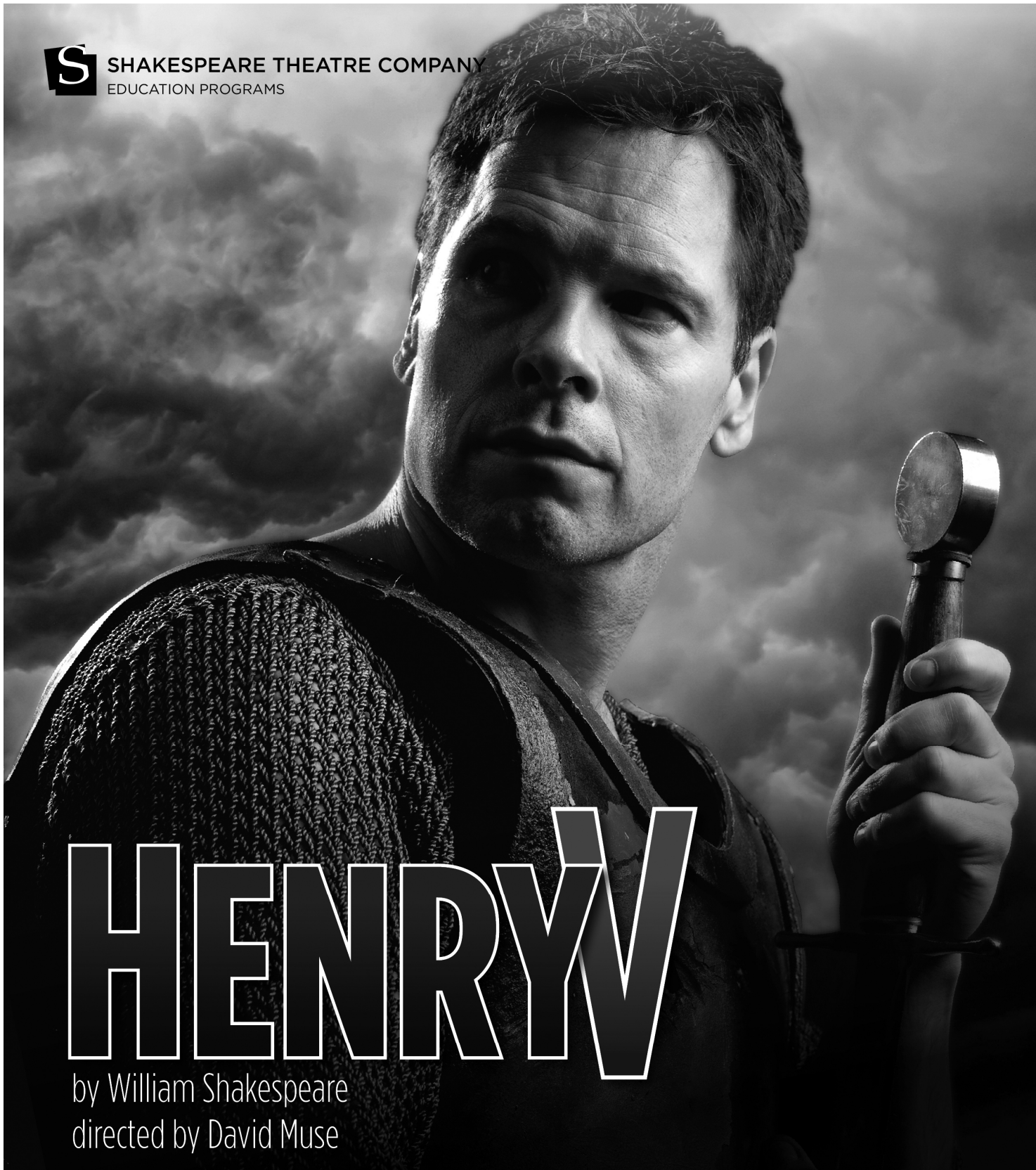




SHAKESPEARE THEATRE COMPANY
EDUCATION PROGRAMS



HENRY V

by William Shakespeare
directed by David Muse

FIRST FOLIO:

TEACHER CURRICULUM GUIDE

Welcome to the Shakespeare Theatre Company's production of
Henry V
by William Shakespeare

Dear Teachers,

Consistent with the STC's central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this *First Folio Teacher Curriculum Guide* will prove useful as you prepare to bring your students to the theatre!

First Folio Guides provide information and activities to help students form a personal connection to the play before attending the production. *First Folio Guides* contain material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio Guides are designed as a resource both for teachers and students. We encourage you to photocopy articles you find helpful and distribute them to your students as supplemental reading.

Sincerely,

The Shakespeare Theatre Company
Education Department

Enjoy the show!

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The First Folio Teacher Curriculum Guide for Henry V was developed by the Shakespeare Theatre Company Education Department, with articles written by Abby Jackson.

ON SHAKESPEARE
For articles and information about Shakespeare's life and world, please visit our website ShakespeareTheatre.org, to download the file "On Shakespeare."

Next Steps

If you would like more information on how you can participate in other Shakespeare Theatre Company programs, please call the **Education Hotline** at **202.547.5688** or visit our website **ShakespeareTheatre.org**.

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES

Shakespeare Theatre Company's production is part of *Shakespeare for a New Generation*, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Miles Gilburne and Nina Zolt are founding sponsors of the education programs at the Shakespeare Theatre Company.

Synopsis of HENRY V

King Henry V, once a prodigal son, is now a firm and efficient ruler. He asks the Archbishop of Canterbury whether the laws of hereditary succession allow him to claim the French throne, and the Archbishop urges him to press the claim with the French.

The French King Charles' pompous son the Dauphin responds that Henry should abandon his claim to France, and sends a gift of tennis balls to show his disdain for the young English king. Enraged, Henry advises the French to prepare for war. As the English armies ready for invasion, the traitorous nobles Cambridge, Scroop and Grey, bribed by the French, plot to murder King Henry. Just in time, he discovers the plot and has the three men executed.

Meanwhile, in the tavern Henry frequented before he became king, his erstwhile friends Nym, Bardolph and Pistol are also preparing to march to war when they hear that their old drinking companion Falstaff has died.

At the French court, the Constable of France warns that Henry has become a shrewd and formidable ruler. King Charles and the Dauphin remain unconvinced, but they prepare for the English invasion. Henry's uncle Exeter arrives to demand that Charles recognize Henry's claim to the French crown, or else the English king will attack France. When the French refuse, Henry launches his assault.

In Henry's army are captains from the different regions of Britain – the English Gower, the Welsh Fluellen, the Irish Macmorris and the Scottish Jamy – reflecting the unity of purpose between the contentious factions of the kingdom. His army is not without cowards, however, as Pistol, Bardolph and Nym resolve to loot rather than fight.

Henry besieges the city of Harfleur and threatens to destroy it unless it yields to him. When the Dauphin fails to send reinforcements, the governor of Harfleur surrenders. Captain Fluellen reports to the king that he has lost no men in the battle, except for Bardolph, who was hanged for robbing a church. Henry affirms the justice of the sentence on his old friend. When the French herald Montjoy arrives to deliver King Charles' demand that Henry give himself up, Henry rejects his terms and prepares for a decisive battle.

The night before that battle against the immense French army at Agincourt, Henry disguises himself and goes into the camp to gauge his soldiers' morale. He argues with a man over whether the king is responsible for the souls of those who die in battle. Alone, Henry contemplates the enormous responsibilities of a ruler, and prays for success in the next day's fight. In the opposite camp, the French are confident in their superior numbers.

The battle begins, with the English overwhelming the French. When French reinforcements arrive, Henry orders the execution of the prisoners, so that the English can concentrate on the battle at hand. Montjoy returns to Henry, this time to request a truce for burying the dead and to concede defeat. A herald brings Henry the numbers of dead: ten thousand French, and only twenty-nine English.

After returning triumphantly to England, Henry comes back to France to negotiate a treaty. While Henry's officers work out the details of the surrender, Henry courts Princess Katharine to be his queen. The terms of the treaty are agreed upon, and Henry is recognized as successor to the French throne.



*Harry Hamlin as **Henry V** in the Shakespeare Theatre Company's 1995-96 production.*

Photo by Carol Rosegg.

An Interview with the Director: David Muse discusses *Henry V*

Before working on it, I had always thought that this play was a rah-rah, pro-Henry, pro-England, pro-war play. I also thought that it was a story about a former wastrel who had reformed himself completely and then marched his way through a play, being a terrific leader and saying all the right things. But as I got to know the play better, I realized that it portrays a Henry and a war that are much more complicated and interesting than they first seem. The play is full of incredibly provocative moments for a leader: Henry has to deal with committing his country to go to war, and then he has to deal with the betrayal of one of his best friends. He has to execute a beloved old companion in the middle of a war in order to send the right message to the rest of his troops. Then he has to deal with the carnage of war and what it means to be on a battlefield full of dead men. And so I began to find the kernel of a really interesting psychological story, especially if the distance between how this man acts publicly and how he feels privately is vast; if this is a man who in public is inspiring, direct, sure of himself and sure of what his country needs to be doing, and then in private is uncertain about the wisdom of the war, exhausted, lonely, anxious and torn apart by the things he must do. But so much of the Henry we see in the play is the politician, the public figure. What we get of the private man comes mostly in a big speech in the fourth act. We've been watching this king deal with crisis after crisis and move on in what seems to be a pretty untroubled fashion, and then all of a sudden we see him explode with self doubt. It's an eruption of internality, of self examination—it's almost as if Hamlet or Brutus walks onstage in the middle of *Henry V* and delivers a monologue. It's amazing, but for me it was a little frustrating that it happens so late in the play. So in this production we're going to try to find ways to spend moments alone with Henry, to "go into his head" at critical moments, and then return to the play to watch the acts he needs to perform in order to behave like the good king that he knows he needs to be. The speech by the soldier called Williams that prompts Henry's self reflection is morally one of the most challenging moments for the king and for the audience to negotiate. Its theme is, "How much responsibility for the death of men in war should lie on the leaders who sent them there?" That speech really cuts Henry to the quick, and it sends him into a forceful description of how "uneasy lies the head that wears a crown." It is in a way a summation of a major theme that's going on in all of Shakespeare's history plays, which is, "How does one manage to be a human being and a king at the same time?" That speech, for me, encapsulates how painful it must be to maintain your humanity while doing the things that are expected of you as the leader of your country.



Henry V through the Ages: A Production History

1599: *Henry V* was originally performed at the Globe Theatre in London, just after it was built. Elizabethan theater-goers easily related to the patriotic themes of the play, as explorers like Sir Francis Drake were establishing an English presence in Europe and the New World, pushing the country to the forefront of global political power.

1744: This production took place during King George's War, in which England and France once again drew their swords against each other.

1944: Laurence Olivier's famous film version of *Henry V* emphasized the positive power of a national hero, debuting at the close of World War II when the English were desperate for encouragement.

1964: The Royal Shakespeare Company focused on the darker aspects of *Henry V* in this Vietnam War-era production, which included a group of soldiers more weary of war than elated with patriotism.

Shakespeare's History Plays

Although we tend to focus on Shakespearean comedies and tragedies, Shakespeare also wrote a handful of plays that bring significant events in English history to life. This type of play, originally called a “chronicle play” and now referred to as a “history play,” was essentially invented by Shakespeare and quickly became popular in Elizabethan England. While Shakespeare based these plays on real historical events and people, he made them theatrically interesting by condensing and simplifying events, taking liberties with chronology and altering characters’ actions and ages to tell a compelling story.

Shakespeare didn’t rely entirely on his own imagination to create history plays like *Henry V*. Plagiarism (claiming someone else’s work as one’s own) was not illegal in Elizabethan England and Shakespeare freely used the works of other authors and historians for inspiration and to supplement his own writing. For *Henry V*, Shakespeare borrowed from several works, including Raphael Holinshed’s *Chronicles of England, Scotland, and Ireland* (1577) and an anonymous play called *The Famous Victories of Henry the Fifth* (1580s). Shakespeare used these kinds of works as background research for all of his history plays in order to shape real historical events into tantalizing, stage-worthy stories about power, prestige and politics.

As one of the key history plays, *Henry V* is the last in a four-work series of plays (also called a tetralogy) known as the “Henriad,” which includes *Richard II*, both parts of *Henry IV*, and culminates in *Henry V*. Many of the same characters reappear in each of the four plays, creating something like a modern day mini-series that would have had audiences coming back for more. The historical through-line of all four plays is the Hundred Years War (1337-1453) between England and France. In *Henry V*, we see one of the great climaxes of this war as King Henry V breaks the peace by reclaiming his inheritance of the French throne, momentarily defeats the French at the Battle of Agincourt, and takes Katharine, the daughter of French King Charles VI, as his wife.

While *Henry V* and the other history plays open a window into history, it is important to remember that Shakespeare mingled fact with fiction. For example, although the real Henry V did defeat the French at the Battle of Agincourt, he never actually took the French throne as he encountered French resistance. Additionally, many of the characters in *Henry V* are based on real people, but the personalities and actions of these characters within Shakespeare’s version of the story are, at most, imaginative speculation. In other words, Shakespeare used his imagination to creatively bring to life the inner motivations and private conversations of historical figures that history books will simply never be able to capture.

So why did Shakespeare choose the events and characters that he did to tell this particular story? As in all of his history plays, Shakespeare used *Henry V* to appeal to the widespread nationalism sweeping Elizabethan England at the time, as he presented the story of an English leader reclaiming power from the ever-despised French and restoring the country to its rightful predominance. On the other hand, Shakespeare was a master playwright, so he didn’t merely appeal to patriotism but, rather, to the basic human condition. As in all of Shakespeare’s plays, *Henry V* uses powerful characters and strong themes to create a truly universal work that transcends time and culture, leaving space for artistic creativity even in the 21st century.

Henry V reminds us that the history plays do more than merely enliven facts and figures; they illuminate the critical idea that history is always a *story*, shaped by the specific perspective from which it is told. In looking at the events of the past and present, then, it is our responsibility to decide what is fact and what is fiction—where history ends and where the story begins.

A Muse of Fire: The Chorus in *Henry V*

The choral interludes throughout *Henry V* are famous for eloquently bridging the action on stage with the reaction of the audience. Although a chorus can serve many purposes, Shakespeare uses the chorus in *Henry V* mainly to prepare, engage and teach the audience.

As the legacy of Henry V is well-known historically (and was particularly so in Elizabethan England), Shakespeare asks the audience to overlook his “all-unable pen” and to see the story from a new perspective. At the beginning of the play, the chorus apologizes for substituting actors for kings and the theater’s “wooden O” (a reference to the shape of the newly built Globe Theatre) for famous kingdoms. In doing so, the chorus prepares audience members to use their imaginations to make the story come to life, affirming that “’tis your [the audience’s] thoughts that now must deck our kings.” In other words, the audience becomes an active participant in the play by overlooking its limitations and engaging in the story through imagination.

Shakespeare interrupts the action of the play at key moments with commentary from the chorus, pulling the audience out of the story and into a space of critical reflection and analysis. These choral pieces shape *Henry V* into a play as complex as war itself—serving as both a patriotic flag waving to English victories and as a memorial testifying to the senselessness of war, the fragility of mankind and the transience of life itself.

The chorus begins the play with an apology but ends with a reminder that princes *are* merely actors and each kingdom really *is* a stage; that our lives are both more and less grand than we believe and that all of history is part of one great play in which we must each perform our roles, for better—or for worse.

All Jokes Aside: Kings and Clowns

Nym, Bardolph, Pistol and Mistress Quickly are the key players in Henry’s motley crew, providing colorful comic relief in the midst of King Henry’s heroic but difficult journey. These characters, along with the infamous knight aristocrat Sir John Falstaff, all appear in at least one of the other plays within the series (sometimes called the “Henriad”) of which *Henry V* is the last part.

Henry V was once part of this gang himself as a young, wild prince in *Henry IV, Parts 1 and 2*, which is why the Dauphin’s “gift” of tennis balls is insulting—it implies that Henry is still the same reckless youth he once was. In responding to the Dauphin’s joke with the threat of cannon balls, however, Henry proves that he has grown up and takes his role as king seriously.

While these comic figures may not have really existed, Shakespeare makes them important characters in the Henriad, intertwining their comedy with the serious events of the plays.



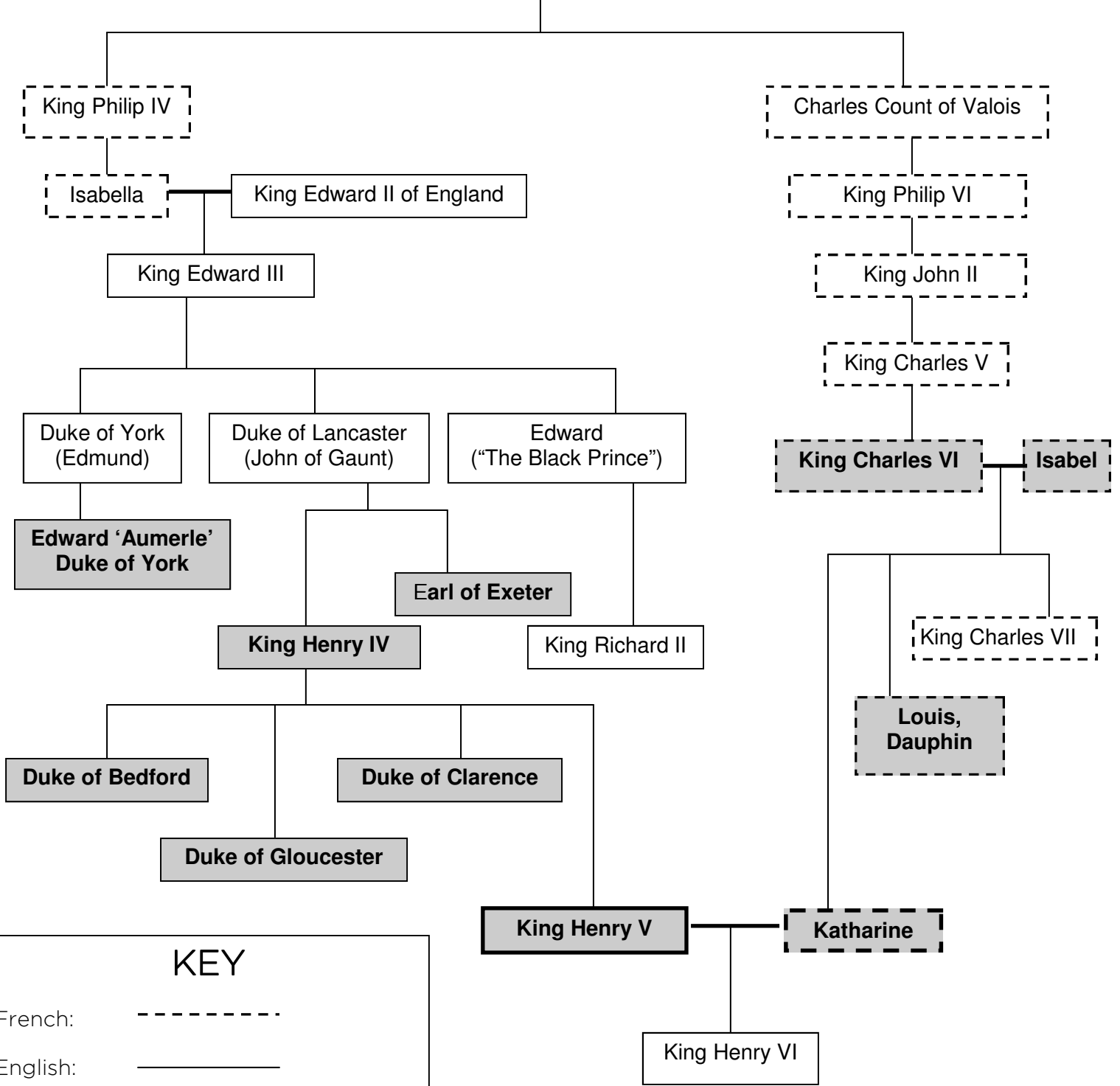
- ### NEXT STEPS
1. If you were directing a production of *Henry V*, how would you depict the Chorus?
 2. Leadership is an important theme in *Henry V*. Do you think Henry’s reputation as a reckless young prince affects his ability to lead England to victory? Why or why not?

*David Sabin as Falstaff and Derek Smith as Prince Hal.
Photo by Carol Pratt.*

It's All Relative: Henry's Family Tree

How did Henry V, an English king, have a right to claim the French crown?
 Look at the family tree below to explore the interconnections between the French and English royal lines.

King Philip III of France



KEY

French: - - - - -

English: _____

Marriage: _____

Bold names: Characters in *Henry V*.

Who's Who in *Henry V*

Henry's Family

Dukes of Clarence, Bedford, Gloucester

The three younger brothers of Henry V.

Dukes of York and Westmorland

Henry's cousins and trusted advisors. York dies after fighting nobly at the Battle of Agincourt.

Duke of Exeter

Henry's uncle and in charge of relaying Henry's messages to the French.

The French

King Charles VI

While referred to in history as Charles "the mad," in this play he takes Henry's threats against France seriously and wisely warns against war.

Isabel

The Queen of France.

The Dauphin

The young French prince who leads France arrogantly into war against England.

Katharine

The daughter of King Charles VI, who is married to Henry at the play's end as a means of affirming peace between France and England.

Alice

Katharine's maid who helps to teach the princess several English words.

Monsieur le Fer

A French soldier captured at the Battle of Agincourt.

Montjoy

The French messenger.

Henry V

The young and ambitious king of England who decides to reclaim the French crown for England.

Henry's Soldiers and Friends

Sir Thomas Erpingham

An officer in Henry's army and a veteran of many English wars.

Captains Fluellen, MacMorris, Captain Gower and Jamy

Captains in Henry's army from Wales, Ireland and Scotland.

Michael Williams, John Bates, Alexander Court

Three soldiers with whom King Henry speaks while in disguise.

Bardolph, Pistol, Nym and Boy

London commoners who serve in King Henry's war and provide comic relief for the play. Bardolph is later hanged for stealing from one of the conquered French towns.

Mistress Quickly

The wife of Pistol and the owner of the infamous Boar's Head Tavern.

Henry's Advisors

Dukes of Salisbury and Warwick

Henry's military leaders and advisors.

Cambridge, Scroop and Grey

English aristocrats and supposed friends of the king who conspire with the French to kill Henry.

Archbishop of Canterbury and Bishop of Ely

Important figures in the Church of England who convince Henry that he has a legitimate right to claim the French crown.

Next Steps

1. Which group do you think had the most influence on Henry V in the play? Explain why.
2. Create a character "web" that connects Henry V to at least 8 other characters and include a key.

Classroom Connections

Before the performance

Henry and History

Research the real life of King Henry V and the life of one political leader from the 20th century. Write a 3-4 page paper comparing and contrasting these two leaders. Be creative and explore both personal and public information, including life events, world events, personality, political endeavors and achievements, and legacy.

Twenty-First Century Tennis Balls

In act 1, scene 2 of *Henry V*, a French ambassador arrives to bring Henry a caustic message from the Dauphin (the French Prince) and a “tun of treasure”— a chest of tennis balls. This gift is meant to mock Henry by asserting that he is still a reckless teenager rather than a formidable king. What would you send Henry as a present-day symbol of his past? Discuss this question in small groups and write a speech for the ambassador to deliver which references what the new “gift” will be. Have at least one volunteer from the group present the speech to the class.

The Power of Persuasion

Shakespeare’s use of rhetoric as a device has been studied and quoted by powerful leaders for generations. In this play, Henry’s use of rhetoric is influential as he leads his men into battle. In groups, research the definition of rhetoric. Find specific examples of Henry’s use of rhetoric and explain how he uses it successfully. Find two examples of speeches by more modern leaders who you feel have used rhetoric effectively. What makes these speeches successful? Are they expressing the truth or giving the public what they want to hear? Have each group present to the class the speeches they chose and identify the rhetorical devices used.

Leader of the Pack

What makes someone a good leader? Is there a difference between being a good leader and being an effective one? How would you differentiate between the two? Work in groups to come up with a list of people you think exemplify the qualities of a good leader. Once this list is compiled, make a list of attributes of a good leader. Compare your lists: Do your leaders have all of the attributes? Which person has the most? Where would Henry V fit in? Which attributes does he possess? Discuss the difference between Henry’s attributes as a leader versus someone from your list.

After the performance

A Just War?

The Just War Theory states that war is only necessary and right under certain conditions. What do you believe justifies a war? Imagine that you have gone back in time to a few months before Henry V wages war against France. Having now seen the play, write King Henry a persuasive letter explaining whether the war with France is “just” or not and include at least four reasons supporting your argument.

O For a Muse of Fire

Divide the class into six groups and assign each group one of the choral pieces from *Henry V* (includes five prologues and one epilogue). Have each group paraphrase their choral text in order to understand its meaning. Ask each group to create an ensemble performance using Shakespeare’s words and present it in front of the class. Each group’s performance should include:

- All of Shakespeare’s text along with action
- At least one moment where everyone speaks together
- At least two different physical levels at all times
- At least one entrance and one exit

Resource List: *Henry V*

Shakespeare Dictionaries

- Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. Dover, 1971.
- Onion, C.T. *A Shakespeare Glossary*. Oxford University Press, 1986.

Books on Shakespeare

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978.
- Bloom, Harold (Ed.). *Shakespeare's Histories*. Chelsea House, 2000.
- Cahn, Victor L. *The Plays of Shakespeare: A Thematic Guide*. Greenwood Press, 2001.
- Epstein, Norrie. *The Friendly Shakespeare*. Penguin Books, 1993.
- Fallon, Robert Thomas. *A Theatregoer's Guide to Shakespeare*. Ivan M. Dee, 2001.
- Gibson, Janet and Rex Gibson. *Discovering Shakespeare's Language*. Cambridge University Press, 1999.
- Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004.
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- Linklater, Kristin. *Freeing Shakespeare's Voice*. Theatre Communications Group, 1992.
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- Pritchard, R. E. *Shakespeare's England*. Sutton Publishing Limited, 1999.
- Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive*. Bantam Books, 1988.

Books on Teaching Shakespeare

- Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.
 - Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992.
 - Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998.
 - Toropov, Brandon. *Shakespeare for Beginners*. Writers and Readers Publishing Inc., 1997.
- Websites
- *In Search of Shakespeare: Shakespeare in the Classroom* — pbs.org/shakespeare/educators/
 - The companion website to Michael Wood's four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare's life and works, as well as interactive features.
 - Folger Shakespeare Library — folger.edu
 - Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.



Theatre Etiquette: A Guide for Students

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below.

The phrase “**theatre etiquette**” refers to the special rules of behavior that are called for when attending a theatre performance.

Here are some important things to do *before* you go inside the theatre:

- ◆ Turn off your cell phone and any other electronic devices (iPods, games, etc.), or better yet, leave them in coat check. It is very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The light from cell phones and other electronic devices is also a big distraction, so please no text messaging.
- ◆ Spit out your gum.
- ◆ Leave all food and drinks in the coat check. NO food or drinks are allowed inside the theatre.
- ◆ Visit the restroom before the performance begins. Unless it is an emergency, plan to stay seated during the performance.

During the performance:

- ◆ **React to what’s happening on stage:** Please feel free to have honest reactions to what is happening onstage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it ... You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”