

SOUTHWEST

SHAKESPEARE

COMPANY

Blood Royal



William Blake, *Henry VI*, painted around 1806

**An Original Adaptation of William Shakespeare's *Henry VI* trilogy
by Michael Flachmann**

A teacher guide for studying the play and
attending Southwest Shakespeare Company's performance

Blood Royal

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Dear Educator:

Welcome to Southwest Shakespeare Company's seventeenth season! We are thrilled to continue to provide quality matinee productions to Arizona's students, and we are excited that you have chosen to bring your students to our performance of *Blood Royal*. We appreciate that you are dedicated to bringing Shakespeare's work to life for your students.

In this age of high-stakes testing, many schools and educators feel forced to limit their focus in the classroom to test-taking skills, thus eliminating enrichment activities such as attending theatrical performances. But as you know, these experiences often make the learning objectives relevant to students and must be valued as much (if not more!) as high AIMS scores and meeting AYP. You are providing your students with lasting memories and helping to create a new generation of theatre-goers and lovers of Shakespeare. This experience will stay with your students long after the last bubble sheet has been marked and the latest mandate has been met. We applaud your efforts to keep the learning process memorable and meaningful for your students.

We hope you find the enclosed information, activities, and resources helpful and entertaining. If you have any suggestions for activities or topics not already covered in this study guide, please feel free to contact me via e-mail at education@swshakespeare.org or call me at 610.301.2233. We are always interested in learning new ways to excite your students (and you!) about Shakespeare and live theatre.

Happy teaching!

Dawn Rochelle Tucker
Southwest Shakespeare Company
Director of Education

Meeting Arizona State Standards

By viewing Southwest Shakespeare Company's production of *Blood Royal*, students can meet several of Arizona State Arts Standards. In addition, the activities included in this teacher's guide, when implemented in the classroom along with other teacher-assigned reading and writing activities, will allow students to meet many additional Arizona State Standards in Writing, Reading, and Listening and Speaking.

WRITING STANDARDS – STRAND 3: WRITING APPLICATIONS

Concept 2: Expository

Expository writing includes non-fiction writing that describes, explains, informs, or summarizes ideas and content (Essay Topics, page 21; Journal Writing, page 22; Rhetoric and Figures of Speech, pages 19-20).

Concept 3: Functional

Functional writing provides specific directions or information related to real-world tasks. This includes letters, memos, schedules, directories, signs, manuals, forms, recipes, and technical pieces for specific content areas (Essay Topics, page 21).

Concept 5: Literary Response

Literary response is the writer's reaction to a literary selection. The response includes the writer's interpretation, analysis, opinion, and/or feelings about the piece of literature and selected elements within it (Character page 23; Essay Topics, page 21; Journal Writing, pages 22).

READING STANDARDS – STRAND 1: READING PROCESS

Concept 6: Comprehension Strategies

Employ strategies to comprehend text (Anticipation & Reaction Guide, page 17; Acting Out, page 18).

READING STANDARDS – STRAND 2: COMPREHENDING LITERARY TEXT

Concept 1: Elements of Literature

Identify, analyze, and apply knowledge of the structure and elements of literature (Rhetoric and Figures of Speech, 19-20).

Concept 2: Historical and Cultural Aspects of Literature

Recognize and apply knowledge of the historical and cultural aspects of American, British, and world literature (Essay Topics, page 21; Journal Writing, page 22).

LISTENING AND SPEAKING STANDARDS

Standard 3: Students effectively listen and speak in situations that serve different purposes and involve a variety of audiences (Acting Out, page 18).

ARTS STANDARDS – THEATRE

Strand 3: Evaluate

Students describe physical and vocal attributes appropriate to the characters in the play in class and professional performances (**attending and discussing Southwest Shakespeare Company's performance of *Blood Royal***).

Students justify the perception of a performance and critique its production elements (**attending and discussing Southwest Shakespeare Company's performance of *Blood Royal***).

Recommended Resources

Reference Books

The Bedford Companion to Shakespeare: An Introduction with Documents by Russ McDonald

The Norton Shakespeare by Walter Cohen (Editor), Jean E. Howard (Editor), Katharine Eisaman Maus (Editor), Stephen Greenblatt (Editor)

ShakesFear and How to Cure It! by Ralph Alan Cohen: This guide includes activities and discussion topic for all of Shakespeare's plays.

Shakespeare in Parts by Simon Palfrey & Tiffany Stern: An invaluable resource on original staging practices. A grasp on how rehearsals, companies and productions worked during the renaissance can help youth relate to the text in a more specific and personal way.

Shakespeare: From Page to Stage by Michael Flachmann. An edition of eleven of Shakespeare's most popular plays, accompanied by extensive footnotes and sidenotes, research and discussion topics, filmographies, bibliographies, a thorough glossary of terms, and an interactive website.

Holinshed, Raphael. *Chronicles of England, Scotland, and Ireland*. Book Jungle, 2009.

Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.

More for *Blood Royal*:

The War of the Roses. Alison Weir, Ballantine Books, 1996.

Henry VI, Parts 1, 2 & 3. William Shakespeare.

Picture Books

All the World's A Stage by Rebecca Piatt Davidson

The Bard of Avon: The Story of William Shakespeare by Diane Stanley and Peter Vennema

William Shakespeare and the Globe by Alike

Websites

www.swshakespeare.org – See what's new at Southwest Shakespeare Company

<http://shakespeare.clusty.com/> - This is a beautiful designed and easy to use search engine of Shakespeare's works. Users can search by play, character, phrase or topic.

www.william-shakespeare.info/index.htm - A comprehensive site with links to the complete works including background information, biographical information and pictures, information about Elizabethan theatres, a Shakespeare dictionary, the first folio, quotes, and a quiz and discussion forum.

<http://tinyurl.com/mefdha> - A Cliff Notes thorough and user-friendly glossary of Shakespeare's language.

www.pbs.org/shakespeare/events - A PBS resource to support the television series, which includes teaching resources, a playwright game, and information on Shakespeare's life and times.

www.folger.edu – Access to primary documents and lesson plans for teaching Shakespeare.

shakespeare.palomar.edu/educational.htm – Includes links to sites designed for teaching Shakespeare over the Internet; great for finding secondary resources to support the primary play being taught.

www.teachersfirst.com/shakespr.shtml – Has on-line quizzes and surveys related to particular plays; also has related sites with information about Elizabethan England.

www.stratford.co.uk - The official Stratford resource center on William Shakespeare.

More for *Blood Royal*:

<http://www.luminarium.org/encyclopedia/warsoftheroses.htm> - All things War of the Roses.

Video:

The First Part of Henry the Sixth. 1983. BBC, "The Complete Dramatic Works of William Shakespeare: Henry VI, Part One"

The Second Part of Henry the Sixth. 1983. BBC. The Complete Dramatic Works of William Shakespeare: Henry VI, Part Two"

The Third Part of Henry the Sixth. (1983) (TV) "The Complete Dramatic Works of William Shakespeare: Henry VI, Part Three"

Blood Royal:

YouTube interview with Author Dr. Michael Flachmann: <http://www.youtube.com/watch?v=c8UBG7-m07s>

Comments from the Director

These comments can be used to help prepare your students to see the Southwest Shakespeare Company's performance of *Blood Royal* and may also answer any questions about changes or modifications made to the stage performance made to the script of the play.

| | | | |
|---|---|--|---|
| Name of Production: | | <i>BLOOD ROYAL</i> | |
| Name of Director: | | JARED SAKREN | |
| In what time period is this production set? | | 15 th Century | |
| Why? | | It is the time period of the actual events of the play | |
| Is this switched from the original text? | | NO | |
| Have any characters been cut? YES | Why? Because it is an adaptation of the three parts of Henry VI---three full plays by Shakespeare---into a single evening's production. There are many more episodes in the full-length versions of all 3 plays that could not, of necessity, appear in this adaptation | | |
| Have any characters been added? YES | Why? A character called the "CHORUS"(as in Shakespeare's HENRY V) has been created to link the various parts of the story, to identify the main characters, to set the scenes, and to function as an interpreter between the audience and the action of the play. | | |
| Have any characters been combined into one? YES | Why? As part of the adaptation, some stray lines had to be assigned to characters already onstage. We perform this play with a company of 22, an already large cast, that is kept busy throughout. For efficiency and for the ensemble nature of this adaptation, odd lines here and there got combined into other, more significant characters where it made sense in the plot. | | |
| Is there any cross gender casting? YES | Why? Well, again, see the answer to the last question. Keeping the company of 22 busy, and covering all the battle scenes and group scenes, meant having women appear as soldiers, lords, guards, sons, and other ensemble characters. | | |
| Have any scenes been cut? | YES | Why? As part of the adaptation process. | |
| Have any scenes been added? | NO | | |
| Are there fight scenes? | YES | Stage blood? | Very little. |
| Weapons? | YES | What kind? | Broadswords, truncheons, quarter-staffs, axes, daggers, |
| Are there love scenes? | YES | Sexual innuendo? | minor. Some kissing and romance. |
| Additional explanation: | Nothing in the production is unsuitable for school-children, and is consistent with family entertainment in general. However, it is Shakespeare after all, and so has some strong themes and situations. | | |
| Final Comments: | There is much violence in the play: some explicit, some inferred. There are strangulations, stabbings, many battle scenes, several beheadings, a conjuration, and, of course, a burning at the stake. Kind of like Braveheart or Lord of the Rings. There are also some unforgettable characters and some beautiful writing that is rarely seen or heard by theatre audiences, especially in Arizona. | | |

A Note From the Author of *Blood Royal*

I've tried to distill the great historical sweep of Shakespeare's exciting Henry VI trilogy into a fast-paced, two-and-a-half hour whirlwind of activity that focuses on several fascinating human beings at moments of crisis and triumph in their lives: Joan of Arc burned at the stake; John Talbot's son dying in his father's arms; the beginning of the War of the Roses; Henry VI's ascension to the throne; his wife's lascivious affair with the Duke of Suffolk; the Duchess of Humphrey being accused of witchcraft and walking naked through the streets of London; the political intrigue of "Warwick the Kingmaker"; young Rutland slaughtered on the battlefield; the Duke of York killed after a paper crown is derisively placed on his head; Henry's VI's murder by Richard, the hunchbacked Duke of Gloucester; and the ascent of King Edward IV to the throne of England. Although these historical characters lived a long time ago, their actions remind us of the anger, greed, infidelity, pride, lust for power, and other uniquely "human" emotions that are unfortunately still prevalent in our modern society. As such, our undeniable connection to the ancient world portrayed in Shakespeare's timeless stories tells us a lot about the way we live our lives today.

Dr. Michael Flachmann



The author of *Blood Royal*, Dr. Michael Flachmann, is a Professor of English and Director of University Honors Programs at California State University, Bakersfield. He has also been Company Dramaturg for the past twenty-four years at the Tony-Award-winning Utah Shakespearean Festival, where he provides theatre research, assists with script cuts, writes program notes and song lyrics, and works one-on-one with the directors, designers, and actors to investigate Shakespeare's scripts. He also directs three educational programs at the festival during the summers called "Camp Shakespeare" (www.csub.edu/campshakespeare). His many books include Shakespeare: From Page to Stage, Shakespeare in Performance: Inside the Creative Process, Beware the Cat: The First English Novel, Shakespeare's Lovers, Shakespeare's Women, Teaching Excellence, and The Prose Reader: Essays for Thinking, Reading, and Writing. For a more thorough biography, see <http://www.csub.edu/english/mflachmann.htx>.

Sources and History



SYNOPSIS OF THE WAR OF THE ROSES (1455-1471)

The Historical events behind the *Henry VI* trilogy.

A bitter feud between the English Houses of York and Lancaster, represented by the white rose and the red, leads to the Battle of St. Albans, where the Yorkists--led by Richard Plantagenet (the Duke of York), his sons, and the Duke of Warwick--kill the Earl of Somerset and defeat the Lancastrian forces of King Henry VI and his wife, Queen Margaret of Anjou. In a belated bid for peace, Henry decides to make the Duke of York his heir, thereby disinheriting Margaret's son, Edward, the Prince of Wales.

Two of York's sons, Edward and Richard, convince their father to claim the throne from Henry, a weak king who suffers from bouts of insanity. In the ensuing battle of Wakefield, the Lancasters kill York's son Rutland, after which the angry Margaret presents York with a cloth dipped in Rutland's blood, derisively places a paper crown on his head, and then cruelly stabs him to death.

The Lancastrian forces are soon defeated, and York's eldest son is crowned Edward IV, who immediately installs his brother George as the Duke of Clarence and Richard (later Richard III) as the Duke of Gloucester. Edward sends Warwick to arrange a royal wedding in France, but the king abruptly marries a commoner, Elizabeth Grey (described as "the most beautiful woman in Britain, with eyes like a dragon"), and raises her Woodville relatives to undeserved power, after which he has a dalliance with the notorious Jane Shore. Furious, Warwick joins forces with Margaret, and together they imprison Edward IV and reinstate Henry VI as King.

Clarence then betrays his brothers by allying with Warwick and making peace with Henry VI. Richard, however, asks Lord Hastings to help free Edward from prison and send Henry to the tower, where he is eventually killed. Warwick dies in battle, and the Yorkist forces are victorious. Clarence rejoins his brothers at the Battle of Tewkesbury, where they kill the Prince of Wales in front of his mother, Margaret, who is taken captive and banished, thereby securing Edward IV's crown. And you thought political maneuvering in twenty-first-century America was vicious!

Dr. Michael Flachmann

An Introduction: Henry's Life & Times



King Henry VI of England

The following biography information provides basic facts and information about the life of King Henry VI King of England. Not all the information below is found in the script, nor are many of the events represented with historical accuracy in Shakespeare's *Henry VI* trilogy.

- Nationality: English
- Date of Birth: King Henry VI was born on December 6, 1421, at Windsor Castle
- Also Known as: Henry of Windsor
- Lifespan: 1421 – 1471
- Reigned as King of England: Aug 31, 1422 - March 4, 1461 and October 31, 1470 - April 14, 1471. His coronation was on November 6, 1429
- He was proclaimed King of France at Notre Dame in Paris on December 16, 1431
- Family connections / Genealogy: He was the son of King Henry V (1387-1422) and Catherine of Valois (1401-1437)
- Married: Margaret of Anjou (1429-1482)
- Children: Edward, Prince of Wales (1453-1471)
- Date when King Henry VI died: May 22, 1471 at the Tower of London. He was buried at Windsor Castle
- Cause of the Death of King Henry VI: King Henry was imprisoned in the Tower. The cause of his death is unknown
- Character of King Henry VI: Gentle, pious, meek, and obedient - suffered from occasional fits of madness
- Accomplishments or why King Henry VI was famous: The end of the Hundred Years War between England and France and the influence of Joan of Arc. The rising led by Jack Cade. The start of the Wars of the Roses (1455 - 1485)

A Brief Biography of King Henry VI.

Henry VI was only nine months old when he was proclaimed King of France and England. The crown of England was held over his head, and his lords made their oaths to him. When he was nine years old, he was sent to Paris, where he was crowned King of France. Henry VI's Lord Protector, Humphrey, Duke of Gloucester, ruled England in Henry's stead until the young king came of age.

Through his entire reign, the war his father, Henry V, began in France raged on. This war would later be known as The Hundred Years War. The English were besieging Orleans, when a young village girl named Joan of Arc came to King Charles and told him that she had received a divine commission from Heaven to save Orleans. When brought into the presence of Charles, whom she had never seen, she recognized him, although he was dressed plainly, and one of the courtiers had on his royal apparel. She never allowed anything immoral be done in her sight--no bad words spoken, no savage deeds done--The English thought she was a witch, but the French had great faith in her and believed her to be God's messenger. Joan of Arc saved Orleans and brought the king to be crowned at Rheims. She was later captured by the English, who sentenced her to be burned to death in the market place at Rouen, and her own king never tried to save her.

King Henry VI married Margaret of Anjou, the daughter of a French prince, who had claim to a great part of the lands the English held. All these were given back to her father, infuriating the Duke of Gloucester. The English hated the young queen. She was as bold and high-spirited as the king was gentle and meek. He loved nothing so well as praying, praising God, and reading. The queen, Margaret of Anjou, was eager to take part in plots and quarrels, both at court and abroad.

Humphrey, Duke of Gloucester, was accused of high treason and sent to prison, where, a few days later, he was found dead in his bed. These were very corrupt times. There was an uprising led by a man named Jack Cade, who held London for three days before he was defeated and killed. Almost at the same time, the queen's lover, the Earl of Suffolk, was exiled by his enemies, captured at sea, and murdered by some sailors.

The Battle of Castillon on July 7, 1453 finally put an end to the war between England and France, which lasted 116 years. This is same battle during which John Talbot died, while trying to save the duchy of Aquitaine, which had belonged to the English kings ever since Henry II married Queen Eleanor. After this battle, England kept nothing in France but the city of Calais.

Still the political situation in England grew worse. Duke Humphrey left no children, and as time went on and the king had none, the citizens became nervous about who the next king would be. If the Beauforts were to be counted as princes, they came next; but everyone hated them, so people remembered that Henry IV had thrust aside the young Edmund Mortimer, grandson to Lionel, who had been next eldest to the Black Prince. Edmund was dead, but his sister Anne had married a son of the Duke of York, youngest son of Edward III. Her son Richard, Duke of York, could not help feeling that he had a much better right to the throne than any Beaufort. There was a great English noble named Richard Neville, Earl of Warwick, who took up York's cause. Those who believed York had a stronger claim to the throne wore white roses to show their allegiance. Beaufort's followers wore red roses, and the two factions kept growing more antagonistic.

York, tired of waiting and impatient with the incompetence of a mad king, began the War of the Roses, aided by Warwick. After much fighting, they imprisoned the king and forced him to make an agreement that he should reign as long as he lived, but following his death Richard of York should be king, and King Henry's son Edward be Duke of Lancaster.

This made the queen, Margaret of Anjou, furious. She would not give up her son's rights, and she gathered a great army, with which she attacked the Duke of York near Wakefield and destroyed nearly his whole army. He was killed in the battle, and his second son, Edmund, was met on Wakefield bridge and stabbed by Lord Clifford. Margaret had their heads set up over the gates of York, while she went on to London to free her husband.

Edward, York's eldest son, was a better captain than he was, and much more cruel. He made the war much more savage than it had been before; and after beating the queen's friends at Mortimer's Cross, he hurried on to London, where the people, who had always been very fond of his father and hated Queen Margaret, greeted him gladly. He was handsome and stately looking; and though he was really cruel when offended, he had easy, good-natured manners, and everyone in London was delighted to receive him as their king. Edward defeated Margaret and became King Edward IV of England.

Henry VI was briefly restored to power in 1470, then was again imprisoned in the Tower of London where he died. The cause of his death is unknown. His son, Edward, was taken prisoner by Richard, Duke of Gloucester and brought before King Edward IV. When the young Edward insulted the Yorkist king, Edward IV ordered his immediate murder. He is buried at Tewkesbury Abbey.

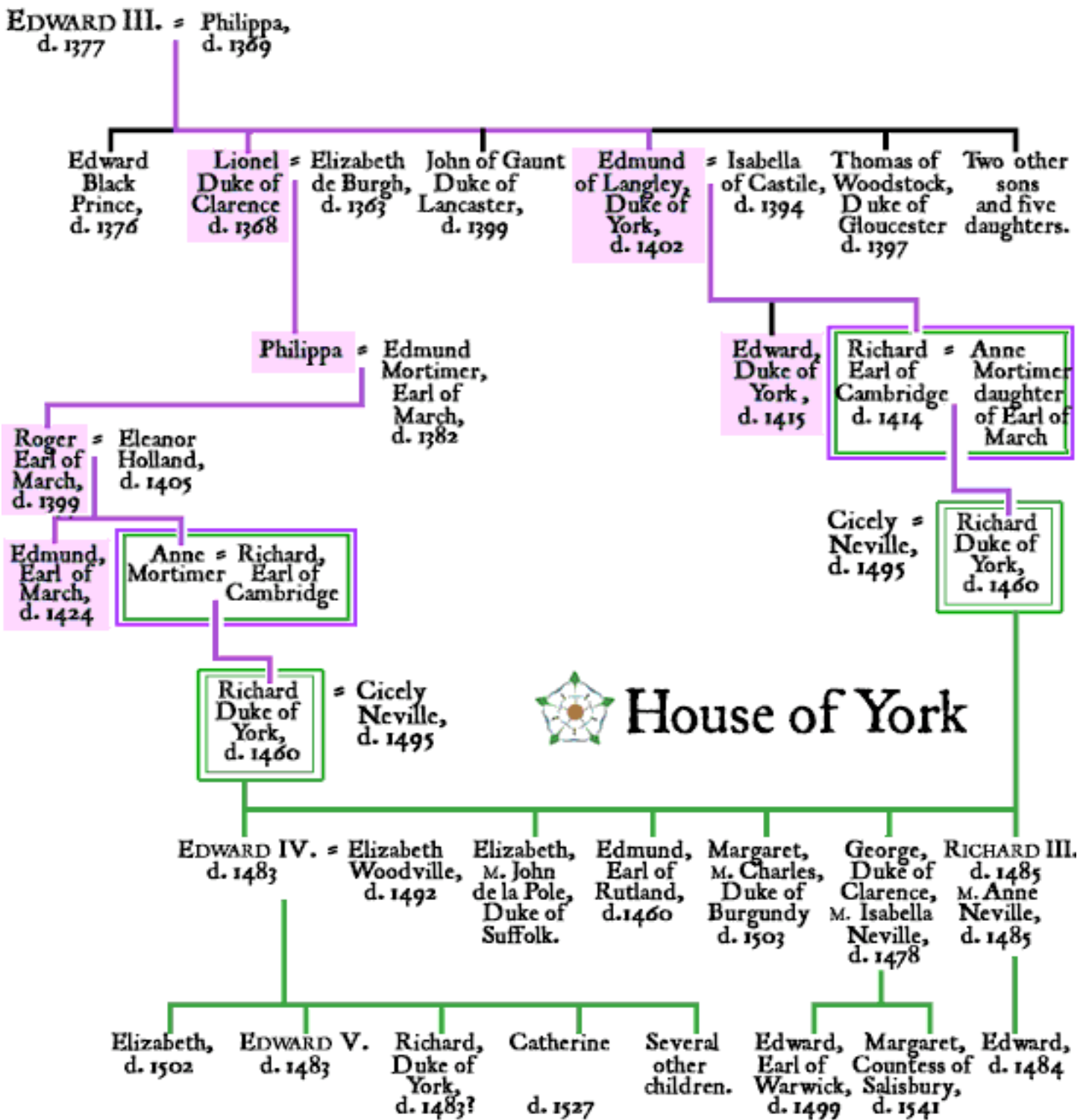
Timeline of Key Dates in the Life of King Henry VI

| | |
|----------------|--|
| | <p>King Henry VI reigned as King of England from August 31,1422 - March 4, 1461 and October 31,1470 - April 14, 1471.</p> <p>Characters from <i>Blood Royal</i> and historical battles in bold.</p> |
| 1421 | Henry VI born on December 6 at Windsor Castle to King Henry V (1387-1422) and Catherine of Valois (1401-1437). |
| 1422 | August 31: Henry VI succeeds to the throne at the age of just nine months. |
| | John, Duke of Bedford and Humphrey appointed regent to the young king. |
| 1423 | 28 September: The English nobles swear loyalty to the young Henry VI . |
| 1429 | 29 April: Siege of Orleans : The English had laid siege to Orleans in France. Joan of Arc gains victory over the English. |
| | November 6: coronation of Henry VI in England. |
| 1430 | 23 May: Joan of Arc captured by the English. |
| 1431 | 9 January: The trial of Joan of Arc begins in Rouen, France. |
| | 30 May: Joan of Arc is burned at the stake. |
| | December 16: Henry VI is proclaimed King of France at Notre Dame in Paris |
| 1437 | Henry's mother, Catherine of Valois, dies. |
| 1445 | April 23: King Henry VI marries Margaret of Anjou (1429-1482) at Titchfield in Hampshire. |
| 1450 | The Duchy of Aquitaine and Normandy were lost, leaving Calais as England's only remaining territory in France. |
| | Jack Cade leads a rebellion in Kent. 20,000 peasants join the revolt protesting against the King, the losses in France and taxation. |
| 1453 | King Henry VI has a mental breakdown. |
| | October 13: Edward of Westminster, Prince of Wales (1453-1471) is born. |
| 1454 | Richard, Duke of York is named regent as Protector of the Realm and starts pressing his claim to the throne. |
| 1455 | King Henry VI temporarily recovers from his illness and Margaret drives Richard, Duke of York from court. |
| | May 22: The First Battle of St Albans . This battle begins a civil war in England known as the War of the Roses . |
| 1455 - 1460 | The War of the Roses is at its height with nearly constant clashes between the Lancastrian faction, King Henry VI and his wife Margaret of Anjou , and the Yorkist forces led by Richard, Duke of York and the Earl of Warwick ,The Kingmaker. |
| 1460 | July 10: Battle of Northampton . The Yorkist army, under Richard Neville, Earl of Warwick , captures King Henry . |
| | King Henry VI again suffers a bout of madness and Richard Duke of York is once again appointed Regent of England. |

| | |
|------|---|
| | October 25: the Act of Accord: Richard, Duke of York is named as successor to the throne, disinheriting Henry's six year old son Prince Edward . |
| | December 30: The Battle of Wakefield: Richard, Duke of York takes a strong position at Sandal castle and far out numbers the Lancastrian army. Unbelievably, Richard, Duke of York leave Sandal castle and is defeated by the Lancastrian army. Richard, Duke of York is killed in the battle. His son, Edward of York , now presses his claim to the throne of England |
| 1461 | March 4: Edward of York is declared King Edward IV in London. |
| 1470 | A rebellion led by Warwick and Clarence fails and they are forced to flee to France where they ally themselves with Margaret of Anjou . |
| | The French support an English invasion led by Margaret, Warwick and Clarence . |
| | King Edward IV is forced to flee when Warwick's brother, John Neville changes to the Lancastrian side. |
| | 3 October: Redemption of Henry VI: Henry VI is briefly restored to the throne of England |
| | December (13): Prince Edward marries to Anne Neville, Warwick's younger daughter. |
| 1471 | March: King Edward IV re-invades England. |
| | April 14: Battle of Barnet. King Edward IV wins the battle and Warwick is killed. |
| | King Henry VI is imprisoned in the Tower of London. |
| | May 4: Battle of Tewkesbury. King Edward IV wins a decisive victory and Edward, Prince of Wales is killed. |
| | May: Queen Margaret and her daughter-in-law, Anne Neville, are taken prisoner by King Edward IV . |
| | May 22: King Henry VI dies in the Tower of London. The cause of his death is unknown. |
| | King Edward IV reigns as King of England until his death April 9 th , 1483. |

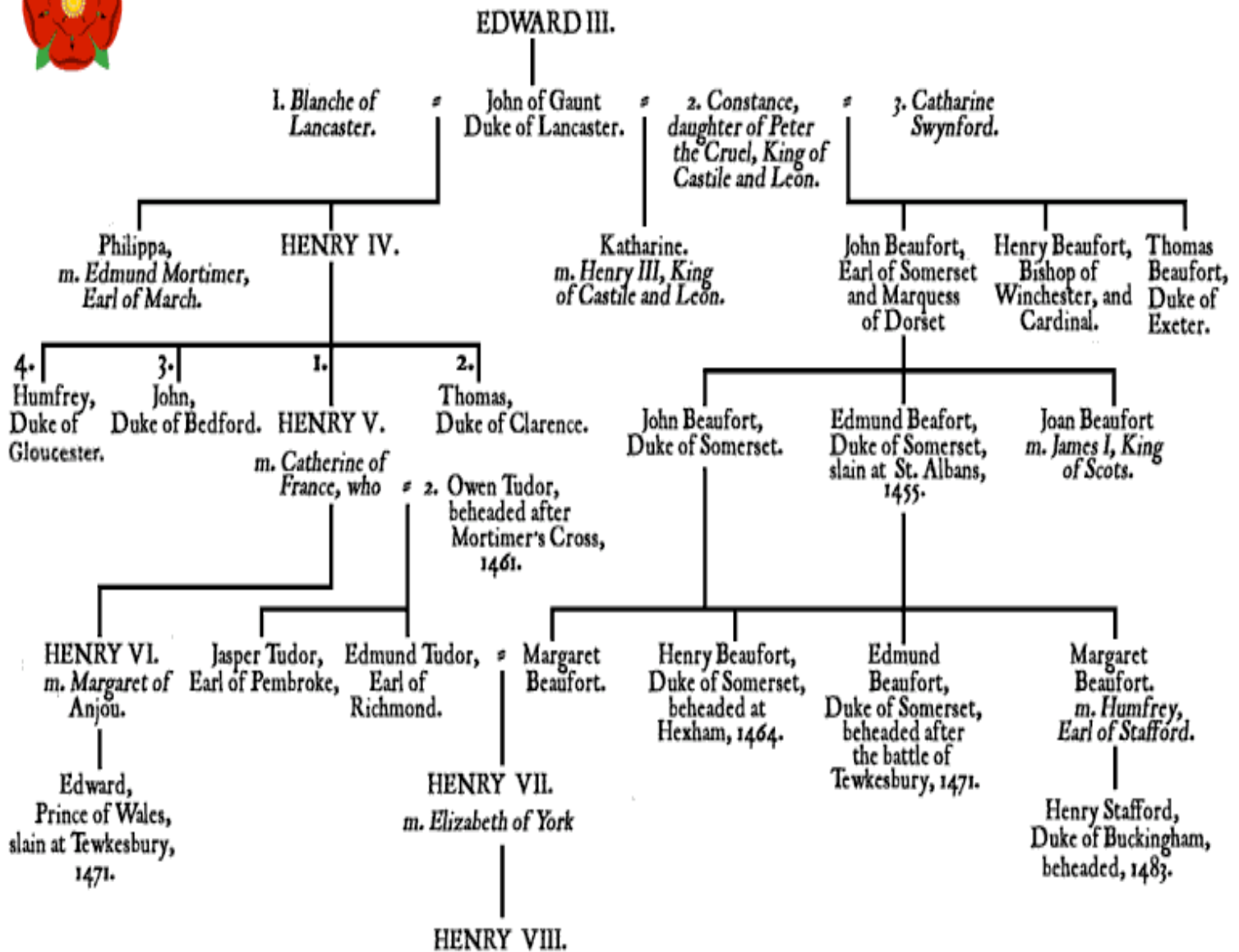
Classroom Activities:

1. Have students map out the life of one character from the play based on the timeline above. Look the character up to find out his or her birthday, death, etc (if not found above). Using only the dates, have them write the story of that person's life. Allow students to make up their own imaginative details and then compare their biography against what we actually know from history. Which is more interesting?
2. Talk about how and why Shakespeare deviates from facts and dates when writing his plays. Compare your character's real life against Shakespeare's character. Which is more interesting?

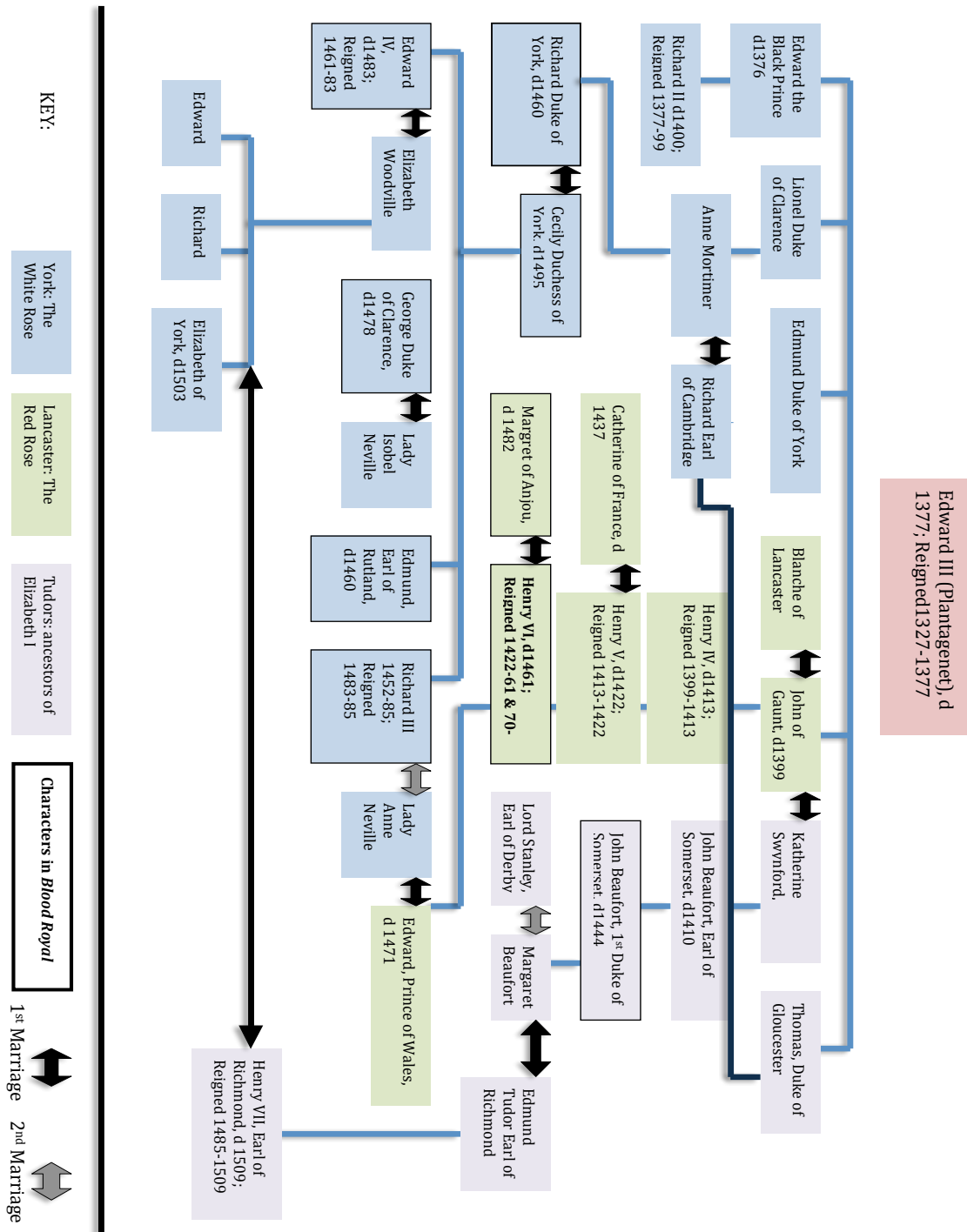




HOUSE OF LANCASTER.



The Plantagenet Blood Line:



Anticipation and Reaction Guide

Part One: Before seeing or reading the play *Blood Royal*, read the statements below. Write an “A” if you agree with the statement, a “D” if you disagree, or a “?” if you are unsure. Then write a brief explanation for each of your decisions.

Compare your answers with a partner and discuss the reasons why you responded to each statement as you did. After you have finished reading and/or seeing the play, revisit the statements and see if you would change your response. Discuss with your partner why you did or did not change your response for each statement.

| A, D, or ? (BEFORE seeing/reading <i>Blood Royal</i>) | Statement | A, D, or ? (AFTER seeing/reading <i>Blood Royal</i>) |
|---|---|--|
| | A king or queen should be inherited rather crown rather than elected by the people. Explanation: | |
| | When rulers are violent, their people will react with violence. Explanation: | |
| | The best way to solve a dispute is through battle. Explanation: | |
| | Men make better rulers than women. Explanation: | |
| | Joan of Arc was a saint and messenger of God. Explanation: | |
| | Rulers should be chosen based on their skill in battle. Explanation: | |
| | Monarchies often failed because of incompetent rulers. Explanation: | |
| | Revenge is justified when someone kills a member of your family. Explanation: | |
| | If you live a violent life, you will probably die a violent death. Explanation: | |

Part Two: What reactions would Henry VI, Margaret or Richard, Duke of York have to these same statements? After reading and/or seeing the play, respond to these statements from the viewpoint of one of these characters. Then, taking on the role of the character, debate these issues!

Acting Out

Trade Insults (From *Shakespeare and How to Cure It* by Ralph Allen Cohen)

The Yorkists & Lancastrians trade insults amongst themselves and with the French throughout *Blood Royal*. Have each of your students bring his or her four favorite insults from the play to class. No insult can exceed 10 words. Bring two prizes to class, like a great book, t-shirt, or gift certificate for pizza. Ask for volunteers to get things started, and have one student stand and address one of his or her favorite insults to the class in general. At that point, whoever wants to should stand and hurl his or her favorite insult at the first student, who then sits down, while a third student rises and insults the second and so on.

The rules:

1. The insulter must stand to deliver the insult.
2. The insulter must continue to stand until after someone else has stood to give him or her an insult and then, having become the insulted, must sit down.
3. No one can repeat an insult someone else has used, but a student may stand more than once as long as he or she has a new insult to deliver.
4. The insult must be ten words or fewer.
5. The insult must be in exactly the word order Shakespeare uses.
6. The winner is the last student to give his insult.

Here's the problem you'll run into: Students will try to hang back so that they can be the last one. So what you need to do whenever there's a pause is to say very slowly "going... going..." with the implied threat that if you get to the word "gone," the prize goes to the last insulter, no matter how few students have used their insults. That little trick forces students to keep the game going.

Once the game is over, explore with your students the reasons for their choices, and discuss the features of Shakespeare's language that makes his insults so memorable. How do those insults contribute to the atmosphere of the play?

Rhetoric and Figures of Speech

Rhetoric[ret-er-ik], n. 1. The art or science of all specialized literary uses of language in prose or verse, including the figures of speech. 2. The study of the effective use of language. 3. The ability to use language effectively.

Iambic Pentameter- Using ten syllables in a line in unstressed and stressed pairs:

This **is** your **rightful place** as **England's king**.

Deviations from the pattern can be used for emotional effect:

Hung be the **heavens** with **black**, yield **day** to **night!**

Shared Lines- Sometimes characters share a line of verse, this helps elevate tension and speed up the pace:

HUMPHREY: Had churchmen prayed, his thread of life had not
So **soon** decayed in **death**.

WINCHESTER Thou **art** protector
And lookest to command the prince and realm.
Thy wife is proud; she holdeth thee in awe
More than God or holy churchmen may.

1

Alliteration: Repetition of a consonant sound

Ex. **Hung** **be** the **heavens** with **black**, yield day to night!

Now **f**or the honour of the **f**orlorn **F**rench!

Apostrophe: Addressing an abstraction or a thing, present or absent, or addressing an absent person or entity

Ex. Comets, importing change of times and states,
Brandish your crystal tresses in the sky.

Rhyming Conversation

Shakespeare presents an unusual device in *Henry VI, Part I*: rhyming conversation. The following exchange between Talbot and his son demonstrates this device:

TALBOT: Shall all thy mother's hopes lie in one **tomb**?

JOHN TALBOT: Ay, rather than I'll shame my mother's **womb**.

TALBOT: Upon my blessing, I command thee **go**.

JOHN TALBOT : To fight I will, but not to fly the **foe**.

TALBOT: Part of thy father may be saved in **thee**.

JOHN TALBOT: No part of him but will be shame in **me**.

[TALBOT: Thou never hadst renown, nor canst not lose **it**.

JOHN TALBOT: Yes, your renowned name: shall flight abuse **it**?

TALBOT: Thy father's charge shall clear thee from that **stain**.

JOHN TALBOT: You cannot witness for me, being **slain**.

CHARLES: O, no, forbear! for that which we have **fled**

During the life, let us not wrong it **dead**] (4. 5. 36-45, 1 Henry VI).

[not in *Bloody Royal* script]

1. Have students identify the rhyming words and write them down as you read the section.
2. Explain the circumstance and relationships.
3. Split the students into groups of four representing Talbot, John Talbot, Charles, and a director. Have the students stage the scene, and encourage them to use the rhyme to tell the story, but not over emphasize the rhyming words.
4. After the students have presented their scenes, ask them what challenges they faced? What is different in the tone of a rhyming conversation between father and son change when Charles enters the dialogue?

Essay/Discussion Topics

Using either Blood Royal or the Henry VI [underline or italicize play titles]trilogy, have students write an essay to share with their class or debate one of the following questions:

1. Which character in the play is most admirable? Who is the least admirable? Why?
2. Joan of Arc's fame is not limited to her appearance in this play. How does Shakespeare's Joan resemble or differ from the Joan of other authors or media? Why does he depict Joan the way he does?
3. Write a psychological profile of King Henry VI or his wife, Margaret. What are their motivations throughout the play?
5. In monarchies, the crown usually passes to a son or daughter of the king and queen. Is a monarchy a flawed system of government? Or does it have its merits?
6. Do King Henry's loyalists support him because they like him or because they believe he is the rightful king?
7. Does Richard Plantagenet have a legitimate claim to the throne?
8. Consider Shakespeare's portrayal of the War of the Roses. Is his treatment of this conflict biased? Does he encourage us to support one side over the other? If so, how does he achieve this?
9. Discuss the influence of the women within this play.
10. A variety of leaders appear in the play. What different kinds of leadership do we see? Does any one kind seem better than any of the others?
11. In a story about struggles between England and France, the idea of nationalism comes into focus. What does this concept seem to mean to the French and to the English? How does patriotism come to differentiate itself from politics, particularly in England?
12. How much should a playwright sacrifice historical accuracy for the sake of drama? This play represents historical events, but not quite as they happened. Many modern-day films take the same liberties with historical details. Should a more compelling story take precedence over factual truth? What are the dangers of fictionalizing events while presenting them as "history"?
13. Based on this play, do you think Shakespeare was pro-war or anti-war?

After seeing the play:

1. How effective is the Chorus in moving the play along, identifying the major characters, and setting the scenes?
2. What theatrical design elements added the most to this play (for example, lights, sound, costumes, music, special effects, etc.)?
3. Was there anything you were surprised at in the production? Character portrayal? Violence? Relationships?

Journal Writing

At the beginning of each class, give students a list of quotes from which to choose one to write a personal response for five to seven minutes. After writing, students can share their responses in pairs, small groups, or with the class. Or, one day each week can be set aside for students to choose their best response and share it in small groups or with the entire class. Their responses can take many forms.

- Write a three-part response: 1) indicate the meaning of the quote, 2) connect the quote with other parts of the play, other literature, or personal experiences, and 3) discuss your personal feelings about the quote, the character, or the plot situation.
- Write your personal opinion of the quote. Read the quote carefully and free-write wherever your thoughts may take you: into fantasy, reflections on your day, problems you are experiencing or have experienced, or people you care about.
- Write a poetic response. Write down your own reactions to the quote or continue the dialogue using Shakespeare's style or write a poem reflecting a theme or idea suggested by the quote.
- Copy the quote and illustrate it. Instead of writing, draw the characters or illustrate the action in whatever detail you can, from symbolic representation to realistic characterization.
- Reply to the character. Write a letter to the character, either from your point of view or from the point of view of another character in the play.

Directions adapted from *A Teacher's Guide to the Signet Classic Edition of William Shakespeare's Much Ado About Nothing*.

Additional Journal Entry Activities:

- Find a passage or a line in the play that holds great power for you. Use writing, an illustration, or music to explore what this character is saying in relation to the play. What does he/she say that strikes a chord with you?
- Pick a favorite character of yours from *Blood Royal*. Do you know anyone who reminds you of this character? Write down a description of the person's similarity to the character, as well as their differences to the character. Does comparing this person and the character help you to understand either of them any better? In what way?
- Based on quotes and events from the play, create a scrapbook using current pictures, headlines, news articles, advertisements, cartoons, and other forms of media that help clarify the play's themes for you.
- Write a diary from the perspective of one of the main characters in the play. The diary may be from the time frame before, during, or after the play's events. You will need several entries. Remember that thoughts and feelings are very important in a diary.
- Create a movie poster for the play using two or more of the following media: paint, crayons, chalk, colored pencils, ink, markers, etc. You may want to choose modern-day actors to star in the movie and include their names and/or pictures on the poster. Look at current movie posters to help you determine what information to include on your poster.
- Create a comic strip that depicts a few scenes from the play. You may draw, use computer graphics, use photos from magazines, or any other techniques you wish to graphically create your comic strip.
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Character Description



Margaret of Anjou

Margaret of Anjou

Queen Margaret of Anjou is a powerful force in *Blood Royal* and was, historically, one of most powerful women in history, but she was not well liked by her people:

1. What differentiates Margaret from the other women in the play and our historical perception of women at the time?
2. What was the traditional role of a female monarch? How does Margaret deviate from the stereotype of a queen?
3. Why would Shakespeare choose to write Margaret the way he does? What influence do you think he felt writing this play under the patronage of England's most famous Queen, Elizabeth I?

Modify these questions to have students evaluate other characters in the play as well.

Encourage students to think about social stigmas of the Elizabethan time (such as being a woman who fights in battles) and contrast them to our social stigmas today.

Looking at pictures, if they exist, of the historical figures in the show can be a lot of fun and a great way to help humanize the characters for your students!

Performing a Monologue

Speaking skills are becoming more and more important in today's society. The ability to speak well, whether it is with one person or in front of a large group, is a skill that people use everyday. By encouraging your students to memorize and perform a monologue written by William Shakespeare, you will be immersing them in great thoughts and language.

Although your students may be initially nervous about performing in front of their classmates, you can make the experience non-threatening by participating in it yourself ... you will show your students that even you can do it, and probably provide them with some good laughs!

1. Ask students to choose a monologue from the play to memorize. Each student can select one of the monologues below or choose another one from the play after receiving permission from the teacher.
2. The teacher can model both effective and ineffective monologues (you can have fun with this, especially when modeling the "ineffective" monologue!). Then ask students to point out which elements of the performance were successful and which were not. On the board, write down a list of bad habits that distract the audience or take away from the performance, such as fidgeting, monotone voice, inaudible volume, mispronunciations, and speaking too rapidly. Then write down a list of elements that a successful performance should contain: eye contact with the audience, voice inflection, sufficient volume, evidence of understanding, pronunciation, and appropriate speed with the proper pauses.
3. Allow some time in class for students to practice their monologues. Pair students together (rotating with different partners at each practice session). Have students practice with their partners; the partners should offer kindly, helpful, constructive criticism, using the checklist below to help them make useful suggestions

Some of these monologues may be cut down to 20-30 lines for ease of memorization. Help your students out with this, but also use it as a learning experience. Once students have chosen their monologues, spend some time in class cutting their chosen monologues. To make all three Henry VI [underline or italicize] plays into a 2-hour show, over 65% of the dialogue must be cut! Ask students where they would start: Whole scenes? Characters? Repeated information? Archaic words/ thoughts/ideas? Have them begin by highlighting everything that MUST be said, then have them add back in lines they like until they have 10-20 lines. Or, alternately, have students share a monologue. Give 3 students 1 monologue to perform in parts. Have them discuss the overall meaning, but make individual character choices as well!

Grading Sheets provided on Next Page.

Suggested monologues begin on page 25.

Blood Royal *Monologue Performance*

Name: _____ Character: _____

The following requirements are graded on a scale of **1 to 5** (1 being lowest and 5 being highest):

- _____ **knowledge of lines** (did not miss any lines; very few awkward pauses)
 - _____ **stage presence** (commands the audience's attention; use of eye contact; not constantly looking at the floor or shifting feet; did not stand in one spot without moving)
 - _____ **body movement** (movements seem natural; no forced or unmotivated movements; movements fit the character)
 - _____ **use of voice** (use of pauses; easy to hear and understand words)
 - _____ **use of space** (did not stand in one spot)
 - _____ **rehearsal is obvious** (actually took time to rehearse; everything flows)
-

Blood Royal *Monologue Performance*

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- _____ **rehearsal is obvious** (actually took time to rehearse; everything flows)

CHORUS

Hung be the heavens with black, yield day to night!
Comets, importing change of times and states,
Brandish your crystal tresses in this abbey,
And with them scourge the sad revolting stars
That have consented unto Henry's death!
King Henry the Fifth, too famous to live long!
England ne'er lost a king of so much worth.
In sable black, the brother of the king,
Duke Humphrey, Lord Protector, and his kin,
The mighty Beaufort, Bishop high of Winchester,
Along with Exeter, and sundry other lords.

JOAN LA PUCELLE

Dauphin, I am by birth a shepherd's child
My wit untrained in any kind of art.
Lo, whilst I waited on my tender lambs,
God's mother deigned to appear to me,
And willed me leave my base vocation
And free my country from calamity:
Her aid she promised and assured success:
In complete glory she revealed herself;
And, whereas I was then a lowly maid,
With those clear rays she did infuse on me
That beauty which you now can plainly see.
My courage try by combat, if thou darest,
And thou shalt find that I exceed my sex.
Resolve on this: Thou shalt be fortunate
If thou receive me for thy warlike mate.

WARWICK

Ay, we may march in England or in France,
Not seeing what is likely to ensue.
This late dissension grown betwixt the peers
Burns under ashes of new feigned love
And will at last break out into a flame.
And now I fear that fatal prophecy
Which in the time of Henry named the Fifth
Was in the mouth of every sucking babe:
That Henry born at Monmouth should win all,
And Henry born at Windsor should see defeat:
Which is so plain that Exeter doth wish
His days may finish ere that hapless time.

TALBOT

O young John Talbot! I did send for thee 5
To tutor thee in stratagems of war,
That Talbot's name might be in thee revived
When sapless age and weak unable limbs
Should bring thy father to his drooping chair.
But, O malignant and ill-boding stars! 10
Now thou art come unto a feast of death,
Therefore, dear boy, mount on my swiftest horse;
And I'll direct thee how thou shalt escape
By sudden flight. Come, dally not, be gone.

YORK

So York must sit and fret and bite his tongue,
While English lands are bargained for and sold.
A day will come when I will claim my own.
And therefore I will take my Warwick's part
And make a show of love to proud Humphrey,
And, when I spy advantage, claim the crown,
For that's the golden mark I seek to hit.
Nor shall King Henry ere usurp my right,
Whose church-like humour fits not for a crown.
Then, York, be still awhile, till time do serve:
Watch thou and wake when others be asleep,
To pry into the secrets of the state;
Till Henry, surfeiting in joys of love,
With his new bride and England's dear-bought queen,
And Humphrey with the peers be fall'n apart:
Then will I raise aloft the milk-white rose,
With whose sweet smell the air shall be perfumed;
And in my standard bear the arms of York
To grapple with the house of Lancaster;
And then, perforce, I'll make him yield the crown,
Whose weakened rule hath pulled fair England down.

QUEEN MARGARET

My Lord of Suffolk, say, is this the court
Where England's bravest councilors do dwell?
I thought King Henry had resembled thee
In courage, courtship, and proportion,
But all his mind is bent to holiness.
His champions are the prophets and the saints,
His weapons holy saws of sacred writ.
I would the college of the cardinals
Would choose him pope, and carry him to Rome,
And set the triple crown upon his head:
That were a state fit for his holiness.

YORK

We thank you, lords. But I am not your king
Till I be crowned and that my sword be stained
With heart-blood of the house of Lancaster;
And that's not suddenly to be performed,
But with advice and silent secrecy.
Do you as I do in these dangerous days:
Wink at the Duke of Suffolk's insolence,
At Beaufort's pride, at Somerset's ambition,
At Buckingham and all the rest of them,
Till they have snared the shepherd of the flock,
That virtuous prince, the good Duke Humphrey.
'Tis that they seek, and they in seeking that
Shall find their deaths, if York can prophesy.

GLOUCESTER

Ay, Edward will use women honorably.
Would he were wasted, marrow, bones, and all,
That from his loins no hopeful branch might spring
To cross me from the golden round I seek!
And yet, betwixt my soul's desire and me
(The lustful Edward's title buried deep)
Is Clarence, Henry, and his youngest son,
And all unlooked for issue of their lines.
Why, then, I do but dream on sovereignty.
What other pleasure can the world afford?
I'll make my heaven in a lady's lap,
And deck my body in some gay attire,
And witch sweet women 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.
She did corrupt frail nature with some bribe,
To shrink mine arm up like a withered shrub;
To make an envious mountain on my back,
Where sits deformity to mock my life;
To shape my legs of an unequal size;
To disproportion me in every part.
And am I then a man to be beloved?
O monstrous fault, to harbor such a thought!
Then, since this earth affords no joy to me
But to command, to check, to o'erbear such
As are of better person than myself,
I'll make my heaven to dream upon the crown,
And, whiles I live, to account this world but hell,
Until my mis-shaped trunk that bears this head
Be quite encircled with a glorious crown.

GLOUCESTER

What, will the aspiring blood of Lancaster
Sink in the ground? I thought it would have mounted.
See how my sword weeps for the poor king's death!
O, may such purple tears be always shed
From those that wish the downfall of our house!
If any spark of life does yet remain,
Down, down to hell; and say I sent thee thither:

Stabs him again. KING HENRY VI dies.

'Tis true that I was born hunchbacked, with teeth,
That I should snarl and bite and play the dog.
Then, since the heavens have shaped my body so,
Make crooked now my mind to answer it.
Clarence, beware. Thou keep'st me from the crown.
But I will find a bloody day for thee.
King Henry and the prince his son are gone;
Clarence, thy turn is next, and then the rest.
I'll throw thy body in another room
And triumph, Henry, in thy day of doom.

Educator Comments

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Please feel free to use the back of this form to include any additional comments.

Name of Play: _____

Performance Date: _____

Did the confirmation packet provide you with the information you needed? Why/why not? _____

Did you find the Teacher Guide helpful? What did you particularly like/dislike? _____

Did you enjoy the performance? Why/why not? _____

Could you understand it? _____

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