did the audience respond to particular moments?

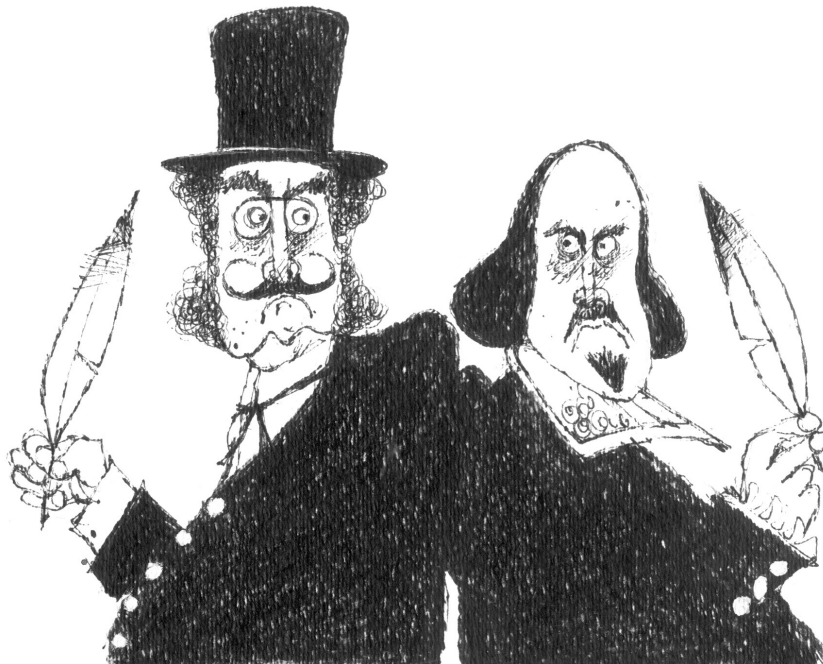
Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic

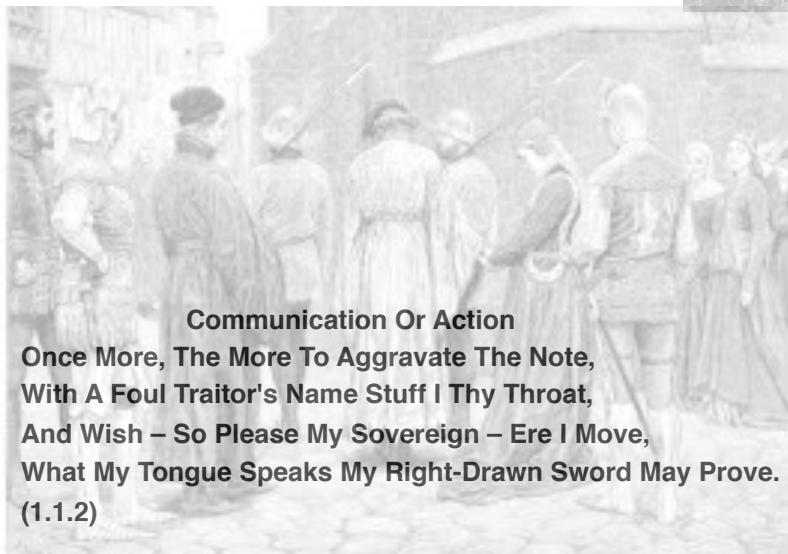
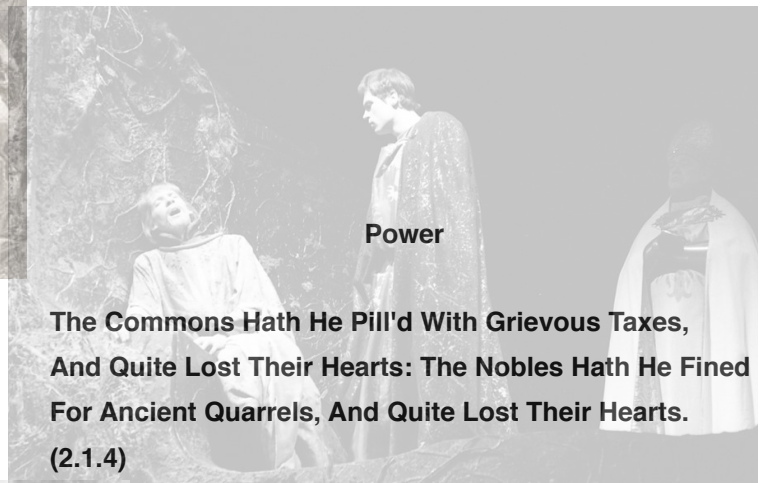
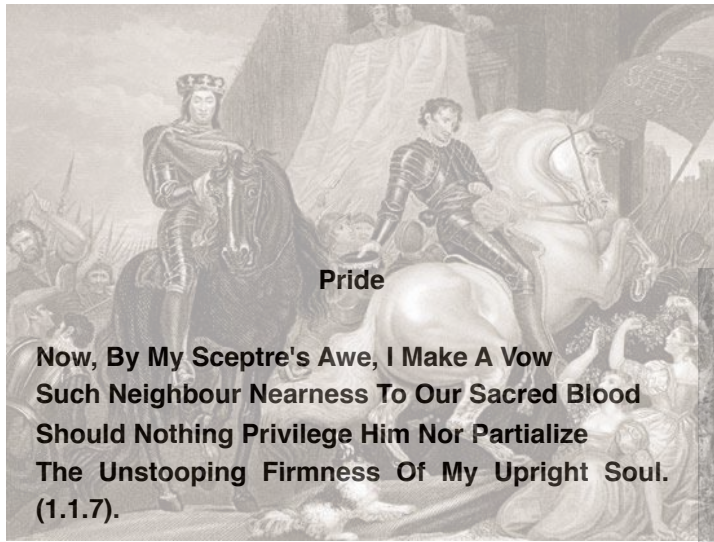
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Richard II

Discussion & Themes

1. Which character do you think Shakespeare admires more, the gentle, artistic King Richard or the practical, calculating Bolingbroke? Why? Which do you admire more? Why?
2. King Richard rules at a time when it was believed a king had a God given right to rule which could not be denied. What are the dangers of such a political system? What might be the advantages?
3. What causes Richard's downfall? Is it his own fault, the fault of others or just chance? Explain your answer.



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