



EDUCATION DEPARTMENT CURRICULUM GUIDE TO *RICHARD III*

About the Folger Shakespeare Library

The Folger Shakespeare Library houses one of the world's largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare's plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

About the Folger Shakespeare Library's Education Department

"There is much matter to be heard and learned."
Richard III

Shakespeare's audience spoke of *hearing* a play, rather than of seeing one. The Folger Shakespeare Library's Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger's abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare's work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit www.folger.com.

About the Folger Shakespeare Library's Publishing Program

For nearly 70 years, the Folger Shakespeare Library has been the most respected resource for the scholarship and teaching of William Shakespeare. Designed with everyone in mind—from students to general readers—these editions feature:

- Freshly edited text based on the best early printed version of the play
- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by an outstanding scholar providing a modern perspective on the play
- Illustrations from the Folger Shakespeare Library's vast holdings of rare books
- Biographical and historical essays

To receive a complete list of available titles, e-mail your request to folger.marketing@simonandschuster.com.

The Shakespeare Set Free Workshops

Make meaningful learning fun. Shakespeare Set Free workshops model a fresh approach for teaching Shakespeare in grades 3-12. Based on twenty years of best practices, the Folger method inspires teachers with proven activities that address national and local standards. Schedule a one-day workshop for 20-30 teachers at your school. If you teach in New Jersey, you may be eligible for funding from the Geraldine R. Dodge Foundation. Contact the Folger Shakespeare Library at 202-675-0380 or by e-mail at educate@folger.edu for more information.

Turn the page for sample curriculum plans that you can find at <http://www.folger.com>
Additional plans and tools are available on the website.

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RICHARD III

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they saw the film *Shakespeare in Love* or heard an answer on *Jeopardy*, but somehow, along with the ozone, they've breathed in that name: Shakespeare. In fact, to many kids Shakespeare is "sposed to be" a part of high-school education, and they expect to read one of his works. If we don't give them that exposure, they feel vaguely cheated or assume we think they're incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page, then, unfortunately, that early interest too often is followed by . . . "Huh? What is this? Why are we reading this?"

The faces of the bored and defiant can make the best of us dread going into the classroom. It's happened to me, and maybe it's happened to you, but it doesn't have to be that way. Incredibly, teaching Shakespeare can actually invigorate both your class and you. . . . You have an intimate knowledge of your teaching style and of the workings of your class. Use that knowledge to select the exercises [from this packet] that you think will provoke excitement, enhance learning, and help ease your students past the language barrier and into the wonder of the play.

Here's to the magic in the play and to the magic in your classroom.

Judith Elstein

Adapted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

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Curriculum Plan #1

Bill's Allusive Nature (An Introduction to Shakespeare) Developed by Jim Curran

As teachers, we often begin a unit on Shakespeare by explaining why we put so much emphasis on a single author. I simply state that Shakespeare is everywhere. Many authors borrow Shakespeare's plots (*A Thousand Acres* by Jane Smiley, *Mama Day* by Gloria Naylor); children's television reworks his ideas (*The Simpsons*, *Duck Tales*); adult television alludes to his work (*Star Trek*, *Frasier*); cartoonists play with the Bard's words ("Frank and Earnest," "Garfield"); he is referred to in films (*Renaissance Man*, *Clueless*); and advertisements borrow his snappier phrases for captions and voice-overs. Students miss out on a lot if they are not Shakespeare-literate.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

What To Do:

1. Give students a working definition of allusion.
2. Cite examples of allusions to Shakespeare that you have gathered from newspapers, comic strips, magazine articles, books (including titles), songs, or films. *Star Trek IV: The Undiscovered Country* is a great example. Christopher Plummer's declaration that Shakespeare is best in "the original Klingon" and his wonderful use of *Julius Caesar* as he lets "slip the dogs of war" on the valiant crew of the *Enterprise* show how Shakespeare lives in popular culture.
3. After fielding questions from students, give them three weeks to bring in three allusions to Shakespeare to share with the class. Make a few minutes available each day for sharing examples as they come in. Students with CDs, tapes, DVDs, and videos need to notify you a day in advance so that you have the necessary equipment. Audio-visual examples must come cued-up.
4. Students must identify the source of the allusion by citing the play, the act and scene, and the speaker for each submission. (A brief lesson on the use of a concordance, a good dictionary, or on-line searching may help here.)
5. The only major rule: credit is given to the first student who brings in a particular example (in other words, the class will not have to watch the same clip from *Clueless* ten times, and only one student will receive credit for discovering it).

What You Need:

Several examples of allusions to Shakespeare

A good Shakespeare concordance. You may direct students to try searching *The Complete Works of William Shakespeare* at <http://the-tech.mit.edu/Shakespeare>

How Did It Go?

The evaluation for this activity is simple: students receive full credit for supplying three allusions to Shakespeare whether all of them are shared in class or not. Extra-credit may be given for one or two extra examples. It usually develops into quite a contest to see who can find the most allusions to Shakespeare by semester's end.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"First Folio": The book we call Shakespeare's First Folio was originally titled *Mr. William Shakespeare's Comedies, Histories & Tragedies* when published in 1623. The first attempted compilation of Shakespeare's complete plays, it is one of the most important books in the history of the English language.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Primary Sources”
4. Click on “Archives”
5. Click on “Primary Sources Archives”
6. Scroll down until you get to “First Folio”
7. Choose the primary source listed above or browse the other titles for more classroom ideas

Curriculum Plan #2

Lights, Camera, Action **(A Lesson in Performance)** **Developed by Leigh Lemons**

In this lesson, students will interpret *Richard III* by creating a silent movie, requiring them to think creatively and enhance their storytelling skills in verbal, nonverbal and written form. This lesson will take approximately three class periods.

NCTE Standards Covered:

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

What To Do:

1. Divide the class into five groups and assign each group one act of the play.
2. Tell students it is their task to create a silent movie of different tableaux to represent the most important developments in their act of the play. The movie must have 5-10 "slides," frozen images that represent individual moments in the text. Each group member must participate.
3. Emphasize the importance of heightened nonverbal communication. Discuss facial expressions, gestures, stance, interaction and pose.
4. Have students begin by brainstorming ideas for the most important moments in the text, then choose a selective group of those moments for their movie.
5. Next, students should explore ways to represent each moment. Encourage them to experiment with different ideas before settling on one.
6. Allow students time to rehearse their tableaux.
7. Showtime: if your school has a video camera, record the performances. If you have access to a scanner, you could photograph the slides and scan them as well.

8. Using PowerPoint or other presentation software, have students add narration to the slides they have created. Finally, have students complete their movies with slides that introduce their work and its cast.

9. Present the completed movie to the class and print a hard copy for public display. Conclude by discussing the differences in the choices made by the different groups, and the lessons students learned in the creation process.

What You Need:

The New Folger Shakespeare Library edition of *Richard III* (ISBN: 0-7434-8284-0, \$4.99)

Video camera or still camera and scanner

Computer lab access

Technician or support teacher if necessary

How Did It Go?

Did your students come to understand the most critical components of each act? Did they read the text closely and discuss it thoroughly? Did they learn any new technology? Did they learn kinesthetically? Did they work collaboratively? Did they respond positively?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Performing Modernized Shakespeare": Students will use video clips to help them reflect on the issues surrounding updating and modernizing Shakespeare. Then they will prepare their own text for modernizing or updating.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #3

A Boxful of Character **(A Lesson in Character Analysis)** **Developed by Linda G. Wolford**

In this lesson students will create life boxes based on the text of *Richard III* and present these boxes to the class. A life box is a container with everyday items that relate to a character. Choosing items to represent elements of a character will necessitate careful reading of the text. Using details from the text to explain their choices will require students to use critical thinking. Sharing their creations will expand all of the students' understanding of the characters.

This lesson plan will take two class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

What To Do:

Preparation: students will have read at least halfway through the play.

1. Explain the concept of a character life box. A life box is a container of carefully chosen items that represent a particular character in a play. The box must contain six to eight things the character might use daily or have as a keepsake. A line from the play must be cited to justify each item. The lines can be either spoken by the character or by another character in the play. No photos—items only. A shoebox is a good container, but other appropriate containers are okay (pillowcase, cigar box, purse, etc.), particularly if they support character analysis.
2. Assign students to work in pairs. The students pick a character and gather items to put in their box. They find text to support each item choice and record a description of the

item, an explanation of why it was chosen, and a corresponding phrase or sentence from the play. This list will be handed in.

3. The students bring in the finished projects and present them to the class. They share their items and explanations by holding up and describing each item and reading or telling what lines of text support their choice.

What You Need:

The New Folger Shakespeare Library edition of *Richard III* (ISBN: 0-7434-8284-0, \$4.99)

How Did It Go?

Did the students find six to eight items? Did the items represent the character appropriately? Could the students support their choices with text?

A discussion of which items clearly defined each character helps students differentiate and understand character motivation and development. If you choose to start this project when the students are only halfway through a play, you could extend the project by having them add more items to the box as they finish the play.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

“Folded Paper Brainstorming”: This activity can be used to demonstrate knowledge of the characters or it can serve as preparation for a character analysis essay.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #4

Shakespeare Wall **(A Lesson in Story Structure)** **Developed by Charles West**

This activity is designed to enable students to see *Richard III* both as a whole and as a series of scenes. It will get students who won't read or perform out of their seats, and it gets the play out of the "book."

This lesson will take one class period to introduce but will extend throughout the study of the play.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

The overall idea of the "Shakespeare Wall" is to make a bar graph out of *Richard III*. This activity is a way for students to see all of the play at once in a form that reveals the scene structure and changing rhythms of the play.

1. Take a Folger edition of *Richard III* (because the text is printed on one side of the page), rip the covers off, and tear out all the pages. Cut off the margins at the top and bottom of each page so that only the lines of the play will show when you tape the pages together. Tape the pages of the play together lengthwise so that each scene is a separate

vertical unit. When each scene is taped together, arrange the scene units (in sequence) on the wall so it looks like an upside-down bar graph.

2. Have students highlight various aspects of the play by using different color markers. Choose a word, theme or motif and highlight all instances where it appears in the play. Ask the students to mark various images or symbols, which recur frequently, or mark different characters' lines with different colors so that students can count the number of lines each character speaks. Rhetorical devices and rhyming words (both ending and internal) could be also be highlighted.

3. As the students continue to work on the wall over time, make a key to identify what each highlighted color means.

What You Need:

The New Folger Shakespeare Library edition of *Richard III* (ISBN: 0-7434-8284-0, \$4.99)

Scissors

Tape

Colored markers

A wall

How Did It Go?

The easiest way to determine how well the whole thing went is to look at the wall and see how marked up the play is when you are done.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"A Picture Is Worth A Thousand Words": Students design and create photo albums that tell the story of the play.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #5

Fun with Sonnets (A Lesson in Poetry) Developed by Jeff Schober

Because of their structure and brevity, sonnets are a good way to introduce Shakespeare, his language, and iambic pentameter.

Students will read and interpret several of Shakespeare's sonnets. After reading the sonnets, discussing their meanings, examining their form, and practicing the rhythm and meter, students will write and present their own sonnets.

This lesson will take 1-2 class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Distribute copies of the sonnets, which can be found in the Folger edition of *Shakespeare's Sonnets* (ISBN: 0-671-72287-5). I suggest sonnets 27, 57, and 116 because they are easy for students to understand, but any sonnet will work. Explain that

Shakespearean sonnets are highly structured poems of 14 lines with the ABAB CDCD EFEF GG rhyme scheme. Each line is written in iambic pentameter. Explain that the rhythm resembles a heartbeat, and use the first line of a sonnet to illustrate.

2. Read through the sonnets and discuss the possible meanings for each.
3. Read one sonnet aloud while the students tap their palms against their desks to the iambic pentameter.
4. Once they understand the meter, students should push desks to the corners of the room and sit in a circle on the floor. Explain that everyone will pound out an original iambic pentameter sentence, one at a time. Give an example, such as: "Today I think we'll write some sonnets, great!" Ask for volunteers, and remind students that the lesson is a learning process and no one is expected to be an expert. If someone gets stuck, encourage the class to help out.
5. Ask the students to return to their desks and take out a blank sheet of paper. Have them number lines from 1 to 14. Ask a volunteer to give you a word, and have students write that word on line 1. Ask for another word for line 2. Then, for line 3, solicit a word that rhymes with line 1. Line 4 must likewise rhyme with line 2. Continue this way, rhyming lines 5 and 7, 6 and 8, 9 and 11, 10 and 12. Lines 13 and 14 must rhyme with each other.
6. Students can work on this individually or in pairs, depending on the ability level of your class. They now have an outline for their own sonnet. Allow them to work until they are well on their way, offering guidance as needed. Set a due date and have them prepare to share their work with the class.
7. When students read their sonnets aloud on the due date, encourage raucous applause.

What You Need:

Shakespeare sonnets of your choice. They can be found in the Folger edition of *Shakespeare's Sonnets* (ISBN: 0-671-72287-5)

How Did It Go?

If the students understand the rhythm of Shakespeare's language and the tight constraints under which sonnets are written, the lesson was a success.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Metaphors in Shakespeare": This lesson will enable students to identify metaphors in Shakespeare's plays, understand the metaphorical relationships expressed and place those metaphors in the context of the play as a whole.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Also Available from the Folger Shakespeare Library

Shakespeare wrote more than twenty plays*, and many are terrific for students. Whether tragedy or comedy, all will teach students about the age of Shakespeare, about the subtle manipulation of language and image, and about the dramatic construction of character in a new and exciting way. Additional titles include:

Hamlet (ISBN: 0-7432-7712-X)

Macbeth (ISBN: 0-7432-7710-3)

Romeo and Juliet (ISBN: 0-7432-7711-1)

A Midsummer Night's Dream (ISBN: 0-7432-7754-5)

Othello (ISBN: 0-7432-7755-3)

Julius Caesar (ISBN: 0-7432-8274-3)

The Taming of the Shrew (ISBN: 0-7432-7757-X)

The Merchant of Venice (ISBN: 0-7432-7756-1)

Much Ado About Nothing (ISBN: 0-7432-8275-1)

King Lear (ISBN: 0-7432-8276-X)

Merry Wives of Windsor (ISBN: 0-671-72278-6)

Twelfth Night (ISBN: 0-7434-8277-8)

The Tempest (ISBN: 0-7434-8283-2)

As You Like It (ISBN: 0-7434-8486-X)

Henry V (ISBN: 0-7434-8487-8)

Shakespeare's Sonnets (0-671-72287-5)

*For a complete list of available titles, please e-mail your request to folger.marketing@simonandschuster.com