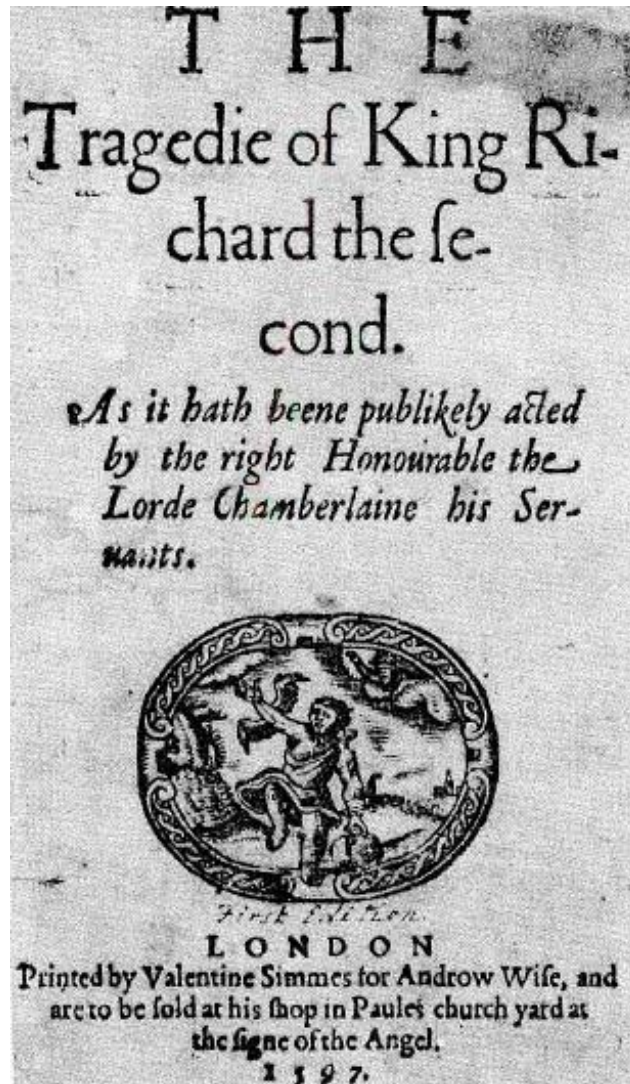


“THUS PLAY I IN ONE PERSON MANY PEOPLE”

Using Total Physical Response to Discuss Gender in Shakespeare's Richard II in Dutch EFL Classrooms



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Summary

In the English curriculum of most secondary schools in the Netherlands, the discussion of literature is a crucial part of the language education in the upper forms of the HAVO and VWO education levels. The Dutch government requires these education levels to include literature in the curriculum, and VWO is also required to include literary history. Although William Shakespeare's works are popular to use in class, teachers are often more focused on his tragedies and comedies. This thesis therefore discusses a 7-part lesson series on one of Shakespeare's history plays, *Richard II*, using the language acquisition method Total Physical Response (TPR) to engage the 5VWO students in active participation in discussion of the play and to practise their critical thinking skills. Inspired by Nadia van Pelt's project *Teens and Tudors*, the classroom is transformed into the royal court of King Richard II, and the students perform several scenes and discuss the theme of gender in *Richard II*. Interviews with teachers of English, with different levels of experience, provide feedback and insights regarding the practicality of the lesson series. The lesson series shows that through TPR activities, students can become active participants in discussing literature and can train their critical thinking skills.

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Introduction

In the Dutch education system, schools are required to teach students foreign languages, such as German, French and English. Foreign language education does not only include the actual foreign language and its structure, but also the cultures of the different countries (Kwakernaak 385). In the Netherlands, literature education is considered one of the ways to accomplish this: English literature is used to teach students about the cultures of English-speaking countries. Literature education in the Netherlands has its downside, however, because Dutch schools have the freedom to decide how they want to teach literature to their students (Meijer and Fasoglio 55-57). As a result, literature education is widely different from one school to the next, with various results regarding the effectiveness of teaching literature in those schools. There is one specific requirement that only VWO has to fulfil: it has to include literary history in its curriculum (Meijer and Fasoglio 55). However, due to the freedom in developing literature education, the discussion of literature in class is often reduced to whole-class activities that do not require actively engaged students. The students listen to the teacher and the material is handed to them in such a way that they are not required to actively participate or interact with the material. It is therefore no surprise that students often find it difficult to see the connection between literature education and their own lives. It is crucial for teachers to be aware of this: if students cannot see the value of the offered teaching materials and its contents, they will not be open to learn from it. In fact, teaching becomes most effective when the teacher can explain why the material is valuable to the students in the life they lead outside of school (Ebbens and Ettekoven 20). It has even become a national discussion whether the Netherlands should continue to provide literature education to students who do not seem to gain anything from it (Romeijn; Truijens). Moreover, VWO students are often not challenged enough in class, resulting in bored students who do not engage in class. This has become such a problem that the government

felt the need to implement a plan to turn this around¹ (Ministerie OCW). It is therefore crucial that the students are stimulated to be active participants in the learning process.

For that reason, the goal of this thesis is to develop an activity for literature education that requires active participation of the students in the fifth form of the VWO educational level. In the Dutch EFL classroom², the plays *Romeo and Juliet* or *Macbeth* by William Shakespeare are a popular staple. To challenge the students of 5VWO, this thesis instead uses *Richard II*, one of Shakespeare's History Plays. These plays are not often chosen for Dutch students, as they are entrenched with unfamiliar English language and history. Yet this is precisely why *Richard II* was chosen: to show that literature and history are united, and that the play contains certain themes that are still prevalent in today's society. Even though several other history plays contain the theme of gender, this thesis focuses on *Richard II* because it contains a clear dichotomy between the deposed, feminine King Richard II and his successor, the masculine Henry Bolingbroke. The goal for this lesson series is that the students are challenged in and become aware of their personal views on the included themes. The students will look critically at the difference between the femininity and masculinity in the play, which might result in the students seeing the value of literature in their lives. The choice to discuss this play with 5VWO students is deliberate because these students need to study literary history; they have already studied basic literary terms and their first literary works in the fourth year. The activity is unsuitable for 6VWO because their time is spent on preparing for the central examinations at the end of the school year. This lesson series is inspired by Nadia van Pelt's *Teens and Tudors* project in which the second language acquisition method Total Physical Response (TPR) is used to discuss a sixteenth century play with students following the gymnasium curriculum. Van Pelt's project used TPR as a means

¹ Plan van Aanpak Toptalenten 2014-2018.

² English as a Foreign Language (EFL)

to enhance students' experience of life in the English royal court of the sixteenth century and as a result the students were actively involved in the discussion of the play and the implications of their use of space on the content of the play. This use of TPR, to enhance discussion and prompting students' active participation and development of their critical thinking skills, is the focus of this lesson series. This thesis therefore takes a critical look at the use of TPR to discuss plays and makes the following statement: Shakespeare's *Richard II* can provide Total Physical Response (TPR) activities concerning the theme of gender for students in 5VWO that require their active participation and interaction with the material, and challenge their critical thinking skills. This will hopefully intensify the interaction of the 5VWO students with the (literary) history of England, one of the requirements established by the Dutch government for foreign language education in the Netherlands.

This thesis statement is discussed through two introductory chapters and a lesson series. The first chapter focuses on the concept of TPR and its relevance for the discussion of English literary plays such as *Richard II*. Moreover, it discusses Nadia van Pelt's *Teens and Tudors* project and crucial differences between her project and this lesson series are considered. The second chapter contains an analysis of the theme of gender in *Richard II* in which the relevance of the gendered oppositions in the play is discussed. These two chapters serve as an extensive theoretical background for the lesson series, which is reviewed in chapter three. This lesson series is supported by literature on educational theories, such as Ebbens and Ettekoven's *Effectief Leren* and Woolfolk's *Psychology in Education*. Lastly, there is a consultation chapter in which an experienced English teacher and a teacher-in-training of English are interviewed in order to give feedback on the lesson series as a whole, as well as to gain insight on the practicality of the lesson series. The conclusion discusses the thesis statement and provides suggestions for further research into the use of TPR for the discussion of literature.

Chapter 1: Using TPR to Discuss English Plays

In 2014, Nadia van Pelt took the Total Physical Response method (TPR) to create her project *Teens and Tudors* in which she introduced the students of a gymnasium-level secondary school to the world of the English court in the 1530s, by discussing John Heywood's 1533 morality *The Play of the Weather*. Focusing on the interdisciplinary connection between English and History, Van Pelt's project put the students in a so-called Tudor performance space, imagining the classroom to be the great hall where the play takes place. This was done to imitate the historical context of the play, which would sometimes be performed by the young pupils of playwright Heywood in "a great hall or a dining setting, possible in one of the royal palaces" (Van Pelt 39). Through the use of Total Physical Response, she hoped to "place students in a physical circumstance that urges them to know exactly what is meant and implied in the text" (Van Pelt 40). Originally, the Total Physical Response method was regarded as a language acquisition method. Created in 1964 by Professor James J. Asher, Total Physical Response is seen as a method for teaching a foreign language in which the teachers use strong stimuli, such as commands ("stand up!"), that require a physical response from the learners (the learners standing up). The result of the interaction between language and physical activity is that the learners begin to unconsciously acquire the foreign language, and practise their listening skill of the foreign language. After his experiments with teaching Japanese and Russian to both children and adults through the use of short commands, Asher concludes that the listening skill in the foreign language is improved through the use of acting out the words in the training session. TPR learners scored better in retention tests, even two weeks after the training sessions, in comparison to learners who had only translated the sentences (Asher, "Learning Strategy" 84). The TPR method focuses on teaching foreign languages to students who are in the beginning stages of foreign language learning, and therefore the connection with using it for the discussion of literature, in specific plays, might

seem far-fetched. This chapter illustrates how Nadia van Pelt used TPR to her advantage to discuss a morality play, while also bringing into focus some key elements that are influential for the use of TPR in this particular project on Shakespeare's *Richard II*.

Van Pelt's *Teens and Tudors* project used the Total Physical Response method as a means to enhance the experience of close reading John Heywood's *The Play of the Weather*. This play tells the story of Jupiter, who comes down from heaven after ending the war between deities to ask the humans what their preferred state of weather is to ensure a harmony between heaven and earth. Heywood uses this story as an allegory to the historical and political context of the time: an England ruled by King Henry VIII and his multiple wives. The play discusses "the nature of kingship, and royal supremacy" (Van Pelt 38). The theme of kingship in the play was the starting point of discussion in *Teens and Tudors*. It was a crucial element for the project that the students would be able to experience and imitate a physical space that resembled a royal court of the 1530s, in order for them to "perform the play in a space resembling the hierarchical and political layout of the Tudor court, and [the guide] asking them where they would position themselves in the space while reading the play's text, [which] would encourage their thinking about the socio-political implications of the text in relation to the Tudor court" (Van Pelt 40). The students' close reading was entirely based on their ability to move around in the performative space of a Tudor court: their movements and position in the space were deliberate choices and influenced the interpretation of the characters and the play. The value of movement and positioning was inspired by the Total Physical Response method, defined by Jack Richards and Theodore Rodgers in their book *Approaches and Methods in Language Teaching* as "a language teaching method built around the coordination of speech and action; it attempts to teach language through physical (motor) activity" (277). Although this is a definition based on its merit to language acquisition, Total Physical Response can also be used for teaching

literature, and more specifically plays, to students because a teacher discussing a play can ask the students to act out the story. By using the TPR method, the students in *Teens and Tudors* were active participants in the discussion of the play. Without the students making deliberate decisions about their movements in a Tudor court the discussion would not be possible at all or would not have reached the intended goal of creating students who are able to critically analyse the underlying socio-political issues related to the court. Two of the ten key characteristics of the TPR method as designed by Asher come into play here: the learners are highly involved, meaning that active participation is required and that there should be a learners' perception that what they are doing is like they are playing (Asher, "Neo Field" 90). The idea is that the new learners have a higher degree of retention of language and content if the work they do is not considered as work; instead, through physically responding to what the teacher is asking them to do, they perceive their work as play. In this way, they actually are and remain involved in what they are learning because it does not feel as a burden. The students in *Teens and Tudors* accomplished this by becoming both "actors and spectators" in the discussion of the play (Van Pelt 41). They made specific choices as actors in terms of their position during the entrance of the characters, during the lines that they spoke, and how they would stand in relation to the king (Van Pelt 44). The students had agency over their own decisions, and as such were responsible for, and highly involved, in the performance and discussion of the play. In the end, the Total Physical Response method's nature as a motor-physical method of learning enhanced the discussion of Heywood's *The Play of the Weather* and made the students practise their critical thinking skills in the *Teens and Tudors* project.

Although the *Teens and Tudors* project was successful in the sense that the students experienced a comprehensive look into the socio-political situation at the time of the reign of the House of Tudor, certain elements need to be addressed to make TPR a successful method for the discussion of another play such as William Shakespeare's 1595 history play *Richard*

II. These elements are the length of the project, the level of immersion, and theme that will serve this lesson series. *Teens and Tudors* was conceived as an outreach project consisting of a series of workshops and was undertaken in the period of February to May 2014 (Van Pelt 37). The project was able to discuss the entire play in the span of these three months. In a setting where secondary school teachers want to use TPR to discuss plays with their students it is unlikely that these teachers will have the amount of time that Van Pelt did for her project. Miriam Gilbert, Professor of English at the University of Iowa and specialised in teaching dramatic literature as performance texts, feels that it is impossible to “cover” an entire Shakespeare play in the first place. Although focused on teaching Shakespeare in higher education, Gilbert argues that

it takes students time to prepare, either in or outside of class; it takes time to watch the performance, and even something that runs only five minutes will take twice that long by the time chairs are arranged, the scene performed, and the chairs rearranged. More importantly, only a small section of the play can be considered, even if students have prepared carefully contrasting scenes. Coverage of the play simply isn't possible (602).

This also applies to teachers who work at secondary schools: there is simply not enough time to perform the entire play within the amount of time that is provided for this aspect of foreign language education. It is important, as Gilbert argues, that teachers are aware that they are unable to discuss entire plays: “Once you can admit to yourself that you simply won't cover the entire play, it becomes possible to start thinking of what happens when you only examine a very small piece of it, but in detail” (602). Therefore, these seven lessons on *Richard II* focus on the broad theme of gender, and discuss certain scenes in the play, but not all of them. It is in that way that the students get the opportunity to do close reading while still in class, without having to read the entire play.

Moreover, there was some difficulty in the *Teens and Tudors* project regarding the students' ability to completely immerse themselves in the play they were performing while still in a classroom setting. Some students were more critical regarding the immersion in a 1530s Tudor court than others. One student mentioned that it was all dependent on the power of the class' imagination: "You have to try hard to imagine that you're in the play, in 1533, and surrounded by a king, Jupiter, and 'high-placed' individuals" (Van Pelt 46-47).

Nevertheless, Van Pelt mentions that for the students whose imaginations worked well, the TPR method of recreating a royal court worked because "the students remained aware of their own context in which the play was performed (classroom), but accepted the rules and 'contract' of the new context (Tudor court), just as early English spectators could blend the medieval city of York with the mystery plays' Jerusalem" (47). A teacher including TPR for their discussion of literature should therefore be aware of the differences in the students' ability to immerse themselves in the historical or thematic context of the play they are discussing. In this lesson series, the focus on gender requires the students to be able to immerse themselves into gender politics of the fourteenth century, as well as being able to reflect on their own view of gender in present-day society. In order to enhance the immersion of the students, this lesson series includes costumes for the students to wear that are specific to certain roles. This is done in response to the feedback from the visually-oriented students that participated in Van Pelt's project. One student in the *Teens and Tudors* project argued that including costumes from the 1530s would have helped making the experience in a 1530s court feel more "real" (Van Pelt 47). The value of costumes in performing theatre should not be understated. In her ethnographic study on the performative nature of theatrical costumes, Emily Lindholm argues that costumes "assume multiple social roles embedded with expectations, behaviors, and certain codes of conduct that make it not only a highly social participant independent of its wearers, but as an integral part of the larger theatrical

production as a whole” (2). Including costumes in the discussion of plays is therefore crucial for the immersion of the students in the characters that they portray. For example, if the students wear a crown during their performance of Richard’s lines, they might already feel more like the king they are portraying than they might without the crown. There are certain stereotypical behaviours connected to the wearing of a crown: students could feel more like royal authority figures with a crown on their head. The crown sets certain expectations that can inspire the performers in their performance. Wearing a long skirt, comparable to the women in the fourteenth century who would wear long dresses, could place the students in the mindset of a female character at court in the fourteenth century. The long skirt would also be useful in scenes in which an originally male character is performed as if he was a female character. In this lesson series, cross-dressing is addressed in the discussion of Richard’s mirror speech in Act 4 scene 1. Although it is certainly not impossible to find historically accurate costumes to use in the performances, it must not be seen as a requirement. In this particular lesson series, the costumes are a cloak for both Richard and Bolingbroke to denote their noble status; a crown to denote the king and to show the exchange of kingship in a powerful imagery of exchanging the crown, and a large skirt for the female roles. It could be that the female roles are at some point performed by male students and vice versa: male students wearing the skirt or female students wearing the crown might prove helpful in problematising the binary opposition of gender that the play seems to suggest with certain characters. The use of costumes, thus, supports immersion in the gender politics of the fourteenth century in *Richard II*.

In the end, *Teens and Tudors* used the language acquisition method Total Physical Response as a means to stimulate the students’ critical thinking skills on their specific play, and the lesson series based on *Richard II* uses this project as a starting point for using TPR in a classroom by a secondary school teacher of English. Teachers need to be aware of the time

limitations set by their school for the discussion of literature and time schedules, while also be aware of the immersion required for the students to become critical thinkers in the classroom. Based on these ideas, the lesson series in this thesis is developed to provide teachers with a lesson series that enhances their discussion of plays beyond reading a few important quotes or performing the entire play without a discussion on its content.

Chapter 2: Shakespeare's *Richard II* and Gendered Oppositions

Of all the works written by William Shakespeare, his history plays are arguably the ones that are least likely to be discussed or performed in Dutch secondary schools because of their specific content: English (royal) history. The history plays discuss the reigns, depositions, deaths and ascensions of English kings between 1398 and 1485. These plays are stories about a foreign country that are six hundred years old, and as such Dutch students might see them as irrelevant. In addition, Shakespeare's interpretation of this particular part of history was based on historical chronicles by Raphael Holinshed and Edward Hall, sixteenth century historians with their own agendas and ideals for writing these stories³ (Chernaik 3). They included a certain narrative to fit their needs: for example, to praise or not insult the ruler of the time. Shakespeare took these narratives and repurposed them for his own history plays, so he is not necessarily concerned with historical accuracy. Chernaik states that "Shakespeare's plays adjust the facts of history in order to make a play more effective dramatically, emphasizing a pattern or bringing out conflicts of character" (12). Shakespeare had his own story to tell, and used past events to comment on contemporary events such as the reign of Tudor queen Elizabeth I through his work *Richard II* (Chernaik 13). Written around 1595, *Richard II* is part of the second group, or tetralogy, of Shakespeare's history plays called the *Henriad*, which details the royal history from the end of the reign of King Richard II up to the victory of King Henry V at Agincourt (Chernaik 7). Detailing this part of history during the reign of Queen Elizabeth I was significant, because it conveys a view of history that scholar E.M.W. Tillyard in his book *Shakespeare's History Plays* characterises as "the Tudor Myth". This myth shows how "a nation torn apart by civil strife, extending over many years, is

³ Raphael Holinshed wrote *The Historie of England*, published in London in 1587. Edward Hall was the author of *The Union of the two noble and illustre families of Lancaster and Yorke*, published in London in 1548.

restored to health with the accession of the Tudor line of monarchs” (Chernaik 12). Because of this it is tempting to assume that the history plays are a sign of praise for the Queen, but there is an indication that the Queen herself did not regard it as a positive reference to her rule. In an anecdote documented by William Lambarde, the Queen famously compared herself to the main character in *Richard II*, saying that “I am Richard II. Know ye not that?” (Scott-Warren 208). Given the fact that King Richard II is deposed because of his perceived inability to rule, she might not have seen that comparison as favourable. Shakespeare’s retelling of the history of King Richard II is therefore heavily influenced by his own agenda. This layered view of history within these history plays might be difficult for Dutch students to comprehend, so there needs to be a certain theme that serves the main discussion in the lesson series: in this case, gendered opposition.

In *Richard II*, the two kings of England, Richard and Bolingbroke are engaged in a game in which dichotomies are at the forefront, often based on gendered oppositions between the two kings. Richard is generally considered weak because of his inability to take action, his emotions, his vanity and lust for luxury, while Bolingbroke is considered a strong war leader, with a decisive attitude and a character grounded in ratio. In these dichotomies there is a starting point for the use of Total Physical Response in discussing the play in Dutch secondary schools. Examples of dichotomies are the ideas of war versus peace and ratio versus emotions, both of which are connected to ideas of masculinity and femininity in the usage of language as well as physical responses. In short, Shakespeare’s *Richard II* contains many oppositions that can serve as the basis for a discussion of the play with an application of Asher’s language acquisition method Total Physical Response.

The first gendered opposition is the opposition of war and peace that is continuously connected to Bolingbroke and Richard respectively. When Bolingbroke accuses him of treason in presence of the king, Thomas Mowbray makes clear that he is not here for a heated

discussion. Mowbray says “’tis not the trial of a woman’s war / the bitter clamour of two eager tongues / can arbitrate this cause betwixt us twain” (1.1.48-50). To fight through the use of words is, thus, considered a “woman’s war”: a war in which two ‘eager tongues’ will only worsen the conflict between them. Women can, according to Mowbray, only squabble amongst themselves and are even considered cowards because they do not choose to fight physically for their honour (Holderness 170). In contrast, men’s war is built on their ability to physically fight for their honour, with Mowbray affirming that:

I take it up; and by the sword I swear,
Which gently laid my knighthood on my shoulder,
I’ll answer thee in any fair degree
Or chivalrous design of knightly trial (1.1.78-81)

By emphasising his knighthood and the chivalrous nature of a ‘knightly trial’, Mowbray shows that a man’s honour can only be restored by a trial in which he and his rival fight to the death. In doing so, he shows that he cannot wait for the actual fight to begin because he finds this court discussion unworthy of men (Holderness 170). Bolingbroke agrees with this, saying that he would like to embolden his accusation by fighting Mowbray himself, even willing to lay down his life: “by the glorious worth of my descent, this arm shall do it, or this life be spent” (1.1.107-108). His royal descent makes it even more crucial for Bolingbroke to proclaim his willingness to fight. So far, a verbal war is considered feminine, while a physical war or fight is considered masculine. Richard’s response to this call for knightly trial is more in line with the feminine war:

Wrath-kindled gentlemen, be rul’d by me,
Let’s purge this choler without letting blood –
This we prescribe, though no physician;
Deep malice makes too deep incision.

Forget, forgive, conclude and be agreed;

Our doctors say this is no month to bleed. (1.1.152-157)

Richard staunchly disagrees with the idea that there is need for a physical fight between the men to solve this conflict. He prefers a more peaceful method: forgetting, forgiving, concluding and agreeing. In basic terms, he would like his men not to fight at all, but to calmly discuss and end the conflict with words, which Mowbray established as a feminine way of fighting. Mowbray is not willing to respect King Richard's decision, feeling that he is a disgrace, and that the accusations "pierc'd to the sould with slander's venom'd spear / the which no balm can cure but his heart-blood / which breath'd this poison" (1.1.171-173). His rage cannot even be tamed by Richard's argument that "rage must be withstood" (1.1.174) because the one thing that is most important to Mowbray in his life is his "spotless reputation" (1.1.178). His reputation can only be saved by means of a knightly trial. If Richard truly expects them to settle the conflict with talking, Mowbray will feel that he is unable to restore his reputation in an honourable manner. His honour taken away means the end of his life (1.1.183). It is only after Bolingbroke is also unable to agree with Richard's method that the king relents and calls for a knightly trial, mentioning that "there shall your words and lances arbitrate / the swelling difference of your settled hate" (1.1.200-201). Richard's response shows that, even though he is consenting to a trial, he is still critical of the method to settle their hate. There is, thus, a clear distinction between Richard and Bolingbroke's approaches towards dealing with conflicts, which the first act established as a gendered distinction. Not only is the distinction gendered, so-called peaceful methods like talking reflect as cowardice and weakness upon the people enforcing such methods. In a crucial moment of the play, Richard banishes both Bolingbroke and Mowbray before they are able to physically fight in the trial. He compares the established peace in England to an infant,

which so rous'd up with boist'rous untun'd drums,
 With harsh-resounding trumpets' dreadful bray,
 And grating shock of wrathful iron arms,
 Might from our quiet confines fright fair peace,
 And make us wade even in our kindred's blood –
 Therefore we banish you our territories. (1.3.134-139)

In this quotation, Richard uses war-like imagery and language to ensure his decision to call off the fight: they are harsh, loud, wrathful, come with arms and will kill friends. These men who are willing to kill each other for their honour disturb the established peace, which is why Richard feels entitled to banish these two men. This moment is the turning point of the play: it propels the story forward into Bolingbroke's road of ascension to the throne at the cost of King Richard II. In general, Richard as the weak king is associated with feminine peace, while Bolingbroke as the strong leader is associated with masculine war. Richard is not completely untouched by war, however, because he does have a rising conflict in Ireland. The king's tax policy is creating many enemies, and the people are uncertain where exactly the money is going: "wars hath not wasted it, for warr'd he hath not / but basely yielded upon compromise / that which his ancestors achiev'd with blows; / more hath he spent in peace than they in wars" (2.1.252-255). This means that if Richard had decided to engage in wars, the people would have been more comfortable with his taxing policy. Bolingbroke's re-entrance into England after his banishment is also coupled with a war-like approach, bringing a huge amount of troops and is considered a rebellion against the king. Even Richard's own army defects to Bolingbroke's side after Richard's apparent death (2.4). In the end, when Bolingbroke has deposed King Richard II and has become King Henry IV, the aggressive approach of Bolingbroke's followers against Richard's supporters shows that war is crucial to be considered a so-called good king. Henry IV receives several severed heads from Richard's

supporters, as a courtesy of Henry's followers. Masculinity and femininity have become an intricate part of the dichotomy of war and peace in *Richard II*, and as such this opposition can be used in a contradictory arrangement of the play in secondary schools.

The second gendered opposition in *Richard II* is the opposition in use of emotion and ratio in relation to stereotypical ideas of the emotional woman and the rational man. Excessive emotion within the play can often be found in the female or feminine characters, while Bolingbroke symbolises the masculine trait of ratio. The play itself does not include many female characters, and often those female characters are only included to provide one thing: to fight, through words, for the legacy of their husbands or sons. Duchess of Gloucester, the widow of Woodstock, argues with brother-in-law John of Gaunt to avenge her husband's death with violence. When Gaunt refuses to do so because of Richard's divine right as a king, the Duchess has no other option but to leave. She emphasises her emotions, saying "desolate, desolate, will I hence and die / the last leave of thee takes my weeping eye" (1.2.73-74). The only thing she has left is her grief, which she feels will result in her death. She does not reappear. Her death is announced a few scenes later by a nameless servant. Queen Isabella, wife of Richard II, also emphasises her distraught and despair at what is happening to her husband in her scenes with her husband's flatterers and the gardeners. In her first stand-alone scene, she even mentions that she has trouble identifying what exactly the cause is of her grief, calling it a "nameless woe" (2.1.40). The Duchess of York is able to save her son Aumerle because of her emotional plea for his life, in juxtaposition with her husband who remains very logical. She asks King Henry "pleads he in earnest? Look upon his face. / His eyes do drop no tears, his prayers are in jest, / his words come from his mouth, ours from our heart" (5.3.97-100). The Duchess of York argues here that her heartfelt emotions are more truthful than the emotionless state of her husband. In all of these instances, the women are portrayed as excessively emotional: unable to control their feelings, they

either die, despair or debate for the sake of their male legacy. Excessive emotion is, thus, considered to be a female trait. The play also considers a trait for the feminine characters: the different ways male characters say their goodbyes are prominent examples. Bolingbroke's dismissal of his father's advice to think of the banishment as a travel experience or to remain hopeful is indicative of his emotionless farewell later in the play. He emphasises that if he were to imagine his banishment in positive terms, the actual reality of his banishment would only be worse because "apprehension of the good / Gives but the greater feeling to the worse" (1.3.301-302). His goodbye to England is short and to the point, claiming himself to remain a true Englishman (1.3.309). In the following scene, when Richard asks how Bolingbroke reacted during his final goodbye, Aumerle can only say of their "hollow parting" that there were no "parting tears" shed, nor did Bolingbroke say anything more than "farewell" (1.4.9-11). Moreover, his farewell to the people seems like one of a well-acted politician, who gives love to the needy people around him. Richard clearly sees him as insincere because he thinks Bolingbroke wants to leave the impression that "As were our England in reversion his, / and he our subjects next degree in hope" (1.4.35-36). In contrast with Bolingbroke are the king's flatterers Bushy, Greene and Bagot, who flee from the commoners' hatred towards them in a dramatic moment. They discuss what each of them will do, but they disagree on whether they will actually see each other again. Green says "farewell at one – for once, for all, and ever"; he clearly sees no future for them to every see each other again (2.3.147). To this, Bushy remains hopeful: "Well, we may meet again" (2.3.148). Bagot dramatically ends the scene with "I fear me, never" (2.3.149). It is also important to note that Bolingbroke's farewells are described from the perspective of Richard and his loyal followers, whereas the latter's goodbyes are from their own perspective. In doing so, the emotional focus in these scenes is more emphasised.

Not only Richard's flatterers are prone to emotional statements and reactions: Richard himself becomes emotionally unstable whenever there is a threat towards his kingship. Three scenes that particularly embody Richard's excessive emotions are Richard's return (3.2), the confrontation between Richard and Bolingbroke at Flint Castle (3.3), and Richard's deposition (4.1). In those scenes, Richard's emotions and behaviour are erratic, switching from hopeful monologues to speeches filled with deep despair at the first signs of a defeat. When he is consoled by Aumerle, he becomes overconfident, exclaiming "arm, arm, my name! a puny subject strikes at thy great glory" (3.1.85-86). He thinks that he should not lose hope because of a "puny subject". Scroope's message of the army's betrayal completely devastates Richard in a matter of a few lines, resulting in the "of comfort no man speak"-speech that indicates his own doubts about his kingship. Richard is theatrically dramatic, making a spectacle of his own deposition with long monologues and flowery language. Richard's overwhelming emotions often result in weeping. All of these instances of excessive emotion have "unsettling effects on the gender position – and the authority – of Richard II, perhaps the most emotive of all Shakespeare's kings" (Howard 141). Richard's emotions not only have an effect on his supporters, but also on the audience of the play itself. The display of Richard at the deposition scene embodies the idea that these feminine and emotional kings are unfit to rule, while Bolingbroke serves as the stoic, masculine character with great leadership qualities. Emotions and reasoning are connected to particular characters based on gendered divisions between what is considered feminine and masculine.

In short, *Richard II* is a play about opposition, which is linked to a gendered division of what is considered masculine and feminine, which in turn can serve as the foundation of the discussion of the play in Dutch secondary schools. Firstly, the division of Richard and Bolingbroke is established in the first act to have a gendered basis: the feminine approach to deal with conflicts is to talk, while the masculine approach is to physically fight. This

dichotomy is further emphasised by the fact that language pertaining to Bolingbroke is often of a militarised nature. He is someone who is willing to wage a war to become the new King of England. Moreover, there is a clear opposition in regards to ratio and emotions of Bolingbroke and Richard respectively: emotion is a female and feminine trait and Richard's authority is diminished by his excessive emotions, while Bolingbroke's apparent stoicism and direct personality are seen as an advantage over Richard. Total physical response can be used to discuss these contradictory stances in a physical space, to allow students to feel the dichotomies by portraying and discussing these oppositions and to maybe even problematise these binary oppositions.

Chapter 3: The Lesson Series

Theoretical Background

Although language acquisition does not take the forefront in the discussion of *Richard II* through the Total Physical Response method, it is still a part of the lesson series. The students implement all the different language skills of English (Kwakernaak 25): they read the play in English, they discuss the play in English, they listen to each other speak in English and they compose writing assignments in English. It is important that all the language skills are combined in this lesson series: language facilitates communication between people, and communication is accomplished through the combination of these language skills (Kwakernaak 29). An important approach to language teaching comes into play here: communicative language teaching, also known as CLT, which “is based on the theory that the primary function of language use is communication. Its primary goal is for learners to develop communicative competence” (Brandl 5). The goal of this approach to language teaching is to create situations that necessitate communication in a (foreign) language. That is what this lesson series creates, even though it is not its main priority. This lesson series about Shakespeare’s *Richard II* is based on James J. Asher’s language acquisition method Total Physical Response. Additionally, this lesson series includes other theories that make it into an effective learning process for the students of 5VWO. The next section discusses three core components of the lesson series: its structure, the chosen assessments, and the discussion of a sensitive classroom such as gender in class.

i. Structure of the lesson series

The first lesson functions as the introductory lesson. The students may have heard of William Shakespeare before, but it is possible that they have not read an actual Shakespeare play. In order to make their learning process during this lesson series the most effective, it is crucial to activate any pre-existing knowledge the students may have of William Shakespeare and his

time. In this way, the teacher is able to assess the existing knowledge about the classroom and adapt their lessons accordingly (Ebbens and Ettekoven 22). This lesson is included to focus on the author, and to develop the students' knowledge of him even further through the introduction of the history plays, and in particular *Richard II*. This helps the discussion of the play itself, as it ensures that all the students start the discussion of the play with an equal amount of knowledge.

The five core lessons, which deal with different themes throughout the play, are structurally the same. There is a clear beginning, middle and end of the lesson. Each of the core lessons begin with a synopsis of the previous lesson(s) and the introduction of the lesson's theme. The recap is implemented to evaluate the remaining knowledge of the previous lessons, and to remind the students of what they should keep in mind in further discussions. Afterwards, the teacher introduces the lesson's theme, which should never take longer than ten or fifteen minutes in total. Any longer than fifteen minutes reduces the effectiveness of the instructions (Ebbens and Ettekoven 57). A theme is included to give a clear focus throughout the play's discussion. The centre of the five core lessons is the discussion of the play itself. Important for the discussion of the play is that the teacher is both the instructor and the facilitator of the learning process. The instructor role means that the teacher is responsible for choosing the materials, giving the instructions, and guiding the activities (Ebbens and Ettekoven 73). The teacher makes the decision which play to use and how to discuss the play: in this case TPR is used, which means that the students will act out the play in class. The teacher, however, also has the responsibility to keep track of time and move along discussions if need be. As a facilitator, the teacher takes a step back: the students take the forefront in their learning process, and the teacher can help them by asking certain questions or providing feedback (Ebbens and Ettekoven 73). During the discussion of *Richard II*, the teacher provides questions that can stimulate discussion, which is held by the

students in class. The students need to be active participants in the discussion process. At some point in the lesson series, the students themselves might even come up with questions about the literature. Still, the teacher may make the final decision to include these proposed questions, based on the theme that is explored that lesson or depending on the time that is left for the lesson. This does not mean that it will not be discussed, but it could be that time does not allow for an extremely thorough discussion. The teacher always announces the end of the lesson, and gives instructions concerning the writing assignments that the students have to do for the next lesson (Ebbens and Ettekoven 79).

The final lesson of the series is centred on evaluation. The discussion of the play has ended, and it is time for the students to evaluate the acquired knowledge and the lesson series. In this last lesson, it is important that the students are confronted with their acquired knowledge during the project itself. Additionally, students often ask their teachers the practical reason of why they are learning a language, or how this activity will help them in later life (Ebbens and Ettekoven 20). It is therefore up to the teacher to give meaning to the project (Ebbens and Ettekoven 53). The teacher has to show them that they have developed their critical thinking skills and their language skills of English, so that the students will know that this project helped them grow in several ways that they can use in their daily life. That is the focus of the first whole-class discussion. Moreover, the students are asked for their opinion on the project in the second activity of the lesson. The entire project is based on the idea that the students work together with the teacher to discuss the history play: the class is, thus, not working for the teacher but with the teacher, which should insure that they experience responsibility for their own learning process. The environment in the classroom should be one of collaboration (Ebbens and Ettekoven 169). In order to finish the project in a similar collaborative manner, the students should be allowed to express their honest opinion on the project so that it can be evaluated by the teacher at a later stage. Additionally, this

might provide the students with a sense of confidence, knowing that they are seen and that their opinions matter. The last whole-class discussion is included to see whether the students can use what they have learned on other interpretations of the play: it serves as a discussion that concludes the project.

ii. Assessment

The lesson series is assessed through the writing portfolio, that consists of three writing assignments, and which is graded as a summative assessment at the end of the lesson series. The students are provided with the opportunity to receive feedback from the teacher on their writing before they hand in the portfolio. This is also known as formative assessment: “ungraded testing used before or during teaching to aid in planning and diagnosis” (Woolfolk 644). Although the focus of this project is an oral discussion of the play, the writing assignments can serve as an aid for the teacher to see whether the critical thinking skill or understanding of the literature is being developed by the students. Moreover, since it provides the teacher with insight into the general writing and grammar proficiency of the students, this lesson series can aid the teacher in planning subsequent lessons. In order for the feedback to be effective, the teacher needs to “tell the students why they are wrong so they can learn more appropriate strategies” (Woolfolk 675). Students do not learn anything from corrections to their writings: instead, the teacher should write personalised comments on the student’s work and provide constructive criticism (Woolfolk 675). When the teacher writes comments specifically tailored to the student, the feedback is more acceptable because the student sees that the teacher has truly read his or her writing assignment.

Furthermore, the students have the chance to correct their mistakes and submit a final version of their assignment which contains fewer mistakes and, thus, the student will feel more confident about their final product: the portfolio. The teacher grades the portfolio based

on the student's use of grammar, as well as the student's ability to convey personal arguments convincingly in a correct essay structure. Summative assessment is the accumulative testing that "follows teaching and assesses achievement" (Woolfolk 644). Therefore, the portfolio is a representation of the student's accumulated development during the project.

iii. Discussion of gender in class

Specific themes related to gender are the basis for the discussion of the play. As a result, the lesson series only discusses certain scenes that relate to these themes. This means that some scenes that may be considered as very important in the grand scheme of the play, such as the dying John of Gaunt's speech, are only referred to and are not performed by the students in class. Gender is a topic that has the potential for heated discussions because it is something that is discussed extensively in the media that the students interact with, such as internet and television. Recent research by DUO Onderwijsonderzoek shows that 11% of teachers in secondary education feel uncomfortable discussing sensitive topics, one of which includes (homo)sexuality (Van Grinsven 28). Teachers who do not discuss these topics, however, only reinforce the idea that these topics cannot be discussed in a civil manner. As a result, negative stereotypes about certain groups might continue to exist because different views are not introduced to the students. Discriminatory thoughts and behaviour might also effect academic achievement because students might feel unsafe about their identity and the negative stereotypes about them. Through acknowledgement of these stereotypes in a discussion, it is possible to change perceptions of students of each other, but also of themselves (Woolfolk 201). This project discusses gender and the stereotypes of women that are portrayed in *Richard II*, but it also shows that there is a certain ambiguity to these seemingly binary oppositions. For example, the Duchess of York who pleads for her son's life uses her

emotions and wins over the king's approval over her rational husband. Her emotions are her strength in this case.

Furthermore, students may vehemently disagree on certain topics, which makes it important to create a safe environment within the classroom that stimulates respectful discussion and treatment of each other. Without a safe environment, students are unable to effectively learn anything from the materials that are offered to them (Ebbens and Ettekoven 176). It is crucial that the teacher is a model for the students, from whom they can copy appropriate behaviour (Ebbens and Ettekoven 198). If the teacher is able to show civilised arguments for different sides to this story of two kings, students will be stimulated to provide their arguments in a civil manner as well. This can be accomplished by collaborative nature of the project: while the students and the teacher work together to discuss the play they can also work together in providing a safe environment for each other. The teacher may have to set some ground rules for the discussion of the play, but if the students know what they can expect and they have agreed on the rules themselves, it is easier for them to adhere to those rules and to have a safe discussion. The teacher's responsibility is to identify vulnerable students and provide them with support after class if need be.

Lesson 1: Introduction		Class: 5V	Classroom: TBD	Topic: <i>Introduction Lesson: Shakespeare's world + history plays</i>	
Educational goals students			Materials and teaching aids		
<ul style="list-style-type: none"> At the end of the lesson, the students can give a profile of the respective king that the teacher has assigned to them. At the end of the lesson, the students can form two arguments in favour and two arguments against their respective character as the King of England in a hundred words. At the end of the lesson, the students can describe the background of William Shakespeare's history plays; their function in the sixteenth century, on whom and what in English history they were based, and what the difference is between the chronological and written order of the history plays. 			<ul style="list-style-type: none"> PowerPoint-presentation on William Shakespeare and his histories. Quotes about/from Richard II and Bolingbroke Paper and pencils for the students for writing Digital board. 		
Starting situation class			Educational goals teacher		
<ul style="list-style-type: none"> The class has read selections of English literature before delving into this play, so they have some basic knowledge about plays, literature and literary history. They may have heard about William Shakespeare before, but they may not have heard of his history plays yet. They also may not have read any plays before this one, so the structure of a play could be new to them. 			I can gain insight in the students' pre-existing knowledge of William Shakespeare and his time, and adapt the lesson's content if need be.		
Time	Lesson structure	Activities teacher	Activities students	Method	
5 min	Introduction to the lesson	The teacher starts the class, asking the students to put away their bags, as they only need a paper and pencil.	The students arrive in class, sit down and listen to the teacher.	Whole-class instruction	

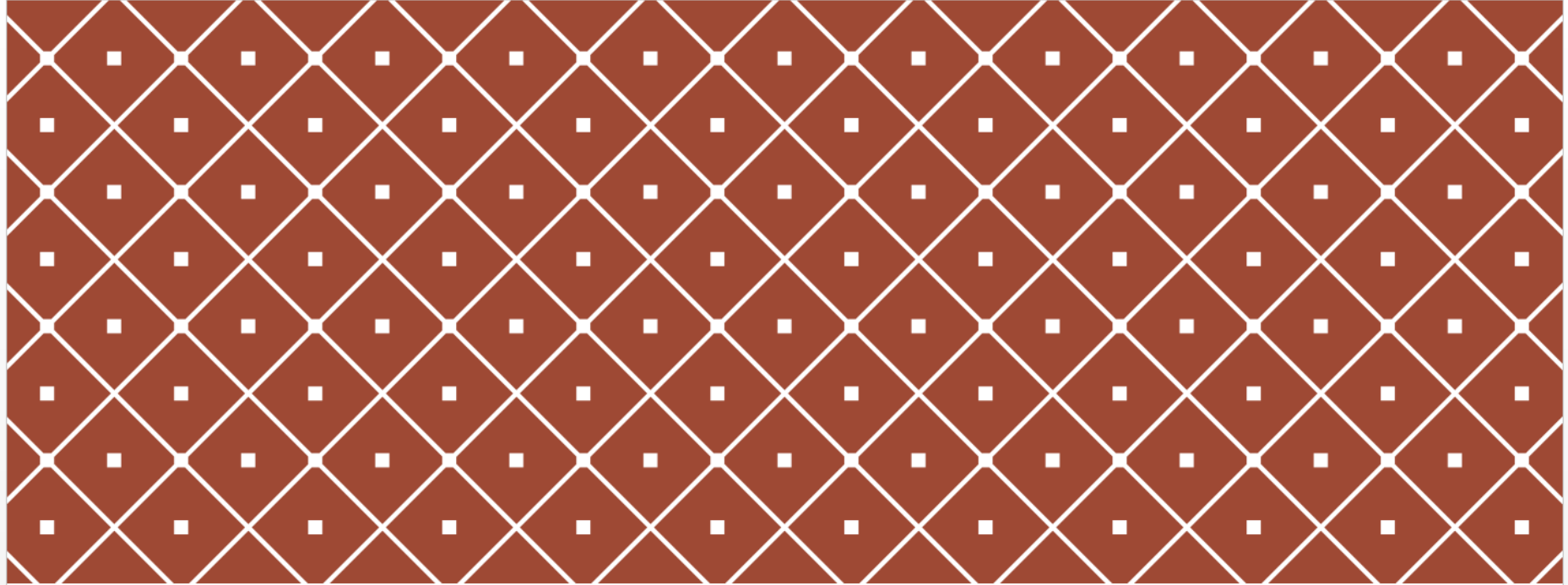
7 min	Introduction to Shakespeare	<p>The teacher writes the name “Shakespeare” on the school board, and asks her students to think about “Shakespeare” and discuss with a partner which associations the name brings up.</p> <p>The students give terms that they associate with Shakespeare; the teacher writes those terms on the board, making a mind-map for the students. If they mention something completely unrelated, she can make the decision to not include it on the board.</p>	<p>The students think about what they know of Shakespeare, pair up and share their knowledge with each other in English.</p> <p>They raise their hand to let the teacher know that they have their answer.</p>	<p>Whole-class instruction</p> <p>Work in pairs</p>
10 min	Presentation Shakespeare	<p>The teacher takes all the pre-existing knowledge of Shakespeare that the students have into account, and gives a brief background presentation on Shakespeare himself. The focus of the presentation is on introducing <i>the History Plays</i>.</p>	<p>The students take notes about the information.</p>	<p>Whole-class instruction</p>
15 min	Activity: Character description of Richard II and Bolingbroke.	<p>The teacher divides the students into groups of four, which will all receive a copy of sets of quotes about either Richard or Bolingbroke⁴. The groups are assigned one of the characters, who they will support for the play’s discussion. In this activity, they create a character description based on the quotes they have been given: what is the personality of this character</p>	<p>The students are divided in groups of four.</p> <p>They will receive a set of quotes about one of the main characters. They work together in groups of four to make a character description.</p>	<p>Whole class-instruction</p> <p>Group work</p> <p>Whole-class discussion</p>

⁴ Examples can be found in the teacher’s guide, to be found in Appendix III.

		<p>like? Describe this character: think about personality traits, emotions, language, reasons for why he is the true king. The students are encouraged to make a mind map: this map can be used as a foundation that can help their understanding of their character throughout the play.</p> <p>After 10 minutes, the teacher asks the students who support the same character to assemble and discuss what they have found out about the character, in order to create a complete description of the character.</p> <p>With this information about the main characters in mind, the teacher introduces the next assignment: portfolio.</p>	<p>The students team up with the other groups that have the same character and discuss their findings. They can make notes on their own mind map to complete their character description. The students can take pictures of the map to make sure that everyone has the map to use during their play.</p>	
10 min	Explanation portfolio + writing assignment	<p>The teacher explains the portfolio assignment: there will be written assignments during the discussion of the play that they need to include in a portfolio. These assignments are based on questions with no right or wrong answer, so that the students can practise their critical thinking and writing skills. This portfolio is the end product of the project, and should therefore be</p>	<p>The students listen to the teacher's explanation, write down any notes and ask questions if need be. Otherwise, they can start with the first writing assignment. They do so individually, because the portfolio is an individual assignment.</p>	<p>Whole-class instruction Individual work.</p>

		<p>carefully maintained during the project. The first writing assignment is: “write down in English in 150 words two arguments in favour and against your character as the rightful King of England. Explain your arguments.”</p> <p>The teacher grades the students’ portfolios on their writing skill in English and their ability to convey their arguments convincingly⁵.</p> <p>The teacher answers any questions the students may have and provides time for the students to start the first assignment.</p>		
5 min	End of class	The teacher announces the end of class. She also reminds them that the writing assignment needs to be included in the portfolio that they have to turn in at the very end of the project.	The students listen to the last comments of the teacher; they write down their homework and pack their bags.	Whole-class instruction

⁵ Criteria for the writing assignments can be found in Appendix IV.



WILLIAM SHAKESPEARE: A BRIEF INTRODUCTION

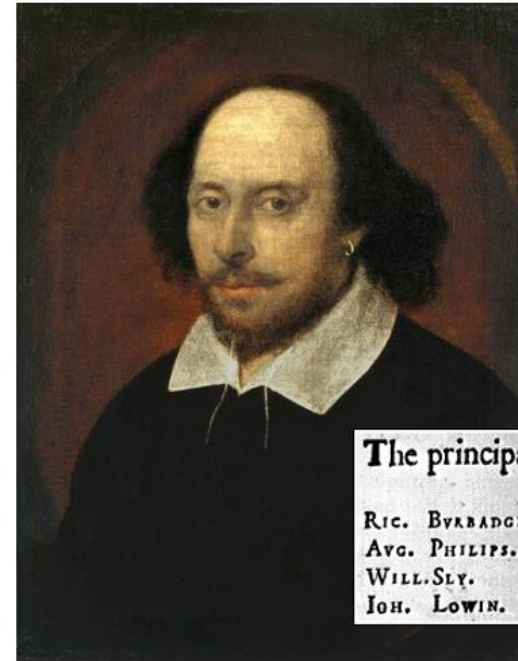
5VWO
Laura Kouters

WILLIAM SHAKESPEARE (1564-1616)

- Son of a wool merchant and farmer's daughter.
- Married Anne Hathaway at 18 years old, and had 3 children with her.
- Early 1590s: a successful actor, 'sharer' and playwright for the *King's Men*, a theatre company.
- wrote well-known sonnets, 14 comedies (*Much ado about nothing*), 11 tragedies (*Romeo and Juliet*)

but also

10 History plays



The principall Tragedians were,

RIC. BYRBADGE.	WILL. SHAKE-SPEARE.
AVG. PHILIPS.	IOH. HEMINGS.
WILL. SLY.	HEN. CONDEL.
IOH. LOWIN.	ALEX. COOKE.

SHAKESPEARE'S *ENGLISH HISTORIES*

→ a group of plays that tell the story of the English throne *before* Elizabeth I became the current Tudor queen.

in chronological order:		composed in:
- <i>King John</i>		1596
- <i>Richard II</i>		1595
- <i>Henry IV part I</i>	} <i>The Henriad</i> (Second tetralogy)	1597
- <i>Henry IV part II</i>		1596-1599
- <i>Henry V</i>		1599
- <i>Henry VI part I</i>		1591
- <i>Henry VI part II</i>	} <i>First tetralogy</i>	1591
- <i>Henry VI part III</i>		1591
- <i>Richard III</i>		1592
- <i>Henry VIII</i>		1613

Lesson 2: Woman's War vs. Man's War		Class: 5V	Classroom: TBD	Topic: Woman's War vs. Man's War	
Educational goals students				Materials and teaching aids	
<ul style="list-style-type: none"> The students can explain what "woman's war" and "man's war" means in the context of the play <i>Richard II</i>. The students can discuss their position in a debate in a civil and informed manner. 				<ul style="list-style-type: none"> Annotated copy for the teacher/teacher's guide⁶ Copies of the play for the students The correct lay-out of the classroom A digital board 	
Starting situation class				Educational goals teacher	
<ul style="list-style-type: none"> The students have been introduced to the historical context of the play: that William Shakespeare wrote it during the reign of Elizabeth I, and that it is part of a larger cycle of historical plays. Their pre-existing knowledge of the time was refreshed in the last lesson, and was amended where it needed to be. The students have been introduced to the characters of Bolingbroke and Richard II through quotations, and have written a small assignment about the character that the teacher assigned to them during the first lesson. 				<ul style="list-style-type: none"> I can lead students in discussions about themes related to the play <i>Richard II</i>. I can stimulate students to engage in discussions by asking questions. 	
Time	Lesson structure	Activities teacher		Activities students	Method
5 min	Entrance into the classroom	The teacher has already prepared the classroom setting, so that the students are aware from the moment they arrive that they are in a different setting		The students enter the classroom and receive their own copy of the play. Thinking back on their writing assignment, they sit down in a seat	

⁶ The teacher's guide can be found in Appendix III.

		<p>than a classroom. Standing by the door, the teacher hands each of the students their own copy of the play in which they can write as many notes as they want to. The students need to sit down according to whom they support: on the left side, the supporters of Bolingbroke. On the right side, the supporters of Richard II are seated.</p>	<p>on the side of the character they support. They take out any pens they might need for taking notes, but put away the rest of their bags.</p>	
5 min	Introduction	<p>The teacher welcomes the class, and gives a small introduction on how this project will continue, as well as a reminder of the portfolio assignment: a series of writing assignments that are handed out during the discussion of the play and are eventually compiled in a portfolio. They are allowed to make notes in their copies to ensure that they understand the play and can refer back to scenes if necessary.</p> <p>Moreover: the discussion of the play is through the use of different themes, which means that only certain scenes can be discussed extensively.</p> <p>Today's theme: "Woman's War vs. Man's War"</p>	<p>The students pay attention to the whole-class instruction of the teacher, and may ask questions if need be.</p>	Whole-class instruction
35 min	Start Play: Act 1 Scene 1	<p>The teacher asks for volunteers to play the characters in the first scene: it is emphasised that everyone will have a turn playing the characters, even for a short while. The list of roles is discussed briefly, to make clear to the students who the characters are. It is</p>	<p>The students listen to the instruction of the teacher and can ask questions if need be. In volunteering, they are given a role which they must perform standing up in class in the correct place. The focus of the performance is the text,</p>	Whole class instruction

7 min	<p>Until: “doth he lie” (1.1.78)</p>	<p>possible that the students have trouble understanding the language of Shakespeare in which case the teacher can step in to provide clarification of the plot or a starting point for group discussion. There are three costumes to be used in the performing of the scenes: both Bolingbroke and Richard have their own cloaks to denote their nobility, as well as a crown for whomever is king in the scene that is performed. The last costume is a large skirt for the female roles. It is emphasised that these costumes are helpful tools for the immersion into the gender politics of the fourteenth century that the class will discuss. The teacher projects a picture of Richard II’s court on the board.</p> <p>Question: “Woman’s War vs. Man’s War”</p> <ul style="list-style-type: none"> - What is the difference between a war fought between women, and a war fought between men, according to Mowbray? - Is that really a difference between men and women in those times? What about nowadays? 	<p>not necessarily the acting skills of the students. The students are encouraged to engage in discussion through questions that the teacher provides. They are allowed to make notes in their plays.</p> <p>The students give answers to the questions provided by the teacher. They are encouraged by the teacher to engage in discussion about this classroom.</p>	Whole-class discussion
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<p>10 min</p>	<p>Moving on to the end of the scene.</p> <p>After finishing the scene</p>	<ul style="list-style-type: none"> - Think about your character: what kind of war do you think they would fight? Keep that in mind for the rest of the scene. <p>The teacher mentions that they will continue with the scene until the end.</p> <p>The teacher mentions that this is the end of the scene. A few clarification questions:</p> <ul style="list-style-type: none"> - What is the conflict between Mowbray and Bolingbroke? - How does Richard react to this? Is he fighting a man's or a woman's war? - What does this say about Richard II? Do people regard him as a good king or a bad one? <p>➔ Read line 238-300 in Act 2, scene 1:</p> <p><i>Bolingbroke's allies about Richard.</i></p>	<p>In their own group, they discuss which war their own character would prefer to fight. They keep this in mind for the rest of the scene.</p> <p>The students continue to play the scene.</p> <p>The students give answers, and make notes if need be. They are allowed to ask questions, or start discussions.</p>	
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		<ul style="list-style-type: none"> - How do you interpret the relationship between Richard II and Bolingbroke? Are they close? - Why does Richard II ultimately decide to hold the trial? 		
5 min	End of Class	<p>The teacher mentions that the students are required to take care of their own copies of the play. The teacher asks the students to take out their previous writing assignment so that the teacher can take them in. The writing assignment for the next lesson, to be included in their final portfolio, is:</p> <p><i>“Explain in 100 words why you agree/ disagree with the stance of your character in this first scene. Would you prefer to fight a “woman’s war” or “man’s war”?”</i></p> <p>In order to gain feedback on their writing, they will hand in this writing assignment in the next lesson.</p>	<p>The students listen to the teacher’s instruction. They can ask questions if need be. They take their previous writing assignment out of their bag and write down their homework.</p>	Whole-class instruction

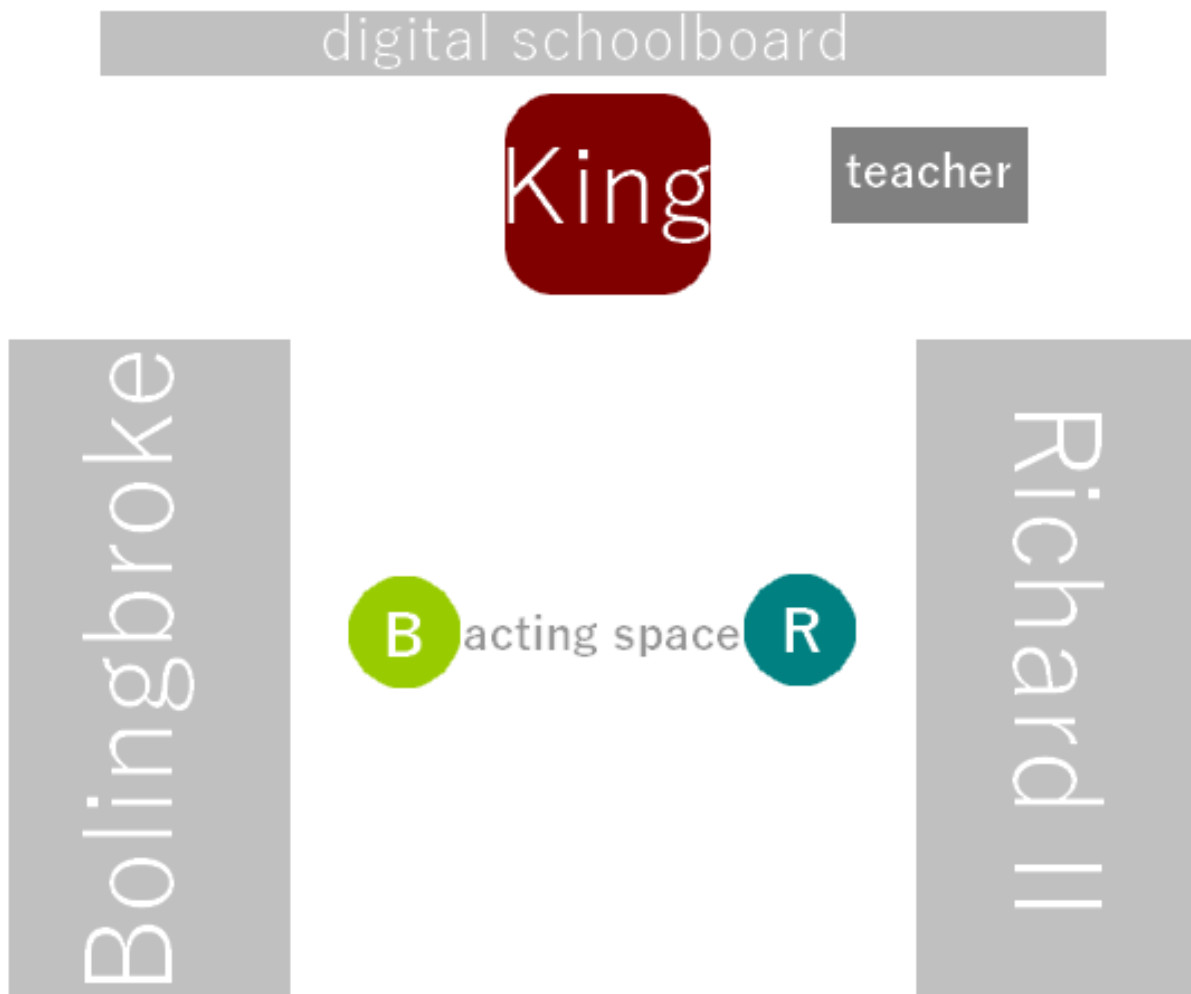


Figure 1 Set-up of the Classroom during the discussion of Richard II

The classroom set-up

This set-up is based on the English royal court of the fourteenth century. A chair that is styled like a throne represents the king. It is impossible in this particular play to have Richard remain on the chair for the entire play. The surrounding environment of the actors changes from a court to the beach, the gardens or Flint Castle. Nevertheless, the throne can serve as a reminder what the characters are fighting for, their chance to remain on the throne or to get the throne themselves. Moreover, it can signify the change of kings: by having Richard start out on the throne and slowly moving away from it, Bolingbroke's takeover of the throne at

the end of the play is more visually emphasised. The teacher is placed right next to the throne, who can serve as an advisor and a narrator of the play, because the role of the teacher during this play is to provide discussion points and to help place the actors in the correct position. The placement of the students on both sides of the throne is to imitate the feeling of being at a royal court, but it also emphasises the idea of opposition: the students are forced to see the oppositional characters' faces. For example, when Richard II is lamenting his throne in Act 4 scene 1, the supporters of Bolingbroke are forced to see Richard II's face from the front, while Bolingbroke's face is unavailable to them. This is to create a space in which the students are forced to see the other's perspective or response. Lastly, the digital school board functions as a way to project pictures that depict the other locations because the play is not limited to one particular location. This can help the students understand the play within its historical locations. For example, during the confrontation at Flint Castle, a picture of Flint Castle can enlighten the students' perception of the play itself.

Lesson 3: Richard and Bolingbroke's Relationship		Class: 5v	Classroom: TBD	Topic: Relationship Bolingbroke and Richard II	
Educational goals students			Materials and teaching aids		
<ul style="list-style-type: none"> The students can deduce from the lines they are given what the relationship between Bolingbroke and Richard II is, and how it changes throughout the play. The students can describe the relationship between Richard and Bolingbroke. The students can perform an English language play that they are not familiar with, in a safe environment created by the teacher and their fellow students. 			<ul style="list-style-type: none"> Copies of the plays for students/teacher Teacher's guide Digital board Classroom set-up Notebook and pens for the students 		
Starting situation class			Educational goals teacher		
<ul style="list-style-type: none"> The students are familiar with the basic plot of the play, and the basic background of the characters. They have already discussed the very first scene, and will now continue. 			<ul style="list-style-type: none"> I can provide the students with a safe environment in which they can speak English, in specific English that they are not familiar with. I can choose specific lines in scenes that illustrate the changing relationship between Bolingbroke and Richard II effectively. 		
Time	Lesson structure	Activities teacher		Activities students	Method
5 min	Entrance	The teacher is by the door, reminding her students to take out their play's copies. She also reminds them about their place in the classroom, to sit on the side of the character they support. Moreover, she asks the students to hand in their writing assignments so that she can give feedback on their English writing. The		The students arrive in class, seat themselves accordingly and take out their copy of the play. The students also take out their second writing assignment so that the teacher can take them in for feedback. The students can take out their	

		teacher has a stack of the previous assignment with feedback notes for the students to take out their own work.	previous work from the stack on the teacher's desk.	
3 min	Introduction of the theme: Richard and Bolingbroke confronted	The teacher introduces the new theme: the relationship between Bolingbroke and Richard II in scenes from different points in time throughout the play. Although the play deals with both of these characters, most of the time they talk <i>about</i> each other instead of talking <i>with</i> each other. This lesson deals with several confrontations between the two. Keep these questions in mind: what kind of relationship do these two have? And how do they react to each other? Does the relationship between them change? If so, in what way?	The students listen, ask questions or take notes if need be.	Whole-class instruction
3 min	Recap first scene	The teacher asks the students to give a small recap of the first scene: what did the first scene tell the students about the relationship between Bolingbroke and Richard?	The students listen to the teacher and give answers to her question.	Whole-class instruction
10 min	Act 1 scene 3: Richard and Bolingbroke at the trial	The teacher asks for two volunteers to perform. The scene deals with the trial by combat between Mowbray and Bolingbroke. The teacher asks if the students remember the reason for their trial. The students perform the following lines:	The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.	Whole-class discussion

		<p>“Lord Marshal, let me” (1.3.46) until “my leave of you” (1.3.63).</p> <p>Questions:</p> <ul style="list-style-type: none"> - What does Bolingbroke’s request of kissing his sovereign’s hand imply about his perception of Richard II? - What do you think Richard thinks of this request? He wants to “fold him into our arms” (1.3.54): what do you think he is doing here? Why does he not just let Bolingbroke kiss his hand? <p>Another question: in line 118, Richard II throws down his warder. Remember our first lesson discussing this play: why do you think that Richard decides to stop this trial by combat?</p> <p>The teacher mentions that the class will continue reading the play, specifically the following lines. “You, cousin Herford” (1.3.140) until “a heavier doom,” (1.3.148) “Uncle, even in the glasses” (1.3.208) until “the breath of kings” (1.3.215)</p> <p>Questions:</p>	<p>The students answer the questions and/or take notes.</p> <p>The students answer the questions and/or notes.</p> <p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p>	
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		<ul style="list-style-type: none"> - What is Bolingbroke's punishment? Why does it change? - Why do you think Bolingbroke receives a 'less harsh' punishment? - How does Bolingbroke respond to his punishment? - How does this reflect upon Richard? <p>The teacher mentions that after this scene Bolingbroke's father John of Gaunt dies while he curses Richard II, who is present for his death, because of his inability to rule the country efficiently. He thinks it is Richard's fault that the country has lost its reputation and age-old glory. Richard's response to Gaunt's passing is to take all of Gaunt's property for himself, in order to finance "our Irish wars" (2.1.155). In doing so, he denies Bolingbroke his inheritance. This last fact is important to remember during the rest of the discussion, because it gives the students an insight regarding Bolingbroke's reasoning during this play.</p>	The students answer the questions, take notes.	
15 min	Act 3 scene 3: confrontation at Flint Castle.	The teacher asks for new volunteers for the discussion of the following scene: the confrontation at Flint Castle.	The students perform the scene. If there is a question, from either the actors or the rest of	Whole-class discussion

		<p>The teacher mentions that Richard and Bolingbroke have not spoken to each other directly before the scene that they will be performing. During the confrontation with Bolingbroke's spokesman, Richard is clearly uncomfortable with the idea of Bolingbroke taking over his kingship, because of his own divine right. Richard was chosen by God to be king and he sees Bolingbroke as a traitor. At this point, the students start performing the following lines.</p> <p>"Down, down, I come" (3.3.178) until "not say no" (3.3.210).</p> <p>Questions:</p> <ul style="list-style-type: none"> - What does Richard mean with "base"? - How would you describe the meeting between Bolingbroke and Richard here? Is it a warm conversation, or is it tense? Why? - Why do you think Bolingbroke responds like this towards Richard? - What do you make of their relationship in this scene? 	<p>class, the scene is stopped to answer that question.</p> <p>The students answer the questions and/or take notes.</p>	
15 min	Act 4 scene 1: Richard's Deposition	<p>The teacher asks for new volunteers for the discussion of the following scene: the deposition scene.</p> <p>The students perform the following lines:</p>	<p>The students perform the scene. If there is a question, from either the actors or the rest of</p>	Whole-class discussion

		<p>“Give me the crown” (4.1.181) until “resign to thee” (IV.I.202)</p> <p>Questions:</p> <ul style="list-style-type: none"> - What is the conflict here? - How does Bolingbroke react to Richard’s emotions? - Look at the language. What is the difference between Richard’s and Bolingbroke’s language here? <p>The teacher mentions that they will continue to perform the next scene. This is the last scene in which the characters interact with each other directly. The students perform the following lines:</p> <p>“Name it, fair cousin.” (4.1.304) until “true king’s fall” (4.1.318)</p> <p>Questions:</p> <ul style="list-style-type: none"> - At the end of this talk, does it surprise you that Bolingbroke sends Richard to the Tower of London? - Why do you think he does not let Richard go, as Richard requested? 	<p>class, the scene is stopped to answer that question.</p> <p>The students answer the questions, take notes.</p> <p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p> <p>The students answer the questions and/or take notes.</p>	
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		<ul style="list-style-type: none"> - How is the relationship between Richard and Bolingbroke in the end? Has it changed since the beginning? How? 		
2 min	End of Class	The teacher reminds the students to bring their copies for the next lesson. The third writing assignment is: “Write 100 words on the relationship between Bolingbroke and Richard: why do you think they talk with each other in a fond manner? How do you interpret their relationship: is it a close familial relationship? And did this relationship help them in the end?”	The students note down their homework, pack their bags and leave for the next class.	Whole-class instruction

Lesson 4: Emotion vs. Ratio		Class: 5v	Classroom: TBD	Topic: Emotion (vs ratio)	
Educational goals students				Materials and teaching aids	
<ul style="list-style-type: none"> The student can explain what the role of emotion is in <i>Richard II</i>. The student can compare two scenes of goodbyes with each other, and assign emotions to their assigned character. The student can create a trajectory of a character's emotions within a scene. 				<ul style="list-style-type: none"> Copies of the plays for students/teacher Teacher's guide Digital board Classroom set-up Notebook and pens for the students 	
Starting situation class				Educational goals teacher	
<ul style="list-style-type: none"> The students are familiar with the method of working for this particular play. They have written writing assignments before. Some students have performed a few of the scenes in front of the class. The students know that they have to speak in English for the entirety of the project. 				<ul style="list-style-type: none"> I can give the students the opportunity to create their own trajectory of emotion for a character. 	
Time	Lesson structure	Activities teacher		Activities students	Method
5 min	Entrance	The teacher is by the door, reminding her students to take out their play's copies. She also reminds them about their place in the classroom, to sit according to the person they support. Moreover, she asks the students to hand in their writing assignments so that she can give feedback on their English writing. She hands out the previous writing assignment with feedback for the students to improve their assignment.		The students arrive in class, seat themselves accordingly and take out their copy of the play. The students also take out their third writing assignment so that the teacher can take them in for feedback. The students receive their second writing assignment, which they can use to improve the assignment for their portfolio.	

3 min	Recap of previous lesson	The teacher asks the students to give a small recap of the previously discussed scenes: what did the students discuss, and what should the students keep in mind when moving on with the play.	The students listen and give the recap of the previous scenes.	Whole-class instruction
2 min	Introduction theme: Emotions vs. Ratio	The teacher introduces the new theme of the lesson: emotions within <i>Richard II</i> . The question that is considered is: what is the role of emotion in the play? And what kind of emotions would your character most likely display, based on your character profile? The class will discuss different scenes throughout the play that deal with emotion.	The students listen, ask questions or take notes if need be.	Whole class instruction
8 min	<i>Saying goodbye:</i> differences in saying goodbye between Bolingbroke and Richard BOLINGBROKE	The teacher mentions that they will begin to discuss a few scenes that deal with the issue of saying goodbye, after being confronted with a traumatic realisation or banishment. The teacher asks for two volunteers to perform the scene. In Act 1's third and fourth scene Bolingbroke says goodbye to his father and his country. The teacher mentions that the students will perform "O, to what purpose" (1.3.253) until "journeyman to grief?" (1.3..274). Question:	The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question. The students answer the questions and/or take notes.	Whole-class discussion

		<ul style="list-style-type: none"> - What is Bolingbroke's emotional response towards his banishment? <p>The teacher mentions that they will continue with a second-hand story of Bolingbroke's actual goodbye at the moment of his banishment. They will perform "We did observe" (1.4.1) until "none of me" (1.4.19).</p> <p>Questions:</p> <ul style="list-style-type: none"> - What was Bolingbroke's actual goodbye like? What were his emotions? - Were there any tears involved in this goodbye? - How does this kind of goodbye reflect on Bolingbroke's character? 	<p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p> <p>The students answer the questions and/or take notes.</p>	
8 min	<p><i>Saying Goodbye:</i> RICHARD's allies</p>	<p>The teacher continues with the next character: Richard. How does Richard (and how do his allies) deal with goodbyes?</p> <p>The first scene is about the flatterers of Richard: Bushy, Bagot and Greene in Act 2 scene 2. They have just received the news that Bolingbroke has come back to England, and they fear for their lives.</p>	<p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p>	Whole-class discussion

		<p>The students will perform “the wind sits” (2.2.122) until “I fear me, never” (2.2.149).</p> <p>Questions:</p> <ul style="list-style-type: none"> - Greene says: “Besides, our nearness to the king in love is near the hate of those love not the king” (2.2.126-127). What does he mean? - Earlier, the class discussed the scene in which Bolingbroke leaves England. Compare this with the goodbyes of Bushy, Bagot and Greene. What does this tell the students about the side of Richard II? What kind of emotions are shown here? 	The students answer the questions, take notes.	
20 min	Richard’s emotion – the Beach Scene	<p>The teacher mentions they will move on with Richard’s emotions in the beach scene in Act 3, scene 2.</p> <p>It is a long scene, so in order to make it more comprehensible, the following quotations will be divided over four groups. The groups will answer questions about the assigned quotations and will present their findings to class.</p>	The students listen to the instruction of the teacher. The teacher divides the students in four groups. The students read the quotations out loud and discuss the different emotions that can be found in the quotations. They can ask the teacher for clarification regarding the language, but the teacher cannot help them regarding the question about emotion.	<p>Whole-class instruction</p> <p>Group work</p> <p>Whole-class discussion</p>

		<p>“Needs must I” (3.2.4) – “my royal hands” (3.2.11)</p> <p>“Not all the water” (3.2.54) – “guards the right” (3.2.62)</p> <p>“Comfort, my liege” (3.2.75) – “high be our thoughts” (3.2.89)</p> <p>“Mine ear is open” (3.2.93) – “will have his day” (3.2.103)</p> <p>“Peace have they” (3.2.128) – “souls for this!” (3.2.134)</p> <p>“No matter where” (3.2.144) – “I am a king?” (3.2.177)</p> <p>“Thou chid’st me” (3.2.188) – “looks be sour” (3.2.193)</p> <p>“Thou hast said” (3.2.193) – “Bolingbroke’s fair day” (3.2.218).</p> <p>Questions:</p> <ul style="list-style-type: none"> - Give a small summary of what happens in these lines. - Which emotions does Richard show here? <p>After the students have discussed these questions in their groups, they have to present their findings to the other groups. Together with the teacher, who provides extra information if need be, an emotional trajectory</p>	<p>The students pick a person in their midst who explains their ideas about their quotations. They take notes of the emotional trajectory of Richard in this scene.</p>	
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		of Richard in this scene is created (on the school board, by drawing a line that shows peaks whenever Richard becomes overly emotional in a negative way or positive way).		
2 min	End of Class	<p>The teacher reminds the students to bring their copies for the next lesson. The fourth writing assignment for the next lesson is: “Write 100 words on the role of emotion in <i>Richard II</i>: does Richard’s extreme emotion in the scene on the beach have an effect on your perception of his ability to rule a country?”</p> <p>The teacher asks the students to turn in a physical copy for feedback.</p>	The students pack their bags, note down the homework for next class, and leave the classroom.	Whole-class instruction

Lesson 5: The Female Roles		Class: 5V	Classroom: TBD	Topic: Passivity and Activity – Women’s role in <i>Richard II</i>	
Educational goals students			Materials and teaching aids		
<ul style="list-style-type: none"> The students can identify the three different women in <i>Richard II</i>, and explain what their role within the play is. The students can compare different female characters in <i>Richard II</i> and explain how they are alike or different. The students can explain the difference between a passive role and active role of women in <i>Richard II</i>. 			<ul style="list-style-type: none"> Copies of the plays for students/teacher Teacher’s guide Digital board Classroom set-up Notebook and pens for the students 		
Starting situation class			Educational goals teacher		
<ul style="list-style-type: none"> The students have been introduced to the play and have discussed several themes already. They have been introduced to several gendered oppositions in the play. They are familiar with the method of discussing the play and have written several writing assignments. 			<ul style="list-style-type: none"> I can let students discuss different roles and functions that women have in <i>Richard II</i>. I can discuss specific scenes and lines, while the story remains clear for the students. 		
Time	Lesson structure	Activities teacher		Activities students	Method
5 min	Entrance	The teacher is by the door, reminding her students to take out their play’s copies. In this lesson, it is not required to sit according to whom the students support, as this lesson focuses on other characters. She asks the students to hand in their fourth writing assignment so that she can give feedback on their English writing. She hands out the previous writing		The students arrive in class, seat themselves and take out their copy of the play. The students also take out their fourth writing assignment so that the teacher can take them in for feedback. The students receive their third writing assignment, which they can use to improve the assignment for their portfolio.	

		assignment with feedback for the students to improve their assignment.		
3 min	Recap of previous scenes	The teacher asks the students to give a small recap of the previously discussed scenes: what did the students discuss, and what should the students keep in mind when moving on with the play.	The students listen and give the recap of the previous scenes.	Whole-class instruction
3 min	Introduction theme: Women's Roles in <i>Richard II</i>	<p>The teacher introduces the new theme: the role of women within the play. As there are only three significant women that play a role in the play, it will be interesting to see what exactly their role is. Are they active participants of the history that is portrayed, or are they part of the background and do they remain passive?</p> <p>The teacher gives a short explanation of the background of each of the women:</p> <ul style="list-style-type: none"> - Duchess of Gloucester, widow of the Duke of Gloucester (Woodstock) who was murdered by Mowbray. - The Queen, wife of Richard II. - Duchess of York, the wife of the Duke of York and mother of Aumerle. She is the aunt of Richard. 	The students listen, ask questions or take notes if need be.	Whole class instruction

		The teacher mentions that the first scene is Act 1 scene 2, about Duchess of Gloucester. This scene needs two volunteers.		
10 min	Act 1 scene 2: Duchess of Gloucester	<p>The teacher lets the students perform the scene, and helps them with understanding the scene if there are any questions.</p> <p>After the scene's performance, the following questions are asked:</p> <ul style="list-style-type: none"> - What does the Duchess of Gloucester ask of John of Gaunt? - What is his response? - Why does she not do it herself? - What do you think will happen to Duchess of Gloucester? <p>The teacher mentions that the performance is moving on: the next scene needs two new volunteers for the Queen and Bushy.</p>	<p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p> <p>The students answer the questions and/or take notes.</p>	<p>Whole-class discussion</p> <p>Whole-class discussion</p>
12 min	Act 2 scene 2: The Queen	The teacher lets the students perform the scene, and helps them with understanding the scene if there are any questions.	The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.	Whole-class discussion

	<p>Act 5 scene 1: The Queen</p>	<p>The students perform the scene until line “’tis nameless woe, I wot” (2.2.40).</p> <p>Question:</p> <ul style="list-style-type: none"> - What does the Queen mean with “nameless woe”? - What is the emotional state of the Queen? Why does she react the way she does? <p>The teacher mentions the previous female role: Duchess of Gloucester. Read line 97. What happened to her?</p> <p>The teacher informs the students that they will move on with another scene with the Queen. The scene needs two new volunteers. They will perform this scene from the beginning until “a rightful king” (50).</p> <ul style="list-style-type: none"> - This is the first part of the goodbye scene between Richard and his Queen. What does Richard ask of his Queen? How does she respond? 	<p>The students answer the questions, take notes.</p> <p>The students answer the questions, take notes.</p> <p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p> <p>The students answer the questions, take notes.</p>	
12 min	<p>Act 5 scene 3: The Duchess of York</p>	<p>The teacher informs the students that they will start discussing the next female role: Duchess of York. The teacher gives a small reminder about the character: she is the wife of the Duke of York and the mother of</p>	<p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p>	Whole-class discussion

		<p>Aumerle, who has been revealed to have been involved in conspiracy against the new King Henry IV. This scene needs three new volunteers, who perform the following lines:</p> <p>“What ho, my liege!” – “A god on earth thou art” (5.3.72 – 134)</p> <p><i>Questions:</i></p> <ul style="list-style-type: none"> - How does Duchess of York react to her son’s betrayal? How does the Duke of York react to his son’s betrayal? - Compare the Duchess of York with the other female roles: what makes her so unique? What makes her relationship with her husband so different? 	The students answer the questions and/or take notes.	
10 min	Final Question	<p>The teacher ends the last discussion and starts a final discussion on the theme of ‘female roles in <i>Richard II</i>. The students need to discuss these ideas in groups of four, before the class discusses it in a whole-class discussion.</p>	The students listen to the instruction of the teacher and work together in groups of four to discuss the final questions.	Whole-class instruction Group work.

		<p>Question:</p> <ul style="list-style-type: none"> - This play contains three female roles. What were their functions in the play? What do you think they all have in common? Do you think the actual historical events and the role of women in them were the same as portrayed in Richard II? <p>After 5 minutes, the teacher leads the group discussions into a whole-class discussion to share ideas.</p>		
2 min	End of Class	The teacher reminds the students to bring their copies for the next lesson. There is no writing assignment for this lesson.	The students pack their bags and leave for the next class.	

Lesson 6: Performing Gender – Richard as a Female Role		Class: 5v	Classroom: TBD	Topic: Performing Gender – The Deposition Scene/Prison scene	
Educational goals students			Materials and teaching aids		
<ul style="list-style-type: none"> The students can think critically about the influence of female casting in male roles in <i>Richard II</i>. The students can argue whether or not the casting of women in male roles has an influence on their interpretation of certain scenes. 			<ul style="list-style-type: none"> Copies of the plays for students/teacher Teacher's guide Digital board Classroom set-up Notebook and pens for the students The quote of the review of Fiona Shaw's 1995 interpretation of <i>Richard II</i>. 		
Starting situation class			Educational goals teacher		
<ul style="list-style-type: none"> The students have been discussing this play for five lessons: they are familiar with the structure of the lessons and can create a safe environment for all to enjoy. Four separate themes have been discussed: the changing relationship of Richard and Bolingbroke, war vs. peace, the role of emotion in the play, and passivity and activity regarding the female roles. 			<ul style="list-style-type: none"> I can provide students with new insights regarding the casting of a play. I can keep track of the time with regards to performing and answering questions about this play. I can edit the lesson to exclude the prison scene, only taking the bare essentials: the fact that Richard and his kingship are seen as actors or acting. I can provide the students with a safe environment to act out the required scenes, with respect for each other's well-being. 		
Time	Lesson structure	Activities teacher		Activities students	Method

5 min	Entrance	The teacher is by the door, reminding her students to take out their play's copies. She also reminds them about their place in the classroom, to sit accordingly to the person they support. The teacher also gives back the fourth writing assignment with feedback to the students.	The students arrive in class, seat themselves accordingly and take out their copy of the play. The students receive their fourth writing assignment with feedback from the teacher.	
3 min	Recap of previous lesson	The teacher asks the students to give a small recap of the previously discussed scenes: what did the students discuss, and what should the students keep in mind when moving on with the play. In this specific case: keep in mind that the female roles are not as straightforward as the stereotypical female character may seem.	The students listen and give the recap of the previous scenes.	Whole-class instruction
3 min	Introduction theme: Performing Gender – The Deposition and Prison scene	The teacher introduces the lesson's theme: gender performance, through the performance of the deposition scene and parts of the prison scene. Before performing these scenes, the teacher discusses the stereotypical portrayals of men and women in this play: it seems like this is very straightforward and is grounded in binary oppositions, but as the students have seen in the previous lesson on female roles, this play does broaden the perceptions on the roles of men and women. The teacher specifically refers to the Duchess of York and the Duchess of Gloucester, and	The students listen, and takes notes if need be.	Whole-class instruction

		<p>their functions in the play. Gloucester <i>wants</i> to participate, <i>wants</i> revenge for her murdered husband, however, she is denied this revenge by her brother-in-law and dies of sorrow. The Duchess of Gloucester actively wants to save her son's life, and is ultimately able to do so. The inability to have any influence on their environment, in the case of the Duchess of Gloucester and the Queen, is contrasted with the ability of the Duchess of York to use her personal influence to convince the King of her plea to save her son's life.</p> <p>The performance of those female roles, however, were not by actual female actors during the 1590s.</p> <p>In Shakespeare's time, all of these roles (even the female ones) would have been performed by men, because women were not allowed on stage.</p> <p>Now the class takes a look at two different scenes of Richard (and Bolingbroke in one of them). To discuss them, the students perform a few lines of them more than once, with different volunteers. Specifically: the opposite gender portrays Richard, and the students will see how that influences their perception of the</p>		
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		play and what it tells them about the ‘characteristics’ of gender.		
25 min	Act 4 scene 1: The Deposition Scene.	<p>First, the volunteers are male. The teacher mentions that they will start at “Give me the crown” (4.1.181) until “Lords, prepare yourselves” (4.1.320). The students have discussed these lines before in a previous lesson.</p> <p>There are a few questions:</p> <ul style="list-style-type: none"> - Does Richard agree with his deposition? Why/Why not? - “Your cares set up” until “with me they stay.” (4.1.195-199). What does Richard mean in these lines? - Richard says “ay, no; no, ay” (4.1.201). How do you interpret these words? What do they say about Richard’s character? - Why does Richard refuse to read his crimes out loud? - What is Richard trying to accomplish by using the mirror? <p>After this discussion, the teacher asks for two new volunteers: one female for Richard and one male for Bolingbroke, who perform the mirror speech: “They shall be” (4.1.274) until “Name it, fair cousin” (4.1.304)</p>	<p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p> <p>The students answer the questions, take notes.</p> <p>The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.</p>	Whole-class discussion

		<p>Questions:</p> <ul style="list-style-type: none"> - Does the language change for you, when this part is portrayed by a woman? - Now that a woman is playing Richard II, do you think that that influences how you see Richard in the play? Why? - Do you think that a woman could realistically portray Richard II? Why? Why not? - Remember the historical context of this play: this was written during the reign of Elizabeth I. According to one of her servants, Queen Elizabeth I once famously said: "I am Richard, know ye not that?" Do you think that Queen Elizabeth saw this as positive or negative, if you take the portrayal of Richard in this play into account? 	The students answer the questions and/or take notes.	
14 min	Act 5 scene 5: Prison scene	<p>The teacher moves on with a small excerpt of the prison scene. This excerpt only needs one female volunteer.</p> <p>She performs "Thus play I" (5.5.31) until "with being nothing" (5.5.41).</p>	The students perform the scene. If there is a question, from either the actors or the rest of class, the scene is stopped to answer that question.	Whole-class discussion

		<p>Question:</p> <ul style="list-style-type: none"> - What does Richard say here? What conclusion does he reach? - What profession does Richard allude to when he says “Thus I play in one person many people”? - Richard sees himself as an actor: is it a valid interpretation if we interpret Richard as a woman? - In 1995, an actress performed the part of Richard II in this play. The reviewers of this play were not too enthusiastic about a woman playing Richard. <i>The Independent on Sunday’s</i> reviewer Andrew Temple calling it “the sort of thing that you might expect to see at the end of term in a boarding school” (qtd. in Rutter 314). Consider the genre of Shakespeare’s Richard II as a history play: why do you think the British audience and critics had so much trouble with a woman portraying the English king? 	The students answer the questions and/or take notes.	
2 min	End of Class	The teacher mentions that this is the last “theme” lesson: the following lesson will conclude the discussion of the play. The students will still need to	The students note down their homework, pack their bags and leave for the next class.	

		bring their copies, as well as their portfolio with the updated writing assignments.		
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Lesson 7: Final Discussion and Evaluation		Class: 5V	Classroom: TBD	Topic: Final Lesson	
Educational goals students			Materials and teaching aids		
<ul style="list-style-type: none"> The students can reflect upon the lesson series and evaluate it by providing points of constructive criticism. The students can reflect upon an interpretation of <i>Richard II</i> with the use of the information they have gained during the discussion of the play. 			<ul style="list-style-type: none"> https://www.youtube.com/watch?v=AXGkbBbXVSA (Ben Whishaw, Hollow Crown) https://www.youtube.com/watch?v=6UHAmJEE0MM (David Tennant, Royal Shakespeare Company) Paper 		
Starting situation class			Educational goals teacher		
<ul style="list-style-type: none"> The students have discussed Shakespeare's <i>Richard II</i> based on several themes: the idea of a male vs. female war, the emotional trajectory of the relationship between Richard II and Bolingbroke, the three female roles, and the performing of gender (cross-gender casting). The students have used the English language to speak, listen, write and read. 			<ul style="list-style-type: none"> I can give closure to the end of the project by taking the acquired knowledge and applying it to different interpretations. I can receive student's feedback on the project in order to implement it in a possible rework of the project for the following years. 		
Time	Lesson structure	Activities teacher	Activities students	Method	
5 min	Entrance	The teacher welcomes the students into class, and asks them to take a seat in the regular seating plan.	The students arrive in class, sit down and take out their notes and copies of the play.		
15 min	Recap of the project + Relevancy for today	The teacher asks the students to give a small recap of the previous lessons: what has the class discussed over the course of the lesson series? What do they take	The students give answers to the question of the teacher.	Whole-class discussion	

		<p>away as the most memorable from this particular play? The teacher writes down the students' answers on the board in a mind map. The teacher tries to make explicit what the students have learned from the project over the last few lessons:</p> <ul style="list-style-type: none"> - They have performed, and therefore can perform, a Shakespeare(an) play. - They can discuss this play critically, based on the questions provided by the teacher. - They are able to critically read some of the scenes, prompted by the questions of the teacher: for example, in the last lesson they were asked to critically think about the female casting of Richard and whether that would make a difference in their reading of the scene. - They are able to write short assignments on the play's content after they have performed it. <p>The final discussion is:</p> <ul style="list-style-type: none"> - What makes this play about British history so relevant for us, as Dutch people, to read 	<p>The students discuss the question in a civil manner.</p>	<p>Whole-class discussion</p>
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		<p>today? Did we connect with someone else's history? How come?</p> <p>The students are allowed to give their own opinion on this matter: there is no conclusive answer to be given here.</p>		
10 min	Evaluation of the project	<p>The teacher asks the students to write down two positive aspects and two points of constructive criticism on the overall project. The teacher mentions that this will serve as the students' feedback on the project, and as such, the project can be evaluated on its merits for the students in following years.</p>	<p>The students listen to the instruction, and write down two positive aspects and two points of constructive criticism about the whole project. They do so individually, so that the teacher can gain insight with a more inclusive perspective of the whole class. They also do this anonymously, so that they may be as honest as they would like to be.</p>	<p>Whole-class instruction</p> <p>Individual work</p>
15 min	Other interpretations	<p>The teacher announces the end of the project. To end it, the class watches a small excerpt of the deposition scene of the film adaptation of the play called the "Hollow Crown", starring Ben Wishaw and Rory Kinnear as Richard and Bolingbroke respectively. The class also watches a small excerpt of the Royal Shakespeare Company 2013 rendition with David Tennant as Richard II. The teacher mentions that, because they are all students, it might be worth it to see trained actors perform the scene in different interpretations. She asks the students to focus on the</p>	<p>The students listen to the instruction. They watch the video in silence and give answers to/discuss the teacher's questions after the video has finished.</p>	<p>Whole-class discussion</p>

		<p>themes the students have discussed: which theme can you see? Do you agree with the portrayal of Bolingbroke and Richard in these renditions? This discussion can be adjusted according to the time that is left. It is a free discussion that has no bearing on their grade whatsoever.</p>		
5 min	End of class	<p>The teacher announces the end of class. She thanks the students for their participation and asks the students to turn in their portfolios to the teacher who stands by the door.</p>	<p>The students take out their portfolio, hand it in, and leave the classroom.</p>	

Chapter 4: Consultation

This chapter discusses the interviews conducted with two different participants about the developed lesson series.

I. Method

The interview questions were created and the interview was conducted by the creator and writer of the lesson series. The interview questions are divided into two parts: questions related to the background of the participants' own experience in teaching Shakespeare to Dutch secondary school students and questions specifically focused on the lesson series itself. The questions were formulated using the thesis statement as the main point of reference, encouraging a discussion regarding the practical nature of the lesson series. Moreover, two participants were interviewed to give different perspectives on the lesson series. In regards to the lesson series, several topics were discussed: the accessibility of Shakespeare and his language, the homework assignments, the use of gender-related themes, the training of critical thinking skills, and the need for active participation by the students. The interviews were recorded and later transcribed by the researcher. These transcripts can be found in the appendices. The participants are referred to as W. and R. to ensure their anonymity. Both of the participants were interviewed in week 22.

II. Participants

The two participants are both teachers of English, albeit in different stages of their career. Participant W. has been an English teacher at a secondary school in Veenendaal for over thirty years with experience in both HAVO and VWO. His experience with teaching Shakespeare's plays is focused on discussing excerpts of famous scenes from *Romeo and*

Juliet, Macbeth, and Antony and Cleopatra, or discussing quotes or themes that are related to Shakespeare's plays. According to W., students see Shakespeare as part of the curriculum, meaning that they may have heard of William Shakespeare or other terms related to his work or life, but they have no associations with him beyond that. Students may not realise that the playwright can still be significant beyond the classroom.

Participant R. is a teacher-in-training, with experience in VMBO, HAVO and VWO as part of her internships. Her experience with teaching Shakespeare to secondary school students is limited to a Shakespeare project based on *The Merchant of Venice*, in which the students had to read the play and rewrite scenes in present-day English. Her view on the students' perception was very much in line with that of participant W., saying that every school does Shakespeare at some point and, thus, the students were most likely already aware that Shakespeare would be discussed in class. This made the students very reluctant to participate in discussing the play.

III. Results

Both participants feel that the language in Shakespeare's play will not be much of a problem for students to understand. R. states that the project provides the students with enough time to understand the play: "because you have a more in-depth approach, and the students actually – they don't just read it, it's not just text on a page, but they actually perform it, they feel it" (Sijbom, R). The strength of acting out the scenes is therefore that it helps the students to understand the play. Participant W. argues that Shakespeare's language should not be considered to be too difficult for students because the language that is spoken in his plays can have a linguistic effect on the language of the students themselves. The students might use Shakespearean phrases in their daily life after reading them in the play. If the teacher wants to discuss the play in its original language, W. suggests that a glossary of the most commonly

used words can be helpful. He argues that the students should understand the gist of what is discussed, which can be supported by the use of a glossary, or by showing the students productions of the plays on screen. This is something that is included in the last lesson of this lesson series, but it would be helpful to also include this in the introductory lesson according to W. On the other hand, including productions in the introductory lesson means that students will unconsciously begin to visualise these characters as the portrayals they have seen on the screen: the interpretations of Richard and Bolingbroke in clothing, hairstyle and manner of speaking could influence their thoughts on the characters themselves. This could undermine multiple aspects of this lesson series.

The homework assignments are considered sufficient by both participants. Participant R. expresses approval concerning the included assignments since it will allow the students to practise their writing skills and increase their production in the foreign language, but expresses doubt with regard to the word count and whether it is enough for the students to fully discuss the questions. Additionally, participant W. also suggests to include different assignments, such as translation of Shakespeare's language into present-day English, to break up the monotony of the writing assignments.

Both participants are enthusiastic about the focus on gender in the play. Participant W. thinks that the gender-related issues are still relevant and can connect to today's perception of gender: specifically the idea of cross-dressing. That is what makes this play so relevant for students because "it can quite easily make a connection with what young people, sixteen or seventeen years old, well, maybe watch every day without noticing" (Verhoef, W). Participant R. is tentative regarding the interest of the students in this particular classroom because she feels that it could be very interesting for the teacher to discuss the historical context of cross-dressing actors in the sixteenth century, but that it is possible that the students do not experience the same interest. She is intrigued by how the focus on gender can

be crucial for the students' self-awareness: "it is interesting for students to see what their view is considering this gender stereotyping in the play. It may give them the opportunity to have a look at their own views on gender, on their biases concerning gender and maybe open their eyes a bit" (Sijbom, R). In short, the participants see the value of the focus on gender in the play, and participant W. calls it one of the strengths of the developed lesson series.

Both participants think the practice of critical thinking skills in the lesson series is fully integrated in the writing assignments and the play's discussion. Participant W. mentions that it is important what the content of the assignment is that the students have to do because it needs to be "something that goes a bit further and invites them to be open, to be critical, to be exploring in their approach of Shakespeare's plays" (Verhoef, W). When pointed to the fact that the assignments do not necessarily have a right or wrong answers, W. says that assignments without a right or wrong answer will result in more diverse opinions, making them more interesting for the teacher to read. Regarding the activities in class, participant R. feels that the scenes the students act out are indeed discussed through the discussion questions. She does stress, however, the importance of planning because the lesson series does include a tight schedule in which not everything might be able to be discussed to the extent that is needed.

With regards to the stimulation of active participation, both participants think that the role of the teacher is crucial. In itself, the lesson series requires active participation of the students. Participant W. states that it all depends on the enthusiasm of the teacher to ensure the active participation of the students themselves. The moment when the students know who the characters are that they are portraying, the more actively involved they become. The teacher should establish these character with the students, so that they will know what to do. In that moment, they become active participants. Participant R. recognises that the teacher's role is also the role of facilitator: they need to be able to lead discussions, keep the students

on classroom and need to be aware of the time schedule. She also recognises the importance of including everyone in the acting aspect of the lesson series. R. says “all students will definitely be involved in the acting. And because of that, hopefully, it will also be a safer environment and they know ‘I have to do this as well, so I might as well be nice to the person who is up there’” (Sijbom, R). The class environment is safe because the students rely on each other to succeed and the students are accountable for active participation.

Overall, the participants are positive about the developed lesson series. A discussion point, however, is the planning of the lesson series. The lesson series requires a lot of the students in a small amount of time. When asked whether the lesson series would work better as a project, with more than one hour at a time to discuss the play, participant R. could see the value of more time for discussion, but also mentioned that students might be less likely to do homework if it was for an extracurricular project. It is up to the teacher to decide whether or not to perform and discuss all the scenes as described in the lesson series, but the lesson series can also be expanded into more lessons to give the students more time. In its current form, the lessons are divided in themes per lesson; in an extended version these themes can continue in other lessons. Nevertheless, both participants are interested in the discussion of Shakespeare the Total Physical Response method; according to R. it makes the play more accessible and less daunting for the students. Participant W. also thinks the choice to discuss a history play is good because it is so significant for British (literary) history.

Conclusion

Ask any teacher of English in the Dutch education system whether they have ever discussed a history play written by William Shakespeare and, more often than not, the teachers will not have considered discussing one at all. Shakespeare's language itself is difficult enough, not to mention the level of historical value of the history plays that requires in-depth knowledge. Many students are not enthusiastic about the Bard: they might know the name, but the associations with Shakespeare usually stop there. If both students and teachers do not see any potential in the discussion of Shakespeare's history plays, it comes as no surprise that only Shakespeare's tragedies and comedies are more widely known. There is, however, an argument to be made that the history plays do have a place in the Dutch curriculum of English, as they can serve as a starting point of discussion on socio-political issues that are relevant even in present-day society. This thesis has tried to prove that the history plays can have a place in the Dutch EFL classroom through the use of the Total Physical Response method to discuss Shakespeare's *Richard II*. The statement that was considered in this thesis was that Shakespeare's *Richard II* can provide Total Physical Response (TPR) activities concerning the theme of gender for students in 5VWO that require their active participation and interaction with the material, and challenge their critical thinking skills.

Accordingly, a lesson series was created to ignite teachers of English to reconsider Shakespeare's history plays as valid options for discussion with their students. Through Total Physical Response, traditionally a language acquisition method, students are required to physically participate in the project: they play and inhabit different characters through performing, they can visualise and feel the layout of the royal court and they do close reading of the scenes in class discussions. All the while they are acquiring the English language through practice of the different language skills. Consultation with two teachers, who are in different stages of their career, has shown that the Total Physical Response activities can lead

to interesting challenges for the students of 5VWO: they are required to experience historical characters and events when they are performing, read difficult English, and discuss the material in both the classroom and in the homework assignments.

There are some elements that do need to be considered if a teacher would like to take on this project of *Richard II*. The planning in the lesson series is based on a tight schedule: if a teacher wants to do everything that is included in this lesson series, it will probably take longer than the established seven lessons. The teacher are advised to use the lessons and themes that are to their liking, in accordance with Gilbert's theories concerning the teaching of dramatic literature as performative texts. The writing assignments' word count can also be adjusted or the writing assignments can be replaced with other assignments, but in this lesson series they serve as practice for critical thinking skills and that should be taken into consideration when creating new assignments.

If this lesson series were to be performed, it might be interesting to consider evaluating the students' and teachers' responses to the lesson series and see whether their experiences are comparable. More research into the use of Total Physical Response for the discussion of literature could be done in regard to originally non-performative texts. It could be interesting to see students make their own performance of a prose novel in which they need to incorporate the space and their fellow students. The interdisciplinary nature of using Total Physical Response in this project, in which both English literature and History play a part, can also be used for a project that links the two subjects more closely together. This means that the students can be required to do assignments for both History as well as English, so that it will help them practise skills required for either or both of those subjects, such as writing or verifying sources. A final suggestion for further research is to evaluate the different language skills throughout the play: what is the effect of the Total Physical Response method in discussing literature on these four language skills? Although the focus in

this lesson series was to discuss the literature, the original purpose of Total Physical Response as a language acquisition method might be interesting to look at.

In the end, the aim for this lesson series was to examine whether *Richard II* could be discussed in a classroom in secondary school, combined with the Total Physical Response method introduced in Van Pelt's *Teens and Tudors* project, with focus on different themes. This should result in an approach in close reading the play that leads to studying both the (literary) history of the play as well as providing ample opportunities to discuss the socio-political nature, i.e. gender, of it, making it relevant for the students of this day and age. This has been accomplished. It is impossible to enthuse every student in the classroom for the works of the Bard, especially the history plays, but that does not mean that a teacher should not try. This lesson series could be a stepping stone towards discussing dramatic literature in the way that it should be: as a performance, in the historical context of the play, discussing important themes that are relevant for today's students.

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Appendices

I. The interview questions

I am Laura Kouters, a master's student of English Language and Culture: Education and Communication. I am currently writing my master's thesis on the use of Total Physical Response in discussing Richard II, a history play written by William Shakespeare. My hope is that, through the use of Total Physical Response, the students feel more actively involved in the play than they would be just reading it on their own. I have sent you the lesson series in advance so you would be able to read through the series before our interview today. If it is alright with you, I would like to record our conversation so that our conversation can flow more naturally without me having to make notes during it. The audio will only be used for the consultation chapter of my master's thesis, after which it will be deleted. As for the interview itself: first I would like to ask some questions about your experience with Shakespeare education itself, after which I would like to ask a few questions related to the lesson series. Before we begin, do you have any questions?

Interview questions

Background

- *What is your experience with teaching Shakespeare to secondary school students? Extra: have you done it often/before?*
- *Which plays have you discussed with them?*
- *What is the students' response to Shakespeare, in your experience: are they reluctant or enthusiastic?*

Lesson series related

- *Shakespeare's plays, and particular his language, are of another time, and as such, can be considered difficult for Dutch students nowadays. Do you think that this lesson series makes the play accessible for students? Extra: what do you think makes it so accessible?*
- *There are four writing assignments included for the students as homework: how do you feel about this way of testing? Extra: Should other homework assignments be included?*
- *What do you think of the decision to discuss the play in themes related to gender? Is it something that the students would consider interesting?*
- *The students are not only discussing the play, but are also practising their critical thinking skills. Do you think the lesson series accomplishes this? Extra: How might this aspect be improved in future adaptations of the lesson series?*
- *Another core aspect of this lesson series is to stimulate the students to actively participate during the activity. Do you think this lesson series accomplishes this?*
- *What are the strong points of this lesson series, and what are the weaker points?*
- *Do you have any additional comments on the lesson series that you would like to share?*

II. Transcriptions of the Interviews

Interview Teacher W., held on the 31st of May, 2017.

Total time: 23 minutes

I: interviewer

W: teacher

I: Alright! The first few questions will be about the background of your experience in Shakespeare education, so the first question is – a pretty open one – what exactly is your experience with teaching Shakespeare to secondary school students, meaning what kind of plays did you do, et cetera?

W: Actually, that bit of teaching is not too large. To the best of my recollection, there were a couple of excerpts from plays in the literature books, dating back – I think – twenty, twenty-five years ago. For instance, well, Romeo and Juliet, famous scene, Macbeth, famous scenes, Anthony and Cleopatra, famous scene and in a number of cases a few references to, say, quotes or to themes that crop up time and again in Shakespeare's plays. But basically, not that much experience. Just a few poems. That are part of curriculum. When talking about sonnets, one cannot simply omit or not incorporate poems by Shakespeare.

I: You did mention in your email that [the school] did do a Shakespeare project.

W: Correct, that is in sixth grade. 6VWO. The sixth graders, they do a Shakespeare project and I think this year's project was about Much Ado About Nothing. They swap plays or titles, so to speak, I don't know what's on the menu for next year. I won't be teaching 6VWO so the thing is that I have never ever taught or discussed complete plays with my students.

I: For the excerpts, what kind of response did you get from the students? Were they very enthusiastic or very reluctant when they heard “we're going to be doing Shakespeare”?

W: Well, many of them may have heard the name, many of them have no association with the Bard, whatsoever. Because they know the name, they may have heard of Stratford-upon-Avon, they may have been there. But basically they know nothing about the man, about his place in history, about his place in the history of literature. So in very many cases, whether it is poem reading or play reading or quote reading, the material, it's entirely new to them. In very many cases, I think, reading Shakespeare, to them, is just part of the drill, in the curriculum itself. And not really something that may excite them or entice them to read more, to watch more et cetera.

I: Okay, thank you. So that was basically the background-related portion. For the lesson series related questions. Shakespeare’s plays, and particularly his language – they are from another time, and as such, can be very difficult for Dutch students to understand. Most of the time. Do you think that this lesson series I have created makes the play accessible for students to understand?

W: Well, I think you have to guide them. I think you have to make them aware of certain constructions, be they grammar, grammatical constructions, or idiomatic constructions. From what I remember from the Shakespeare’s plays that I have read, there’s always a glossary of words that belong to the sixteenth century that goes with these plays. That goes with each play. If you focus on a play or focus on certain part or certain parts in the play, then I would simply advise you to add a list of very common words, so that they might an inkling, an idea of – “knave” for instance or other words. Nevertheless I think, it all depends. And why am I saying this? Because your question reminds me of what I used to watch, and he died a couple of weeks ago: Catweazle. It was a very very famous series in the late 70s or early 70s, I think. It was about this fourteenth century magician-wizard, that all of a sudden ended up by magic, timemachine, I don’t recall. But he ended up in the twentieth century. And he became a sort of cult figure. Not many series, not many episodes have really been made. But he became a sort of cult figure. Why? Because of the language that he spoke. When I was a teenager and watched that series, he also used words like “methinks”. But that was the fun of it because we students when we watched it, we also sort of “methinks”. It had a sort of linguistic impact on us. And we started using words that he used. But these were words, so-called, belonging to the fourteenth century. Basically, as long as they get the gist of what is said, of what is played, and if they can relate that just to the theme, the thing you have introduced in your lesson series. Then I think it’s okay. Maybe a glossary just to help them out. Most common words in this play or that play. I think that will do. And of course, important in that case, I think that you should show a production. Maybe a classic production and a more modern or modernised production of given any play. What about language there? Is it confronting, is it bewildering for students? It’s just a suggestion, just to give them an idea of what it must have been like in the sixteenth century and what about a performance in say, 2008.

I: I do incorporate certain productions but that is in the last lesson as well, so maybe in the first one would be better. Okay. There are four writing assessments included for the students as homework: how do you feel about this way of testing?

W: It’s okay. I’ve made some comment on [when you sent me the lesson series]. I think, but I’m not quite sure - was it in the third lesson that you ask them to hand in their assignment, or am I wrong here?

I: Oh no, after the first lesson they write their first writing assignment and they hand it in the second lesson. And in the third lesson they will hand in their second assignment --

W: Fair enough. But will you correct these small assignments in between?

I: Yes. And they will get them back to correct them if they want to, just to give them sort of a feedback moment or formative assessment.

W: That's fine. That's okay.

I: So you don't think there should be any other sort of homework assignments included?

W: Well, depends. You actually spend quite some time on play reading. A possibility could be: let them write their version of a scene, and let them either perform it or videotape it or record it or whatever. And then grade that as an assignment as well. So maybe in between, so far you have four assignments --

I: Four written assignments which will be in one portfolio at the end.

W: Alright they will make a portfolio. But this is an option, a possibility. It's something different, from what they may grow used to. And maybe it entices them, it maybe fascinates them. What about if I were to play this or that role? And of course, here's the linguistic thing again, I think. What about them rewriting a scene in their language. In the language that they think they can communicate in. In a language that they think they can get across themes of life. So that's a suggestion.

I: What do you think about the decision to discuss the play in themes related to gender in specific? Is it something that you think the students would consider interesting?

W: I think, yes! I think they will. I think it's interesting to see. There are various aspects in your series. You start off with "woman's war" and "man's war", that's gender versus gender. Then the role or function or the importance of male or female. The importance of Mowbray and Bolingbroke, who are they – what are they? What makes them typically male in their decisions? And what about the Duchess of Gloucester, what about her, and what makes her so important? And in what way does her femininity play a role because isn't she the one who persuades or gets across ideas or feelings to Richard II? Or am I wrong?

I: No no, it is the Duchess of York who tries to get a pardon for her son, but indeed, she uses her emotions to get her point across to Bolingbroke.

W: Alright. She uses her femininity to get what she wants. Maybe you can put it that way, or should put it that way. And then, of course, you move on to something that is very interesting, which is of course that female parts were played by men in the sixteenth century. Now, what about our own

society, what about today? Think about Dame Edna, think about so many others that, because of the fact that they swapped gender as it were – think about our own Maarten 't Hart, who all of a sudden out of a blue, almost literally, was there on a talk show, I think a couple of years ago – maybe ten or twelve years ago – and he was dressed as a lady. Quite a number of things here that you can relate and that you can use, and you can relate to today. I think it's a very interesting subject.

I: Yeah. So it really connects to what they might see now.

W: Yes! And I think it can quite easily make a connection with what young people, sixteen or seventeen years old, well, maybe watch every day without noticing. But it exists! So go ahead!

I: The students are not only discussing the play, but they are also practising their critical thinking skills. In the writing assignments, but also during the discussions during the lessons themselves. Do you think the lesson series accomplishes this in a sufficient manner so that they really practise their critical thinking skills?

W: Depends on your assignment. What do you want with your writing assignment: is it just feedback on what they have done in the previous lesson? Is it just a summary about what they have done so far? Or is it something that goes a bit further and invites them to be open, to be critical, to be exploring in their approach of Shakespeare's plays. Depends on the assignment.

I: I kind of tried to make assignments that wouldn't necessarily have a right or wrong answer, so that they should explain their own viewpoint of what they need to write about.

W: That's also an extra insight. It's not black or white. Twenty-five students, especially today, means twenty-five opinions. So that's interesting. And for you it makes it interesting to read – much more interesting to read. What is their personal view on the Duchess of York, or on Mowbray or on John of Gaunt, or whatever. Do they feel related to any of these characters, and why? I think you should do that, incorporate that. Invite them as it were, to speak their mind, on the different characters of their own choosing.

I: Yes, that's basically what I did in the very first one, that they have a character assigned and say what favours them to be king or not.

W: yes.

I: Okay. Another core aspect of this lesson series is to stimulate the students to actively participate within the activity, within the discussion or being the actors themselves. Do you think this lesson series really activates the students to participate?

W: *Depends on your enthusiasm. And maybe on you setting an example.*

I: Yeah, I mean if I do it I'm going to be enthusiastic about it.

W: *That might be catchy for them. So they might find inspiration in it.*

I: And it is a different approach to what they usually do. [Like] in this school.

W: *Oh yes certainly. Basically it's an elaborated speech card. One might say. In first grade and second grade, in a number of cases or a number of situations – especially talking about fluency – pupils get a speech card and are invited to have discussion or a conversation about chores or going on holiday. It's basically the same. But important is that you together with your students try to establish the facts of the characters of these persons. Who are they, what are they? And are they what they say? That is, of course, a second layer or the deeper meaning. But if you get that right, I think it will be easier for students to live up to the task of acting a certain role in a play.*

I: Alright. This is the last question. What do you think are the strong points of this lesson series, and what are the weaker points?

W: *Strong points, I think, are funnily enough the choice itself of a history play. Of a – you don't say king's play do you?*

I: Well, the genre is history play, but it tells a lot about kings.

W: *Oh yeah, history play. The funny thing, though, I think I read it yesterday, because of Richard II Henry I, II, III⁷ were written because of that. Because of the situation itself, discussed in Richard II. Other historical plays are based on Kings of England were written by Shakespeare⁸. It sort of was a thing that triggered, as it were, a lot, I think. To the best of my recollection. Interesting is the gender-related issues, so to speak, especially if you can draw parallels with the past and today and present situations. Could be very interesting.*

Weaker points, I think: be careful with your planning of the lessons as such. Because I think you want to do a lot, a very big lot in these lessons. Especially – this is a good thing -- if you focus on play acting in, say, three or four lessons, I think this will take up a lot more time. So be very careful with

⁷ He means the three Henry plays that follow *Richard II: Henry IV part I, Henry IV part 2, Henry V*.

⁸ He means that the first tetralogy by Shakespeare was written as a result of this second tetralogy which includes *Richard II*. He might have been confused about this, since the first tetralogy was actually written earlier than the second tetralogy. I had chosen not to correct him as it would take the focus away from the main point he was trying to make.

your planning. As far as I'm concerned, it's better to let go of things and focus on the play reading and maybe character building, or what have you. Please focus on that moment because you can do it as a class, you can do it as groups in class. I think this should get major attention. Forget about, maybe, other things that you would like to incorporate in your plans. Focus especially on these things⁹.

I: Okay. The last question was “do you have any additional comments on the lesson series that you would like to share?” but you already shared them in the email you sent me as well, so that was basically it.

W: Okay! My pleasure.

I: Thank you.

⁹ It is important, according to W., that you establish the characters of the play for the students. This could mean that literal line reading should be condensed to only specific lines that are interesting; just to give the students a feel for who the characters are and how they should play them.

Interview Teacher-in-training R., held on the 1st of June, 2017.

Total time: 14 minutes

I: interviewer

R: teacher-in-training

I: The first background question is: what is your experience teaching Shakespeare to secondary school students?

R: I taught 4HAVO students in Amsterdam. We did a Shakespeare project, whereby they were supposed to read the Merchant of Venice. Rewrite the story into Modern day English and then perform this. It was supposed to be a play but due to technical difficulties it became more of a vlog-type project. That's my experience.

I: So you only discussed *The Merchant of Venice*, and no excerpts of other plays? No sonnets as well?

R: No excerpts. We were supposed to get to sonnets with the previous school I taught at but I left before we got to that part.

I: Okay. In relation to your project on *The Merchant of Venice*, what was the students' response to Shakespeare? In your experience, were they very reluctant or very enthusiastic to engage with the material?

R: A lot of them think Shakespeare is old news, because you know.. every school does Shakespeare. When you have to read something that is older than present day literature or older than the 1800s then people basically go for Shakespeare. A lot of students were tired by it, didn't really want to do it which made it more difficult.

I: Was it your choice to do *Merchant of Venice*?

R: No, that was already set up.

I: Okay. That was basically it for the background questions. Now for the lesson series related questions: Shakespeare's plays, and particularly his language, are of another time, and as such, can be considered very difficult for students to understand. Do you think that this lesson series that I have created makes the play accessible for the students to understand?

R: Yeah I think so. Because you have a more in-depth approach, and the students actually – they don't just read it, it's not just text on a page, but they actually perform it, they feel it. And you discuss certain sections afterwards, so I would say that the students really get to know Shakespeare and really

get to understand as much as is possible what the story is about, and what Shakespeare is about. So yes.

I: For the second question. There are four writing assessments included for the students as homework: how do you feel about this way of testing? In particular the writing skills.

R: I think it is a good idea because by producing language and producing their own writing students engage with the language more. I mean it does lead to more work for the teacher because I saw that they have to give feedback to every writing assignment. They will have to do that four times and that will take up a lot of time. Though I wasn't quite sure about the length of the writing assignment. I mean, yes, you do need to keep it as short as possible for a student who already has a lot of stuff to do and for a teacher who has to correct all this. But the questions are rather elaborate.

I: You would make the word count a bit larger?

R: Yeah a bit more, because otherwise I'm not sure they'll manage to write down everything they wanted to say or that you would want them to say in that limited amount of words.

I: Okay. But in itself the homework assignments are sufficient enough?

R: Yeah, I like the idea of the writing assignments. There are details such as word count that I am not sure about but the idea itself is good.

I: Okay. The third question. What do you think of the decision to discuss the play in themes related to gender? Do you think that it is something that the students would consider interesting?

R: Yes and no, because in Shakespeare's days men played all the parts and boys played the parts of women and you know, that is trivia. That can be interesting for an English teacher but not necessarily for a student. However, because it is about women's wars and men's wars and we are currently living in a bit of a gender revolution, it is interesting for – I would think – it is interesting for students to see what their view is considering this gender stereotyping in the play. It may give them the opportunity to have a look at their own views on gender, on their biases concerning gender and maybe open their eyes a bit. So yes.

I: That does lead into the next question as well because you mentioned thinking about their gender biases. And the next question would be that the students are not only discussing the play, but they are also practising their critical thinking skills. Do you think that the lesson series accomplishes this: that they really get to practise their critical thinking skills?

R: Generally speaking I would say yes, because you do have discussions about the different assignments, you have discussions about the different scenes that you portray. At the same time, I wonder about the timing of things because you pack a lot into these lessons and I'm not sure you will be able to do everything. So if you want to hold on to the lesson as you have planned it, you probably have less time to actually discuss these things. Then students won't be able to practise their critical thinking skills that much. I understand that you want to do as much as possible but I think you have packed your lessons a bit too tight.

I: And do you think it would be better to not make it a lesson series, but a project that they would have to do a few weeks after one another? So that, for example, they would have an afternoon of this to do? Because you are familiar with Nadia van Pelt's *Teens and Tudors* project?

R: Yes.

I: Which was a real project, not necessarily led by a teacher.

R: I suppose you could. Yes that would give you more time, and the students may want to do this. But then you do want to give them homework. And homework with an extracurricular project, it's gonna be iffy. So I would keep it as a lesson series, but maybe have another look at the timing of things. And maybe exclude some minor things, if you think "ah, this is not as important". Of course, everything is important, but you probably won't be able to do everything anyway, so look up what is most important.

I: Alright. The next question is: Another core aspect of this lesson series is to stimulate the students to actively participate within the activity. This means the discussion that we have after playing it as well as being the actors themselves. Do you think this lesson series accomplishes this idea of stimulating the students to actively participate?

R: Yeah I would say so. Because as you state in the first lesson, the students may volunteer for acting out the scenes but it is also mentioned that every student will have to act at some point. So, all students will definitely be involved in the acting. And because of that, hopefully, it will also be a safer environment and they know "I have to do this as well, so I might as well be nice to the person who is up there." I do think the discussion would take a strong teacher to guide, to make sure that it doesn't take too long and people remain focused on the subject and enough people get a turn. But yes, I do think that that is the case.

I: The next question will be the last question of this interview. It's a basic general question about what, do you think, are the strong points of this lesson series and what, do you think, are weaker points of the lesson series.

R: Good question. I think one of the strong points is that it makes Shakespeare very accessible. You don't read through the entire play but you do understand what the play is about and you understand the historical context of the play. Also because you relate it to the present day. Like "hey, why are we reading it in our country today?" You make Shakespeare accessible, you make it interesting, you make it important for them to understand, know and apply. So I think that is a very strong point. Also because you end with the Hollow Crown and David Tennant, so they see that it is still done, you know. It shows "hey, it's not from way back when, but you actually show that this is still interesting." So I think that is a strong point as well.

Weaker points for now, is what I already mentioned: the timing. I think it's too tight. The writing assignments –

I: The word count is too low?

R: Yeah word count. And you do give feedback, but then is there also a chance for students to discuss this feedback. Or do they just have to take and read it, and implement it and that's it? And you really do need a teacher that needs to know their stuff. You need a really good teacher's guide. But the teacher really needs to know the play inside out. The teacher needs to be able to lead theatre activities. So it can't be done by everybody.

I: But isn't that also just the case with discussing literature in general? That teachers need to know what they are talking about?

R: Yeah that is true. Though generally speaking, with just a general discussion of literature the facts are there, you can bluff your way through it. With this, you really need to be there, you need to be active, you need to participate basically. So it's possible but you do need the right teacher.

I: Alright, thank you.

R: You're welcome.

III. Teacher's Guide

Discussing Shakespeare's Richard II

The following lesson series is created with the idea in mind that the students should be able to feel as if they were back in the fourteenth century at the court of King Richard II. England is troubled by King Richard's unorthodox raising of taxes and how he spends this excess of money. As a result, the King is deemed unsuitable for the English throne. Even his former loyal servant and cousin Bolingbroke returns from banishment by Richard II with a quest to usurp the English throne.

Thus begins the dramatic conflict of two kings.

The lesson series asks for an in-depth knowledge of Shakespeare's play *Richard II*, but as a helping hand every lesson is split up according to a certain theme related to gender within the play. For example, the second lesson deals with the play's ideas of a "woman's war" vs. a "man's war", and certain scenes in the play will be discussed with the help of certain questions. This teacher's guide will give you some answers or helpful notes for these questions.

Tips

Clothes will help with the portrayals of characters: they do not have to be extremely detailed. Give the king a crown to work with; give the female characters a large skirt. When the characters of Richard and Bolingbroke are clear to the students, you can give these characters specific clothes for the students to work with: for example, a long white robe for Richard and a darker robe for Bolingbroke. Let the students help with this.

Try to visualise the scenes on the digital board.

Meaning that you should search some images of Flint Castle, the beach, Richard II's court, and etcetera. In that way, the students will be able to actually see how the locations looked in the fourteenth century.

Lesson 1:

For the first lesson, you will need to find quotes from Richard and Bolingbroke that the students can use to create a character profile of these two kings. Take quotes of the characters themselves, and make sure these are quotes that the students can analyse without the context of the scene.

Examples:

Richard II

**We will ourself in person to this war:
And, for our coffers, with too great a court
And liberal largess, are grown somewhat
light,
We are inforced to farm our royal realm;
The revenue whereof shall furnish us
For our affairs in hand: if that come short,**

Bolingbroke

First, heaven be the record to my speech!
In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant to this princely presence.
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well; for what I speak

<p>Our substitutes at home shall have blank charters; Whereto, when they shall know what men are rich, They shall subscribe them for large sums of gold And send them after to supply our wants; For we will make for Ireland presently. (1.4.42-52)</p>	<p>My body shall make good upon this earth, Or my divine soul answer it in heaven. Thou art a traitor and a miscreant, Too good to be so and too bad to live, Since the more fair and crystal is the sky, The uglier seem the clouds that in it fly. Once more, the more to aggravate the note, With a foul traitor's name stuff I thy throat; And wish, so please my sovereign, ere I move, What my tongue speaks my right drawn sword may prove. (1.1.30-46)</p>
<p>I had forgot myself; am I not king? Awake, thou coward majesty! thou sleepest. Is not the king's name twenty thousand names? Arm, arm, my name! a puny subject strikes At thy great glory. (3.2.83-87)</p>	<p>Where'er I wander, boast of this I can, Though banished, yet a true-born Englishman. (1.3.308-309)</p>
<p>Not all the water in the rough rude sea Can wash the balm off from an anointed king; The breath of worldly men cannot depose The deputy elected by the Lord: (3.2.54-57)</p>	<p>As I was banish'd, I was banish'd Hereford; But as I come, I come for Lancaster. [...] Will you permit that I shall stand condemn'd A wandering vagabond; my rights and royalties Pluck'd from my arms perforce and given away To upstart unthrifths? Wherefore was I born? If that my cousin king be King of England, It must be granted I am Duke of Lancaster. [...] I am denied to sue my livery here, And yet my letters-patents give me leave: My father's goods are all distrain'd and sold, And these and all are all amiss employ'd. What would you have me do? I am a subject, And I challenge law: attorneys are denied me; And therefore, personally I lay my claim To my inheritance of free descent. (2.3.112-135)</p>

Lesson 2:

Question	Possible answers/Helpful notes
<p>- What is the difference between a war fought between women, and a war fought between men, according to Mowbray?</p>	<p>Mowbray says that “‘tis not the trial of a woman’s war, the bitter clamour of two eager tongues, can arbitrate this cause betwixt us twain” (1.1.47-4). He tells his fellow men that the conflict that exists between him and Bolingbroke cannot be resolved in the same way a conflict would be between two women, who would argue and discuss their conflict and in that way resolve it. Mowbray considers that a weak method of resolution: as men, they should physically fight each other. That is the only way men will keep their honour intact, and that is one of the most important things a (noble)man can have.</p>

	Richard II is heavily opposed to this idea of violence to keep honour alive: he would rather never see violence at all and wants the men to make their peace in another manner.
- Is that really a difference between men and women in those times? What about nowadays?	It is important to show that standards in the fourteenth century were different from how they are now. Women remained passive, were subservient to their husbands, and often did not have a role in these stately matters. If they had been violent, that would have destroyed their husbands' reputation because they were seen as their husbands' property. Women's behaviour and words, thus, could be used against them by society and even their own husbands. Men were considered weak if they did not participate in honourable fights to the death for their king and country. The students should realise that this is different in present-day society.
- What is the conflict between Mowbray and Bolingbroke?	Bolingbroke accuses Mowbray of misusing royal funds, which the King gave him for military purposes, and being involved with the murder of the Duke of Gloucester. Mowbray denies everything.
- How does Richard react to this? Is he fighting a man's or a woman's war?	Richard does not want a trial by combat. He would rather have the two of them resolve the conflict in a different manner: "forgive, forget, conclude and be agreed" (1.1.156). According to Richard, violence is unwanted and only makes things more painful. He can be seen as fighting a woman's war.
- What does this say about Richard II? Do people regard him as a good king, or a bad one? - Read line 238-300 in Act 2, scene 1: <i>Bolingbroke's allies about Richard</i>	The majority of the noblemen do not see Richard as a good king. He spends his money unwisely, listens to his 'flatterers' instead of good advisors and is unwilling to wage war on other countries to gain land. He is seen as the cause of England's decline as a glorious country that conquers all. The noblemen have lost their honour because of Richard.
- How do you interpret the relationship between Richard II and Bolingbroke? Are they close?	How do the students interpret the relationship between these two men? The men could be seen as having a close relationship, as Bolingbroke is seemingly very loyal to his King. What about Richard's perspective? What does he think of Bolingbroke?
- Why does Richard II ultimately decide to hold the trial?	Why does Richard's opinion change so quickly? And what does that say about Richard?

Lesson 3:

Question	Possible answers/Helpful notes
<ul style="list-style-type: none"> - What does Bolingbroke’s request of kissing his sovereign’s hand imply about his perception of Richard II? - What do you think Richard thinks of this request? He wants to “fold him into our arms” (1.3.54): what do you think he is doing here? Why does he not just let Bolingbroke kiss his hand? - Another question: in line 118, Richard II throws down his warder. Remember our first lesson discussing this play; why do you think that Richard decides to stop this trial by combat? 	<p>Remind the students of their interpretation of the relationship between Richard II and Bolingbroke. Look at what Bolingbroke might want to accomplish here: is he friendly, extremely loyal, or is he scared?</p> <p>There is no stage direction that says what happens here. What do the students see happening? It is important that you build interpretations of these characters together with your students, so that they will know how these characters might react.</p> <p>The previous note also applies to this question. The students have a certain image of Richard in their mind: why would that man suddenly stop this trial? There is no conclusive answer.</p>
<ul style="list-style-type: none"> - What is Bolingbroke’s punishment? Why does it change? - Why do you think Bolingbroke receives a ‘less harsh’ punishment? - How does Bolingbroke respond to his punishment? 	<p>Richard banishes him for 10 years. After seeing Bolingbroke’s father John of Gaunt in grief because of the banishment of his son, Richard reduces the banishment to 6 years.</p> <p>The students could think about how Richard and Bolingbroke’s relationship influenced his punishment. Also relevant is Richard’s reaction to John of Gaunt’s emotion: he is easily swayed by Gaunt’s emotions and changes his son’s punishment. Could it also be that Richard is trying to show that he is a benevolent king?</p> <p>He finds it very hard to deal with, because a banishment of ten years feels like an eternity to him. His father prompts him to think of the opportunity to get back at Richard when he returns to England. He needs to be positive. Bolingbroke finds that very hard, as he feels that imagining himself in better places will only make it harder for him to cope with the reality of being banished.</p>

<ul style="list-style-type: none"> - How does this reflect upon Richard? 	<p>What is Bolingbroke's character like here: is he very emotional or not at all? Is he pessimistic or optimistic? If Richard sees himself as benevolent for stopping the trial and only banishing him for 6 years but Bolingbroke reacts like this, how does that reflect on Richard?</p>
<ul style="list-style-type: none"> - What does Richard mean with "base"? 	<p>Richard finds the fact that he is summoned very offensive. He is angry and insulted that men like Bolingbroke would be asking the king to come down to them.</p>
<ul style="list-style-type: none"> - How would you describe the meeting between Bolingbroke and Richard here? Is it a warm conversation, or is it tense? Why? 	<p>On the surface it may seem as a very loving and warm conversation, but can the audience actually assume it is? At this point, the students have an idea of Richard's personality.</p>
<ul style="list-style-type: none"> - Why do you think Bolingbroke responds like this towards Richard? 	<p>Bolingbroke seems very understanding towards Richard's predicament. How does he react towards Richard's behaviour here? Do the students think that he understands Richard's behaviour?</p>
<ul style="list-style-type: none"> - What do you make of their relationship in this scene? 	<p>What do the students make of the characters they have seen thus far in this scene, in this meeting?</p>
<ul style="list-style-type: none"> - What is the conflict here? 	<p>Richard is giving up his crown for Bolingbroke, but he seems to have a lot of difficulties letting the crown go. He has a lot of emotions and switches from one decision to another decision in a matter of a few lines. He feels betrayed, but also mentions that he will remain king in a certain way: he will keep the worries that have plagued him as king with him.</p>
<ul style="list-style-type: none"> - How does Bolingbroke react to Richard's emotions? 	<p>His language is short and to the point. How would you act this as an actor? Is it stoic? Or does Bolingbroke feel emotional?</p>
<ul style="list-style-type: none"> - Look at the language. What is the difference between Richard's and Bolingbroke's language here? 	<p>Bolingbroke's language is short and to the point. Richard's language is elaborate: emotional speeches filled with poetic language.</p>
<ul style="list-style-type: none"> - At the end of this talk, does it surprise you that Bolingbroke sends Richard to the Tower of London? 	<p>No conclusive answer. What do the students think of Richard being imprisoned?</p>

<ul style="list-style-type: none"> - Why do you think he does not let Richard go, as Richard requested? 	<p>There is no conclusive answer. Is it too risky to let Richard go? He might be able to recruit a new army and attack Bolingbroke again as rightful King of England.</p>
<ul style="list-style-type: none"> - What is the relationship between Richard and Bolingbroke like in the end? Has it changed since the beginning? How? 	<p>There is a certain emotional trajectory between these two characters from the beginning until the end. It might be helpful to draw a timeline in which you pinpoint the scenes and make a small note of the relationship between the two characters. This gives the students a visual representation of the emotional trajectory of this relationship.</p>

Lesson 4:

Questions	Possible answers/helpful notes
<ul style="list-style-type: none"> - What is Bolingbroke's emotional response towards his banishment? 	<p>Repeat of lesson 3 - He finds it very hard to deal with, because a banishment of ten years feels like an eternity to him. His father prompts him to think of the opportunity to get back at Richard when he returns to England. He needs to remain positive. Bolingbroke finds that very hard, as he feels that imagining himself in better places will only make it harder for him to cope with the reality of being banished. He seems more angry than extremely sad.</p>
<ul style="list-style-type: none"> - What was Bolingbroke's actual goodbye like? What were his emotions? 	<p>According to Richard's advisor Aumerle: very short. He only said farewell.</p>
<ul style="list-style-type: none"> - Were there any tears involved in this goodbye? 	<p>The only tears were from the north-east wind blowing in their eyes, which made Aumerle drop a tear. There were no tears because of the goodbye.</p>
<ul style="list-style-type: none"> - How does this kind of goodbye reflect on Bolingbroke's character? 	<p>He seems like a very rational person: he is angry because he is banished, but is vindictive enough to not let a tear fall during their goodbye. Ratio is important for Bolingbroke.</p>
<ul style="list-style-type: none"> - Greene says: "Besides, our nearness to the king in love is near the hate of those love not the king" (126-127). What does he mean? 	<p>Bushy, Greene and Bagot have made themselves unpopular in the eyes of the common people and nobility who are not fond of King Richard II: they are seen as 'flatterers' of the King, advisors who have only brought him on a wrong path of luxury. So while the King might love them, the commoners and noblemen certainly do not.</p>

<p>- Earlier, the class discussed the scene in which Bolingbroke leaves England. Compare this with the goodbyes of Bushy, Bagot and Greene. What does this tell the audience about the side of Richard II? What kind of emotions are shown here?</p>	<p>They are extremely dramatic and emotional. They try to keep faith that they will see each other again, but also know that this will never happen because they are fleeing the country. If Bolingbroke reacts to his goodbye in a very stoical manner and Richard's flatterers in this very emotional and dramatic manner, what does that say about Richard?</p>
<p>“Needs must I” (3.2.4) – “my royal hands” (3.2.11) “Not all the water” (3.2.54) – “guards the right” (3.2.62) “Comfort, my liege” (3.2.75) – “high be our thoughts” (3.2.89)</p> <p>“Mine ear is open” (3.2.93) – “will have his day” (3.2.103)</p> <p>“Peace have they” (3.2.128) – “souls for this!” (3.2.134)</p> <p>“No matter where” (3.2.144) – “I am a king?” (3.2.177)</p> <p>“Thou chid'st me” (3.2.188) – “looks be sour” (3.2.193)</p> <p>“Thou hast said” (3.2.193) – “Bolingbroke's fair day” (3.2.218).</p>	<p>Richard returns to England and greets it emotionally. He is very happy and sentimental to be back. Bolingbroke's return has resulted in Richard's anger: he is the King of England, appointed by God himself. He is vengeful. Richard hears his troops have left him and have joined Bolingbroke. All his hope is lost and he is ready to give up. When he is reminded of his kingship, he suddenly changes back into an over-confident man who feels that he is better than all of them because he is the king.</p> <p>Richard becomes vengeful again. His servants are stupid: they do not believe in God because they do not believe in His decision to appoint Richard as king. Richard is boastful, and angry.</p> <p>Richard hears that more of his previous followers are following Bolingbroke now. He curses them and wants to wage war upon them. He is angry.</p> <p>Richard loses all of his hope when he hears of his friends' execution: he discusses his role as king. He does not feel divine enough as he feels the same emotions and needs the same nutrition that his subjects feel and need. Richard is despondent and lives in fear. Other emotions can be applied here by students: how do they interpret Richard's behaviour?</p> <p>Richard calms down after Carlisle tells him to stop wailing, as that will only hurt him and will lead to his death. Richard is seemingly resigned to his fate: is he confident again?</p> <p>Richard becomes angry again after the final news of York siding with Bolingbroke is revealed. He is not necessarily vengeful anymore, as he sees that he cannot win against Bolingbroke. He is angry with his followers, however, because they made him believe he still had the chance to win.</p>

<p>Questions:</p> <ul style="list-style-type: none"> - Give a small summary of what happens in these lines. - Which emotions does Richard show here? 	
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Lesson 5:

Questions	Possible answers/helpful notes
<ul style="list-style-type: none"> - What does the Duchess of Gloucester ask of John of Gaunt? 	<p>The Duchess of Gloucester wants John of Gaunt to take revenge on the murderer of her husband, who is also Gaunt's brother.</p>
<ul style="list-style-type: none"> - What is his response? 	<p>He is unable to comply with her wishes because he feels that he cannot go against the King, who was appointed by God himself.</p>
<ul style="list-style-type: none"> - Why does she not do it herself? 	<p>As a woman she does not have the privilege to do so. The only thing she has is her grief.</p>
<ul style="list-style-type: none"> - What do you think will happen to Duchess of Gloucester? 	<p>This scene includes foreshadowing, as the Duchess of Gloucester mentions "thy sometime brother's wife with her companion, grief, must end her life" (1.2.54-55) and "Desolate, desolate, will I hence and die" (1.2.73).</p>
<ul style="list-style-type: none"> - What does the Queen mean with "nameless woe"? 	<p>The queen is in despair and feels that she is unable to help her husband, even though he asked her to remain happy. The queen, however, feels sorrow because of what is happening to her husband: it is a grief that she cannot even really describe, i.e. a "nameless woe".</p>
<ul style="list-style-type: none"> - What is the emotional state of the Queen? Why does she react the way she does? 	<p>She is very emotional: she cries a lot and is unable to let go of her grief, no matter how many times her servants try to cheer her up. Her husband is treated awfully and as a result she feels awful. She cannot do anything about it either and she is at the mercy of the men around her.</p>
<ul style="list-style-type: none"> - The teacher mentions the previous female role: Duchess of Gloucester. Read line 97. What happened to her? 	<p>She dies offstage. Were the students right about this? What does it say about the status of women in <i>Richard III</i>? Do they matter?</p>

<p>- This is the first part of the goodbye scene between Richard and his Queen. What does Richard ask of his Queen? How does she respond?</p>	<p>He orders her to become a nun in France, and to tell Richard's story to other people. She needs to be responsible for his legacy. The queen is hesitant and wants to remain at her husband's side; she is very emotional, weeps a lot and keeps trying to convince her husband to let her join him. She cannot be without him.</p>
<p>- How does Duchess of York react to her son's betrayal? How does York react to his son's betrayal?</p>	<p>The Duchess wants to keep her son safe, as he is her only son. She uses her emotions as an argument: her husband shows no emotion at all, so he does not plead in earnest. Only emotions show honesty and her prayers filled with emotion are true (5.3.97-108). The Duke sees his son as a traitor to the king and wants him to be punished for it. His son has shamed the family and York wants justice: he is practical and emotionless (perhaps the only emotion he shows is anger).</p>
<p>- Compare the Duchess of York with the other female roles: what makes her so unique? What makes her relationship with her husband so different?</p>	<p>The Duchess of York actively pursues a pardon for her son: she is straightforward and argues passionately for her son's life. As a result, Bolingbroke is convinced to let her son go. She does not see her husband as the only one who is able to take action, because she takes the matter into her own hands when she disagrees with her husband's point of view. That is what makes her unique: the other ladies do disagree with the men in their scene and try to argue to change their minds, but are ultimately unable to bring about change. The Duchess of York is using her "feminine" trait of emotions to her advantage and wins.</p>
<p>- The play contains three female roles. What were their functions in the play? What do you think they all have in common?</p> <p>- Do you think the actual historical events and the role of women in them were the same as portrayed in Richard II?</p>	<p>Let the students discuss the different women: in very basic terms, what were the roles of the women?</p> <p>It is impossible to say for sure: Shakespeare's history plays were based on historical narratives that were created with specific intentions (such as praising the royal family). Moreover, historical accuracy is not the main point of the history plays. Queen Isabelle, for example, is a grown woman here. The real Queen Isabelle was a ten-year old child during these events. Shakespeare changed history to be able to write a dramatic narrative.</p>

Lesson 6:

Questions	Possible answers/helpful notes
<ul style="list-style-type: none"> - Does Richard agree with his deposition? Why/Why not? 	<p>Richard II's deposition scene is very interesting in this regard: he seemingly does not agree with the deposition, to turn around and say 'ay', and to hand almost hand over the crown to Bolingbroke. He has difficulty with saying goodbye to the throne.</p>
<ul style="list-style-type: none"> - "your cares set up" until "with me they stay." (4.1.195-199). What does Richard mean in these lines? 	<p>He means that Bolingbroke might have the crown now, but that the worries of being on the throne will stay with Richard forever. His grief will still stay with him.</p>
<ul style="list-style-type: none"> - Richard says "ay, no; no, ay" (4.1.201). How do you interpret these words? What do they say about Richard's character? 	<p>Let the students decide according to their interpretation of Richard's character.</p>
<ul style="list-style-type: none"> - Why does Richard refuse to read his crimes out loud? 	<p>He finds it humiliating to read his crimes out loud in the company of so many noblemen. He may also see it as an admission that his deposition is justified, something that he does not agree with.</p>
<ul style="list-style-type: none"> - What is Richard trying to accomplish by using the mirror? 	<p>This takes place after he has handed over the crown to Bolingbroke. He is trying to see whether this transformation from king to non-king has changed his appearance, but finds that that is not the case. He finds this weird because he feels like he went through a significant change in his identity.</p>
<ul style="list-style-type: none"> - Does the language change for you, when this part is portrayed by a woman? 	<p>Make sure that the students really focus on the fact that it is now a woman playing the King of England. How does a female casting of Richard influence the language that is spoken?</p>
<ul style="list-style-type: none"> - Now that a woman is playing Richard II, do you think that that influences how you see Richard in the play? Why? 	<p>Let the students reflect on the different themes of the lesson series: remember the woman's war? And remember the emotions of Richard vs. the ratio of Bolingbroke? Does it make more sense for a woman to play Richard or not? Why?</p>

<ul style="list-style-type: none"> - Do you think that a woman could realistically portray Richard II? Why? Why not? - Remember the historical context of this play: this was written during the reign of Elizabeth I. According to one of her servants, Queen Elizabeth I once famously said: “I am Richard, know ye not that?” Do you think that Queen Elizabeth saw this as positive or negative, if we take the portrayal of Richard in this play into account? 	<p>The students should argue their (different) views.</p> <p>Richard’s portrayal, although very interesting and often considered the role that actors would prefer to have in this play, is seen as a negative portrayal of a king. He is vain, lusts for luxury and does not want to start wars or conquer countries. In the end, his throne is usurped by a more suitable candidate for kingship. What does this say about Elizabeth I’s interpretation of Richard as a portrayal of her?</p>
<ul style="list-style-type: none"> - What does Richard say here? What conclusion does he reach? - What profession does Richard allude to by saying “Thus I play in one person many people”? - Richard sees himself as an actor: is it a valid interpretation if we interpret Richard as a woman? - In 1995, an actress performed the part of Richard II in this play. The reviewers of this play were not too enthusiastic about a woman playing Richard, <i>The Independent on Sunday’s</i> reviewer Andrew Temple calling it “the sort of thing that you might expect to see at the end of term in a boarding school” (qtd. in Chillington 314). Consider the genre of Shakespeare’s Richard II as a history play: why do you think the British audience and critics had so much trouble with a woman portraying the English king? 	<p>He has lost his identity. He has changed from king to no king; from a beggar to nothing at all. A person shall not be pleased to have nothing if the person does not feel at ease with being nothing.</p> <p>An actor.</p> <p>In the sixteenth century there was no problem with boys playing female roles, but what is the case the other way around? Or should we really be aware of the fact that we are telling the story of a male king here? Is historical accuracy important?</p> <p>The British audience sees the history plays as something that is quintessentially English: it tells the story of their royal history and the history of their country. The audience might not just see it as a play, even though Shakespeare himself did not adhere to historical accuracy all that much. A woman playing King Richard, thus, breaks the illusion of <i>Richard II</i> as a play that tells historical events.</p>

IV. Criteria writing assignments

Goal: This is practice for essay writing. By writing these assignments you practise your ability to think critically about your own argument, and how to formulate your arguments.

- You need to write in correct English. This means that your grammar, vocabulary and spelling are used correctly.
- Be aware: there are no right or wrong answers for these assignments. It is up to you to convince me, the teacher, of your standpoint/view on these questions. This means that you need to *explain* your view. For example, “**I think** Shakespeare’s *Richard II* is..., **because...**”
- All the assignments have a word count: make sure that all of your writing assignments adhere to that word count, otherwise I will not give any feedback or grade the portfolio.
- For the portfolio, there are 40 points in total:
Per writing assignment, you can earn 10 points:
Writing skill (meaning grammar, vocabulary, spelling) - 3 points
Content (meaning your ability to explain your argument: to use the word count to really give an in-depth explanation of your argument) – 5 points
Conviction (meaning your ability to convince me of your argument: is it well-structured? Do you use persuasive (meaning convincing) language?) – 2 points.

Only your portfolio will receive a grade.