

Tangle in association with MAST Mayflower Studios, presents

WILLIAM SHAKESPEARE'S

RICHARD THE SECOND

DISCOVERY PACK



“HERE COUSIN, SEIZE THE CROWN”



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SECTION ONE

INTRODUCTION

ABOUT THIS PACK

This pack is designed to help you find out more about Tangle's work and our latest production, William Shakespeare's **RICHARD THE SECOND**.

Each section includes suggestions for activities suitable to do individually, in school, or with friends. There are also suggested classroom activities, designed to enable teachers to use content within future lesson planning.

There is a special section on our participatory project, **SEIZE THE CROWN**.





Whilst the plays of the Renaissance by writers such as Jonson, Shakespeare and Marlowe are over 400 years old, the way in which they are written still has power and relevance across the globe.




Theatre has a world-wide language. Shakespeare's plays can be created and performed in a vast range of languages and styles. Their message is universal to all of us, whatever our culture or background.

Understanding different languages and different ways of communicating can also help us understand each other much better. This pack aims to inspire everyone to think about how theatre, poetry and language can have power and influence across the world.

It's a big world out there... we all have a contribution to make. What's yours?

LET US KNOW

-  Twitter @TanglePlays
-  YouTube at Tangle International
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ABOUT TANGLE

Tangle is a touring theatre company championing African and Caribbean artistic excellence. We have a special focus in South West England. We're based in Swindon, Wiltshire. Our work inspires people of all ages and abilities to appreciate the excellence, breadth and diversity of theatre as a global art form.

Tangle's company values reflect the need for generous and positive two-way conversations between the Tangle artists that deliver, and the people that enjoy our work. Our values are:

Generosity – reaching out to all people, regardless of ability, background and knowledge, and having a listening ear for all, so that, regardless of attitude, people of all kinds can grow understanding of, and appreciation for multi-racial theatre.

Connectivity – ensuring that we communicate rigorously, so that our networks in South West England are in effective dialogue at all times, and in a strong position to measure the effect and impact of our work. This will help us better present our case for social and cultural change in future.

Brilliance – ensuring that all our activities are of the highest quality, inspiring audiences of all ages and stages.

Respect – for each other, for our communities and our stakeholders; for

everybody who is involved in a Tangle project regardless of their experience, knowledge, 'learnt views' or ideas.

Ubuntu – a Nguni Bantu term literally meaning 'I am, because we are'. The principle of 'ubuntu' is 'how can one of us be happy if all the other ones are sad?' Ubuntu implies that we are interdependent, that we are stronger together, that we are all equal, and that we work as a strong team to generate success.

A bridge for engagement between an exciting spectrum of heritages, cultures and experiences, we produce 'theatre that makes a difference', offering a vital access point for diverse and isolated communities to come together.

With our partners we welcome artists, audiences and participants of all backgrounds and heritages across our home region and beyond to enjoy the work, and to open up new conversations and fresh possibilities for cross cultural collaboration.

USEFUL INFORMATION: UBUNTU

Ubuntu is one of Tangle's core values, encouraging complicity, equality, and kindness to each other.

- Ubuntu is a Nguni Bantu term meaning 'humanity' or 'human kindness'.
- Ubuntu in the Xhosa culture means: 'I am because we are'.
- In the Shona language, which is mainly spoken in Zimbabwe, ubuntu is unhu.
- The Zulu way of describing 'ubuntu' is also common in Shona: munhu munhu nekuda kwevanhu.
- In Southern Africa, Ubuntu is defined as a humanist philosophy, ethic or ideology.

Here are some other definitions of Ubuntu.

Liberian peace activist Leymah Gbowee: 'I am what I am, because of who we all are.'

Poet John Donne: 'No man is an island, entire of himself; every man is a piece of the continent, a part of the main'.

Archbishop Desmond Tutu: 'A person with Ubuntu is open and available to others, affirming of others, does not feel threatened that others are able and good, and knows that he or she belongs in a greater whole and is diminished when others are diminished, when others are tortured or oppressed.'

Nelson Mandela: 'A traveller through a country would stop at a village and he didn't have to ask for food or for water. Once he stops, the people give him food and attend him. That is one aspect of Ubuntu, but it will have various aspects. Ubuntu does not mean that people should not enrich themselves. The question therefore is: are you going to do so in order to enable the community around you to be able to improve?'

CLASSROOM ACTIVITIES

PSHE: KS2

- Using a dictionary, look up the word Respect – what does it mean?
- Write a sentence about something you respect – why do you respect it?
- It could be a noun e.g. a person or an attitude
- Prompt "I respect my mum as she works hard to look after us"

PSHE: KS3

- What can you find out about 'Ubuntu'?
- Make up your own definition of Ubuntu.
- What is Nguni Bantu culture? What can you find out about it?
- How many Bantu languages can you list?

- Where are Shona, Zulu and Xhosa spoken? What other languages are spoken in that part of the world?
- See what you can find out about Nelson Mandela, Desmond Tutu and other advocates of Ubuntu.

Geography: KS2/3

- Look at a map of the world.
- What is a continent?
- What is an island?
- Where is Africa? How many countries does it have?
- Where is the Caribbean? How many countries does it have?

TANGLE'S INHERITANCE: THEATRE OF THE TOWNSHIP

Tangle's productions champion multiple global theatre influences – Southern African township and collective theatre making techniques, Zimbabwean oral culture and some European approaches. The work brings together scripted dialogue, storytelling, live music and song, poetry and dance in a distinctive style drawing on the traditions of many cultures.

We have long been inspired by the legacy of 'township theatre.' In South Africa during the 1950s it was difficult for black people to establish a public voice, so theatre became a powerful way for people of all racial heritages to protest against legalised racial segregation – which we call 'apartheid'.

During this decade, some great theatre makers and writers, such as Ian Bernhardts and Athol Fugard began to make work. Few of these plays were performed, though, in the areas where black people actually lived. Most lived in 'townships' – suburbs made up of shanties and cinder-block homes, often situated near large cities like Johannesburg. There were schools and churches, but very little in the way of organized entertainment. In Zimbabwe, most theatres and playhouses were built during the colonial era on Western and European styles. This made them inaccessible to the majority

of indigenous theatre groups and indigenous local audiences.

In the 1960's a vibrant movement called 'township theatre' began to evolve when plays were specifically developed and performed for, and with, the residents of South African townships. Gibson Kente is often seen as the 'father' of township theatre. In Port Elizabeth, Athol Fugard and his wife Sheila began a small theatre group called the Circle Players. Later on, Fugard worked with John Kani and Winston Ntshona. With them he created *Sizwe Banzi is Dead* and *The Island*, which would go on to win international acclaim.

As repression grew and the voices of political activists like Nelson Mandela and Oliver Tambo were increasingly silenced, theatre became an even more important medium of voicing the struggle to challenge the 'apartheid state'. Theatre was a way for people of all kinds to express frustration and anguish. New

and innovative venues began to emerge and productions of controversial local work found their homes in various places across South Africa. Similarly, use of powerful political and social messaging expressed with minimal sets and through ensemble working is a feature of all Tangle's work today.

As well as landmark theatres emerging such as The People's Space (1972), The Market Theatre (1974) and The Baxter Theatre Centre (1977) there was an explosion of other venues and community arts groups in townships such as Soweto. These helped to shape the political agenda of many South Africans. After South Africa's new freedom in 1994, there was a shift change around theatre making. But twenty years on, new talent is growing fast and plays written today encompass a broad range of global themes.

Tangle has picked up on this theme of inaccessibility and used it to make our touring work more relevant to audiences today. We are particularly focussed on reaching people living in parts of England who might not have a theatre on their doorstep. Whilst our current programme focusses on reimagining classic texts in the township style, rather than brand new plays, our production choices have a strong resonance with contemporary social and political topics. We're also following the pattern of Zimbabwe's indigenous theatre companies, like Amakohosi Theatre in Bulawayo, and our own, like the Swindon based Meet My Ancestors, by creating theatre that can be performed not only in conventional spaces but in community centres, schools, halls and even outdoors. Tangle's productions are scaleable, and adaptive to different environments, with the audience integral to the action and very close to all that happens on 'stage'. There is no 'fourth wall'. Whilst we do not usually invite direct verbal dialogue with audiences as traditional township works do, our productions place

audiences at the centre of activity, just like our predecessors in Southern Africa have done for decades. An incredible dynamism is established between those performing and those watching.



USEFUL INFORMATION

In South Africa, a township is defined as a suburb or city of predominately black occupation, in the apartheid years designated for black occupation under government legislation. The word 'township' is still used around the world today to describe different forms of habitat within shifting political contexts.

Township theatre is a creative form established in South Africa during the 1950's to create accessible theatre works suitable for performance in informal settings, such as township community and church halls.

Zimbabwean Collective Theatre brings together music, song, poetry, dramatic dialogue and physical theatre in one dramatic exposition.



CLASSROOM ACTIVITIES

English & Drama: KS3

- Compare Tangle's performance of RICHARD THE SECOND to another theatre performance you have seen.
- Where was it performed? Describe the experience.
- Find out more about Tangle by checking the website, www.tangletheatre.co.uk
- Compare Tangle's style of theatre presentation to other British theatre companies that you have seen.
- Create a piece of 'township style' theatre in your own school or community. What skills and equipment would you need?

PSHE: KS2/KS3

- Using a dictionary, look up the word for Township.
- What is a Township? Draw your own picture and write about a township to encourage people to visit



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SECTION TWO

RICHARD THE SECOND

THE PLOT

RICHARD THE SECOND is one of the most immediate and powerful of Shakespeare's plays. The stakes are high, both politically and emotionally. There is an extraordinary resonance with the contemporary world, and with modern political dynamics. The play offers compelling perspectives on power, governance, family – topics that still occupy us today.

Tangle's new production aims to engage people of all ages and backgrounds in asking important questions about leadership and society. The following section provides background information that will help you explore the language, plot and background to one of Shakespeare's most dangerous and politically charged works.

What would you do if you could be king for a day?

RICHARD THE SECOND was first published as a 'quarto' in 1597, and whilst there are some omissions, this publication forms the basis of most modern edited versions of the play. The full length play includes an enormous array of characters – over 40 different speaking parts. Our adaptation strips away many of these, bringing and intense focus to key themes and the plot. You can read about how the adaptation was brought to life in a later section of this pack.

Synopsis of the adaptation

ACT ONE, SCENE ONE: WINDSOR

Richard has come to hear of an accusation of treason, laid by his cousin, Henry Bolingbroke, against Thomas Mowbray. Henry charges Mowbray with misusing money given to him by King Richard to pay for his soldiers, and in being responsible for the murder of Henry and Richard's uncle, Thomas Woodstock, the Duke of Gloucester. Mowbray denies the charges. Richard is unable to reconcile the two men and appoints them to settle the issue through single combat on St Lambert's Day (17 September). Before this, we learn, from John of Gaunt, Henry's father, that Richard was implicated in Gloucester's murder. Gaunt reminds us that whilst this is shameful and merits revenge, no subject on earth should punish the King, as he is God's deputy on earth.

ACT ONE, SCENE TWO: COVENTRY, a few days later

As the trial by combat at Coventry is about to begin, it is unexpectedly halted by Richard. He banishes Mowbray for life, and Henry for ten years (later reduced to six when he sees the aged Gaunt's sorrow at parting from his son). Gaunt and Henry part with great emotion: Henry knows he may never see his elderly father again. Aumerle, who has publicly declared loyalty to Richard, privately urges Henry to stay in touch.

ACT ONE, SCENE THREE: WINDSOR, a few days later

In a private conversation with Aumerle, his friend and cousin, Richard expresses jealousy at Henry's popularity and resolves to finance an expedition to quell conflict in Ireland by illegally seizing Henry's goods and land, should Gaunt die. Aumerle confirms that John of Gaunt is indeed 'greivous sick' and they make plans to visit him in London.

Summary

A nation is in turmoil. Three first cousins – Richard, Aumerle and Henry – battle for the supreme position of authority. Who will succeed in saving their country from a trail of ultimate destruction? And who will survive the challenge for the throne?

Richard, who has been king for eighteen years, finds his authority challenged when his friend and cousin Henry accuses a close associate, Mowbray, of high treason. Anxious to avoid conflict, Richard banishes both Henry and Mowbray, then seizes his cousin's inheritance to fund wars in Ireland. Angered by this, Henry breaks exile and returns to England where support steadily grows for him. Knowing his time has come, Richard deposes himself in Henry's favour. Henry is crowned, Aumerle is threatened with banishment, and Richard is imprisoned, and later killed, leaving Henry in an anguish of self-doubt over his right to rule.

ACT TWO SCENE ONE: ELY HOUSE LONDON, a few days later

Gaunt and his brother, the Duke of York (Aumerle's father) discuss how distressing it is that the England Gaunt loves has been, in his view, neglected and mistreated by King Richard. Gaunt also foretells that Richard's reign cannot last much longer. Richard and Aumerle arrive. Gaunt rebukes Richard, but this provokes an unexpected burst of anger from them both. Gaunt is overcome by a seizure and dies. Richard immediately plans to seize Gaunt's wealth and lands (the banished Henry's inheritance) to finance the Irish wars. The Duke of York foretells of dire consequences should Richard go ahead with this plan. Richard appoints York as Lord Governor of England in his absence.

**ACT TWO, SCENE TWO:
WINDSOR, the same day**

We are introduced to the politician 'king maker' Northumberland, a loyal supporter of Henry. He desecrates Richard's approach to ruling England, and informs us that Henry is planning to return to England and claim his inheritance, as the new Duke of Lancaster.

**ACT TWO SCENE THREE:
WINDSOR, one day later**

News of Henry's return has reached Lord Scroop and the Duke of York, who are anxious to find out whether Richard has left for Ireland. Lord Scroop informs York that Richard and Aumerle set sail the previous day and that Henry is set to return to England. York is thrown into a panic, and the scene ends with a worry that all will become chaotic – with conflict pending.

**ACT TWO, SCENE FOUR:
BERKELEY CASTLE, a week later**

Henry and Northumberland proceed through England and arrive at Berkeley castle, where the Duke of York attempts to persuade Henry to throw down his arms. Henry protests that he has not come to harm Richard, but to gain his rights as the Duke of Lancaster. York admits he can do nothing to stop him.



**ACT THREE, SCENE ONE:
HARLECH CASTLE, soon after**

Richard and Aumerle have returned from Ireland, but in their absence, the Welsh army, who have gathered to support Richard, have disbanded, tired of waiting for him to return. York has also moved sides to support Henry. Richard is now effectively powerless to confront Henry – his only armour being is status as King (and therefore impervious to punishment). Knowledge of Henry's growing force plunges Richard into despair. He discharges his remaining followers.

**ACT THREE, SCENE TWO:
FLINT CASTLE, a few days later**

In a verbal confrontation at Flint Castle, Richard immediately grants Henry's demand for his rights as Duke of Lancaster, but he is secretly convinced that Henry is really after the crown. Richard leaves for London, supposedly under escort, but really in Henry's power.

**ACT THREE, SCENE THREE:
WINDSOR, a garden, a week or two later**

Two gardeners, picking apricots, lament Richard's demise in ruling and the dominance of Henry's power.

**ACT FOUR, SCENE ONE:
WINDSOR, a day later**

Henry has returned to Windsor with Northumberland. He accuses Aumerle of having knowledge of the murder of the Duke of Gloucester, but is distracted by York, who arrives to inform Henry that Richard has willingly adopted Henry as rightful heir to the throne. Aumerle, Richard's closest friend and a loyal supporter, is shocked, protesting that no subject can judge a king, let alone force him to abdicate. As a result Henry charges Aumerle with treason.

Richard arrives and he does give Henry the crown but refuses to make a public declaration of his faults, even though Northumberland adopts intimidation tactics in the hope that he will do so. Richard wins the sympathy of those around him even though Henry has arranged the whole affair. Aumerle manages to get away, and ruminates whether a plot to overthrow Henry may be possible.

ACT FOUR, SCENE TWO:
LONDON, a few days later

Aumerle contrives to meet Richard, on his way under escort to the Tower of London, and they have an emotional parting. Northumberland then informs Richard that he is, instead, to be imprisoned at Pontefract Castle.

ACT FIVE, SCENE ONE:
LANGLEY, a few days later

York discovers that Aumerle, his son, is part of a plot to overthrow Henry. York has not only sworn loyalty to Henry but guaranteed Aumerle's support of the new King Henry the Fourth. He determines to go immediately to Henry to reveal Aumerle's treason.

ACT FIVE, SCENE TWO:
WINDSOR, the same day

Henry, now crowned, finds kingship to be a much more lonely state than he imagines, and he bemoans the absence of his son. York and Aumerle both hurry to Windsor. Aumerle is faster, and arrives first, initially confusing Henry and then successfully pleading for forgiveness. Henry, uncharacteristically, pardons him, much to the amazement of the Duke of York.

ACT FIVE, SCENE THREE:
PONTEFRACCT CASTLE, a month later

Alone in his prison, Richard meditates on his sorrow. He encounters various characters from his past life, and then Aumerle, whom he knows has come to murder him. Aumerle undertakes this painful deed (he has now been forced to swear loyalty to Henry even though Richard is his closest friend). Aumerle immediately regrets his actions.

ACT FIVE, SCENE FOUR:
WINDSOR, two days later

Aumerle presents Richard's dead body to Henry. He receives no thanks: Henry is filled with shame and guilt. The play ends with him planning a crusade to Jerusalem 'to wash this blood off from my guilty hand.'

CHARACTER DESCRIPTIONS

RICHARD OF BORDEAUX has reigned for 18 years, having been crowned when he was just 14. His reign has been peaceful but has seen England fall from superiority to a confused, chaotic nation. Richard is both a politician and a poet – and a master of words. He is thoughtful, reflective and contemplative. He can sometimes be impetuous and has a quick temper when under pressure.

HENRY BOLINGBROKE is first cousin to Richard. Slightly older than Richard, and seemingly more self-assured and competent, he has observed Richard's chaotic reign through critical eyes, often exploding with frustration at the choices his cousin makes. Henry is a typical 'action man' – quick to make decisions and keen to fight his corner.

EDWARD AUMERLE is the younger cousin to both Richard and Henry. He appears to be less self-assured than his cousins. He loves Richard and they are close friends, but also has a loyalty to Henry, with whom he has grown up. Aumerle is the character who helps to make things happen. He has an important presence as both critic and supporter throughout the play.

LORD SCROOP is a loyal supporter and helper to Richard and to his cousin, Aumerle.

THOMAS MOWBRAY is King Richard's main aide, working behind the scenes to quell or destroy any threats to his reign. He is strong, vocal and physically powerful.

THE DUKE OF YORK is an elderly man, uncle to Richard and Henry, and father to Aumerle. His loyalty to both Richard and Henry fluctuates as the play develops.

JOHN OF GAUNT is father to Henry, and a stern critic of his nephew, Richard. A very old man, his distress at the state of the nation under Richard's rule is palpable. He is eloquent and vocal in his criticisms.

'Kingmaker' NORTHUMBERLAND is a shrewd and calculating politician, keen to progress his own ambitions and a crucial player in Henry's ascent to the throne.

The GARDENERS are lighthearted, rural characters who comment on current affairs.

Notable characters removed from this adaptation

QUEEN ISABEL is Richard's wife. Her role illustrates that Richard is married and has a constant and loving supporter. The emotional loyalty Isabel demonstrates has been moved to Aumerle.

BISHOP OF CARLISLE is the noblest of Richard's followers and completely dedicated to his King, defending the 'divine right of kings' – Richard's inalienable rights as a divinely anointed monarch – but like Isabel, he is really a vehicle to drive forward a specific plot point. Aumerle takes on this role in our adaptation.

BUSHY, BAGOT AND GREEN are Richard's followers and 'flatterers.' By removing them he no longer has the prop of hiding behind foolishness and arrogance, a quality which these characters emphasise in him.

THE DUCHESS OF YORK takes her son, Aumerle's side when his father and her husband, York, is determined to accuse him of treason. The Duchess's moving pleading for her son has been commuted into Aumerle's own attempts to plead Henry to keep his life, making the relationship between the cousins more personal and immediate.



THEMES

Whilst some academics believe that **RICHARD THE SECOND** comes midway through the canon, others believe that it was one of his first attempts at writing a historical drama. The original text contains many characters, nobles and political officials: a number of scenes take place in a 'court' or political setting, exposing Richard, and later Henry, very publicly, as they make crucial decisions. In our production, the 'court', or 'the people', are represented by both lighting effects, and the audience.

Shakespeare's 'histories' have a distinct flavour of their own. They differ in both tone and form from the comedies and tragedies. Some of the tragedies are set in a historical past, such as **JULIUS CAESAR**, and deal with similar themes such as Kingship, leadership, family relationships and even revolution. Shakespeare's eight history plays are distinct in that they have several things in common. They are all set in late Medieval England, and deal with the rise and fall of the House of Lancaster (Gaunt and Henry's lineal heritage).

Although the real time events of the play took place 200 years before his own time and are often inaccurate in their detail, Shakespeare expected his audience to be familiar with

the characters and events he was describing. The battles among houses and the rise and fall of kings were woven closely into the fabric of English culture and formed an integral part of the country's national mythology. They still do.

Shakespeare's primary source is generally agreed to be Raphael Holinshed's *Chronicles of England, Scotland and Ireland*. This was published in 1586-7. Holinshed's account provides the chronology of events that Shakespeare reproduces, alters, compresses, or sometimes avoids - whichever serves his dramatic purpose best. For **RICHARD THE SECOND** Shakespeare may have used other sources as well, to draw on when creating the play.

Here are some of the play's key themes and topics.

Divine Right

One of the questions which preoccupies the characters in many of Shakespeare's history plays is whether or not the King of England is divinely appointed by the Lord ('the divine right of kings'). If so, then the overthrow or murder of a king is tantamount to blasphemy and may cast a long shadow over the reign of the king who gains the throne through such means. This shadow looms over RICHARD THE SECOND. His murder (in our adaptation, by Aumerle) will haunt both Aumerle and King Henry IV for the rest of their lives. Similarly, Richard himself is haunted by a politically motivated murder: not of a king, but of his uncle, Thomas of Woodstock, Duke of Gloucester. This death occurs before the play begins, but, as we see, it haunts Richard, just as his own death will haunt the people who are responsible for it.

Power and authority

Shakespeare is interested in power throughout his history plays. In RICHARD THE SECOND he dramatizes two very different attitudes towards kingship. According to Richard and his followers, kings should inherit the crown from their fathers, and they have a right to rule because they are God's chosen representatives on earth. According to Henry and his followers, a king's right to rule is a privilege granted to him by his subjects, which means the right to rule depends on whether or not the individual is proven to be a good, and a democratic leader. At the time of writing, European ideas about power and monarchy were beginning shift from a religious attitude, like Richard's, to a more secular (non-religious) point of view, like Henry's. RICHARD THE SECOND is a reflection of this change.

Family

Families are complicated, even when the people involved aren't of a royal lineage. RICHARD THE SECOND is a political play, but it is also a powerful family drama, emphasised in our production by the smaller cast, which, with the exceptions of Northumberland and Mowbray, has at its centre a tight family nucleus. In our production, cousins, uncles and fathers end up politically opposed. They have to work out how to act and make decisions. The two people fighting over the crown, Henry and Richard, are cousins and friends who grew up together. They are both descended from Edward III, who was considered to be a great king. Even though Richard is politically the legal heir to the throne (he inherited the crown from his father), Henry has more in common with Edward and demonstrates more of the qualities that make for a good ruler. The play asks us to think about whether family ties should be stronger or more important than political alliances. Family is obviously a powerful pull, but family loyalty has major political consequences.

Language and communication

How much power do words really have? In RICHARD THE SECOND Shakespeare pits the power of language against the power of action. Richard believes that his speech is power. In some ways he is right. Richard can end a man's life just by banishing him or ordering a murder. So language is powerful, in the political sense. Later, once Richard is no longer king and his words don't have any political power, he manages to make his language forceful in a different sense: his words are moving and poetic. In the deposition scene he moves Aumerle to tears with his words.

Henry on the other hand, doesn't think much of language. Unlike Richard

(who describes his fall from grace emotionally and poetically), Henry isn't a good storyteller. He thinks action is far more important than language, which is why he's adept at seizing opportunities and creating situations that will give him power.

Identity

Many of the characters in the play get their identities from their titles. Other members of the nobility are named after the land they inherit – like John of Gaunt, Duke of Lancaster. The same is true of Richard, who has inherited the title of King of England from his father. When Richard loses his title, he experiences an identity crisis. Like King Lear, Richard puts so much of his selfhood into his title that when he loses the crown, he finds it hard to define who he is. This is when Richard becomes the most interesting and maybe even the most sympathetic figure in the play.

Loyalty

One of the issues the play investigates is how you go about determining who or what deserves your loyalty. Are you loyal to a king? To a country? To your relatives? To the law? To justice? To God? When different systems (like government, religion, and family) compete with each other for your allegiance, how do you choose sides? When Richard starts thinking of himself as above the law, he puts these systems in conflict with each other. Different characters offer different answers to this question. Aumerle is loyal to Richard. York is loyal to the office of the king, no matter who occupies it. Gaunt is loyal to the kingdom. Who is right? Shakespeare leaves this for us to decide, which is why the play is so exciting.



Suffering

Once Richard loses the crown, he is quick to win the empathy of others through his public and eloquent suffering. He may have murdered his uncle and almost bankrupted the kingdom, but it doesn't matter –he is so good at expressing himself that it is almost impossible not to feel sorry for him. His journey from all-powerful king to a penniless prisoner is moving. Richard has to think deeply about what life really means. His suffering allows him to see things clearly – even more clearly, in some instances, than Henry himself.

Once he's removed from the court he tries, for the first time, to honestly understand his place in the world.



CLASSROOM ACTIVITIES

Language and Communication

- Compare and contrast Richard's use of language with Henry's.
- The terms 'words' and 'sword' often appear close together in the play. How are language and physical power related?
- Many characters talk about which side God is on. How important is prayer in the play? Is prayer an effective form of language?
- Consider use of the word 'shame' in the play. Look at its different uses and think about the power of language repetition and how this can influence mood.
- Henry thinks language is less important than action, Richard is a gifted speaker but he doesn't understand that speech isn't enough. Who is right – Richard or Henry?

Loyalty

- If York ends up deciding he's loyal to the office of the king, no matter who actually holds the title, and Aumerle decides he's loyal to Richard specifically, who (or what) is Henry loyal to?
- How does Henry go about ensuring that his subjects will be loyal to him?
- Who is the most loyal character in the play? Why?

Power

- Think about the play's various attitudes toward kingship and what it means to be a legitimate ruler. Does the play ever take sides and/or settle on one attitude or another?
- What do we know about Henry's motives for taking the crown? When did he decide to do it? Did he plan to take the crown all along, or did he just see a good opportunity and make a grab for it?
- Who is a better king – Richard or Henry? What makes one better or worse than the other?
- Shakespeare wrote the play in 1595, when Queen Elizabeth I was England's monarch. What do you think ran through her mind as she watched a play about a ruler who gets deposed?

RICHARD THE SECOND AND THE POLITICS OF POWER

The stakes are high both for the audience watching and for the characters within **RICHARD THE SECOND**. It has a fast moving, high impact plot. Richard is removed from the throne by his first cousin, imprisoned, suffers an identity crisis and is murdered. The plot covers a major shift of power which was attractive to audiences at the time. It also resonates with modern political contexts across the world.

During Shakespeare's lifetime **RICHARD THE SECOND** was exceptionally popular and was, amazingly, published five times. In this era, the monarch was the supreme ruler – and was not elected by a public vote. The play raises large questions which still resonate today. What gives a king (or queen) the right to rule? If subjects are supposed to be obedient to the monarch, what are they supposed to do when the ruler is ineffective, or a tyrant? Is it all right for subjects to rebel against their ruler?

For Shakespeare's original audience, questions about how power should be transferred from one monarch to another were especially meaningful. At the time of the play's first performance, Elizabeth I ruled England. She was a popular and effective monarch but was becoming elderly and had no children. The population therefore worried about what would happen when she died, especially as prior to her reign there had been a period of civil unrest. Who would inherit (or seize) the crown if the queen never produced an heir? What would happen to England?

In *RICHARD THE SECOND* Shakespeare asks dangerous questions about when and why it might be permissible to remove a ruling monarch. This was controversial and may be why the play was censored the first three times it was printed (once in 1597 and twice in 1598). Each time it was published during Queen Elizabeth's lifetime, the deposition scene (where Richard is stripped of his crown) was deleted. Did the censors think this was too risky? What if audiences started to think about their own civil attempt to remove Elizabeth from the throne?

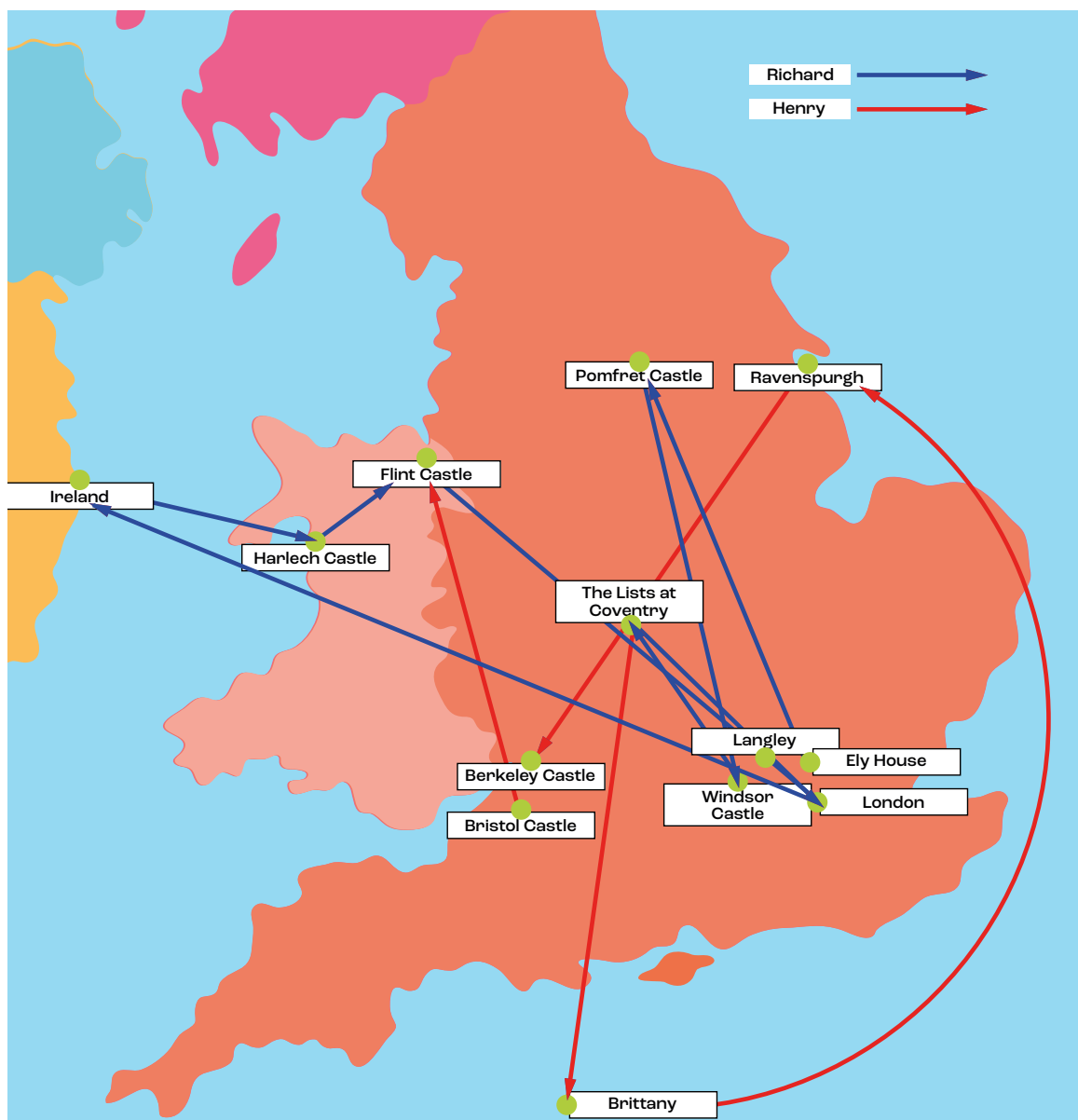
Even without the deposition scene, audiences got some dangerous ideas from the play. In 1601, just a few years after the play was written, Queen Elizabeth I's favourite military leader, the Earl of Essex revolted against her. On the day before the famous Essex Rebellion, his associates hired Shakespeare's theatre company to perform *RICHARD THE SECOND* at The Globe. Obviously, they hoped that a play about a monarch getting stripped of his power would fire up the audience, as modern political rallies do today. The ruse backfired: Elizabeth rumbled to the plot. Essex was put on trial and executed for treason. This incident shows the extent to which *RICHARD THE SECOND* could be political dynamite, even though it was portraying events that were hundreds of years old.

LOCATIONS AND JOURNEYS

RICHARD THE SECOND is Shakespeare's great play about journeys – geographical and emotional. Both Richard and Henry travel across counties and country borders during the course of the play. They also grow and mature as humans and leaders.

In adapting the text for RICHARD THE SECOND, we decided to reduce the many locations in the original text and focus on key locations where main activities take place. Some of these are private houses – Ely House in Camden and the Duke of York's house in Langley, near Slough in Berkshire. Others are castles – Flint, Pontefract, Harlech and Berkely. We decided to site nearly all the traditional 'court' scenes in Windsor or Westminster. This is reflected in the design of the set and positioning of lighting which is used to indicate a return to certain locations.

The map on the next page shows the real locations in the adaptation. It also shows the geographical journeys that both Henry and Richard make during the course of the play. In Act One, Henry is banished for six years. He returns to England via France. Richard and Aumerle travel by ship to Ireland, before returning to England via Wales.



WINDSOR CASTLE is where the main political decisions are made by the ruling leader.

COVENTRY is where Mowbray and Henry are tasked to enter into a physical 'fight to the death'

ELY HOUSE CAMDEN the home of John of Gaunt.

BERKELEY CASTLE is where Henry persuades York he is not in the wrong; York famously prepares to switch sides.

HARLECH CASTLE is where Richard and Aumerle land on return to England, and where Richard discharges his remaining followers in preparation to subjugate to Henry.

FLINT CASTLE is where Richard voluntarily deposes himself in Henry's favour.

PONTEFRACCT CASTLE is the scene of Richard's murder.

TEXT EXTRACTS: RICHARD THE POET & HENRY THE 'ACTION MAN'

Here are two key speeches from the play that demonstrate the particular qualities of Richard, and of Henry.

This extract comes from Act Two, Scene Three of the play. It emphasises Henry's powers of 'persuasion through action'. In the speech, HENRY persuades his uncle, the Duke of York, that he has a valid and legitimate reason to break his exile and return to England, in order to reclaim the inheritance that has been denied him. At this point in the play, York has been given political charge of England in Richard's absence. He is initially angry at Henry as he has broken legal rules: it is during this speech that Henry wins his support and loyalty. Like 'friends, Romans, countrymen,' Mark Antony's famous speech from JULIUS CAESAR, the speech represents a crucial 'turn around' moment in the play (York, in charge of the country, switching allegiance from Richard to Henry).

Henry

As I was banished, I was banished Herford,
But as I come, I come for Lancaster.
And, noble uncle, I beseech your Grace
Look on my wrongs with an indifferent eye.
You are my father, for methinks in you
I see old Gaunt alive. O then, my father,
Will you permit that I shall stand condemn'd
A wandering vagabond, my rights and royalties
Plucked from my arms perforce—and given away
To upstart unthrifths? Wherefore was I born?
If that my cousin king be King in England,
It must be granted I am Duke of Lancaster.
You have a son, Aumerle, my noble cousin,
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father
To rouse his wrongs and chase them to the bay.
I am denied to sue my livery here.
My father's goods are all distrained and sold,
And these, and all, are all amiss employed.
What would you have me do? I am a subject,
And I challenge law. Attorneys are denied me,
And therefore personally I lay my claim
To my inheritance of free descent.

This speech comes from Act Three, Scene Two, of the play. RICHARD realises that his cousin Henry's campaign to challenge him is poised for success, and his time as King is soon to come to an end. It is during this speech that his supporters first understand that his fate (to be deposed and give up the throne, and possibly his life) is clear. Richard cuts straight to the chase: with typical lyricism, he describes the situation he is in through powerful and evocative imagery – as a result, winning the emotional support of those followers who remain on his side.

Richard

...of comfort, no man speak.
Let's talk of graves, of worms, and epitaphs,
Make dust our paper and with rainy eyes
Write sorrow on the bosom of the earth.
Let's choose executors and talk of wills –
And yet not so, for what can we bequeath
Save our deposed bodies to the ground?
Our land, our lives, and all are Bolingbroke's,
And nothing can we call our own but death
And that small model of the barren earth
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground
And tell sad stories of the death of kings,
How some have been deposed, some slain in war,
Some haunted by the ghosts they have deposed,
Some poisoned by their wives, some sleeping killed –
All murdered. For within the hollow crown
That rounds the mortal temples of a king
Keeps death his court, and there the antic sits,
Scoffing his state and grinning at his pomp
Allowing him a breath, a little scene
To monarchize, be feared and kill with looks,
Infusing him with self and vain conceit,
As if this flesh which walls about our life
Were brass impregnable, and humoured thus
Comes at the last and with a little pin
Bores through his castle wall – and farewell king.
Cover your heads and mock not flesh and blood
With solemn reverence. Throw away respect,
Tradition, form and ceremonious duty,
For you have but mistook me all this while.
I live with bread like you, feel want,
Taste grief, need friends. Subjected thus,
How can you say to me I am a king?

FURTHER WORK

- Put yourself in the position of the Duke of York. How successful do you think Henry is in persuading you to switch allegiance?
- Put yourself in the position of Richard's following. How do his words make you feel?
- Think about the different ways language can be used to trigger emotions and actions.
- Summarise an extract from the speech into modern English. Does it still hold the same power?

USEFUL INFORMATION 1: DRAMA

Drama is a special kind of writing (a 'genre') requiring a performance in a theatre, ideally to a live audience, to arrive at a full interpretation of its meaning. Try to imagine that you are a member of the audience when you read the play. Think about how it could be presented on stage, not just the words on the page.

Drama is often about conflict of some sort. This may be below the surface (the 'sub text'). If you are able to identify the conflicts in the play, you will come close to identifying the main ideas and themes which bind the plot together.

You can form opinions on characters, themes and plots. What do you like or dislike? What appeals to you, and excites you? Which sections do you think are the most dramatic?

Often in a play, it is what is not said, which is most powerful. Can you identify moments in the play which are particularly 'dramatic' because certain words are left unspoken, or actions open to interpretation due to minimal background description?



USEFUL INFORMATION 2: LANGUAGE

- Language is the ability to acquire and use complex systems of communication.
- A language is any specific example of such a system.
- The scientific study of language is called linguistics.
- Languages evolve and diversify over time.
- A group of languages that descend from a common ancestor is known as a language family.
- Sometimes words are written using different 'characters' such as Russian or Greek.
- Sometimes letters that we understand in English have different pronunciations in other languages.
- In SiSwati, one of the official languages of South Africa, letter combinations, such as dl, dv and dz as well as mf, mp, mv are common and very different to English.
- In Shona, some words we use in English, don't exist. East, for example, is 'where the sun rises' and North is 'the top of the world'.



USEFUL INFORMATION 3: POETIC FORM

The iambic pentameter is used within traditional English poetry or verse. Iambic pentameters are the rhythm that words establish in a line, measured in small groups of syllables known as feet. Pentameter means that the lines are divided up into five feet. There are ten syllables in one line of iambic pentameter.

Blank verse is a rhythm of poetry that does not rhyme, but uses the iambic pentameter. Kyd, Shakespeare and Marlowe were the first English authors to make full use of the potential of blank verse. Shakespeare wrote much of the content of his plays in unrhymed iambic pentameter. John Milton's *Paradise Lost* is written in blank verse. Before Marlowe, blank verse had not been an accepted form of drama. Here is an example of blank verse from

RICHARD THE SECOND:

*I live with bread like you, feel want,
Taste grief, need friends.
Subjected thus,*

How can you say to me I am a king?

Free verse is poetry with no rhythm or rhyme. Rhyming couplets are pairs of lines that rhyme. These were often used in Shakespeare's work to mark an important occasion or to finish a sentence. These lines from RICHARD THE SECOND adopt iambic pentameter and together form a rhyming couplet.

*Discharge my followers. Let them
hence away*

*From Richard's night, to
Bolingbroke's fair day.*

THE RENAISSANCE AND ITS THEATRE

The Renaissance is usually described as a period in Europe spanning from the 14th to the 17th century. It is seen as an enlightening bridge between the Middle Ages and modern history. It started as a cultural movement in Italy and later spread to the rest of Europe. It marks the beginning of the Early Modern Age.

The intellectual basis of the Renaissance was its own invented version of humanism. The Greek philosopher Protagoras, described this in words as 'man is the measure of all things.' Humanism became a new way of thinking, and manifested itself in art, architecture, politics, science and literature.

During the Renaissance both the Latin language, and vernacular languages (or dialects) started to flourish as a means of expression. In politics, the Renaissance contributed to the development of the customs and conventions of diplomacy, and in science to an increased reliance on observation and inductive reasoning.

In many ways, the Renaissance was a cultural, social and political revolution, marking much change and upheaval across Europe.

English Renaissance theatre, also known as early modern English theatre, refers to the theatre of England between 1562 and 1642. This is the style of the plays of William Shakespeare, Christopher Marlowe and Ben Jonson, three of the period's leading dramatists. Each made a very distinctive contribution to the Elizabethan and Jacobean theatre of this period.

During this time, theatrical life was largely centred just outside London, as the theatre was banned inside the city itself. Plays were performed by touring companies all over England. English companies even toured and performed English plays abroad, in countries such as Germany and Denmark.

Before the first permanent playhouses were built, two types of location were used for performing plays, the outdoor courtyards of taverns, and 'Inns of Court' such as the Inner Temple. These venues continued to be used even after permanent playhouses were established. The first permanent playhouse, or theatre in England was called 'The Theatre'. It was built in 1576 by the English actor James Burbage. He was the son of the actor Richard Burbage, a lifelong friend of William Shakespeare.

Acting companies had their own names, just like theatre companies today. Some were based at playhouses. Companies functioned on a repertory system. Unlike modern productions they rarely acted the same play two days in a row. In 1592 Lord Strange's Men, the company at the Rose Theatre in London, played six days a week and performed 23 different plays, some only once. They rarely acted the same play twice in a week. The workload on the actors, especially the leading performers, was tremendous.

Companies included only males. Female parts were played by adolescent boy players wearing women's costume. Performances occurred in the afternoon since no artificial lighting existed. When the light did begin to fade, candles were lit so that the play could continue until its end.

Plays contained little or no scenery - the scenery was described by the actors through the course of the play. Costumes were bright and colourful, visually entrancing, and expensive. Actors wore contemporary clothing for the plays and costumes were used to recognise the different characters. Different colours and fabrics allowed viewers to know the roles of each actor when they came on stage.

USEFUL INFORMATION

The Renaissance

The Renaissance was a period in European history, from the 14th to the 17th century.

It was regarded as the cultural bridge between the Middle Ages and modern history.

Renaissance means 'rebirth' and was a time where people were using maps of new lands, building ships and exploring the world for the first time.

It started as a cultural movement in Italy in the Late Medieval period and later spread to the rest of Europe, marking the beginning of the Early Modern Age.

As a cultural movement, the Renaissance encompassed innovative flowering of Latin and vernacular literatures.

The Tudors

The House of Tudor was a royal house of Welsh and English origin. The first Tudor monarch was Henry VII (1485-1509). The last Tudor monarch was Elizabeth I (1558-1603).

The Tudor family rose to power in the wake of the Wars of the Roses, which left the House of Lancaster, to which the Tudors were aligned, extinct.

Tudor monarchs ruled the Kingdom of England and its realms, including their ancestral Wales and the Lordship of Ireland (later the Kingdom of Ireland), with five monarchs.

Henry VIII was the only male-line male heir of Henry VII to live to the age of maturity. Issues around the royal succession (including marriage and the succession rights of women) became major political themes during the Tudor era. The House of Stuart came to power in 1603 when the Tudor line failed, as Elizabeth I died without a legitimate heir.

The Elizabethan Era

The Elizabethan era is the period in Tudor when Queen Elizabeth I reigned. Historians often depict it as the golden age in English history. The symbol of Britannia (a female personification of Great Britain) was first used in 1572, and often thereafter, to mark the Elizabethan age as a renaissance that inspired national pride through classical ideals, international expansion, and naval triumph over Spain. Elizabeth I reigned from 1558 to 1603. She had a quick mind, was not extravagant, and recognized that her throne was not as secure as she might have been led to believe. She was capable of making hard and difficult decisions. Although she was Queen of England, Elizabeth shared some of her rule with Parliament, a body made up solely of men. The Elizabethan Parliament was not an early example of democracy at work. The majority of English people were not consulted for direction of the state, as we are today through voting. Theatregoing in the Elizabethan era was a social activity involving a very large cross section of the community. Plays were debated and discussed, and some works challenged established stereotypes, caused a sensation and stirring up debate.

The Elizabethan age contrasts sharply with the previous and following reigns. It was a brief period of internal peace. The Protestant/Catholic divide was settled, for a time, by the Elizabethan Religious Settlement, and parliament was not yet strong enough to challenge royal absolutism.

The Stuarts

The House of Stuart, originally Stewart, was a European royal house of Scotland with Breton origin. They had held the office of High Steward of Scotland since Walter Fitz Alan in around 1150. The royal Stewart line was founded by Robert II, whose descendants were kings and queens of Scotland from 1371 until the union with England in 1707. Mary, Queen of Scots was brought up in France where she adopted the French spelling of the name Stuart.

In 1503, James IV married Margaret Tudor, linking the royal houses of Scotland and England. James VI of Scotland succeeded the thrones of England and Ireland as James I in the Union of the Crowns in 1603.

Two Stuart queens ruled during this time: Mary II and Anne. Both were the Protestant daughters of James VII and II. Neither had any children who survived to adulthood, so the crown passed to the House of Hanover on the death of Queen Anne in 1714.

The Jacobean Era

The Jacobean era was the time when James I was King of England. He ruled between 1603 and 1625. It is called the 'Jacobean' era because Jacobus is the Latin version of the name 'James.' During the Jacobean era, England and Scotland officially got together and became one country - the United Kingdom. But it wasn't all plain sailing. During the Gunpowder Plot, a group of religious extremists planned to blow up the English Parliament building and kill King James on November 5, 1605. Luckily for James, it didn't work out.

Art and architecture proliferated during the Jacobean era. A famous architect during this time was Inigo Jones. His work utilised depth and 3D effects. For example, if an architect wanted to carve a design into a building or a piece of furniture, this would be deep rather than shallow, with many different shapes, rather than 'straight up and down'. Bright colours and materials from across the world were also used.



CLASSROOM ACTIVITIES

ART AND DESIGN: KS2/3

- Using the internet, look up examples of Jacobean Art and Architecture.
- Create your own design for a table, using depth and 3D effects.
- Look up a biography of Inigo Jones. Which were his most famous works?

HISTORY: KS3

- Look up Oliver Cromwell and the English Civil War. What can you find out about him?
- Look up Cavaliers and Roundheads. How can you define the difference?
- Look up the Gunpowder Plot. Write a short account of what happened.
- Look up the Earl of Essex and his plot to depose Elizabeth. What happened?

Drama/ English: KS3

- Think about the plays you know. Can you find any that could have been

written with political motives?

- Township theatre was Theatre with a purpose - plays as political tools. Look up a famous play from the 'township' era and consider its social message.
- Discuss the nature of controversial material in a public place.

English: KS3

- Look at the text for RICHARD THE SECOND and identify at what point you feel key features of the plot line occur:
 - Intro
 - Rising action
 - Climax
 - Denouement

Art and Design: KS2

- Design a poster for the production of RICHARD THE SECOND using colouring pencils or paints.

THE ENGLISH RENAISSANCE: A TIMELINE

- 1558: — **Queen Elizabeth I is crowned, and Thomas Kyd is born.**
- 1563: — Priest Martin Luther's Thirty-Nine Articles are published.
- 1564: — **William Shakespeare and Christopher Marlowe are born.**
- 1570: — The Catholic Church excommunicates Queen Elizabeth I.
- 1572: — **Thomas Dekker and Ben Jonson are born.**
- 1574: — The St. Bartholomew's Day Massacre takes place in England, on which Marlowe based his play *The Massacre at Paris*.
- 1576: — **The Curtain theatre is built.**
- 1577: — Raphael Holinshed publishes his *Holinsheds Chronicles of England, Scotland, and Ireland*, the primary source text for most of Shakespeare's history plays.
- 1578: — **James VI becomes King of Scotland.**
- 1580: — Francis Drake completes his circumnavigation of the globe.
- 1580: — **Thomas Middleton and John Webster are born.**
- 1584: — Sir Walter Raleigh establishes the first English colony in the New World.
- 1585-1604: — **England is at war with Spain.**
- 1586: — The Babington Plot to assassinate Queen Elizabeth I and place Mary Queen of Scots on the throne is discovered.
- 1587: — **Mary Queen of Scots is executed at the Tower of London.**
- 1587: — Theatre impresario Phillip Henslowe builds The Rose theatre.
- 1588: — **The Spanish Armada is destroyed by England's fleet.**
- 1592: — Thomas Kyd's *The Spanish Tragedy* is published.

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- 1593: — **The theatres are closed due to plague.**
 - 1593: — Christopher Marlowe is murdered, Shakespeare's *Venus and Adonis* is published.
 - 1594: — **The theatres re-open, Thomas Kyd dies, and the first recorded performances of Shakespeare's *Titus Andronicus* and *The Taming of the Shrew* take place.**
 - 1595: — *Richard the Second* is first performed by the Lord Chamberlain's Men
 - 1597: — ***Richard the Second* is published as a 'quarto'**
 - 1599: — The Earl of Essex is arrested, and tried for treason, later executed.
 - 1599: — **The Globe theatre is built, Shakespeare's *Henry V*, *Julius Caesar*, *As You Like It*, *Hamlet*, and *Much Ado About Nothing* open, and Dekker's *The Shoemaker's Holiday* opens.**
 - 1603: — Queen Elizabeth I dies, and James VI of Scotland becomes King James I of England.
 - 1605: — **The Gunpowder Plot is foiled and Guy Fawkes apprehended, Ben Jonson's *Volpone* opens, and Thomas Middleton and Thomas Dekker's *The Roaring Girl* is performed at The Fortune theatre.**
 - 1608: — John Milton is born.
 - 1610: — **Ben Jonson's *The Alchemist* opens.**
 - 1612: — John Webster's *The White Devil* opens.
 - 1613: — **The Globe theatre burns down during a performance of Shakespeare's *Henry VIII*.**
 - 1616: — William Shakespeare dies, King James I publishes his complete works, and Ben Jonson's *First Folio* is published.
 - 1617: — **Ben Jonson is named England's first Poet Laureate.**
 - 1623: — Shakespeare's *First Folio* is published.



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SECTION THREE

TANGLE IN PERFORMANCE

MAKING A TANGLE PRODUCTION

There are many aspects to planning and creating a theatre production and every company has its own particular approach. Here are some of the steps involved in creating a Tangle production.

Research and Development (R&D)

In the year leading up to a tour, our show director, Anna Coombs, along with the set and costume designer, lighting designer and composer work together through a programme of research and development sessions to conceptualise the style and feel for the production, and to test out visual and musical ideas. We also use this time to work with actors to 'test' the adapted script and check that it is coherent, truthful and tells a good story.

Casting

Casting the right actors is vital for any theatre production – you need a team of people able and willing to work together and to embrace every aspect of the project. This is especially important with ensemble productions. The first stage in casting is auditioning actors. Tangle uses a 'workshop' format working with 3 or 4 actors in small groups to test aspects of the text and to sing. This helps establish whether they are good team players and it also enables our team to spend more time with each

actor, giving them a chance to shine. We incorporate both text work and music into auditions, so we can get a feel for each actor's personality and style – and they for ours.

Set and costume design

Tangle's productions aim to bring the action on stage as close to the audience as possible so there is no 'fourth wall'. This means that we have a very specific approach to design. Our sets are usually prop-based, with elaborate costumes. We use many 'found' objects on a set, many of which are incorporated into the action of the play. Any floor or wall coverings are usually simple and bold, emphasising the connection, rather than the divide between the players and the audience. Sets are scaleable, redacting to suit smaller venues and expanding to suit larger ones.

Music and song

Music and song are central to any Tangle show. We commission a professional artist, in most recent

years John Pfumojena, to create original songs, instrumentation and melodies. Development of material is a collaborative process, when John will work with the actors during rehearsals to shape and teach material – an approach that comes from the Zimbabwean oral cultural tradition. Before this, the composer and director will discuss moods, themes and styles, which are then developed once rehearsals begin.

Lighting

Tangle's productions utilise practical lighting sources. This is illumination produced physically, via light sources that are visible as models within a scene – these can be lamps, light fixtures, television sets, or any other model that emits light. Handheld lamps have sometimes been attached to parts of the staging, which the actors pick up and move around for different effects and atmospheres. We have also used LED strips, sodium lights (commonly found in street lamps) and fluorescent bars.

Fights and movement

Some of our plays involve complex physical movement or stage combat. To develop these, the director and combat director work together to devise a physical language for the play. They then work with the actors to devise a set of movement and combat sequences. This work involves the actors learning set moves (such as how to throw a punch or enact pain) and much practice; before every performance, the actors undertake a 'fight call' in order to ensure they remember what they need to do for each sequence.

Planning and rehearsing

All directors undertake a great deal of planning before rehearsals begin. Each day a 'rehearsal call' is given by the stage manager. Planning rehearsals can include allowing time for warmups, run throughs, 'line runs' (when the

actors work through the lines at speed as a memory aid) and for detailed work on individual scenes. Rehearsal schedules give a sense of structure and focus to the rehearsal process.

Technical time

Before the first performance, productions have a 2 or 3 day 'technical' period when every aspect of the physical production (sets, props, lighting, sound, music and combat) are tested in an actual theatre space. Sections of the play are repeated many times whilst different sound effects and lighting states, for example, are tested out with the creative team and actors.

Previews

These are the first 'test' performances in front of a public audience. After each, the creative team re-work lighting and sound cues, and further rehearsals take place for actors in the lead up to the Opening Night.

Touring

After previews and the opening week, Tangle productions travel around South West England, usually visiting a range of venues for one night each. These may include schools and community centres as well as traditional theatre spaces. The set and lights travel in a van, which is supervised and driven by the stage manager. The stage manager is responsible for ensuring that the 'get in' (unloading and setting up) and 'get out' (packing up to move to the next location) run smoothly, and that the actors and creatives are looked after, and arrive at each location in good time.

TANGLE'S PERFORMANCE AESTHETIC

Tangle's touring productions have a distinct aesthetic. They incorporate the broad-reaching style of 'township theatre' presentation, where work is created for performance in non-traditional venues, and some aspects of Western theatre such as amplified sound and sets. Our aesthetic has evolved over time and aims for the performance to connect fully visually and physically with our audiences; actors are close enough to touch. The work is immediate and powerful to watch, with an incredible dynamism established in the relationship between the actors and their audience.

The actors perform as an ensemble. Choreography is used to delineate movement when the company perform, which means that the artists can perform in almost any space.

Tangle's touring productions follow many traditions of English Renaissance theatre and of 'township theatre'. Actors often present the work in several different languages. A-cappella song is developed to accompany each work, as well as interpolated sound and instrumental music (both live and pre-recorded). Sometimes the artists sing and speak at the same time. This technique is known as 'sing-speak' and originates from Zimbabwe and can be enhanced through recorded sound animation.

Sets focus on delineating the 'space of play' rather than a realistic 'kitchen sink' context. This affords a strong physical connection between the actors and the audience. There is no 'fourth wall'. Costumes are powerful and can be elaborate. As our performing company is small, the actors often have to play several different parts, so changes of costume can help audiences identify with the different

characters. We also use large numbers of props, usually visible on stage throughout the performance.

In Renaissance England, there was no electricity, so performances took place in daytime. Sometimes candles were lit as darkness fell. At Tangle, we have followed this tradition to an extent. We do not use traditional modern stage lanterns but a form of lighting known as 'practical lighting'.

USEFUL INFORMATION 1:

'Ensemble' is defined as a group of things or people acting or taken together as a whole, especially a group of performers who regularly play together.

'Choreography' is defined as the skill of combining movements into dances to be performed.

'A cappella' is defined as a melody or song performed by a group of people without any accompaniment or any musical instruments.

USEFUL INFORMATION 2:

Township definition: Township theatre is a creative form established in South Africa during the 1950's to create accessible theatre works suitable for performance in informal settings, such as township community and church halls.

USEFUL INFORMATION 3:

The intellectual basis of the Renaissance was its own invented version of humanism, derived from the rediscovery of classical Greek philosophy, such as Protagoras, who said that "Man is the measure of all things."

This new thinking became manifest in art, architecture, politics, science and literature. Early examples were the development of perspective in oil painting and the recycled knowledge of how to make concrete.

Humanists sought to create communities able to speak and write with eloquence and clarity about what today are known as the humanities: grammar, rhetoric, history, poetry, and moral philosophy.

Humanism was a pervasive cultural mode and did much to revive the cultural legacy, literary legacy, and moral philosophy of classical antiquity. There were important centres of humanism across Europe.



CLASSROOM ACTIVITIES

MUSIC AT KS3

- After the performance ask the group to discuss the use of music in the performance.
- Work in pairs or small groups to research what A-cappella is.
- Where did the style originate, and what does it involve?

DRAMA AT KS3

- After the performance get the group to discuss what the word 'ensemble' means.
- What is unique about working in an ensemble?

PE/Dance KS3

- After the performance, discuss what Choreography is. Why is it important? How does it help to tell the story? In groups choreograph your own section of the play – how would you do it differently?

RE/PSHE AT ALL LEVELS

- Think about humanity and The Renaissance as the birth of humanism.
- What do words like Ethics and morals mean in Renaissance terms?

ADAPTING RICHARD THE SECOND: INTERVIEW WITH ANNA COOMBS

Anna is a theatre director and writer. She has worked nationally across Great Britain and Ireland. She has previously adapted two classic plays for Tangle – DOCTOR FAUSTUS and VOLPONE, and two poetic works, NO ONE IS AN ISLAND (2017) and WATER, BREAD AND SALT (2018). She has directed all of Tangle’s productions. She has also worked at The Abbey Theatre, Dublin, New Vic, Stoke on Trent, Hall for Cornwall, at English National Opera (with Jonathan Miller), The Marlowe, Canterbury, Oxford Playhouse, Soho Theatre, National Theatre and across London’s West End for Bill Kenwright Ltd, Thelma Holt CBE and Lord Andrew Lloyd Webber’s Really Useful Group.

How did you have the idea to adapt RICHARD THE SECOND?

I have always loved this play. The dynamics of power reflect so neatly our current situation, not only in this country but also across the world. With RICHARD THE SECOND I wanted to create an immediate, accessible set of dramatic circumstances that everyone can identify with. During lockdown I was struck by the lack of immediate physical contact in the play, which made it an ideal choice for a socially distanced project. Further down the line I then started to see a powerful

resonance with our current political situation in England, best emphasised by John of Gaunt’s famous speech, which you can read in this pack.

I then started the task of working out whether this huge play could be reimagined for a cast of only five. With DOCTOR FAUSTUS, there was a clear rationale: our cast of three formed a modern ‘Holy Trinity’ reflecting the religious premise of the play. Clever doubling with VOLPONE emphasised its themes of deception and disguise – our adaptation lent itself well to a smaller cast.

CREDIT: ANNA COOMBS WITH MOGALI MASUKU, JOSHUA LIBURD, MUNASHE CHIRISA AND ELLA DIXON. DOCTOR FAUSTUS 2018 © BETTINA ADELA

What did you focus on to tell this story?

In adapting the script, the first point of inspiration was the character of Edward Aumerle. He is first cousin to both Richard and Henry, and like them, in line to the throne and an important political player. I kept coming back to Richard's observation. 'Aumerle, thou weep'st, my tender-hearted cousin.' I thought: there's more to this than meets the eye! Why does he weep? Why is he tender hearted? Aumerle appears consistently throughout the play, interfacing with both Richard and Henry, but has minimal speaking lines (he is present, but almost completely silent in the opening scene). Yet Aumerle holds some of the most emotional moments, begging Henry for pardon towards the end, and weeping openly at Richard's demise.

I had a feeling there could be more to this character. In paring down the story for a cast of five, Aumerle becomes a fully-fleshed personality – holding both the emotional / friendship role taken in the original script by Queen Isabel and the political arguments led by the Bishop of Carlisle. He is also a vital foil to both Henry and Richard. In expanding the character of Aumerle, the story becomes more intensely focused on the three first cousins, their fathers and uncles; making it an intimate and sometimes toxic affair which questions family loyalty above political or democratic loyalty.

What was the adapting process like?

I started by reading the original text in full, and looking at character patterns, staging and style. I quickly realised that the pageantry in the play could be pared down, making main characters, their emotions and their decisions raw and exposed. I also felt very strongly that Richard is not a bad person. He is often portrayed as arrogant, irresponsible and uncaring. Whilst he does have a hot



temper which surfaces several times, this may be a result of the pressure he is under. He was crowned as a teenager, after all! By removing his 'sycophants' Bushey, Bagot and Green, Richard's human traits and motivations are more clearly revealed. He is purer in spirit and his actions are more personal and immediate – there is nothing and nobody for him to hide behind. This means the plot moves very fast and it is exciting on every level.

After reading the play I started to work through it in depth. I cut out sections of text and characters that did not drive the story forward. In essence I removed everything in the play that did not progress the story. Having decided to enhance Aumerle as a part I made choices to give this character the voice for certain key plot points – some of these are described above.

I was able to R&D the adaptation with two trusted colleagues, both excellent classical actors, and we read early drafts out together. This helped us see that the story was clear, but there were some lumps and bumps. A further week of R&D with five actors at MAST involved more detailed dramaturgy; we cut three characters and brought back certain key lines. Then we had our script.

Another important element was working on early design concepts with our set designer, Colin Falconer. He enjoys listening to the words, but is a visual thinker, and helped me see where characterisations were not yet clear. He also helped to map out the physical locations in the play.

What do you hope for audiences who experience the production?

I hope this production will show everyone that Shakespeare is – and should be – immediate, compelling, and accessible, and that they will be gripped by what is now a very fast-moving plot. With the ‘pomp and circumstance’ and other place holders stripped away, our adaptation enables audiences to follow the story clearly but also make up their own minds about who is ‘right’. It should open up big questions about leadership, power, political control and responsibility. The amazing lyrical language and poetic beauty in RICHARD THE SECOND is beyond comparison. My hope is that everyone who sees it takes away dramatic moments, lines and phrases which will remain with them in times to come.



LIGHTING: INTERVIEW WITH HANSJÖRG SCHMIDT

Hansjörg Schmidt is a lighting designer, and Programme Director of Lighting Design at Rose Bruford College, London. Before joining the college in 2008, he worked as a freelance lighting designer. He graduated with a BA (First Class Honours) in Theatre Arts from Goldsmiths College, University of London and an MSc Built Environment: Light and Lighting from the Bartlett School, UCL.

Tell us about your practice – what it is and what it involves

As a lighting designer I am trying to find ways to support a story through visual means. What that means is that I am thinking about how light (or the absence of it) can be used to help an audience understand what's happening, often on an emotional rather than an intellectual level. For example, when lighting a scene set at court, I am more thinking about what the emotional tone of that scene is and how the light can support that, instead of necessarily thinking about how a court might look like. So theatre lighting is more like painting than photography – the light is crafted very carefully to heighten a moment or a scene, rather than as a documentary agent that aims to copy a perceived reality.

How did you get into theatre lighting design?

When I was at university, I took part in a theatre lighting workshop led by a very inspirational lighting designer, Paule Constable, which made me want to become a lighting designer myself. Prior to that I had always been interested in cinema and visual storytelling and would go to the movies all the time.

What were and are your influences and inspirations?

I am very influenced by cinema – films by Ridley Scott, Sergio Leone, Jim Jarmusch. I also really like looking at the light around me, particularly natural light, such as the shadows of clouds running over a field, or the light reflecting from the water under Waterloo Bridge.

Would you say your work fits into a particular genre/ style?

Not really, although I have some preferences/ways of working. I usually use colour very carefully, and generally prefer not to use coloured lights at all and rather think of another way to show that it's night time, for example, rather than using a blue coloured light.

Can you explain how practical lighting works, and why you enjoy working in this area?

In theatre when we say practical light, we mean a light that can be used by the actors, such as an angle poise or desk lamp, for example. But more generally we often mean any light that's not a theatre spotlight. A fluorescent tube, for example, or a light bulb.

The reason I like using practical lights is because they take away the mystery of theatre lighting. Usually in theatre the lights are hidden away, and you don't see the tools we use to create an image. When we use practical lights, they are usually part of the set, so the audience sees where the light comes from, and ideally know why it's there. I like the logic and pragmatism of lighting like this – no mystery, everything is in view, and the light becomes a part of the shared performance space, together with the performers, the set and the audience.

Tell us how you have approached lighting for previous shows with Tangle, WORKSHOP NEGATIVE and DOCTOR FAUSTUS.

Anna Coombs, the shows director, wanted to work with practical lights; I think she found it reassuring that these types of lights are easy to understand and manipulate. Using practical lights also makes the lighting design process more straightforward. WORKSHOP NEGATIVE was set in a workshop in Zimbabwe, so we lit the show with lights that you would find in a workshop.

DOCTOR FAUSTUS was more complex; I worked closely with the set designer Colin Falconer on establishing a style for the production. There was a lot of electrical junk scattered around the stage and the suggestion was that the magic in the play was connected to the electricity. So at moments of magic the lights would start to flicker, for example.

Tell us how you have approached the lighting for RICHARD THE SECOND.

The lighting for RICHARD THE SECOND is very influenced by our set designer's drawings. He included lighting ideas into his storyboard for how the set is used from scene to scene. I really like to collaborate so am really happy if other people in the team have ideas about light, and I try to incorporate as many of these ideas as possible. Now that we can use LED lighting I can control lighting much more closely; the pixelation of LED light is a bit like creating a low-resolution video screen, so I am hoping to use lots of small light sources built into the set to animate every image, and create a sense of moving landscapes and/or the sky.

Can you talk about anything peculiar to practical lighting?

The challenge with practical lighting is that the lights we use are not designed to be used in theatre. So usually, the optical control is much more basic, and the lights don't give us many options such as changing colour etc. It's useful to think of practical lights like sculptures or puppets – objects that co-inhabit the stage space – so need a reason for being there.

In more practical terms, because the practical lights often end up on stage rather than being attached to lighting bars in the ceiling, we end up with lots of cables all over the stage, so cable management and safety is very important.

PRACTICAL LIGHTING: EXAMPLES FROM PAST TANGLE PRODUCTIONS

Practical lighting is the use of regular, working light sources like lamps, candles, or even a TV. These are intentionally added in by the set and lighting designers to create specific effects. Below are some picture examples as to how we use practical lights in a Tangle production.

1. Exit Sign

WORKSHOP NEGATIVE (2016)

We created two bespoke 'exit' signs using gel and LED lights, to indicate exit points in our traverse staging set for the 'tool making workshop.' These illuminated actors at the points of song in the production.





2. Inspection Lamp

WORKSHOP NEGATIVE (2016)

For the 'rally speech' in Act Two, we used an industrial inspection lamp to illuminate the speaker's face from below for a sinister effect. Inspection lamps were used elsewhere in the play too, for example, to delineate car headlamps.

3. Hand held devices and Schnick Schnack system

DOCTOR FAUSTUS (2018)

The area where DOCTOR FAUSTUS casts his spells is usually delineated as a magical circle. To represent this, we used an LED lighting effect called a Schnick Schnack system, which could be lit in stages and with different colours. Early in the play, Faustus mistakenly conjures up an image of the Devil. Following the production concept, we wanted this to be depicted through Christ on the Cross. We used small, red, handheld LED lighting devices to indicate the stigmata (nail holes in the hands). The actor was able to switch these on himself just before appearing.





4. Crown

DOCTOR FAUSTUS (2018)

For Doctor Faustus' crown, we combined several sets of ordinary high street Christmas Lights into a 'crown of thorns' effect, which the actor could switch on and off himself.

5. Illuminated bottles

VOLPONE (2020)

For the magic elixir, 'Scoto's Oil,' which features in Act Two, we created tiers of small glass bottles painted with opaque orange, which lit up through a series of LED lights positioned behind. The lights could be switched on when the case was shut through a battery device, for a dramatic 'reveal'.



6. Illuminated cabinet

VOLPONE (2020)

We used LED tape to illuminate the cabinet where Volpone kept blank wills, which could be switched on before the cabinet was opened to give an element of surprise.

COMPOSING: INTERVIEW WITH JOHN PFUMOJENA



John Pfumojena is a multiple award-winning Zimbabwean actor, musician and writer. He has performed in Zimbabwe at HIFA, Theatre In The Park, with his award-winning band, Mhandiband and his theatre company Spear. Since moving to the UK in 2013 he has performed with Tangle, Theatre-Rites, at Shakespeare's Globe, with *Told by an*

Idiot and in The National Theatre's production of *Peter Pan* in which he played the titular role. In 2017 he originated the role of Okot in Young Vic/Good Chance Theatre's internationally renowned production of *The Jungle* for which he also composed and arranged the music. 2018 saw the launch of his debut album, *Sounds of Refuge*, recorded at London's Abbey Road studios with **Mohamed Sarrar** and **Ammar Haj Ahmad**. Fusing Zimbabwean, Sudanese and Syrian music, spoken word and poetry, it is composed and performed with mbira, darbuka and djembe. 2021 saw John play Enoch Snow in Regent's Park Open Air Theatre's *Carousel*. 2022 sees him tour nationally with his own newly originated work, *Bunker Of Zion*, co-produced with the Collaborative Touring Network and John's own company, *Meet My Ancestors*, of which he is Artistic Director. John is an Associate Artist at Tangle and has composed original music and song for many of Tangle's productions.

1. Tell us about your practice – what it is and what it involves.

I'm a musician, actor and writer. I compose music for recording and theatre based on my Zimbabwean heritage as a palate- Mbira Shona music. Shona is one of Zimbabwe's principal languages (I also speak Ndebele and English). I write stories that pertain to my experiences and that need to be heard.

2. How did you get into music, acting and writing?

I started being a creative at the age of 6 when I performed in my first play. At 8 I was the only boy in my junior school choir. At the age of 10 writing music became writing stories, and I haven't looked back since then.

3. What were and are your influences and inspirations?

My strong influences are definitely the Mbira and Marimba music of Zimbabwe fused with my knowledge of western contemporary and classical music. Also Verbatim theatre, and definitely township-style plays/storytelling.

4. Would you say your work fits into a particular genre/style?

I would never describe my work to be dictated by genre. It is always a hybrid of my influences which continue to grow. I use my cultural heritage to collaborate with myriad styles and genres. Therefore, I am always creating hybrid fusions.

5. Tell us about the work you have done with Tangle.

With Tangle I have worked on many touring pieces including performing, acting and composing music.

I've worked with the texts of Mandela and commissioned writers; a Zimbabwean play, Workshop Negative, in which I both performed and composed the music (original works including sing-speak); as well as classical writers: I composed the entire scores for Doctor Faustus (2018) which included a Capella choral singing and mbira music; Volpone (2020), which included an EP release, Amina Kadeya.

My work involves creating a palette of music and sound ideas incorporating melody, song, sing-speak and a percussive set (when parts of the set can be used as percussion). We use these processes to build up the musical framework of the play, eventually blending the spoken word action with live and recorded music and sound. Working with Tangle has been a thrill. It is work that has something to say. And speaks to the betterment of mankind and communal interaction.

NOTES FOR TEACHERS

Practitioner interviews have been included to give context to the artistic aspects of the performance and the Tangle aesthetic (style of delivery). The interviews are a great resource for students interested in getting into the creative industries and for links to specific subjects and parts of Arts Award. The notes are to highlight some of the links.

1, 2 & 3:

- Links to careers education and young people understanding the various routes into the creative industries.
- Links to Silver Arts award, Unit 1, Part D Arts pathways - Young people need to demonstrate they understand career pathways within their chosen art form and

evidence what they have learnt.

- Links to Explore Arts award, Part B – young people need to explore the work of artists and arts organisation, the interview could form a basis a reading activity, where children find out key information.

4:

- Links to GCSE music & drama – understanding of genre.

5:

- Links to Explore Arts award, Part B – young people need to explore the work of artists and arts organisation, the interview could form a basis a reading activity, where children find out key information.



CLASSROOM ACTIVITIES

Think of someone who inspires you within the arts. It does not need to be someone famous, but someone who practises an art form and inspires you.

Using your own knowledge, along with books or the internet, research the artist and put together the following information:

- Who they are and what their art form is
- How they got into their art form
- Who inspired them
- Where they work
- Any other info about their work that you think is interesting
- Why do they inspire you?


You will need to present this in some way to your teacher; this could be as a presentation or as a document. Use images and any audio/ film to help describe the person's art form and why they inspire you.

You must include evidence of your research in a bibliography form.



USEFUL INFORMATION

Examples of arts inspiration could be (This list is not exhaustive): actor, director, musician, fine artist, sculptor, singer, poet, playwright, author, cinematographer, photographer, graphic designer, visual artist, painter, ceramist, media artist, dancer, mime artist, sound technician, ballerina, game designer.

A photograph of a man with a beard and short hair, wearing a crown made of string lights. He is looking slightly to the right with a neutral expression. In the background, another person is visible but out of focus. The scene is dimly lit, with the primary light source being the crown of lights.

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SECTION FOUR

SEIZE THE CROWN

SEIZE THE CROWN

[Tangletheatre.co.uk/seize-the-crown](https://tangletheatre.co.uk/seize-the-crown)

SEIZE THE CROWN is a participatory project accompanying RICHARD THE SECOND. The project goal is to enable participants to create their own, self-filmed spoken word response to an extract from the play. Responses can be submitted via social media using the hashtag #seizethecrown to be shared on the company's website and social media. In this section, spoken word artist **Issa Loyaan Farrah-Kelly** shares some hints and tips to help you to 'seize the crown' and get involved.

Title and gateway line

Our inspiration for the title of this project, seize the crown, comes from the moment in the play when Richard deposes himself (removes himself from power) and forces the ruling power on his cousin, Henry. Richard is aware his time as King is at an end – public forces have gone against him. In this dramatic scene, Richard speaks to Henry very directly. He says:

Give me the crown.
Here, cousin, seize the crown. Here, cousin,
On this side my hand, and on that side thine.
Now is this golden crown like a deep well
That owes two buckets filling one another,
The emptier ever dancing in the air,
The other down, unseen, and full of water.
That bucket down and full of tears am I,
Drinking my griefs whilst you mount up on high.

Modern translation

Give me the crown. Here, cousin, seize the crown. Here, cousin.
I'll put my hand on this side of it, and you put yours on the other side.
Now this golden crown looks like a water-well that has two buckets.
Raising one causes the other to drop and fill up.
One is empty and dances up in the air; the other is down in the well and full of water.
I'm now the bucket full of tears, at the bottom. You are the one that has risen to the top.

'Seize the crown' is also our 'gateway line' (you can find out more about gateway lines later on).

Provocation material or 'topic'

We have chosen the speech below as our 'provocation material' or topic. We're asking all participants to use it as a starting point for creating their spoken word piece. You can pick any part of the speech, or impressions from it, as your inspiration. The only requirement is that your response must include the words 'seize the crown'.

Richard's 18 years of rule have seen England fall from a prosperous and powerful country to a place of chaos and ruin. Earlier in the play, Richard's uncle, John of Gaunt, describes his impression of England under Richard's leadership. He first describes how precious and special he remembers England to be in past times. He goes on to describe how the country has deteriorated and fallen into disarray. John of Gaunt says:

This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Fear'd by their breed and famous by their birth;
This land of such dear souls, this dear, dear land,
Dear for her reputation through the world,
Is now leased out. I die pronouncing it,
Like to a tenement or pelting farm:
England, bound in with the triumphant sea
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots and rotten parchment bonds:
That England, that was wont to conquer others,
Hath made a shameful conquest of itself.

Modern translation

This kingdom, this majestic earth, this paradise
This fortress that nature build to protect us all from disease and war
This lucky community of people
This little world, this precious jewel of an island sitting in the sea
(which protects it like a wall or a moat against the evil intentions of
other countries)
This bless England; this fertile mother of Kings who are feared and
famed across the world;
This land of such good people. This wonderful, wonderful land
It is now rented out! I will have to die watching its destruction happen.
England is surrounded by ocean.
England's rocky shores have always pushed back the raging waters
of conflict.
Now, though, England is bound in by shame. Its legal papers are nothing
but rotting parchment and covered in inky blots that have been signed to
rent it out.
England, which is used to conquering other countries, has now shamefully
conquered itself in isolation.

STARTING POINTS

As you think about creating your own spoken word piece, consider the description above and what it means to you.

- Is there a word, phrase or theme that inspires you?
- Is there an image or a description you'd like to develop or build on?
- Does the description above relate to your own feelings about living in England today?
- Does anything need fixing with English culture and society?

Paraphrase the extract in your own words or read the modern version.

- What does this message mean to you about the state of the nation?
- Identify the main themes.
- What comparisons can you draw between the extracts?
- Write down any words or images that appeal to you. Why have you chosen them?
- Choose four lines from the extract. Try setting them to music.
- Using a dictionary, look up 'crown'. What does it mean? What other, similar words can you find?
- What do you think is the relationship between Richard and Henry?
- What do you imagine is the dramatic outcome of the scene?
- What would YOU do, if you were able to 'seize the crown' for a day?
- What changes would you make?
- What difference would you like to see?

Writing activities to get your ideas going

1. Free Writing

Free writing is a way of getting initial thoughts down on paper. Set yourself a time, such as two or three minutes, and practice every day. Write without regard to spelling and grammar. Write without stopping. Don't make corrections. If you reach a point where you can't think of anything to write, keep on writing, for example by repeating words, until you find another line of thought. Feel free to stray off topic, letting your thoughts roll. When you have finished, circle any words and phrases that you particularly like.

2. Pink Elephants

Think of pink elephants and write an account of what you did yesterday.

3. Music and words

Music and rhythms within music can provide an excellent stimulus to the writing process. Close your eyes and listen to a piece of music for a few minutes. Let the music continue. Write a speech on one of the subjects, or questions, listed above. Don't plan ahead. Allow the music to filter into what you write, and the words that you choose.

4. Responding to the provocation speech

Draw a column down the left hand side of a sheet of paper. Then choose ten words from the provocation speech, and write them down on the column, one after the other. You could start with 'isle,' 'kings,' 'royal,' 'throne' etc. Write a short phrase or sentence – this could be a thought, a question or

a memory – which the word sparks off for you. Give yourself ten seconds to write a response to each word. Then move on to the next word. Keeping writing – don't plan too much. If your mind goes blank, just write 'I am writing I am writing' until something else arrives. Read out some of the phrases. Underline anything that seems to stick with you.

5. Instant poem

Imagine you have made all the words in the world disappear, except for four words. Choose the four words that you are going to save and write them down. Then choose four more words. Write them down too. You now have eight words – the only eight words in the world. If you turn these words into a poem, then all the other words will be saved! Write your poem. You can repeat words if it helps the poem, but you can only use the eight words you have selected. Read out your poem. You have now saved all the words in the world!

ABOUT SPOKEN WORD

Spoken word is poetry recited aloud. Poetry readings, poetry slams (competitions), jazz poetry, hip hop music, comedy routines and prose monologues can all be spoken word.

Spoken word existed before the written word.

Each of the world's cultures and languages has its own way of articulating words – its own oral tradition.

Oral tradition is a way of expressing thoughts and ideas to be spoken aloud and heard, as opposed to written down.

Poetry, like music, appeals to the ear, an effect known as 'euphony'.

Performance poetry is written to be performed aloud. Performance poetry in Africa dates to prehistoric times, with the creation of hunting poetry, while elegiac and panegyric court poetry were developed throughout the history of the empires of the Nile, Niger and Volta river valleys.

A 'griot' is a travelling artist, poet, musician or storyteller. One of the best known griot epic poems was created for the founder of the Mali Empire, the Epic of Sundiata. In African culture, performance poetry is a part of theatrics, which were present in all

aspects of pre-colonial African life and whose theatrical ceremonies had many different functions: political, educative, spiritual and entertainment.

Poetics were an element of theatrical performances of local oral artists, linguists and historians, accompanied by local instruments of the people such as the kora, the xalam, the mbira and the djembe drum.

There is a difference between 'poetry' and 'spoken word.'

Poetry is often written down and published – words to be read privately. Like spoken word, poetry contains the artist's thoughts and emotions. Spoken word is written to be performed aloud and entice a reaction from a live audience.

Elements of spoken word include rhyme, rhythm and metre. Although these elements are not essential in spoken word, they can help create an effect... emphasizing the content of the piece.

Rhyme is a piece of writing when lines end in similar sounds, such as 'away' and 'day.'

Rhythm can be described as the beat and pace of a poem. The rhythmic beat is created by the pattern of stressed and unstressed syllables in a line or verse. In modern poetry, line breaks, repetition and even spaces for silence can help to create rhythm.

Metre is the basic rhythmic structure of a verse, or lines in verse.

Spoken word, when performed, includes use of vocal projection, tone of voice, body language and eye contact.

Vocal projection is the force with which the performer speaks. Generally the ideal force to speak with is one which reaches to the back of the performance area, making sure all of the audience can clearly hear the poet. Some poets deliberately vary their projection in order to emphasise certain points of the poem, e.g speaking loudly a line which expresses anger or whispering a line which expresses stillness or sadness.

Tone of voice is the way in which the performer speaks. Sometimes a performer may speak in a formal tone of voice, as if they were on an important phone call. Sometimes a performer may speak in an informal tone of voice, as if they were with friends. Varying tones of voice can emphasise different emotions and situations in a piece.

Body language is the way in which a performer stands and moves when reciting. The performer's body language can be used in many ways to emphasize the piece. For example, a performer may draw themselves high in order to emphasize a line about feeling powerful or shake their head to emphasize a line about refusing something or someone.

Eye contact is the way in which a performer makes eye contact with the audience when reciting. Eye contact can be used to establish a greater connection with the audience and create a feeling of warmth and immediacy.

These elements can be experimented with and combined limitlessly.

With spoken word, there is only one way – that is YOUR way!



CREATING SPOKEN WORD POETRY

Spoken word poetry involves an ability to express thoughts and opinions through written words spoken aloud. Spoken word performances are filled with emotion and ideas, so it is a good start to write about something which you feel strongly about and/or are familiar with.

Spoken word poems usually cover a topic. Our topic is the text provocation earlier: a detailed description of England falling into rack and ruin. Your spoken word piece may pick up on just one element, or several elements from this topic.

Spoken word poetry can cover a broad experience ('the state of the nation') or a personal aspect ('can we fix the nation?' what can I do personally if I seized the crown?') It could be a unique perspective on a new idea or a memory that's stayed with you for many years.

Here's how to get started.

Think about how and where you will include the words 'seize the crown'.

This could be your gateway line. The gateway line is like your poem's thesis. It lets the audience know what you're going to be talking about. While your first line prepares viewers for your subject matter, the rest of the poem should be spent reinforcing, supporting, and expanding on that initial idea.

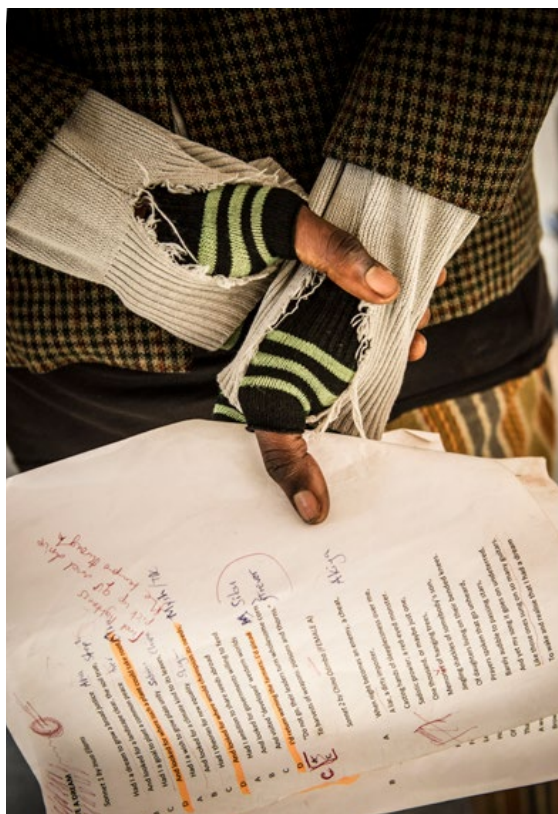
Focus on sensory details. You want the audience to be put right in the scene you're verbally crafting for them. The best way to do that is to write vividly. Write what you want the audience to be seeing, hearing, feeling, tasting, and smelling. You're not just memorizing a poem to read back to people, you're trying to immerse them into your world, if only for a moment. Vivid descriptions will create memorable images, which is exactly what you want when writing performance poetry.

Use repetition and wordplay. Repeating certain lines or words in a piece can emphasize an image or idea for your audience. This could be 'seize the crown,' or other words. Repeated lines have staying power in a person's mind. They are effective in getting them to remember particular scenes. Wordplay may help you to craft a clever mix of pictures, feelings, and sounds for those watching and listening. Including some of this in your writing can give your poem a more sophisticated or creative feel.

Make it sound good. Spoken word poetry is written to be read aloud, so the way the poem itself sounds is just as important as the content of the written words. Poetic devices like onomatopoeia (a word from a sound associated with what is named such as 'sizzle'), alliteration (using the same letter or sound for adjacent words), and assonance (resemblance of sound between syllables of nearby words) are ways to introduce a more rhythmic feel to the words you write. Rhyming particular words or lines together can enhance your message or story when used properly.

Set your poem aside for a while, then revise it. Sometimes when you get caught up in the emotion of writing a passionate piece, you realize there are things you could have said better. Walking away from the first draft of your poem can help you collect your feelings and revisit your work with fresh eyes, allowing any new thoughts to further shape how you deliver your piece.

End with an image. Your conclusion should wrap up your story for the audience or leave them with a lingering thought or feeling. It could be one of hope, it could be one of pain, it could be one of a lesson learned—however you decide to conclude your piece, it should tie in with the message of the poem as a whole. What should viewers take away from this performance? What should they know about you after watching? You don't need a neat ending, but you do need one that creates a lasting impression.



TIPS

Our provocation or topic offers multiple entry points, themes and topics for your spoken word piece, but you may need to spend time researching the text, thinking about the themes, ideas and meanings, so you can develop your spoken word piece.

After gathering information, think about the choices you have made, and the message you would like to convey. You can decide to take several routes when determining your message. Spoken word artists can inspire, humour, or raise awareness. It's up to you to define the purpose of your piece.

After you have determined the purpose and have done the proper research, you can begin to write your poem.

Free write, by jotting down anything that comes to mind about the topic. Set yourself a time – such as five minutes – and write down anything that comes to mind. This may give you an outline of things you can include in your poem. Use free writing as a starting point to develop your spoken word piece. Keep refining your ideas over time you may have to reorganize your work to make it flow – until you have a final draft.

Memorise your poem. Get comfortable with the breaks, rhyme scheme and wording. The best way to do that is

by remembering your poem. Spoken word is meant to be performed – you need to verbally express the piece to an audience. When you are performing that audience is looking for a confident delivery.

Practice your performance. After you have memorised your piece it is important to think about how you want to say it. In poetry, there is a structure that determines the presentation of a poem. In spoken word the presentation involves performance and the literary devices you choose to utilize. Make sure that you know every word, break, rhyme, and pause. Spoken word artists use pauses to captivate the audience and make the piece more dramatic. Also consider the facial expressions and body language you want to use in the performance.

Try to deliver your spoken word

piece. Pace yourself and make sure that you do not rush the poem. Make sure that you remember the words and use pauses and other dramatic tools. Be confident. Believe in yourself and your poem.

Practice, practice, practice. You can perform your spoken word piece with friends and family. You can look and the mirror and recite it to see what the audience will see. Practice it as you are walking around the house or to school. People might think you are talking to yourself, but you are familiarizing yourself with the poem. Any opportunity you get to share, take advantage of it.

When you are confident that you are ready to perform, follow the guidelines in the next section to film your spoken word contribution to SEIZE THE CROWN.

Continue to perform and create your work. Look at other contributions to SEIZE THE CROWN, and perhaps find a local event in your community, at school, or an open mic night that you can get involved in.



MAKING YOUR 'SEIZE THE CROWN' VIDEO

Our Version Media CIC is a black-led community media enterprise based in Southampton, Hampshire. Founded by a former TV news journalist, they are on a mission to equip black and under-represented communities with digital media skills to tell their own, authentic stories.

Socials: @ourversionmedia

Here, founder Veronica Gordon offers tips on filming your SEIZE THE CROWN response, using your mobile phone.



ACTIVITY

Film a response to the speech from earlier in this section. Your video must be a maximum duration of 1½ minutes and must include the words: "seize the crown".

You'll need a mobile phone and creativity for this activity! If you're used to filming and already have a tripod or gimbal, both will be useful, but if you don't have those, don't worry.



1. Prepare

Storyboard: To make filming and editing easier, it's important to first know your poem by heart so you can 'map out' what footage and words will be included. You'll also need to decide if you'll be filming by simply talking into the camera – or whether you'll be filming an acting or action piece. Once you know your story and who'll be in it, visualise what it will look like. What will the viewer see, and where do you want to film? Jot these down in bullet points or draw rough sketches / sequences. This is your storyboard. It is your guide on what you need to film.

2. Check

Got your storyboard? Ready to film? First, do these important checks:

- Make sure your phone has a full battery.
- Put your phone in airplane mode while filming.
- Minimise unnecessary background noise and distractions – turn off TVs, radios and music players and move away from traffic from a busy road.
- Check that the lighting is good. If you're filming indoors, make sure the lighting is suitable. If you're filming outside, make sure you can clearly see what you're filming through your phone's camera and avoid filming into direct sunlight.
- Get permission from everyone in your video – they must agree to it being shared online.

3. Film

Basic checks done? Now, you're ready to film!

- Film in portrait as your video will be shared via Tangle's social media and website.
- If you're filming yourself talking directly into the camera, make sure your eyes are in the 'top third of the screen'. Imagine your screen is split into three equal parts – your eyeline should be on or near the top line.
- If you're filming someone else talking directly into the camera, make sure their eyeline is on or near the top line.
- Consider filming "cutaways"; that's footage to "paste over" the video of you or others talking. You can add these when it's time to edit.
- Consider filming locations or items.
- Film using a mixture of wide-shots and close-up shots. Wide shots will allow you show more of the location you are in and set the scene for the viewer.
- Close-ups will allow you to highlight specific aspects of your film or story and draw your viewer into your story.

- If you're filming lots of elements or cutaways, film in short clips (each around 10 seconds duration).
- If you're filming an activity or scene, try to film the duration of the entire sequence.
- At start and end of each clip, hold your camera/phone steady for 5 seconds (this will help to steady your hand and help with editing).

Pro tip: Be creative; include movement in your video

4. Edit

Filming complete? Now let's edit.

- If you've stuck to your storyboard and only filmed what you need, editing should be as easy as shouting "seize the crown!"
- If you're already used to editing on social media apps — like TikTok or Instagram — use those to edit.
- If you've never edited before, you can use an editing app on your mobile phone. If you have an Apple iPhone, use Apple's iMovie app. If you have an Android phone, download the free VN Video Editor app by VlogNow. Both are simple to use.
- Select your best clips and import them into the editing app. This is your Timeline.
- To change the order of your clips — tap and hold the clip, push it slightly above your timeline, drag and drop it to where it is needed.
- Insert clips by pressing the + button at the location you want them added in the timeline.
- To add cutaways — video over what's already appearing on the screen — press the + and add cutaway (on iMovie) or (in VN Video Editor) press + PiP (picture in picture).
- Refer to your storyboard for guidance on which clips go where — and be flexible, it's your video so you can change it if you want!
- You can add titles and captions if you want, just press + and tap T or Text

Pro tip: If you make a mistake, just press the Undo button!

5. Share

Video finished? Share it!

Post your video on social media using the hashtag #SeizeTheCrown, making sure you tag @TangleTheatre and we'll look out for them to retweet, repost, and reshare.

TANGLE HAS COMMISSIONED MARK 'MR T' THOMPSON TO 'SEIZE THE CROWN'

SPOKEN WORD ARTIST INTERVIEW: MARK 'MR T' THOMPSON

Mark 'Mr T' Thompson is an award-winning poet, performer and educator of Anglo-Jamaican heritage. He has delivered performances and workshops across the UK and internationally. Having trained as an actor at Rose Bruford, his poetry has been featured widely, from the Cultural Olympiad in 2012 to the National Maritime Museum. He has worked with charities the ACLT and Crisis and has had several poems broadcast on BBC Radio 4. Mark self-published 'Mixed Messages' in 2009, and has a full collection slated for release in October 2022 with Burning Eye.



Do you remember the first time you heard poetry performed? How did it make you feel?

I was 9 when my mum took me to see Benjamin Zephaniah perform at a community centre in South London. I was literally blown away by his energy, power and the range of topics he was able to cover in about 45 minutes as a solo performer. I also got a copy of his poetry album *Dub Ranting*, which I took away and learned chunks of. I then got him to sign it twenty years later when I was an actor performing in play about violence in the home that Benjamin wrote.

How do you shape your ideas on the page?

I The page is usually a secondary consideration for me as poet as my words are written to be heard (more on that later!) – although I have experimented with some forms such as concrete poetry where the layout is designed to add something visual to the message. However, I've just completed the manuscript for my second poetry book *More Mixed Messages* to be published later this year. In that, for the most part I am trying to layout the words in the way that will guide the reader to hear the message as effectively as possible... so that whether they read the poems aloud or in their heads, they will receive the rhythms and ideas as accurately as possible.

How do you find a rhythm?

Sometimes I have an idea of the rhythm from early on. Other times I find myself tapping out the syllables of line and listening back to it. For me though, all language has natural rhythms and cadence, words said effectively just sound right. But also some patterns are familiar and to ear and to the brain. Having trained as an actor and having first performed (and begun to appreciate) Shakespeare at the age of eleven, the ten beats per line of iambic pentameter (with some license) often creeps in, even if it is only for a couple of lines. One of the key things with rhythmic (or rhyming) patterns is remembering that once a convention or expectation is set up, often the most powerful action is to break with it.

Why does poetry need to be performed? Why does poetry need to be heard?

There are lots of good answer to this, but I'd argue the play with words and sounds (puns, rhymes and half rhyme, assonance and alliteration) are supposed to make the ideas sing and dance in way that simply makes them more engaging, better at communicating the emotions involved and generally bringing the words to life.

Tangle has commissioned Mark to 'seize the crown' as an example contribution to our project. Watch [here](#) to get some inspiration in unleashing your own creativity!



Seize the Crown response by poet Mark 'Mr T' Thompson.

[Click here to view.](#)

SPOKEN WORD ARTIST INTERVIEW: ISSA LOYAAN FARRAH-KELLY

Southampton based Issa Loyaan Farrah-Kelly creates percussive, image driven oral soundscape poems. Driven by an incarnation musing off Golden Age Hip Hop, literary greats and esoteric philosophy, Issa creates stories on the spectrum of festival nights to psychotic despair. He founded Write a Note Poetry Open Mic (Southampton), has been commissioned by the British Arts Council, is part of the People's Front Room Collective and regularly presents musical and poetical skill on his radar on Riverside Radio (London). He was commissioned for the Southampton City of Culture 2025 bid.



Do you remember the first time you heard poetry performed? How did it make you feel?

Poetry can be lyrics set to music. Paced with percussion and decorated with sun-soaked guitar, and ethereal vocals... one of my first experiences of poetry was listening to Set Adrift on Memory Bliss by P.M Dawn as a boy in the 1990s.

'Marionette strings are dangerous things,
...I think of all the trouble they bring'
'But, I'll have to put her right back with the rest,
That's the way it goes...I guess'

I did not only hear the words of Prince Be (lyricist and vocalist of P.M Dawn) I felt them. Though I did not understand them I was spellbound. I felt as if I had discovered a beautiful, yet bittersweet, new world of feelings and ideas.

How do you shape your ideas on the page?

Before putting pen to paper, I will often visualize the story I want to tell...making it coherent in my mind's eye and then sequencing it into beginning, middle and end.

Once I have this clarity, I will then storyboard the poem as if I am creating a graphic novel or movie. I do this because I enjoy creating image and narrative focused pieces.

Once I have the storyboard I then start writing. Writing can be challenging: sometimes I write more, and sometimes I write less. It is like shaping a piece of clay on a kiln.

I think a poem should be honest in essence, although I have no dislike for artistic license!

How do you find a rhythm?

I began my musical experience with hip hop, renowned for its rhythmic vocals. I often write poems to instrumentals of my favourite hip hop tracks, and a major part of my learning how to perform and recite was rapping along to my favourite hip hop artists. I often practice reciting pieces I am working on as I work. This is invaluable in making sure that the poem is rhythmic and will fit the accompanying instrumental.

Why does poetry need to be performed? Why does poetry need to be heard?

When a poem is heard in performance, it can be experienced with more immediacy. Emotions of the poet can be better appreciated.

SECTION FIVE

RESOURCES, ACTIVITIES AND LESSON PLANS

DRAMA ACTIVITIES: NON-VERBAL COMMUNICATION AND GROUP WORK

Here are some activities that help Tangle's artists to warm up and to work collectively.

Moving As One

PSHE, DRAMA, ENGLISH

As a group, stand together against a wall, or sit together on the floor. The facilitator gives no verbal instructions, except at the beginning when he or she starts the game off. The purpose is to perform a sequence of movements – together – without any one individual 'obviously' leading. For example: move away from the wall, stand up, sit down, walk across the space, raise hands or raise arms. Establishing eye contact or touching a shoulder with another member of the group transfers leadership to someone else (not everybody will see leadership transfer). This is about establishing 'shape', and encouraging people to work together, communicate non-verbally and replicate what others are doing.

Flocking

PE, ENGLISH, DRAMA

As a group, move around in a swarm or a flock (like a swarm of bees or a flock of birds) with one person leading. The leader walks with a particular rhythm, a particular mood. Everyone must follow, keeping together as a group - a bunch rather than a line. After a decent time, anyone can break away with a contrasting mood or rhythmic movement, and all must now follow the new leader. After a while someone else can strike out again and everyone follows as before. The person making the change should aim for a contrast in mood or tone. Controls can be used, such as the facilitator selecting each new leader with a tag.

Another version is to work with different shapes or patterns. For example, have everyone stand in a diamond formation and look towards the person at one corner. That person is the leader and the rest of the participants must follow their movements. Transfer of leadership is made through eye contact.

Hypnosis

PE, ENGLISH, DRAMA

Divide into pairs. Establish a leader (A) and a follower (B). The leader holds a hand in front of the face of the follower so the tops of the fingers are on line with the hairline. Then the leader moves the hand around, and the other must follow, keeping the head in the same alignment with the hand all the time. It's then a question of leading the follower around the room, avoiding other participants.

The Wheel

DRAMA, ART

Form two concentric circles (the wheel). The outside ring are the 'sculptors' and the inner ring are the 'models'. Have everybody in the outside ring pick a mood and hold it in their head. Without using words or verbal instruction, the sculptors shape the models. Then, the wheel is turned by each person moving one 'spoke' to the left. The sculptors are opposite a new model. It is now their task to sculpt themselves in response to what they see. The inner wheel is then turned so everyone is in front of a new partner. Move inner and outer circles in turn to create different pairings. Introduce new themes or moods based on the visual stimulus.

DRAMA ACTIVITIES: RHYTHM, MOVEMENT AND VOCALISING WORK

Theatre makers use many ways to express themselves - writing things down, speaking them aloud, moving, dancing and singing. Try some of these activities to see if they build awareness of different ways of communicating with each other and with an audience.

Call and Answer

MUSIC

Have the group stand in a circle. A leader, on a rhythmic beat, establishes a call and answer pattern, either using claps or voice. So a 'clap clap' is echoed by the group. A 'heya heya' is echoed by the group. Once a pattern is established using simple rhythms, more complex rhythms can be explored. The leadership can be passed to different people at which point the facilitators become part of the answering chorus.

Dance Circle

PE, DANCE, DRAMA, MUSIC

Form a circle. Have the leader establish a rhythm and start a repetitive dance step. Ask everyone to follow. Call somebody into the middle of the circle. They now start a new step, which everyone picks up and follows. Then somebody else, at a given signal, comes to the centre and changes places and takes the lead. On each changeover the group keeps up a simple rhythm or clapping pattern to maintain momentum.

Creating a Soundscape

MUSIC, DRAMA

The group stands in a circle. The facilitator begins by establishing a base line rhythm, which remains constant throughout the exercise. The other facilitator comes in with a rhythmic, repetitive sound that fits with the first and compliments it. Other participants join in one by one. The last person to come in sings or makes sounds above the rest, improvising with melody and words as they wish. The visual stimulus provided can act as a starting point to establish a theme or mood.

Vocal exchange

MUSIC, DRAMA

Have the participants stand in a circle. Ask for a volunteer and instruct them to vocally 'throw' a physical action and a made-up sound to one of the other participants in the circle. The participant receiving must 'return' the same action and sound back, and then 'throw' a new action and sound to another participant. This participant returns the new action and sound, then throws a different action and sound to a different participant. This continues until a participant fails to return the action/sound, takes too long to respond, preconceives an action or makes some other mistake. When this happens, the errant participant starts a new action/sound and the activity begins again. Have the group get used to beginning again immediately and not dwelling on 'failures'.

Say one word

MUSIC, DRAMA

The facilitator chooses a word ('welcome' works well). Have the group form a circle. Each says the word out loud one by one. Working round the circle again, each person then says the selected word, using a different mood from the person next to them. Try saying the word in as many ways as possible as you move round the circle.

SESSION PLAN 1

Subject:			
Number of learners:	Room:	Date:	Times: 1 hr 20 mins- 2.5 hours activity

Session plan

Session Outcome:

- To understand divisions and rhythms
- To practise using different pitch and tempo

KS3:

- To demonstrate improvisation using a text
- To rehearse and perform the text to an audience

Time	Content	Activity	Suggested assessment methods
20 mins	One word stories	<p>Ask students to sit in a circle with others. Get them to tell a 'one word story' by each adding a word to the story as you move round the circle.</p> <p>Write your stories down and ask individuals to read them out.</p>	
30-40 mins	Divisions and rhythms	<p>Get the students to think about divisions & rhythms. Ask them what they think they are – write on the white board an explanation.</p> <p>Take the text extracts from earlier in this pack or use others.</p> <p>Divide the students into threes and get them to divide the lines and words</p> <p>Get them to read them loud and listen to the different voices that come across.</p> <p>Extra for KS3: Ask the groups to discuss:</p> <p>What effect does this have on the performance?</p> <p>What happens if you adapt and change your original choices?</p>	

SESSION PLAN 1

Time	Content	Activity	Suggested assessment methods
30 mins	Rhythm and tempo	<p>Using text extracts from earlier in this section.</p> <p>In their groups of four, get the children to each choose one line. Tell them to read the lines in turn. Hand out dictionaries and encourage them to look up any words you don't recognise. Once you they are happy with their lines, get them to read them out in order – changing pitch and tempo.</p>	<p>Dictionaries</p> <p>Text extracts</p>
1 hour		<p>KS3:</p> <p>In groups of 4, each takes on a line or lines. As a group get them to read through the lines in order asking:</p> <ul style="list-style-type: none"> • How do you interpret them? <p>As a group get them to improvise with the delivery of the lines and choose which style you like best. Encourage them to rehearse these and perform to the rest of class.</p>	Text extracts

Resources:

- Dictionaries
- White board
- Text extracts

ARTS AWARD



Arts Award offers young people the chance to be part of an inspiring arts journey. Each path can take a different direction – from fashion to film making, from dance to design, from photography to poetry. Whichever route they choose to follow, young people are always in the driving seat.

Arts Award's unique qualifications support young people to develop, both as artists and as arts leaders. The programme is designed to develop their creativity, leadership and communication skills.

Open to anyone aged from 5 to 25, Arts Award embraces all interests and backgrounds. Working towards an Arts Award encourages young people to work independently, helping them to prepare for further education and employment.

Arts Award motivates young people and celebrates their artistic achievements. Young people can achieve an award through any arts, media or cultural activity, developing knowledge and understanding of their chosen art forms.

Arts Award is managed by Trinity College London in association with Arts Council England and 10 regional 'Bridge' organisations. Real Ideas Organisation (RIO) leads the Arts Award regional development for South West England (where Tangle is based) as part of this ACE Bridge network.

You can find out more at

www.artsaward.org.uk

www.realideas.org/bridge/intensive-support#artsaward

Tangle is an Arts Award Supporter and works with a wide range of organisations, schools, youth theatres and community groups to support Arts Award achievements. We work with teachers across the region to identify activities within our programme that count towards young people's Arts Awards.

The next page contains suggestions about how RICHARD THE SECOND can link to Arts Award delivery in your school or group.

RICHARD THE SECOND AND LINKS TO ARTS AWARD

Arts Award can be achieved at five levels. There is an introductory award and four qualifications.

LEVEL	QUALIFICATION TITLE	AGE RANGE
Discover	Introductory Award	5 - 25
Explore	Entry Level in the Arts (Entry 3)	7 - 25
Bronze	Level 1 Award in the Arts	11 - 25
Silver	Level 2 Award in the Arts	14 - 25
Gold	Level 3 Certificate in the Arts	16 - 25

Here are some outline suggestions for activities that participants in WOZA FAUSTUS! can explore.

ARTS AWARD LEVEL	Links to VOLPONE and Arts Award	Suggested activities and evidence
Discover	Part B: Find out about the arts	Ask young people to write about the Tangle artists that they meet.
Explore	Part B: Explore the work of arts organisations	Ask young people to write about Tangle - who they are, as well as about the artists that they meet.
Bronze	Part B: Explore the arts as an audience member	<p>As evidence, take photos, keep resources and recordings of individual attendance at RICHARD THE SECOND</p> <p>Ask individuals to record a personal reflection of the performance (either written or spoken) that highlights the creative impact of RICHARD THE SECOND</p> <p>As a group, start a discussion about the performance, encouraging everyone to put forward their thoughts. Take pictures and film the discussion as evidence.</p>
Silver	Unit 1 Part C: Review arts events	<p>As evidence, take photos, keep resources and recordings of individual attendance at RICHARD THE SECOND</p> <p>As evidence, film an extract of the performance where a young person has highlighted specific artistic qualities that they felt came across well.</p> <p>Review the performance in either a written or spoken format that includes comments on the creative impact of the performance, as well as any artistic qualities or highlights.</p> <p>Take a film or audio recording of individual students sharing their review with others.</p> <p>Evidence the individual sharing of reviews as an online blog or on a website.</p>

SESSION PLANS LINKED TO ARTS AWARD

1. Arts Inspiration

Subject:			
Number of learners:	Room:	Date:	Times: 3.5 hours activity

Session plan

Session Outcome:

- Use research skills and prior knowledge to create content to present
- To present arts inspiration to others, including why they inspire you and evidence of the research undertaken

Learning Objectives::

- Research using books and the internet
- Produce evidence of research carried out
- Choose a summary in any format to present arts inspiration to other
- Present arts inspiration to others

Time	Content	Activity	Suggested assessment methods
30 mins	Group discussion about artist interviews	After the Tangle performance, get the group to read through the artist interviews. Ask the group to think about other examples of where an artist has been inspired by someone else – allow the group to feedback their ideas.	Artist interviews <ul style="list-style-type: none"> • Camera to take photos/ film group discussion
20 mins	Arts inspiration: Who inspires you?	After the group discussion ask individuals to think about who inspires them within the arts; explain this does not need to be someone famous or contemporary. Get the students to think about this and write a sentence about why they inspire them. Encourage everyone to share this with someone next to them. Links to Bronze arts award Part C.	Written sentence of who inspires them within the arts and why. (Keep as Part C, Bronze arts award evidence)

SESSION PLANS LINKED TO ARTS AWARD

Time	Content	Activity	Suggested assessment methods
1 hour	Research arts inspiration	<p>Tell the students that they will need to research their arts inspiration to find out the following information. Explain that many will know the answers already, but to find interesting images, film or audio that can support this.</p> <p>They must answer the following questions:</p> <ul style="list-style-type: none"> • Who they are and what their art form is • How they got into their art form • Who inspired them • Where they work • Any other info about their work that you think is interesting • Why do they inspire you? <p>Explain a log of this research must be collected in the form of a bibliography.</p>	<ul style="list-style-type: none"> • A bibliography of research • Research notes <p>(Keep as Part C, Bronze arts award evidence)</p>
40 mins	Preparing to present arts inspiration to others	<p>Explain to the students that you would like them to present their arts inspiration to you/ the group in a format of their choice and it should be no more than 5 minutes (Note: this could be one you prescribe, or you could give the young people the choice)</p> <p>Examples of how the students could present their work:</p> <ul style="list-style-type: none"> • A one pager, including some images of the arts inspiration • A PowerPoint presentation including images, audio and/ or film • A collage/ poster including images and text • An image of the arts inspiration, along with notes • The student must present this to you/ the group. This could be informally talking through. 	<ul style="list-style-type: none"> • Image of young person working on their presentation form

SESSION PLANS LINKED TO ARTS AWARD

Time	Content	Activity	Suggested assessment methods
1 hour	Presenting arts inspiration to others	Depending on the group, encourage the students to present their arts inspiration to others, or within smaller groups which you observe.	<ul style="list-style-type: none"> • Photo/ film of student presenting arts inspiration • Any notes/images/ film links used to present art inspiration (ensure that the student annotates these if used for Part C, Bronze arts award evidence)

Resources:

- Camera
- Artist interviews
- Access to computers/ library for research
- Pens/ paper

REVIEWING A PERFORMANCE (BRONZE, PART B/ SILVER, UNIT 1, PART C)

Tangle Performance

Subject:			
Number of learners:	Room:	Date:	Times: 3.5 hours activity

Session plan

Session Outcome:

- To articulate thoughts about a performance using knowledge of theatre practice.
- To discuss the performance with others in a critical way

Learning Objectives::

- To critique a performance based upon opinion and understanding of theatre
- To be part of a group discussion with others to share own view
- To present review to others (Silver arts award)

Time	Content	Activity	Suggested assessment methods
30 mins	Individual reflection	After the Tangle performance, using the review template, get the students to reflect on what they have watched. Ask them to work individually and on some paper first note down everything that comes into their head after the performance. Next, get them to work through the questions based upon what they personally thought of it.	<ul style="list-style-type: none"> • Resource 1: Review template • Notebooks/paper
15 mins	Definitions	Get the group to start to think about the following, linked to the performance – using the white board write these up and ask the group to explain what they think they mean within the context of reviewing a play: <ul style="list-style-type: none"> • Key Themes • Performance style • Audience (discuss different types of audience – younger, regular theatre goers etc.) • Write the definition up on the board. 	<ul style="list-style-type: none"> • Whiteboard/ Flipchart

REVIEWING A PERFORMANCE (BRONZE, PART B/ SILVER, UNIT 1, PART C)

Time	Content	Activity	Suggested assessment methods
30 mins	Group discussion	Group discussion about the performance: Hand out the questions to six people within the group, ask the first person to read out the question to the rest of the group – explain that anyone can respond and then encourage them as a group to discuss – give 5 minutes for each question.	<ul style="list-style-type: none"> • Resource 2: Prompt cards • Camera/Ipad for photos/film/audio of group discussion
30 mins	Sharing reflection	<p>If student is doing Silver arts award:</p> <p>Encourage the students to share their personal reflection with others in some way. This could be uploading it to their personal blogs and sharing on social media or writing an article to go up on a website/ newsletter or on a display board at School or College.</p> <p>Ensure the student gets evidence of sharing the review (Screen shots/ photos/ film etc.)</p>	<ul style="list-style-type: none"> • Camera/ Ipad

Resources:

- Camera/Ipad to video & take pictures
- Review template
- Prompt questions
- Computers
- Pens/ paper

RESOURCE 1 FOR SESSION PLAN 2

Name: _____ Date: _____

Signed: _____

What Tangle show did you go to see?

Name of show:

Date:

Venue:

What was the performance about?

What style of theatre was it performed in?

What did you think about the performance?

Comment on the sound effects/ staging/Lighting; what worked well/ what worked less well in your opinion?

What impact did the performance have on you?

Any other comments?

Remember to include any photos/ performance flyers with your review

These questions could be cut up and passed around the small group for each person to read out and start a group discussion on. Give up to 5 minutes for each question.

RESOURCE 2 FOR SESSION PLAN 2: PROMPT QUESTIONS FOR GROUP DISCUSSION ABOUT THE PERFORMANCE

These questions could be cut up and passed around the small group for each person to read out and start a group discussion on. Give up to 5 minutes for each question.

What did you think of the performance?

What were the key themes?

Performance style:
What did you think?

What key thing will you remember about the performance?

How do you think the staging helped convey the story?

What impact do you think the performance would have on a different audience?

Photographs by David Bevan, Helen Murray and Bettina Adela



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