

SOUTHWEST

SHAKESPEARE

COMPANY

Richard III



William Blake. *Richard III and The Ghosts* around 1806

BY WILLIAM SHAKESPEARE

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

Richard III

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Dear Educator:

Welcome to Southwest Shakespeare Company's 16th 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 *Richard III*. 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 found 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 hearing 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 *Richard III*, 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 various 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 (Character-By-Character Writing Topics, pages 17-20; Journal Writing, pages 21-23; Rhetoric and Figures of Speech, pages 15-17).

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 (Character-By-Character Writing Topics, pages 17-20).

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 24; Character-By-Character Writing Topics, pages 17-20; Journal Writing, pages 21-23).

READING STANDARDS – STRAND 1: READING PROCESS

Concept 6: Comprehension Strategies

Employ strategies to comprehend text (Anticipation & Reaction Guide, page 13; Acting Out, page 14).

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 15-17).

Concept 2: Historical and Cultural Aspects of Literature

Recognize and apply knowledge of the historical and cultural aspects of American, British, and world literature (Character-By-Character Writing Topics, pages 17-20; Journal Writing, pages 21-23).

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 14).

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 *Richard III***).

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

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.

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

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

More for Richard:

Royal Blood: Richard III and the Mystery of the Princes. Bertram Fields. . Regan books, 2000.

Richard III (Revealing History). Michael Hicks. Tempus publishing, 2004.

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

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

More for Richard:

Shakespeare for Everyone: Richard III by Jennifer Mulherin

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 Richard:

www.r3.org/intro.html- Richard III Society: The society is "Dedicated to the study of the life and a reassessment of the reputation of Richard III and the study of fifteenth-century English history and culture."

<http://www.luminarium.org/encyclopedia/richard3.htm>- All things War of the Roses and Richard III.

www.r3.org/bookcase/more/moretext.html- Sir Thomas More's *The History of King Richard the Third*.

Videos:

Richard III, 1995. Directed by Richard Loncraine and set in the 1930's. Stars Ian McKellen, Annette Bening, Robert Downey, Jr., and Kristin Scott Thomas.

Richard III, 1955. Directed, co-written, and starring Laurence Olivier, co-stars Cedric Hardwicke, John Gielgud, and Nicholas Hannen.

Looking for Richard, 1996 (Documentary). Directed and produced by Al Pacino. Stars Al Pacino, Alec Baldwin, Kevin Spacey, Winona Ryder, F. Murray Abraham, Estelle Parsons, Aidan Quinn, Kenneth Branagh, Kevin Kline, James Earl Jones, and Rosemary Harris.

Comments from the Director

These comments can be used to help you prepare your students to see Southwest Shakespeare Company's performance of *Richard III* and may also answer any questions about changes or modifications made to the stage performance as compared to the written play.

Name of Production	<i>RICHARD III</i>		
Name of Director	JARED SAKREN		
In what time period is this production set?	15th Century		
Why?	That is the time period of the events of Shakespeare's play		
Is this switched from the original text?	NO		
Have any characters been cut?	YES Why? Mostly minor characters have been combined for ease of understanding and to give greater development to the characters that remain, this only occurs in a few minor instances		
Have any characters been added?	YES Why? Elizabeth Plantagenet is talked about, and is a major factor in the plot, so we place her onstage.		
Have any characters been combined into one?	YES Why? For Clarity and continuity. Lovell and 1st Murderer have been combined into Tyrell, Lovell's lines have been incorporated into other characters.		
Have any scenes been cut?	YES Why? One rather extraneous scene in which information is duplicated has been cut.		
Have any scenes been added?	YES Why? To give a visual demonstration of an important event. The death of the Princes is briefly depicted.		
Are there fight scenes?	YES	Stage blood?	NO
Weapons?	YES	What kind?	Daggers & Small Broadwords
Are there love scenes?	NO	Sexual innuendo?	NO

Tips for seeing and exploring *Richard III* as staged by the Southwest Shakespeare Company

Before seeing the play ...

■ After reading the play, what are your impressions of Richard? Do you think that he commits evil acts solely because he wishes to be King—or is he more intrinsically evil? Given that Kings need to engage in wars and rule with a firm hand, do you think he would he make a good King? Why or why not?

■ What is your initial impression of Margaret? Do you find her to be a sympathetic character?

■ Do you think that either of the two young Princes know of Richard's plans to get rid of them? What clues in the text support your opinion either way?

■ Taking a close look at language, isolate areas in Richard's speeches where he uses artful deception and flowery words. Contrast these with the speeches delivered to the audience where he reveals his true intentions. Does Richard do everything he sets out to do? In what ways does his manipulation of other characters surprise you, or is every move he makes laid out neatly and then enacted, just as he plans?



“In *Richard III*, Shakespeare invites us on a moral holiday.”

-Folger *Richard III*

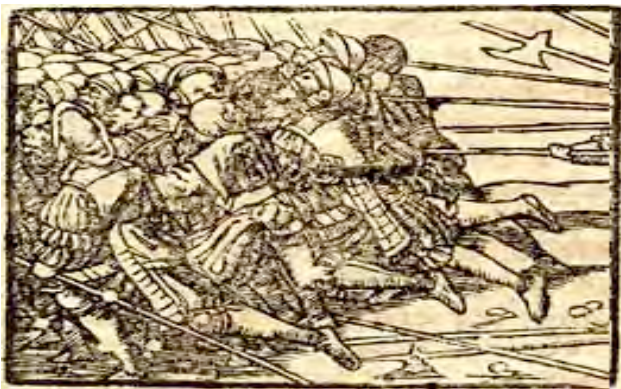


After seeing the play ...

■ after seeing the play, how have your thoughts about Richard's inherent evil and King-like qualities changed? How have they stayed the same?

■ The play *Richard III* was originally categorized as a history play, and now it is called a tragedy. Which do you think is more appropriate? What events set the plot in motion, and are they tragic or historic in nature?

■ Do you think that setting the play in another time and place would change the way the relationships in the play were conducted? Would you have made the same choice if you were staging the play?



Sources and History



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

Events leading up to *Richard III*

*(Our first show of next season, **BLOOD ROYAL--An Original Adaptation of Shakespeare's Henry VI Trilogy** by Michael Flachmann dramatizes these events. Don't miss it!)*

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, 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 imprisoned, thereby securing Edward IV's crown. And you thought political maneuvering in twenty-first-century America was vicious!

Richard III: Villain or Benevolent King?

“Richard was not the villain that his enemies depicted. He had good qualities, both as a man and a ruler, and showed a sound judgment of political needs....He was not a monster; but a typical man in an age of strange contradictions of character, of culture combined with cruelty, and of an emotional temper that was capable of high ends, though unscrupulous of means. Tradition represents Richard as deformed. It seems clear that he had some physical defect, though not so great as has been alleged.”

Encyclopedia Britannica, 11th Ed. Vol XXIII.



Cambridge: Cambridge University Press, 1910. 299.

Modern perception of the man who was Richard III is so heavily influenced by what Shakespeare wrote that much of what is historically true about the *man* and his political career are obscured by the brilliance of Shakespeare's *character*. We think of Richard III as a ruthless villain; murderer of innocent children, manipulative and outwardly deformed. History tells a different story of a handsome and clever man, a valiant and mighty warrior. Shakespeare, however, had one very good reason not to write him as such: Queen Elizabeth.

Many people are now determined to prove that Richard III was, in reality, not the bloodthirsty manipulator we have come to know in Shakespeare's play. In fact, The Fellowship of the White Boar, is a society whose mission is to discredit these claims. The organization, whose name was changed to the Richard III Society, was founded in England in 1924 in order to reform public image of Richard III and reshape his image into one more kindly and benevolent. The society has more than 4000 members worldwide. The central controversy that seems to sway opinion towards Richard's villainy or benevolence is the murder of the two young princes—sons of his brother, the late King Edward IV.



Two Princes Murdered

Richard's involvement in the disappearances of the young Prince Edward (age 12) and his brother, the young Duke of York (age 9), is the subject of perhaps the most controversy surrounding the historical figure. Richard is widely acknowledged to have had motive for the murder (the princes stood in the way of his succession to the throne), and opportunity (Richard controlled the Tower of London.) Furthermore, the princes' defenders had already been executed at the hands of Richard. However, the lack of

objective historic records has cast doubt (in some eyes) on his incontrovertible guilt. In 1674, workmen discovered a box containing two small human skeletons in the Tower of London during renovations. These were suspected to be the bones of the two princes, and were interred in Westminster Abbey by order of Charles II. In 1933, the bones were exhumed and examined in order to attempt to make an identity confirmation. DNA technology was not yet available, thus making it impossible to definitively say they belonged to the two lost princes.

An Introduction

DIRECTOR'S NOTES FOR *Richard III*

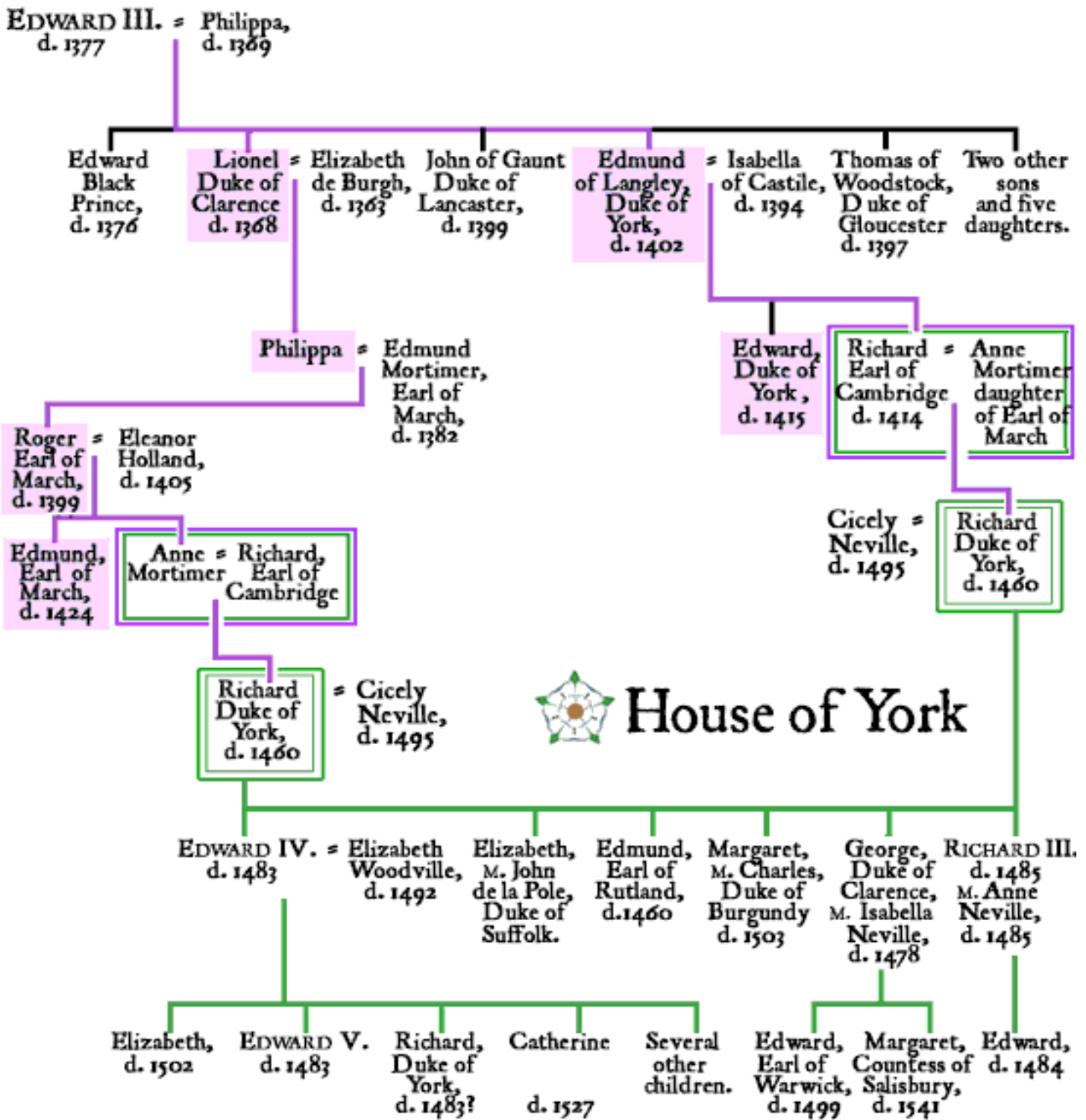


Winston Churchill once said "History is written by the victors." Such is the case with Richard III. Elizabeth I, the Queen during Shakespeare's writing of this play, was a direct descendant of Henry VII, the man who killed Richard III at the Battle of Bosworth, and the Tudor family obviously felt a strong need to make Henry a hero. To accomplish that, it became necessary to paint Richard of Gloucester as an arch villain. The real, historical Richard III was nothing of the kind. Most historians agree that he was cultured



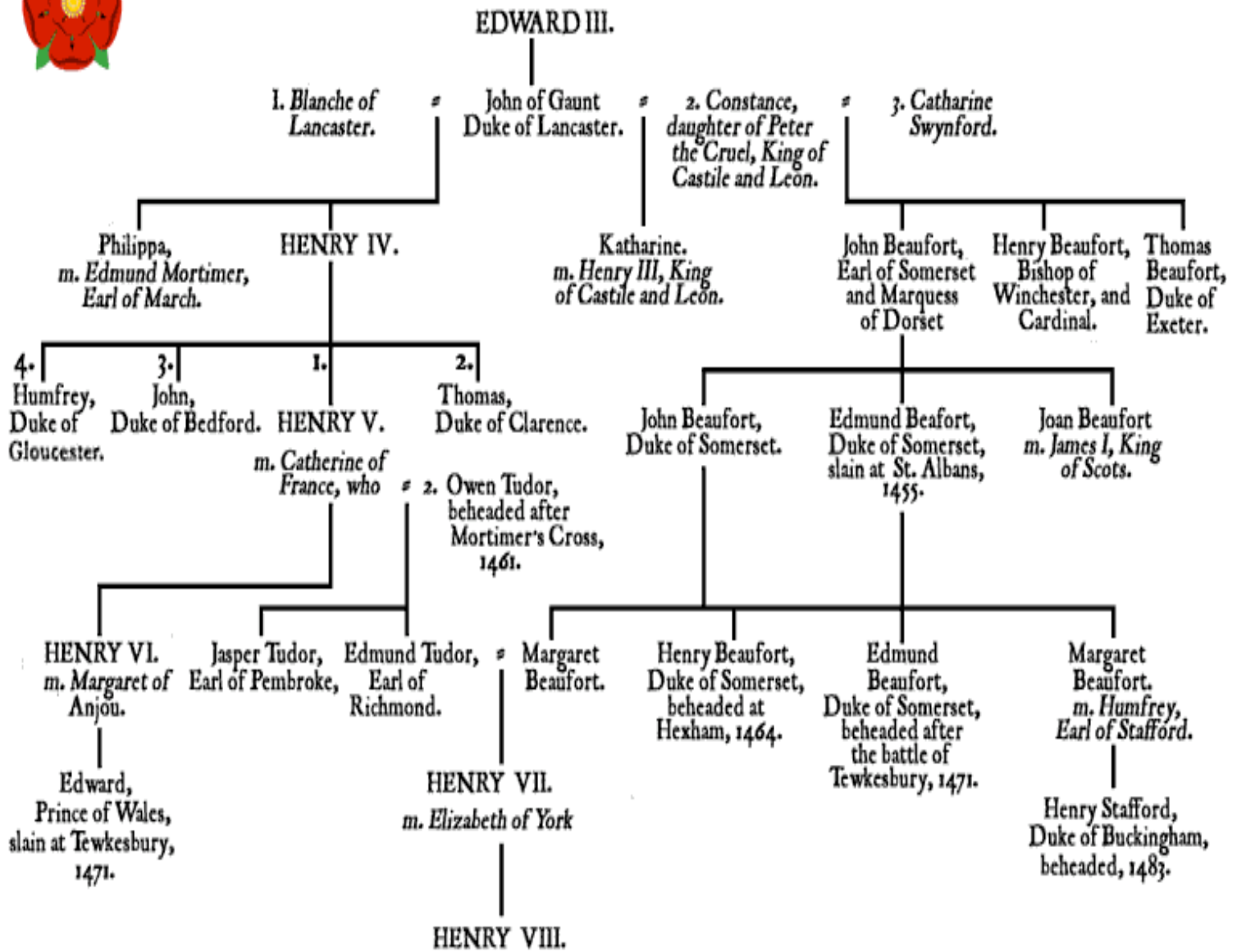
and intelligent, with a proven ability to govern. They concur that his deformity has been greatly exaggerated, and describe him as attractive but frail. The incidents in Shakespeare's play have a basis in historical fact but are subject to exaggeration and hyperbole and there is no direct evidence that Richard III was complicit in the murder of the Princes in the Tower, or of Lady Anne. To the contrary there is speculation that Henry Tudor himself may have had the young princes killed. Nonetheless, Shakespeare's play has been one of the most enduring and entertaining of anything he wrote. It was enormously successful during his lifetime, since many performances of it were recorded and it was reprinted several times. The play picks up where the Henry VI trilogy ends, with an England ravaged by civil war, political division, and economic chaos. The play has sometimes been

described as a recording of the end of the Middle Ages. It is born out of an England that wishes to put its feudal and brutally warlike past to an end. In a sense, the death of Richard of Gloucester is a kind of expiation carried out by Shakespeare to atone for all the violence, murder, beheadings, and other brutal acts that had marked the rule of his country for centuries. Richard took one for the team, as it were. England was emerging as a world power, and Elizabeth had a vested interest in having her country become a leader in that "new world order". To "drive a stake into the heart" of a villainous scape-goat seemed all too convenient. What is more, England had largely been a Catholic country for many generations, and was now, during Shakespeare's time, falling under Protestant influence. The significance of this plays out in a less-defined and less rigid moral universe governing human action. In fact, a moral crisis could even be seen as the prevailing climate during the writing of this play. The Divine Right of Kings was under attack, the buying of titles and heraldry was becoming common. The Gunpowder Plot was just around the corner. The rule of the people by money and business, and through a growing mercantile system made the world a much less moral, and much more mercenary world to live in. Is it any wonder that Richard's army deserts him at the end? Is it any wonder that Clarence, his brother, had switched sides in the fight a couple times? There is no clear side to be on, only the side of the perceived most powerful. In Shakespeare's play, it is physical strength that prevails. It is the physical world that asserts itself as dominant. And the physical deformation of Richard, as written by Shakespeare at least, goes to the very heart of the play. The author insinuates that this deformity goes all the way to Richard's soul. And as he cannot prove a lover, he is determined to prove a villain and a memorable one at that.





HOUSE OF LANCASTER.



Anticipation and Reaction Guide

Part One: Before seeing or reading the play *Richard III*, 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 your reasons for how you responded to each statement. 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>Richard III</i>)	Statement	A, D, or ? (AFTER seeing/reading <i>Richard III</i>)
	Some people are born evil. Explanation:	
	Power turns people evil. Explanation:	
	Wit is more seductive than beauty. Explanation:	
	If someone you love is murdered, it is okay to seek revenge. Explanation:	
	Rulers should be chosen for the heritage. Explanation:	
	Rulers should be chosen based on their skill in battle. Explanation:	
	Monarchies often failed because of greed. Explanation:	
	Monarchies often failed because of bad rulers. Explanation:	
	If you live a violent life, you will die a violent death. Explanation:	

Part Two: What reactions would Richard III, Lady Anne or Richmond 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 *Shakespear and How to Cure It* by Raplh Allen Cohen)

Something about Richard inspires those around him- especially Queen Margaret and Lady Anne- to the heights of name-calling. 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 that student stand and address one of those favorite insults to the class in general. At that point, whoever wishes 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.
3. No one can repeat an insult someone else has used, but a student may stand more than once as long as they have a new insult to deliver.
4. The insult must be ten words or fewer.
5. The insult must be 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 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 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:

If **honor may** be **shrouded** in a **herse**.

Deviations from the pattern can be used for emotional effect:

Now is the **winter of** our **discontent**

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

ANNE: Where is he?

GLOUCHESTER: Here

[Anne spits at him.]

Why dost thou spit at me?

Alliteration: Repetition of initial or medial consonants in two or more adjacent words.

*Ex: And bid her **w**ipe her **w**eeping eyes **w**ithal (RIII 4.4.285)*

Assonance: Figure of repetition in which different words with the same or similar vowel sounds occur successively in words with different consonants; two or more words with similar vowel sounds sandwiched between different consonants.

Ex: Is crimson in thy lips and in thy cheeks." (R& J 5.3.96)

Asteismus- A figure of reply in which the answerer catches a certain word and throws it back to the first speaker with an unexpected twist or unlooked for meaning.

*Ex: Richard: Then know that **from** my soul I love thy daughter*

Elizabeth: My daughter's mother thinks if with her soul

Richard: What do you think?

*Elizabeth: That thou dost love my daughter **from** thy soul. (from= away from/far from)*

*So **from** thy soul's love didst thou love her brothers*

*And **from** my heart's love I do thank thee for it. (RIII 4.4. 260-265)*

Parallelism: Figure of balance identified by asimilarity in the syntactical structure of a set of words in successive phrases, clauses, sentences; successive words, phrases, clauses with the same or very similar grammatical structure. This figure often occurs in public address with others such as antithesis, anaphora, asyndeton, climax, epistrophe, and symploce.

Ex: O God, which this blood madest, revenge his death!

O earth, which this blood drink'st revenge his death! (RIII 1.2.62-63)

Activity 1:

Take a look, either as a whole class or in small groups, at the following excerpt from Act 1 Scene 2 (or the whole scene if you have time!) and find all the rhetorical terms above used by each character, compare Anne's rhetoric to Richard's. Who usually begins the Rhetoric if the device is shared?

GLOUCESTER

Lady, you know no rules of charity,
Which renders good for bad, blessings for curses.

LADY ANNE

Villain, thou know'st no law of God nor man:
No beast so fierce but knows some touch of pity.

GLOUCESTER

But I know none, and therefore am no beast.

LADY ANNE

O wonderful, when devils tell the truth!

GLOUCESTER

More wonderful, when angels are so angry.
Vouchsafe, divine perfection of a woman,
Of these supposed-evils, to give me leave,
By circumstance, but to acquit myself.

LADY ANNE

Vouchsafe, defused infection of a man,
For these known evils, but to give me leave,
By circumstance, to curse thy cursed self.

GLOUCESTER

Fairer than tongue can name thee, let me have
Some patient leisure to excuse myself.

LADY ANNE

Fouler than heart can think thee, thou canst make
No excuse current, but to hang thyself.

GLOUCESTER

By such despair, I should accuse myself.

LADY ANNE

And, by despairing, shouldst thou stand excused;
For doing worthy vengeance on thyself,
Which didst unworthy slaughter upon others.

GLOUCESTER

Say that I slew them not?

LADY ANNE

Why, then they are not dead:
But dead they are, and devilish slave, by thee.

GLOUCESTER

I did not kill your husband.

LADY ANNE

Why, then he is alive.

GLOUCESTER

Nay, he is dead; and slain by Edward's hand.

LADY ANNE

In thy foul throat thou liest: Queen Margaret saw
Thy murderous falchion smoking in his blood;
The which thou once didst bend against her breast,
But that thy brothers beat aside the point.

GLOUCESTER

I was provoked by her slanderous tongue,
which laid their guilt upon my guiltless shoulders.

LADY ANNE

Thou wast provoked by thy bloody mind.
Which never dreamt on aught but butcheries:
Didst thou not kill this king?

GLOUCESTER

I grant ye.

LADY ANNE

Dost grant me, hedgehog? then, God grant me too
Thou mayst be damned for that wicked deed!
O, he was gentle, mild, and virtuous!

Activity 2: Put it to the test! Have volunteers perform the text above, or whole scene, paying special attention to the rhetoric involved.

Discussion Topics by Character

When actors are cast in a play, especially Shakespeare, they are faced with many questions they must answer for themselves before rehearsal even starts. Then, the first couple days of rehearsal are spent going through the text of the show and answering questions about meaning, historical context, relationships, etc.

As something unique for the *Richard III* study guide actors were asked to share some of the questions they had to answer as their character with your students. Discuss the following questions with your class as you read the play. You may notice not all characters are included. Have students come up with their own questions about those other characters to share with the class.

Richard, Bo Foxworth

- Why is Richard not happy in this “time of peace”?
- What reasons might Richard have to be angry with his brother King Edward?
- Why is Clarence going to prison? Who does he think sent him to prison? Who is actually responsible?
- Why does Richard plot his brother Clarence’s death?
- Why does Richard hate the Grey/Woodville clan?
- What event begins the downfall of Richard and what parallel can you find with Margret?
- What happens to Richard and Margaret’s world when children are killed?
- Why does he have his cousins, Young Edward and York, killed?
- What animals or creatures are used to describe Richard?
- Why does Richard have to marry his brother’s daughter, young Elizabeth, to secure his claim to the throne?
- What is Richard’s relationship with the women in the play? Lady Anne? Queen Elizabeth? Margaret? His Mother? Mistress Shore?

Lady Anne, Dawn Rochelle Tucker

- What is Lady Anne's position in Edward's court? Why might this make her future uncertain?
- Why does Lady Anne agree to marry Richard at the end of 1.2? For love or for political gain?
- What is Anne's relationship to the other women in the play: Queen Elizabeth, The Duchess of York, Margaret, Young Elizabeth?

Margaret, Maren Maclean

- Why is Margaret so angry in Act I?
- What animal does Margaret keep referring to Richard by throughout the play? What characteristics does Richard share with this animal?
- What country will Margaret return to so she can get away from the current turmoil in England?

Duchess of York, Cheryl Schaar

- Did the Duchess of York only have the three sons we meet in the play or did she have other children? What is her relationship to each of her sons?
- How long has the Duchess of York been a widow? How does being a widow affect her place at court?
- How long did she live and where did she die?

Hastings, Keath Hall

- Why does Hastings dislike Queen Elizabeth's Family, the Woodvilles?
- Hastings refuses to help Richard to the crown. Why?
- Why does Richard have Hastings killed?

Stanley, Bob Feugate

- Why does Stanley assist Richmond, and risks his son George's life to do so?

Archbishop of York, Bob Feugate

- The historical character was a supporter of Queen Elizabeth's family the Woodvilles; how does Shakespeare convey this during the play?

Lord Grey, Clay McInerney

- Why is Gloucester so mad with Elizabeth Rivers, Grey, and Dorset in Act I Scene 3?

Young Elizabeth, Madeline Owens

- What role does Young Elizabeth play in Richards plan to gain the throne?

Dorset, Ryan Janko

- Do you think Dorset's decision to leave his family behind in order to live in safety with Richmond was a good idea or cowardice? Does a situation like that warrant listening to a loved one's advice?
- What was ironic about the messenger's delivery of news to Richard at the end of Act IV Scene IV?

Catesby, Matt Rosin

- Why would Sir William Catesby not stand by King Richard III in the final, desperate moments of the Battle of Bosworth Field? Was he not loyal to Richard III?

Rivers, Ezekiel Hill

- Why is Richard so disgusted at Rivers' Noble status?
- What significance does Rivers' 'Pomfret' speech (Act 3 Scene 3) have on Hastings, Buckingham, and Richard's impending fate?

Richmond, Cody Davis

- What are some of the parallels/contrasts between Richard and Richmond? The way they react to the spirits visiting their dreams, their speeches to their soldiers, etc.
- In the play *Richard III*, Henry the VII (Richmond) is portrayed as the noble hero. Is this historically accurate? If not, why would Shakespeare portray him in this light and not as he was?
- Why does Richmond marry the daughter of Queen Elizabeth Woodville, especially when the Woodville family is not held in high regard?
- What values were being taught about truth, honor and appearance by Shakespeare in his contrast of Richard III to Richmond?

Clarence, Nick Smith

- What is signified by Clarence's dream? How does it relate to the action of the play?
- What tactics does Clarence employ to dissuade the murderers?
- Does Clarence ever suspect Richard is behind his imprisonment and subsequent death?

Queen Elizabeth, Justine Hartley

- How did Elizabeth Woodville become queen?
- What is Elizabeth's standing in court? Do the other nobles (outside of her family) respect her?
- With the death of King Edward, what is Elizabeth afraid will happen to her reign as queen? What does happen in the play?
- Why were Queen Elizabeth's sons sent to the tower? Why were her son Grey and brother Rivers executed?
- What tactics does Elizabeth use to deter Richard from marrying her daughter?
- Why does Elizabeth eventually accept Richard's offer to marry her daughter?

Buckingham, Jesse James Kamps

- Why does Buckingham support Richard in his pursuit of the crown?
- Though The Duke of Buckingham is married into the Woodville family, what reasons might he have to be against them and their position of power within the court?
- What are some of the things The Duke of Buckingham does to help Richard to the crown?
- What reasons does Buckingham give to argue against Edward, The Prince of Wales succeeding his father, Edward IV?
- Why do you think Buckingham turns against Richard in Act IV?

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 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 action.
- Write a completely personal expression. Take off from the quote 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 your own feelings 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 like 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*.

Act I

1. "I am determined to prove a villain
And hate the idle pleasures of these days." Richard III
2. "For then I'll marry Warwick's youngest daughter.
What though I kill'd her husband and her father?
The readiest way to make the wench amends
Is to become her husband and her father:
The which will I; not all so much for love
As for another secret close intent,
By marrying her which I must reach unto." Richard III
3. And, by despairing, shouldst thou stand excused;
For doing worthy vengeance on thyself,
Which didst unworthy slaughter upon others." Lady Anne
4. "No beast so fierce but knows some touch of pity." Lady Anne
5. "Since every Jack became a gentleman
There's many a gentle person made a Jack." Richard III
6. And thus I clothe my naked villainy

With old odd ends stolen out of holy writ,
And seem a saint when most I play the devil.” Richard III

Act II

1. “And now in peace my soul shall part to heaven,
Since I have set my friends at peace on earth.” King Edward IV

2. “Woe to the land that's governed by a child.” Third Citizen

3. “ When clouds appear, wise men put on their cloaks;
When great leaves fall, the winter is at hand;
When the sun sets, who doth not look for night?
Untimely storms make men expect a dearth.
All may be well; but, if God sort it so,
'Tis more than we deserve, or I expect.” Third Citizen

Act III & IV

1. "So wise so young, they say, do never live long.” Richard III

2. “An honest tale speeds best, being plainly told.” Queen Elizabeth

3. “Who, I, my lord? We know each other's faces,
But for our hearts, he knows no more of mine,
Than I of yours; Nor I no more of his, than you of mine.” Buckingham

4. “Bad is the world; and all will come to nought,
When such bad dealings must be seen in thought.” Scrivener

Act V

1. “True hope is swift, and flies with swallow's wings;
Kings it makes gods, and meaner creatures kings” Richmond

2. “O coward conscience, how dost thou afflict me!” Richard III

3. “My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.” Richard III

4. “Conscience is but a word that cowards use,
Devised at first to keep the strong in awe.” Richard III

ADDITIONAL JOURNAL ENTRY ACTIVITIES:

- Search out 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 *Richard III*. 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, etc. that bring to mind the play's themes for you.
- Write a diary from the perspective of one of the main characters from the play. The diary may be from the time frame before, during, or after the play's events. You will need several entries, and you may want to include personal keepsakes. 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 way you wish to graphically create your comic strip.

Character Description



Anne Neville

Lady Anne Neville chooses to marry the man responsible for her husband and Father-in-law's deaths. Reflect with students on their views of this choice:

1. What are the choices offered to widows during Lady Anne's time? What about contemporary widows—what kinds of social stigma are attached to them nowadays?
2. Why do you think that she marries Richard? Does she, too, yearn for power? Or is she merely trying to make the best of her situation?
3. Have students research the real Lady Anne Neville to help support their views. They will discover, for example, that she had children with Richard. Does this change the way that they see her decisions? What images or stories from television shows, news, movies, books or magazines support these views? How do you see them playing out in your personal experiences?

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 widow) and contrast them to modern society.

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

Presentation 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 choose one of the provided monologues or choose another one from the play after checking with 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 quickly. 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 constructive criticism, using the included checklist to help them make helpful suggestions

Some of these monologues should be cut down to 20-30 lines for ease of memorization. Help your kids 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 Richard III a 2 hour show 20% of the dialogue must be cut! Ask students where they would start: Whole scenes? Characters? Repeated information? Archaic words/thoughts/ideas? Have them start by highlighting everything that MUST be said, then have them add back in lines they like until they have full 20-30 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.

Richard III

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)
-

Richard III

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- _____ **use of space** (did not stand in one spot)
- _____ **rehearsal is obvious** (actually took time to rehearse; everything flows)

GLOUCESTER

Now is the winter of our discontent
 Made glorious summer by this sun of York;
 And all the clouds that lour'd upon our house
 In the deep bosom of the ocean buried.
 Now are our brows bound with victorious wreaths;
 Our bruised arms hung up for monuments;
 Our stern alarums changed to merry meetings,
 Our dreadful marches to delightful measures.
 Grim-visaged war hath smooth'd his wrinkled front;
 And now, instead of mounting barded steeds
 To fright the souls of fearful adversaries,
 He capers nimbly in a lady's chamber
 To the lascivious pleasing of a lute.
 But I, that am not shaped for sportive tricks,
 Nor made to court an amorous looking-glass;
 I, that am rudely stamp'd, and want love's majesty
 To strut before a wanton ambling nymph;
 I, that am curtail'd of this fair proportion,
 Cheated of feature by dissembling nature,
 Deformed, unfinish'd, sent before my time
 Into this breathing world, scarce half made up,
 And that so lamely and unfashionable
 That dogs bark at me as I halt by them;
 Why, I, in this weak piping time of peace,
 Have no delight to pass away the time,
 Unless to spy my shadow in the sun
 And descant on mine own deformity:
 And therefore, since I cannot prove a lover,
 To entertain these fair well-spoken days,
 I am determin'd to prove a villain
 And hate the idle pleasures of these days.
 Plots have I laid, inductions dangerous,
 By drunken prophecies, libels and dreams,
 To set my brother Clarence and the king
 In deadly hate the one against the other:
 And if King Edward be as true and just
 As I am subtle, false and treacherous,
 This day should Clarence closely be mew'd up,
 About a prophecy, which says that 'G'
 Of Edward's heirs the murderer shall be.
 Dive, thoughts, down to my soul: here
 Clarence comes.

LADY ANNE

Set down, set down your honourable load,
 If honour may be shrouded in a hearse,
 Whilst I awhile obsequiously lament
 The untimely fall of virtuous Lancaster.
 Poor key-cold figure of a holy king!
 Pale ashes of the house of Lancaster!
 Thou bloodless remnant of that royal blood!
 Be it lawful that I invoke thy ghost,
 To hear the lamentations of Poor Anne,
 Wife to thy Edward, to thy slaughter'd son,
 Stabb'd by the selfsame hand that made these wounds!
 Lo, in these windows that let forth thy life,
 I pour the helpless balm of my poor eyes.
 Cursed be the hand that made these fatal holes!
 Cursed be the heart that had the heart to do it!
 Cursed the blood that let this blood from hence!
 More direful hap betide that hated wretch,
 That makes us wretched by the death of thee,
 Than I can wish to adders, spiders, toads,
 Or any creeping venom'd thing that lives!
 If ever he have child, abortive be it,
 Prodigious, and untimely brought to light,
 Whose ugly and unnatural aspect
 May fright the hopeful mother at the view;
 And that be heir to his unhappiness!
 If ever he have wife, let her he made
 A miserable by the death of him
 As I am made by my poor lord and thee!

GLOUCESTER

I would they were, that I might die at once;
 For now they kill me with a living death.
 Those eyes of thine from mine have drawn salt tears,
 Shamed their aspect with store of childish drops:
 These eyes that never shed remorseful tear,
 No, when my father York and Edward wept,
 To hear the piteous moan that Rutland made
 When black-faced Clifford shook his sword at him;
 Nor when thy warlike father, like a child,
 Told the sad story of my father's death,
 And twenty times made pause to sob and weep,
 That all the standers-by had wet their cheeks
 Like trees bedash'd with rain: in that sad time
 My manly eyes did scorn an humble tear;
 And what these sorrows could not thence exhale,
 Thy beauty hath, and made them blind with weeping.
 I never sued to friend nor enemy;
 My tongue could never learn sweet smoothing word;
 But now thy beauty is proposed my fee,
 My proud heart sues, and prompts my tongue to speak.

LADY ANNE

Foul devil, for God's sake, hence, and trouble us not;
 For thou hast made the happy earth thy hell,
 Fill'd it with cursing cries and deep exclams.
 If thou delight to view thy heinous deeds,
 Behold this pattern of thy butcheries.
 O, gentlemen, see, see! dead Henry's wounds
 Open their congeal'd mouths and bleed afresh!
 Blush, Blush, thou lump of foul deformity;
 For 'tis thy presence that exhales this blood
 From cold and empty veins, where no blood dwells;
 Thy deed, inhuman and unnatural,
 Provokes this deluge most unnatural.
 O God, which this blood madest, revenge his death!
 O earth, which this blood drink'st revenge his death!
 Either heaven with lightning strike the
 murderer dead,
 Or earth, gape open wide and eat him quick,
 As thou dost swallow up this good king's blood
 Which his hell-govern'd arm hath butchered!

QUEEN MARGARET

What were you snarling all before I came,
 Ready to catch each other by the throat,
 And turn you all your hatred now on me?
 Did York's dread curse prevail so much with heaven?
 That Henry's death, my lovely Edward's death,
 Their kingdom's loss, my woful banishment,
 Could all but answer for that peevish brat?
 Can curses pierce the clouds and enter heaven?
 Why, then, give way, dull clouds, to my quick curses!
 If not by war, by surfeit die your king,
 As ours by murder, to make him a king!
 Edward thy son, which now is Prince of Wales,
 For Edward my son, which was Prince of Wales,
 Die in his youth by like untimely violence!
 Thyself a queen, for me that was a queen,
 Outlive thy glory, like my wretched self!
 Long mayst thou live to wail thy children's loss;
 And see another, as I see thee now,
 Deck'd in thy rights, as thou art stall'd in mine!
 Long die thy happy days before thy death;
 And, after many lengthen'd hours of grief,
 Die neither mother, wife, nor England's queen!
 Rivers and Dorset, you were standers by,
 And so wast thou, Lord Hastings, when my son
 Was stabb'd with bloody daggers: God, I pray him,
 That none of you may live your natural age,
 But by some unlook'd accident cut off!

GLOUCESTER

I do the wrong, and first begin to brawl.
 The secret mischiefs that I set abroad
 I lay unto the grievous charge of others.
 Clarence, whom I, indeed, have laid in darkness,
 I do bewep to many simple gulls
 Namely, to Hastings, Derby, Buckingham;
 And say it is the queen and her allies
 That stir the king against the duke my brother.
 Now, they believe it; and withal whet me
 To be revenged on Rivers, Vaughan, Grey:
 But then I sigh; and, with a piece of scripture,
 Tell them that God bids us do good for evil:
 And thus I clothe my naked villany
 With old odd ends stolen out of holy writ;
 And seem a saint, when most I play the devil.

Enter two Murderers

But, soft! here come my executioners.
 How now, my hardy, stout resolved mates!
 Are you now going to dispatch this deed?

CLARENCE

Methoughts that I had broken from the Tower,
 And was embark'd to cross to Burgundy;
 And, in my company, my brother Gloucester;
 Who from my cabin tempted me to walk
 Upon the hatches: thence we looked toward England,
 And cited up a thousand fearful times,
 During the wars of York and Lancaster
 That had befall'n us. As we paced along
 Upon the giddy footing of the hatches,
 Methought that Gloucester stumbled; and, in falling,
 Struck me, that thought to stay him, overboard,
 Into the tumbling billows of the main.
 Lord, Lord! methought, what pain it was to drown!
 What dreadful noise of waters in mine ears!
 What ugly sights of death within mine eyes!
 Methought I saw a thousand fearful wrecks;
 Ten thousand men that fishes gnaw'd upon;
 Wedges of gold, great anchors, heaps of pearl,
 Inestimable stones, unvalued jewels,
 All scatter'd in the bottom of the sea:
 Some lay in dead men's skulls; and, in those holes
 Where eyes did once inhabit, there were crept,
 As 'twere in scorn of eyes, reflecting gems,
 Which woo'd the slimy bottom of the deep,
 And mock'd the dead bones that lay scatter'd by.

CLARENCE

O, no, my dream was lengthen'd after life;
 O, then began the tempest to my soul,
 Who pass'd, methought, the melancholy flood,
 With that grim ferryman which poets write of,
 Unto the kingdom of perpetual night.
 The first that there did greet my stranger soul,
 Was my great father-in-law, renowned Warwick;
 Who cried aloud, 'What scourge for perjury
 Can this dark monarchy afford false Clarence?'
 And so he vanish'd: then came wandering by
 A shadow like an angel, with bright hair
 Dabbled in blood; and he squeak'd out aloud,
 'Clarence is come; false, fleeting, perjured Clarence,
 That stabb'd me in the field by Tewksbury;
 Seize on him, Furies, take him to your torments!'
 With that, methoughts, a legion of foul fiends
 Environ'd me about, and howled in mine ears
 Such hideous cries, that with the very noise
 I trembling waked, and for a season after
 Could not believe but that I was in hell,
 Such terrible impression made the dream.

KING EDWARD IV

Have a tongue to doom my brother's death,
 And shall the same give pardon to a slave?
 My brother slew no man; his fault was thought,
 And yet his punishment was cruel death.
 Who sued to me for him? who, in my rage,
 Kneel'd at my feet, and bade me be advised
 Who spake of brotherhood? who spake of love?
 Who told me how the poor soul did forsake
 The mighty Warwick, and did fight for me?
 Who told me, in the field by Tewksbury
 When Oxford had me down, he rescued me,
 And said, 'Dear brother, live, and be a king?'
 Who told me, when we both lay in the field
 Frozen almost to death, how he did lap me
 Even in his own garments, and gave himself,
 All thin and naked, to the numb cold night?
 All this from my remembrance brutish wrath
 Sinfully pluck'd, and not a man of you
 Had so much grace to put it in my mind.
 But when your carters or your waiting-vassals
 Have done a drunken slaughter, and defaced
 The precious image of our dear Redeemer,
 You straight are on your knees for pardon, pardon;
 And I unjustly too, must grant it you
 But for my brother not a man would speak,
 Nor I, ungracious, speak unto myself
 For him, poor soul. The proudest of you all
 Have been beholding to him in his life;
 Yet none of you would once plead for his life.

DUCHESS OF YORK

Ah, so much interest have I in thy sorrow
 As I had title in thy noble husband!
 I have bewept a worthy husband's death,
 And lived by looking on his images:
 But now two mirrors of his princely semblance
 Are crack'd in pieces by malignant death,
 And I for comfort have but one false glass,
 Which grieves me when I see my shame in him.
 Thou art a widow; yet thou art a mother,
 And hast the comfort of thy children left thee:
 But death hath snatch'd my husband from mine arms,
 And pluck'd two crutches from my feeble limbs,
 Edward and Clarence. O, what cause have I,
 Thine being but a moiety of my grief,
 To overgo thy plaints and drown thy cries!

BUCKINGHAM

No, so God help me, they spake not a word;
 But, like dumb statues or breathing stones,
 Gazed each on other, and look'd deadly pale.
 Which when I saw, I reprehended them;
 And ask'd the mayor what meant this wilful silence:
 His answer was, the people were not wont
 To be spoke to but by the recorder.
 Then he was urged to tell my tale again,
 'Thus saith the duke, thus hath the duke inferr'd;'
 But nothing spake in warrant from himself.
 When he had done, some followers of mine own,
 At the lower end of the hall, hurl'd up their caps,
 And some ten voices cried 'God save King Richard!'
 And thus I took the vantage of those few,
 'Thanks, gentle citizens and friends,' quoth I;
 'This general applause and loving shout
 Argues your wisdoms and your love to Richard.'
 And even here brake off, and came away.

QUEEN MARGARET

Bear with me; I am hungry for revenge,
 And now I cloy me with beholding it.
 Thy Edward he is dead, that stabb'd my Edward:
 Thy other Edward dead, to quit my Edward;
 Young York he is but boot, because both they
 Match not the high perfection of my loss:
 Thy Clarence he is dead that kill'd my Edward;
 And the beholders of this tragic play,
 The adulterate Hastings, Rivers, Vaughan, Grey,
 Untimely smother'd in their dusky graves.
 Richard yet lives, hell's black intelligencer,
 Only reserved their factor, to buy souls
 And send them thither: but at hand, at hand,
 Ensues his piteous and unpitied end:
 Earth gapes, hell burns, fiends roar, saints pray.
 To have him suddenly convey'd away.

BUCKINGHAM

Then know, it is your fault that you resign
 The supreme seat, the throne majestic,
 The scepter'd office of your ancestors,
 Your state of fortune and your due of birth,
 The lineal glory of your royal house,
 To the corruption of a blemished stock:
 Whilst, in the mildness of your sleepy thoughts,
 Which here we waken to our country's good,
 This noble isle doth want her proper limbs;
 Her face defaced with scars of infamy,
 Her royal stock graft with ignoble plants,
 And almost shoulder'd in the swallowing gulf
 Of blind forgetfulness and dark oblivion.
 Which to recure, we heartily solicit
 Your gracious self to take on you the charge
 And kingly government of this your land,
 Not as protector, steward, substitute,
 Or lowly factor for another's gain;
 But as successively from blood to blood,
 Your right of birth, your empery, your own.
 For this, consorted with the citizens,
 Your very worshipful and loving friends,
 And by their vehement instigation,
 In this just suit come I to move your grace.

LADY ANNE

No! why? When he that is my husband now
 Came to me, as I follow'd Henry's corse,
 When scarce the blood was well wash'd from his hands
 Which issued from my other angel husband
 And that dead saint which then I weeping follow'd;
 O, when, I say, I look'd on Richard's face,
 This was my wish: 'Be thou,' quoth I, 'accursed,
 For making me, so young, so old a widow!
 And, when thou wed'st, let sorrow haunt thy bed;
 And be thy wife--if any be so mad--
 As miserable by the life of thee
 As thou hast made me by my dear lord's death!
 Lo, ere I can repeat this curse again,
 Even in so short a space, my woman's heart
 Grossly grew captive to his honey words
 And proved the subject of my own soul's curse,
 Which ever since hath kept my eyes from rest;
 For never yet one hour in his bed
 Have I enjoy'd the golden dew of sleep,
 But have been waked by his timorous dreams.
 Besides, he hates me for my father Warwick;
 And will, no doubt, shortly be rid of me.

GLOUCESTER

I know not whether to depart in silence,
 Or bitterly to speak in your reproof.
 Best fitteth my degree or your condition
 If not to answer, you might haply think
 Tongue-tied ambition, not replying, yielded
 To bear the golden yoke of sovereignty,
 Which fondly you would here impose on me;
 If to reprove you for this suit of yours,
 So season'd with your faithful love to me.
 Then, on the other side, I cheque'd my friends.
 Therefore, to speak, and to avoid the first,
 And then, in speaking, not to incur the last,
 Definitely thus I answer you.
 Your love deserves my thanks; but my desert
 Unmeritable shuns your high request.
 First if all obstacles were cut away,
 And that my path were even to the crown,
 As my ripe revenue and due by birth
 Yet so much is my poverty of spirit,
 So mighty and so many my defects,
 As I had rather hide me from my greatness,
 Being a bark to brook no mighty sea,
 Than in my greatness covet to be hid,
 And in the vapour of my glory smother'd.
 But, God be thank'd, there's no need of me,
 And much I need to help you, if need were;
 The royal tree hath left us royal fruit,
 Which, mellow'd by the stealing hours of time,
 Will well become the seat of majesty,
 And make, no doubt, us happy by his reign.
 On him I lay what you would lay on me,
 The right and fortune of his happy stars;
 Which God defend that I should wring from him!

RICHMOND

Fellows in arms, and my most loving friends,
 Bruised underneath the yoke of tyranny,
 Thus far into the bowels of the land
 Have we march'd on without impediment;
 And here receive we from our father Stanley
 Lines of fair comfort and encouragement.
 The wretched, bloody, and usurping boar,
 That spoil'd your summer fields and fruitful vines,
 Swills your warm blood like wash, and makes his trough
 In your embowell'd bosoms, this foul swine
 Lies now even in the centre of this isle,
 Near to the town of Leicester, as we learn
 From Tamworth thither is but one day's march.
 In God's name, cheerly on, courageous friends,
 To reap the harvest of perpetual peace
 By this one bloody trial of sharp war.

BUCKINGHAM

My lord, this argues conscience in your grace;
 But the respects thereof are nice and trivial,
 All circumstances well considered.
 You say that Edward is your brother's son:
 So say we too, but not by Edward's wife;
 For first he was contract to Lady Lucy--
 Your mother lives a witness to that vow--
 And afterward by substitute betroth'd
 To Bona, sister to the King of France.
 These both put by a poor petitioner,
 A care-crazed mother of a many children,
 A beauty-waning and distressed widow,
 Even in the afternoon of her best days,
 Made prize and purchase of his lustful eye,
 Seduced the pitch and height of all his thoughts
 To base declension and loathed bigamy
 By her, in his unlawful bed, he got
 This Edward, whom our manners term the prince.
 More bitterly could I expostulate,
 Save that, for reverence to some alive,
 I give a sparing limit to my tongue.
 Then, good my lord, take to your royal self
 This proffer'd benefit of dignity;
 If non to bless us and the land withal,
 Yet to draw forth your noble ancestry
 From the corruption of abusing times,
 Unto a lineal true-derived course.

TYRREL

The tyrannous and bloody deed is done.
 The most arch of piteous massacre
 That ever yet this land was guilty of.
 Dighton and Forrest, whom I did suborn
 To do this ruthless piece of butchery,
 Although they were flesh'd villains, bloody dogs,
 Melting with tenderness and kind compassion
 Wept like two children in their deaths' sad stories.
 'Lo, thus' quoth Dighton, 'lay those tender babes.'
 'Thus, thus,' quoth Forrest, 'girdling one another
 Within their innocent alabaster arms:
 Their lips were four red roses on a stalk,
 Which in their summer beauty kiss'd each other.
 A book of prayers on their pillow lay;
 Which once,' quoth Forrest, 'almost changed my mind;
 But O! the devil'--there the villain stopp'd
 Whilst Dighton thus told on: 'We smothered
 The most replenished sweet work of nature,
 That from the prime creation e'er she framed.'
 Thus both are gone with conscience and remorse;
 They could not speak; and so I left them both,
 To bring this tidings to the bloody king.
 And here he comes.

BUCKINGHAM

Why, then All-Souls' day is my body's doomsday.
 This is the day that, in King Edward's time,
 I wish't might fall on me, when I was found
 False to his children or his wife's allies
 This is the day wherein I wish'd to fall
 By the false faith of him I trusted most;
 This, this All-Souls' day to my fearful soul
 Is the determined respite of my wrongs:
 That high All-Seer that I dallied with
 Hath turn'd my feigned prayer on my head
 And given in earnest what I begg'd in jest.
 Thus doth he force the swords of wicked men
 To turn their own points on their masters' bosoms:
 Now Margaret's curse is fallen upon my head;
 'When he,' quoth she, 'shall split thy heart with sorrow,
 Remember Margaret was a prophetess.'
 Come, sirs, convey me to the block of shame;
 Wrong hath but wrong, and blame the due of blame.

KING RICHARD III

Give me another horse: bind up my wounds.
 Have mercy, Jesu!--Soft! I did but dream.
 O coward conscience, how dost thou afflict me!
 The lights burn blue. It is now dead midnight.
 Cold fearful drops stand on my trembling flesh.
 What do I fear? myself? there's none else by:
 Richard loves Richard; that is, I am I.
 Is there a murderer here? No. Yes, I am:
 Then fly. What, from myself? Great reason why:
 Lest I revenge. What, myself upon myself?
 Alack. I love myself. Wherefore? for any good
 That I myself have done unto myself?
 O, no! alas, I rather hate myself
 For hateful deeds committed by myself!
 I am a villain: yet I lie. I am not.
 Fool, of thyself speak well: fool, do not flatter.
 My conscience hath a thousand several tongues,
 And every tongue brings in a several tale,
 And every tale condemns me for a villain.
 Perjury, perjury, in the high'st degree
 Murder, stem murder, in the direst degree;
 All several sins, all used in each degree,
 Throng to the bar, crying all, Guilty! guilty!
 I shall despair. There is no creature loves me;
 And if I die, no soul shall pity me:
 Nay, wherefore should they, since that I myself
 Find in myself no pity to myself?
 Methought the souls of all that I had murder'd
 Came to my tent; and every one did threat
 To-morrow's vengeance on the head of Richard.

RICHMOND

Inter their bodies as becomes their births:
Proclaim a pardon to the soldiers fled
That in submission will return to us:
And then, as we have ta'en the sacrament,
We will unite the white rose and the red:
Smile heaven upon this fair conjunction,
That long have frown'd upon their enmity!
What traitor hears me, and says not amen?
England hath long been mad, and scarr'd herself;
The brother blindly shed the brother's blood,
The father rashly slaughter'd his own son,
The son, compell'd, been butcher to the sire:
All this divided York and Lancaster,
Divided in their dire division,
O, now, let Richmond and Elizabeth,
The true succeeders of each royal house,
By God's fair ordinance conjoin together!
And let their heirs, God, if thy will be so,
Enrich the time to come with smooth-faced peace,
With smiling plenty and fair prosperous days!
Abate the edge of traitors, gracious Lord,
That would reduce these bloody days again,
And make poor England weep in streams of blood!
Let them not live to taste this land's increase
That would with treason wound this fair land's peace!
Now civil wounds are stopp'd, peace lives again:
That she may long live here, God say amen!

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