Dear Educators,

In *Richard II*, Shakespeare examines the nature of power and the divine right of kings. It is a lyrical play about the poet king, and one of the less well-known history plays. While this play does not have the intense battle sequences of *Henry V* or the villain we love to hate of *Richard III*, it does have the internal conflict of a man who is not sure why he gets to rule over other men. Through this play, Shakespeare asks what it is that gives one person the right to rule and makes another an illegitimate usurper — a topical discussion in light of current events around the world.

We still have several productions coming up later this season. Next up is *The Importance of Being Earnest*, Oscar Wilde’s play wherein he pokes fun at the social order of the day. Performing both on our main stage and in schools across Washington are our touring productions, *Romeo and Juliet* and *Othello*, two of Shakespeare’s greatest tragedies. And rounding out our season will be the powerful *King Lear*, directed by Sheila Daniels.

Thank you for bringing your students to see Shakespeare, and for introducing them to these plays that address timeless topics and ideas. We hope you enjoy your visit to Seattle Shakespeare Company.

Best,
Michelle Burce
*Education Director*

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Activities in this study guide satisfy Washington State Arts Essential Academic Learning Requirements (EALRs) 1.1, 1.2, 2.1, 2.2, 2.3, 3.1, and 3.3
The play covers the last two years of Richard II’s life, from 1398–1400. At the start of the play, Richard is managing a dispute between his cousin, Henry Bolingbroke, and Sir Thomas Mowbray, Duke of Norfolk. At the heart of the argument is Bolingbroke’s accusation that Mowbray has squandered money which the crown had given him to maintain the English Army. Bolingbroke also says Mowbray killed the Duke of Gloucester. Despite the efforts of Richard and John of Gaunt, Bolingbroke’s father, Bolingbroke and Mowbray challenge each other to a duel. On the day of the duel, before a blow is even struck, Richard stops both men and banishes them. Bolingbroke is banished for ten years, but Richard, persuaded by the words of John Gaunt, changes the sentence to six years. Mowbray is banished for life and predicts the king will soon fall.

A grieved John of Gaunt dies and Richard seizes all his lands and money — which would have passed to Bolingbroke — in order to fund wars he is waging in Ireland. Nobles, led by the Earl of Northumberland, grow angry with Richard’s reckless spending of the crown’s money on the Irish wars, taxes and random fines. Plans are set to bring Bolingbroke back home. However, there are many lords, such as the Duke of York, his son Aumerle, Bushy, Bagot and Greene, who are still loyal to Richard.

Richard departs for Ireland, leaving York to govern in his stead. Bolingbroke invades the north coast of England and executes Bushy and Greene. The Duke of York is swayed to Bolingbroke’s cause. Richard returns and confronts Bolingbroke, who demands his lands back. Then, Bolingbroke claims the crown. Richard is forced to abdicate his throne to Bolingbroke who crowns himself Henry IV.

King Henry imprisons Richard at Promfret castle. Aumerle and other allies of Richard plot to overthrow the new king, but York discovers this and reveals it to Henry. Henry executes the conspirators, except Aumerle, whom he spares due to the Duchess of York’s pleas. The king then refers to his “living fear”. Sir Piers Exton, believing this to be Richard, goes to Pomfret and kills Richard. King Henry rejects Exton and vows to journey to the Holy Land as penance for his part in Richard’s murder.

Sources: Shakespeare used Ralph Holinshed’s Chronicles of England, Ireland and Scotland as his primary source for Richard II. It is also speculated he consulted Edward Hall’s The Union of the Two Illustrious Families of Lancaster and York.

SYNOPSIS

DRAMATIS PERSONAE

KING RICHARD II
JOHN OF GAUNT
Duke of Lancaster and Richard’s uncle
DUKE OF YORK
Richard’s uncle
DUKE OF AUMERLE
York’s son
THOMAS MOWBRAY
Duke of Norfolk
THE QUEEN
Richard’s wife
DUCHESS OF YORK
DUCHESS OF GLOUCESTER

Rebels
HENRY BOLINGBROKE
Duke of Hereford, son of John of Gaunt, later King Henry IV
EARL OF NORTHUMBERLAND
HENRY PERCY
Northumberland’s son
LORD ROSS
LORD WILLOUGHBY
LORD FITZWATER
SIR PIERS EXTON

Richard’s allies
DUKE OF SURREY
EARL OF SALISBURY
LORD BERKELEY
BUSHY
A favorite of Richard
BAGOT
A favorite of Richard
GREEN
A favorite of Richard
ABBOT OF WESTMINSTER
SIR STEPHEN SCROOP

Others
LORD MARSHALL
WELSH CAPTAIN
GARDENER
GARDENER’S MAN
QUEEN’S LADIES
KEEPER
Jailer at Pomfret prison
GROOM
ATTENDANTS, HERALDS LORDS, SOLDIERS, MESSENGERS

Cast of Richard II, photo by John Ulman.
Richard II stands as one of the most intriguing plays of Shakespeare's canon. Having dramatized the events of the War of the Roses and it's aftermath, with the three parts of Henry VI and Richard III, Shakespeare now looks back at the source of the conflict. It had also served to address concerns of Shakespeare's time, which makes the play's timelessness all the more remarkable.

Richard II tells the story of the tragic fall of Richard, a king who may have been a decent man, yet could not govern a nation wisely enough. He was a man who took the idea of his “divine right” as a king too literally and paid a high price for that. It also tells the story of transition and of regime change. In the play, one power falls as another rises and a country is forever altered. With Bolingbroke, Shakespeare portrays a man who believed he was better suited for the role of king (and very well may have been), but whose reign would be tainted by the fact that he had usurped the throne. His son, Henry V, and grandson, Henry VI, were constantly dogged by this fact and it was not until Henry VIII that England regained some sort of unity under the monarchy.

During Shakespeare's time, the country was in the midst of political turmoil. Elizabeth I was in the latter part of her reign, but with no heir. There were grave questions being asked as to who would succeed the queen and the factions she had quelled during the course of her reign began to position themselves to take control of the country once Elizabeth died. Her privy council had changed hands to younger men; her advisors who had helped her become the monarch that had united the country and faced down the Spanish Armada were gone. Rivalries threatened to split the council, chiefly that between the Earl of Essex and Robert Cecil. Both had ideas about who should take over the throne. Elizabeth, who identified herself with Richard II, viewed both men as potential “Bolingbrokes”. Essex, in particular, became a source of concern due to his military victories against Spain and his immense popularity with the people. Elizabeth was aware that the love of her people had kept her in power for so long. Indeed, she was aware that part of Richard II's downfall had been his unpopularity with the public. In spite of the potential danger Essex posed, Elizabeth indulged him. Chief among her reason was that he was the stepson of her great love, Robert Dudley, the Earl of Leicester. In the meantime, Robert Cecil began secret negotiations with King James of Scotland to become Elizabeth's successor. Cecil saw this as the only way he could help maintain the monarch as well as maintain his position in the government.

In 1599, Essex had fallen out favor with the Queen due to his disastrous military campaigns in Ireland. A year later, after a long trial, she banished him from court and nearly bankrupted him. Angered, Essex began talk of revolt against Elizabeth and her advisors. He even reached out to King James of Scotland, who kept his distance from the impulsive Earl and continued secret communications with Robert Cecil. The memory of Richard II rose again as Essex's supporters tried to draw parallels between Richard II and Elizabeth I, hoping that would sway more supporters to Essex. A performance of Richard II was commanded by the Duke of Southampton, a great supporter of Essex's and Shakespeare's great patron. There are writings by members of the theatre company who thought it odd that the play, written around 1595, was chosen over newer options. Southampton bribed the company well and the play was performed before a house full of Essex's supporters. Soon after, during February 1601, Essex tried to lead a revolt against the Queen which was quickly put down. Essex was arrested, tried, and executed. Southampton was also sentenced to death, but his sentence was changed to life imprisonment. Shakespeare and his company escaped the fallout of the rebellion and were performing for the Queen soon after Essex was executed.

It is impossible to guess Shakespeare's own political leanings and to what degree that influenced the point of view he presents in his historical plays. If Richard II is any indication, he had a very balanced view of the world, as both Bolingbroke and Richard are portrayed neither as villains nor heroes. Yet, Elizabeth was very aware of how a play which showed the deposition of a king could affect the public. Publication of the play never included the deposition scene, as it was too dangerous to be circulated; Elizabeth understood how her security depended on her popularity with the people. Richard II's life, indeed, proved to be a potent memory as, some fifty years after Elizabeth's death, another king of England was deposed by one who believed it was best for the country. Charles I — a king who shared with Richard II and Elizabeth a belief in the divine right of monarchs, had troubles in Ireland and a stormy relationship with his council — was removed from power, tried, and executed. The monarchy, as it had existed, was again changed.
**Richard II** is a play of rich language and poetic love of country, but there is another love in *Richard II* and every Shakespeare play — a love of the English language itself.

Languages are shaped by compromises between the influence of politics and trade against the continuance of place and population. Just as you carry testament to thousands of lives in your unique DNA, the language you speak is a living history. Even *Richard II* contains a significant moment in the story of English.

After the end of Roman occupation in 410, Britain was invaded and colonized by several West Germanic peoples, including the Angles and Saxons. Isolated from continental Europe, their various dialects eventually merged into the earliest form of English.

The Christian religion had accompanied the Roman Empire’s expansion and continued to spread after its collapse. The clergy brought written Latin to illiterate regions, but also transcribed the earliest records of local languages, including English. During this process the meaning of some Anglo-Saxon words were deliberately altered to reflect Christian concepts. The word *blēdsian*, to consecrate with blood, was given the meaning of the Latin word *benediction* and became *blessed*. Similarly, the word *godspell*, meaning simply *good news*, was given the meaning of the Latin *evangelium* and became *gospel*. Latin became the language of academics and legal record, while Old English continued to be spoken by the general population. Latin’s early association with scholarship is evident today in the specialized lexicons of science and law.

Beginning in 865, Britain experienced another mass invasion by the Danish who, within a decade, took over the north and east Anglo-Saxon kingdoms. Old English was closely related to Old Norse, which facilitated easy linguistic influence in areas of Danish colonization. Many English words beginning with *th* or *sk* were adopted during this period, such as *thrift*, *thrust*, *sky*, *skin* as well as the third person plural pronouns *they*, *them*, *their*. In many cases, rather than replacing English words, Norse words were simply added, such as *craft/skill*, *frighten/scare*, *wrath/anger*, *hide/skin*. The words taken from Old Norse during this period belongs to everyday vocabulary.

In the independent Anglo-Saxon kingdoms of the west and south, King Alfred commissioned written records to be translated from Latin to English — politicizing an English speaking identity for the first time. Anglo-Saxon struggles to repel Scandinavian colonies and waves of new invasions continued until the Norman conquest.

In 1066, England was invaded by William the Conqueror. This new invasion came from Normandy, a Scandinavian colony in Northern France. The Normans had been swift to adopt the form of early French spoken in their new lands, convert to the Christian religion, marry into French nobility, and take on local customs.

England was eventually unified under Norman rule and William (the great, great, great, great, great, great grandfather of Richard II) established a ruling class with close ties to France. Anglo-Norman, then other French dialects, became the official

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**Old English: c. 737**

Nū wē sculan herian heofonrices Weard, Metodes mihte and his mōdgethonc, weorc Wuldorfaeder

*Now we must praise Kingdom of Heaven’s warden powerful Creator and his purpose Wonderful Father’s work*

---

**Old English: c. 890**

Ohthere saede his hlāforde, Ælfrēde cyninge, thæt hē ealra Northmonna northmest būde.

*Ohthere said to his lord, King Alfred, that he of all Norsemen lived north-most.*

---

**Colonization of Britain begins by the Angles, Frisii, Jutes, and Saxons. These populations dominate the area of modern England and their Western Germanic languages replaces the preexisting Celtic language group. Celtic survives in the languages of Wales, Cornwall, and Brittany. The word “Welsh” comes from the Anglo-Saxon word for “foreigner.”**

**865**

Danish colonization begins throughout the British Isles. Within a decade, half of the Anglo-Saxon kingdoms are conquered.

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**Old English: c. 700**

The earliest examples written in English are recorded by Christian monks, though Latin continues as the primary language of scholarship and legal record.

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**1066**

England is conquered by the Normans, who establish a successful monarchy. French based Anglo-Norman is established as the primary language of the upper class and legal system.
A Dictionary of the English Language by Samuel Johnson is published, strongly cementing both the spelling and meaning of words.

Brut by Layamon is the first book written in English since the Norman invasion.

Henry IV becomes the first king since 1066 to use English as his primary language.

The printing press arrives in England.

Henry V makes English the official language of government documents.

Middle English: 1368
This isah Arthur athelest king, isah he ånne hæhpene erl hælden him tðgænes, mid sefen hundred cnihites al garwe tò fìhten.
He saw Arthur, noble king,
The saw a heathen earl approach him together With seven hundred knights all prepared ro fight

Middle English: c. 1200
There was a king / That highte Seys, and hadde a wyf, / The beste that mighte bere lyf
There was a king that was named Ceyx, and he had a wife, the best that could live

Middle English: 1485
It befel in the dayes of Vther pendragon when he was kynge of all Englond.
It befell in the days of Uther Pendragon, when he was king of all England.

Early Modern English: 1595
Nor I nor any man that but man is with nothing shall be pleased, till he be eased with being nothing

In 1362, the language of the ruling class finally conceded to the language of the general population with the Pleading in English Act. Since the Norman invasion, all legal proceedings had been conducted in French and were unintelligible to the very citizens whose fates were being determined. The new law decreed that all legal proceedings would be conducted in English and recorded in Latin.

Following the events of the Peasant’s Revolt in 1381, a teenage Richard II addressed the crowd in English — the first time in record that an English king had done so since 1066. This uneasy acknowledgement of the population’s ability to threaten the monarchy contrasts with the deliberate political use of the English language by Bolingbroke and Henry V.

When Bolingbroke accepted the crown and throne of England — a pivotal moment in Richard II — he made his speech not in the French of the nobility or the Latin of official government record, but in the people’s English. This new fashion, set by the king, took hold and English resurged as the language of all classes.

Inheriting the throne from his father, Henry V changed the official language of government records to English and commissioned a distillation of discordant regional dialects into a standardized English. In 1476, this emerging form of standardized English gained unprecedented influence as the printing press arrived in England and literacy rates soared.

By 1590, after a century of linguistic stability without significant invasions, Modern English was coming into its own. It is at this time that the plays of William Shakespeare were penned. Shakespeare’s influence on the English language has been significant. He debuted roughly 1,700 new words in his plays — cobbiling words from existing roots or converting nouns to verbs or verbs to adjectives. Current English is saturated with phrases like wild goose chase, break the ice, or laughing stock taken directly from his scripts.

Perhaps the most far reaching influence of Shakespeare on the English language comes from the popularity of his work in the following centuries. Shakespeare’s grammatical structure, stylistic devices, and phrases were thoroughly studied by authors, playwrights, and academics from a broad range of disciplines between the European Enlightenment and the Victorian Era. The minds that would inform and solidify Modern English were steeped in Shakespeare.

In 1399, Henry IV becomes the first king since 1066 to use English as his primary language.

C. 1413
Henry V makes English the official language of government documents.

1476
The printing press arrives in England.

1595
William Shakespeare begins producing plays in London.

1755
A Dictionary of the English Language by Samuel Johnson is published, strongly cementing both the spelling and meaning of words.

Language of the aristocracy, government, and legal records. Unlike Old Norse, the majority of words taken from French reveal its use by the elite and governing class. The contrast of class is clearly demonstrated in the English agricultural vocabulary for livestock and the French gastronomical vocabulary for meat, such as pig/pork, oxen/beef, calf/veal, sheep/mutton. After three hundred years as the official language of judicial and legal proceedings, words of French origin still dominate the English lexicon for these fields, such as justice, court, attorney, mayor, government, nation, parliament, council, diplomacy, treaty, alliance.

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Son, father, mother, sister-in-law, cousin, uncle, third cousin, second cousin once removed . . . fifth step-cousin twice removed?

The family tree in Richard II is better seen than explained — and this play really is a family drama. In the first three scenes all of the named characters are related!

King Richard was part of the House of Plantagenet, a family dynasty that ruled medieval England for over three hundred years. Siblings of kings became archbishops, foreign queens, earls, and dukes.

The events of Richard II split the House of Plantagenet into two factions. After Richard was deposed, there was a presumed line of succession for the throne already in place. The heir apparent was Edmund Mortimer, whose great grandfather was the older brother of John of Gaunt and the Duke of York and whose mother was the daughter of Richard’s step-brother, Thomas. Simple, right?

By assuming the throne himself, Bolingbroke had upset the line of succession, leaving his right to rule open to challenge. The House of Plantagenet split into the House of Lancaster, supporting Henry Bolingbroke, and the House of York, which supported the original line of succession. This disagreement of succession finally led to the War of the Roses, named for the House of York’s symbol of the white rose against the House of Lancaster’s red rose.

The moments ending the House of Plantagenet’s long rule over England is dramatized in Shakespeare’s Richard III, as Richard is killed and Henry Tudor takes the throne.

Note: This family tree is streamlined to only include lineage relevant to Richard II.
When director Rosa Joshi thinks about Shakespeare, she starts with how to approach the classics so that they can say something to a 21st century audience. With Richard II specifically, she is most interested in Richard’s personal journey, and the self-awareness that he gains as he loses his crown.

When we begin the play, Richard is playing the role of king, an identity that he was born into, even though this role does not seem to fit him very well. Though it is an imposed identity, it is the only one that he knows and he does not want to lose it. He has never had to think about who he is or what he is before the events of this play. When he does, he becomes nothing and has to face the question of how to be ok with yourself when you have become nothing.

To Joshi, this is also a very theatrical play. It is concerned with identity and the roles we play, with actors playing roles that were given to them. This play also kicks off a great cycle of history plays by Shakespeare, ones that the audience is probably more familiar with than this one. Also, notably, this is one of Shakespeare’s plays
that is written entirely in verse. In this play, the language is the focus. Language is character is action, and what people say is important and changes the course of events.

When designing the set, Carol Wolfe Clay was struck by the beauty and prominence of the language. Since this play takes place in a medieval time, she was inspired by cathedrals and other medieval architecture, but at the same time wanted to simplify the aesthetic. What she came up with was a set that is powerful and simple — it puts the actors onstage with just themselves and the language, and nowhere to hide. She created a golden truss that forces a sense of perspective, making the throne look very large when placed upstage, and very tiny when brought toward the audience.

The costumes also take on a simplified medieval look, with distinct colors differentiating Richard and his followers from Henry Bolingbroke and his supporters. While the cut of the clothing is medieval, the colors and fabrics are not realistic, but toned down to again support the language of the play.
Most of Shakespeare's plays are written in some combination of verse and prose, with the use of each being very intentional. Richard II is an exception, since it is written entirely in verse. Why do you think Shakespeare chose to do this?

- Shakespeare often used prose for lower-class characters, and all of the characters in Richard II are higher class or somehow connected to the king.
- Shakespeare chose to do this because the themes of the play are very important and heavy. There is no comic relief in this play, and every scene deals with the overthrow of the king.
- Shakespeare did this because Richard is a sort of poet-philosopher king. To reflect this, he wrote the whole play in verse.

Who do you think is a better king — Richard II or Henry Bollingbroke? Why?

- Richard is a better king, because he is more humble and questioning of the role and power of the king. He also shows mercy to those who cross him.
- Henry is the better king. He is more decisive, a better leader, and takes the reigns to be king more than Richard ever did.

Can you think of any times that the political office held by someone changed who they were? Did they become more independent and self-important? Did they bend more easily to the will of those who supported them?

Sometimes leaders overturn the law of the land, often to do something illegal in the name of national security, or to be merciful and pardon a criminal. How do you feel about leaders being above the law?

Reflecting on what you know about history and current events, when (if ever) is it ok to overthrow and replace a monarch? When (if ever) is it ok to overthrow and replace an elected leader?

Shakespeare's plays are often updated and made into movies more accessible to teens and a wider audience. Do you think Richard II could be made into a modern teen movie? Why or why not?

- Yes, it could be easily updated to a modern setting. The themes of power and leadership still resonate, and the conflicts of excessive taxing for wars, unfair treatment of different people, and divided loyalties definitely work in a modern setting, whether it is our government or a school setting.
- No, this play is very much rooted in a specific historical setting. Trying to update it would be very forced, and would not make a lot of sense.

After Richard loses his crown, he spend a lot of time in this play talking about his identity crisis, not knowing who he is after his role in society is taken away. Can you think of any modern examples of this phenomenon?

- When someone loses their job, it can be difficult for them since they identified with what they did for a living.
- When politicians are voted out of office, you don't often hear from them again and it is hard to imagine what they are doing next.
- When a celebrity, like an actor or singer, is no longer the best at what they do, they probably have an identity crisis. Many washed-up celebrities end up in tabloids after they are no longer making movies or music.
EMBLEMS OF POWER

Who will wear the crown? Who will claim the throne? These questions of power, office, and authority depend on objects which symbolize the right to rule.

The crown, the throne, and the staff are three emblems of power found throughout history and across the globe. Sometimes an original item is passed on between individuals holding a specific office, such as the crown jewels of England or the Pope's ferula staff. Other emblems act as uniform to identify a position that can be held by multiple individuals, such as a police officer’s cap or judge’s gaval.

Many emblems of power carry deep political meaning. As England gradually dominated the British Isles, they incorporated royal emblems from conquered territories as their own. After the defeat of Wales in 1282, England seized the Welsh crown along with assuming the title “Prince of Wales” for future English monarchs. In 1296, England invaded Scotland and seized the ceremonial stone that traditionally served as the seat of coronation for Scottish monarchs. The stone was placed within the English throne, beneath the wooden seat and was not officially returned to Scotland in 1996. The stone will still be transported to England for use in royal coronations to continue the symbolism of England’s political dominion over Scotland.

The ceremonial headpiece of the Sumerian ruler Puabi (left) circa 2,600 BCE is adorned with golden myrtle flowers associated with the city-state’s tutelary goddess. A golden oak wreath from Greece (right) circa 400 BCE comes from the tradition of awarding victorious military leaders with wreaths of actual oak.

Much like a throne, the desk within the White House’s Oval Office acts as a ceremonial seat reserved for the elected leader of the United States.

Pope Francis carrying the papal ferula and wearing a mitre headpiece.

The Egypt’s Pharaoh’s were depicted holding a crook and flail and wearing the double crown of upper and lower Egypt.

The authority of judges on NBC’s reality show The Voice is represented by their special seats.

This painting of Richard II was produced during his lifetime and shows him seated in the throne and wearing the royal crown. In his right hand he holds the globus cruciger, a Christian emblem of authority which represents Christ’s dominion over the world. In his left hand he holds a cross-tipped royal sceptre representing the monarchy.
ACTIVITY: EMBLEMS OF POWER

Instructions:

1. Read or review the information provided on the previous page about emblems of power. Chairs, staffs, and head pieces are all commonly-used symbols that indicate where someone gets their power, and what sort of power a person has. In this activity, students are asked to create their own emblems of power. There are several variations to this activity.

2. Print out the basic image of a person sitting down included in this guide. Students should draw, print out, or trace a chair, a staff, and a head piece that they think would be their emblems of power. These should represent their personal power and self-confidence, and where they draw their “power” from in their daily life. Remind students that these are highly symbolic, and can be as ornate as they would like.

3. Once students have drawn their emblems of power, have them label all of the pieces of their drawing, explaining the symbolic meaning of each detail they included.

   **Variation 1:** Instead of their everyday sources of power, have students draw emblems of power that they feel would represent them if they became great rulers. Have students include what they are the rulers of — The country? The football team? The galaxy? This variation may provide for more exaggerated symbols of power.

   **Variation 2:** When students are creating their emblems, they should take inspiration from other research about historical emblems of power. Have students cite their sources of inspiration, such as Caesar or Cleopatra.

   **Variation 3:** Instead of creating an emblem of power for themselves, have them choose either Richard or Henry Bollingbroke from *Richard II* and draw their emblems of power. This variation works best after seeing the play.

Discussion Questions:

Once students have finished, give them time to share with a small group. As a large group, discuss the following questions:

- Did people in your group tend to choose more historical or more modern emblems of power? Give some examples.
- Were there any common symbols that came up in multiple drawings? What were they?
- What did you learn about your fellow classmates by seeing their drawings?
- What details did you find particularly meaningful in your classmates’ drawings?
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  - Showcase and Performance Residency

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Cost: Pricing starts at $1,500 for up to 400 students — only $3.75 per student! Scholarship funding is available for qualifying schools. Inquire for details.

After the high-ranking general Othello bypasses Iago for a promotion, the cunning manipulator enacts his revenge. By playing on the Moor’s insecurities, Iago paints a false vision of Othello’s faithful wife, Desdemona, which leads to a murderous fit of jealousy.

Cost: $1,500 for high-ranking generals. (Up to 400 students.) Discounts and scholarship funding is available for qualifying schools. Inquire for details.

Book Today: Call 206-733-8228 ext 241 or email touring@seattleshakespeare.org

Please note: Both plays contain onstage violence and may not be appropriate for all children.