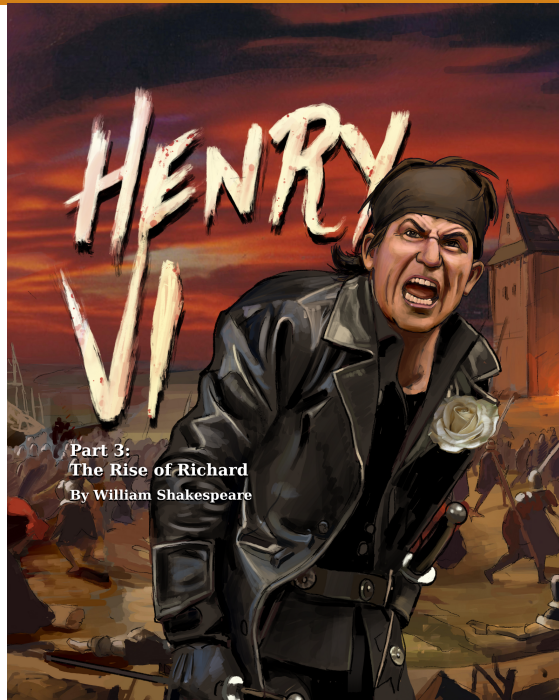


Study Guide 2025-2026



Florida Standards

Language Arts

ELA.6-12.RL.1.1
ELA.912.R.1.2
ELA.912.R.3.2
ELA.912.R.3.3
ELA.912.R.3.1
ELA.912.R.2.3
ELA.912.C.1.3
ELA.912.C.1.4
ELA.912.C.2.1
ELA.912.C.2.2

Theatre

TH.912.F.2.2
TH.912.C.1.3
TH.912.C.2.1
TH.912.S.1.4
TH.912.H.1.5
TH.912.H.3.3
TH.68.S.1.1
ELA.912.R.1.1 / R.3.1
ELA.912.R.1.1 / R.3.1

PG-13

Language, Stage Fighting and Death, Crude Humor, Suggestive Themes, Use of Alcohol, Violent References

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

Henry VI: Part 3

The Rise of Richard

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Henry VI: Part 3

The Rise of Richard

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 hope this Study Guide and the companion Spotlight Guide will help you prepare your students to experience live theatre at Orlando Shakes! Additionally, we would love to come to your classroom to introduce your students to the Shakespeare play of your choosing and teach them how to unlock the meaning of our favorite playwright. With a few simple tools, they will realize that Shakespeare isn't scary, rather can be quite contemporary!

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

- Our Virtual Workshop *Spotlight: Theatre Careers*, which introduces students to the many professions in Theatre Arts.
- Classroom Activities to energize students to explore character status and motivation
- Shortened Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions

We look forward to hosting you at the Lowndes Shakespeare Center. 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

Keith Traver
Education Coordinator



Henry VI: Part 3

The Rise of Richard

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.

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.

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.



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.

Henry VI: Part 3

The Rise of Richard

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?

Henry VI: Part 3

The Rise of Richard

About the Play



Shakespeare's first two plays on the reign of Henry VI (Henry VI Part 1 and Henry VI Part 2) told of the rebellion of France led by Joan of Arc, her defeat, and the loss of French land under English rule. Later, a civil uprising organized by York and led by Jack Cade further defined the factions of Lancaster and York, both laying claim to the throne. The Yorkist rebellion followers chose the white rose as their symbol. Henry's Lancastrian supporters wore the red rose.



Act I

Henry VI Part 3 begins after Warwick has defeated Henry in battle. As York and Henry meet in the throne room, Henry agrees for York to be his heir, thereby keeping power while disinheriting his own son, Prince Edward. Angered by

the thought of her son not in power, Queen Margaret leads her army against York. She captures, taunts, and kills York. Clifford aids her, seeking revenge for his father's death.

Act II

York's sons, Edward and Richard, renew their pledge against Henry. They welcome Warwick as their ally, despite his retreat before the Queen's forces. Meanwhile, Margaret and Clifford try to convince Henry to void his agreement with York, but he is hesitant. In the next battle between them, King Henry withdraws to contemplate the evil effects of civil war on both the fathers and the sons of his subjects. Henry flees to Scotland as Edward, now Duke of York, is victorious. Edward claims the English throne. He sends Warwick to arrange a marriage for him with the French King's sister. While Warwick is gone, Edward becomes enamoured with and proposes to Lady Grey.

Act III

Henry returns disguised but is captured and imprisoned. Richard, now Duke of Gloucester, reveals his ambition to become king.

In the centre, Warwick lies on the ground, propped on the knee of a fully-armoured man behind him on his right. Warwick wears a surcoat and no helmet. Immediately behind him another man in armour with drawn sword and a shield looks

and leans to our left. The Death of Warwick, Houston, 1872

Queen Margaret and the Prince seek aid in France. They find Warwick's efforts to arrange a marriage are troubled by the news that Edward has actually married Lady Grey. Warwick feels insulted and joins forces with Margaret. He arranges for his daughter to marry Prince Edward and frees King Henry.

Act IV

At the same time, George, (Edward and Richard's brother), now Duke of Clarence, is dismayed at the marriage and join Warwick's forces. Together, they take King Edward prisoner.

Act V

Still holding strong regardless of Henry's imprisonment, Warwick refuses to yield to King Edward and dies in the ensuing battle. George rejoins Edward's forces. Edward then confronts Queen Margaret. Prince Edward is killed by Edward, George, and Richard. Margaret pleads for death but is exiled to France instead. Edward and his Queen, Elizabeth (Lady Grey) prepare to enjoy their reign, not knowing that Richard has sought out and killed King Henry. He now plans for his own rise to the throne, detailed in Shakespeare's Richard III.

<https://www.shakespeare.org.uk>

Henry VI: Part 3

The Rise of Richard

About the Play

Characters

King Henry VI, head of the Lancastrian party, is Margaret's husband, Prince Edward's father, and the desperately peace-loving monarch of a war-torn country.

Prince Edward, of the Lancastrian party, is the son of Henry VI and his Queen, Margaret. He is very much his mother's son, haughty, stubborn, and quick to insult.

Lewis the Eleventh is the King of France, the son of the Dauphin of Henry VI, Part One.

The Duke of Somerset, first of the Yorkist and then of the Lancastrian party, is the son of the Somerset of Henry VI, Part Two, whose head is carried in by Richard in the first scene.

The Duke of Exeter, first of the Lancastrian and then of the Yorkist party, is at first a strong supporter of King Henry, but has to admit that the Duke of York's claim to the throne is unanswerable.

The Earl of Oxford, of the Lancastrian party, is a supporter of King Henry who follows Queen Margaret to France.

The Earl of Northumberland, of the Lancastrian party, is a powerful Northern supporter of King Henry. Though he despises the Duke of York, he ends up moved by his suffering.

The Earl of Westmorland begins as a strong supporter of King Henry, but he is disgusted at what he sees as the latter's defeatism and weakness and abandons him.

Lord Clifford, of the Lancastrian party, is the Young Clifford of Henry VI, Part Two. He is an angry and vindictive man, bent only on revenging his father's death at Yorkist hands, and determined to slaughter the entire family of York.

Richard Plantagenet, Duke of York, head of the Yorkist party, is the same character as in Henry VI, Part One and Part Two.

Edward, Earl of March, of the Yorkist party, is later Duke of York and King Edward IV; he is the same as the Edward of Henry VI, Part Two.

Edmund, Earl of Rutland, of the Yorkist party, is the Duke of York's youngest son, a boy still being tutored and too young to fight.

George (Duke of Clarence), first of the Yorkist party, then of the Lancastrian, then of the Yorkist again, is the Duke of York's second son.

Richard (Duke of Gloucester), of the Yorkist party, is the Duke of York's third son. Particularly close to his

father, he is the most intelligent and ruthless of the Duke's sons.

The Duke of Norfolk, of the Yorkist party, is one of the Duke of York's supporters. He stays loyal after York breaks his oath and after his death, joining Edward.

Marquess Montague, first of the Yorkist and then of the Lancastrian party, is Warwick's brother and a strong Yorkist supporter, who helps convince York to break his oath and go back to war.

The Earl of Warwick, first of the Yorkist and then of the Lancastrian party, is the Duke of York's great supporter and friend, and later the chief power behind the throne to King Edward, then the instrument of his dethroning.

Lord Hastings, of the Yorkist party, is a supporter of King Edward's who believes that the only defense England needs against France is the English Channel, and that therefore considerations of foreign policy have nothing to do with the King's marriage.

Sir John Mortimer, of the Yorkist party, is the Duke of York's uncle.

Lord Earl Rivers, of the Yorkist party, is the Lady Gray's brother, raised to the nobility after his sister becomes Queen.

Sir John Montgomery, of the Yorkist party, is a loyal Yorkist who, hearing of King Edward's return, raises a troop and goes to join him at York.

Sir John Somerville, of the Lancastrian party, is a follower of Warwick's, sent to call Clarence for help.

Queen Margaret, of the Lancastrian party, is King Henry's wife, the mother of his son Prince Edward, and the strongest defender of his cause.

Lady Gray, of the Yorkist party, is a very attractive widow who has lost her lands when her husband was killed fighting on the Yorkist side.

Lady Bona is King Lewis's sister, and a valuable pawn in the political marriage game.

<https://www.playsakespeare.com/henry-vi-part-3/characters>

Henry VI: Part 3

The Rise of Richard

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.



Henry VI: Part 3

The Rise of Richard

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..."

Henry VI: Part 3

The Rise of Richard

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>		



Henry VI: Part 3

The Rise of Richard

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 play 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.

Henry VI: Part 3

The Rise of Richard

Lesson Plan: Page to Stage

In this lesson, students will read an excerpt from Act III, Scene 2 of William Shakespeare's Henry VI, Part 3. 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 Henry VI, Part 3 to watching it live on stage, making a claim as to which medium was more impactful. All student handouts are included below.

Act III, Scene 2

RICHARD OF GLOUCESTER

Ay, Edward will use women honourably.
Would he were wasted, marrow, bones and all,
That from his loins no hopeful branch may spring,
To hinder or cross me from the golden time I look for!
And yet, between my soul's desire and me,
The lustful Edward's title buried,
Is Clarence, Henry, and his son young Edward,
And all the unlook'd for issue of their bodies,
To take their rooms, ere I can place myself:
A cold premeditation for my purpose!
Why, then, I do but dream on sovereignty;
Like one that stands upon a promontory,
And spies a far-off shore where he would tread,
Wishing his foot were equal with his eye,
And chides the sea that sunders him from thence,
Saying, he'll drain lade it dry to have his way:
So do I wish the crown, being so far off;
And so I chide the means that keeps me from it;
And so I say, I'll cut the causes off,
Flattering me with impossibilities.
My eye's too quick, my heart o'erweens too much,
Unless my hand and strength could equal them.
Well, say there is no kingdom then for Richard;
What other pleasure can the world afford?
I'll make my heaven in a lady's lap,
And deck my body in gay ornaments,
And witch sweet ladies with my words and looks.
O miserable thought! and more unlikely
Than to accomplish twenty golden crowns!

Why, love forswore me in my mother's womb:
And, for I should not deal in her soft laws,
She did corrupt frail nature in the flesh or with some
bribe,
To shrink mine arm up like a wither'd shrub;
To make an envious mountain on my back,
Where sits deformity to mock my body;
To shape my legs of an unequal size;
And am I then a man to be beloved?
O monstrous fault, to harbour such a thought!
Then, since this earth affords no joy to me,
I'll make my heaven to dream upon the crown,
And, whiles I live, to account this world but hell,
Until my misshaped trunk that bears this head
Be round impaled with a glorious crown.
And yet I know not how to get the crown,
For many lives stand between me and home:
And I, like one lost in a thorny wood,
That rends the thorns and is rent with the thorns,
Torment myself to catch the English crown:
And from that torment I will free myself,
Or hew my way out with a bloody axe.
Why, I can smile, and murder whiles I smile,
And cry 'Content!' to that which grieves me most or my
heart,
And wet my cheeks with artificial tears,
And frame my face to all occasions.
I'll drown more sailors than the mermaid shall;
I can add colours to the chameleon,
And set the murderous Machiavel to school.
Can I do this, and cannot get a crown?
Tut, were it farther off, I'll pluck it down.

Henry VI: Part 3

The Rise of Richard

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 the battle scenes to escalate the tension of the scene?

How do the actor and director create dramatic tension in the Henry VI, Part 3, Act III, Scene 2?

Staging:

Timing:

Physicality:

Vocal Delivery:

Henry VI: Part 3

The Rise of Richard

Lesson Plan: Page to Stage

Comparing reading a scene from *Henry VI, Part 3* to watching a scene from *Henry VI, Part 3*.

Similarities

Differences

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

Henry VI: Part 3

The Rise of Richard

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.



Henry VI: Part 3

The Rise of Richard

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

Henry VI: Part 3

The Rise of Richard

Activities: Shakespeare Taboo

<p>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>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>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>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>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>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>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>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>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>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>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>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>

Henry VI: Part 3

The Rise of Richard

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*

Henry VI: Part 3

The Rise of Richard

Activities: Write a Review

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. 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 | eHow.com

