

**CHICAGO 22-23
SHAKESPEARE**

SLAM



TEAM RESOURCE GUIDE

chicago
shakespeare
on navy pier **theater**

Intro!

Keeping it short, sweet, and real.

We're BACK, everybody! In person! Live! Together as one SLAM Community in one place at one time—just the way theater is meant to be... Thank you, thank you for being with us as students and teachers, together, saying, “Yes! Let’s do this thing!”

With the return to in-person events, this year’s SLAM includes a number of recognizable similarities to past years’ SLAMS, as well as a few additions we made to the program during the last two years working on a digital platform. This Team Resource Guide is meant to be just that: a guide instead of a manual of rules. In the pages that follow, you’ll find suggestions, which we hope you’ll find helpful. Nothing is meant to be “The “One-and-Only Way” into this program! Much like a script (though a tad less artful), what’s here in print isn’t anywhere near complete until each team makes it their own.

We want, as always, to create a SLAM environment in which students play with the endless possible interpretations that live inside Shakespeare’s words.

Our Workshop Days and Bouts are full of energy, community, learning, and sharing. BUT it’s all about those rehearsals leading up to that performance—the process of exploration and creativity shared among the members of your team—that will make this experience take root. So...

Here are some ideas—for your rehearsals, for approaching your scripts, and for performance—that we hope can make the road ahead a bit easier to navigate.

The ONE SLAM RULE to never, ever forget: each time your team gets together, HAVE FUN!



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Questions?

Get in touch with Chicago Shakespeare Theater Education
at 312.595.5678 or csteducation@chicagoshakes.com



SLAM Goals

As you prepare your scenes, we encourage your team to work toward these goals:

5 GOALS

What does your performance look and sound like to your audience?

BE SEEN!

You use your body and facial expressions to communicate the essence of your character. We understand who your character is—and their relationship to others—by how you hold your body and how you move. The operative word here is YOU! We want to see your spirit embody this character!

BE HEARD!

You project your voice with power and intention, and use your voice to communicate the meaning of the language. We experience the energy of Shakespeare's language through the words you speak.

BE CREATIVE!

Your choices of text, staging, and interpretation provide a fresh take on the material and are true to your team and school community. We see moments in these plays in ways we've never seen before, and learn something about you—through Shakespeare.

TAKE RISKS!

You fully commit to your choices, and demonstrate confidence and energy. We are drawn in by your enthusiasm, and by your bravery.

PLAY AS AN ENSEMBLE!

You perform as a cohesive group, with each member supporting one another to perform at their best. We see your team working together as a unit, supporting, connecting, and responding to one another on stage.



Team Guidelines

Our Chicago Shakespeare Slam remains, first and foremost, an ensemble program—building community among the members of a school’s team and between the many schools’ teams participating across the Chicago region. Together, we’ll have the opportunity to dive deep into Shakespeare’s *Richard III*—with each team approaching its scene through the team’s unique lens.

We’ve developed a short list of guidelines that we ask each team to follow.

The bonus to having a few parameters? They can spark creativity like nobody’s business.

1. Each school’s team is comprised of **2–8 student performers**. (Have students interested in supporting the team “behind the scenes”? You have the option of 2 additional students serving as Peer Coaches.)
2. In the past two years of working remotely, CST’s Education staff assigned a scene to each team. **NOT THIS YEAR!** Based upon the number of students on your team and the scene that leaps out to you, **you’ll choose your own scene from *Richard III*** to rehearse and perform. We’ve created a scene-by-scene summary (See “Killer Scenes,” pages 32–42) of the characters, the action, and some of the text that we found to be irresistible—but you’ll decide for yourselves what *you* think as you come to own your scene! You’re strongly encouraged to cut the original script (as pretty much every professional director and group of artists does), but any reordering of lines belongs not in your Scene Round but, if you choose, in your team’s Dream Round. (See “SLAM Rounds Explained,” page 7)
3. All scenes must be **5 minutes or under**.
4. All team members and teacher coaches are responsible for cultivating an atmosphere that not only fosters creativity, but also nurtures a supportive environment through the **physical and emotional safety** of all participants.
5. Students are encouraged to **play any role or roles**, regardless of age, gender identity, ability, race, or ethnicity.
6. Teams are encouraged to intersperse lines or words from their scene that they’ve **translated from Shakespeare into their first language**. (Intrigued but not sure where to start? We’ve included a link in our “Techno Shakespeare” section starting on page 42 to a Spanish translation of *Richard III*—and a production staged in Spanish!)

GETTING STARTED

7. Ideally, performance pieces are fully **memorized**.
8. We want to keep the focus on the students, their imaginations, their audience's imagination, and the language. **No costumes, props, or technical enhancements, please!**



The 2 SLAM Rounds Explained

Chicago Shakespeare Slam encourages ensemble performance, focusing on what happens when performers engage in conversation with one another—and with their audience.

SCENE Round

[Time limit: 5 minutes • Participants: 2–8 team members]

Students perform a single scene (or a cut version of a single scene) from Shakespeare's *Richard III*.

- * For the Scene Round, language can (should?) be cut to streamline a scene—or even to cut out a character.
- * Remaining text is performed “as is,” without remixing, reordering, or tossing in other text—save that for the Dream Round!

DREAM Round

[Time limit: 5 minutes • Participants: all members of the team]

Dreams are crazy, mixed-up, ransacked—and most of all, personal—retellings. They are our imaginations gone wild. And voila! The Dream Round!

Students will devise a “remixed” performance piece to explore a character, theme, or story that they want to tell in an original and creative way. Unlike the Scene Round, which is a single linear scene from *Richard III*, for the Dream Round students “mash up” text into a wholly original and imaginative performance piece, created from:

- A)** text sampled from *King Richard III* exclusively, **OR**
- B)** language from Shakespeare's *Richard III* “in conversation” with a single published author, playwright, poet, orator, or songwriter

Meant to be a conversation with Shakespeare, like any good “conversation,” you want to hear from both parties on the subject—something like a 50/50 split as a goal. That kind of equal split gives students the chance to really wrestle with Shakespeare (stand toe to toe with him, as it were). Ideally, your audience will be hugely aware of Shakespeare's presence, hearing lots of echoes in your performance script of themes, ideas, characters, relationships in Shakespeare's *Richard III* that your team is interested in having a conversation with!



Fall 2022 Events at-a-Glance

TEAM WORKSHOP

Your team is scheduled to attend one of the following workshops:

- * Saturday September 24, 8:30 a.m.–3:00 p.m.
 - U of C Lab School, 1362 E 59th St, Chicago, IL 60637
- * Saturday October 1, 8:30 a.m.–3:00 p.m.
 - Proviso Math and Science Academy, 8601 Roosevelt Rd, Forest Park, IL 60130
- * Saturday, October 15, 8:30 a.m.–3:00 p.m.
 - Prosser Career Academy, 2148 N Long Ave, Chicago, IL 60639

REGIONAL BOUT

Your team is scheduled to attend one of the following bouts:

- * Saturday, November 5, 8:30 a.m.–3:00 p.m.
 - Morgan Park Academy, 2153 W 111th St, Chicago, IL 60643
- * Saturday, November 12, 8:30 a.m.–3:00 p.m.
 - Senn High School, 5900 N Glenwood Ave, Chicago, IL 60660
- * Saturday, November 19, 8:30 a.m.–3:00 p.m.
 - Hancock College Prep, 5437 W 64th Pl, Chicago, IL 60638

FINAL BOUT

ALL participating 2022 teams are our honored guests at Finals, with nine advancing teams from Regionals performing onstage – and the entire Chicago Shakespeare Slam community cheering them on!

- * Thursday, January 19, 2023, 6:00–9:00 p.m.
 - Chicago Shakespeare Theater on Navy Pier



TWO WEEKS BEFORE YOUR WORKSHOP, please send the following to CST:

- Team Roster
- Student Permission Forms
- Teacher Coach Media Release Form(s)

ONE WEEK BEFORE YOUR REGIONAL BOUT, please finalize your script and send to CST. We'll take a look and may have follow-up questions or suggested edits to help you avoid point deductions at the Bout.

Not sure which Team Workshop or Regional Bout your team is scheduled to attend? Please contact us at csteducation@chicagoshakes.com for more information.

Cultivating a Safe SLAM Rehearsal Process

CONTENT WARNING

***Richard III* contains mention of multiple distressing topics, including, but not limited to: violence, self-harm, unwanted sexual advances, discrimination/bigotry, and death. We recommend checking in with students regarding triggers prior to staging.**

In all of Chicago Shakespeare’s work—on our own stages, throughout our Theater, and in every aspect and venue of this SLAM program—there is nothing more important than the physical and emotional safety of every participant. If CST’s Education perceives that the welfare of a student has been compromised at any point in its performance, that team will be asked to leave the program.

TIPS FOR MAINTAINING SAFETY THROUGHOUT THE SLAM

- * Cultivate a safe SLAM environment where all participants are **free to voice their concerns** about any discomfort—emotional or physical—an injury, or fatigue at any point before, during, or after rehearsals.
- * **All participants should consent** to the requirements of the planned activity (for example, a stage kiss, a simulated slap, a dance move, etc.). Teacher Coaches and students are responsible for staying within those agreed-upon boundaries.
- * Students should only participate in stage combat or physical contact that is **discussed, agreed upon, and carefully rehearsed**. Onstage violence only represents violence; it is not actual violence. When professional actors perform a staged hit, punch, slap, kick etc., their actions are illusions meant to portray harm. The actors remain safe at all times.
- * On the first day of rehearsal, establish a **vocabulary of safety** (such as using the word “Hold” to stop a movement mid-execution in the event that a student feels nervous or unsafe in any way).

Examples of vocabulary that might be useful in a rehearsal process:

- * “Boundaries”: The parts of me that I need to protect (this can be physical, emotional or spiritual)
- * “Destinations”: Signals exactly where body parts, props or costumes are handled. An actor might approach staging by saying, “What might it look like for your left hand to graze my right cheek?” The actor has indicated what body parts might touch, how the touching happens (“graze” which indicates gentleness) and has posed a question which invites conversation around possibilities.
- * “Visible Power Shift”: Staging that physicalizes a shift in authority that takes place in the text. This might look like a character standing up, puffing their chest, running towards another character, or facing off without words.

If you have any questions about student safety as you’re developing your Scene and Dream Rounds for the Please do not hesitate to reach out to the CST Education Department by phone (312.595.5678) or email (csteducation@chicagoshakes.com).



Structuring Team Rehearsals

Rehearsal is an opportunity for your team to explore the world of the play and the specific scene(s) you choose. One of the first steps you'll take when school's back in session is creating a rehearsal schedule that works best for your team, keeping in mind your school's, your students'—and, of course, your team coaches'—various schedules.

When, how often, and for how long you choose to meet will be different for every team. Some schools incorporate the SLAM team's work into a class and use in-school time for rehearsals; others hold before- or after-school rehearsals, or even get together during lunch to squeeze in rehearsal time. Some schools hold weekly rehearsals for several weeks; others may structure multiple rehearsals over the course of fewer weeks. Be realistic—and then stick to your plan, holding students responsible for consistent, on-time attendance.

The Chicago Shakespeare Slam starts right up in the fall semester, so start organizing your rehearsals as soon as you return to school, solidifying who's on your team and coordinating the times you'll be meeting to rehearse. It's best to share a complete rehearsal schedule with your team members early so they are aware of the full scope of the commitment. **Regardless of when, or how often, you meet, make rehearsals fun, productive—and, as much as possible, student-driven.**

Here are some ideas for how you might structure your rehearsals:

BEGINNING YOUR REHEARSAL PROCESS

- * Use ensemble-building activities to help your team get to know each other. Creating a true ensemble from the get-go will enable students to better work together, and will lead to a more fulfilling experience by helping everyone feel they are an important, integral part of the process.
- * Introduce the different components of the Chicago Shakespeare Slam to the team:
 - Team Guidelines (page 5)
 - SLAM Categories: Scene Round & Dream Round (page 7)
 - 35–40 participating schools from across the region
 - Review important dates—your school rehearsals, your Saturday Team Workshop, your Saturday Regional Bout, and the Final Bout at Chicago Shakespeare.



For examples of ensemble-building activities see page 16

SCHOOL REHEARSALS

- * Identify the unique resources of your team members. What special talents does your team possess and how might they be incorporated in your scenes? (This will come in handy particularly as you begin to think about the Dream Round!)
- * As a team, begin to hone in on choosing text for each round. Pick scenes and text that most resonate with everyone.
- * Cast your scenes. Decide which students will perform in the Scene Round—this round can involve as few as 2 students or as many as 8 students. Start to determine the “roles” everyone will play in the Dream Round. Your entire team—a maximum of 8 students—will perform in the Dream Round. Think of creative ways to involve everyone, and make sure that each student has the chance to speak Shakespeare’s words!

Examples of special skills that don’t require props:

- * Whistling
- * Singing/Rapping
- * Body percussion
- * Dancing
- * Stepping
- * Fight choreography
- * Cartwheeling
- * Speaking another language
- * Miming

THE MIDDLE OF YOUR REHEARSAL PROCESS

- * Continue incorporating ensemble-building activities as a way to start or end each rehearsal. If there is a particularly popular activity, keep revisiting it, and it will help the team become a cohesive ensemble. Students will be impressed by how good they get at working together the more they practice.
- * Stage your two scenes. Decide where the actors will enter, where and how they will move in the scene, if—and how—they will use the eight chairs provided (Can a chair offer more than just a place to sit?...), and how to end the scene. Ideally this is done through on-your-feet exploration. Try a number of different choices, and let all members of the team decide which are the most effective ways to tell the story.
- * Keep in mind that boundaries shift and it is important to encourage an open line of communication. Check in on students’ boundaries as a day-to-day practice, especially if physical contact occurs. A student may be comfortable with a choreographed shove on Monday but may experience an injury in gym that would make the same choreographed movement uncomfortable on Friday.
- * Give your two scenes titles, which you’ll use to introduce each performance piece at the Bout. Titles need not be serious—for example, a scene from *Julius Caesar* might be called “Cassius and Brutus: The Ultimate Bro-mance.” (Thanks to Westinghouse College Prep!) A playful title will definitely catch your audience’s attention right from your first moments on stage!
- * Throughout rehearsals, encourage your team to make BIG choices with their voices and bodies. Even if you’re rehearsing in a smaller space like a classroom, people should practice as if they need to be

TEAM COACH TIP:

Consider casting students in Scene Round who can commit to extra rehearsal time since they’ll be working on two different pieces.

seen and heard from the back row of a school auditorium. If some coaching is required, try saying, “I see the choice you’re making with your face. How can you make that same choice with your whole body?” Or, “Your volume right now is at a 5. What do you sound like at a 10???”

- * Continue to refine your choices regarding text selection, interpretation, and characterization. Encourage your team to keep trying different choices—and then decide which are the strongest ones based on their interpretation of the scene.

IN YOUR FINAL REHEARSALS

- * Continue those ensemble-building activities! At this point, starting the rehearsal with a favorite activity could be like a ritual as a way to get your Team in a “rehearsal mindset,” helping to focus everybody at the start of any rehearsal.
- * While making small adjustments to your scenes is perfectly fine at this point, it’s time to start finalizing your choices. Your team needs to take ownership of their interpretation and stick with the choices they feel most connected to.
- * Run through your scenes from start to finish without stopping, allowing students to practice what it will be like at the Bout. Time your scenes.
- * Start now to practice how your team will introduce itself at the SLAM. We’ll ask that your introduction follow this format:

All members performing in a particular Round take the stage and state (loud and proud):

- **“We are (name of school) and we own our voices!”**
- One person on stage: **“The title of our piece is (title).”**
- * Talk through the structure of the Bout, so the team is as prepared as possible for each aspect of the event.
- * Plan to perform your pieces for other classes, or even at a school assembly. It’s great practice, you’ll get feedback about what “lands” and what needs more work, and it will help the team get used to having an audience (not to mention offering additional opportunities to share your work)!

With Shakespeare, there’s always more than one way to interpret the text! Play with emphasizing different words or phrases, especially repeated words.



Sample rehearsal schedule

Here is one of many, many possible ways you may put your rehearsal schedule together. Use this as a guide to modify and morph depending on your team’s particular rehearsal plan. This schedule assumes the team meets every Monday, Wednesday, Friday, for 1 hour after school for 4 weeks.

	MONDAY	TUE	WEDNESDAY	THU	FRIDAY
WEEK 1	<ul style="list-style-type: none"> • Introductions, icebreakers • Overview of SLAM • Establish Vocabulary • Physical & Vocal warm-ups • Teacher Coach read Content Warning • Discuss possible entry points for Dream Round 		<ul style="list-style-type: none"> • Warm-ups & ensemble building activity • Decide which students will participate in Scene Round • Review Killer Scene Synopsis • Cast Scene Round • Cast read through of scene • Define unfamiliar words 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Continue staging your Dream Round and work to gain further insights
WEEK 2	<ul style="list-style-type: none"> • Warm-ups and ensemble building • Finish the first draft of your Dream Round scripts and identify everyone’s role 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Text work on your Scene Round script. Work together to find clues • Cut text, if needed • Boundaries check-in • Get on your feet & start establishing blocking 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Text work on Dream Round script • Boundaries check-in • Get on your feet & explore blocking • End with a run-through of both rounds • Discuss areas of inspiration & improvement
WEEK 3	<ul style="list-style-type: none"> • Warm-ups and ensemble building • Boundaries check-in • Discuss any revelations about the scene • Continue staging your Dream Round and refining the text 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Finish staging your Scene Round • Continue to develop your characters and relationships • End with several run-throughs of the entire Scene Round script • Discuss areas of inspiration & improvement 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Finalize your staging for the Dream Round • End with several run-throughs of the Dream Round • Discuss areas of inspiration & improvement • Share your Dream Round with teachers/students outside of SLAM
WEEK 4	<ul style="list-style-type: none"> • Warm-ups and ensemble building • Boundaries check-in • Final run-throughs of Dream Round • Finalize all choices and practice performing the scene without stopping • Continue to refine 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Boundaries check-in • Final run-throughs of Scene Round • Finalize all choices and practice performing the scene without stopping 		<ul style="list-style-type: none"> • Warm-ups and ensemble building • Boundaries check-in • Perform each scene under “performance conditions”—including an audience • Clarify remaining questions about what to expect at your Regional Bout

Warm-ups & Ensemble-building Exercises

Welcome to the beginning of your rehearsals! Like any good beginning, you need to get ready for the work that lies ahead—to **be seen, to be heard, and to be creative**. (Check out the SLAM Goals on page 4 for more details.) Every rehearsal will prepare your team for your upcoming performances. Each ensemble member should come to rehearsal ready to use these easy-to-find tools:

- * Your **brain** (analysis and creativity)
- * Your **body** (movement and facial expressions)
- * Your **voice** (pitch, volume, pace)...
- * and most important, a commitment to becoming a **respectful** team.

The following warm-ups are designed to help you become a thoughtful, expressive—and respectful—ensemble.

PHYSICAL AND VOCAL WARM-UPS

Warm-ups help the actor prepare for rehearsal or performance both physically and mentally. They give the actor an opportunity to focus on the work at hand, forgetting all the day-to-day distractions of life, and begin to assume the flexibility required to create a character. Warm-ups can include basic stretching (e.g. PE class, yoga), tongue-twisters, or even a popular line dance. If you've never led warm-ups or aren't sure how to get started, here are some YouTube examples of physical and vocal warm-ups. Your team can watch these clips and pull out the exercises you like best to create a warm-up practice that works for you.

Ideas for a vocal warm-up from a professional voice actor—presented in a fun way!

<http://tinyurl.com/warmingupthevoice>

Four videos from the National Theatre of their actors' vocal warm-ups!

<https://tinyurl.com/nationaltheatre vocal>

Ideas for combined physical and vocal warm-ups from a Buffalo State theater class

<http://tinyurl.com/bodyandvoicewarmup>

More combined physical and vocal warm-ups from Butler Theatre

<http://tinyurl.com/voicefortheactor>

ENSEMBLE BUILDERS

Incorporating community-building activities, along with warm-ups, into your rehearsals can help create an environment that allows for risk-taking, creativity, and active participation. Practicing this type of exercise also sets the tone for “on-your-feet” work as students continue to create their scenes. And it encourages your team to start to work as an ensemble—being open to each other’s ideas and choices, both onstage and off.

Create an environment that allows for risk-taking, creativity and active participation.

You can find many ideas for these sorts of activities on YouTube. Here are a few we like to get you started but encourage your team to find others to try out too. You may also ask if team members have activities from other experiences (e.g. teams, camps, childhood games) that might work as community builders. Once you’ve found a few favorites, **keep returning to them.** The more your team practices, the more in sync they’ll become!

SHAKE DOWN

www.youtube.com/watch?v=HP5qcA3ty1w

HEADS UP, HEADS DOWN!

www.youtube.com/watch?v=pGE2PZPqkyU

THE ALPHABET GAME

www.youtube.com/watch?v=daz49laCSMo

JUMP IN, JUMP OUT

<http://tinyurl.com/jumpinjumpout>

KNEE TAG

<http://tinyurl.com/kneetagwarmup>

ZIP ZAP ZOP

<http://tinyurl.com/zipzapzopwarmup>

THE HAND GAME

<http://tinyurl.com/handgamewarmup>

THE HUMAN KNOT

<https://tinyurl.com/humanknot>



Dream Round

Get familiar with *Richard III*. Everyone needs a solid understanding of the plot and characters. The team may choose to read the entire play, watch a video production, or even the 30-minute animated version available online—helpful if time is limited or your team is new to Shakespeare. See page 19 for creative tips on getting familiar with Shakespeare’s *Richard III*.

Decide on your approach to this non-linear, remixed performance piece.

What story does your team want to tell? **Here are seven possible entry points** into this round. Use one of these suggestions, combine two or more ideas, or show us something completely new!

1. Explore a theme, like power, betrayal, ambition, family, succession, civil strife, found in *Richard III*. (Search for language that supports this theme, or contains certain keywords, like “betrayal,” “loyalty,” or “curse.”)
2. Create an entirely new story with entirely new characters. They don’t have to be the ones that Shakespeare imagined in his *Richard III*—they just have to use their language. Think of other stories you could tell using the words from this play.
3. If your team wants to place Shakespeare’s language “in conversation” with another published author, a poet, an orator, a lyricist, consider a work that resonates for you to themes/ideas/characters in *Richard III*. Early on in your process, create a storyboard that tells the arc of the story you want to tell with two very different pieces of work woven together.

Available on YouTube:

www.youtube.com/watch?v=eG5ggA6cx8MP

Open Source Shakespeare provides a free online resource to search for words in Shakespeare’s plays: opensource-shakespeare.org

CONTINUED >>



SCHOOL REHEARSALS

4. Track the arc of a single character who interests your team throughout the play—and that character might not be Richard! Pull the key, character-defining language from this character, or from what other characters say about your chosen character.
5. Create an action-packed abridged version of the play—in 5 minutes or less! Pull out the key lines and phrases in the entire play that help advance the plot.
6. Break wide open a single soliloquy, using the language from any monologue to create a spoken word poem. Play with reordering the lines, echo, repetition, speaking in unison, etc.
7. Splice two or more scenes together from *Richard III*, intercutting the language from different scenes to see how two or more parts of the story “talk” to one another.
8. Think about two or more characters interacting out of context—perhaps both from *Richard III*, but perhaps one is from that second author/poet/songwriter you’ve chosen. Choose language from two or more characters to remix your own dialogue.

CONSIDER YOUR TEAM

The number of students on your team and everyone’s specific strengths and interests should be factors when deciding your text for this round. Choose a structure and language that allows the team to best show itself off.

REVISE, REVISE, REVISE

You’ll need to have some decisions made before you get up on your feet to stage this scene, but allow the rehearsal process to continue to shape the language used to help best tell the specific story your team is trying to tell in this round. And remember, cutting text will likely be part of the revision process, so don’t be afraid to continue chopping away at the text as you sculpt your performances!

Find some early “preview” audiences!

Until a performance has an audience, it’s not complete. Invite a few trusted peers who’ve not been involved in the process to watch and give feedback! What’s clear? What’s not? Then (you guessed it...) back to rehearsals!

Selecting Text for Your Scene Round

One of the first places to spark your team's imagination is in choosing the texts you'll perform. Though this process will look quite different for each of your performance pieces, what's most important for both is choosing text that's exciting to the team and offers opportunities to highlight the unique strengths, interests, and qualities of your team. So, where to begin?

For the Scene Round

GET STUDENTS INVOLVED IN THE DECISION!

You could start by brainstorming a list of all Shakespeare's plays the team has heard of. Which have you studied? Have you seen any Shakespeare plays or movies? Is there a clear favorite? If not, ask more questions. Are you interested in comedy or tragedy? Violence or romance? Villains or heroes? The supernatural or the "real world"? See what piques people's curiosity! The great thing about working on *Richard III* is that it pretty much covers the entire range in a single play...

GET FAMILIAR WITH *RICHARD III*

As a team, read a couple of synopses and online character descriptions, spend some time reviewing our "Killer Scenes," watch one of several readily available film versions, explore clips on YouTube, get enticed by current trailers out there. Everyone needs a solid familiarity with the plot and characters. The team may choose to read the entire play, though it's not essential, especially if time is limited or your team is new to Shakespeare.

CHOOSE THE ACTUAL SCENE

When choosing a scene, consider how many—and which—students will be performing. **To keep this round distinct from the Dream Round, choose ONE single Shakespeare scene to perform, as opposed to using two (or more) scenes—even if those two scenes are consecutive.**

Optional (though strongly encouraged!)

MAKE INTERNAL CUTS TO YOUR SCENE.

There are lots of reasons why you may want to make internal cuts to your scene—the 5-minute time limit being just one of them. Check out page 20 for more guidance on why and how to cut Shakespeare.

FOLLOW THIS TEAM COACH TIP..

Lots of teachers who have gone through this process say the same thing: the more excited students are about the story they're telling, the more exciting and engaged the creative process will be. Buy-in and enthusiasm are absolutely key.

CHECK OUT:

- * www.bbc.co.uk/programmes/p03v2010
- * www.youtube.com/watch?v=0faVYn1v4jM
- * www.youtube.com/watch?v=IW9tu1i1UgA



Cutting Shakespeare (Yes, you can!)

Cutting the text is simply standard practice in staging and filming Shakespeare—and has been ever since his plays were first performed. Cutting is actually one of the first steps in any director's process.

As you begin to create your performances, you'll definitely want to get some good, hands-on practice in cutting your text, too. You might...

- * cut individual lines, or parts of lines, from your scene.
- * cut an entire chunk out of a particular scene.
- * cut an entire character or characters from your passage. (If you want to keep lines belonging to a character you've cut, consider giving them to another character if it still makes sense.)

WHY DO YOU CUT?

- * to help make the story more clear
- * because "less" often results in more: more energy in your performance; more engagement by your audience
- * to help set the tone you're going for in the scene, you might cut out the comic bits (if you want serious) or the serious parts (if you're going for comedy)
- * to help guide and engage your audience—Shakespeare knew his audiences and played to them!
- * you have fewer actors than character roles
- * time constraints (your scene must be 5 minutes or under!)
- * sometimes, to create equity among ensemble members' roles

WHAT DO YOU CUT?

KEEP...

- * action and ideas that forward the plot
- * the familiar and famous lines, of course!
- * words that are simply fun to say!
- * the meter (whenever possible)

CUT...

- * repeated information or ideas
- * extraneous information
- * archaic, or offensive, problematic language
- * obtuse references
- * convoluted phrasing

Be sure to read the note on page 22, "Discussing Shakespeare's Racialized Language"

Annotated Examples of Cutting Shakespeare

These annotated examples are simply that: examples. Every single cut represents a choice that is neither “right” nor “wrong.” In the notes to the right of the script, we’ve tried to make our thought process transparent.

Be brave! In performance, Shakespeare’s script is almost always cut. (And in pretty much any Shakespeare film you’ll ever see, there’s typically no more than half the text left intact!) In other words, you’ll be in good company...

EXAMPLE 1 *Romeo and Juliet*, Act 1, scene 5

TYBALT

This by his voice, should be a Montague.
Fetch me my rapier, boy. ~~What dares the slave
come hither, cover'd with an antic face,
to the floor and seem at our solemnity?~~
Now, by the stock and honor of my kin,
to strike him dead, I hold it not a sin.

Here, we cut the text by approximately 50%. Tybalt as we know, “goes on” a lot! So, you can still communicate who the character is with fewer examples of his outbursts.

With this cut, we interrupted the meter, but chose to do it here because the command “Fetch me my rapier, boy” stands on its own.

EXAMPLE 2 more *Romeo and Juliet*, Act 1, scene 5

CAPULET

Content thee, gentle coz, let him alone;
~~He bears him like a portly gentleman;~~
~~And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:~~
I would not for the wealth of all the town
Here in my house do him disparagement:
Therefore be patient, take no note of him:
It is my will, ~~the which if thou respect,~~
~~Show a fair presence and put off these frowns,~~
~~And ill-beseeming semblance for a feast.~~

Here is an example of cutting a bit of archaic language: “portly” now means something quite different from Capulet’s intent!

This is a debatable cut, we know. It removes information that might be useful for an audience getting to know Romeo more “objectively”- from other townspeople’s point of view.

Here again, we break the meter by ending with the midstop “It is my will.” And you could certainly make an argument for cutting those four syllables, as well, and ending his speech with the previous line. But that four-syllable, monosyllabic line says so much about Capulet’s status, so we made an interpretive choice to leave it in, even though it breaks up the meter.



EXAMPLE 3

Macbeth, Act 1, scene 2

MALCOLM

Say to the King the knowledge of the broil
As thou didst leave it.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald—
(Worthy to be a rebel, ~~for to that~~
~~The multiplying villainies of nature~~
~~Do swarm upon him) from the Western Isles~~
~~Of kerns and gallowglasses is supplied;~~
~~And Fortune, on his damnèd quarrel smiling,~~
~~Showed like a rebel's whore. But all's too weak;~~
For brave Macbeth (well he deserves that name),
~~Disdaining Fortune, with his brandished steel,~~
~~Which smoked with bloody execution,~~
Like Valor's minion, carved out his passage
~~Till he faced the slave;~~
~~Which ne'er shook hands, nor bade farewell to him,~~
Till he unseamed him from the nave to th' chops,
And fixed his head upon our battlements.

When our Education Team met to discuss this passage, we made the choice to cut its 18 lines by as near to half as we could get!

Here, we've shortened the description of "merciless Macdonwald" to eliminate the unfamiliar vocabulary ("kerns and gallowglasses") and the confusing, archaic metaphor about Fortune being a "rebel's whore." We also thought the cut helps put forward what's most important for us to hear about Macdonwald—that he was "too weak."

Here, we made a choice to keep the second half of this line ("but too weak") in order to "link" it to the partial line above ("Worthy to be a rebel"). As luck would have it, this choice also preserves a 10-syllable meter! It's not essential that your cuts preserve the iambic pentameter—but we feel fancy when we do.

Since we made a choice to remove the Fortune metaphor above, we figured we'd remove it here, too.

Discussing Shakespeare's Racialized Language

Here is where cutting can lead to important discussions about racialized language. We noticed that this passage has two sets of lines that begin with "till...." We chose to cut the line that includes the word "slave"—but not without a team discussion about its meaning, its potential impact on an audience hearing the word spoken, and its impact on the performer speaking it. We talked about what the word "slave" means to us now and what it might have meant then in England when the international slave trade was emerging. Ultimately, we chose to cut this difficult and loaded word—but, again, not without a discussion that highlighted our different perspectives on this choice.

The Story

Three generations and nearly 100 years before, Henry of Bolingbroke (of Lancaster) usurped the throne of King Richard II (of York). A long, bloody struggle between the powerful houses of York and Lancaster has torn England apart in civil wars ever since then. It is here that Shakespeare's story of *Richard III* begins...

KING EDWARD IV of York has reclaimed the English throne, and the country prospers in a rare moment of peace. But the king's youngest brother, **RICHARD, DUKE OF GLOUCESTER**, after introducing himself to us in the play's opening lines as "rudely stamped" and "deformed," lets us know that he has other plans in mind. He then embarks upon an elaborate crime spree to secure the crown—despite four men and one woman in his way to claim it for himself.

As **LADY ANNE** mourns the deaths of her husband and father-in-law King Henry VI (both murdered by Richard), he addresses her, translating her curses into a proposal of marriage. He plots his elder brother **CLARENCE**'s execution and, by placing the guilt on King Edward, hastens the king's own death. All the while that Richard plays the role of peacemaker, he pits one courtier against another, confiding in them one moment and turning upon them the next.

MARGARET, the banished widow of Henry VI, returns to the Court and, cursing her usurpers, prophesizes their doom. One by one as Richard's enemies are led to their deaths, each recalls Margaret's prophecies. With King Edward's death, Richard now claims the throne for himself—only after declaring the king's two sons as illegitimate and securing the **YOUNG PRINCES** away in the Tower of London.

The crown sits uneasily on the new king, who has constructed his brutal reign upon one murder after another: of his closest associates, the young princes, and then his wife when it suits him to be arranging a second marriage—this time to his niece, the dead king's daughter, **PRINCESS ELIZABETH**.

A growing rebellion against Richard's tyranny organizes around **HENRY TUDOR, EARL OF RICHMOND**, the last heir of the Lancastrian line. In the hours before the two armies engage in battle, the ghosts of Richard's victims rise to torment him. That day, Richmond is victorious and crowned **KING HENRY VII**. The bloody civil wars come to an end at last, ushering in the reign of the Tudors.

BTW, this character becomes Richard III when he's crowned king.



Who's Who in *Richard III*

Richard, Duke of Gloucester, who later becomes **King Richard III**, is the youngest brother of King Edward IV, who reigns as the play opens. A member of the powerful House of York, Shakespeare's Richard has been deformed since birth, spurned by his mother, the Duchess of York.

George, Duke of Clarence is the brother of Richard and Edward. As Richard's elder brother, he stands in his way of the Crown.

The Duchess of York is the mother of King Edward IV, Richard, Clarence and the murdered Rutland, referred to in the opening scenes of *Richard III*.

King Edward IV is Richard's eldest brother, the husband of Queen Elizabeth, and the father of Edward, Prince of Wales and Richard, Duke of York. At the opening of *Richard III*, the king is ill, succumbing to diseases caused by years of licentious living.

Queen Elizabeth is the wife of King Edward IV, and the mother of Edward, Prince of Wales, Richard, Duke of York, and Princess Elizabeth. Prior to her royal marriage, she was Lady Grey, the widow of a minor Lancastrian nobleman. Having rejected King Edward's advances, she maneuvered their marriage instead. As queen, she arranged powerful marriages for her family, the Woodvilles. She was spurned by the powerful members of the Yorkist Court as a commoner.

Jane Shore had once been mistress to King Edward, and later to Queen Elizabeth's brother and Lord Hastings.

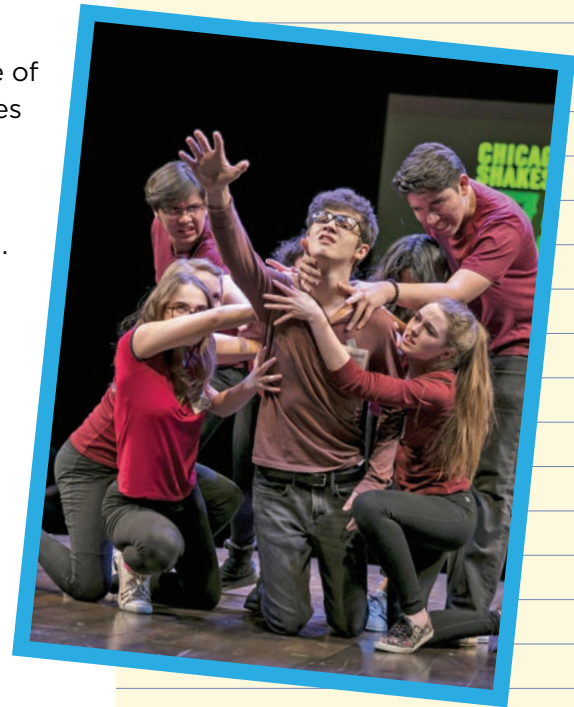
Edward, Prince of Wales, and briefly **King Edward V**, is 13 and the eldest son of King Edward IV and Queen Elizabeth. He is preparing to succeed his father when Richard shuts him away in the Tower of London.

Richard, Duke of York, is 11 years old and the second son of Edward and Elizabeth. He, too, is taken to the Tower with his brother Edward and murdered there at Richard's command.

Princess Elizabeth, the Yorkist daughter of King Edward IV and Queen Elizabeth, is the desired object of marriage for two great rivals—Richard III, her uncle, and Henry Tudor, Earl of Richmond, whom she marries. She is the mother of Henry VIII and the grandmother of Queen Elizabeth I.

Lady Anne Neville is the widow of the murdered Lancastrian Edward, Prince of Wales. She despises Richard, but succumbs to his proposal of marriage, and becomes **Queen Anne**.

Earl Rivers is Anthony Woodville, Queen Elizabeth's brother, and leader of the Woodville faction.



CONTINUED >>

Thomas Grey, Marquess of Dorset and **Lord Richard Grey** are the Queen's sons by her first marriage.

Duke of Buckingham comes from a Lancastrian family, but when his father died in battle, he is raised by King Edward IV as a Yorkist and is married to the Queen's sister. He is Richard's chief supporter in his rise to power until he hesitates to endorse Richard's wish to murder the two young princes.

Lord Hastings serves as Lord Chamberlain to King Edward. He backs Richard's rise to power but, when he balks at Richard's plan to prevent the succession of the Prince of Wales, he is executed.

Lord Stanley serves the Yorkist cause through much of this play, but his wife is the mother of Richard's rival, Henry Tudor, Earl of Richmond. Stanley betrays Richard in the Battle of Bosworth.

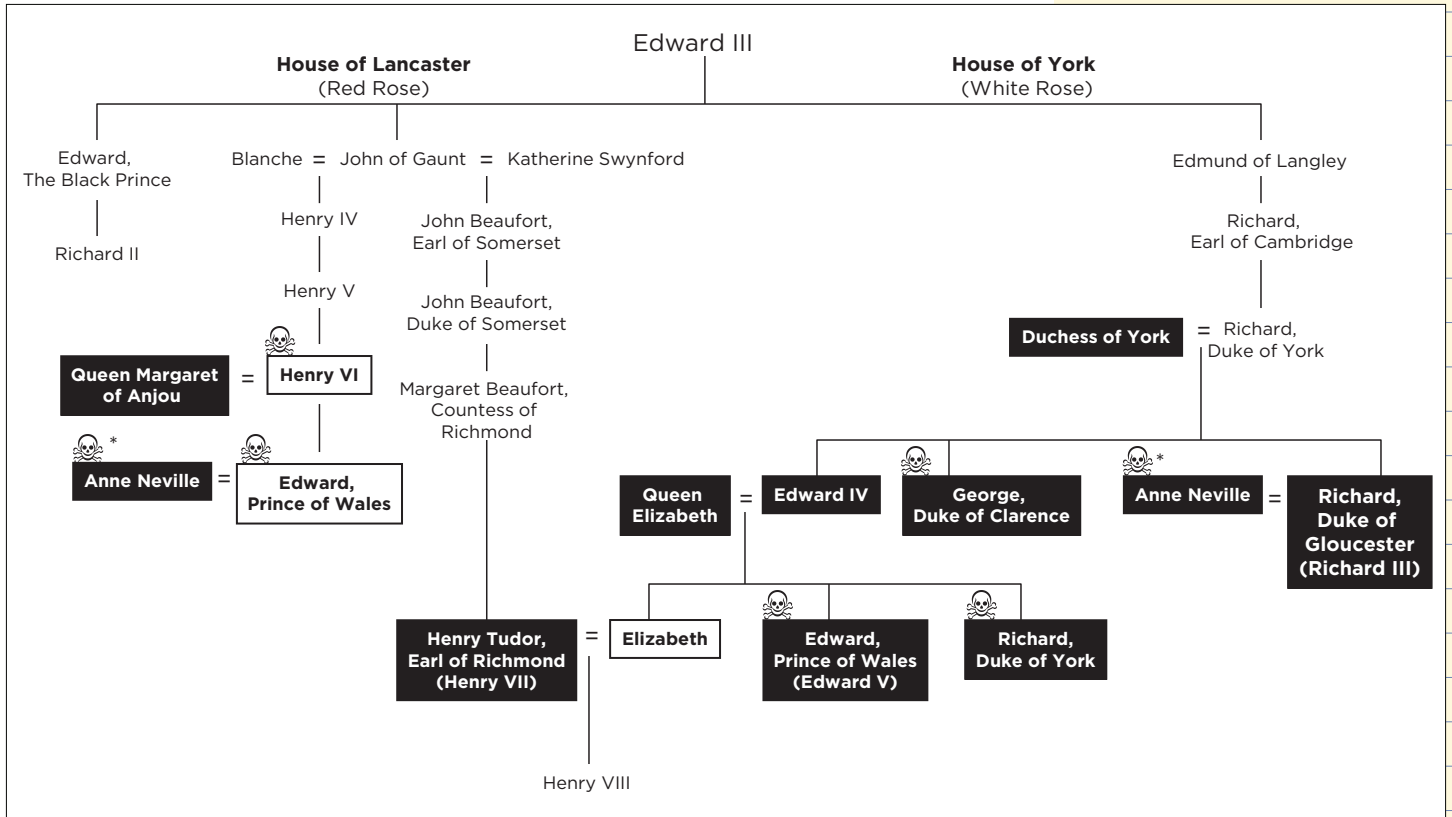
Sir William Catesby begins the play as an attendant to King Edward and a friend to Hastings. When Edward dies, he switches his allegiance to Richard.

Henry Tudor, Earl of Richmond, is a Lancastrian who, in his defeat of Richard III, is crowned **Henry VII**. Henry brings an end to the Wars of the Roses by his marriage to the Yorkist Princess Elizabeth, at last securely uniting the two warring factions. Henry Tudor is the father of Henry VIII and the grandfather of Queen Elizabeth I, who comprise the great Tudor dynasty that ruled England during Shakespeare's lifetime.

Queen Margaret of Anjou is the widow of Lancastrian King Henry VI, who is banished after his death. Richard kills both her husband and her son, Edward, Prince of Wales.



The Genealogy



- Characters appearing in Shakespeare's *Richard III*
- Characters referenced but not appearing in Shakespeare's *Richard III*
- ☠ Killed by Richard III
- Married

* Anne Neville appears twice. Edward is her first husband, Richard III, her second. Many people not significant to *Richard III* do not appear.

Help! So Many Characters, So Little Time!

Getting all mixed up? Try playing with a mnemonic device to help you remember who's who!

WHAT'S A MNEMONIC DEVICE?

Any linguistic device, such as a rhyme, song verse, formula, acronym or other, which is used to jog the memory. The following Mnemonic verses are just two of many mnemonic verses of the English Monarchy

VERSION I:

Willie, Willie, Harry, Stee,
 Harry, Dick, John, Harry three;
 One, two, three Neds, Richard two
 Harrys four, five, six... then who?
 Edwards four, five, Dick the bad,
 Harry's twain VII VIII and Ned the Lad;
 Mary, Bessie, James the Vain,
 Charlie, Charlie, James again...
 William and Mary, Anna Gloria,
 Four Georges I II III IV, William and Victoria;
 Edward seven next, and then
 George the fifth in 1910;
 Ned the eighth soon abdicated
 Then George the sixth was coronated;
 After which Elizabeth
 And that's the end until her death.

Join the fun! Choose a version and sing along as a community builder. Use these examples as inspiration:

* www.youtube.com/watch?v=6T73Fixo8aI

* www.youtube.com/watch?v=ea2ijSeMh4U

* www.youtube.com/watch?v=0Gwj6Xbt1PA



VERSION II:

Edward seven, George and Ned [or Ted],
George the sixth, now Liz instead.
Eddie, Georgie, Ned the Eighth;
George the sixth, Elizabeth.
Edward, George, and both again,
Now Bessie Two and that's the end.
Edward, George, the same again
And now Elizabeth doth reign
Ned, George, Ned, and George again,
And Bessie two, long may she reign!
Edward, George, then Ned the eighth
Quickly goes and abdicat'th,
Leaving George, then Liz the second,
And with Charlie next it's reckoned.
Edward seven, Georgie five,
Ed eight, George six, Liz two, alive.
Edward seven, Georgie five,
Edward, George, and Liz alive.
Edward the seventh stands on his own
George, then Ned gave up the throne
George we love, the people say
And Elizabeth the second is Queen today.

Wanna take it a step further?
Create your own mnemonic
device with your team, record it,
and share it with
[csteducation@chicagoshakes.com!](mailto:csteducation@chicagoshakes.com)



KILLER SCENES

The house of York has triumphantly won the Wars of Roses thanks to Richard. Shakespeare has truncated these historical events to make them dramatically exciting. The outline below gives you a taste of each scene. As you read, imagine what it might be like to explore a given character. Are you intrigued by Margaret's curses, Richard's blood thirsty ambition, or the ghosts who haunt characters at night? Keep in mind, there are no small parts! Whether a character has 300 lines or 30 lines, Shakespeare has crafted some incredible language to play with.

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 1, scene 1	(4 Characters) Richard Clarence Brakenbury Hastings	Richard's very first scheme is to pit his brothers King Edward and Clarence against each other. Just as Richard makes this proclamation, Clarence passes by on the way to the Tower where he will be imprisoned.	RICHARD Plots have I laid, inductions dangerous, By drunken prophecies, libels and dreams, To set my brother Clarence and the king In deadly hate the one against the other: And if King Edward be as true and just As I am subtle, false and treacherous, This day should Clarence closely be mew'd up, About a prophecy, which says that 'G' Of Edward's heirs the murderer shall be. Dive, thoughts, down to my soul: here Clarence comes.
Act 1, scene 2	(4 Characters) Lady Anne Pallbearers Richard	Lady Anne grieves her father-in-law, King Henry VI, who was slain by Richard. Richard disrupts the processional and orders the gentlemen to set down the corpse. Then it gets a little weird. Richard, who has killed both Lady Anne's husband and father-in-law, successfully woos the lady.	RICHARD Lady, you know no rules of charity, Which renders good for bad, blessings for curses. LADY ANNE Villain, thou know'st no law of God nor man: No beast so fierce but knows some touch of pity RICHARD But I know none, and therefore am no beast. LADY ANNE O wonderful, when devils tell the truth! RICHARD More wonderful, when angels are so angry.
Act 1, scene 3	(13 Characters) Rivers Grey Queen Elizabeth Derby Buckingham Richard Hastings Dorset Queen Margaret Murderer 1 Murderer 2	Buckingham and Derby enter with news to Queen Elizabeth that the ailing King is feeling better and desires to make amends between the feuding family. Richard has been feuding with the Queen's family. Richard enters the scene making brazen accusations that someone is in the King's ear plotting against him. Shortly after, Queen Margaret enters and delivers her infamous curses.	QUEEN MARGARET Hear me, you wrangling pirates, that fall out In sharing that which you have pilled from me! Which of you trembles not that looks on me? If not, that I am queen, you bow like subjects, Yet that, by you deposed, you quake like rebels.— Ah, gentle villain, do not turn away.

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 1, scene 4	(5 characters) Keeper Clarence Brakenbury Murderer 1 Murderer 2	In the Tower, Clarence bears his soul to the keeper, sharing a terrifying nightmare he had in which his brother Richard pushes him to his death. Moments later, the two murderers Richard hired enter Clarence's cell.	CLARENCE As we paced along Upon the giddy footing of the hatches, Methought that Gloucester stumbled, and in falling Struck me, that thought to stay him, overboard into the tumbling billows of the main. O Lord, methought what pain it was to drown, What dreadful noise of waters in my ears, What sights of ugly death within my eyes.
Act 2, scene 1	(9 characters) King Edward Queen Elizabeth Dorset Rivers Hastings Buckingham Richard Ratcliffe Lord Stanley	The sickly King Edward entreats all parties that have been feuding (Queen Elizabeth's camp + King Edward's camp) to make amends. Just as the feuding parties are putting a button on the moment Queen Elizabeth expresses her desire to see Clarence present. Richard, faux offended by her remark, blurts out that Clarence was executed. This sends King Edward into a downward spiral as he blames himself for his brother Clarence's execution.	KING EDWARD My brother killed no man; his fault was thought, And yet his punishment was bitter death. Who sued to me for him? Who, in my wrath, Kneeled at my feet, and bade me be advised? Who spoke of brotherhood? Who spoke of love? Who told me how the poor soul did forsake The mighty Warwick and did fight for me? Who told me, in the field at Tewkesbury, When Oxford had me down, he rescued me, And said "Dear brother, live, and be a king"? Who told me, when we both lay in the field Frozen almost to death, how he did lap me Even in his garments and did give himself, All thin and naked, to the numb-cold night?
Act 2, scene 2	(9 characters) Duchess of York Clarence's two sons Queen Elizabeth Rivers Dorset Richard Buckingham Hastings	Clarence's children question their grandmother, the Duchess of York, about whether or not their father is dead. The Duchess lies, and the children do not believe her. Queen Elizabeth enters distraught, grieving King Edward's sudden death. Rivers reminds Queen Elizabeth to send for her son Prince Edward, rightful heir, so he can be crowned king. Richard enters, right on cue, and volunteers his services to "safely" retrieve his nephew.	BOY Grandam, we can, for my good uncle Gloucester Told me the King, provoked to it by the Queen, Devised impeachments to imprison him; And when my uncle told me so, he wept, And pitied me, and kindly kissed my cheek, Bade me rely on him as on my father, And he would love me dearly as a child. DUCHESS OF YORK Ah, that deceit should steal such gentle shape, And with a virtuous visor hide deep vice. He is my son, ay, and therein my shame, Yet from my dugs he drew not this deceit. BOY Think you my uncle did dissemble, grandam? DUCHESS OF YORK Ay, boy. BOY I cannot think it. Hark, what noise is this?

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 2, scene 3	(3 characters) Citizen 1 Citizen 2 Citizen 3	This scene with three citizens grants the audience a perspective of everyday people. Third Citizen fears what the future may hold with a government run by a child. The First & Second Citizens are optimistic, reminding the third Citizen of King Henry, who was crowned at nine months. The Third Citizen reminds them of Richard's (the Duke of Gloucester's) dark ways and gives warning about the troubles ahead.	<p>SECOND CITIZEN So stood the state when Henry the Sixth Was crowned in Paris but at nine months old.</p> <p>THIRD CITIZEN Stood the state so? No, no, good friends, God wot, For then this land was famously enriched With politic grave counsel; then the King Had virtuous uncles to protect his Grace.</p> <p>FIRST CITIZEN Why, so hath this, both by his father and mother.</p> <p>THIRD CITIZEN Better it were they all came by his father, Or by his father there were none at all, For emulation who shall now be nearest Will touch us all too near if God prevent not. O, full of danger is the Duke of Gloucester, And the Queen's sons and brothers haught and proud, And were they to be ruled, and not to rule, This sickly land might solace as before.</p>
Act 2, scene 4	(5 characters) Archbishop Queen Elizabeth Duchess of York Young Duke of York Messenger	In the calm before the storm, Queen Elizabeth, the Duchess of York & the Young Duke of York patiently await the arrival of Prince Edward. The Young Duke of York jokes about his growth compared to his Uncle Richard. A messenger comes in and informs Queen Elizabeth that Richard has sent Rivers and Grey to prison (Dorset is in hiding). This causes distress in the women as they foresee more death and disaster in the works.	<p>YOUNG DUKE Grandam, one night as we did sit at supper, My uncle Rivers talked how I did grow More than my brother. "Ay," quoth my uncle Gloucester, "Small herbs have grace; great weeds do grow apace." And since, methinks I would not grow so fast Because sweet flowers are slow and weeds make Haste.</p> <p>DUCHESS Good faith, good faith, the saying did not hold In him that did object the same to thee! He was the wretched'st thing when he was young, So long a-growing and so leisurely, That if his rule were true, he should be gracious.</p> <p>YOUNG DUKE And so no doubt he is, my gracious madam.</p> <p>DUCHESS I hope he is, but yet let mothers doubt.</p>



SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 3, scene 1	(8 characters) Prince Edward Richard Buckingham Catesby Lord Mayor Hastings Cardinal Young Duke of York	Buckingham (now Richard's trusted ally & conspirator) and Richard greet Prince Edward in London. Prince Edward is surprised that his mother (Queen Elizabeth) and brother (Young Duke of York), are not present to greet him. Buckingham urges Hastings & the Cardinal to get the Young Duke of York. Prince Edward grows weary of Richard who insists he should wait in the Tower until coronation. He banters with Richard but eventually retreats to the Tower when Hastings returns with his little brother. When they leave, Richard & Buckingham conspire with Catesby to determine whose side Hastings is on.	PRINCE Say, uncle Gloucester, if our brother come, Where shall we sojourn till our coronation? RICHARD Where it seems best unto your royal self. If I may counsel you, some day or two Your Highness shall repose you at the Tower; Then where you please and shall be thought most fit For your best health and recreation PRINCE I do not like the Tower, of any place. Did Julius Caesar build that place, my lord? BUCKINGHAM He did, my gracious lord, begin that place, Which, since, succeeding ages have re-edified. PRINCE Is it upon record, or else reported Successively from age to age, he built it? BUCKINGHAM Upon record, my gracious lord. PRINCE But say, my lord, it were not registered, Methinks the truth should live from age to age, As 'twere retailed to all posterity, Even to the general all-ending day. RICHARD (side) So wise so young, they say, do never live long. PRINCE What say you, uncle?
Act 3, scene 2	(7 characters) Messenger Hastings Catesby Stanley Buckingham Priest Pursuivant	Stanley wants Hastings to flee with him but Hastings brushes it off, claiming that Catesby would not let anything happen to them and he should not trust "the mockery of unquiet slumbers." Catesby enters and prompts a conversation about Richard being king. Hastings is against this transfer of power but arrogantly mocks Rivers, Vaughn, and Grey, whom Richard will soon have executed. Stanley enters and Hastings jokes about Stanley's baseless fears. They exit to the Tower.	HASTINGS What news, what news in this our tottering state? CATESBY It is a reeling world indeed, my lord, And I believe will never stand upright Till Richard wear the garland of the realm. HASTINGS How wear the garland? Dost thou mean the crown? CATESBY Ay, my good lord. HASTINGS I'll have this crown of mine cut from my shoulders Before I'll see the crown so foul misplaced. But canst thou guess that he doth aim at it? CATESBY Ay, on my life, and hopes to find you forward Upon his party for the gain thereof; And thereupon he sends you this good news, That this same very day your enemies, The kindred of the queen, must die at Pomfret.

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 3, scene 3	(4 characters) Rivers Grey Vaughn Ratcliffe	Rivers, Grey, and Vaughn have their final words before execution (off-stage). They recall Queen Margaret's curse and embrace before they exit.	GREY Now Margaret's curse is fall'n upon our heads, When she exclaimed on Hastings, you, and I, For standing by when Richard stabbed her son.
Act 3, scene 4	(7 characters) Buckingham Stanley Hastings Bishop Norfolk Ratcliffe Lovell	Buckingham, Ely, and Hastings go back and forth about who is closest to Richard, who "knows his mind." Richard enters, asks Ely for strawberries, and pulls Buckingham to the side. He informs Buckingham that Hastings will not join their coup. When Richard returns to the group, he presents his arm (which they all know has been in this condition since birth) and blames Queen Elizabeth and Mistress Shore for marking them with their "witchcraft." Hastings interjects at this bold claim and Richard immediately orders his execution for being a traitor. Hastings, all too late, realizes his overconfidence in his own safety and acknowledges Margaret's prophecy.	RICHARD I pray you all, tell me what they deserve That do conspire my death with devilish plots Of damnd witchcraft, and that have prevailed Upon my body with their hellish charms? HASTINGS The tender love I bear your Grace, my lord, Makes me most forward in this princely presence To doom th' offenders, whosoe'er they be. I say, my lord, they have deserved death. RICHARD Then be your eyes the witness of their evil. <i>(shows his arm)</i> Look how I am bewitched! Behold mine arm Is like a blasted sapling withered up; And this is Edwards wife, that monstrous witch, Consorted with that harlot, strumpet Shore, That by their witchcraft thus have mark'd me. HASTINGS If they have done this deed, my noble lord RICHARD If? Thou protector of this damned strumpet, Talk'st thou to me of ifs? Thou art a traitor. Off with his head. Now by Saint Paul I swear I will not dine until I see the same. Lovell and Ratcliffe, look that it be done. The rest that love me, rise and follow me.
Act 3, scene 5	(6 characters) Richard Buckingham Mayor Catesby Lovell Ratcliffe	Richard questions Buckingham about his ability to play the part (perform). Buckingham retorts, expressing he can be as counterfeit as an actor. When the Mayor enters, Buckingham and Richard perform upset and dismay at Hastings' traitorous ways and unfortunate, but necessary, execution. The Mayor believes this performance and proceeds to say he will inform the citizens of Richard's just actions (executing Hastings). Richard and Buckingham continue to scheme and plot.	RICHARD Come, cousin, canst thou quake and change thy color, Murder thy breath in the middle of a word, And then begin again, and stop again, As if thou wert distraught and mad with terror? BUCKINGHAM Tut, I can counterfeit the deep tragedian, Speak, and look back, and pry on every side, Tremble and start at wagging of a straw, Intending deep suspicion. Ghastly looks Are at my service, like enforced smiles, And both are ready in their offices, At any time to grace my stratagems.

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 3, scene 6	(1 character) Scrivener	A Scrivener questions the current state of affairs and the validity of Hastings being accused and executed without due diligence.	SCRIVENER Eleven hours I have spent to write it over, For yesternight by Catesby was it sent me; The precedent was full as long a-doing, And yet within these five hours Hastings lived, Untainted, unexamined, free, at liberty. Here's a good world the while. Who is so gross That cannot see this palpable device? Yet who so bold but says he sees it not? Bad is the world, and all will come to naught When such ill dealing must be seen in thought.
Act 3, scene 7	(7+ characters) Richard Buckingham Catesby Mayor Citizens 2 Bishops	<p>Buckingham tells Richard of his failed attempt to woo the citizens and convince them of Richard's legitimacy (insisting on Edward & his children's illegitimacy). Since he knows the Mayor and Citizens will be returning, Buckingham urges Richard to "stand between two churchmen," and act as though he is in the midst of prayer.</p> <p>The Mayor enters with the citizens, and Richard, who is busy "meditating," tells them to leave twice. When he finally emerges, standing between two bishops, Buckingham requests that he take up the crown and serve the citizens. Richard refuses, acting as if it is too much weight to bear. After much performance, hemming and hawing, he "agrees" to be crowned the next day.</p>	<p>BUCKINGHAM Go, go, up to the leads. The Lord Mayor knocks. <i>Exit RICHARD</i> <i>Enter the LORD MAYOR and CITIZENS</i> Welcome, my lord. I dance attendance here. I think the Duke will not be spoke withal. <i>Enter CATESBY</i> Now, Catesby, what says your lord to my request?</p> <p>CATESBY He doth entreat your Grace, my noble lord, To visit him tomorrow or next day. He is within, with two right reverend fathers, Divinely bent to meditation, And in no worldly suits would he be moved To draw him from his holy exercise.</p> <p>BUCKINGHAM Return, good Catesby, to the gracious duke. Tell him myself, the mayor, and aldermen, No less importing than our general good, In deep designs, and matters of great moment Are come to have some conference with his grace.</p> <p>CATESBY I'll signify so much unto him straight.</p> <p>BUCKINGHAM Ah, ha, my lord, this prince is not an Edward! He is not lolling on a lewd love bed, But on his knees at meditation;</p>

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 4, scene 1	(7 characters) Queen Elizabeth Duchess of York Dorset Lady Anne Clarence's Daughter Stanley Brakenbury	Just as the women of the play (and Dorset) are heading to the Tower to greet the Princes, Brakenbury enters and informs them the visitation is forbidden. They quickly realize Prince Edward will not be crowned, Richard is King, and Dorset is in danger. Elizabeth urges Dorset to flee, with Stanley's assistance, and Lady Anne laments her own curses on Richard.	<p>QUEEN ELIZABETH How doth the prince and my young son of York?</p> <p>BRAKENBURY Right well, dear madam. By your patience, I may not suffer you to visit them. The king hath strictly charged the contrary.</p> <p>QUEEN ELIZABETH The king? Who's that?</p> <p>BRAKENBURY I mean, the Lord Protector.</p> <p>QUEEN ELIZABETH The Lord protect him from that kingly title! Hath he set bounds between their love and me? I am their mother. Who shall bar me from them?</p> <p>DUCHESS I am their fathers mother. I will see them.</p> <p>ANNE Their aunt I am in law, in love their mother. Then bring me to their sights. Ill bear thy blame And take thy office from thee, on my peril.</p> <p>BRAKENBURY No, madam, no. I may not leave it so. I am bound by oath, and therefore pardon me.</p>



SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 4, scene 2	(8 characters) Richard Buckingham Catesby Ratcliffe Lovelle Page Stanley Tyrrel	Richard, newly minted king, sits on his throne among his co-conspirators. Speaking to Buckingham, he implies that Edward's princes are a threat and Buckingham should kill them. Buckingham "misunderstands," causing Richard to be angry. He tells Richard he needs a moment to think about it. Richard, impatient and upset, tells a Page to hire a poor gentleman who is corrupt (to do the deed). Stanley informs Richard of Dorset fleeing to Richmond. Richard appears not to be worried but prompts Catesby to spread a rumor about Lady Anne (his new wife) being ill, and instructs him to marry Clarence's daughter to some poor man. Buckingham returns to Richard after carefully considering the deed and asks Richard to consider his promise of making him Earl of Hereford. Richard dismisses Buckingham, who soon realizes that he too may be in danger.	BUCKINGHAM My lord, your promise for the earldom RICHARD Richmond! When last I was at Exeter, The mayor in courtesy showed me the castle And called it Rougemont, at which name I started, Because a bard of Ireland told me once I should not live long after I saw Richmond. BUCKINGHAM My Lord RICHARD Ay, what's o'clock? BUCKINGHAM I am thus bold to put your Grace in mind Of what you promised me. RICHARD Well, but what's o'clock? BUCKINGHAM Upon the stroke of ten. RICHARD Well, let it strike. BUCKINGHAM Why let it strike? RICHARD Because that, like a jack, thou keep'st the stroke Betwixt thy begging and my meditation. I am not in the giving vein today. BUCKINGHAM Why then, resolve me whether you will or no. RICHARD Thou troublest me; I am not in the vein.
Act 4, scene 3	(3 characters) Tyrrel Richard Ratcliffe	Tyrrel informs Richard that the deed is done. Richard plans to marry his niece, young Elizabeth, to further legitimize his claim. Ratcliffe enters and tells Richard that Buckingham has formed an army. Richard claims he is more afraid of Richmond and Ely (given the prophecy about Richard dying after encountering Richmond) than he is of Buckingham and his troops.	RICHARD The son of Clarence have I pent up close, His daughter meanly have I matched in marriage, The sons of Edward sleep in Abraham's bosom, And Anne my wife hath bid this world goodnight. Now, for I know the Breton Richmond aims At young Elizabeth, my brother's daughter, And by that knot looks proudly on the crown, To her go I, a jolly thriving wooer.

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 4, scene 4	(9 characters + Richard's musicians) Margaret Elizabeth Duchess Richard Catesby Messenger 1 Messenger 2 Messenger 3 Messenger 4	Margaret shares how she has enjoyed watching the downfall of her enemies. Elizabeth and the Duchess enter mourning the loss of their children. Margaret joins the women in sorrow and with the Duchess, lists the deaths they have collectively witnessed. Elizabeth recalls Margaret's curses, and asks Margaret to teach her how to curse her enemies. Richard enters, and the women shame him. So much so that Richard demands for drums to be played to drown them out. The Duchess demands one final word to her son in which she curses him. Elizabeth and Richard enter a battle of words in which Richard tries to convince her to make Young Elizabeth his bride. Richard receives news left and right that Richmond is gaining support throughout the country. A third messenger enters reporting Buckingham's army has been scattered. Catesby follows sharing that while Buckingham was captured, the Earl of Richmond with his powerful army is nearby.	DUCHESS I will be mild and gentle in my words. RICHARD And brief, good mother, for I am in haste. DUCHESS Art thou so hasty? I have stayed for thee, God knows, in torment and in agony. RICHARD And came I not at last to comfort you? DUCHESS No, by the Holy Rood, thou know'st it well. Thou cam'st on earth to make the earth my hell. A grievous burden was thy birth to me; Tetchy and wayward was thy infancy; Thy school days frightful, desperate, wild, and furious; Thy prime of manhood daring, bold, and venturous; Thy age confirmed, proud, subtle, sly, and bloody, More mild, but yet more harmful, kind in hatred. What comfortable hour canst thou name, That ever graced me in thy company?
Act 4, scene 5	(3 characters) Stanley Christopher Priest	Stanley sends a message to Richmond through Christopher revealing all of Richard's plans. A Priest informs Stanley that Richmond's army is growing and is nearby.	STANLEY Sir Christopher, tell Richmond this from me: That in the sty of the most deadly boar My son George Stanley is franked up in hold; If I revolt, off goes young George's head; The fear of that holds off my present aid. So get three gone. Commend me to thy lord. Withal, say that the queen hath heartily consented He should espouse Elizabeth her daughter. But, tell me, where is princely Richmond now?
Act 5, scene 1	(4 characters) Buckingham Sheriff Officers	On his way to execution, Buckingham conjures the spirits of Richard's victim. He like all the others, remembers Margaret's curse.	BUCKINGHAM Hasting's and Edward's children, Grey and Rivers, Holy King Henry and thy fair son Edward, Vaughan, and all that have miscarried By underhand, corrupted, foul injustice, If that your moody, discontented souls Do through the clouds behold this present hour, Even for revenge mock my destruction. This is All Souls' Day, fellow, is it not?

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 5, scene 2	(4 characters) Richmond Oxford Herbert Blunt	Richmond receives Stanley's letter. He vows to take down the tyrant Richard.	<p>RICHMOND Fellows in arms, and my most loving friends, Bruised underneath the yoke of tyranny, Have we marched on without impediment, Thus far into the bowels of the land And here receive we from our father Stanley Lines of fair comfort and encouragement. The wretched, bloody, and usurping boar, That spoiled your summer fields and fruitful vines, Swills your warm blood like wash, and makes his trough In your embowelled bosoms—this foul swine Is now even in the center of this isle, Near to the town of Leicester, as we learn. From Tamworth thither is but one day's march. In God's name, cheerly on, courageous friends, To reap the harvest of perpetual peace By this one bloody trial of sharp war.</p>
Act 5, scene 3	(5 characters Richard & Richmond's armies) Richard Surrey Norfolk Richmond Dorset Richmond's Army Richard's Army Ghosts!	<p>In separate camps, Richmond and Richard rally their troops. Richard feigns confidence but when the crowd leaves he spirals. Richmond attempts to send a message to Stanley about planning for battle. Stanley secretly meets him at his tent and informs Richmond that he is prevented from outwardly supporting Richmond because his son is in Richard's custody. Both Richard and Richmond are visited by ghosts but receive very different blessings (curses). Richard wakes from a nightmare and wrestles with his conscience.</p> <p>Richmond and Richard prove to be very different leaders as they speak to their troops and enter into battle.</p>	<p>GHOST OF CLARENCE <i>(to RICHARD)</i> Let me sit heavy in thy soul tomorrow, I, that was washed to death with fulsome wine, Poor Clarence, by thy guile betrayed to death. Tomorrow in the battle think on me, And fall thy edgeless sword. Despair, and die! <i>(to RICHMOND)</i> Thou offspring of the house of Lancaster, The wronged heirs of York do pray for thee Good angels guard thy battle. Live and flourish. <i>Exit</i></p> <p>GHOST OF RIVERS <i>(to RICHARD)</i> Let me sit heavy in thy soul tomorrow, Rivers, that died at Pomfret. Despair, and die!</p> <p>GHOST OF GREY <i>(to RICHARD)</i> Think upon Grey, and let thy soul despair!</p> <p>GHOST OF VAUGHAN <i>(to RICHARD)</i> Think upon Vaughan, and with guilty fear Let fall thy lance. Despair, and die!</p> <p>ALL <i>(to RICHMOND)</i> Awake, and think our wrongs in Richard's bosom Will conquer him! Awake, and win the day. <i>Exeunt</i></p> <p>GHOSTS OF PRINCES <i>(to RICHARD)</i> Dream on thy cousins smothered in the Tower. Let us be lead within thy bosom, Richard, And weigh thee down to ruin, shame, and death. Thy nephews souls bid thee despair and die. <i>(to RICHMOND)</i> Sleep, Richmond, sleep in peace and wake in joy. Good angels guard thee from the boars annoy. Live, and beget a happy race of kings. Edward's unhappy sons do bid thee flourish.</p>

SCENE	CHARACTERS	ACTION	IRRESISTIBLE TEXT
Act 5, scene 4	(2 characters) Catesby Richard	Richard's horse has been slain and he is losing. However, he continues his search for Richmond.	<p>RICHARD A horse, a horse, my kingdom for a horse!</p> <p>CATESBY Withdraw, my lord. I'll help you to a horse.</p> <p>RICHARD Slave, I have set my life upon a cast, And I will stand the hazard of the die. I think there be six Richmonds in the field; Five have I slain today instead of him. A horse, a horse, my kingdom for a horse!</p>
Act 5, scene 5	(3 characters + Richmond's army) Richmond Richard Stanley	Richard and Richmond fight. Richard is slain. Stanley grants Richmond the crown. The century-long civil war has ended and Richmond's marriage to Young Elizabeth will finally unite the houses of York and Lancaster.	<p><i>Alarum. Enter RICHARD and RICHMOND. They fight. RICHARD is slain. Retreat and flourish. Enter RICHMOND, STANLEY bearing the crown, with divers other lords and soldiers</i></p> <p>RICHMOND God and your arms be praised, victorious friends! The day is ours; the bloody dog is dead.</p> <p>STANLEY <i>(offering him the crown)</i> Courageous Richmond, well hast thou acquit thee. Lo, here this long-usurped royalty From the dead temples of this bloody wretch Have I plucked off, to grace thy brows withal. Wear it, enjoy it, and make much of it.</p>



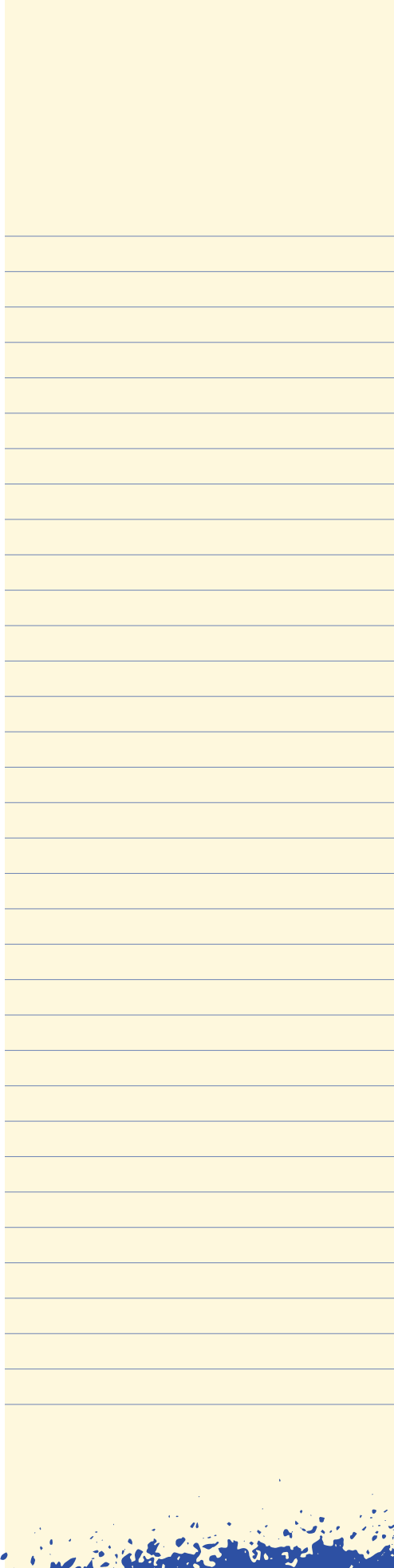
What to Watch for in the Wild World of *Richard III*

Questions to help get the wheels turning and the creative juices flowing as you watch a production of *Richard III*...

As your team is starting to figure out how you'd like to approach the Dream Round, you may want to watch a performance of *Richard III*—to get familiar with the story, and to start thinking about some of the language, characters, and/or themes you'd like to focus in your performance.

WHAT WORDS, PHRASE, LINES JUMP OUT AT YOU?

WHICH CHARACTERS RESONATE WITH YOU? WHY?



ARE THERE EXPERIENCES IN YOUR OWN LIFE THAT COME TO MIND AS YOU WATCH THE PERFORMANCE?

DOES THE PLAY REMIND YOU OF ANY MODERN-DAY EVENTS?

WHAT QUESTIONS DOES THE PLAY LEAVE YOU WITH?

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CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Slam 2022/23 Materials

www.chicagoshakes.com/slam

Access an online portal to SLAM dates, permission forms, a list of participating schools, this Resource Guide, and more.

Chicago Shakespeare Theater's Teacher Handbook Archive 2009/2010

d20szssgzbrkwr.cloudfront.net/res/teacherhandbooks/TH_RICH_09-10_sm.pdf?pdf=RichardIII0910handbook

RICHARD III: TEACHING RESOURCES

Folger Library Educational Resources

www.folger.edu/richard-iii

Richard III Spanish Translation

www.tdterror.com/uploads/1/6/1/7/16174818/adaptacin_ricardo_iii.pdf

Richard III performance in Spanish by Próspero Producciones

www.youtube.com/watch?v=JWB_tub39DE&list=PLAt95ZLRGHbj02q6mUylzc3Fn4dkGOLt0&index=10

ROYAL SHAKESPEARE COMPANY'S RICHARD III

Teacher Pack 2022

www.rsc.org.uk/learn/schools-and-teachers/teacher-resources/richard-iii-teacher-pack-2022

The RSC has generously shared these “hot-off-the-press” resources with us. The Teacher Pack includes activities, synopses, character descriptions, and much more.

Royal Shakespeare Company's British Sign Language Synopsis

www.youtube.com/watch?v=Bxu_Tlo_qWO

A succinct 9-minute retelling of the play includes narration, BSL interpretation, and accompanying production photos.



TEXTS AND EARLY EDITIONS

Folger Digital Texts

shakespeare.folger.edu/shakespeares-works/richard-iii/download/

All of Shakespeare's plays are available to download here in a variety of file formats—great for downloading plays into a Word document and cutting the text!

Shakespeare Online

shakespeare-online.com/plays/richardiii_1_1.html

The full text of the play is provided with accompanying activities and information.

The Internet Shakespeare Editions

internetshakespeare.uvic.ca/Annex/Texts/R3/index.html

This website has transcriptions and high-quality facsimiles of Shakespeare's folios and quartos, categorized by play with links to any articles written about the play that can be found on the website.

WORDS, WORDS, WORDS

Open Source Shakespeare Concordance

www.opensourceshakespeare.com/concordance/

Use this concordance to view all the uses of a word or word form in all of Shakespeare's works or in one play.

Shakespeare's Words Glossary and Language Companion

www.shakespeareswords.com

Created by David and Ben Crystal, this site is a free online companion to the bestselling glossary and language companion, Shakespeare's Words.

SHAKESPEARE IN PERFORMANCE

The Internet Broadway Database

ibdb.com

This online database of Broadway plays is a great place to search for "Shakespeare" and learn about some of the different productions of the Bard's works.

The Internet Movie Database: William Shakespeare

imdb.com

Similar to IBDB, utilize this online movie database to search for "Shakespeare" and learn about the different cinematic versions of his plays.



What to Expect at Your Saturday Team Workshop

The Saturday Team Workshop provides tools and practice diving into—and playing with—Shakespeare’s language to help you begin creating your two performance pieces back at school. All participating teams (the teacher coach with ideally all, but with a minimum of two student team members) must attend your scheduled Team Workshop.

THE DAY’S EVENTS

Your team will be participating with **12–15 other teams** attending your Saturday workshop. If possible travel together to your workshop so you can arrive and register as a group. When you arrive at the host school, you’ll first check in at Registration. We’ll begin the day with a full-group physical and vocal exercise, helping us to warm up and begin to build our SLAM community across schools.

With your school team, you’ll move through **a few different breakout sessions**, each providing different kinds of tools and strategies to take back into your school rehearsals. Topics include voice and movement, acting basics, and text work.

Following the breakout sessions, we’ll end the workshop with a share-out of what we learned. Last but not least, we’ll have a (late) pizza lunch together!

One of the most amazing parts of the Chicago Shakespeare Slam is getting to meet other students from all over the city and suburbs, and from all kinds of schools.

WHAT TO BRING, AND HOW TO PREPARE

- * Wear comfortable clothes and closed-toed shoes that allow you to move freely.
- * Bring a water bottle, with your name on it, to use throughout the day. A snack will be provided during a break, and there will be pizza at the end of the day.
- * No need to prepare in any way for our Saturday Team Workshop—apart from setting your alarm the night before! We’ll provide all the SMALL bits of text that we’ll be using in different workshop sessions throughout the day.



What to Expect at Your Regional Bout

Each team will perform at one Regional Bout. In addition to your own performances, teams are very much present throughout the entire Bout as the other essential element to any performance: as **a warm, supportive audience** to the other teams as they perform.

Three teams from each Regional Bout will move on to perform in the Finals at Chicago Shakespeare Theater.

CHECKING IN

If possible, travel together to your Bout location so you can arrive and register as a group. First, check in at the SLAM Registration table. If you get there a bit early (STRONGLY RECOMMENDED!), your team will have time to both grab a quick breakfast snack and take some time in a warm-up space to run through any final prep. You'll also have the chance to see the stage to acquaint yourself with the layout prior to the start of the Bout.

At check-in, your team will draw a number to randomly determine the order of performances for each round. This order will then be posted in the auditorium, and teams are asked to track when they're "on deck" for each of the rounds.

STRUCTURE OF THE BOUT

With all teams seated together in the auditorium. Emcees and our DJ will be on stage to help host the Bout. There will be five Judges scoring each performance, as well as a Bout Manager, a Timekeeper, and a Deduction Tracker. The Emcees go over the rules and structure, and lead everybody in a warm-up.

- * **The SCENE Round:** Each team will perform its Scene Round in turn. Those performing in the Scene Round will take the stage, introduce their team and the name of their scene (see next section), and then perform their scene from *Richard III*. The judges will score each team's performance, and the next team will take the stage for their scene.
- * **The DREAM Round:** Following the Scene Round, we'll take a short break, then begin the Dream Round. Like the Scene Round, each team in turn takes the stage, introduces their team and the name of their ensemble piece, and performs. The judges will score the performance, and then one judge will share some comments with the team before we move on to the next performance.
- * **The END of the Bout:** The Emcees will announce the three teams from your Regional Bout who will be advancing. These teams will bring their same Scene and Dream performance pieces to the Final

Family and friends are welcome to attend the Regional Bouts! Encourage them to be there to cheer you on!

For the two rounds, your team will have a different position in the order of performances, so make sure you know and keep track of which team is slated to perform right before you!

For information on how to introduce yourselves, read more below under "SLAM Culture."

At the end of your performance, remember to take a bow!

WHAT TO EXPECT

Bout. We close the day with shout-outs from each team about specific moments, students, and performances that stood out—and then pizza and time for teams to hang out with each another.

CHICAGO SHAKESPEARE SLAM CULTURE

- * **Introducing your team:** Come up with an attention-grabbing title for each of the two performances. Before each performance begins (and the clock starts!), students will introduce their school team and the title of their piece. Please use the following format when introducing your performance:
 - All members performing in a particular Round take the stage and state (loud and proud): **“We are (name of school) and we OWN our voices!”**
 - One person on stage: **“The title of our piece is (title).”**
- * **If you like what you see or hear:** When you’re watching other teams perform and you see a choice you like, snap your fingers in true poetry SLAM fashion. And if you see someone needing a little support from the crowd, a finger snap may be all they need to remember a line...
- * After your DREAM ROUND performance, one judge will share some supportive feedback to your entire team on your performance. Enjoy having all of your hard work acknowledged!
- * **Team Shout-outs:** Near the end of the day, each team acknowledges another team or student for something amazing they did—onstage or off. Throughout the Bout, be thinking about the team or person your team might want to celebrate.

Titles need not be serious! For example, a performance featuring the appearance of Banquo’s Ghost could be called “Guess who’s back, back again!” (Thanks, George Washington High!)

ADVANCING TO FINALS

Three teams from each Regional Bout will advance to the Final Bout at Chicago Shakespeare Theater to perform their scenes to the entire SLAM community. The two highest-scoring teams from the judges’ scores, plus the one team with the most votes from the Teams’ Choice vote, (keep reading!) will advance.

JUDGES’ SCORING

Even though each performance will be scored, remember: **The points are not the point!**

Following each performance, the five judges will each score the piece on a scale of 0.0-10.0. The lowest and highest scores are dropped and not factored into the team’s total score. The three middle scores are added together to determine a team’s total score for the Round. After both rounds, the two total scores will be added to create a final score for each team. The two teams with the highest final scores will advance to the Final Bout.

No, really... The points are NOT the point! The point is PLAY—taking the stage alongside your fellow ensemble members and making big, bold choices, with your SLAM community cheering you on!

THE TEAMS' CHOICE

At the end of the Bout, each team will decide and anonymously put forward the names of the three schools they feel most exemplify the Spirit of the SLAM. Votes will be tallied, and the team with the most votes will also advance to Finals.

If the Teams' Choice is the same as one of the two top-scoring teams from the judge's scores, the team with the second highest number of votes will advance to Finals. (And if that team also is the one of the two top-scoring teams from the judges' scores, the team with the third number for votes will advance.)

If two or more teams are tied to advance as the Teams' Choice, the one team with the highest score from the judges will move on to Finals.

DEDUCTIONS

The Bout Manager, the Deduction Tracker, and the Time Keeper will work together to determine any deductions. Deductions will be subtracted from the total judges' score for either round, but will not be shared at the end of a performance, nor will the Judges be aware of them.

These deductions also affect the Teams' Choice. For every .5 deduction a team incurs, one half of a vote will be subtracted from their total vote tally.

* **Going over the time limit:**

- 0-15 seconds over = 0 pt. deduction
- 16-30 seconds over = 0.5 pt. deduction
- 31-45 seconds over = 1 pt. deduction
- 46-60 seconds over = 1.5 pt. deduction
- each 15 additional seconds = .5 pt. deduction

* **Props or costumes:** 1 pt. deduction for each element used

* **Use of non-Shakespeare language:**

- 0.5 pt. deduction for "small" amount (a couple of lines)
- 3 pt. deduction for "medium" amount (approx. 10% of the language)
- 5 pt. deduction for "large" amount (approx. 20% or more of the language)

* **Mashing up two or more scenes for the SCENE ROUND:**

- 3 pt. deduction



Share your exact scripts with us at least one week in advance of the Bout. We'll give you the option to make edits to avoid deductions for non-Shakespeare language.

To keep the two rounds distinct, choose a single scene to perform in the Scene Round, not multiple scenes (even if they're consecutive).

What to Expect at the Final Bout

ALL participating 2022/23 SLAM teams are our honored guests at Finals, with the nine advancing teams from Regionals performing onstage and the rest of the SLAM community cheering them on. **Teams competing in the Final Bout will perform the same performance pieces that they performed at their Regional Bout.**

The basic structure, culture, judges' scoring, and deductions at the Final Bout follow the same format as in the Regional Bouts.

The major difference between the Final Bout and Regionals is the performance space. At the Final Bout, teams will perform in the Elizabethan-style Courtyard Theater at Chicago Shakespeare on its thrust stage. Each team advancing to Finals will be given more information about what the stage will look like, and you may decide to make some staging adjustments to either piece to accommodate this different stage; the script, however, for each piece should remain unaltered between the Regional and Final Bouts.

At Finals, we won't have a Teams' Choice vote; the winners of the Final Bout will be solely determined by the judges' scores.



Advice from the Field

Check out some helpful tips from teachers who participated in the SLAM last year. We know that every school community is different, but many teachers encounter the same stumbling blocks (ahem, opportunities for learning) when preparing for the SLAM. We hope, by sharing some of their tips here, that what one teacher found helpful could be helpful for you too!

HOW DO YOU RECRUIT STUDENTS?

- “ Personal invitations and the **PROMISE OF LOTS OF FUN!** ”
- “ Students who participated last year spread the word! They loved it! ”
- “ I highlighted the **CHANCE TO MEET STUDENTS** from all over the region! ”
- “ We advertised to our theater group. ”
- “ I used in-class announcements. ”
- “ I asked other teachers to recommend students. ”
- “ We shared **THE FLYER THAT CST PROVIDED**, and made announcements over the school PA. ”
- “ We looped this into our audition process for the fall play. ”
- “ We recruited from **OUR POETRY CLUB.** ”
- “ We showed students videos from last year’s Bout! ”

HOW DO YOU GET STUDENTS TO CONTINUE THEIR COMMITMENT THROUGHOUT THE PROCESS?

- “ Having a set rehearsal schedule at the top of the rehearsal process. ”
- “ Keep empowering them to be responsible for stepping up—and **LOTS OF TEXT REMINDERS!** ”
- “ My kids held one another accountable. ”
- “ I invited students to participate during lunch. ”
- “ I worked around students’ schedules...and lots of positive encouragement. ”
- “ Regular meetings. And our students did everything—the cutting and the writing—so **THEY HAD OWNERSHIP.** ”
- “ Our theater program has a policy that students who drop can’t audition again for a full year. ”

WHAT TO EXPECT

“ **LIMITING REHEARSALS** to one day a week allowed students to be in other activities as well.”

“ Constant reminders...and **SNACKS!** ”

“ Letting them know that they were **COMPLETELY INDISPENSABLE...** that kept them accountable.”

HOW DO YOU INVOLVE STUDENTS AS PEER COACHES?

“ They would jump in for missing students, and they **WORKED ON THE DREAM ROUND SCRIPT.** ”

“ They led the scene cutting, and gave notes during practices.”

“ They were the **LEADER IN THE ROOM.** They worked on scene cutting, reminded kids of rehearsal times, and ran short rehearsals while I was off grading.”

“ They helped with blocking, were on-book for the performers, and **GAVE FEEDBACK.** ”

“ **AS DIRECTOR AND UNDERSTUDY.** They jumped in when one student dropped.”

HOW DID THE TEAM CHOOSE A SCENE FOR THE SCENE ROUND?

“ **GROUP DISCUSSION.** We first decided we wanted a comedy and went from there!”

“ We started with the plays that were **MOST FAMILIAR TO THE TEAM.** And we knew we wanted a 2-person scene.”

“ They chose Othello because they had read it in class and felt comfortable with the story.”

“ They wanted a comedy, so I read some summaries to them. **THEY CHOSE THE PLAY; I THEN PICKED THE SCENE.** ”

“ One student suggested the play. I found a scene appropriate for the number of students we had.”

“ I suggested three options, and they chose one.”

“ Our **PEER COACH PRESENTED A LIST OF OPTIONS.** We narrowed these down as a group, and voted.”

HOW DID YOU DEVELOP YOUR DREAM ROUND?

“ We explored themes as a group, and **PULLED OUT LINES THAT CONNECTED.** ”

WHAT TO EXPECT

- “We wanted to show how Shakespeare can explore peer pressure issues with teens.”
- “The **KIDS PICKED** something to focus on. Then they went through the text and selected lines they thought fit well. It developed organically from there.”
- “We **BRAINSTORMED THEMES AND CONCEPTS**, then I wrote a script draft, and the team helped revise it.”
- “They felt there was a lot of persuasive language in this play (*Macbeth*) and decided to turn it into commercials.”

WHAT ADVICE WOULD YOU GIVE A NEW TEAM COACH WHO IS JOINING THE SLAM FOR THE FIRST TIME?

- “Stay organized and get things done as soon as possible.”
- “Get energized kids—especially underclassmen. They will feel connected.”
- “Have fun with the text. Play with the sounds of the words.
BE PHYSICAL WITH THE TEXT.”
- “Create a Team of students not involved in other shows in the fall.”
- “**LET THE KIDS** lead and take ownership.”
- “Get as many students as possible to attend the workshop.”
- “Don’t be afraid to reach out for help. It is such a **SUPPORTIVE COMMUNITY** that every student will achieve success.”
- “Start early. Pick one ‘all in’ rehearsal a week. **MAKE IT FUN.**”
- “Take the time to really understand the language.”
- “Seek support from others (parents, teachers, other students) who love theater, speech, or Shakespeare.”
- “Shorter text is better. Memorization isn’t required, but advised because the story needs to flow.”
- “**RELAX! CST EDUCATION DEPT. WILL GET YOU THROUGH THIS!**”

You can reach us at
312.595.5678 or at
csteducation@chicagoshakes.com

• GRATITUDE •

In the theater, we give a big “Standing O” for amazing work we’ve loved seeing on stage. This Standing O is for each of you—students and teachers alike—who have stepped forward and said “Yes!” to participating in this year’s Chicago Shakespeare Slam. Each year we learn more and more about this program’s boundless potential—through your creativity and your ideas. This Guide is a reflection of everyone’s contributions from past years. We hope it can serve as a helpful resource as you work to develop your performance. And remember, always, the two most important ingredients of a truly successful SLAM experience: your team members’ creative encounter with Shakespeare and language—AND having so much fun in the process!

WE CAN’T WAIT TO SEE YOUR TEAM AT THIS FALL’S EVENTS!





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