

RSC

ROYAL
SHAKESPEARE
COMPANY

RICHARD

WILLIAM SHAKESPEARE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

PHOTOGRAPHY BY ELLIE KURTITZ

ABOUT THIS PACK

This pack supports the RSC's 2022 productions of *Richard III*, directed by Gregory Doran.

The activities provided in this pack can be used either as stand-alone practical approaches to these plays or as supporting activities for students seeing the production. They have been designed with KS3 and KS4 students in mind but can be adapted for other age groups. Some are best suited to an open space such as a hall, but many can be used in a classroom.

CONTENTS

About this Pack	Page 1
About the Production	Page 1
Exploring the Story	Page 2
Introducing the Characters	Page 4
Exploring the Themes	Page 6
Resources	Page 12

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



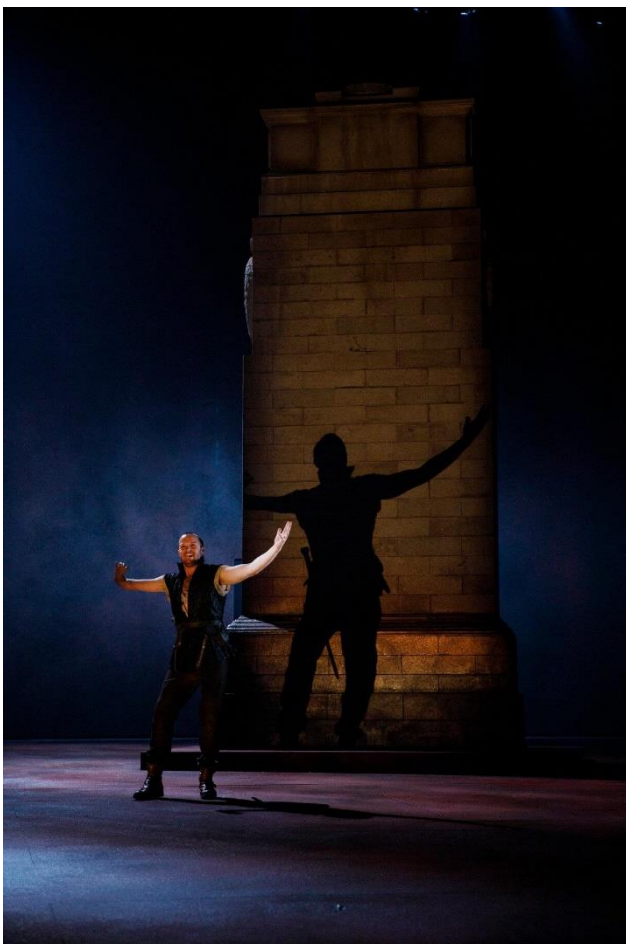
WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks



ABOUT THE PRODUCTION

This new production of *Richard III* is a conclusion of a tetralogy, of four plays, that examine the history of the Wars of the Roses. It sees Richard, Duke of Gloucester, rise to take the crown as he murders his way to become King. It's a play exploring tyranny and conscience.

Like the *Henries*, the plays that precede this one in the tetralogy, it is a play about power. Shakespeare wrote this approximately 140 years after the Wars of the Roses happened (which is roughly where we are now from the First World War) and the set has a replica of the cenotaph that can be found in Whitehall in London. As a play that is haunted by the dead, a monument for the glorious dead seems fitting. The costumes place it closer to 1400's when Richard was ruling. This counterpoint offers audiences the opportunity to really consider the impact of war and tyranny, without needing to excuse some of it's more complicated ideas, because it is simply something from our past, and therefore not related to our present.

Aaron Parsons, Associate Director, *Richard III*, 2022

Photo by Ellie Kurttz © RSC

EXPLORING THE STORY



SYNOPSIS

Watch our [British Sign Language synopsis](#) of *Richard III*.

After years of civil unrest between the royal houses of York and Lancaster, Edward IV reigns as King. His brother Richard, Duke of Gloucester, plots to clear his own path to the throne, starting with the arrest and murder of his brother, Clarence. He then woos and marries Lady Anne, the widow of one of his earlier victims. When King Edward IV dies, Richard has his two young sons taken to the Tower, supposedly for safekeeping. Edward IV's widow, Elizabeth Woodville, mistrusts Richard and is proved right when he has her brother, Rivers, and her son, Grey, executed.

Richard forms an alliance with the Duke of Buckingham and together they mastermind Richard's accession to the throne. Richard is crowned king, but when Buckingham hesitates at Richard's order to murder the princes in the Tower, their alliance is broken. Buckingham flees and joins Henry Tudor, Earl of Richmond, who arrives with an army to claim the throne. At Bosworth Field Richard is tormented by ghosts of his victims and is later defeated in battle. Richmond claims the crown and announces that he will end the Wars of the Roses by marrying Princess Elizabeth, daughter of Edward IV, and establishing the Tudor dynasty.

Notes from the Rehearsal Room:

As *Richard III* is a history play and is the conclusion to a history cycle of four plays, the acting company who weren't involved in the previous parts were a little nervous that they didn't know that much about this point of history. Director, Gregory Doran constantly reinforced that Shakespeare was interested in the story, not in the history, often suggesting that the reason we know so much about Richard is because of Shakespeare's play.



ACTIVITY 1A: WHAT IS THIS WORLD?

This is a performance activity in two parts to help students understand the complex story beats. It allows them to recognise and explore the key plot points of this play.

(You will need The Text Scraps in Appendix A in the Resources section of this pack. Activity time is approximately 20 minutes).

Before you start, ask students if they have heard of the play. If any have, ask them what they know about it. Some may mention the King in the Car Park documentary or know Richard's remains were found in a car park, or that Richard was evil or disabled, or that Shakespeare's Richard can be considered different from the historical Richard. *What do they know about the world of the play?*

- Organise your students into seven groups and give each group ONE line. (With smaller numbers, you can give groups more than one line.)

- Ask each group to read through the line, and spend 30 seconds talking about what they notice, what they think it means.
- After those thirty seconds guide them to the idea that each line has a sense of opposition or antithesis in it.
- Then ask each group to create a *tableaux* (frozen picture) to physically present the first idea in the line. Tell them they only have ONE minute to do so.
- Following this give the group another minute to create a *tableaux* on the opposite idea in the line.
- Invite each group to share their short pieces, encouraging other students to really observe what they see and hear.
- Now give each group THREE minutes to work out a way to transition from the first image to the other, as well as incorporating the line. Some helpful prompts, might be to encourage them to think about how you get from one idea to the other, what feeling might they convey or express. *How do they use the transition to help that? Maybe they have different members of the group represent the two ideas. How might they say the line? Chorally? Individually? What might they feel as they say it?*
- Afterwards open up a discussion, asking them: *What stood out? What sort of world do they think this is? What do all these oppositions give us? What might the person who said this feel about the world? You might prompt them to think about what it might feel like to be in a time of peace, when war is the only thing you understand.*



Reflection Point

Following on from this activity, you might want to facilitate a group discussion about the impact of war. *What might be the impact for those individuals who lived through civil war, but didn't fight? What might be the impact for those who did? What do people understand by the idea of PTSD?*



ACTIVITY 1B: WHAT IS THE STORY?

(You will need 'Richard III in ten parts' in Appendix B in the Resources section of this pack and some pens and paper. Activity time is approximately 30 minutes).

- Organise your students into ten groups and give each group ONE of the ten scenes. (With smaller numbers, you can give groups more than one scene.)
- Ask each group to read through their scene(s) firstly looking at what events happen, and what feels out of the ordinary e.g., murder, accusations of treason.
- Then ask each group to decide which part of their section is the MOST IMPORTANT. Explain that they will now have 15 minutes to cast and rehearse their scene for performance, making sure they focus on portraying their chosen story beat clearly.
- Encourage them to use different ways to present their scene: *tableaux*, *use of gesture*, *narration*. Stress every member of the group must be used.
- Invite the groups to perform their scene in the numbered order. After all groups have performed, encourage positive feedback: *Which key moments stood out and why? What*

do they think the plays are about? Who do they think this play is about? What elements do we feel are missing? What might we change to make it clearer?

Notes from the Rehearsal Room:

In rehearsals Gregory spoke about how this play is a prayer starting with the word “Now” and ending with “Amen” placing it directly into our present. It is a prayer for now, with no one having to think too hard about the parallels with present day leaders. It allowed us to find language to talk about what is going on in our current world – as if Shakespeare is helping us to understand the world we are in.



Reflection Point

Following on from this activity, ask students to consider all the events in the play that seem shocking, and see if they can think of contemporary examples that mirror them. *Can students see any similarities between Richard, and current leaders in the world? How can Shakespeare's version of history help us to understand about the world we are living in?*

EXPLORING THE CHARACTERS

Shakespeare was clearly writing this play at a time when the Tudor dynasty was on the throne, so you have to consider the bias of setting up Richmond, Queen Elizabeth I grandfather, as the next hero king.

Aaron Parsons, Associate Director, Richard III

Notes From The Rehearsal Room

A big topic of conversation in the rehearsal room was who is Richard? He says he will play a villain, but playing something, and being something are different. It's hard to not acknowledge the bias Shakespeare writes with, so an important question was, who is the hero?



ACTIVITY 2A: WHAT IS A HERO?

This is a performance activity in two parts is to help students explore what our expectations of character archetypes are, and how Richard might fit into them.

Part A: What is a Hero?

- Ask students to find a space in the room by themselves. Ask them to notice how they are standing and explain that they are going to transform the way they are standing to present the idea of a **hero** through a count of five.

- Begin to count from one to five, allowing them to physically shift to become a hero. Ask them to notice how they are standing, where they hold the weight in their bodies. *Has their breathing changed? How might they look around the room?*
- Now, ask them to take their hero on a walk, explain to them that, although they are walking round the room with other people, ask them to be alone in their journey, not acknowledging anyone else.
- After three minutes, select five students to step out and observe. Get them to look at what they notice about the way people move, what similarities they see, what differences.
- Ask everyone to pause and all just look around the room at how people are stood. Then ask them to relax, letting go of their hero physicality.

Reflection: Starting with the students who were asked to observe, ask them to share what they saw. Ask what other students thought about portraying a hero, encouraging them to talk about what makes someone a hero, and what qualities we expect a hero to have.

- Now ask students to find a new space in the room by themselves. Explain that they are going to transform the way they are standing to present the idea of a **villain** through a count of five.
- Begin to count from one to five, allowing them to physically shift to become a villain. Ask them to notice how they are standing, where they hold the weight in their bodies. *Has their breathing changed? How might they look round the room?*
- Now, ask them to take their villain on a walk, remind them that, although they are walking round the room with other people, ask them to be alone in their journey, not acknowledging anyone else.
- After three minutes, select five other students to step out and observe. Get them to look at what they notice about the way people move, what similarities they see, what differences.
- Now ask everyone moving around the room to adapt their villain with the idea that they are the main character. Explain that the story is about them, and they aren't the obstacle for the hero. *Does this change the way they move, think, feel?*
- After another three minutes, ask everyone to pause, and all just look at how people are stood. Then ask them to relax, letting go of their villain physicality.

Reflection: Starting with the students who were asked to observe, ask them to share what they saw. Open the conversation out to see what other students thought about portraying a villain, encouraging them to talk about what makes someone a villain, and what qualities we expect a villain to have. *Did it change after thinking they were the main character?* Discuss the idea of an anti-hero – a main character, who doesn't have the conventional characteristics we expect. *What might a story for an anti-hero be about?*



Photo by Ellie Kurttz © RSC



ACTIVITY 2B: WHO IS THE HERO?

(You will need Appendix C, Texts one and two in the Resources section of this pack and some pencils. Activity time is approximately 30 minutes).

- Ask students to split into pairs and get them to label themselves X & Y.
- Hand out the two speeches from Appendix C. Xs will get Text One and Ys will get Text Two.
- Ask students to sit closely, facing each other. Each person will take it in turns to read their speech aloud. Ask them to take their time, trying to take a line at a time, delivering it to their partner.
- Encourage the person listening to notice what they hear. Ask them to consider if they get a sense of the person who is speaking or who they are speaking with.

Echoing the Text

- After they have discussed their initial responses, ask students to repeat the exercise of delivering the text to each other, and this time ask the listener to echo the words which feel important. Ask the speaker to underline the echoed words as they work through the text.
- After each person has read, ask them to look at the words that have been echoed. *What are the similarities? What are the differences?* Ask them to consider who they might see as a hero. *Who is more pervasive? Who would they most want to follow into battle and why?*
- Ask students to break away from their partner and rehearse the text by themselves. Encourage them to apply what they have discovered. *How might they persuade us to join the fight? Where do they see themselves delivering this text: on the battlefield?; down a camera lens? Give everyone 10 minutes to create a performance of the text.*
- After 10 minutes invite some willing volunteers to share their interpretations of the text. *What do other students notice about these interpretations? Ask for positive feedback from the rest of the group. What did they like about the interpretation? What did they think worked? What felt clear? What sense of the characters did they get from seeing the performances? Who would make the better leader?*

EXPLORING THE THEMES

THEME ONE – AN ABLEIST WORLD

“When throwing insults at a man who has a lived experience of disability it changes the way you hear those insults. You begin to understand the impact those insults have.”

Gregory Doran, Director, Richard III

Notes From The Rehearsal Room

Early on in rehearsals clear principles were set up about how the company spoke about Richard, in relation to his disability. To make sure the company weren't using, and normalising the language characters in the play use, the company created some clear principles about how to speak about disability - taking the view that the world disabled Richard through lack of access for his needs. The language people use to discuss his disability felt key to understanding how this person functioned in an ableist world. This was reinforced by having Arthur Hughes, an actor with radial dysplasia, play the role of Richard.

These particular exercises will help students to explore the impact ableism might have on the way someone experiences the world, and to consider key language in the play that speaks to Richard's disability. These activities will last approximately 20 minutes.



ACTIVITY 3: KNOW THE RULES

Part A

- Choose one student to go outside the room, explaining that when they come back in something will be happening.
- When that student is outside, decide some principles with the other students. Explain that certain words will mean different actions.
 - **Standard** – Which means everyone is walking around in space. They are ignoring the student when they come back in.
 - **Spy** – This is done during standard, students try to look at the student when they come back in but without being seen to be looking, as a spy.
 - **Swarm** – On this instruction the entire group must try to surround the student who has been selected. It's important to stress there should be no physical contact.
- Practice each instruction with the students, setting up **Standard**. Once the students are happily moving around the space invite the student outside back in, ask them to try and join in.
- As they do this, call out each instruction, allowing time between each instruction. After swarm, ask students to stop, and find a partner.
- In pairs, give them one minute to talk about how it felt, and what they noticed.
- After a minute, invite students to share their reflections to the wider group. *What did they notice? How did it make them feel? Ask the individual who was outside what the activity was like for them. Guide them to think about if they felt they understood the rules/expectations. How might this speak to the experience Richard has in the play?*

Part B

Trigger Warning: Please read this exercise carefully and consider if some students might find this activity triggering around their lived experiences.

For this performance activity you are going to need to use *Appendix D: What people say about Richard*. This activity will take approximately 15 minutes.

- Start by asking students to find a partner and discuss what they know about Richard. After one minute get them to share what they know. You might prompt them to think about what category he would sit in: *hero or villain?*

Following that discussion, ask them to share what they know with the wider group.

- Ask them to return to their pairs, and decide who is going to be X and who is going to be Y.

- Give each student a printed copy of the Appendix D, face down in front of them. Explain that they have 30 seconds from when they are told to turn the sheet over to find the most interesting phrase on the sheet and that they will need to try and remember it.
- Ask students to stand facing their partner and explain it is important they try to maintain eye contact for the next minute. Starting with X's, encourage them to say their chosen phrase to each other. Explain it is the only thing they can say, but each time they say it, it is a response, therefore the inflection, or the intention may change.
- At the end of the minute, ask them to quickly to discuss what they noticed and then invite them to share with the larger group. *How tricky was it? How much impact did the phrase have?*
- Now ask them to get back into their pairs, and this time Y's will start, but instead of saying their chosen phrase they are going to say all the phrases. They still have to maintain eye contact, but this time X's just have to listen.
- When Y's have finished, get them quickly to reflect on what they noticed that time, before they swap over.
- It's now X's turn to do the same thing to Y's, they will say all the phrases, whilst maintaining eye contact, and Y's will just listen. The addition this time is to imagine that all these phrases are about something Y's cannot change about themselves.
- When X's finish, get them again to quickly to discuss what they noticed. *Was it different, if so how?*
- Invite students to reflect back on what they have been discussing in their pairs, steering the discussion to consider how people using this language about you, your entire life, in relation to something you cannot change, could have an impact on you and your view of the world.

"I have experienced being overlooked, and underestimated, so don't have to manufacture it.

The lived experience that you have is built into you. My body is shaped the way it is, and when you put it on a stage that says something."

Arthur Hughes, actor playing Richard III



ACTIVITY 4: MARGARET ENGLAND'S QUEEN?

This performance activity will help students to explore Richard's perspective on the ableist world and will last approximately 20 minutes.

For this activity you will need enough copies of Appendix E Act 1 Scene 1 edited, so that each student has one each.

- Hand out the soliloquy to the students and invite them to stand in a circle.
- Explain to students that they are going to go around the circle reading a line at a time. As they do, encourage them to really listen. When you have reached the end, ask them what they heard. *What do they think he is talking about?*
- Now get them to do the same exercise but changing reader at every punctuation mark. *What do they notice about the rhythm? What might that say about the way Richard is feeling?*
- Ask them to repeat the same way of reading, but this time, every time they hear a word that is a reference to his disability e.g. "Rudely stamped" they are all going to try and stamp.
- There might be some differences in when people stamped. Following the exercise, ask students to discuss when they stamped, and why, seeing if they can come to a collective agreement.
- Now, divide students into groups of five. Explain to them in their groups of five they are going to explore how they present the soliloquy to explore the idea of Richard as an outsider.

- Encourage them to be creative, and how they make sure everyone in their group is a vital part of the storytelling. It might mean that one person is Richard, and the others are the court around him. *Do they echo some of the words back? Or are they a chorus of Richard, each of them expressing a different attitude their experience? Are they having a conversation with themselves?* Give everyone 10 minutes to create a performance of the text.
- After 10 minutes invite some willing volunteers to share their interpretation. *What do other students notice about these interpretations? What feels clear from the ways in which Richard has been presented about his lived experience?*



Reflection Point

Following the last reflection, you might want to facilitate a larger conversation around inclusion. Some suggestions for prompt questions are: *Is ableism something people have considered before? Is anyone comfortable to share their experiences? Or can think of examples where a situation has disabled someone? What can we do to prompt change in the world?*



Photo by Ellie Kurttz © RSC

THEME TWO – CONSCIENCE

“Conscience is but a word that cowards use”

Richard Act 5 Scene 3

Notes From The Rehearsal Room

Throughout rehearsals there were many conversations about the idea of conscience – the actions that people have done, will do, or are about to do. From Clarence being haunted by the ghost of people he betrayed, to one of the murderers not being able to kill a sleeping man. It felt clear Richard was running away from his conscience, until it finally catches up with him in the form of the ghosts that visit him in his dream. This production really explores that sense of conscience within how Richard dies. These ghostly figures are his horse, the adversaries he fights at Bosworth, and then finally the guiding force to Richmond’s final blow.



ACTIVITY 5: BECOMING GHOSTS

This is a physical activity broken into three parts to help students explore the manifestation of Richard's conscience through the ghosts of people he has killed.

These activities are best done in socks or bare feet. An accompaniment of gentle ambient music might be helpful. These activities should last approximately 30 minutes.

Part A: Travelling

- Ask students to spread out in the space and ask them to begin to walk through the space, being aware of others but not acknowledging them.
- Encourage them to start seeking empty spaces to move into.
- Then ask them to focus on imaginary laser beams shooting out of each hip moving forward keeping their core as still as possible as they walk. *What does this do to the way they travel?*
- Develop that further by asking them to think about rolling through the foot as they take a step, being careful where they step, keeping their knees slightly bent as they move.
- As they do this, ask them to also keep their focus in the direction of travel. It should all feel much softer, less human.
- Encourage them to find moments to turn, change direction, stop, and start again, maintaining the focus.
- After three minutes get them to stop and just quickly share what they found. *Did anyone get a sense of what it did to the space?* Guide them to a conversation about finding qualities that are less human in the way that they move. In rehearsals the Movement Director Siân Williams called this way of travelling *Ash Walking*.

Part B: Gesture

- Organise students into groups of five, size and number of groups can vary depending on the number of students.
- Explain that each group will be given four words. Each word describes how someone in the play is murdered, under Richard's instruction.
- The first word is **Poisoning**. Give the groups one minute to agree on a gesture that portrays poisoning. Encourage them to think about if the poison was drunk. *How might it feel? How does that feeling inform the gesture?*
- After that minute, give them another two minutes to think about how they can interpret that gesture. Encourage them to practically explore how they make it as big as possible and then as small as possible. *Where does the movement start? What is their face doing? How does it look with expressive faces, compared to no expression?* Ask them to find a version which is bigger, more abstract; that is their final version.
- Do this same process with the following three words **Smothering, Stabbing, Garroting**.
- At the end groups will have four abstract gestures they can play with. Ask them to separate from their groups, and to find a space in the room.
- Individually, ask students to move around the room, finding their *Ash Walk* again.
- Explain to them that when you call out a word they are going to perform their gesture, getting them to find a way of recovering, as if nothing happened, and then continue to move.
- Call out each word in turn, invite students to have the freedom to perform each gesture at will.
- Afterwards, ask students to grab someone closest to them, and ask them to reflect on what they found in what they did and what they noticed about what other people were doing. *Did they notice a mood, or a feeling?*

Part C: Haunting Richard

- Ask students to return to their groups of five. Explain they are going to use all of the material they have created to create a highly visual scene of the ghosts visiting Richard as he sleeps.
- Invite the group to cast themselves, one person will be Richard, and the others will be ghosts, each of them taking a specific gesture as the way they died.
- Encourage them to think about each ghost visiting separately, showing clearly how they are different. *How might they interact with Richard? How does each ghost cause Richard to react? How might they build the scene's tension? Does each visit get worse? Do the ghosts stay?*
- Offer students a text scrap "**Despair and Die**" - which each ghost says. Ask them to try echoing, reacting or layering the text.
- As they develop the short scene, encourage students to consider what the story they are trying to tell is. *What impact do the ghosts have on Richard's conscience? How should we feel about Richard by the end of the scene?*
- After 10 minutes invite some willing volunteers to share their work. *What do other students notice about these interpretations? Ask for positive feedback from the rest of the group. What did they like about the interpretation? What did they think worked? What felt clear? What sense of the characters did they get from seeing the performances?*



ACTIVITY 5: Richard's Soliloquy

For this exercise you will need *Appendix F Act 5 Scene 3 Edited* in the Resources section of this pack. Activity time is approximately 20 minutes.

- Ask students to each take a copy of the text and find a space in the room.
- Explain that when you say go, they will all walk through the space speaking the text out loud, instructing them to stop when they have said all the words.
- Ask them what they noticed; *Words? Sentences? Ideas?*
- Ask students to do the same exercise, but observing the full stops, exclamation points or question marks. Each time they encounter any of them, ask them to change direction. Again, when they have reached the end of the text ask them to stop.
- Ask half the students to repeat the exercise, changing direction when they encounter punctuation. Ask the other half of students to watch. When they have finished the exercise ask them to reflect on what they noticed when they changed direction. *What does it say about Richard's thoughts? Steer them to consider how short and quick the thoughts are. What might that say about his emotional state? How does speaking like that affect their breathing?* Ask someone who did the exercise if they can talk about how it made them feel.
- Ask students to go back to working by themselves and apply their interpretation to create a performance. *How do they explore his sense of conscience? How can they make it clear to an audience what Richard might be going through? Who is he talking with? What is he realising through the text?* Give everyone 10 minutes to create a performance of the text.
- After 10 minutes invite some willing volunteers to share their interpretations of the text, and of Richard. *What do other students notice about these interpretations? What is the impact of Richard's conscience?*

Appendix A:

Text Scraps

Now is the winter of our discontent
Made glorious summer by this son of York:

And all the clouds that loured 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 smoothed his wrinkled front

Appendix B: Richard III in Ten Parts

1. Three months have passed since the Wars of the Roses between the rival Houses of Lancaster and York. The victorious Yorkists have been enjoying this time of peace under the newly-crowned Edward IV.
2. But Edward's younger brother, Richard, Duke of Gloucester, has other ideas, wanting the throne for himself. To further his plans, he manipulates the noblewoman Lady Anne Neville to marry him, even though she knows that he murdered her first husband.
3. As Edward IV's health fails, his queen, Elizabeth, and Richard argue. Henry VI's widow, Queen Margaret, curses them all for their disloyalty to her dead husband and warns the Duke of Buckingham not to trust Richard.
4. Having had his brother George, Duke of Clarence, imprisoned in the Tower, Richard arranges his murder. Edward blames himself for the death and dies shortly after. Edward leaves behind him two young sons, not old enough to rule. Richard is appointed Lord Protector of England, putting him in charge until the boys grow up.
5. Richard, now with much more power, and authority, grows concerned with the resistance other members of court might have. He intercepts Queen Elizabeth's brother; Lord Rivers, and eldest son: Lord Grey on their way to meet the princes outside of London, and orders their execution. He also creates a false accusation of treason, towards Edward's good friend and powerful noblemen Lord Hastings, also ordering his execution to protect his authority.
6. Richard meets the young princes, and tells them that they should stay in the Tower of London. Queen Elizabeth is barred from seeing her sons. Buckingham spreads rumours that the princes are not true heirs because they are illegitimate. The people of London believing the claims of illegitimacy seek out Richard to persuade him to become king.
7. Richard is crowned, but finds himself concerned at the threat Edward's sons still hold a threat to his reign. He asks Buckingham if he will kill them, but Buckingham's reservations splinter their alliance, and Buckingham flees to raise an army to bring down Richard. A man who lives beyond his means, called Tyrrell, is sent by Richard to murder them in the Tower instead. Their bodies are secretly buried, so they won't be found.
8. To strengthen his claim to the throne, Richard arranges to have his wife Anne murdered so he can marry King Edward's daughter, Princess Elizabeth. As the people of England become increasingly fearful of Richard, Buckingham is captured, and is executed.
9. Meanwhile, Richard's plans begin to unravel. Queen Elizabeth secretly agrees to marry her daughter to the Lancastrian Earl of Richmond, who has raised forces in France. He arrives in England to challenge Richard for the throne on Bosworth Field.
10. The night before the battle, the ghosts of the people Richard has had murdered appear to him in a dream, cursing him and praying for Richmond's success. After fighting bravely, Richard is killed in battle by Richmond, who becomes King Henry VII. His marriage to Princess Elizabeth promises a new era of peace for England, uniting the Houses of York and Lancaster.

Appendix C:

Text One Act 5 Scene 3 Edited

RICHMOND

My loving countrymen, remember this:
God and our good cause fight upon our side,
With prayers of holy saints and wrongèd souls,
Those whom we fight against
Had rather have us win than him they follow:
For what is he they follow? Truly, gentlemen,
A bloody tyrant and a homicide:
One raised in blood, and one in blood established;
One that hath ever been God's enemy.
Then if you fight against God's enemy,
God will in justice ward you as his soldiers:
If you do swear to put a tyrant down,
You sleep in peace, the tyrant being slain:
If you do free your children from the sword,
Your children's children quits it in your age.
Then, in the name of God and all these rights,
Advance your standards, draw your willing swords.
Sound drums and trumpets boldly and cheerfully.
God and Saint George, Richmond and victory!

Text Two Act 5 Scene 3 Edited

RICHARD

Go, gentleman, every man to his charge
Let not our babbling dreams affright our souls:
For conscience is a word that cowards use,
Devised at first to keep the strong in awe.
Our strong arms be our conscience, swords our law.
March on, join bravely, let us to't pell-mell:
If not to heaven, then hand in hand to hell.—
What shall I say more than I have inferred?
Remember whom you are to cope withal:
A sort of vagabonds, rascals and runaways,
A scum of Bretons and base lackey peasants,
Whom their o'er-cloyèd country vomits forth
To desperate adventures and assured destruction.
And who doth lead them but a paltry fellow,
A milksop, one that never in his life
Felt so much cold as over-shoes in snow?
Let's whip these stragglers o'er the seas again.
Lash hence these overweening rags of France.
Fight, gentlemen of England! Fight boldly, yeomen!

Appendix D:

What People Say About Richard

Cacodemon

Beast

Foul devil

Hedgehog

Poisonous bunch-backed toad

Thou elvish-marked, abortive, rooting hog,

Thou loathèd issue

Thou rag of honour

Bottled spider

Appendix E:

Richard III Act 1 Scene 1 Edited

RICHARD

But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass:
I, that am rudely stamped, and want love's majesty
To strut before a wanton ambling nymph:
I, that am curtailed of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinished, 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 see 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 determinèd to prove a villain
And hate the idle pleasures of these days.

Appendix F:

Act 5 Scene 3 Edited

RICHARD

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? my Self upon my Self?
Alack, I love myself. Wherefore? For any good
That I my Self, have done unto my Self?
I no! Alas, I rather hate my Self,
For hateful deeds committed by my Self!
I am a villain: yet I lie, I am not.
Fool, of thy Self 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, stern murder, in the direst degree,
All several sins, all used in each degree,
Throng all to th'bar, crying all, 'Guilty! Guilty!'
I shall despair, there is no creature loves me;
And if I die, no soul shall pity me.