

henry V

chicago
shakespeare theater
on navy pier



teacher handbook

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chicago shakespeare on navy pier theater

Barbara Gaines **Criss Henderson**
Artistic Director Executive Director

Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style courtyard theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall.

Now in its twenty-seventh season, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Henry VIII*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Henry V*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*. Chicago Shakespeare Theater was the 2008 recipient of the Regional Theatre Tony Award. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to a young and diverse audience of 40,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of main stage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools. In 2012, the Folger Shakespeare Library in Washington, DC, honored that vision with the prestigious Shakespeare Steward Award. The 2013-14 Season offers a student matinee series for three of Chicago Shakespeare Theater's full-length productions: in the fall semester, *Cyrano de Bergerac* by Edmond Rostand; and in the spring, Shakespeare's *The Merry Wives of Windsor* and *Henry V*. Also this spring, a 75-minute abridged version of *A Midsummer Night's Dream* will be performed at the Theater on Navy Pier and will tour to schools and theaters across the region. We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage.

Marilyn J. Halperin Director of Education, *Ray and Judy McCaskey Education Chair*
Jason Harrington Education Outreach Manager
Molly Topper Learning Programs Manager

HENRY V

WRITTEN BY

William Shakespeare

DIRECTED BY

Christopher Luscombe

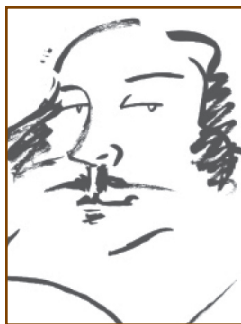
King Henry must defeat the reputation of his reckless youth. Wielding the power of words as a balm, he leads his country into war. Two countries and room for only one victor in battle. The French and English will fight to the death.

Shakespeare's *Henry V* transcends historical fact to explore the requisites of great leaders in troubled times. It is a story of the heavy weight of majesty. Of the glory and agony of war, of heroic patriotism and the ruthless underbelly of politics, of our human capacity for friendship and destruction. It is also a story of the inadequacies and miracles of staged drama, of the roles we all play and the scenes we all set. And it is a story, too, of the power of language and our imagination.

A battle-fuelled tale ensues, of a man and a king—and the very private anxieties of being either one. *



Photo by Bill Burlingham



Art That Lives

Drama is a living art. It is written to be performed live before a group of people who form an audience and together experience a play. Cave paintings depicting men disguised as animals reveal that since ancient times, impersonation and imitation have served humans in their efforts to express themselves and to

communicate. The drama of western civilization has its roots in the ancient Greeks' religious rituals and observances.

Until the Renaissance, when Shakespeare wrote, drama was closely tied to religious beliefs and practice. Drama not only depicts human communication, it is human communication. In theater, unlike television or film, there is a two-way communication that occurs between the actors and their audience. The audience hears and sees the actors, and the actors hear and see the audience. We are used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because the art lives, each production is guaranteed to be different, depending in part upon an audience's response. Live drama is the sharing of human experience, intensely and immediately, in the theater, which momentarily becomes our universe.

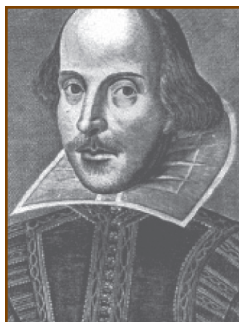
A live theater production depends upon its audience. The best performances depend upon the best actors—and the best audiences. When the actors sense a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest, they too are distracted and the play they create is less interesting. One actor described the experience of live performance as a story told by the actors and audience together. In this sense, you are also a storyteller in the experience of live theater. We hope you'll enjoy your role—and will help us to give you a dramatic experience that you'll always remember.

[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to 'take you out of yourself.' This, I suggest, is the object of going to a play...to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

—TYRONE GUTHRIE, 1962

How can you help us give you the best performance we can?

- * **Please, no talking during the performance.** It distracts the actors as well as the people sitting nearby.
- * **Respond naturally to our play.** Emotions are part of drama. We hope that you'll laugh, cry and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- * **Please leave all "noisemakers"—food, gum, cell phones, iPods, etc.—back at school or on the bus.** In a quiet theater, wrappers and munching are heard by all, the actors included.
- * **No photographs of any kind, please.** Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.



Bard's Bio

The exact date of William Shakespeare's birth is not known, but his baptism, traditionally three days after a child's birth, was recorded on April 26, 1564. His father John Shakespeare was a tanner, glover, grain dealer and prominent town official of the thriving market town of Stratford-upon-Avon.

His mother Mary Arden was the daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired some knowledge of Latin and Greek and the classical writers. There is no record that Shakespeare acquired a university education of any kind. Some skeptical scholars have raised doubts about whether Shakespeare, due to his relatively average level of education and humble origins, could have possibly written what has long been considered the best verse drama composed in the English language. But not until 1769, 150 years after Shakespeare's death, did these theories arise—and, to all appearances, Shakespeare's contemporaries and immediate successors never seemed to question whether William Shakespeare wrote the celebrated works attributed to him.



At eighteen, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age eleven. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven so-called "lost years" are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and copying the works of established dramatists.

Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Commonwealth closed the theaters in 1642. Beginning in 1599 the company acted primarily at the Globe playhouse, in which Shakespeare held a one-tenth interest.

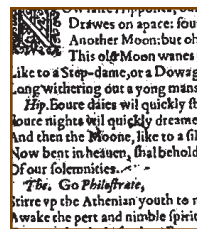
During his career of approximately twenty years, Shakespeare wrote or collaborated on what most scholars now agree upon as thirty-eight plays. His earliest plays, including *Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John* and *The Taming of the Shrew*, were written between 1589 and 1594. Between 1594 and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius Caesar* as well as other plays, including *Richard II*, *The Merchant of Venice* and *As You Like It*. His great tragedies, *Hamlet*, *Othello*, *King Lear* and *Macbeth*, were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies and tragedies made way for Shakespeare's final dramatic form—the so-called "romances," which were written between 1606 and 1611 and include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier historical and tragic forms.

Shakespeare seldom devised his own plots for his plays, but creatively borrowed here and there from histories, prose romances, poems, and plays of his own and others. Shakespeare was an ingenious dramatic artist with a vast imagination. He created masterpieces out of conventional and unpromising material.

In Shakespeare's time, ancient stories were told and re-told. The important thing was not the originality of the plot but how the story was told. In the telling of a story, there are few writers who rival Shakespeare in theatricality, poetry and depth of character. By 1592 Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright and part-owner of London's leading theater company for nearly twenty years. Shakespeare retired in 1611 to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616.

Shakespeare was the man, who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them not laboriously, but luckily; when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there.

—JOHN DRYDEN, 1688



The First Folio

Chicago Shakespeare Theater utilizes the First Folio as its script and acting "blueprint." The First Folio serves as an authentic and effective manual still available to Shakespearean actors nearly 400 years after its publication. Shakespeare wrote his plays for the stage, not for print. In Shakespeare's day, plays were not considered literature at all. When a play was published—if it was published at all—it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of a paperback. It was not until 1616, the year of Shakespeare's death, when a contemporary of his, dramatist Ben Jonson, published his own plays in an oversized book called a "folio," that plays were viewed as literature worthy of publication. Jonson was chided as bold and arrogant for his venture.

Shakespeare, unlike Jonson, showed absolutely no interest or involvement in the publication of his plays. During Shakespeare's lifetime, only half of his plays were ever printed, and those as quartos. He did, however, oversee the publication of three narrative poems and a collection of 154 sonnets. It was not until seven years after the playwright's death that two of his close colleagues decided to ignore tradition and gather his plays for publication. In 1623, the First Folio, a book containing thirty-six of his thirty-eight plays, was published. The First Folio was compiled from stage prompt books, the playwright's handwritten manuscripts, various versions of some of the plays



already published, and from his actors' memories. Its large format (much like a modern atlas) was traditionally reserved for the "authority" of religious and classical works.

Shakespeare's First Folio took five "compositors" two and one-half years to print. The compositors manually set each individual letter of type by first memorizing the text line by line. There was no editor overseeing the printing, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected, but due to the prohibitively high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, each slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater utilizes the First Folio as the basis for its playscripts. Its punctuation gives clues to actors about what words to emphasize and about what ideas are important. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential. Today they still help actors make the language easier to break apart—even though you're hearing language that's 400 years "younger" than ours.

A key to understanding Shakespeare's language is to appreciate the attitude toward speech accepted by him and his contemporaries. Speech was traditionally and piously regarded as God's final and consummate gift to man. Speech was thus to Elizabethans a source of enormous power for good or ill... Hence the struggle to excel in eloquent utterance.

—DAVID BEVINGTON, 1980



Teacher Resource Center

Teachers, looking for new ideas? Check out our Teacher Resource Center, located on the Theater's fourth level. In addition to its primary focus on teaching Shakespeare in performance, the collection includes a number of biographies, history books, scholarly criticism, periodicals and books for young readers about Shakespeare's life and times. The collection also includes reference materials and dictionaries that specifically target Shakespeare's language.

Call the Education Department at 312.595.5678 to schedule a visit—on your own or with your colleagues.



Shakespeare's England

Elizabeth I ruled England for forty-five years from 1558 to 1603 in a time of relative prosperity and peace. "Few monarchs," says Shakespearean scholar David Bevington, "have ever influenced an age so pervasively and left their stamp on it so permanently." The daughter of Henry VIII and his second wife Anne Boleyn, Elizabeth was regarded by many Catholics as an illegitimate child—and an illegitimate monarch. The politics of religion constantly threatened Elizabeth's reign, even though it was one of the most secure that England had known for hundreds of years.

Elizabeth had no heir, and throughout her reign the politics of succession posed a real threat to the nation's peace—and provided a recurrent subject of Shakespeare's plays. While Shakespeare was writing *Julius Caesar*, the Earl of Essex, one of the Queen's favorite courtiers, rebelled against her government. Shakespeare's portrayal of the forced abdication of a king in *Richard II* was censored in performance during Elizabeth's reign.

Elizabethan England was a smaller, more isolated country than it had been previously or would be subsequently. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England's economy was still based in agriculture, and its farmers were poor and embittered by strife with rich landowners who "enclosed" what was once the farmers' cropland for pastures. Uprisings and food riots were commonplace in the rural area surrounding Stratford-upon-Avon, where Shakespeare grew up.

London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived there, side by side. While many bettered themselves in a developing urban economy, unemployment was a serious problem. It was a time of change and social mobility. For the first time in English history, a rising middle class aspired to the wealth and status of the aristocracy.

Under Elizabeth, England returned to Protestantism. But in her masterful style of accommodation and compromise, she incorporated an essentially traditional and Catholic doctrine

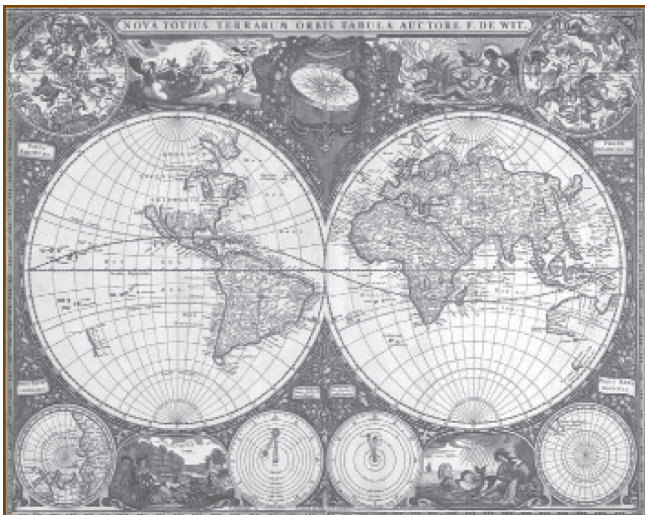


into an Episcopal form of church government that was ruled by the Crown and England's clergy rather than by Rome's Pope. Extremists on the religious right and left hated her rule and wanted to see Elizabeth overthrown. She was declared a heretic by Rome in 1569, and her life was endangered.

"Her combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," says David Bevington, and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which might threaten her broad base of power and influence.

Throughout Early Modern Europe, governments were centralized, assuming the power that once belonged to city-states and feudal lords. The rule of monarchs like Queen Elizabeth I was absolute. She and her subjects viewed the monarch as God's deputy, and the divine right of kings was a cherished doctrine (and became the subject of Shakespeare's history plays). It was this doctrine that condemned rebellion as an act of disobedience against God but could not protect Elizabeth from rebellion at home, even from her closest advisors or from challenges from abroad.

Childless, Elizabeth I died in 1603. The crown passed to her cousin James VI, King of Scotland, who became England's King James I. Ruling from 1603 to 1625 (Shakespeare died in 1616), James I was responsible for overseeing the creation of a new bible, which in its powerful cadence and poetry would remain a legacy of this fertile time, just as Shakespeare's canon has. But his reign was troubled with political and religious controversy. It would be James's son, Charles I, who was beheaded in the English civil wars of the 1640s for tyrannically abusing what he believed was his divinely ordained power. *



The Renaissance Theater

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, not much more than a decade before Shakespeare first arrived on the London theater scene—a

convergence of two events that would change history. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch."

Burbage was not the only one to dodge the severe rules of the Common Council of London by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including London's brothels and bear-baiting arenas. Actors in Shakespeare's day were legally given the status of "vagabonds." They were considered little better than common criminals unless they could secure the patronage of a nobleman or, better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They provided popular entertainment at Queen Elizabeth's court as the Lord Chamberlain's Men and continued to enjoy court patronage after King James I came to the throne in 1603, when they became the King's Men. Their success at court gave Shakespeare and his fellow shareholders in the Lord Chamberlain's company the funds to build the Globe playhouse in 1599. The Globe joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.

Shakespeare may have developed his love for the theater by watching traveling acting troupes temporarily transform the courtyard of an inn or town square into a theater. When he was a boy growing up in Stratford-upon-Avon, acting troupes traveled around the countryside in flatbed, horsedrawn carts, which did triple duty as transportation, stage and storage for props and costumes. Their horses pulled the cart into an inn yard or the courtyard of a country estate or college. People gathered around to watch, some leaning over the rails from the balconies above to view the action on the impromptu stage below.

Many of these traveling performances staged religious stories, enacting important scenes from the Bible—the form of theater that endured throughout the Middle Ages. During the Renaissance, the enacted stories became more secular.



Public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where physical, moral and social corruption spread. The authorities frequently shut them down during the late sixteenth and early seventeenth centuries, when the city was menaced by the plague or by political and social rioting. When the theaters were open, the Master of the Revels had to read and approve every word in a new play. The show could not go on until he gave his permission.

All kinds of people came to plays at the Globe, and they came in great numbers. A full house in the Globe numbered about 3,000 people. Though the same dimensions as the original structure, the reconstruction of the Globe holds 1,500 at maximum capacity—an indication of just how close those 3,000 people must have been to one another. They arrived well before the play began to meet friends, drink ale and snack on the refreshments sold at the lays. An outing to the theater might take half the day. It was more like tailgating at a football game, or going with friends to a rock concert, than our experience of attending theater today.

Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater) while the "common folk"—shopkeepers and artisans—stood for a penny, about a day's wages for a skilled worker. They were a diverse and demanding group, and Shakespeare depicted characters and situations that appealed to every cross-section of Renaissance society. The vitality and financial success of the Elizabethan theater is without equal in English history.

There was no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. A throne, table or bed had to be brought on stage during the action since Elizabethan plays were written to be performed without scene breaks or intermissions. When the stage directions for *Macbeth* indicate that "a banquet is prepared," the stage keepers prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed primarily in "modern" dress—that is, the clothes of Shakespeare's time—regardless of their historical setting. The actors wore the same clothes on the stage as their contemporaries wore on the street. Hand-me-downs from the English aristocracy provided the elegant costumes for the play's royalty.

Most new plays had short runs and were seldom revived. The acting companies were always in rehearsal for new shows but, due to the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

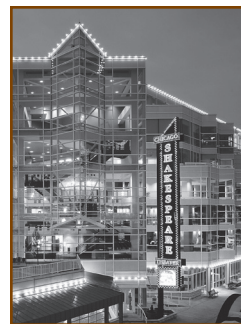


An Elizabethan sketch of the original Swan

It was not until 1660 that women would be permitted to act on the English stage. Female roles were performed by boys or young men. Elaborate Elizabethan and Jacobean dresses disguised a man's shape and the young actors were readily accepted as "women" by the audience.

In 1642 the Puritans succeeded in closing the theaters altogether. They did not reopen until the English monarchy was restored and Charles II came to the throne in 1660. A number of theaters, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666. During the eighteen years of Commonwealth rule, years when the English theaters were closed, many of the traditions of playing Shakespeare were lost.

The new theater of the Restoration approached Shakespeare's plays very differently, rewriting and adapting his original scripts to suit the audience's contemporary tastes. It is left to scholars of Early Modern English drama to reconstruct the traditions of Elizabethan theater from clues left behind. *



Courtyard-style Theater

Chicago Shakespeare Theater's unique performance space reflects elements of both the first public playhouses in London and the courtyards of inns-turned-theaters, in which the young Shakespeare might first have acquired his love of the stage.

The interior of the Globe playhouse, opened in 1599, was simple and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area with three galleries, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape of a capital "T." The audience sits on three sides of the thrust stage, so the play is staged in the middle of the audience—much like the Elizabethan Swan theater's design, for which a traveler's



careful sketch still remains. This immersion of the stage and the action performed on it creates a three-dimensional theater that demands three-dimensional directing, acting and design elements.

The people sitting in the side seats have the closest interaction with the performers and the performers with them. The play unfolds between the audience members seated along the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform.

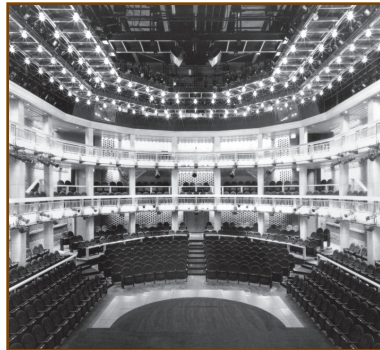
As an audience member, your facial expressions and body language serve both as the focal point of the actors' energy and the backdrop for the other audience members seated across from you. Architect David Taylor and his company, Theatre Projects Consultants, worked closely with Chicago Shakespeare Theater's leadership to design this courtyard theater. "It's important that we don't lose the performer among the faces, but it's essential to understand that every single face is a live piece of scenery reflecting and framing what's going on," Taylor explains. "That's the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design."

"The backdrop and the scenery for Shakespeare is the human race," Taylor notes, "so we're putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater." According to Taylor, "this close, close relationship with the performers on stage is the very essence of the courtyard experience. The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting." Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the "leaning rails" to watch the players below—like those watching from an inn's balconies centuries ago when a traveling troupe set up its temporary stage.

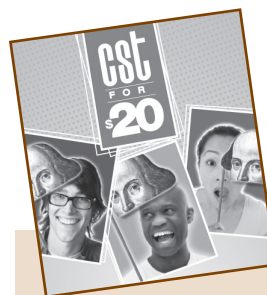
The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: "They're not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There's a sense of community in the space, a sense of embracing the performer on stage." Actors are always fed by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a

feast of feedback to the actors on its stage. Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company's Swan Theatre in Stratford-upon-Avon. The Swan served as a model for Chicago Shakespeare Theater. With their deep thrust stages, both were designed to create an intimate relationship between actors and audience. Prominent architectural elements in both theaters are the brick walls that surround the audience and natural wood that creates a feeling of warmth. Brick is an aesthetic choice but, due to its particular design, it also serves as an acoustical choice. The angle of the bricks in the side walls helps diffuse sound, sending it in different directions throughout the theater. The sound, lighting and rigging systems are all state-of-the-art. Chicago Shakespeare Theater's design accommodates a wide array of possibilities for structuring and using the performance space.

Shakespearean theater is about people. As Taylor describes the experience, "You're the scenery. You're the special effects. And the people you see performing this play are performing it in front, and out of, you." ✱



*Chicago Shakespeare Theater's
Courtyard Theater*



CST for \$20

Chicago Shakespeare is committed to making our productions accessible for everyone, so CST for \$20 was designed to fit the budget of students. We have allocated thousands of tickets across the entire season, giving our friends under 35 the opportunity to see world-class theater at an everyday price. Anyone under 35 can buy up to two \$20 tickets per production. You and your students will be receiving information on CST for \$20 when you come to the Theater.

**You can find out more at
www.chicagoshakes.com/cst20**



TIMELINE

1300

- 1326** Founding of universities at Oxford and Cambridge
- 1348** Boccaccio's *Decameron*
- 1349** Bubonic Plague kills one-third of England's population
- 1387** Chaucer's *Canterbury Tales*

1400

- ca.1440** Johannes Gutenberg invents printing press
- 1472** Dante's *Divine Comedy* first printed
- 1492** Christopher Columbus lands at Cuba
- 1497** Vasco da Gama sails around Cape of Good Hope

1500

- 1501-4** Michelangelo's *David* sculpture
- 1503** Leonardo da Vinci's *Mona Lisa*
- 1512** Copernicus' *Commentariolus* published, theorizing that Earth and other planets revolve around sun
- 1518** License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519** Ferdinand Magellan's trip around the world
- 1519** Conquest of Mexico by Cortez
- 1522** Luther's translation of the New Testament

1525

- 1531** Henry VIII recognized as Supreme Head of the Church of England
- 1533** Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539** Hernando de Soto explores Florida
- 1540** G.L. de Cardenas "discovers" Grand Canyon
- 1541** Hernando de Soto "discovers" the Mississippi

1550

- 1558** Coronation of Queen Elizabeth I
- 1562** John Hawkins begins slave trade between Guinea and West Indies
- 1564** Birth of William Shakespeare and Galileo
- 1565** Pencils first manufactured in England
- 1570** Pope Pius V excommunicates Queen Elizabeth
- 1573** Francis Drake sees the Pacific Ocean

1575

- 1576** Mayor of London forbids theatrical performances in the City
Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577** Drake's trip around the world
- 1580** *Essays* of Montaigne published
- 1582** Marriage license issued for William Shakespeare and Anne Hathaway
Daughter Susanna Shakespeare christened

Shakespeare's Plays

ca. 1592-1595

Comedies

Love's Labor's Lost
The Comedy of Errors
The Two Gentlemen of Verona
A Midsummer Night's Dream
The Taming of the Shrew

Histories

1, 2, 3 Henry VI
Richard III
King John

Tragedies

Titus Andronicus
Romeo and Juliet

The Sonnets

probably written in this period

- 1585** Christening of son Hamnet and twin Judith
- 1587** Mary Queen of Scots executed
- 1588** Destruction of the Spanish Armada
- 1592** Shakespeare listed with the Lord Chamberlain's Men
- 1593-4** Plague closes London playhouses for 20 months
- 1595** Coat of arms granted to Shakespeare's father, John
- 1596** Death of son Hamnet, age 11
Edmund Spenser's *The Faerie Queene*
- 1597** Shakespeare, one of London's most successful playwrights,
buys New Place, one of the grandest houses in Stratford-upon-Avon
- 1599** Globe Theatre opens, as home to the Lord Chamberlain's Men,
with Shakespeare as part-owner
- 1600**
- 1602** Oxford University's Bodleian Library opens
- 1603** Death of Queen Elizabeth, coronation of James I
Lord Chamberlain's Men become the King's Men upon endorsement of James I
- 1603-11** Plague closes London playhouses for at least 68 months (nearly 6 years)
- 1605** Cervantes' *Don Quixote Part 1* published
- 1607** Marriage of Susanna Shakespeare to Dr. John Hall
Founding of Jamestown, Virginia, first English settlement on American mainland
- 1608** *A true relation of such Occurances and Accidents of Note as hath passed
in Virginia* by John Smith
Galileo constructs astronomical telescope
- 1609** Blackfriars Theatre, London's first commercial indoor theater,
becomes winter home of the King's Men
- 1611** "King James Version" of the Bible published
- 1613** Globe Theatre destroyed by fire
- 1614** Globe Theatre rebuilt
- 1615** Galileo faces the Inquisition for the first time
- 1616** Judith Shakespeare marries Thomas Quinney
Death of William Shakespeare, age 52
- 1618** Copernican system condemned by Roman Catholic Church
- 1619** First African slaves arrive in Virginia
- 1623** The First Folio, the first compiled text of Shakespeare's complete works published

1625

- 1625** James I dies, succeeded by Charles I
- 1633** Galileo recants before the Inquisition
- 1636** Harvard College founded in Cambridge, Massachusetts
- 1642** Civil War in England begins
- 1642** Puritans close theaters throughout England until following the Restoration
of the Monarchy, 18 years later, with Charles II
- 1649** Charles I beheaded
- 1649** Commonwealth declared

ca. 1596-1600

Comedies

The Merchant of Venice
Much Ado About Nothing
The Merry Wives of Windsor
As You Like It
Twelfth Night

Histories

Richard II
1,2 Henry IV
* Henry V

Tragedies

Julius Caesar

ca. 1601-1609

Comedies

Troilus and Cressida
All's Well That Ends Well

Tragedies

Hamlet
Othello
King Lear
Macbeth
Antony and Cleopatra
Timon of Athens
Coriolanus
Measure for Measure

ca. 1609-1613

Romances

Pericles
Cymbeline
The Winter's Tale
The Tempest
The Two Noble Kinsmen

Histories

Henry VIII



HENRY V

Dramatis Personae

Chorus

The English

THE COURT

King Henry V

Humphrey, Duke of Gloucester
John, Duke of Bedford
Duke of Clarence
Duke of Exeter, *uncle to the king*
Duke of York, *cousin to the king*

brothers to the king

Archbishop of Canterbury
Bishop of Ely

Clergymen

Earl of Salisbury
Earl of Westmorland
Earl of Warwick
Earl of Huntingdon

THE ENGLISH ARMY

Sir Thomas Erpingham

Captain Gower
Captain Fluellen
Captain MacMorris
Captain Jamy

Officers

John Bates
Alexander Court
Michael Williams

Soldiers

Herald, messenger

HENRY'S FORMER TAVERN FRIENDS

Pistol
Nym
Bardolph
Boy, *formerly page to Falstaff*
Hostess, *formerly Mistress Quickly now married to Pistol*

CONSPIRATORS AGAINST THE KING

Richard, Earl of Cambridge
Henry, Lord Scroop of Masham
Sir Thomas Grey

The French

THE ROYAL HOUSEHOLD

King Charles VI
Queen Isabel *
Dauphin, *heir to French throne*
Princess Katharine
Alice, *lady attending Katharine*

THE FRENCH ARMY

Constable of France
Duke of Burgandy
Duke of Orleans
Duke of Bourbon *
Duke of Brittany *

officers at Agincourt

Lord Rambures
Lord Grandpré

Noblemen

Monsieur le Fer, *soldier*

OTHERS IN SERVICE

Governor of Harfleur

Montjoy, *messenger*

French Ambassadors

Lords, Ladies, Officers, Soldiers, Citizens,
Messengers, Attendants

* Character not included in CST's production



The Story

The newly crowned king of England, Henry V, turns his back upon his former life as the prodigal prince as he lays claim upon the lands of France. The rambling legalese of an archbishop and the enthusiastic exhortations of his advisors urge Henry on to lay a dubious ancestral claim to France. The

Dauphin, prince and heir to the French throne, sends an emissary with a gift to mock his rival across the Channel. Henry declares war, vowing to prove his mettle and his kingship. All of England readies for war. As the king's former tavern companions, Bardolph, Nym and Pistol, prepare to depart, they mourn John Falstaff's death after the king rejects his old friend. Henry condemns to death three of his closest advisors after discovering a plot against his life.

Underestimating its untested opponent, the French court delays in its preparations. But once Henry's army besieges the town of Harfleur, the French mobilize troops far outnumbering the English. The French princess Katharine takes up English lessons in preparation for a new political alignment.

On the battlefield the retreating English troops are exhausted by disease and winter; the French are more arrogant and more certain of their military strength than ever. Giving voice to his own fears in private, Henry's rousing speech before the Battle of Agincourt fills his men with courage and leads them into victory. Declared heir to the French throne, Henry claims the hesitant hand of the French princess. Now all that is left is to lay claim to her heart in the hope of a fragile harmony between the two countries. ★

Who's Who in Henry V

Chorus, a single character (though sometimes played by multiple actors, as it will be in CST's 2014 production) who introduces each of the play's five acts. Like the Chorus in ancient Greek drama, it serves to narrate and comment on the action of the play.

King Henry V, formerly Prince Hal, was the eldest son of King Henry IV. Recently crowned, he sets his sights on reclaiming the French throne for England. He starts a war with France over his disputed claim.

Duke of Exeter, younger brother of King Henry IV and uncle to **King Henry V**. The Duke serves as an advisor to the king and as an ambassador to France.

Archbishop of Canterbury and Bishop of Ely, high-ranking clerics in the Church who support Henry's claim to the French throne by interpreting France's use of the Salic Law (allowing male heirs to inherit through the female line).

Captain Gower and Captain Llewellyn, captains in Henry's army. **Gower** is English, and friends with **Llewellyn**, a Welsh captain. **Henry V's** troops are led by these career soldiers, whose loyalty to their own countries of Wales, Scotland, and Ireland—all still loosely knit under England's reign—is revealed in their dialects and customs—like Llewellyn wearing a leek in his hat in honor of a Welsh victory on St. David's day.

Michael Williams, a common soldier in Henry's army who unwittingly challenges the king to a duel while **Henry V** walks in disguise among his men encamped before the Battle of Agincourt.

Pistol, a soldier. He is married to **Mistress Quickly**, **Hostess of the Boar's Head Inn** in Eastcheap. A friend of **Nym**, **Bardolph**, and the **Boy**, he is the only one of Prince Hal's old friends who survives the war in France.

Boy, formerly in the service of Sir John Falstaff, follows **Nym**, **Bardolph**, and **Pistol** to France to serve in **Henry V's** army. The **Boy** often comments on the actions of the king's former tavern friends.

Charles VI, son of Charles V. He is descended from the fourth son of Philip III of France. Father of the **Dauphin** and **Princess Katharine**.

Louis the Dauphin, son of **Charles VI** and heir to the French throne. He sends a cask of tennis balls to **Henry V**, and frequently insults the English. Disinherited of the French throne by the peace Treaty of Troyes.

Isabel, Queen of France, mother of **Katharine** and the **Dauphin**. Isabel does not appear until the final scene when her daughter is betrothed to **King Henry V**.

Katharine, princess of France. She is married to **Henry V** as a part of the Treaty of Troyes. She speaks very little English but makes an effort to learn when a betrothal with the English monarch appears likely.

Montjoy, French herald. Montjoy brings offers of peace treaties during the action of the play and reports of the slaughter at Agincourt.



HENRY V



Act-by-Act Synopsis

PROLOGUE

The Chorus appeals to us to forgive the shortcomings of the stage in presenting such an epic war tale as the history of Henry V. The Chorus requests that we use our imaginations to fill in the gaps, to envision what the actors and stagecraft cannot.

ACT 1

In Henry's Court, his trusted advisors, the Archbishop of Canterbury and the Bishop of Ely, reflect on Henry's graceful transformation from a wild youth to a respected ruler while they discuss a political bill up for the king's consideration that will favor the Church's holdings. Henry asks the Archbishop Canterbury for advice about claiming the French throne under a questionable ancestral claim. Canterbury legitimizes Henry's rights to France in a carefully researched, reasoned—and long-winded—speech, as he and Ely urge the young king to attack France: if the Church can help fund the king's war, Henry is more likely to pass their bill. His court is also enthusiastic about going to war. When a pride-wounding taunt of "treasure" turns out to be tennis balls delivered from the Dauphin, prince and heir to the French throne, Henry grows more determined to attack France. War is declared.

ACT 2

All of England readies itself for war. In London Henry's former tavern friends from his youth, Bardolph, Pistol, and Nym, quarrel as they prepare to depart for battle. Along with the Hostess of the Boar's Head Tavern, they mourn the death of Sir John Falstaff, who has died of grief from the king's rejection. (Falstaff enjoyed a close and privileged relationship with the young prince Henry. The anarchic knight provided a father figure in sharp contrast to the prince's own father, Henry IV.) Meanwhile in Southampton, Henry condemns to death three of his allies and closest advisors, Richard Earl of Cambridge, Lord Scroop of Masham, and Grey of Northumberland, when he discovers their treacherous plot against his life. Across the Channel the French, led by the Dauphin's scornful comments, are still unconvinced of England's potential, given Henry's former reputation as a "vain, giddy youth." But the Constable warns of underestimating an enemy. Henry's uncle, Exeter, visits the French Court with threats and scorn for the Dauphin. The French stall, making offers that are unable to calm England's war cry.

ACT 3

United under one flag, the English, Welsh, Irish, and Scottish soldiers in Henry's army lay siege to the walled French town of Harfleur. As Pistol, Nym, and Bardolph discuss whether to engage in the coming battle, their young companion, known as the Boy, decides to quit their company in disgust at their cowardice and thievery. Elsewhere, officers in Henry's army discuss military tactics as they ready for battle. Henry describes in horrific detail the terror he will unleash upon Harfleur if the city does not yield to his demands. Failing to receive the promised reinforcements from the Dauphin, the Governor has no choice: he surrenders before a drop of blood is shed. In the French palace the French Princess Katharine begins to learn English from her maid Alice, while a stunned French court tries to convince their king to fight back as the English army has now passed the Somme. Henry's army, exhausted and much weakened by winter, retreats to Calais, where squabbling between different factions ensues. Faced with proof of his old friend's thievery, King Henry assents to Bardolph's hanging despite Pistol's appeal. The French herald Montjoy arrives and announces that the French "did but sleep" and are now prepared to show their full strength. Henry responds that he would not wish a battle with his forces as ravaged as they are, but nor will he surrender. Upon hearing the king's message, the well-armed French gather confidently, with jokes about the English and bets on how many Englishmen they will take.

ACT 4

The Chorus describes a very different scene taking place at the same time in the quiet and fretful English camp. The king privately admits to Gloucester and Bedford that they are in great peril. Apprehensive, Henry disguises himself in a borrowed cloak to discover what his men truly think of the war and their king. His soldiers appear to believe that they won't live to see another day. One soldier asserts that his death and soul will be the king's responsibility, but the disguised Henry asserts that each man must be the governor of their own soul. In a rare private moment, Henry reflects on the futility of pomp and ceremony and the onus of kingship. In spite of his personal doubts and the overwhelming odds against the English army, in the morning Henry delivers a rousing, courageous speech and his men, inspired, charge into the Battle of Agincourt. Henry refuses a final offer from the French to surrender by ransoming himself to the French army. The French still assume victory and even consider feeding the English army a breakfast out of pity. Startled by the ferocity of the English attack, the French regroup and vow to reenter the battle with renewed vigor. Henry's brother, the Duke of York, is killed while leading the vanguard. When French reinforcements arrive, Henry orders all the French prisoners killed.

Subsequently, the French slay all the unarmed English luggage boys and servants, and Henry's rage is incited anew. As Henry prepares to resume the combat, the French herald appears to tell Henry that the English have won a miraculous victory—only twenty-nine Englishmen have died in the battle that has cost 10,000 Frenchmen their lives. The king declares that the victory is God's, not his own.

ACT 5

The Chorus describes Henry's triumphant return to England before directing the audience back to France. In the English camp Pistol is forced by the Welsh Captain Fluellen to eat a leek for insulting the Welsh tradition of attaching a leek to a hat, Pistol, feeling wronged, prepares to return home: his two friends Nym and Bardolph are dead, and he has received news that his wife, the Hostess, has died in his absence. In the French palace the nobles hope they can bring peace through matrimony. Queen Isabel is especially optimistic for the reunion. Decimated by war, the French court agrees to all of Henry's demands: he is named heir to the French throne and given the hand of Princess Katharine in marriage. Henry clumsily woos Katharine in her native French, and they seal their marriage plans with a public kiss. Both sides anticipate restoration and peace.

EPILOGUE

The Chorus undermines the happy ending, reminding the audience that Henry V, who died a few years after the events of the play, never became the king of France. Henry and Katharine's son is crowned Henry VI as an infant, and he later becomes France's king. Henry VI's court suffered from so much mismanagement that he lost France and made his England "bleed." ★

What Is a "History" Play?

The life of nations, no less than that of men, is lived largely in the imagination...

All history is myth. It is a pattern which men weave out of the materials of the past.

—ENOCH POWELL, 1964

In 1623 with the publication of the First Folio—the first (almost) complete compilation of Shakespeare's plays to be published—Shakespeare's company members, Heminge and Condell, established three categories of plays by which the Folio was organized: Comedy, Tragedy and History. A history play is based—sometimes closely, sometimes quite loosely—on historical events. During Shakespeare's time, medieval historical narratives, like that of King Henry V, served

as popular source material for adaptation, and many history plays explored recurrent themes of kingship, war and political dynamics in the court.

The way in which history functions in drama, fiction or film is complex. In Shakespeare's *Henry V* history asserts itself on at least four different levels: first, *the actual events* (which we can only approximate because any account of history is, by necessity, partial and approximate); second, history as *Shakespeare understood it* from the historical accounts available to him in Elizabethan England; third, the history as *Shakespeare re-imagined it*, shaped in part by his own dramatic creativity, and influenced by his own socio-political environment; and finally, *our understanding of history* as the play's readers and audience—shaped by *our own* contemporary values and concerns. ★

Shakespeare's "History" Plays

Of the thirty-eight plays Shakespeare penned over a quarter of a century, ten were categorized as "history plays." The majority of his work in this genre is divided into two parts, each named a "tetralogy": a grouping of four related creative works, such as plays or novels. The so-called "major tetralogy" consists of: *Henry VI Parts 1, 2 and 3* and *Richard III*, written sometime between 1589 and 1594. It was followed by the "minor tetralogy," which includes *Richard II*, *Henry IV Part 1 and 2*, and *Henry V*, written between 1595 and 1599. These two tetralogies span English history from 1398 to 1485. Shakespeare's other two, lesser-known histories are *King John* (d. 1216) and *Henry VIII* (d. 1547).

With the first "major tetralogy," Shakespeare explores the disorder and chaos of society in the throes of a civil war. It begins with the death of King Henry V in 1422 and ends with the defeat of Richard III and the crowning of Henry VII, Queen Elizabeth I's grandfather.

Henry V belongs in the second "minor tetralogy," written later but chronicling an earlier history. This tetralogy follows the dethronement and murder of Richard II, the usurping of the crown by King Henry IV and his subsequent death, and the invasion and defeat of France by Henry IV's son, Henry V (whose death begins the first tetralogy as his heir, Henry VI, is still but a child at the time). Here, Shakespeare looked again to history to examine a nation in the midst of shifting sensibilities as it evolve from medieval to a modern state.

In reading *Henry V*, it is helpful to understand some of the story that has come before in *Henry IV Part 1 and 2*. First, the young Henry is presented in these plays as the rebellious, rec-reant young Prince Hal. He hangs out in taverns with Falstaff,



HENRY V

Bardolph, Nym, Pistol and Mistress Quickly—all characters (living or dead...) mentioned in *Henry V*. Hal's father, King Henry IV, and his advisors are worried that the prodigal prince won't learn what he needs to become a worthy king. But Hal confides to audiences that he is merely lying in wait, studying human behavior, and that when the time comes he will shine like the sun. Indeed, once he assumes the throne at the end of *Henry IV Part 2*, Harry is the picture of honor, impressing his former detractors in the court. However as we see in *Henry V*, his past reputation comes back to haunt him.

In the final scene of *Henry IV Part 2*, which takes place after Henry V has been crowned, his old friend John Falstaff tries to speak with him. Henry replies, "I know thee not, old man," denying their years of companionship as he banishes Falstaff from his presence. This is the Falstaff who dies grief-stricken in Act 2 of *Henry V*. Falstaff served not only as a friend and companion to Prince Hal, but also as a father-figure. Shakespeare's audiences adored Falstaff and, in light of the years of friendship between Falstaff and the prince, Henry's rejection of him is significant and shocking.

Although strongly influenced by historical accounts of past events, Shakespeare's history plays are not, ever, about presenting "facts." Instead, Shakespeare spotlights, for example, the emotional relationship between Henry and Falstaff—a character of the playwright's imagination, though loosely based on an historical figure not in any way associated with the prince. The plays are perhaps more political than purely historical in nature. Some critics argue that it is more accurate to classify the "history plays" as "political plays" because of their recurring

themes that have such resonance, not only in Elizabethan and Jacobean England, but also across centuries and geographic boundaries to our own.

The history plays are sometimes described as tragic, due to the repeated pattern of endings in which the monarch dies (often along with many others), ready for the successor to take his place in the next play. *Henry V* is in some ways an exception to this pattern. The story ends, like a good comedy, with the matrimony between the French princess Katharine and King Henry V; but before we leave the theater, an Epilogue reveals impending tragedy: that this king will soon die and his son will lose all of his father's foreign conquests.

Ultimately Shakespeare was keen on exploring the nature of power. He was less interested in writing plays that conveyed historical fact and more interested in delving into the complex moral and psychological implications of kingly power and virtues. But Shakespeare's focus is not solely on the nature of power from a royal's perspective; he explores the dynamics between a colorful array of lower and middle class characters, as well. Shakespeare mirrored Elizabethan society as a whole: its appetite for history, its bent toward nationalism, and its need for moral *terra firma* to anchor itself within the fragile political environment of the time. Shakespeare's works *represent* history. They give us a glimpse of actual people and events, but they are first and foremost dramatic works, not historical treatises. ✱



Photo by Liz Lauren

From left: Laura Lamson as Katharine, Stephen Kunken as Henry V, and Neil Friedman as King Charles VI in CST's 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater

Tetralogy Timeline

1398

Richard II (r.1377-1399)

Shakespeare dramatizes the last two years of his life.

1400

1402

Henry IV Part 1 (r. 1399-1413)

The second play in the series records this battle-filled year early in his reign. Henry V appears in this play as Prince Harry or 'Hal,' whose carousing in London taverns and showing no commitment to his royalty is of great concern to his father.

1403

Henry IV Part 2

This records the final decade of Henry IV's life and rule. Prince Hal (the future Henry V) does not play a major role. He waits quietly to become king.

1413

1415

Henry V (r.1413-1422)

Shakespeare sets the play in the single year of the Battle of Agincourt.

1422

Henry VI (r.1422-1461 and 1470-1471)

These plays span Henry VI's entire reign.

1471

Shakespeare does not dramatize the reign of Edward IV (r.1461-1470 and 1471-1483).

1483

Richard III (r.1483-1485)

Set during his reign, which only lasted two years.

1485

"Minor Tetralogy"

Scholars date the composition of the plays between 1595 and 1599.

"Major Tetralogy"

Scholars date the composition of the series between 1591 and 1592.

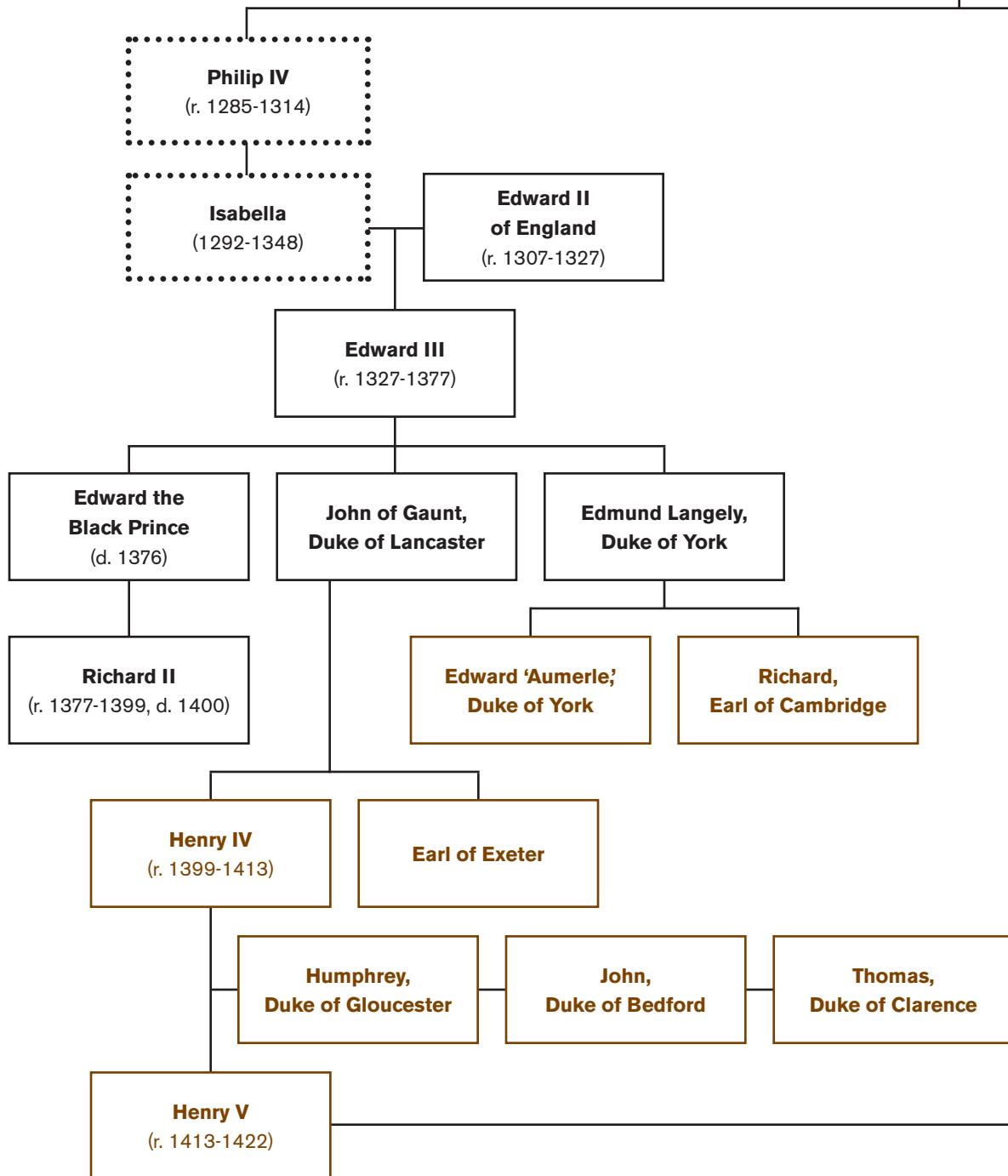


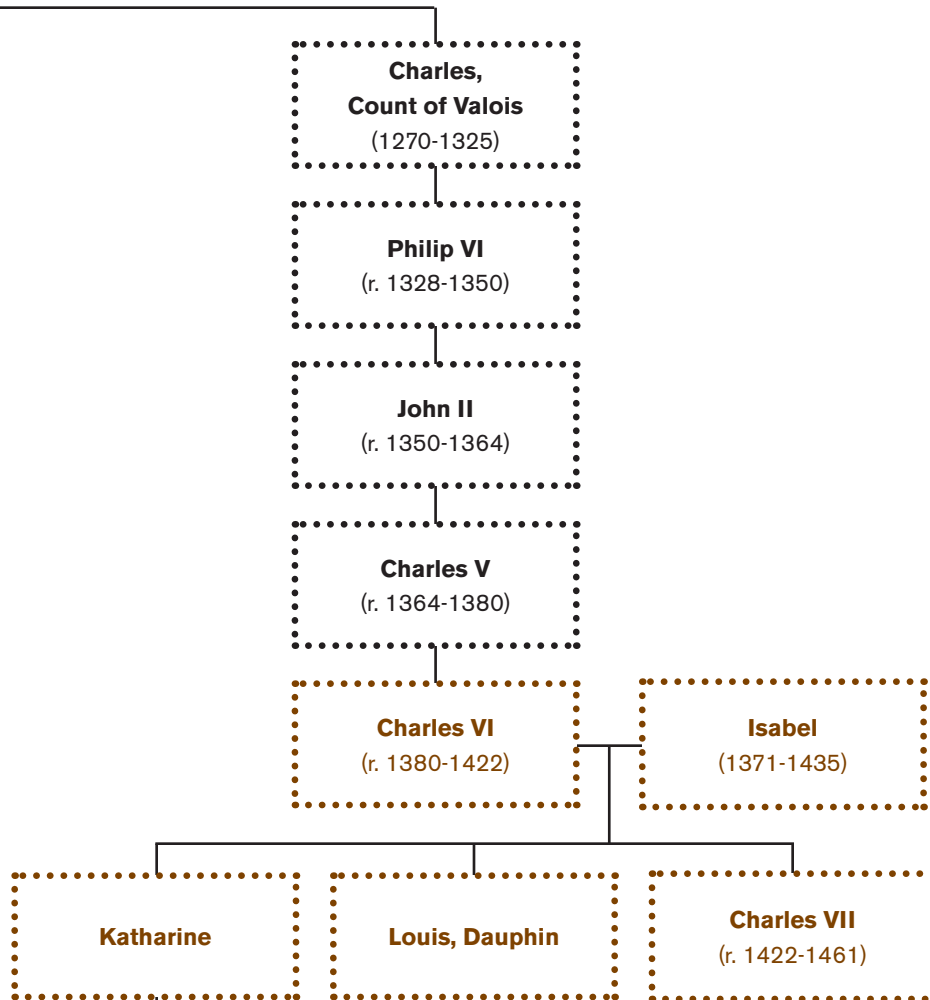
HENRY V

Henry V's French Connection

How did Henry V, an English king, have a right to claim the French crown? Through the marriage of his great-great grandfather, Edward II to Isabella of France, Henry V descended from Philip IV, the eldest son of Philip III. Charles VI claimed descent through the fourth son of Philip III, Charles, Count of Valois.

Philip III of France
(r. 1270-1285)





KEY

— English line

..... French line

■ Character in *Henry V*



HENRY V

Shakespeare's Chorus

Though a common feature of early modern drama, the theatrical convention of a chorus appears in Shakespeare only occasionally—and never more prominently than in his *Henry V*. Historically an integral element in ancient Greek drama, the chorus functioned as a collective voice played by multiple actors who provided commentary on the play's events, themes and back-story, as well as vocalizing a character's inner feelings. The number of actors who played in a chorus traditionally varied from genre to genre. The nature of the chorus also differed: most were narrated in song form, but some included dance or acting, as well.

The dramatic purpose of a chorus involves enriching the audience's understanding. Primarily through its narrative overview, which takes a step out of the action itself, the chorus aligns itself with the audience. Appearing at the beginning and end of the play and each act, the traditional Greek chorus helps the audience understand the story as it unfolds.

With the rising importance of the actor and other dramatic elements, the popularity and significance of the chorus was greatly diminished as early as the 5th century BC. Revived as a theatrical convention by dramatists in the Renaissance, the chorus was frequently spoken by a single actor rather than by a group of performers as in ancient times; Christopher Marlowe's *Doctor Faustus*, first performed 1592, is an example.

In *Henry V* Shakespeare largely adheres to the basic classical structure of a chorus, including it at the beginning of each act and in the Prologue and Epilogue. *Henry V*'s Chorus is traditional, too, as it recaps major events, describes details that cannot be staged, and gives a perspective on the play's most important themes. But then why does he use the convention in *Henry V* and not in other plays like *Julius Caesar* or *Macbeth*, which also call for great battles, vast distances, and thundering storms?

Henry V is arguably Shakespeare's most dramatically self-aware play. Instead of helping the audience to suspend their disbelief, the Chorus's speeches constantly remind us that we are watching a play as he unconventionally apologizes for theater's limitations. Some argue that *Henry V* is framed with the Chorus because the specific story reflects the structure of theater: Henry is actor, director, and playwright, staging scenes, speeches—and himself—so that even those who may know better willingly accept his adaptable mask of identity.

There has been controversy over the composition of Shakespeare's Chorus in *Henry V*, which does not appear in the first Quarto (Q1, 1600), the first publication of the play appearing

following its first performance, presumed to be in 1599. Most scholars accept that the Chorus was added twenty-three years later for the First Folio edition, though written and performed previously. One academic, James P. Bednarz, argues that other plays composed in 1599 mimic the Chorus's style too closely for the theatrical convention to have *not* yet existed in Shakespeare's original version of the play. One Shakespearean story, whether it be true or not, in particular supports his opinion. *Henry V*'s first production *may* have been the 1599 opening of the Globe, the new theater for Shakespeare's company. It is conjectured by some scholars that Shakespeare himself may have first appeared as the Chorus, delivering apologies in the Prologue for the inadequacies and limitations of live theater in bringing to life epic events from history.

Productions of Shakespeare over the centuries have treated the Chorus in creative ways. In William Macready's nineteenth-century performance, the Chorus was accompanied by illustrations. Most productions cast one actor as the Chorus, but in Christopher Luscombe's production this year at Chicago Shakespeare Theater, the English guest director has chosen to split the Chorus among multiple actors, harkening back to the ancient traditions of the Greek chorus. ★

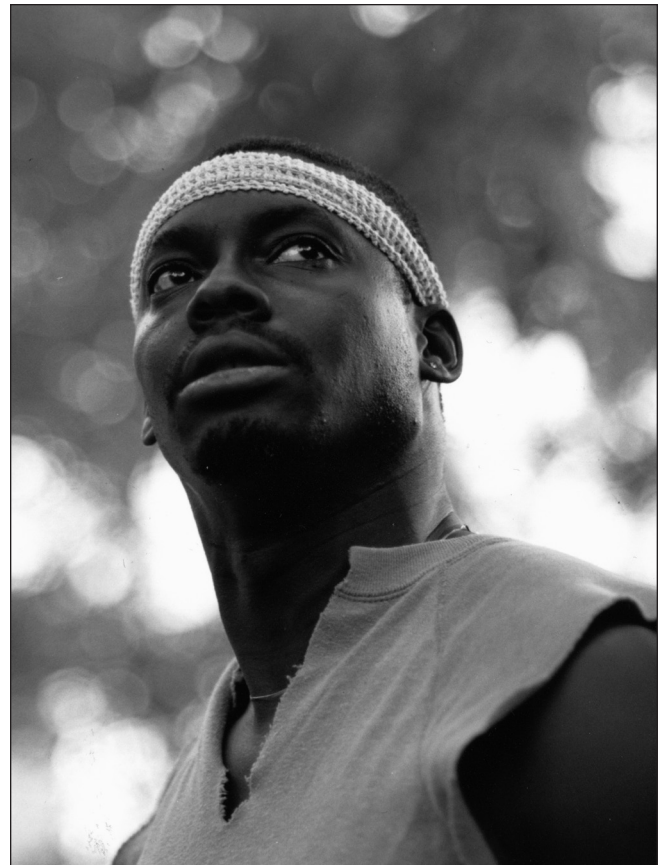


Photo by Mary Herlehy

Bruce A. Young as Chorus in CST's 1986 production of *Henry V*, directed by Barbara Gaines on the rooftop of the Red Lion Pub

Something Borrowed, Something New...Shakespeare's Sources

Let history decide between us—especially as I mean to write it myself.

—WINSTON CHURCHILL, to a colleague

Using history as a foundation, Shakespeare built characters and events that explored the complexity of human nature. He was not tied to historical accuracy in the same way we expect of an historian. He opted to show a history in process—sometimes ironic, sometimes confusing, often unfair. In any case, we can't ever really be sure what the "facts" are—or what they were hundreds of years ago. What we accept as historical facts are the well-documented opinions of the historians of our own time. This is why comparing Shakespeare's sources with what he in turn created out of them is so important. For the playwright, Holinshed's *Chronicles* may have represented fact, but they were also a reservoir of stories to be reworked and retold—and the ways in which Shakespeare retold them can give clues about his plays' complex and multiple meanings.

Raphael Holinshed, *The Chronicles of England, Scotland and Ireland* (1587): Holinshed was Shakespeare's primary basis for all six *Henry* plays. Shakespeare made deliberate dramatic choices in adapting *The Chronicles*—adding, deleting and juxtaposing characters and subplots to accentuate themes and to develop character. King Henry's rebellious youth is exaggerated by Shakespeare: in Holinshed's *Chronicles* there is nothing indicating that "Prince Hal" spent time in East London carousing and stealing, only that he spent time with sycophants "in such recreations, exercises, and delights as he fancied" (Holinshed). Shakespeare's retelling makes his transformation into a great king even more powerful—and the story of Prince Hal more dramatically satisfying.

Edward Hall, *The Union of the Two Noble and Illustre Families of Lancaster and York* (1542): Holinshed's account drew extensively from Hall's, and it is sometimes difficult to tell which source most Shakespeare relied upon, though he certainly would have been familiar with both. Shakespeare's version follows Holinshed and Hall so closely that some critics think Shakespeare may have had both open by his side as he wrote...

Anonymous, *Famous Victories of Henry the Fifth* (1598): By the time Shakespeare's play was staged, at least three earlier plays about Henry V existed already. This anonymous play is closely analogous in plot and in nature to

Shakespeare's version. It similarly includes kings, nobles and commoners existing side by side, and a final wooing scene between the English king and French princess. It is so similar, in fact, that some critics suggest that *Famous Victories* may have been the work of an adolescent Shakespeare, though this is less proven theory than it is myth.

Machiavelli, *The Prince* (1532): Although *The Prince* was not translated into English until 1640, it was already sending shock waves through the courts of Europe. While it is unlikely Shakespeare had read it, he may well have seen French critics' responses to it or read partial English manuscripts circulating the country. Many critics believe that in *Henry V* Shakespeare is writing his own artful response to Machiavelli. In any case, he certainly was aware of its contents. Machiavelli's writing about princely qualities adheres to the characteristics of Shakespeare's Henry V:

It is well to seem merciful, faithful, humane, sincere, religious, and also to be so, but you must have the mind so disposed that when it is needful to be otherwise, you may be able to change to the opposite qualities. A prince must take great care that nothing goes out of his mouth which is not full of the above-named five qualities, and, to see and hear him, he should seem to be all mercy, faith, integrity, humanity and religion. Everybody sees what you appear to be, few feel who you are.

—NICCOLÒ MACHIAVELLI, *The Prince*, 1532

Shakespeare: Shakespeare was in many ways his own source, building on the characters, plot lines, and themes he had already devised. He had at his disposal the wealth of characters he had previously invented in the two parts of *Henry IV*. He promised at the end of *Henry IV Part 2* to "continue the story with Sir John [Falstaff] in it, and make you merry with fair Katharine of France," and so his audiences certainly expected the continuation of this popular story.

Other sources: Critics have identified other possible sources for Shakespeare's *Henry V*, including: Plutarch's *Alexander*, about Alexander the Great, the Ancient Macedonian conqueror; Alberico Gentili's *De Jure Belli*, a piece of political propaganda published during Shakespeare's time that references the battle of Agincourt; and, Richard Crompton's *Mansion of Magnaminitie* (1599), dedicated to the Earl of Essex, echoing Holinshed. ★



HENRY V

The Real Henry V

Based upon the sources available to him, Shakespeare's retelling of his *Henry V* is fairly historically accurate—but he was also a master at blending historical fact with fictional elements. What events and characters in *Henry V* are “real,” based on the accounts of history, and what is imagined into existence by the playwright? For the majority of the English populace, still illiterate, plays (among them Shakespeare's) provided a path into a history that previously had been piecemealed together through oral communication. The public responded with enthusiastic interest to Shakespeare's histories, as well as those written by his contemporaries.

Shakespeare abides closely to the historical narrative of Henry V's rise to kingship through his tetralogy of plays, which begins chronologically with *Richard II* and continues with the two parts of *Henry IV*. Henry IV, Henry V's Lancastrian father, in 1399 deposed the rightful but politically unpopular Yorkist king, Richard II, and usurped the English throne. When Henry IV died in 1413, his eldest son Hal at age 25 was crowned Henry V.

Shakespeare describes Prince Hal's youth as frivolous and wasted in London's taverns, but historians record instead a prince who spent his youth active in government. From 1408 until his accession, Prince Hal worked with his father's council, engaging in issues of economics and foreign policy. When he ascended the throne, Henry V was well prepared, though his closest advisors were nonetheless happily surprised by the young monarch's level of skill and worthiness—and in this respect, Shakespeare's retelling follows history's record.

According to Shakespeare's historical evidence, namely Holinshed's *Chronicles*, Henry V's court, in contrast to his father's, was peaceful during his reign. Shakespeare refers to one of the only attempted insurrections in Act 2, scene 2. In 1415, as Henry was assembling to invade France, three of his closest advisors plotted to kill him and replace him with the Earl of March, who had a reasonable claim to the throne. Out of loyalty, the Earl of March himself blew the whistle on the conspirators. Henry crushed their plan and ordered them executed. Shakespeare does not include the central figure of the plot, the Earl of March, nor does he assign a dynastic motive to the conspirators.

Another discrepancy between the history available to Shakespeare and his retelling involved Henry's route to the French throne, which the king achieved in three ventures, but only the first is described by Shakespeare. In 1415 Henry brutally sacked the town of Harfleur and began the campaign that would end in the battle of Agincourt. The English army rallied



Photo by Liz Lauren

Stephen Kunken as Henry V in CST's 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater

from exhaustion to a lopsided victory, though historians put the number of English dead closer to 500 or 600, not the twenty-five that Shakespeare's characters report.

While the victory at Agincourt did not lead directly to the peace at Troyes, it did give Henry the financial and patriotic support with which to stage the next campaign, 1417 to 1420, ending in the treaty at Troyes and Henry declared heir to the French throne—and his marriage to the French Princess Katharine secured. Even after Troyes, the English had to keep fighting an unbending Dauphin, as well as subdue the unaccommodating French people. They attempted to do so through a series of sieges, which were cut short by Henry's death on August 31, 1422. As Shakespeare's Epilogue accurately reports, Henry and Katharine's son, Henry VI, was crowned king at the age of only nine months old, but in the course of his reign lost the throne of France and sent England into chaos and civil war.

HENRY V

Most of the characters in Shakespeare's play are based on real historical figures, including the French and English nobles. Shakespeare omitted some key figures, (the Earl of March, for example, who was instrumental to the treasonous plot uncovered by the king in Act 2, scene 2). But there are many fictional characters in the play that are of Shakespeare's own creation. First, Shakespeare created all of Henry's tavern friends—Pistol, Nym, Bardolph, Falstaff, and the Hostess. Such commoners would never have been recorded in history, so Shakespeare had to forge these characters himself. In addition to reflecting the whole of English society, they serve a comic purpose.

All the captains in the English army—the Welsh Fluellen, the Scottish Jamy, and the Irish MacMorris—are Shakespeare's creations, though there certainly would have been similar historical figures in the battle, each representing the proud nations of Great Britain. Shakespeare's fabricated characters function as dramatic devices: for example, to create tension between different viewpoints and social positioning, often resulting in the play's comedy.

The politics and social climate in Shakespeare's England inform the themes, events and characters in many of his plays. Following England's defeat of the Spanish Armada in 1588, a surge of newfound patriotism swept throughout England, a patriotism reflected and reverberated in *Henry V*—a story as

far removed from Shakespeare, his queen and the Spanish Armada as we are from our own civil war 150 years ago. The revitalized English "liberation" marked a shift in English attitudes regarding self-determination and independence. The French, often ridiculed as another European power, are accordingly depicted as untrustworthy, weak and unstable. For the English, it was fair game to poke fun at French morals, manners and military prowess.

The politics and social climate in Shakespeare's England inform the themes, events and characters in many of his plays.

On the other hand, in 1599, about the time that Shakespeare wrote *Henry V*, English politics were marked by uncertainty

and fear. Despite the pride and patriotism that the conquests abroad fostered, many were fed up with the economic and human costs of war. During Elizabeth's reign, England was also embroiled in a war with Ireland. A direct reference to this Irish battle and its English leader, Robert Devereux the Earl of Essex, is made by the Chorus at the beginning of Act 5. As the Chorus describes Henry V's victorious return to London from France, it compares the grand welcoming to "the General... from Ireland coming." This kind of explicit and topical political reference presented to Shakespeare and his peers the ever-present threat of censorship—or worse. Instead, Shakespeare's histories, set in the past, had resonance to present-day events in his own world. His audience, as can we, would listen to a tale of history with a lens of present-day politics. ★



Photo by Liz Lauren

Stephen Kunken as Henry V stands with his sword against the traitors in CST's 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater



SCHOLAR'S PERSPECTIVES



A King's Performance

MICHAEL DOBSON is Director of the Shakespeare Institute in Stratford-upon-Avon and Professor of Shakespeare Studies at the University of Birmingham, UK. A former associate professor at the University of Illinois at Chicago, in 1995 he played Henry VIII for Barbara Gaines in the Chicago Humanities Festival.

For all its reputation as a piece of unambiguous jingoism, Shakespeare never composed a play that so richly embodied the contradictions of its own time as did *Henry V*, nor one that has continued to articulate such a range of feelings about warfare, leadership and national identity. This last of his English chronicles is tied with unusual precision to a particular historical juncture. The Chorus's speech introducing Act V (in what, for Shakespeare, is an uncharacteristic gesture of immediate topicality), likens Henry's joyous reception on his victorious return from France in 1415 to the similar reception that, at the time of the play's premiere in 1599, Londoners hoped soon to give to Elizabeth I's general, the Earl of Essex, on his impending return from Ireland.

But even as Shakespeare was writing *Henry V*, it was becoming obvious that Essex's campaign was doomed to failure. And the play itself, faithful to the uncertainties of its originary moment, remains ambiguously poised between celebrating Henry as a national hero and pointing out the costs and the limitations of his success. The play's image as an exercise in flag-waving derives from the fact that its most-quoted lines come from the speeches by which its eager compère, the Chorus, punctuates the action with heroic accolades—or from Henry's own speeches as he attempts to motivate his soldiers. Productions of *Henry V* have sometimes tried to make the whole play match those speeches, by cutting its more dissident voices and caricaturing the French. After its initial performances, a century and a half of near-oblivion followed, and the play only became popular again when used as propaganda during the wars against France which dominated the eighteenth and early nineteenth centuries. Even after France became an ally to England in the twentieth, *Henry V* could still serve as a rousing call to arms. The actor-manager Frank Benson's abbreviated touring production during World War I is said to have inspired hundreds of young Englishmen to join up; and in World War II, the British government co-financed Laurence Olivier's morale-boosting film

version (1944), which Olivier dedicated to the Allied troops who took part in the invasion of France during and after D-Day.

Appropriately enough to the play's problematic origins, the battle scenes of Olivier's film were shot in exactly the territory which Essex himself had failed to subdue, what had since become the neutral Republic of Ireland. It is one of the ironies of war-movie history that the extras who impersonated its English and French armies certainly included some Britons who had fled across the Irish Sea in order to avoid conscription.

Their perspective would not have been entirely alien to Shakespeare's script, however, since there is much in *Henry V* to suggest an anti-heroic, even pacifist, view of its events. However starry-eyed the opening Chorus may be about the invasion of France, the play's action begins with two worldly clerics conspiring to finance and legitimate the campaign purely so as to avoid a new tax. Once war is declared and the Chorus has told us that all the youth of England are on fire with patriotic fervour, what we see is a group of petty criminals in a London pub agreeing to join the invasion in order to sponge off the army and commit acts of pillage.

When it comes to the battle scenes, there are further discrepancies between the glorious events that the Chorus promises we will witness and the scenes that the play itself provides. Henry's nominally united English army, for instance, includes a Welshman, a Scotsman and a particularly touchy and disaffected Irishman who seem as keen to quarrel with each other as they are to fight the French. The Chorus reports that on the night before Agincourt the

And the play itself, faithful to the uncertainties of its originary moment, remains ambiguously poised between celebrating Henry as a national hero and pointing out the costs and the limitations of his success.

king goes among his army cheering his troops, but what we in fact see is the king, in disguise, losing an argument with three common soldiers who don't want to be there at all and do not regard the war as justified. Here as elsewhere the play's Henry isn't quite the exemplary Christian monarch hymned by the Chorus. He threatens the citizens of Harfleur that unless they surrender to him his army will rape their daughters, a speech from which Shakespeare brilliantly and chillingly cuts to an apparently innocuous scene in which the daughter of the King of France, herself destined to be part of the spoils of victory, learns to name the parts of her body in English. And at Agincourt Shakespeare suppresses the military ingenuity by which the real-life Henry's outnumbered English force prevailed: instead of showing the king ordering his soldiers to dig the equivalent of tank-traps so as to immobilize the French cavalry and expose them to his archers, Shakespeare shows Henry

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ordering a massacre of prisoners of war. In the play the king tells his surviving troops that his victory is the result of divine intervention, but to the audience it might just look like a piece of undeserved good luck.

Henry V's last scene begins with the Duke of Burgundy's lament about the devastation and social disruption caused by the war, and by the end of it even the gung-ho Chorus seems to have had something of a change of heart, reminding us that Henry died soon after his victory and that his territorial gains soon proved unsustainable. It is no wonder, then, that this conflicted play about conflict should have inspired both the heroic ambitions of actor-managers such as Benson, Olivier and Sir Kenneth Branagh and the more sceptical brilliance of Sir Nicholas Hytner, who staged his modern-dress production at the National Theatre in London in 2003 as an eloquent protest against the invasion of Iraq. Is Henry the perfect national leader, a cynical warmonger, or both? This play isn't propaganda, it's drama. You decide. ✱



Between the Lines

DAVID BRAILOW is the Dean and Vice President of Academic Affairs at Franklin College in Franklin, Indiana.

One would hardly think that modern audiences, given the history of the last century, would flock to see a play that seems at first blush to glorify war and nationalistic fervor. Yet *Henry V* remains one of the most popular of Shakespeare's chronicle history plays. Why is this? And how can a single play have served both as propaganda for the British war effort in the 1940s and as savage condemnation of the Vietnam War?

Henry V is the last of four plays chronicling the rise of the House of Lancaster in the early fifteenth century. In the first of these, *Richard II*, the title character is deposed and murdered by his cousin Henry Bolingbroke, a politically able man whose own troubled kingship is chronicled in the two parts of *Henry IV*. However, the real center of attention in the *Henry IV* plays is Henry's oldest son, known as Prince Hal, whose relationship with his father is ruptured by his fondness for the tavern life and the company of an amoral, vastly appealing knight, Sir John Falstaff. When his father dies, Hal is crowned King Henry V, surprising everyone with a complete transformation. Moreover, the new king hints that he will act on his father's deathbed advice "to busy giddy minds with foreign quarrels". Henry V's war becomes the all-consuming subject of the final play of the series.



Photo by Liz Lauren

From left: Sean Fortunato as Duke of Exeter and Stephen Kunken as Henry V in CST 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater

A contemporary American audience comes to *Henry V* with a very different set of assumptions and attitudes toward war, toward monarchy, and toward imperial expansion than did an Elizabethan English audience when the play was first staged in 1599. Yet we should not assume that such an audience was all of one mind about such questions. While considerable evidence exists to suggest the play was written in support of Queen Elizabeth's ongoing Irish wars (specifically an expedition led by the Earl of Essex), evidence also points to considerable disaffection among the English public with the costs of those wars in human lives, in financial resources, and to social order. In fact, Shakespeare's play seems to offer not just different but totally opposed ways of seeing Henry V and his war against France, which he won in a lopsided and unlikely victory at the battle of Agincourt in 1415.

First, the figure of Henry is presented in a highly ambiguous manner. On the one hand, he demonstrates all the qualities of the ideal Renaissance prince: religion, learning, political acumen, leadership, and bravery. But Henry also displays cruelty and moral obtuseness. He is shown to have broken the heart of the companion of his youth, Sir John Falstaff. He spares no mercy for the transgressions of old friends. When confronted by an ordinary soldier who reminds him of the moral burden he bears as the leader of men to war, he chops logic and



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complains of the heavy responsibilities of kingship. He orders his men to kill their prisoners in battle, a blatant violation of the laws of chivalry. Using the power of wit and position, he forces an essentially captive princess into submission. It is easy to defend some or all of these acts with various explanations, but they complicate the portrait of Henry as the mirror of all Christian kings.

Throughout the three plays in which Hal/Henry figures so prominently, he exhibits a remarkable facility for altering his behavior and speech to suit the time and place. He is never quite the same person in the various realms he inhabits and, while he demonstrates rhetorical mastery over every situation he faces, he always seems somewhat detached. Henry's soliloquies have a peculiarly slippery quality—they often seem to say more than they really do about the inner man, as though the King's ability to be whatever the public occasion demands leaves him without any private persona at all.

Shakespeare's play seems to offer not just different but totally opposed ways of seeing Henry V and his war against France, which he won in a lopsided and unlikely victory at the battle of Agincourt in 1415.

If the play is ambivalent about Henry, it is even more so about his war. *Henry V* is Shakespeare's only chronicle play which focuses exclusively and minutely on a single military action. The war shapes and drives the play from the first scene, in which

we see two English clergymen plotting to push Henry towards war, to the last, in which the peace is signed and Henry takes the hand of his foremost piece of war booty: Katharine, daughter of the French king.

If we wholly trust the play's Chorus, who narrates the fortunes of the King and his army throughout the play, we would be stirred by the spectacle of an English king seeking to reclaim a hereditary right to the throne of France, listening piously to the opinion of the Church, uniting the peoples of Britain against a foreign enemy, punishing traitors who attempt to trade their King's life for gold, rallying his troops to battle, winning a miraculous victory against appalling odds, and humbly giving all credit to God. But if we attend to the subtle undercurrents of the play, we might be repelled by a war of naked conquest, paid for by a politically motivated Church, fought by cutpurses, pursued with brutality, and doubted by ordinary English soldiers. The very language of the play subtly associates the English with violence and evokes a vision of France as a lovely garden wrecked by the invaders.

Scholars will continue to vehemently argue about what Shakespeare's intentions were with this ambiguously powerful play. How we perceive it today has a great deal to do with the experience of our own world. But what we can unquestionably admire in *Henry V* is its ability simultaneously to stir deep emotional responses—the lust for battle is, after all, as fully human as the longing for peace—and to force us to confront and question those responses. ✱

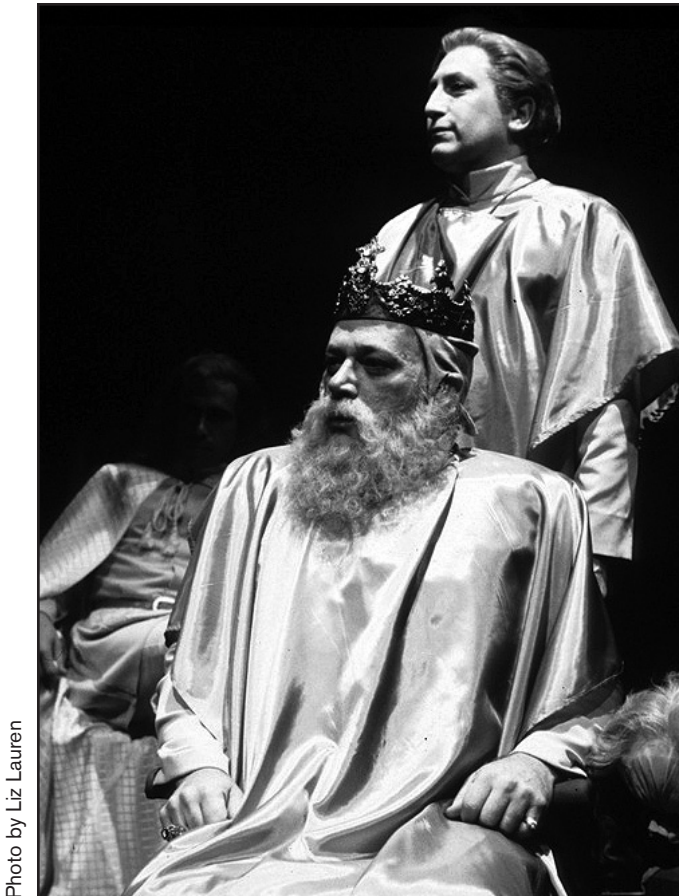


Photo by Liz Lauren

From left: Neil Friedman as King Charles VI and Fredrik Stone as Constable of France in CST's 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater

SCHOLAR'S PERSPECTIVES

What the Critics Say— and What to Do with Them...

For the past three centuries, academic scholarship has deepened, challenged and endlessly questioned our understanding of Shakespeare's plays. As history, culture and politics shape and reshape the world, so too do they tint the lens through which all of us—scholars included—are inclined to understand and respond to art. How can we best use these arguments, often complex, often contradictory, in a high school classroom? Selected in this section are key

passages from important works of criticism. Here are some ways a teacher might consider incorporating them into the classroom:

- Use individually as discussion “igniters.” The themed subheadings below can be used for different study topics central to the play.
- Students can respond in writing through analytic argument or free-writing exercises.
- Passages paired as “counter-quotes” may be used to prompt class debate, as well as written essays.

History and Plot

History was a series of actions, with no other than chronological succession, independent of each other, and without any tendency to introduce or regulate the conclusion. It is not always very nicely distinguished from tragedy. There is not much nearer approach to unity of action in the tragedy of “Antony and Cleopatra,” than in the history of “Richard the Second.”

—SAMUEL JOHNSON, 1765

The life of nations, no less than that of men, is lived largely in the imagination ... all history is myth. It is a pattern which men weave out of the materials of the past. The moment a fact enters into history it becomes mythical because it has been taken and fitted into its place in a set of ordered relationships which is the creation of the human mind.

—ENOCH POWELL, 1964

No woman is the protagonist in a Shakespearian history play. Renaissance gender role definitions prescribed silence as a feminine virtue, and Renaissance mythology associated the feminine with body and matter as opposed to masculine intellect and spirit.

—PHYLLIS RACKIN, 1985

Shakespeare has finished his long series of history plays by presenting a group of people standing together: behind appearances and oaths there is need for an “honest heart.”

—JOHN RUSSELL BROWN, 1998

A major crux of Shakespeare's Henry V is Falstaff's absence, a puzzle commercial and theatrical as well as literary, given the fat knight's box office success and especially Shakespeare's explicit promise to theatergoers in the epilogue of Henry IV Part 2 that they will have a sequel with Falstaff.

—DONALD HEDRICK, 2003

For all its reputation as a piece of (mere?) jingoism, Shakespeare never composed a play that so richly embodied the contradictions of its own time as did Henry V, nor one that has continued to articulate such a range of feelings about warfare, leadership and national identity.

—MICHAEL DOBSON, 2013

POINT, COUNTERPOINT

➤ *One can hardly forgive Shakespeare quite for the worldly phase in which he tried to thrust such a Jingo hero as his Harry V down our throats. The combination of conventional propriety and brute masterfulness in his public capacity with a low-lived blackguardism in his private tastes is not a pleasant one.*

—GEORGE BERNARD SHAW, 1896

➤ *Besides being a superb historical chronicle and dramatic masterpiece, Henry V is a classic text on leadership, interpreted variously in patriotic, militaristic, personal, or popular modes.*

—GILLIAN M. MCCOMBS, 1992



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Leadership

It is well to seem merciful, faithful, humane, sincere, religious, and also to be so, but you must have the mind so disposed that when it is needful to be otherwise you may be able to change to the opposite qualities ... A prince must take great care that nothing goes out of his mouth which is not full of the above-named five qualities, and to see and hear him he should seem to be all mercy, faith, integrity, humanity and religion. Everybody sees what you appear to be, few feel who you are.

– NICCOLO MACHIAVELLI, 1532

King Henry V is manifestly Shakespeare's favorite hero in English history: he paints him as endowed with every chivalrous and knightly virtue; open, sincere, affable.

– A.W. SCHLEGEL, 1811

Shakespeare watched Henry V not indeed as he watched the greater souls in the visionary procession, but cheerfully, as one watched some handsome spirited horse, and he spoke his tale, as he spoke all tales, with tragic irony.

– W.B. YEATS, 1903

That Shakespeare was a patriot there is neither reason nor excuse for denying. What must be denied is that Henry V is patriotic.

– GERALD GOULD, 1919

In Henry V, Shakespeare has portrayed the true monarch of Elizabethan idealism, a figure dominant over State and Church alike, an instrument of the divine will.

– E.F. JACOB, 1947

Through the Chorus, the playwright gives us the popular idea of his hero. In the play, the poet tells the truth about him. We are free to accept whichever of the two we prefer.

– HAROLD GODDARD, 1951

He is a hero of moderation rather than of significance.

– RONALD S. BERMAN, 1962

The King who has known from the beginning that he is a man playing King ... discovers, however briefly, the claims of his humanity, only to turn away and lock himself forever into the role.

– ALVIN B. KERNAN, 1969

He needs to find in France an ultimate proof of his kingliness: 'No King of England, if not King of France.' Could any king be more candid about his motives?

– ROBERT ORNSTEIN, 1972

King Henry has accepted the responsibility of playing a political role. It denies him a private and separate identity, even, or especially, in choosing a wife. And it complicates our task of assessing the sincerity of his utterances.

– DAVID BEVINGTON, 1988

There is no question that in Henry V Shakespeare eulogizes a great hero and monarch of England, calling him this star of England' and sprinkling the play with liberal doses of praise for his achievements.

– JOSEPH PAPP, 1988

At his most intimate and human, on the eve of Agincourt, Henry is in disguise, as he has been, really, since Shakespeare introduced him in the second scene of 1 Henry IV. This is the kind of man who makes a great leader—someone capable of playing, superbly well, whatever role is required, regardless of the human consequences.

– GARY TAYLOR, 1994

Henry stages scenes that utilize others to further his own purposes, but as king he also becomes an actor in the scenes of his own devising. In assigning himself the role of actor, he assigns to another the authorship of his actions...It is precisely when he declares that he is submitting to the will of others that Henry is most willful.

– VICKIE SULLIVAN, 1996

Henry exhibits a remarkable facility for altering his behavior and speech to suit the time and place. He is never quite the same person in the various realm he inhabits and, while he demonstrates rhetorical mastery over every situation he faces, he always seems somewhat detached.

– DAVID BRAILLOW, 1997

In what may seem to be his most patriotic play, Henry V, reminds his audience that the motley horde of English, Irish, Welsh, and Scots that make up the king's army scarcely constitutes 'one nation'.

– MICHAEL HATTAWAY, 2002

The change in Henry is particularly signified by the change in his language. He once spoke in epic rhetoric concerning war, he now speaks in simple prose as he pleads his love.

– WILLIAM BABULA, 2007

SCHOLAR'S PERSPECTIVES

Seeming contradictions in [Henry V's] nature may be the result of Shakespeare's depiction of maturational changes in Henry V or of the dramatist's emphases on different facets of the character in different situations.

— CYNTHIA WHISELL 2011

Henry V, also referred to as Harry or Prince Hal, appears in three of Shakespeare's historical dramas and speaks more lines across dramas (1,871) than any other character in the entire Shakespearean opus.

— CYNTHIA WHISELL, DUNTON-DOWNER & RIDING, 2004

POINT, COUNTERPOINT

▶ *[Shakespeare] painted [Henry] as he was, the crafty politician, the steadfast, masterly leader of men; England's hero-warrior, merciful in peace, ruthless and resolute in war, mild to his own, fierce to his foes as long as they fought against him.*

— STOPFORD A. BROOK, 1913

▶ *It is futile to look for the personality of the king. There is nothing else there. There is no Henry, only a king.*

— UNA ELLIS-FERMOR, 1945



Photo by Liz Lauren

From left: Stephen Kunken as Henry V, Cheryl Lynn Bruce as Hostess Alice, and Laura Lamson as Katharine in CST's 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater



SCHOLAR'S PERSPECTIVES

War

Indeed, apart from both Henry and Shakespeare, the experience of two world wars has made our generation a bit suspicious of extreme protestations of democracy from those in high position if uttered at a moment when national safety depends on the loyalty of those of lower situation.

– HAROLD GODDARD, 1951

[Henry] is not really moved by the prospect of his soldiers' fates, nor does he grieve for the lonely impoverished widows and orphaned children they will leave behind. What agonizes him is the thought that he will be accountable for all this suffering.

– ROBERT ORNSTEIN, 1972

In Henry V, Shakespeare created a work whose ultimate power is precisely the fact that it points in two opposite directions, virtually daring us to choose one of the two opposed interpretations it requires of us.

– NORMAN RABKIN, 1981

The Chorus

Shakespeare's task was not merely to extract material for a play from an epic story but, within the physical limits of the stage and within the admittedly inadequate dramatic convention, to give the illusion of an epic.

– J.H. WALTER, 1954

The infectious enthusiasm of the Chorus is hard to resist. Indeed, the Chorus is more consistently likeable than the hero he celebrates. The Chorus, after all, simply talks; he does not have to do anything; he is literally, outside of history.

– GARY TAYLOR, 1994

POINT, COUNTERPOINT

➤ *The perspective continually shifts and, although Henry dominates the dialogue through the weight of his part, the Chorus is a worthy antagonist who effectively competes for the hearts and minds of the audience.*

– PAMELA MASON, 2002

If we attend to the subtle undercurrents of the play, we might be repelled by a war of naked conquest, paid for by a politically motivated Church, fought by cut purses, pursued with brutality, and doubted by ordinary English soldiers. The very language of the play subtly associates the English with violence and evokes a vision of France as a lovely garden wrecked by the invaders.

– DAVID BRAILLOW, 1997

Henry V is an epic pageant that places in perspective both the glories and the moral expenditure of war.

– MICHAEL HATTAWAY, 2002

The Prologue wishes the audience to see more than what appears most immediately. One could also say that the audience learns to see beyond appearance when it pursues the implications of Henry's method and purpose ... Shakespeare's play, which depicts the King of appearance, instructs us to see beyond mere appearance.

– VICKI SULLIVAN, 1996

➤ *Henry himself is the self-conscious director, as well as star actor, in his story.*

– MERA FLAUMENHAFT, 1994

A PLAY COMES TO LIFE

Henry V in Performance

The history of *Henry V* in production not only traces the history of theater practice, but also reflects our changing attitudes toward our rulers and toward war. Artistic choices are informed not only by individual ideas and interpretations, but also by trends and fashions in the theater and by the historical and political climate in which the artists find themselves.

Early Performance: The first three centuries

Historians date the composition of *Henry V* to circa 1599. (As with many of Shakespeare's plays, we don't know the exact date because performance and printing records have been lost.) The first performance for which any record is extant was at the Court of King James I in January 1605, as part of its Christmas celebrations. But the play's first production *may* have been the 1599 opening of the Globe, the new theater for Shakespeare's company. It is conjectured by some scholars that in the play's first performances Shakespeare may have appeared as the Chorus, delivering apologies in the Prologue for the inadequacies and limitations of live theater in bringing to life epic events from history.

The *only* record of performance in the seventeenth century is, in fact, the one in 1605 for King James. After this, partly due to the closing down of theaters during the Commonwealth between 1642 and 1660, the play was not revived until 1723. However Aaron Hill's version of *Henry V*, performed in 1723 and through the 1730s and 1740s, was broadly adapted, and a more faithful version to Shakespeare's play did not appear again until 1789.

John Philip Kemble's 1789 production at the Theatre Royal in Drury Lane may have reignited the play's popularity, and is indicative of the versions of *Henry V* that were then performed throughout the second half of the eighteenth century and into the next century. In the evolution of drama, realism had not yet become popular, and this was a time of theatrical opulence and spectacle. Kemble's play was characterized by elaborate processions and sets. Like many productions of *Henry V*, it omitted the Chorus, Henry's arrest of the traitors, and the soldiers' skeptical questioning of their king's decision to lead them into battle.

Continuing this theatrical trend, many productions in the 1800s took the Chorus's call for visual effects literally, and

productions became spectacles that left little to audience's imagination. In William Charles Macready's 1839 production at Covent Garden, the Chorus's speeches were accompanied by a series of illustrations. Macready used moving dioramas to show the English sailing to Harfleur; the dioramas blended into the scene as the actors began their lines, and "some enraptured spectators had difficulty telling when the diorama ended and the 'real' action commenced" (Bevington, 1990). Likewise, Charles Kean's 1859 revival at the Princess Theatre featured smoke, guns and engines of war on stage during the battle scenes; for the siege at Harfleur, Kean employed hundreds of actors, and actual stones were launched at the walls. Kean incorporated only half of Shakespeare's text, but the play still ran for four hours, filled with elaborate inserted scenes, like Henry's return to England—riding horseback while angels showered him with gold.

Modern Performance: The Twentieth Century

Many critics consider Laurence Olivier's 1944 film to be the starting point for modern productions of *Henry V*. Olivier both directed the film and starred in its title role. Created near the end of World War II, the piece was dedicated "To the Commandos and Airborne Troops of Great Britain, the spirit of whose ancestors it has been humbly attempted to recapture in some ensuing scenes." Olivier's Henry was "indomitable, brave, and good-humored" (Bevington, 1990). The film omitted many scenes, including the discussion about Bardolph's hanging and Henry's order to kill the French prisoners. Mera Flaumenhaft noted that "Olivier carefully and intelligently edited Shakespeare's play, removing anything that raised questions about the motives for the invasion of France, about Henry's heroism, and about the unity of England as a nation" (1994). In contrast to Flaumenhaft, Gordon Beauchamp believed that Olivier had "systematically and tendentiously gutted *Henry V*, leaving a pasty, patriotic ragout" (1978).

Olivier's film opens with an aerial view of Elizabethan England. The play's Prologue and first scenes are filmed in a model of the Globe. Performed as a "play-within-a-play," we see a production of *Henry V* as it may have been in Shakespeare's day, complete with backstage shots of the actors relaxing out of character and of Olivier, as the actor playing the role of Henry V, clearing his throat before taking stage. The film even has a "laugh track" of responses from a rowdy "Elizabethan" audience. The acting begins grandiose and the make-up and

It is conjectured by some scholars that in the play's first performances Shakespeare may have appeared as the Chorus, delivering apologies in the Prologue for the inadequacies and limitations of live theater in bringing to life epic events from history.



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costumes stylized and heavy, as they might have on the stage of the Globe. The clergymen are bumbling and comic. Gradually, however, the acting becomes more realistic and intimate. Olivier also introduces more film technology, showing things that live theater never could, such as horses galloping and sweeping scenic shots of an idyllic French countryside. His battle scene includes a shot of an armor-laden French warrior being loaded onto his horse by a crane. The film returns to the Globe at its conclusion to depict the final wedding scene and Epilogue, once again as a play-within-a-play.

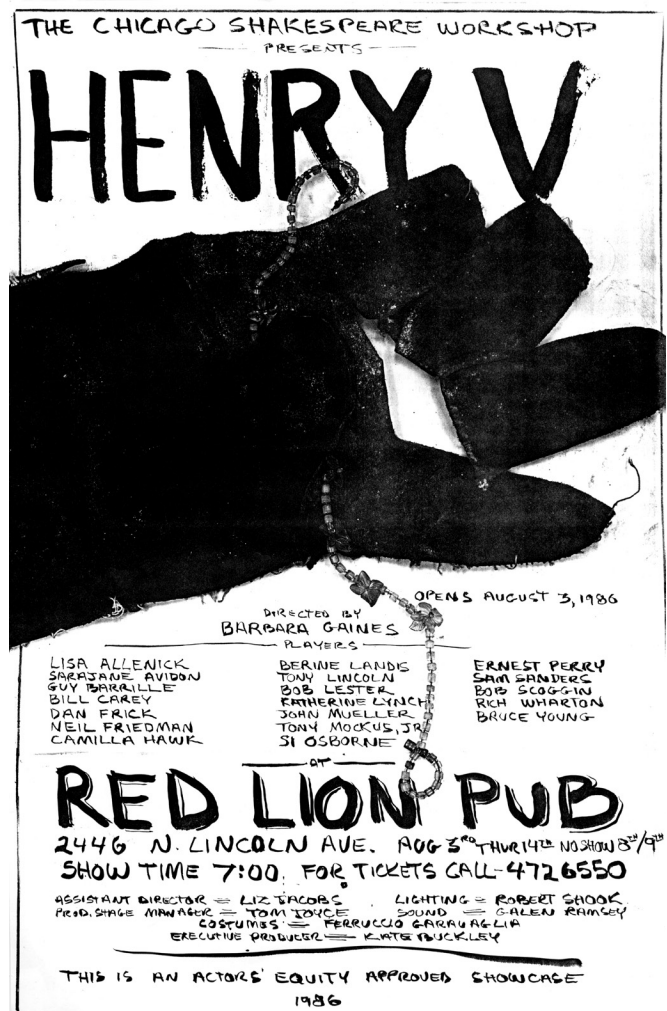
In the latter half of the twentieth century, interpretations of Shakespeare's *Henry V*, and theater practices in general, contrasted significantly with previous productions. Revelations about the horrific events of World Wars I and II and the terrors of Vietnam had significant effect on the way the world viewed war, a different world view reflected in the performance history of *Henry V*. As James Loehlin states, "The twentieth-century performance history of *Henry V* records a swing of 180 degrees, from patriotic heroism to bitter irony" (Loehlin, 1996).

In addition, the late twentieth century saw directors experimenting with the entire structure of theater: many attempted to undo the past's reliance upon theatrical effects and disguise for an audience to suspend its disbelief. In Terry Hands' 1975 Royal Shakespeare Company production at Stratford-upon-Avon, the opening sequences were performed in the spirit of a rehearsal, with actors clad in street clothes and sneakers. Modern dress was worn until the French ambassador arrived in his medieval robes. The back walls of the theater were stripped and painted white; the sets, constructed of bare black boards. Designer Abdel Farrah said, "We wanted to create ... something that freed the audience's imaginations and made them conjure their own illusions" (Beaumann, 1976). Actor Alan Howard portrayed a complex, ambivalent king, emphasizing all the different roles Henry plays throughout the course of the text. The Dauphin's tennis balls were delivered in a casket, with a hand thrusting upwards holding the balls between its fingers. After Agincourt, Henry sunk to his knees with Montjoy and wept looking out at the dead.

The 1982 war between England and Argentina over leadership of the Falkland Islands was still fresh in the public's mind when Michael Bogdanov (1986) directed *Henry V* for the English Shakespeare Company. His production was modern in dress, with the English army attired in Falkland Islands combat gear and Henry in commando camouflage. King Henry, presented by actor Michael Pennington, was old with a wrinkled forehead and a wiry frame. The production was packed full with other contemporary, politically loaded, war motifs. The set was essentially a bare stage, with two towers of scaffolding. Pistol

sported a tattooed swastika and a "Hal's Angels" leather biker jacket. The play ended with the pop song "You're in the Army Now." When the English army left for France amidst loud music and chaos, they wore Union Jack T-shirts and, chanting soccer songs they carried signs cursing the French. The Chorus then scattered dummies of dead bodies across the stage to prepare for the scene at Agincourt. In the final scene, a veiled Katharine was dressed entirely in black. Pennington began his wooing bored, becoming intrigued only by her resistance.

The post-Vietnam era gave rise to another production, this time in the United States. In 1986, Barbara Gaines gathered a troupe of Chicago actors and staged *Henry V* on the rooftop of the Red Lion Pub in Lincoln Park. "Overcoming the clank of 'L' trains, the thunder of overflying jets and even 'the occasional odors from a nearby backyard fish fry,' the seventeen-member cast (all professional actors volunteering their time) performed on a tiny wood platform built around the branches of a thriving



The show poster from Barbara Gaines's 1986 production of *Henry V*

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maple tree shading the rooftop. Eclectic garb from Elizabethan velvet robes to Vietnam-era khaki suggested the timelessness of the story which director Barbara Gaines wanted to convey. The young King Henry was portrayed with an impetuous intensity and a wild edge, thoroughly capable of pulling along both his on- and off-stage audiences in his passion for triumph. The Chorus looked on with an ironic perspective, poking fun at theatrical convention while making bitter commentary upon the waste and destruction of military glory.

Many of the actors and concepts from Adrian Noble's 1984 production at the Royal Shakespeare Company, starring Kenneth Branagh as Henry, appear again in Branagh's major 1989 film. For his film, Branagh cut a little more than half the text. Instead he introduced "flashback" scenes from the *Henry IV* plays, which showed Henry carousing with his tavern friends whom he later rejects. The Chorus, played by Derek Jacobi, appears at the beginning of the film as a face in the darkness, lit by a match. Turning on the backstage lights, the figure of the Chorus appears as he wanders through an empty movie set until the point when, at the end of the Prologue, he opens the huge stage doors to reveal the secretive conversation between the Bishop of Ely and Archbishop of Canterbury. Branagh's Henry is "baby-faced and dishevelled" (Loehlin, 1996), first seen in silhouette wearing a floor-length robe, while loud music crashes around him. His battle scenes are bloody, muddy and grandiose. Henry shouts to the Governor of Harfleur from atop a white horse as fire rages in the town in front of him. He carries the Boy's dead body as dirges ring at the end of the battle of Agincourt. Brian Blessed's Exeter is huge and bearded, arriving to deliver Henry's demands to the French in full armor. And while according to Branagh "in the nineties, we could allow his doubt and immaturity to be seen, also his brutality," his is nonetheless a production that glorifies a somewhat too-fervent king.

Contemporary Performance: 1990s and beyond

Barry Kyle's 1993 Theatre for a New Audience production in New York was fiercely anti-war. He used eclectic costuming reminiscent of the Vietnam War. After Harfleur, weapons left scattered across the stage were gathered up by Alice and Katharine during their English lesson. French prisoners were roped together and shot execution-style on stage. Mark Rylance (who became the artistic director of the newly rebuilt Globe soon after) played a Henry frightened by his new role. Drunk when he confronted the conspirators, he

nearly kills the soldier Michael Williams during their exchange; Henry escaped into a nearby tent—which, collapsing on him, prompts his soliloquy on the burdens of kingship. The Chorus was played by three women, their voices haunting and dissenting, especially because they also played a number of the victims of the conflict, including the Boy.

On a lighter note *Henry V* was produced in 1996 at the New York Shakespeare Festival in Central Park. In an outdoor venue, strange things can happen. Rumor has it that the siege of Harfleur frightened a local raccoon, which then ran across the stage and over the chest of actor Bill Doyle who lay "dead" on his back. And in the summer of 1997, when the New Jersey Shakespeare Festival's theater was undergoing renovations, director Scott Wentworth (Petruchio in Shakespeare Repertory's 1993 production of *The Taming of the Shrew*) moved his *Henry V* to a football stadium. "The play contains so many references to fields," Wentworth explained. "One of the ways to enter into Shakespeare is to engage the eye and have it lead the ear into the production."

Indeed, *Henry V* is the one play that has been performed in each of the Theater's three "homes": the rooftop of a Lincoln Park neighborhood pub; the Ruth Page Dance School, where the company resided for twelve years; and now in its permanent home in Chicago.

In contrast to unconventional outdoor performances, in June 1997 the newly rebuilt Globe opened with Richard Olivier's (Laurence Olivier's son) more traditional production of *Henry V*, the play that many think may have opened Shakespeare's own Globe in 1599. Because of the Globe's strong commit-

ment to study the performances of Shakespeare's time, the costumes for this opening production in the new theater were exact and meticulous replicas of the Tudor clothing worn on Shakespeare's stage. Costume designer Jennifer Tiramani explored museums throughout Europe to create the clothing of the time. Much heavier and more cumbersome than theatrical costuming, the Tudor replicas actually did affect the actors' movement on stage. There was virtually no scenery on the expansive, bare stage and only the most minimal of props—again, as a play in Shakespeare's time would have been performed. A muted, low-key Henry was played by the Globe's artistic director, Mark Rylance. Neither the romantic figure cut by Olivier in 1944 nor a ravaged modern anti-war hero, Rylance portrayed an introspective young king with a confidence—and a conscience. The all-male cast was another choice made to replicate productions in Shakespeare's time. The 500 "groundlings" as in Shakespeare's day responded boisterously throughout the play. And, like so many of Shakespeare's own productions, this *Henry V* opened before a royal audience with Queen Elizabeth II and Prince Philip in attendance.



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Photo by Liz Lauren



From left: Laura Lamson as Katharine, Cheryl Lynn Bruce as Hostess Alice, and Stephen Kunken as Henry V in CST's 1998 production of *Henry V*, directed by Barbara Gaines at the Ruth Page Theater

A year later in 1998, Director Barbara Gaines returned to *Henry V* for the Theater's first production of the play that had launched Shakespeare Repertory Theater eleven years and twenty Shakespeare plays earlier. Gaines captured the bitter irony of war in a way akin to other twentieth century productions; Henry, played by Stephen Kunken, let ambition take over, displaying his competency on the battlefield with the strong delivery of the battle speeches. The performance included the Chorus set to blues music—and performed by a Chicago Transit Authority bus driver and professional singer. In an interview with Gaines, she explained that she wanted to combine old and new, in music, set design and costume to emphasize the timelessness of the play, as she said, "There's always going to be war." Along with evocative lighting, black costumes for the English characters, and thunder and rain on stage, the play gave a strong anti-war message by showing the darker side of Henry V's victorious character. Its closing image zoomed out slowly from the "Henry V" banner adorning the stage to a projected photo of the Vietnam Memorial—and the name of

Henry V now embedded among the overpowering list of that war's dead soldiers.

The 2000s saw a continued trend in staging *Henry V*, especially in the UK. In 2000 Edward Hall brought a modern dress production to the Royal Shakespeare Company as part of *This England: Histories Cycle* sequence. In another series, Michael Boyd directed a two-year staging of both tetralogies, with *Henry V* being performed in 2007 at the Royal Shakespeare Company. In Boyd's production Geoffery Streatfield acted as a young Henry who appeared vulnerable and burdened with the great responsibility of royalty. The modern set design was described by critics as industrial, to match the 'rusty' looking exterior of the RSC Courtyard Theatre. Although the set and English costumes were understated, battle scenes were explosive with many special effects. For the audience, the invasive power of war could not be ignored.

In 2012 the third major film adaptation of *Henry V*, starring Tom Hiddleston as the king, was made by the BBC as part of the award-winning *The Hollow Crown* series, an adaptation of Shakespeare's so-called "minor tetralogy." Produced by Sam Mendes, each episode was directed by a different British artist; Thea Sharrock directed *Henry V*. Some critics commented that Sharrock took neither a pro-war nor anti-war stance, and that her interpretation therefore lacked a clear message. But perhaps she was purposefully breaking with this play's dialectic interpretative history in a time when wars seem to defy both categorization and a simple dichotomy. Nevertheless the adaptation was true to the text's focus on Henry's psychological battle with royalty—his great rallying speeches filmed as close-ups revealing nothing or no one past the king's own face.

The 2014 production of *Henry V* will be CST's third production, but the first in its Courtyard Theater on Navy Pier. Indeed, *Henry V* is the one play that has been performed in each of the Theater's three "homes": the rooftop of a Lincoln Park neighborhood pub; the Ruth Page Dance School, where the company resided for twelve years; and now in its permanent home in Chicago. British guest director Christopher Luscombe makes his Chicago debut—with a vision and interpretation of this play in stark contrast to the Theater's previous two productions, both staged by Artistic Director and founder Barbara Gaines. (See "A Discussion with Two Directors" on the following pages.) ✨

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A Discussion with Two Directors

CST's founder and artistic director, Barbara Gaines, sat with guest director Christopher Luscombe to discuss his vision for *Henry V* with the Theater's staff last fall when he visited Chicago to complete his casting for the production.

Q. What was your upbringing with Shakespeare as an Englishman—and a Cambridge student? How were you first exposed to Shakespeare?

A. I was lucky to have a very good English teacher in school who definitely got me hooked on Shakespeare. I was theater-crazy and was hooked from a very early age. I grew up just south of London and, because of my enthusiasm, my parents took me to the theater and I started going into London to see shows on my own accord. And then as I started specializing in English because of this wonderful English teacher, I got more and more hooked on Shakespeare. I studied *Henry V* at school and absolutely loved it. I did a lot of school plays and amateur acting growing up, so I performed in Shakespeare when I was 14 or 15. I can't remember a time when it wasn't a big part of my life. English was always my favorite subject, and it seemed natural to do it at university.

Q. And what drew you to *Henry V* specifically do you think?

A. I studied it at school when I was a teenager and, in a way, I fell in love with Shakespeare through *Henry V*. It's a very appealing, glittering, glamorous play. It's hard *not* to fall in love with it.

Q. Talk more about your view of the character of Henry V.

A. Well, I want Henry V to be appealing and attractive, and I want the audience to want to spend an evening with him. I have seen it played where he's cold-hearted, cold-blooded and manipulative, which I don't think is true to Shakespeare and certainly isn't true to his source material. I think he's a brilliant leader, so of course he has to have a measure of ruthlessness about him, but I also want him to have charm and wit and likability. I think you've got to see why people are prepared to follow him into battle. I don't want to duck the idea that there's a dark side. He has some very serious material, doesn't he, where he talks about the nature of kingship, about the implications of war, the inheritance that he's taken on, his family background and his family history. He thinks deeply about those things and I want to honor all that. But I also want to see that he's great company. He is the product of the education he had, the sentimental education he had at the hands

of Falstaff, who was probably the best company of any man you'll ever meet.

Q. What are things that have surprised you about his character?

A. We think of him, don't we, as a warrior king, someone who stands on the barricades and is a leader of men: "Once more unto the breach, dear friends." But actually there's a lot of vulnerability in him, too, I think. I think we have to fall in love with him or we don't really want to go to Agincourt with him. We have to see what his men see in him, I suppose. One of the big surprises of the play is the last act. I often find Act 5 in Shakespeare really tough when you get everybody on-stage, tying up the loose ends. But in *Henry V*, most of Act 5 is pure romantic comedy—a very funny love scene, and one of the most delightful, I think, in the whole of literature.

Q. And the audience falls in love with him. If they had had any doubts about him on the battlefield, they have no doubts about him in that scene. But we do fall in love with him early in the play, don't we? The tennis ball speech is so brilliant when the French ambassador comes and delivers the Dauphin's "gift," mocking the new English king.

A. He sends a great barrel of tennis balls, which is his way of saying: Let's be honest, Henry. You're happier on a tennis court than you are running a country. And Henry says, Don't underestimate me. I did have a wild youth, but I had it for a reason. I wanted to experience life and the life of my subjects before taking up the crown. You've got me wrong. I'll turn these balls into bullets.

I'm quite keen to draw the comedy out in this play because I think there's something forbidding about history plays. Just the very word "history" and we all slightly quake—a history about a very distant figure from the fifteenth century. I like the fact that Shakespeare writes with a great sense of comedy and humor and the fact that Henry is not solemn. He's a man with a great sense of proportion and perspective and maturity and wit.

Q. I was just thinking for some reason of the Earl of Cambridge scene. A prince with a few good friends, and then you watch a betrayal, really. He seems to carry the strains. I think that betrayal reverberates through the play, really.

A. Yes, that scene suggests that friendship and loyalty are very important to Henry. He's got these three aristocratic men of his generation and he's known them a long



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time—indeed, one is his best friend. And it turns out they've been dealing with the French and are about to betray them. It feels Christ-like in a sense, a betrayal on the scale of Judas, really. He does deal with them in quite an interesting way. He knows the truth, but he talks to them as if they are still on his side, discussing his leniency in punishing another. And they say, No, you mustn't be lenient: if someone let's you down, you must punish them. He says, Okay, if that's what you think. Great, thanks. Let's talk about *you*.

Q. And this play's vision of war—how do you see that?

A. I think this play *does* debate the validity of war and in our time. Henry needs to know that his cause is just in taking his country to war. He reiterates the fact that there's a massive price to be paid for war and that it's going to wreak havoc amongst the whole of society. Is he doing the right thing? Has he got "right" on his side? In his terms, it's a lot to do with God and whether he feels that he has God's backing. I think he sees God, very literally, as a father figure and he's got to feel absolutely certain that he's been through the mental process of getting this thing in order.

Q. God being a father figure for him—you know, that's never crossed my mind, but it makes perfect sense because in the *Henry IVs*, his dad is a very cold, remote person.

A. That's why Falstaff has been the sort of surrogate father.

Q. Exactly. Which is why Falstaff comes in and which is probably why God maybe does—

A. Well, he talks to God in the way that we might talk to a friend, in a sense. We've become such a secular society, but we've got to feel that, for Henry, this is a proper conversation he's having. I think that's significant.

Q. What do you see as the conversation between this play and the two parts of *Henry IV*?

A. Shakespeare seems to go out of his way to acknowledge the fact that this character has gone through an interesting change. The more I read the play, the more I think actually that the spirit of Falstaff is very much present in *Henry V*, a play famous for its big speeches and this magnificent, populist, warrior king. But the play is interspersed continually with lowlife material, the world of the tavern and the world of the common man. It's almost like there's a split personality in

the play behind the high-falutin' royals and the low-falutin' common man. I love that. Better to embrace that duality in this king than pretend the tavern isn't there, that Falstaff isn't there. In a way, the play is about how one's early experiences do inform later life and how we are the products of our upbringing. So I like to think these three plays are connected, yes.

Q. And, speaking of our upbringing, as an Englishman, how will you treat the French in this play?

A. Yes, Englishmen have always had fun at the expense of French and vice versa, so no wonder you ask! Shakespeare does have a lot of fun at the expense of French, and the play can appear a bit xenophobic as a consequence. But I think it's important to honor the comedy in what he wrote: the French nobles are absurd and dandified, they are to an extent caricatures.

Q. That is what he wrote, it's not your fault!

A. Yes, but I also think we don't want to make it too simplistic. The French aren't just silly. I think a lot of the French characters are very serious, very proper, and have as much weight as the English characters.

Q. You and Kevin Depinet have created a thrilling design for this set.

A. I think you expect *Henry V* to be an epic play with huge crowds of people all the time. Well, there are one or two big crowd scenes and one or two battle scenes but not as many as you might expect. A lot of the play is quite intimate. And Kevin has created this wide, angled runway really that comes right downstage and stretches to the back wall. And its angle across the space also creates a small playing area where sometimes as few as three people are deep in conversation.

Q. The epic and intimate range of this script does present some challenges. What is your idea about the war? How will that look?

A. Well, I suppose Shakespeare lets us off the hook in a way because he says in the Chorus that it's really going to be hopeless—just a few actors with prop swords, pretending to be an army. I think one of the glories of the play is actually that it does convey the reality of warfare. I think you should feel like you've been to Agincourt. It's the magic of theater, really. I think we have to create a stylized, theatrical version of a battle.

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Photo by Bill Burlingham



Laura Rook as Katharine in CST's 2014 production of *Henry V*, directed by Christopher Luscombe

it's useful to really run with the idea of the opening Chorus: that this is an ensemble of actors, putting on a play, on a stage, with props, and be completely up front about that.

Q. And we need the audience in this equation.

A. Yes! "We need you to use your imagination and make this work. Can you help up us on this?" I think it's a brilliant way to start a play.

Q. How do you see the space of the courtyard theater informing this play?

A. I find it genuinely exciting. It absolutely feels right for this play because you're conscious that you're in a theater. You're always looking at other members of the audience across the stage. And of course it relates closely to the "Wooden O" of Shakespeare's own Globe Theatre. If this were a proscenium arch theater, then we might as well actually pretend we're on the battlefield at Agincourt. But here, we're looking at actors performing on a platform—and using our imagination just as the opening Chorus implores us to do. The Chorus gives this entire play a sense of mischievousness, really. It's the writings of a real man of theater who is concerned about how he's going to tell this story with the limitations of the building that he knows so well: "Have we really got the resources to do this piece?" It feels very personal to Shakespeare. I would like to think that it reflects his personality. This is a very mature piece of writing, an expression of the playwright's mature, ironic, witty, human view of the world. It's about life and death and war and marriage. It's epic and it's intimate. ✱

Q. I know you have some interesting ideas about the Chorus.

A. I do think that Shakespeare's Chorus is one of the most distinctive things about the play. Each act begins with a famous speech delivered by the Chorus—some of the best writing in the play, actually. It's marvelous, descriptive verse, painting the pictures, conjuring up these scenes we are about to watch. I've always seen it done with one actor, a rather distinguished, older actor. I thought it would be a lot more fun to distribute it *among* the company. I want to divide up the Chorus's speeches amongst the ensemble. I like the fact that you might be playing a scene and you just turn to the audience and tell us what's going to happen next. Really *talk* to us—and of course this space lends itself brilliantly to that. I think



CLASSROOM ACTIVITIES & RESOURCES

Before You Read the Play

1. **BARD BLOG: A TOOL FOR DISCUSSION**

Create the beginnings of a *Henry V* blog on your class website, to which you can add as you read and discuss the play. *[To the teacher: Don't yet have a class blog? Check out <http://www.kidblog.org>, a free and simple website for teachers to create class blogs.]*

Before you read the play, start by posting images or words that represent anything you already know or think about *Henry V*. As you study the play, add videos, headlines, articles, songs, etc. that remind you of characters, events, key objects, words, or anything else you feel is relevant to your reading. You'll find more Bard Blog suggestions throughout this "Classroom Activities" section. As a class, discuss why you added a particular piece to the Bard Blog.

Guiding Questions:

- What do you already know about this play?
- What do you think might happen? Who might the main characters be?
- What words would you list to best describe Shakespeare?

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, W6, W10

2. **SOUND AND SENSE**

[To the teacher: Excerpt from the play one line for each student. If helpful, see our suggestions below. Choose lines that are rich in Shakespeare's language or are descriptive of character. Distribute a line to each student on a slip of paper, not revealing the character who spoke it. Since the students have not yet begun to read the play, the focus here is not on the characters themselves but rather on the language that the characters speak.]

Here are some suggestions:

Think when we talk of horses, that you see them / Printing their proud hoofs i' the receiving earth; (Chorus, Prologue)
France being ours, we'll bend it to our awe! / Or break it all to pieces. (Henry, 1.2)
In cases of Defense 'tis best to weigh / The Enemy more mighty than he seems. (Dauphin, 2.3)
But when the blast of war blows in our ears, / Then imitate the action of the tiger. (Henry, 3.1)
Every subject's duty is the King's; but every subject's soul is his own. (Henry 4.1)
I think the king is but a man, as I am: the violet smells to him as it doth to me; (Henry, 4.1)
O God of battles! steel my soldiers' hearts. / Possess them not with fear. (Henry, 4.1)
There is some soul of goodness in things evil, / Would men observingly distill it out. (Henry, 4.1)
For he to-day that sheds his blood with me / Shall be my brother; (Henry, 4.3)
All things are ready, if our mind be so. (Henry, 4.3)
He is as full of valor as of kindness, / princely in both. (Bedford, 4.3)

Look at your line(s), and as you begin to walk around the room, say it aloud again and again without addressing anyone. Let the nature of the line and the way you say it affect the rhythm and pace at which you walk around the room. Say your line for at least five other people, and listen closely as they share their line with you.

Continue walking around the room, silently, making eye contact with each person you pass. Now begin investigating different ways of moving with these prompts:

CLASSROOM ACTIVITIES & RESOURCES

Pick up and slow down pace. If “1” is slow motion and “5” is running, start at a “3.” Each time you take on a new pace, say your line to at least one other student. Slow down to a “2.” Speed up to a “4.” Back to “3.” Down to “1,” etc.

Alter your posture. Walk upright with your chest out. Hunch your shoulders. Strut with swagger. Shuffle your feet. Fold your arms. Swing your arms freely by your side. Each time you explore a new posture, say your line to at least one other student.

Change your status. If “1” is the lowest status in a society and “10” is royalty, begin walking at a “5.” Now change to a “10.” What does a “1” feel like? Continue repeating your line to a fellow student each time you switch your status.

Now regroup in a circle, each student in turn delivering his or her line to a classmate opposite him or her in the circle, at the pace, posture, and status level that feels best to you. Sit down as a group and discuss the lines. Remember that this is an idea or brainstorming session; begin to imagine the world of the play you’ve just entered.

Guiding Questions:

- What do you imagine about the character who speaks your line?
- Are there lines that might possibly have been spoken by the same character?
- What pace felt best with your line? What size? What status?
- Did any sounds of the words you spoke aloud in your line tell you anything about the emotions of the character?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL1

3.

CREATIVE DEFINITIONS

[To the teacher: Excerpt several lines from the play and write them on the board, or create a handout with the lines written on it. See suggestions below.] It can be helpful to play with the sound of Shakespeare’s language to discover the meaning of the words and thoughts. Begin by reading a couple of lines from the play as a class. Write down any words that may be unfamiliar to you. Sit in a circle. Say the lines one word at a time clockwise around the circle so that every student is responsible for one word. Once everyone knows what his or her word is, begin to play with the line. Start by turning your head to the right until the person before you says his or her word. Then turn your head quickly to the left and say your word loudly to the next person. Make your words sound different each time around, with the following prompts:

- Stretch out the vowel sounds.
- Exaggerate the consonant sounds.
- Speed through the line.
- Go in slow motion.
- Whisper the words.

After you get through the line a few times, discuss what you discovered as a class. *[To the teacher: If there are words that are still unclear, arm two or three students with “dueling” copies of lexicons to define words that are unfamiliar. David and Ben Crystal’s Shakespeare’s Words recommended, or you can visit their free online version at <http://www.shakespeareswords.com>]* These dueling “lexicon masters” can turn tedious vocabulary searches into an active and competitive sport.



CLASSROOM ACTIVITIES & RESOURCES

Here are some suggestions:

For 'tis your thoughts that now must deck our kings! Carry them here and there, jumping o'er times / Turning th'accomplishment of many years / Into an hourglass (Chorus, Prologue)
The strawberry grows underneath the nettle! And wholesome berries thrive and ripen best! Neighbored by fruit of baser quality. And so the Prince obscured his contemplation / Under the veil of wildness (Ely, 1.1)
Now are we well resolved, and by God's help / And yours, the noble sinews of our power! France being ours, we'll bend it to our awe! Or break it all to pieces. (Henry, 1.2)

Guiding Questions:

- How does saying a word various ways help you understand its meaning?
- How would you define your word differently after this activity?
- What influence do the sounds of the words have on their meaning?

CONSIDER COMMON CORE ANCHOR STANDARDS L4, R1, R4

4.

PUNCTUATION THROUGH MOVEMENT

Take a short passage from the play (suggestions below) on a sheet you can mark up. Turn to your neighbor and take turns saying the monologue out loud. Talk to each other about anything that you find confusing about the text. Next, circle all “full-stop” punctuation:

- periods
- questions marks
- exclamation marks

Begin to walk through the space saying the words aloud. Whenever you come to one of the punctuation marks you have circled, come to a complete stop. Change directions and continue on to the next sentence. Do this a couple times through.

Return to your partner and discuss what has become clearer from stopping on the full-stop punctuation marks. Discuss where the major thoughts begin and end. Regroup as a class and discuss what you talked about with your partner. Watch a few volunteers demonstrate the activity. Discuss what you observed and share any new clarity you may have on the meaning of the passage. Break down the major thoughts in the text. Write as simply as possible the meaning of the passage. *[To the teacher: If space is limited, modify by bringing one or two students up at a time to demonstrate the activity at the front of the classroom. See passage suggestions below.]*

Oh, for a muse of fire... (Chorus, Prologue)
Once more unto the breach, dear friends,... (Henry, 3.1)
Upon the king!... (Henry, 4.1)
What's he that wishes so?... (Henry, 4.3)

Guiding Questions:

- What becomes clearer when you must change direction at each full stop?
- How might this help us read Shakespeare's verse?
- What are the major thoughts in your speech?

CONSIDER COMMON CORE ANCHOR STANDARDS L1, R1, R5

CLASSROOM ACTIVITIES & RESOURCES

5.

CHARACTER GROUP PORTRAIT

[To the teacher: Identify four main character groups in a text, and select five to six lines spoken by members of that group—see suggestions below. Designate one corner of your classroom for each of the four character groups. Ask students to move to one corner of the room, dividing themselves evenly. Each student is given a quote relevant to their character group.]

Read your line quietly out loud, and then read the line to each member of your group. Circle the most important, or “operative,” word in the line: a word which you think captures the meaning or style of the line. Among your character groups, reflect on the type of characters that might comprise the group and select the three most important operative words to describe your group.

Now create a still portrait, or tableau, informed by your group’s three chosen words. Present your portrait to the class, each member of the group must read out their line while posing for the portrait. The rest of the class can share observations and make predictions about the play from the portraits. *[To the teacher: Use the guiding questions below while the groups are presenting their tableaux.]*

Chorus:

Piece out our imperfections with your thoughts (Chorus, 1.1, 23 + 26)

Think when we talk of horses that you see them (Chorus, 1.1, 23 + 26)

We’ll not offend one stomach with our play (Chorus, 2.1, 40)

And so our scene must to the battle fly (Chorus, 4.1, 48)

Now all the youth of England are on fire (Chorus, 2.1, 1)

English nobles, court (including Henry), captains of army:

How now for the mitigation of this bill/Doth his majesty/Incline to it? (Ely, 1.1, 70-73)

God and his angels guard your sacred throne (Canterbury, 1.2, 7-8)

Then will he strip his sleeve and show his scars (King Henry, 4.3, 46)

We few, we happy few, we band of brothers (King Henry, 4.3, 60)

I do confess my fault/And do submit me to your highness’ mercy. (Cambridge, 2.2 73-4)

Then I will kiss your lips, Kate. (King Henry, 5.2, 232)

English Commoners/Soldiers:

Pish for thee, Iceland dog, thou prick-eared cur of Iceland. (Pistol, 2.1, 36)

Will you shog off? (Nym, 2.1, 39)

Why the devil should we keep knives to cut one another’s throats? (Bardolph, 2.1, 72)

To England will I steal, and there I’ll steal. (Pistol, 5.1, 75)

Let it be a quarrel between us, if you live (Williams, 4.1, 182)

For he hath stolen a pax, and hanged must a be. A damnèd death! (Pistol, 3.7, 34)

French nobles, captains of army:

Tut, I have the best armor of the world! (Constable, 3.8, 1)

We shall have each a hundred Englishmen! (Orleans, 3.8, 140)

Foolish curs, that run winking into the mouth of a Russian bear (Orleans, 3.8, 128)

And you... To line and new repair our towns of war (French King, 2.4, 7)

Shame, and eternal shame, nothing but shame! / Let us die! (Bourbon, 4.5, 11-2)



CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- What's your understanding of "operative words" in a line of verse?
- What kind of characters are in this group?
- Did you hear lines that seemed to be spoken by the same character?
- What might this group want?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R6, SL1

6.

HENRY'S IMAGE

Throughout the play Henry must portray a strong, kingly image as he leads his country into war. To introduce the theme of leadership and the confident image a leader must present, we can turn to presidents and kings of our own time. Watch a section (1.11min-3.16min) of President Obama's second Inauguration speech in January, 2013: <http://www.youtube.com/watch?v=zncqb-n3zMo>

What image is Obama presenting? Make a list of adjectives about his speech, describing *how* he speaks, for example. Also note anything he says which indicates the type of person he is and what he believes. Try to forget everything you know about him and just focus on the video. Use these notes to discuss the video as a class. *[To the teacher: Facilitate a share-out, by going around the room and asking everyone to say one of the adjectives or ideas he/she thought of and write these on the board.]*

Watch a clip of of *Henry V*'s battle speech from Kenneth Branagh's adaptation: <http://www.youtube.com/watch?v=A-yZNMWFqvM>. Like the Obama speech, write down any adjectives that describe the speech and take note of anything interesting that he says. Compare the class list of adjectives for the Obama speech, and for King Henry's speech. Are there more similarities or differences in the descriptions?

Guiding Questions:

- How has the image of leadership changed over the centuries based on these two speeches?
- Obama's speech is real and Henry's speech is fictional, however which is more believable? Does it matter? Are all political speeches "staged"?

Extension Activity:

- What image of yourself do you try to present? Make a list of adjectives that you hope others would use to describe you. Highlight the descriptions you are confident people would use about you.
- Can you think of situations in which you keep your true feelings or instincts buried in order to seem a certain way? Write about a time when you acted differently to your true personality in order to portray a particular image of yourself.

CONSIDER COMMON CORE ANCHOR STANDARDS R7, R9, SL2, SL3

7.

VOTING WITH YOUR FEET

[To the teacher: Establish an imaginary "scale" in the classroom, with opposite sides of the room representing opposing viewpoints—yes/no or agree/disagree. You will read statements that explore textual themes, and students must find their place on the spectrum. See suggestions below. Ask volunteers to explain their different positions along the scale. If classroom space is limited, students can also point to either end of the scale from their seats.]

- Listen to the statements and move along the imaginary scale to indicate if you agree or disagree. The scale is a spectrum to allow for you to show that it may not be an all or nothing decision for you.
- Volunteer to explain your position. Share a personal experience, if you feel comfortable.

CLASSROOM ACTIVITIES & RESOURCES

Suggestions:

- If a friend were scared about something, I would tell them everything was going to be okay even if I knew it wasn't going to be.
- I never judge someone by their culture before I get to know them personally.
- Everyone lies sometimes in order to get what they want.
- You can marry anyone, love comes later.
- I trust my friends and family so much that I would make a decision based on their advice only.
- A political leader is someone who is good at acting.
- It is possible for two people to love each other even without a shared common language.
- People can fundamentally change who they are.
- You can respect someone whom you consider an enemy.
- Children should follow their parents' dreams for their future.

Guiding Questions:

- How do our own opinions or biases inform us when we read? How do they affect the role we play as a reader?
- Why might two readers leave a story with differing viewpoints?

CONSIDER COMMON CORE ANCHOR STANDARD R2

8.

IAMBIC PENTAMETER

Much of Shakespeare's verse is written in iambic pentameter, or ten-syllable lines with alternating unstressed and stressed syllables. The ten unstressed/stressed beats mirror the cadence of the English language. Say these everyday sentences out loud and listen for the iambic pentameter rhythm:

- I'm hungry and I want my dinner now.
- The weather's gorgeous and I have to go outside.
- I really want to see my friends tonight.

Now take a look at a passage from the play. In Act 3, scene 1, beginning with line 1, King Henry says to his army:

King:

*Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility.
But when the blast of war blows in our ears,
Then imitate the action of the tiger: Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favored rage.*

Read these lines aloud, trying to overemphasize the meter. If you're having trouble, look at the example below, in which the meter is stressed:

Once MORE unTO the BREACH, dear FRIENDS, once MORE,
Or CLOSE the WALL up WITH our ENGLISH DEAD!
In PEACE there's NOTHING SO beCOMES a MAN
As MOdest STILLness AND huMILITY.
But WHEN the BLAST of WAR blows IN our EARS,
Then IMITATE the ACtion OF the Tlger: StIFFEN the SINews, CONjure UP the BLOOD,
DisGUISE fair NATure WITH hard-FAVoured RAGE.



CLASSROOM ACTIVITIES & RESOURCES

Say the passage above aloud and exaggerate the stress. Try tapping the rhythm out on your knee at the same time to feel the rhythm. Once you have the hang of the meter, experiment with writing a few of your own lines in iambic pentameter. Write your favorite children's story or nursery rhyme in ten lines, all in iambic pentameter. Use your new tools—exaggeration when speaking and tapping—to make sure you keep the meter. Share your verse-tale with the class. "It may be harder than it seems to be..."

Guiding Questions:

- Can you come up with an everyday sentence in English in iambic pentameter?
- What is the effect in reversing the stressed and unstressed meter?
- Do you think iambic pentameter would work well with a different language you are studying or one that you speak at home?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R5, W3

9.

INSULTS AND IMPROV

You know how sometimes it just makes you feel better when you've said a word or two to someone in anger? Words were developed to help us express—and release—feelings (and some words just by their very sound are better able to do that than others). As you read, find as many of the insults in the play as you can (hint: check Act 1, scene 2 or Act 2, scene 1!) or see our suggestions below. In groups of four to six, practice aloud—at each other with feeling!—the insults that characters from *Henry V* sling at each other. If the meaning of a word is not clear, don't get stuck! Keep repeating the insult and you'll be closer to the meaning than you might think. Take *Hamlet's* advice to the Players: "Suit the action to the word, the word to the action" and choose a physical gesture to accompany the insult as you say it.

Now, think of a modern situation in which someone might use the insult you've chosen. Put together a short scene portraying your situation. Incorporate the insult with the physical gesture into the scene. Make sure your scene, like Shakespeare's, has a beginning, a middle, and an end. Act out your scene for other groups in the class. Discuss the similarities that arise from the different scenes.

- *Pish for thee, Iceland dog! Thou prick-eared cur of Iceland!*
- *I have an humor to knock you indifferently well.*
- *A braggart vile and damned furious wight!*
- *Thou cruel, ingrateful, savage and inhuman creature!*
- *They were devils incarnate.*
- *Avaunt, you cullions!*
- *He is white-livered and red-faced...*
- *Three such antics do not amount to a man.*
- *His few bad words are matched with as few good deeds.*
- *He never broke any man's head but his own, and that was against a post when he was drunk.*
- *Let hemp his wind-pipe suffocate.*
- *Die and be damn'd! and figo for thy friendship!*
- *The fig of Spain!*
- *He's not the man that he would gladly make show to the world he is.*
- *They that ride so, and ride not warily, fall into foul bogs.*
- *I could make as true a boast as that, if I had a sow to my mistress.*
- *Art thou an officer?*
- *Or art thou base, common and popular?*
- *I'll knock his leek about his pate.*
- *The figo for thee, then!*
- *I should be angry with you if the time were convenient.*
- *By this hand, I will take thee a box on the ear.*

CLASSROOM ACTIVITIES & RESOURCES

- *Crouch down in fear and yield*
- *We would not die in that man's company.*
- *Thou damned and luxurious mountain goat.*
- *I'll fer him, and firk him, and ferret him.*
- *He be as good a gentleman as the devil is.*
- *What an arrant, rascally, beggarly, lousy knave it is.*
- *Your shoes is not so good.*
- *Eat my leek.*
- *Here he comes, swelling like a turkey-cock.*
- *Art thou bedlam?*
- *If owe you anything I will pay you in cudgels.*
- *Go, go, you are a counterfeit cowardly knave.*
- *You shall be a woodmonger, and buy nothing of me but cudgels.*
- *The tongues of men are full of deceits.*

Guiding Questions:

- What may these insults suggest about the events in the plot? About the characters in the play?
- How might gestures and movement enhance meaning for audience members?
- Are there words that, by sound alone communicate an insult or attack? What are their common characteristics, if so?

CONSIDER COMMON CORE ANCHOR STANDARDS L4, R1, SL1

10. PICTURES INTO STORY

[To the teacher: Find about five images of different moments from various productions/movies of Henry V and give each group a set of pictures. Good go-to sites are IMDB, <http://www.imdb.com>, for films, and ADHS Performing Arts, <http://www.ahds.rhul.ac.uk/ahdscollections/>, for theater images—as well as CST's own site, of course! http://www.chicagoshakes.com/about_us/production_history/.]

In small groups, examine each of the five images in your packet. What's going on and what is the relationship between the people in the picture? Where does the scene take place? What is happening? Take turns looking at the photos and write your responses down by each picture. You can also respond to comments your other group members have already made. After you've all had a chance to look at each image, arrange the pictures in the order in which you think these scenes occurred—there is no single “right answer” at this point! As you present your own version of a storyboard to the class, explain what you imagine the story arc to be and why.

Guiding Questions:

- Did any of your classmates write something that helped you to make your own connection to a photo?
- How might these scenes be connected? Why does one picture come before another?
- How did your groups' decision about the order compare with other groups? Would you change your order after hearing the thought process of other groups?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7



CLASSROOM ACTIVITIES & RESOURCES

11. HISTORICAL FACTSHEET

Shakespeare's history plays are based on real events—*Henry V* is about the famous Battle of Agincourt. However, Shakespeare adapts historical fact for different dramatic and thematic purposes. In small groups research the Battle of Agincourt using the research questions as a starting point (perhaps the questions can be divided among the group members). Come together to make a bullet-point factsheet that includes the most important pieces of historical information. These can be posted on the Bard Blog! Refer back to your factsheets throughout the play to see what Shakespeare adapted, and how his creative modifications can influence our interpretation of the story.

Suggested research questions:

- Why was the battle initiated, and who started it?
- Who were the key people and leaders in the battle? Did any of them have any strong characteristics? Research both the French and English armies and royalty.
- Roughly how many people were killed in the battle? What were the consequences of the war for both England and France?

Guiding Questions:

- Why do you think Shakespeare focused on this battle in particular?
- What historical facts and figures do you think Shakespeare will include in his play? Take into consideration the political context in which he was writing. (Read 'Shakespeare's England' section in the handbook).
- What pieces of historical information would you use if you were writing a play about the Battle of Agincourt?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R6, W7

12. DEFINING NATIONALISM AND TERRITORY

[To the teacher: The success of this activity depends on the classroom climate. Consider modeling the activity for the class first, or selecting specific students to model for others who are observing the activity and contributing to a discussion.]

Try this exercise that reveals how important territory is. Working in pairs, one imagines a circle in which he/she stands, and calls it their "territorial space." Without ever making physical contact, experiment with your partner, signaling him or her to approach in silence. Either partner stops at the point when one or the other feels uncomfortable, or too close. Where is the invisible line that marks the circumference of territorial space? Does it change with different people?

Guiding Questions:

- How do we define our "personal space?"
- How does this change in different contexts?
- How might this relate to boundaries among different groups of people?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL1

13. THE POWER OF RHETORIC

The formalities of political negotiation—embassies, demands, ultimatums—recur throughout this play. The language used is often public and declamatory and used to different purpose: to impress, warn, intimidate, or inspire. In groups of 3-4 students, find examples of speeches of political negotiation in *Henry V*.

CLASSROOM ACTIVITIES & RESOURCES

Listening to other important speeches by great orators in history, like Churchill, Martin Luther King, Hitler, Nelson Mandela, do they use any of the same techniques (alliteration, repetition, rhythm, rhetorical questions, antithesis, emotive language, hyperbole, humor)? Listen for commonalities with the political rhetoric in *Henry V*, and build a list of examples.

"The Crisis" (December 23, 1776) by Thomas Paine ("These are the times that try men's souls...") <http://www.ushistory.org/paine/crisis/c-01.htm>

"The Real King's Speech" by King George VI of England, September 3, 1939. Declaring war on Germany at the beginning of WWII. *[To the teacher: It's on YouTube, so you may need to download ahead of time!]* <http://www.youtube.com/watch?v=opkMyKGx7TQ>

"We Shall Fight on the Beaches" by Winston Churchill in the House of Commons, June 4, 1940. Following the May 26th "Operation Dynamo" at Dunkirk, the evacuation of 338,000 Allied troops to English shores. <http://www.fiftiesweb.com/usa/winston-churchill-fight-beaches.htm>

This website has links to audio of dozens of great American political speeches: <http://www.americanrhetoric.com/top-100speechesall.html>

This article has 10 examples with video of famous speeches (some are only short clips): http://blogs.houstonpress.com/hairballs/2012/06/10_best_political_speeches_eve.php

Guiding Questions:

- How can we use language to affect other people?
- When are times you've chosen a specific word or method of delivery to try to get the reaction you want?
- Which is more important: a speaker's message or how that message is delivered?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, R9, SL3



Teacher Resource Center

If you have an activity or lesson plan that was a classroom success with your students, we want to hear about it! Consider donating your lesson plan to the Teacher Resource Center, and become part of our ever-growing, permanent collection! Need inspiration? If you are looking for the perfect activity or "proven" lesson plan, visit the Center to access hundreds of teaching resources.

Call the Education Department, 312.595.5678, to make an appointment.



CLASSROOM ACTIVITIES & RESOURCES

As You Read the Play

14. **BARD BLOG: A TOOL FOR DISCUSSION**

As you begin to enter Shakespeare's text, continue building your Bard Blog. Use these ideas to get you started, or modify other activities in this section to a blogging format:

- Choose a character to follow throughout the play and write journal entries from that character's point of view. Share your thoughts and feelings as the character, incorporating quotations from the text whenever you can. Be creative! Rather than observing him or her from the outside, try to get at the heart of your character.
- Create a graphic design on <http://www.wordle.net> based on Henry's monologue at the gates of Harfleur Act 3, scene 3. What is his definition of war? Capture the war imagery and threatening language he uses in your design. As you read the play, follow up with blog posts on Henry's changing feelings towards the war with France in his other speeches, and how his attitudes influence the plot.
- In Act 3, scene 3, four English captains from different nations of Britain quarrel over military tactics. What aspects of their characters does Shakespeare emphasize (for example, language), and how are they different to one another? Shakespeare also presents the French as arrogant and pompous which were cultural stereotypes of his time. Blog an opinion piece about what nationalistic prejudices exist against other countries or cultures in the U.S. today. How do these prejudices differ to the ones in the play?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3, W6, W10

15. **MOVEMENT AND TEXT**

As a class, read through the Chorus's Prologue. Working in small groups, underline the words that strike you most—one per line. After you've determined your words, decide on a gesture that connects a physical movement to the meaning and/or emotion behind each word you chose. Once you and your group agree upon the words and movement, practice saying the speech in unison. Try to match your voice to the meaning behind the word and gesture. Present your work to the class. Discuss what you learned from watching your peers. *[To the teacher: Watch a video clip of this activity in action with an instructor and his students from the Royal Shakespeare Company at <http://tinyurl.com/rsctextandmovement>.]*

Guiding Questions:

- Why did a particular word strike you more than other words did?
- When you watched the other groups, did other words stand out to you? Did you understand any words differently?

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R4

16. **OFFSTAGE ACTION AND SCRIPT-WRITING**

In Act 1, scene 2, Henry opens his gift of "treasure" from the Dauphin to find a barrel full of tennis balls. Henry responds by announcing his declaration of war to the French ambassador ("We are glad the Dauphin is so pleasant with us..."), who has the delicate task of reporting back to the Dauphin. What do you think the ambassador says to the Dauphin in his report? Working in pairs, write out a brief script for this missing scene. Bear in mind any impression you have of the Dauphin from his "tennis ball message." Pass your scene to another group in the class who will act it out.

Guiding Questions:

- What clues in the text can you use to help you write your scene?
- What other action in the play is indicated by the text but not staged?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, W3

CLASSROOM ACTIVITIES & RESOURCES

17. NEWS REPORT: WAR IS DECLARED!

King Henry has declared war on France! Work in small groups to write a TV news report for a cable news network about this important international event. Divide up the members of your group to play the parts of Henry, the French king and news anchors. Decide if your news program was produced in England or France to determine its point of view. Perform your news broadcast for the class.

Guiding Questions:

- How would this breaking story be told differently by an English news network than by a French one? How does each want its viewers to react?
- How would the two leaders want to be perceived in their “interviews?”

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R1, W3, W4

18. DRAMATIC PROGRESSION THROUGH SCENE TITLES

One of the best ways to get a handle on the “through-line” or dramatic progression in a play is to give each scene a name or title that captures the heart of the action. Directors often use this technique to help actors (and themselves) during the rehearsal process. In your small groups, give each of the scenes in Act 1 a name or title that you feel gets at the essence of the scene. Be as creative and specific as you can in naming each scene. Then share your titles with the other groups—which you might want to also consider creating a tableau to represent. *[To the teacher: Consider repeating this activity through each act as you read the play.]*

Guiding Questions:

- How do the titles clarify and summarize the dramatic progression?
- What themes become more apparent when writing the titles?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W10

19. TWENTY-FIRST-CENTURY TENNIS BALLS

In Act 1, scene 2 of *Henry V*, a French ambassador brings Henry a caustic message from the Dauphin, the French Prince. He sends a “tun of treasure”—a barrel filled with tennis balls. What would you send Henry as a contemporary symbol analogous to the Dauphin’s chest of tennis balls? Discuss this question in small groups and write a speech for the French ambassador to deliver, referencing the new “gift.” Have at least one volunteer from the group present the speech to the class. (Activity from Shakespeare Theatre Company’s First Folio: Teacher Curriculum Guide)

Guiding Questions:

- What message is the Dauphin trying to send by delivering the tennis balls?
- How is the Dauphin’s gift ironic, and why does someone choose irony to deliver a message?

CONSIDER COMMON CORE ANCHOR STANDARDS W3, L3

20. GIBBERISH AND PANTOMIME IN PERFORMANCE

Break into small groups of four or five. Each group picks one of the following scenes from *Henry V*:

- The first tavern scene (Act 2, scene 1, lines 26-80)
- The trapping of the conspirators (Act 2, scene 2, lines 12-85)
- Exeter’s speech to the French king (Act 2, scene 4, lines 75-end)



CLASSROOM ACTIVITIES & RESOURCES

Rehearse your scene: decide who will play which characters and how you will stage the actions. Make sure you are showing the audience who the characters are and what they are doing. When you have rehearsed your scene until you are comfortable with it, perform it for the class as you planned it. Then perform it again, this time changing it in one of the following ways:

- Perform your scene in gibberish or only using the phrase “peas and carrots.” You may still change your intonation and voice while speaking to reflect your emotions. What does your audience notice about your voice inflections? Next, stay in your seats and perform in gibberish again, using no motions. How do you change your voice to express the meaning of the words?
- Perform your scene in pantomime without any words or sound at all. How do you need to change your actions so the audience will still know what is going on? Now perform the whole pantomime again as fast as you can. What motions do you keep? Which ones stand out?

Guiding Questions:

- How are you able to tell the story of your scene by using inflection, but not words? By using pantomime? What is lost in each version? Is anything gained?
- In performance, how do all these actor tools (language, inflection, movement) converge to tell a full story?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL1

21. SHAKESPEARE’S STRUCTURE

Shakespeare writes in iambic pentameter throughout much of the play, but certain characters speak exclusively in prose. It’s visually easy to tell the two forms apart as they appear on the page: verse begins at the left margin each time with a capitalized letter and a raggedy right margin, while prose goes all the way across the page with normal capitalization and even (“justified”) margins on both left and right. Take a look at Act 3, scene 1. Who speaks in verse? Who speaks in prose—and why do you think they don’t speak in verse? Sometimes characters speak in shortened meter (fewer than ten syllables per line) for several lines. Find the places where this occurs. What do they have in common? Why do you think Shakespeare may have written these lines differently? Discuss your findings.

Guiding Questions:

- What similarities can you find between characters who speak mostly verse in this scene and those who speak primarily in prose?
- Does the text structure suggest anything about a character’s social status and/or their emotional state?

CONSIDER COMMON CORE ANCHOR STANDARDS R5, R6

22. EXTRA! EXTRA! READ ALL ABOUT IT!

Imagine you are a journalist for the Harfleur Herald or the London Bugle reporting on the events of the siege of Harfleur. Look carefully at the contrasting speeches Henry gives before the walls of Harfleur. In one moment, the king is rousing his troops (“Once more into the breach, dear friends! (Act 3, scene 1) and the next he makes a vividly threatening speech to the French. (Act 3, scene 4)

What would be stressed in your newspaper? Write an article and create a layout for your front page news. Would the French paper talk about the heroism of the British troops and the rousing speeches of King Henry? Would the English paper talk about the gruesome threats King Henry made to the town? Write a full-page article about the events of the siege. Remember to use a suitable headline, use appropriate tone (make it sound like a newspaper article!), and include a photograph or illustration to capture your readers’ attention!

CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- How can an author infuse their own bias into their writing or speech? Is it possible to write or speak truly objectively?
- What effect does Henry hope to have on his listeners in each of the speeches?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, W2, W4

23. THE NIGHT BEFORE BATTLE

[To the teacher: As a class, read through the Chorus of Act 4. Divide the class equally into small groups, making sure there is an even number of groups overall. Half the groups will be the French army, and the other half, the English army.] Working in small groups, annotate the Chorus, picking out key terms and ideas that describe your particular army. Next, using the key terms and ideas from the Chorus, your group will create a tableau of your army on the eve of battle. Finally, two groups at a time, one English and one French, present your tableaux to the rest of the class. Remember to take photos of the tableaux for the Bard Blog!

Guiding Questions (as each group presents its tableau):

- How are the armies feeling? What is going through the soldiers' minds?
- What are the key differences between the tableaux?
- How does Shakespeare's use of antithesis create meaning?

Extension Activity: Choose a particular soldier or character from one of the tableaux, including your own character you portrayed, and write a diary entry from their perspective on the eve of battle. Think about emotions they may be feeling, but also physical feelings such as hunger.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R4, R7

24. HENRY V IN SOCIAL MEDIA

Instagram it: Recreate the major battle scenes (Harfleur in Act 3, scenes 1-4, and Agincourt throughout Act 4) through the Instagram accounts of the different social classes. How might a common rank-and-file soldier document the battle? A captain? A nobleman? What language would each use to describe the events of the battle? Reference the text for evidence!

Research the Siege of Harfleur (the website <http://www.encyclopedia.com/doc/1O110-Harfleursiegeof.html> provides a good start) and the Battle of Agincourt (check out these websites for more: <http://www.history.com/topics/british-history/henry-v-england>, <http://www.eyewitnesstohistory.com/agincourt.htm>, <http://www.southampton.ac.uk/research/southamptonstories/lawartsoc/agincourt02.html>, http://www.nytimes.com/2009/10/25/world/europe/25agincourt.html?pagewanted=all&_r=2&) glean information on how these accounts might differ. Include the days leading up to the battle, the battle itself, and the moments after the battle. If you have access to a camera, use action figures or your peers to pose some of these photos. Or get up in front of the class and go live!

Guiding Questions:

- How does social class affect a person's actions?
- How does social class affect a person's POV—both literally and figuratively?
- How do Harfleur and Agincourt differ inherently from one another—and how might those differences affect the men involved?

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL5



CLASSROOM ACTIVITIES & RESOURCES

25. LETTERS FROM THE BATTLEFIELD

One of the most famous speeches in all of Shakespeare's plays occurs just before the battle of Agincourt. Henry makes a rousing, patriotic speech to his troops after they have come through a long and dangerous march to face overwhelming odds at Agincourt. The night before the battle, Henry disguises himself and walks amongst his troops, talking with them and listening to them. A very different picture emerges of how the ordinary troops anticipate the battle on the next day:

But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in battle, shall join together at the latter day and cry all, "We died at such a place", some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeared there are few die well in battle; for how can they charitably dispose of anything when blood is their argument? (Williams, Act 4, scene 1)

Imagine that you are Williams on the eve of the battle of Agincourt and are writing what could be your last letter home. What would you write about? The conditions of the soldiers? Your fears for the next day? What you think of the king? What those around you might be saying? What the march to Agincourt had been like? Your fears for your family if you do not survive? What the fate of your companions might be? Whether this war is worth the personal sacrifice?

Write your letter. As a contrast, write the journal of the king for the night before the battle. Refer to his soliloquy (Act 4, scene 1, lines 203-257) to help guide his journal. How different would his thoughts and feelings be from Williams's?

Guiding Questions:

- How do Henry's and Williams' experience in battle differ?
- What outcome might each be hoping for?
- How does putting yourself in the "shoes" of a character affect your process as a reader?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, W3, W4

26. THE POETRY OF WAR

This play is filled with rousing, poetic speeches about the glories of war; yet the common soldiers feel differently about the war from the glowing scenes painted in these speeches.

[To the teacher: Divide the class into groups of 4-5 students and assign each group one of the following poems:]

- "Dulce et Decorum Est" by Wilfred Owen (text of poem with some annotations): <http://www.warpoetry.co.uk/owen1.html>
- "In Flanders Fields" by John McCrae: <http://www.http://www.poemhunter.com/poem/in-flanders-field/>
- "Anthem for Doomed Youth" by Wilfred Owen (text of poem with some annotations): <http://www.warpoetry.co.uk/owen2.html>
- "The Call" by Jessica Pope: http://www.wwnorton.com/college/english/nael/20century/topic_1_05/jpope_call.htm
- "An Irish Airman Foresees His Death" by W.B. Yeats: http://www.wwnorton.com/college/english/nael/20century/topic_1_05/wbyeats_irish.htm
- "The Soldier" by Rupert Brooke: <http://www.poets.org/viewmedia.php/prmMID/15695>

In your group, read through your poem and discuss what you think its overall message is. Do you think the author is pro- or anti-war? What words and text clues indicate the author's feelings? Condense the message of the poem into one sentence and write it, along with the title of the poem and the author's name, to display in your classroom.



CLASSROOM ACTIVITIES & RESOURCES

Using what you know about the characters in Shakespeare's *Henry V*, decide as a group upon a particular character who, in your view, might strongly support—or strongly protest against—the message of the poem. Returning then to *Henry V*, select textual evidence from the play that underlines that character's POV. It might be several lines—enough for each group member to “own” one, or it might be fewer.

As a group, now it is your turn to create a poem—a montage from your poem and your selected lines either spoken by or about your chosen character. How will you create a performance piece utilizing the text from play and poem to dramatize the relationship between the two? Here are your “ground rules”:

- Each group member must participate vocally.
- Each group must decide on at least one line that is recited in unison.
- Consider whether there is a line or key phrase/word that bears repeating for emphasis.
- You may choose to add movement.

Guiding Questions:

- For each of these poems, who might the intended audience have been?
- How might each author's own point of view affect the use of language and format?
- How does the poet employ words differently from the way in which Shakespeare does?
- What does hearing the language of the two works juxtaposed beside one another reveal as new discoveries?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R6, R7, R9

27. HENRY AND KATHARINE'S RELATIONSHIP

Read through Act 5, scene 2 as a class. In small groups read from lines 98-140, splitting up the parts and lines. Half are Katharine, the other half King Henry. Decide if you think this should be played as:

- an exchange between a loving couple looking forward to their wedding day
- a tense moment between two powerful enemies (one of whom has been captured by the other)
- something else entirely...

Stage your version for the class, and discuss the various approaches.

Guiding Questions:

- What do you discover about Henry and Katharine's relationship from observing your peers?
- How does the way this scene is presented affect the action that ensues?
- What interpretation would you choose as a director?

CONSIDER COMMON CORE ANCHOR STANDARDS L5, R1, R6

28. BIOGRAPHY DOCUMENTARY

In groups of three or four, analyze King Henry V's character. Is he a great statesman and leader who cares about his men and country? A cynical, ruthless politician who starts a war for political expediency? Or would you describe his character and M.O. in a different way? Support your POV with evidence in the text!

Present your analysis as a television documentary. Support your analysis by showing “clips” (either film ahead of time or perform it live) from the play, with your analysis of the clip's significance. What characters would you choose to interview to support your points? What would they say? Include interviews with other characters from Henry's life to supplement your presentation.



CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- What can we discover about a leader based on his/her friendships?
- How does a documentarian/historian influence the opinions of his/her audience?
- How can facts be manipulated to influence opinion?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL5, W1

29. POWER OF PERSUASION

[To the teacher: This activity might be best used with the speeches reproduced in large print or projected onto a board or smart board so the whole class can see the words that are chosen. If those resources aren't available to you, have a representative from each group write their choices on the board and compare from those lists.]

How does Henry manage to persuade men to risk their lives in the face of overwhelming odds and exhaustion? The king convinces his men to persevere before the walls of Harfleur (Act 3, scene 1), and again before the battle of Agincourt (Act 4, scene 3, lines 18-78). Assign half of the class to each speech and in groups of 4-6, look at the language of your assigned speech and discuss the key words that are most persuasive. Narrow it down to no more than six key words and highlight them on your group's copy of each speech.

Come together with the other groups assigned to your speech and debate the groups' choices. How much agreement is there in the larger group as to what constitutes the most significant words? What criteria did each group use to determine the most significant words? Now elect one person (use gender-blind casting) to read the speech to the class. When he or she says the key words your group chose, read it aloud with the actor! Take the time to rehearse as a group. Get creative with your presentation. Add gestures or motions to emphasize the words.

Guiding Questions:

- How similar or different are these two speeches, and what is revealed through the key words?
- In comparing the key words in each of the king's speeches, what can be discovered about the character's arc?
- What does Henry's choice of words reveal about his motivation?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL1

CLASSROOM ACTIVITIES & RESOURCES

After You Read the Play

30. CHARACTER WEB

[To the teacher: This can easily be done independently or in small groups.] After reading the play, create a character web showing how the key characters are connected to each other (use the “Who’s Who” on page 11 and “Henry V’s French Connection” on page 16). Consider creating a color code to indicate familial relationships, marriages, animosities, and friendships/political alliances. Come together as a class and compare your character webs. Discuss the complexity of these relationships, how they affect the political maneuvering of the play, and how they affect the progression of the play.

Guiding Questions:

- How do relationships affect the decisions of leaders?
- Do relationships “muddy” those decisions more than they ought to?
- Do relationships weigh differently in leaders’ lives from our own when it comes to making major decisions?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL5

31. CHARACTER STUDY

[To the teacher: This activity can be paired with the Character Web Activity, with each student assigned a particular character after the relationships have been discussed and mapped out.] Create a Facebook profile for a character in the play. This will require you to “flesh out” the characters from the play to consider their likes, dislikes, and personal relationships with others in the play.

How might the characters interact with each other throughout the play? The character’s relationships should be reflected in his or her newsfeed or timeline.

Guiding Question:

- Transitioning between one text (Shakespeare) and another (Facebook), what does each inherently allow that the other does not?

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R1, W3

32. LIVE TWEET THE ACTION

Several characters have only a few lines throughout the play. How might someone like Alexander Court (Act 4, scene 1, in which the king goes disguised among the soldiers) or Alice (Act 5, scene 2, when Henry woos Princess Katharine) react to the events unfolding before him/her? What might an archer be thinking before, during, and after the Battle of Agincourt?

Create a Twitter feed for the characters with few to no lines, and “Live Tweet” the action of a major scene in the play. Use the text of the play as well as historical research to create as realistic a response as possible. Take some risks and get creative with the language you use.

When you come to see the production, observe how your chosen character reacts to the action of the play and compare it to your own interpretation. Then, returning to the classroom, discuss what you saw the minor characters do. What choices did the actors playing these smaller roles make? What was your evidence of this in the “text” of the performance? Did their performance change your view of any parts of the play? How?



CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- What is the relationship between someone's social media presence and the soliloquy or aside in Shakespeare? Is there an analogy between them?
- How do an actor's choices on stage relate to the process of active reading?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7, W3

33. I REMEMBER HIM WELL

Have you ever been dumped by a friend, like Bardolph, Pistol and Nym experience, knowing Henry (as "Hal") before he was crowned England's king. Prince Hal spent much of his youth carousing with his companions in Eastcheap, planning (and participating in!) highway robberies, drinking in the Boar's Head Tavern, and generally disdaining the authority of his father. Upon his coronation as Henry V (at the conclusion to *Henry IV Part 2*), Prince Hal repudiates his former companions. (See <http://www.playshakespeare.com/henry-iv-part-i/synopsis> for a synopsis of *Henry IV Part 1*, and <http://www.playshakespeare.com/henry-iv-part-ii/synopsis> for a synopsis of *Henry IV Part 2*.) Improvise or write a conversation between the three of them as they discuss the ways in which the king has changed since the days when they knew him, drawing on your own experiences with the nature of changing relationships.

Guiding Questions:

- Is Henry V justified in rejecting his old friends?
- What does Henry's rejection of old friends suggest, if anything, about the nature of those relationships to him—if anything? About Henry's character?
- What takeaways have your own experiences left you with?

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R1, R3

34. WAR MEMORIALS

How are the wars of the past represented in the present? Go into your community to find two or more war memorials. Write a description of the memorial, paying close attention to: what war or conflict it is commemorating; what it looks like; its size; whether it has any pieces of sculpture, and, if so, are they figurative or abstract? Are there any engravings of images or words on the memorial? Are there particular people mentioned? Sketch the memorial or take photos to share with the class.

Using your research, design a war memorial commemorating the battle of Agincourt—include words from the play. Use the resources at your disposal to present your memorial to the class. Create a poster, drawings, or sculpture to present your design. *[To the teacher: If you have discussed the play in relation to modern warfare, some students could design a memorial for a more recent war or conflict by way of contrast.]*

Guiding Questions:

- What can a war memorial reveal about a particular conflict?
- Can war memorials reveal anything about a country's relationship to a particular war and, if so, in what ways?
- As two different kinds of texts, how can a play versus a memorial position itself as a narrative about war?
- Do you think that Shakespeare intended his *Henry V* as a "war memorial"? What makes you take that position?

CONSIDER COMMON CORE ANCHOR STANDARDS R9, SL2, W9

CLASSROOM ACTIVITIES & RESOURCES

35. STATUS

The idea of class and social status was critical—and ubiquitous—in Shakespeare's time, and this is reflected in *Henry V*. Using the "Who's Who" on page 11 in this Teacher Handbook, randomly assume the role of each character listed. Create a "status" line in your classroom, with one end of the line representing the highest status and the opposite end representing the lowest status. Some characters will be obvious, but there is plenty of scope for productive argument and discussion about the order of the rest of the characters. Who, for example, has the higher status amongst Bardolph, Pistol, Nym, Mistress Quickly, and the Boy? Try to come to a consensus as a class, with reasoned arguments.

Extension Activity: Make a status line representing the situation at the start of the play and then make another for the end of the play. Discuss how they are different (if they are).

Guiding Questions:

- Is the action of the play "destined" or determined by the characters' social status?
- How much do status and social class in our culture determine our relationships and the outcome of our stories?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3, SL4

36. VANITY FAIR PROFILE

The graphic organizer below asks you to investigate how Henry behaves in different situations. In each situation, try to explain how the king is presented. Think about how Henry behaves and what we learn about his character as a result. In the right-hand column, write a 1-2 sentence description of Henry's character in each scene.

Scene	Characterization
Receiving the messenger from the French Court (Act 1, scene 2)	
Dealing with the traitors at Southampton (Act 2, scene 2)	
At the siege of Harfleur (Act 3, scene 1)	
On the road to Agincourt (Act 3, scene 7)	
The night before the battle (Act 4, scene 1)	
The morning before the battle begins (Act 4, scene 3)	
During the battle (Act 4, scenes 6-8)	
His courtship of Katharine (Act 5, scene 2)	

Now imagine you are a feature writer for *Vanity Fair*. King Henry has returned from France with his new bride, Princess Katharine. It is up to you to write an in-depth profile of him. What will you include? How will you present the king? Who is the audience of this piece and what will they be most interested in? Use the chart you just completed (as well as any other characterization activities or discussions) to inform your profile. Create an entire profile, addressing at least three of the situations from your graphic organizer. Include at least two properly cited quotes from the king and one quote from another character. Include photographs or drawings to make it look as realistic as possible!

[To the teacher: Consider asking students to write the profile for different magazines. How would the style and focus change if it were for a hometown newspaper? The Economist? The New Yorker? People Magazine? The National Inquirer?]



CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- How do you want your readers to feel about Henry after reading your article?
- Are there parts of his personality you want to emphasize or downplay in order to get your desired effect?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3, W4

37. THE ROYAL WE

You may have noticed Henry switching between the royal 'we' to the more personal use of 'I' throughout the play (sometimes within the same speech or scene!). The use of the royal 'we' is typically more formal and dignified, adding weight to his words. Search through the play and find what conditions seem to prompt Henry's switch to the informal 'I'. Are there any instances that surprise you? Partner up with a classmate and read through the scenes aloud. What do you think prompts Henry to switch tone?

[To the teacher: Examples of scenes to examine: Act 4, scene 1, when Henry is brooding about his responsibility to his soldiers. Act 2, scene 2, when Henry is addressing Scroop's betrayal. Act 1, scene 2, lines 259-97, Henry switches mid-speech. Act 5, scene 2, when Henry woos Katharine.]

If you would like to make more comparisons, look back at Prince Hal's speeches in *Henry IV Parts 1 and 2*. How do his speech patterns reflect his evolution as a character?

When you go to see the production, pay attention to those scenes when Henry switches to the personal 'I'. Does director Christopher Luscombe stage it the same way you had imagined it, or did the scene surprise you? Discuss in a small group or as a class.

Guiding Questions:

- What can we learn about Henry by how he addresses himself?
- How might he be feeling when he uses "I" as opposed to "we?"
- Are there other word choices Henry makes that reveal the kind of character he is?

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R4, SL3

38. CREATING ATMOSPHERE

The Elizabethan theaters where *Henry V* was performed had no stage lighting or elaborate scenery. Atmosphere, mood, and setting for each scene were created by the language. Shakespeare's memorable language evokes different emotions and paints vivid pictures. Examples of Shakespeare "setting the scene" include:

- the excitement, action, and bustle of embarkation at Southampton (Act 2, Chorus)
- the tension and dread of the night before Agincourt (Act 4, Chorus)
- Henry's morale-rousing Saint Crispin's Day speech (Act 4, scene 3)
- Burgundy's description of war-torn France (Act 5, scene 2)

Identify other vivid passages in the play. With a partner or small group, select one and practice reading it aloud, exploring ways of capturing the mood of the words. Get on your feet and act it out for the class! (Activity adapted from *Cambridge School Shakespeare*.)

Guiding Questions:

- What are some ways Shakespeare is able to create images through his use of language?
- How is reading his language different from hearing it spoken aloud?
- What can a speaker do to help bring the language alive?

CLASSROOM ACTIVITIES & RESOURCES

- In modern film or stage productions of Shakespeare, what is gained by having elaborate settings and design elements? Is anything lost?

CONSIDER COMMON CORE ANCHOR STANDARDS L1, L5

39. **HENRY V IN A TEACUP**

Perform *Henry V* “in a teacup!” Try to perform the entire play in only five minutes. You will have to improvise (don’t just talk really fast!). What lines from the actual text, if any, will you use? What scenes and actions will you include? Perform your scene for the class. Are there any scenes or lines that everyone kept? What do these choices tell you about the play?

Guiding Questions:

- How are you able to separate the main ideas of the play from the details?
- By choosing what to include (and what to omit), what choices are you making about which parts of the play are most important?
- After hearing all of the 5-minute plays, why do you think different groups choose to include different moments? Can there be more than one “right” way to edit down the story?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL1, SL2

40. **PROSE VERSUS VERSE**

Shakespeare often moves back and forth between prose and verse. It’s easy to see on the page: the prose has margins justified on both the left and the right, like an unbroken paragraph text; the verse has shorter lines, justified on the left alone, and with capitalization at the beginning of each new line. There is no hard-and-fast rule that dictates Shakespeare’s choice of prose versus verse, but such shifts can signify a character’s class, emotional state, or even if he is lying or telling the truth! The play moves from blank verse to prose, sometimes in the middle of scenes or conversations. Skim through the play, identifying moments when these changes occur. What could be Shakespeare’s reasons for doing this?

Guiding Questions:

- Which characters always speak prose?
- Do these characters have anything in common?
- How does switching from verse to prose affect the mood of the section?
- Why might Henry switch between verse and prose throughout the play?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R5, R6

41. **MONOLOGUE MONTAGE**

Divide the class in half and assign one speech to each half. In groups of 3-4, read your assigned Henry monologue from the play:

- Once more unto the breach (Act 3, scene 1)
- Upon the king (Act 4, scene 1)
- St. Crispian’s Day (Act 4, scene 3)

As a group, read the monologue and agree on ten key words or short phrases from the speech. Write these words neatly on large pieces of paper to create a word collage. With the other groups who were assigned the same monologue, compare your word and phrase choices. Combine your words and phrases to create a collage to display in the classroom.



CLASSROOM ACTIVITIES & RESOURCES

After you create the word collages, come together as a class to compare the word collages. Do you notice any similar words occurring? What could that tell us about the message of each speech? What circumstances could contribute to any differences in the speeches?

Return to your original small groups and come up with a one-minute version of the monologue using only words or phrases from the word collage. Perform it as a group for your class!

Guiding Questions:

- Why did you choose the words or phrases you did? Why might other people or groups have chosen different segments?
- What can you learn from the speech by looking at your collage? What does it say about the meaning or tone of the speech? What can you learn about the character?
- How does this activity connect to the choices an actor or director makes when rehearsing a speech?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R2, R7

42. **OBITUARIES**

Many of the characters have died by the end of this play (Cambridge, Scrope, Grey, York, Suffolk, Bardolph, Nym, Mistress Quickly, and several French noblemen). Choose one of those deceased characters and write his/her obituary. Include a description and evaluation of the dead character's life. Use the play to inform your obituary, but get creative!

Possible extension activity: Write a second obituary about that same character, but written by another character in the play. For example, how might King Henry write about Lord Scrope, given his treason? How might Pistol write about the life of Bardolph, Nym or Mistress Quickly?

Guiding Questions:

- Which lines from the play help inform what to include in your character's obituary?
- What can you determine about characters from both what they say and what is said about them?
- Who might be the intended audience of your character's obituary? How do you want them to feel about your character after reading?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W2, W4, W9

43. **IMAGERY COLLAGE**

Shakespeare is known for his powerful, descriptive language. In *Henry V*, the Chorus relies on imagery to describe the action of the scene. Choose one of the six speeches the Chorus performs throughout the play and create a photo collage to represent the imagery of each speech. Use found images from online or library research, or create your own artwork! Compile a colorful and creative representation of the action described in your chosen speech.

Guiding Questions:

- Do you think that words or images are inherently more literal?
- In selecting your images, how much were you inspired by the words themselves? How much by your imagination of what the words conjured up for you?
- Can you pinpoint moments in the Chorus when you have a clear and vivid visualization?
- What is it about the Chorus's speeches specifically that make them particularly descriptive passages?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3

CLASSROOM ACTIVITIES & RESOURCES

44. JOB INTERVIEWS

[To the teacher: Divide the class into groups of two or three. Write the names of the characters from the "Who's Who" on page 11 on slips of paper and have each group draw a name. The other groups should not know what characters other groups are assigned.] The Bank of London is looking for a new bank manager, and the characters of *Henry V* have decided to apply. Give the groups about fifteen minutes to prepare their character for the interview as bank manager. One student in each group should act as the interviewer.

Conduct each interview for the class without mentioning the interviewee's name. At the end of each interview, the class has to guess which character was applying.

[To the teacher: There are many possible variations to this activity. Characters from the play can act as interviewers. For instance, Henry can interview for a new herald or for a personal assistant; Catherine can interview Pistol for a position as her translator. Mock job interviews can help the students discover different characterizations.]

Guiding Questions:

- What can you discover about a character by placing them into a new situation?
- How can you show an audience who your character is when you aren't allowed to identify your character by name?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3, SL1, SL4



CLASSROOM ACTIVITIES & RESOURCES

The Performance: Preparing and Reflecting

45. MOVIE TRAILER

Create a movie trailer for the performance you just saw. Remember, most movie trailers are between 30 seconds and 2 minutes, so plan accordingly! If you're looking for inspiration, research movie trailers for other plays adapted for the screen. (If you have access to YouTube at your school, in addition to traditional movie trailers, the Royal Shakespeare Company in the UK has great examples (see <http://tinyurl.com/k56j5fu> for *Richard II*, see <http://tinyurl.com/lcezjsc> for *Henry IV Parts 1 and 2*, <http://tinyurl.com/o7x2nco> for *Hamlet*, <http://tinyurl.com/ohjtz6b> for *Macbeth*, and <http://tinyurl.com/oge34al> for *All's Well That Ends Well*). If you can only access SchoolTube, there are great student examples of movie trailers, especially for *Macbeth*!)

When creating your trailer, consider the following questions: What are the most exciting, intriguing, or striking scenes you would use to get an audience to come see the play? What type of music would you use, and when? What dialogue would you include, if any? What color and style of font would you use? Who would you cast in the major roles? Explain your choices and how seeing the play in performance affected those choices. If you have access to a camera and movie-making software, make the trailer and present it to your class! Or create a Prezi to show your vision.

Guiding Questions:

- How do you grab an audience's attention?
- What convinces you to go see a movie or a play?
- What are the key "big ideas" of *Henry V* that are the most sellable? And what ideas/s, though "big," wouldn't help you sell it to your intended audience?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL1, SL6

46. "WHAT'S IT ABOUT?"

If you've read the play, this is an excellent before-and-after the performance comparison activity.

In groups of four, read and discuss the statements below. Each of these offers an opinion either about Henry V or other characters in the story. With your group, decide which of the statements you agree or disagree with and give reasons for your choices. If there are statements you cannot come to a consensus on, make a note of the arguments for either side. Refer back to the text to provide support for your answers.

After you have discussed the statements, choose the three statements that best reflect the play. *[To the teacher: To get your students on your feet, project or write these statements on the board. Groups will then select a representative to mark which three statements they have chosen.]*

1. It's about a war-mongering king.
2. Henry tries and succeeds in uniting his country.
3. Although Henry wins the war, it's not worth the suffering that is involved.
4. Henry V shows a king who is in touch with his people.
5. Friendship gains more trust than power.
6. Belief in one's cause leads to success.

Apply the same ranking system to the following statements about King Henry as a character:

1. Unconcerned about his men, Henry is simply looking for glory.
2. Henry is cruel and barbaric.

CLASSROOM ACTIVITIES & RESOURCES

3. Sensitive to the sufferings of his men, Henry listens to their complaints.
4. Henry's one ambition is to unite France and England.
5. Henry is an inspiring leader and commands the respect of his men.
6. We are only ever shown the "public" side of Henry. We never know what he is truly thinking.
7. Henry puts national unity above personal safety.
8. Henry is a considerate and fair king.
9. Henry is an amiable monster.

After discussing these statements with the class, choose one line of text that supports one of your chosen statements and create a tableau (frozen scene). Get on your feet and use your bodies, facial expressions, and props to show what is going on in that line. Get creative with the presentation of your line! Choose one person to say the line, or say it together as a class once you are in position.

Extension Activities: If you have tableaux representing contrasting ideas, combine groups and create a tableau that demonstrates this ambiguity! Or, using one tableau, discuss as a class how to rearrange the presentation to demonstrate the ambiguity in the scene.

Guiding Questions:

- Are different points of view ever supportable by the same passage from the text?
- How much, and how, are your own opinions about this play influenced by factors not in the text itself?
- Do you find yourself at all swayed from your original opinions by classmates' opposing viewpoints? What was it that swayed you? Their textual evidence? Their style of argumentation? Their well-worded argument?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL1

47. I WANT YOU...TO FIGHT

Modern history is filled with examples of wartime propaganda. From "We Can Do It!" to "Make Love, Not War," these posters have used memorable images and catchy phrases to both promote and protest wars. After you've seen the play, create a propaganda poster promoting the director's vision of war, as depicted in this production of the play. Where did director Christopher Luscombe's staging of *Henry V* land vis-à-vis Henry's militarism? Depending on your opinion, your poster should clearly convey your message.

- Choose at least one line from the play to encapsulate your message—it should be short and memorable!
- Use your own original art or find others' images to create a visually impactful poster.
- When planning your propaganda, consider font style, size, and placement, color scheme, images, and which quote best conveys this director's interpretation.

[To the teacher: This project can be expanded into a comparison piece. The student can create a poster for his/her own production of the play before coming to see the performance. He/she can then create a poster based on Chicago Shakespeare Theater's interpretation of the play after seeing the performance. The student can then write, present, or discuss a short piece comparing and contrasting the different interpretations. Other possible modifications include creating propaganda posters from the French point of view. How might Charles VI try to spin this war? How might it differ from the Dauphin's point of view?]



CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- How are images and words used to convey political messages?
- What makes a quote memorable?
- What can you use to evoke a mood in a poster design?
- How can you convey important themes through images alone?
- Was the director's interpretation supported by the text of the play? How was it different than your interpretation of the play?

CONSIDER COMMON CORE ANCHOR STANDARDS R7, SL2, L3

48. HENRY AS "HERO KING" OR "RUTHLESS LEADER"?

Before and/or after coming to see Chicago Shakespeare Theater's production, prepare a debate about Henry's character. Split the class in half or divide into groups of four. Half will find textual support for the statements in the "Hero King" column and the other half will find textual support for the statements in the "Ruthless Leader" column. Find evidence from the play to support your statements and rehearse your points ahead of the debate. It's always a good idea in a debate to consider what your opponents will say and prepare a rebuttal! (adapted from *Cambridge School Shakespeare*)

Hero King	Ruthless Leader
A great statesman A deeply religious man A considerate and fair king, capable of self-control and self-restraint A heroic leader, inspiring devotion and enthusiasm A thoughtful king, conscious of the heavy burden of responsibility and the hard duties of kingship A king who really cares about his men and listens to their complaints	A young man easily swayed by others with vested interests A cynic who uses the Church to justify his actions A reckless leader, who gambles with the lives of his men A king who is unwilling to accept responsibility for his actions A king who manipulates others A cruel, ruthless and calculating king

Guiding Questions:

- How can one text support differing, even opposite, interpretations?
- What does an exercise like this suggest about our current polarization about leadership in our country?
- How much, and how, are your own opinions about this play influenced by factors not in the text itself?
- Do you find yourself at all swayed from your original opinions by classmates' opposing viewpoints? What was it that swayed you? Their textual evidence? Their style of argumentation? Their well-worded argument?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R8, SL4

49. BARD BLOG: A TOOL FOR DISCUSSION

After you see the performance, continue adding to your Bard Blog. Use these ideas to get you started, or modify other activities in this section to a blogging format:

Each actor brings his or her own unique quality to a character. They make specific choices based on the director's vision, chemistry with the ensemble of other actors, and their own interpretation of what motivates their character to action. Choose a character to follow closely when you see CST's performance (if you already have a character diary, stick with your same character.) As you watch the actor playing your chosen character, note the acting choices he or she makes through voice, movement and "subtext"—the inner feelings beneath the spoken words. Compose a free-write of your thoughts on the actor's interpretation of the character. How does the actor in CST's production differ from what you had imagined? What choices did the actor make that enhanced your understanding of the character?

CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- What did you learn about a character from the way in which he/she was interpreted that surprised you?
- How much can an actor's performance influence your POV about a character?

CONSIDER COMMON CORE ANCHOR STANDARDS R6, W6, W10

50. THE STORY IN SHORT

If you have not read *Henry V* in class, use these resources to become acquainted with the story and follow the performance more easily:

- Refer to the Dramatis Personae and the Synopsis in this Handbook.
- Watch trailers for the various adaptations of the *Henry V* (suggestions: Branagh, Olivier, *The Hollow Crown*). Or watch this music video from the History Teachers YouTube channel: <http://www.youtube.com/watch?v=XRkmdpLgLiE&feature=youtu.be>)
- Read the PBS synopsis of *Henry V* (<http://www.pbs.org/wnet/gper/episodes/the-hollow-crown-shakespeares-history-plays/synopsis-henry-v/1751/>)
- Use the "Before You Read the Play" activities in this Handbook to become more familiar with the story, setting, characters, themes and language.

L.I.N.K to activate any prior knowledge you may have about *Henry V*.

- **L**ist the information you already know about the story of the play before you watch the video and review the handbook sections.
- **I**nquire about other information you would like to know.
- After you watch the video and review the handbook sections above, **N**ote new knowledge and connections between known information.
- Finish by writing what you **K**now about the story including setting, characters, and themes.

Discuss what else you would like to learn about the play before going to see the performance at Chicago Shakespeare Theater. In groups, list all questions you still have about the story on large chart paper and hang them around the classroom. As you explore the play further, fill in the answers to the questions. Listen and watch closely during the performance to be able to respond to any of the unanswered questions when you return to the classroom.

Guiding Questions:

- What images come to mind when you hear *Henry V*?
- What do you already know about Shakespeare's plays or plays in general?
- What questions do you still have about the story as you anticipate attending CST's production?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R7



CLASSROOM ACTIVITIES & RESOURCES

51. DIRECTOR'S VISION

Even though we study Shakespeare's works as literature today, they were originally written to be performed—and in fact only half of Shakespeare's plays were even in print before he died. Every director has a vision to suit his/her own interpretation of the play and the audience's tastes.

Before you come to see CST's director Christopher Luscombe's production, think about how you would bring *Henry V* to life in performance. How will you combine the following design elements together to carry out your vision of *Henry V* on your stage? Design and produce a poster or diorama of your production that addresses the following areas to demonstrate your overall vision:

Setting: What will the setting of your play be like? What do you want your audience to see when they first enter the theater? Look through different magazines and use your own imagination to create a visual representation of your set. What colors will you use? What kind of furniture, if any? What will the English court look like? The French court? Can you think of specific settings that have definite moods?

Sound and Music: What kind of music would you want to use throughout the play, if any? Write down a few adjectives describing the mood you want to create for the major scenes. What sounds or music would you use to evoke this mood? Can you think of specific songs you would want to have played or sung? Particular instruments? Make sure you can explain why you've made a certain choice. Add a playlist of the music you would include on your poster. To jumpstart your research, visit <http://www.soundjunction.org/>, a web resource where you can explore music by historical period, location in the world, genre, and even listen to the sounds of individual instruments.

Costumes: Directors sometimes choose to dress the English and French in opposing colors. How will you dress the various factions of King Henry's life? (Categories to consider: his old friends from Eastcheap, the captains in the army, English foot soldiers, English nobility, French nobility, the few female characters). How will they move? What clothing and make-up will they wear? You may want to search "Google Images" for past performances of *Henry V*, as well as at the "Performance History" essay in this Handbook for costume ideas. Create a visual representation of your costume for King Henry, a member of the English court or army, and a member of the French court or army to add to your poster presentation. You may choose to draw the costumes or print images. (Professional costume designers present their early ideas to the director on a similar kind of "costume board," containing cut-outs from books and magazines, fabric swatches, and images from art or history.)

Lighting: Lighting is an important element of live theater that works hand in hand with scenic design. It evokes mood through color, brightness, texture and shadows. Lighting often sets the time of day. It can also enhance location through special pattern and design effects like stars, water, the shadows of leaves and clouds. Spotlights and "specials" can isolate actors on stage to stand out to an audience. Think about a specific moment in the play and how you would want lighting to enhance it. Consider Henry's reaction to the gift of tennis balls (Act 1, scene 2), the siege of Harfleur (Act 3, scene 1), the night before the battle of Agincourt (Act 4, scene 1), Henry's soliloquy (Act 4, scene 1), Henry's wooing of Princess Katharine (Act 5, scene 2). Depict the lighting for a moment in the play on your poster. Pay close attention to location, time of day and mood of the scene.

As you watch CST's production, note the choices that the lighting, costume, sound and set designers made in collaboration with Director Christopher Luscombe. At what moments did you become aware of music or special lighting effects? How did the costumes affect your understanding of the characters? How did all of the design choices affect the mood of this production? Did they impact your emotional response to the story?

Guiding Questions:

- Who is the target audience for your production?
- What kind of theater space do you imagine your production to be performed? In the round? Black box? Outdoors? Large proscenium?

CLASSROOM ACTIVITIES & RESOURCES

- What can you use to evoke a mood in your design?
- How can you convey the most important themes of the story through design?
- What was the most vivid scene in your mind as you read the play? How can the design elements bring this scene to life on stage?

CONSIDER COMMON CORE ANCHOR STANDARDS SL5, R1, R7, W9

52. POSTER DESIGN

Imagine that you work at Chicago Shakespeare Theater in the Marketing Department and have been put in charge of designing the poster to advertise CST's current production of *Henry V*. What images would you use? What tag lines would you use to entice people to buy tickets? Use your own artwork or found images to create a poster. Make sure to include the director's name, the theater's name, and the starring actors, as well as a tag line. If you had only one sentence, what would you tell people that the play was about? Use that to help you create your tag line!

An alternative to a poster design could be the 30-second radio spot advertising the play—which of course then must be presented to the rest of the class!

Guiding Questions:

- How did your poster's words and imagery influence each other?
- Did the words or the imagery come more easily—and why?

CONSIDER COMMON CORE ANCHOR STANDARDS R2

53. A LETTER TO THE EDUCATION TEAM AT CST

Write a letter to Chicago Shakespeare Theater expressing your opinions about the play. What was your favorite part? What part, if any, didn't you like? Share your experience.

Guiding Questions:

- Did seeing the play performed affect your understanding of any of the characters or scenes?
- How did you feel about the choices the director and designers made about the time period, which influenced the costumes, set, and music in the play?
- Were there any interpretations of characters or scenes with which you especially agreed or disagreed? Why?
- What surprised you about the performance?
- How does seeing the play performed live compare to reading a play in class?

CONSIDER COMMON CORE ANCHOR STANDARDS R7, W2, W4

54. DRAMA CRITIC

You are a drama critic for your school newspaper. Write a review of the performance for your paper. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, costumes, cuts—you thought worked particularly well, or did not work well at all and explain why you thought so. Consider publishing your piece in a classroom or school blog or magazine.

Extension Activity: Before you write your review, read three different theater reviews of current plays at Theatre in Chicago's Critics Review Round-Up: <http://www.theatreinchicago.com/reviewlistings.php>. Analyze the structure of a review, identifying the key elements. Based on these key elements, describe the style you found most helpful (or least helpful) in communicating a play's appeal for potential theater-goers. Now, you are ready to write your review of CST's *Henry V*.



CLASSROOM ACTIVITIES & RESOURCES

Guiding Questions:

- How easy (or difficult) was it to understand Shakespeare's language?
- How much did you believe what was happening?
- Did the comedic moments make you laugh out loud? Were there any moments that moved you?
- Which performances were most surprising? (For instance, were there characters who were different or more effective on the stage than on the page?)

CONSIDER COMMON CORE ANCHOR STANDARDS R7, W1, W9

55.

CASTING A PRODUCTION

Chicago Shakespeare Theater's casting director is responsible for finding the right person for every character you see on our stage—no small task! After you've read the play, think about each character—how do they look, sound, move and behave? Think of television and film celebrities who fit your image of the character and, in groups, discuss who your "Dream Team" would be for your version of the play. Print or post on your class blog images to create "headshots" for your perfect cast! Then present your cast to your classmates, explaining why you made each decision, and compare your ideas with those of your classmates—and using specific textual evidence whenever possible. After you see the play, contrast your vision to that of Director Christopher Luscombe and the actors whom he and CST's casting director have assembled.

Guiding Questions:

- What clues in the text should you consider when casting a character?
- Why might one director choose different actors from another?
- How is your "dream team" different than or similar to Chicago Shakespeare's cast of actors? How did the production's interpretation of the main characters compare to yours?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7, SL5

56.

THE AUDIENCE EXPERIENCE

The audience in Chicago Shakespeare Theater's courtyard-style theater is always in view of each other. The experience of theater is one of community. We are all present together, watching a story that has been acted countless times for hundreds of years and in hundreds of cities around the world. The thrust stage is much like the stages of Elizabethan theaters and situates the action of the play in the midst of the audience, allowing audience members to watch both the actors and each other! After you see *Henry V*, share when you became aware of other audience members. How did this affect your own experience? Were there times during the performance that you found yourself watching other audience members rather than watching the stage action?

Guiding Questions:

- How does the audience experience at a play compare to a sporting event? A movie?
- How did the actors interact with the audience?
- What other art forms can you see live as an audience member? How are they similar to theater?

CONSIDER COMMON CORE ANCHOR STANDARD SL1

CLASSROOM ACTIVITIES & RESOURCES

57. STAGE OR PAGE

If you've seen a movie adaptation of a book you've read, you've no doubt compared the two—and the success or shortcomings of the film's retelling of the story. The same goes for any staged production of Shakespeare. So, if your visit to CST follows your classroom study of Shakespeare's *Henry V*, after you've seen this production, how did your expectations match up with what you saw? Discuss the similarities and differences. Analyze your expectations—why do you think you had certain expectations? How will you approach the next play you see? How would you prepare a friend or relative seeing a Shakespeare play for the first time?

Guiding Questions:

- What do you see as the inherent “advantages” that a printed text may have over a staged production over the printed text?
- What surprised you about experiencing a theatrical production in general, and about Shakespeare in performance in particular?

CONSIDER COMMON CORE ANCHOR STANDARDS R6, R7, R9

58. HEARE YE, HEARE YE!

The word “audience” comes from the Latin “audentia,” meaning “to hear.” In Shakespeare's time, people talked about going to “hear a play” rather than (as we do) going to “see a play.” Discuss as a class your experience with hearing the words of Shakespeare.

Guiding Questions:

- How was it different from reading them?
- Were there particular scenes or specific characters that you felt benefited from hearing rather than reading the language?
- What specifically about those scenes made them ripe for acting?
- What impact did the production's soundscape (songs, incidental music and sound effects) have on your experience?

CONSIDER COMMON CORE ANCHOR STANDARDS R7, R9, SL2

59. WHAT'S YOUR OPINION?

[To the teacher: Select quotes that you find relevant to class discussions you've had about the play from the section “What the Critics Say.” Copy these pages and cut quotes out individually and put them in a bowl. Pass the quotes around the class and have everyone pick out a quote.] Respond individually to the ideas with your own point of view based on both your experience with the play in class and, now, with your experience seeing the production at CST. Share with the class everything you remember about the character, controversy, theme, etc. Did your point of view actually change in seeing the production? Be specific about moments in the production and use lines in the text that support your viewpoint!

Guiding Questions:

- How much does seeing a particular, unique interpretation affect our overall understanding and opinions about the play or a character?
- What value does reading critical analysis on a play add to our own study and thoughts?
- Is it as fruitful reading critical analysis that we fundamentally disagree with as it is analysis that aligns with our own interpretation?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7, R8, SL2



CLASSROOM ACTIVITIES & RESOURCES

Strategies for Using Film to Teach Shakespeare

MARY T. CHRISTEL taught AP Literature and Composition as well as media and film studies courses at Adlai E. Stevenson High School from 1979 to 2012. She has published several works on media literacy including *Seeing and Believing: How to Teach Media Literacy in the English Classroom with Ellen Krueger (Heinemann)* as well as contributing articles to *Teaching Shakespeare Today (NCTE)*, *Teaching Shakespeare into the Twenty-First Century (University of Ohio)*, *For All Time: Critical Issues in Shakespeare Studies (Wakefield Press)*. Ms. Christel has been recognized by the Midwest Chapter of the National Academy of Television Arts and Sciences for promoting media literacy education.

Given that Shakespeare, as a playwright in Elizabethan England, found himself at the epicenter of popular culture, one can't help but wonder if he wouldn't be writing screenplays if he were alive today. He would likely be pleased that his legacy is not only perpetuated on stages like CST but also on the silver—and now digital—screens. It is up to the savvy teacher to determine how to help students “read” Shakespeare in the three ways Mary Ellen Dakin suggests: as text, as performance and as film.

Mary Ellen Dakin's recently published a book entitled *Reading Shakespeare Film First* (NCTE 2012), which might seem a bit contradictory to the approach many English/Language Arts teachers take. How can one “read Shakespeare” if one places “film first”? Film might be considered an enemy when helping students to read and appreciate Shakespeare's work. For most teachers, film generally follows the reading of a play and functions as the “dessert” at the unit's end. The strategies that follow are intended to help teachers reconsider how and when film can be used in order to motivate, clarify and enrich students' engagement with any play.

FILMS CAN BE USED BEFORE READING...

...to preview the story, characters and themes

Many of the stories that Shakespeare dramatized were familiar, even well known, to his audience, so providing students with a broad outline of the action of a play prior to reading it would be consistent with the knowledge that Renaissance audiences brought to many of the plays they saw performed on stage. Previewing can be accomplished in the classroom in one of two ways.

First, twelve of the plays were adapted into thirty-minute animated films, which aired in the 1990s on HBO and now are distributed on DVD by Ambrose Video. These “Shakespeare in short” adaptations retain the play's original language and present the essentials of the story in an abbreviated form. This activity acquaints students with the major characters, incidents and themes, providing a “road map” for students who might get mired in sorting out who's who and what's what as they adjust themselves to the language and structure of play.

A second method requires the teacher to select key scenes from a film that takes a relatively conventional approach to the play. For example, Franco Zeffirelli's version of *Romeo and Juliet* (1968) would be preferred over Baz Luhrmann's film (1996), while Kenneth Branagh's *Hamlet* (1996) is a rare “full text” version and useful in this context whereas Zeffirelli's adaptation (1990) reduces the text to two hours on screen. The BBC filmed all of Shakespeare's plays for television in the 1970s and '80s; these versions are faithful to the texts, with relatively traditional staging and the full text intact. Like the animated films, the teacher's scene selection should provide students with a broad outline of the play, as well as introduction to key events, main characters and crucial soliloquies. Students can, and do, use these scenes as reference points in their discussion of the play as they read it.

...to create context

Film can be utilized as an introductory element of a unit to provide a context prior to reading a specific play. A&E's Biography series provides students with Shakespeare's biographical details and a survey of the times in *Shakespeare: A Life of Drama* (1996), a conventional approach to delivering contextual information. Historian Michael Wood takes viewers on a lively tour of various locations throughout contemporary England to explore Shakespeare's life, times, and plays in this acclaimed four-part series, *In Search of Shakespeare* (2004). (An episode guide is available at <http://www.pbs.org/shakespeare/theshow/> to facilitate selection of the most appropriate segments from this comprehensive work.)



CLASSROOM ACTIVITIES & RESOURCES

Context can be built by viewing a commercially released film that “sets the stage” for the Elizabethan era, enabling students to get a sense of the politics, social customs, and “look” of the times. A film like *Elizabeth* (1998) starring Cate Blanchett has little to do with Shakespeare, but it provides a vivid glimpse into the monarch’s struggle to claim and maintain the throne. *Shakespeare in Love* (1998) and *Anonymous* (2011) provide glimpses into the world of early modern theater practice and Shakespeare himself, but the liberties these films take with conventional historical fact can create more confusion than clarity for many students. Excerpts, however, could be used to help students visualize the time and the occasion of attending the theater, but contextual information is required to help students sort out historical accuracy from bias, poetic license or pure invention.

Al Pacino’s documentary *Looking for Richard* (1996) provides an ideal way to contextualize the study of *Richard III*, but it should not be overlooked as a viewing experience to help students of any play understand what makes the study and performance of Shakespeare invigorating for actors, directors, scholars, readers and audiences. Pacino’s passion for the hunchback king is infectious and the film is effectively broken up into sections, focusing on a visit to Shakespeare’s birthplace, Shakespeare’s Globe as it rebuilt in contemporary London, brief conversations with modern Shakespearean scholars and directors, as well as observing actors in rehearsal tackling the meaning of particularly dense passages of text. The film may not be practical in most cases to screen in full, but it certainly helps to build anticipation and knowledge prior to diving into a full text.

Films that document students interacting with Shakespearean texts can also generate enthusiasm for reading, and perhaps performing, a selected play. *Shakespeare High* (2012) showcases California high school students who annually compete in a Shakespeare scene contest. Students, who are both likely and unlikely competitors, are followed from scene selection, casting, rehearsal, through the final competition. *The Hobart Shakespeareans* (2005) features fifth-graders, whose home language is not English, performing scenes with uncommon poise and command of the language as a result of a dedicated teacher’s commitment to offering his students the rigor of studying Shakespeare. These films shared, in full or in part, can provide motivation to not only read and understand the text but to take it to the next level of student engagement: performance.

Films Media Group, formerly Films for the Humanities and Sciences, has an extensive catalogue of films useful in providing context; many titles are available as streaming video, allowing teachers to “sample” a film without that “lifelong commitment” to purchasing a DVD that can cost several hundred dollars and sometimes not be the proper fit for students’ interest or abilities.

Many of their offerings have been produced in the UK or by the BBC and cover the gamut of plays and approaches to Shakespeare in performance and on the page. (That search can start at <http://ffh.films.com/>.)

FILMS CAN BE USED DURING READING...

...to clarify understanding

For students who are having difficulty visualizing the action or fully comprehending the language, it is beneficial to watch a faithful adaptation incrementally, act by act. Again, Zeffirelli’s version of *Romeo and Juliet* works well. The film is easily broken down act by act with all the critical incidents and speeches intact. Students should be given a focus for their viewing, through the lens of their own questions and quandaries that they retain after reading an act, along with thoughts on how the film might address them. As students become more comfortable with the reading/ viewing rhythm as they work through the play, they can adopt a more “critical” attitude toward examining later acts to discuss choices made by the screenwriter/adaptor, director, designers and actors.



CLASSROOM ACTIVITIES & RESOURCES

When working with students who are really struggling with the language and where listening to a recorded version of a play isn't particularly helpful or engaging, a film can also be used in a "read along" fashion for the exposition and key scenes or speeches. Students follow in their own printed text while the film is running, and are coached to follow in their book while taking "peeks" at the screen when they need the support of the image to clarify their understanding of the language. "Staged" versions of a play with close adherence to the script (BBC, for example) are better choices for this application. More "cinematic" versions tend to be so visually rich that students have a hard time reading rather than watching. For example, the RSC filmed version of *Macbeth* (1979) featuring Ian McKellan and Judi Dench in the leading roles follows the standard text fairly closely in most of the interactions between *Macbeth* and Lady *Macbeth*. This strategy is best used for the analysis of short scenes or at moments of crisis in students' understanding. It is essential for teachers to prescreen scenes to make sure that they closely follow the edition of the play being studied as much as possible.

...to make comparisons

Just as the seventeenth, eighteenth and nineteenth centuries adapted Shakespeare's scripts to fit the fashion and tastes of the theater-going audiences (as susceptible to trends as the fashion industry), once Shakespeare's work entered the multi-media performance space of the twentieth and twenty-first centuries, the text is often transformed to support the spectacle of the cinematic image. Every cinematic adapter of a complex dramatic text must consider the balance of "showing" versus "telling," sometimes choosing to emphasize the visual over the verbal. These adapters struggle with the question: What can the art of cinema reveal visually through a close-up, crosscut, or a montage that effectively augments or replaces the text? In the past thirty years, Shakespeare's comedies, tragedies, histories, and romances have been transported to modern settings that maintain the broad outlines of plot and character but replace Shakespeare's blank verse with contemporary language and colloquialisms. A sample list of adaptations includes:

<i>Zebrahead</i> (1992)	<i>Romeo and Juliet</i>
<i>Ten Things I Hate About You</i> (1999) . . .	<i>The Taming of the Shrew</i>
<i>O</i> (2001)	<i>Othello</i>
<i>She's the Man</i> (1996)	<i>Twelfth Night</i>
<i>My Own Private Idaho</i> (1991)	<i>Henry IV</i>
<i>Tempest</i> (1982)	<i>The Tempest</i>
<i>A Thousand Acres</i> (1997)	<i>King Lear</i>
<i>Scotland, PA</i> (2001)	<i>Macbeth</i>
<i>Men of Respect</i> (1990)	<i>Macbeth</i>

Additional adaptations of plot, characters and setting include four plays in the BBC series, entitled *Shakespeare Re-Told* (2005): *Much Ado About Nothing*, *Macbeth*, *The Taming of the Shrew* and *Henry V*. A second type of adaptation shifts the plot and characters to another genre, such as the musical (*West Side Story*/*Romeo and Juliet* or *Kiss Me Kate*/*The Taming of the Shrew*), science fiction (*Forbidden Planet*/*The Tempest*) or the Western (*Broken Lance*/*King Lear*). *Royal Deceit* (aka *Prince of Jutland*, 1994) tells the story of the "historical" Prince *Hamlet* using Danish source material to differentiate the story from Shakespeare's approach. Akira Kurosawa produced the best-known adaptations of Shakespeare's plays placing them in a different cultural context with his films *Throne of Blood* (1957) based on *Macbeth* and *Ran* (1985) based on *King Lear*. Soviet filmmaker Grigori Kozintsev adapted both *Hamlet* (1964) and *King Lear* (1991), which have been restored and released recently on DVD. For film historians and real curiosity seekers, a collection of adaptations, which run from a few minutes to over an hour, showcase the earliest eras of cinema, entitled *Silent Shakespeare*. Sharing these adaptations, in part or in full, can facilitate the discussion of the relevance of Shakespeare's themes, conflicts and characters across time, cultures, and cinematic traditions.

CLASSROOM ACTIVITIES & RESOURCES

FILMS CAN BE USED AFTER READING...

...for culminating projects and summative assessment

Students can successfully engage in their own film production as a collaborative project. A movie trailer can tout an imagined film adaptation of the play they have just studied. The necessary steps involved can be found in *Lesson Plans for Creating Media-Rich Classrooms* (NCTE 2007), which includes Scott Williams's lesson, "Turning Text into Movie Trailers: The *Romeo and Juliet* iMovie Experience." Creating a trailer requires that students: first focus on the essential elements of plot, character and theme in order to convey excitement; and second, develop an imagined version in a highly condensed and persuasive form, which comes to life in a minute or two.

TERMS TO EXAMINE THE PAGE-TO-SCREEN PROCESS

(adapted from *Film Adaptation*, ed. James Naremore)

Fidelity:

Much discussion in film adaptation criticism focuses on how faithful a film is to the source material. Obviously, film and literature use very different narrative strategies and tools of composition. A fruitful way to have students approach the question of fidelity is to ask them to list the scenes, characters, motifs, and symbols that are essential to telling the story of the source text. Then as they watch a film adaptation, they can keep track of how those elements are handled by the film version.

Film as Digest:

This concept acknowledges that the written text is far more detailed and comprehensive in its ability to set a scene, develop a character, reveal a narrative point of view, or create a symbol. Film works best in developing plot and showing action.

Condensation:

Due to the "film as digest" phenomenon, characters and events need to be collapsed or composited in order to fit the limitations and conventions of the film adaptation. Students can explore this term by determining which characters can be combined based on their common functions in the text.

Immediacy:

Viewing a film is a far more "immediate" experience cognitively than reading a book. We decode visual images much faster and more readily than the printed word.

Point of View:

What many viewers of film fail to comprehend is that the camera can express a point of view, just as the narrator of a written text can and does. Voice-over narrators are seldom used in film, since it seems artificial and intrusive. Point of view in film is visual and subtle. Here are three ways to express or describe the point of view in a film:

- Neutral: the camera is merely recording events as they happen in a reportorial fashion.
- This is the most common shot in filmmaking.
- Subjective: the camera assumes the point of view of one of the character so the viewer sees what the character sees.
- Authorial: the director very deliberately focuses the camera on a feature of a sequence or shot to comment on the action or reveal something.



CLASSROOM ACTIVITIES & RESOURCES

Shot and Sequence:

As defined by *Basic Film Terms: A Visual Dictionary*, a “shot” is the “basic unit of film structure or an unbroken strip of film made by an uninterrupted running of the camera.” Think of a shot as a “still” image that is combined with other still images to create a moving picture. A shot captures its subject from a particular distance and angle. The camera can be stationary or moving as it captures its subject. Individual shots then are joined together by the editing process to create a sequence of action.

KEY QUESTIONS FOR CLASSROOM DISCUSSION

Prior to viewing:

- In order to maintain fidelity to Shakespeare's play, what are the essential scenes that must be included in an adaptation to cover the basic plot? Considering that film is a digest of the original play, what constitutes the exposition, inciting incident, central conflict, complications, climax, and resolution to represent and streamline the central action?
- What point of view dominates the play? Who is the central character? Which character has the most soliloquies or asides and might have the strongest relationship with the reader/viewer as a result? How could the viewpoint of the central character or the character that has the most direct connection with the audience be represented through the use of the camera? Or, should the camera maintain a neutral position to reveal the story and the characters?
- What details does the play provide to guide the casting of principle actors for the central characters? Looking at the text carefully, which details regarding physical appearance, class or behavior should be embodied by an actor to make an immediate impression on the viewer?
- Which supporting characters are essential to the development of the plot and main characters? Which characters serve the same functions in the story? How might several of those characters be composited in order to condense the story in helpful and necessary ways considering a film will normally be shorter than a stage production?
- Which central images, motifs, symbols, or metaphors are central to the literary source? How could one or two of these literary techniques be translated into visual or sound techniques to make their impact more immediate in order to support or to replace the play's language? How would they be represented on the screen or through the musical score?

During viewing:

- How much of the actual dialogue from the play itself is used in a scene?
- To what extent does the camera work seem unobtrusive, natural or obvious, stylized?
- Which character(s) appears mostly in one shots?
- At what point in the scene are two shots used? What is the effect of their use at that point?
- What is the typical distance (close, medium, long) of the camera to the subject of the shots? To what extent does the manipulation of camera distance make the scene an intimate one or not?
- To what extent are most of the shots at eye level, slightly above, or slightly below? How do subtle changes in angle influence how the viewer perceives the character in the shot?
- To what extent does the scene make use of extreme high or low angles? To what effect?
- To what extent does the camera move? When? What is the effect of the movement?
- To what extent does the sequence use music? If it does, when do you become aware of the music and how does it set a mood or punctuate parts of the dialogue?

After viewing:

- Which choices made to condense the events of the play by the screenwriter are the most successful in translating the original text to the screen? Which choices are less successful or satisfying?
- Which narrative elements (events, characters, key speeches) omitted from the screen adaptation of the play shift the focus of the comedy, tragedy or history in comparison to the original text?
- If any characters were composited, what was gained or lost by reducing the number of characters or altering the function of a particular character through compositing?



CLASSROOM ACTIVITIES & RESOURCES

- Which actors performed their roles in expected and/or unexpected ways? How did the original text dictate how roles such be performed?
- Which visual elements of the film made the strongest impression on you as a viewer?
- How did the visuals help draw your attention to an element of plot, a character or a symbol that you might have missed or failed to understand when reading the play?
- As a reader of the play, how did viewing the film help you to better understand the overall plot, particular character, or specific symbol/theme?

HENRY V FILM FINDER

Top Five Films to Invite into Your Classroom

1. Passing, Punting, Tackling the Crown: Shakespeare's English Kings & Football? / *The Complete Works of Shakespeare (Abridged)*, written by Adam Long, Daniel Singer and Jess Winfield

Within three minutes of this theatrical Shakespeare parody, the Reduced Shakespeare Company entertainingly recaps the history of the English kings at the heart of Shakespeare's history plays by imagining the battle for the crown as a football game. Find the excerpt from the play at <http://tinyurl.com/reducedshakespearehistories>.

2. Previewing the play and putting it into context / *Shakespeare Uncovered: Henry IV and Henry V*, with Jeremy Irons (2103, 53 min.)

Irons presents an exploration of the characters and themes developed in *Henry IV, Parts 1 and 2*, and *Henry V*. The sixty-minute program helps students understand the plays' context within Shakespeare's works as well as within the historical events that shaped their narrative arcs. It also highlights the liberties Shakespeare takes with historical fact to advance his dramatic purposes; for example, making Hotspur thirty years younger so that he becomes the contemporary of the prince rather than the king. Though the episode focuses heavily on the *Henry IV* plays, that focus will help students understand the dramatic trajectory that Prince Hal/Henry V follows in the education of a king. The time spent exploring the role-playing scene between Prince Hal and Falstaff in the Boar's Head Tavern is especially effective in illustrating how Hal shifts from wild child to regent-in-waiting, and ultimately, to King Henry V.

3. *Henry V* as culminating chapter of an epic television mini-series / *The Hollow Crown: Henry V*, adapted and directed by Thea Sharrock (2012, 139 min.)

The *BBC Television Shakespeare* aired *The Life of Henry the Fifth* in the US on PBS in 1980. In 2012 the BBC and PBS televised *Richard II*, *Henry IV Parts 1 and 2*, and *Henry V* as chapters of a single narrative focusing on the nature and price of kingship under the umbrella of *The Hollow Crown*.

The series features Tom Hiddleston as Prince Hal/Henry V. Students will recognize him as Loki from the two *Thor* films and *The Avengers*, while teachers will no doubt recall him as F. Scott Fitzgerald in Woody Allen's *Midnight in Paris*. Rather than a studio-bound production like the earlier *BBC Television Shakespeare*, this television film is set in a series of evocative historical locations that retains the balance of visual impact of the battle sequences and Shakespeare's vivid language. This version employs a conflation of the Chorus character and the Boy, formerly Falstaff's page, presenting him as a mature, reflective voice-over narrator. The Boy follows the king into battle and is present during various montages linked to the Chorus's speeches and key moments in the battle action. This character device provides an eyewitness and retrospective commentary on the events linking the past, present and future events from the immediate consequences of the French conquests and beyond to the War of the Roses.



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BBC sites:

- <http://www.bbc.co.uk/programmes/p00s90hz>
- <http://www.bbc.co.uk/programmes/p00s90hz/episodes/guide>

PBS/Great Performances site:

- <http://www.pbs.org/wnet/gperf/episodes/the-hollow-crown-shakespeares-history-plays/about-the-series/1747/>

4. *Henry V* (amid the mud and muck of the battlefields) / *Henry V* starring, adapted and directed by Kenneth Branagh (1989, 137 min.)

Prior to this 1989 release, no version of the play made for television or film had captured the grittiness of the battle scenes that first-time filmmaker Branagh achieves. In order to emphasize Henry's former carousing with Falstaff and his cronies as well Henry's rejection of Falstaff, Branagh interpolates elements from *Henry IV* in a flashback as Bardolf and Nym await the news of Falstaff's passing. Some credit this film as a watershed and inspiration for the unprecedented number of Shakespeare adaptations that have filled cineplexes since 1989. As a film, it has a vitality and visual sweep that made it a critical and box office success—as well as making it very classroom friendly. Watch it free online at <http://www.alluc.to/movies/watch-henry-v-1989-online/123034.html>.

5. (A “colorful” and mannered) *Henry V* / also known as *The Chronicle History of King Henry the Fifth with His Battell Fought at Agincourt in France* (1944, 136 min.), starring and directed by Laurence Olivier

Shot in Technicolor and Superscope and featuring, literally, a cast of thousands, Olivier's film is an epic cinematic experience. It is remarkable that the film utilizes the expensive (for its time) technology of color and widescreen format given that it would not have the mass audience appeal of *Gone with the Wind*. It did help that one of the film's “patrons” was Winston Churchill.

Its visual design, inspired by the artwork found in a French book of hours from the medieval period, produces particularly beautiful and painterly images that juxtapose against the brutality of its battle sequences. The film also uses the device of placing several of the play's scenes on the stage of the Globe Theatre, cleverly illuminating the opening speech of the Chorus: “O, for a muse of fire...”

Olivier's interpretation of the character and the overall acting style of the film is much more theatrical and formalistic, which might make it feel distant and “antique” to students. That said, the film is certainly worth sharing with students because it showcases an exhilarating performance by Olivier meant to deliver an inspiring message to war-weary audiences in both Britain and the US toward the end of World War II. The theatrical trailer included in the Criterion Collection DVD provides a glimpse into the marketing of an expensive “prestige” film in the 1940s. Humorously, the trailer's voiceover announcer proclaims that Henry goes to war “to win the heart of a woman and the love of a nation.” Was it really that simple in Shakespeare's mind—or, for that matter, in Olivier's? This trailer can be compared to the one created for Branagh's film to examine the way film trailers target and engage a prospective audience, as well as provide enough information about the narrative, its players, and its overall cultural significance to draw audiences to their local multiplex or art house theater.



CLASSROOM ACTIVITIES & RESOURCES

Can't choose between Hiddleston's, Branagh's or Olivier's *Henry V*?

Since all three films offer different approaches to the play and to the central character, they provide an opportunity for students to compare those approaches by comparing how select speeches and scenes are interpreted by filmmaker and actor.

The best place to start is with the play's opening speech delivered by a character identified as "Chorus." Examine how this aspect functions to introduce themes, develop characters, and move the plot. As mentioned previously, Olivier situates the opening of the play on the stage reminiscent of the Globe Theatre. With a nod to Olivier, the Chorus appears on an empty sound stage in Branagh's film, clad in a heavy black wool overcoat. Subsequent speeches are presented as voiceover narration or place the character of Chorus as an eyewitness presence when he emerges "on the scene." In *The Hollow Crown* version, Chorus acts as a voiceover narrator played by John Hurt. The opening speech is set against a funeral procession that appears to be King Henry IV's. Instead, the body of Henry V is revealed at the speech's conclusion. This adaptation integrates the Chorus as a youth present onscreen during key battle scenes, while the Chorus speeches continue to be spoken off screen by his adult self. He then appears onscreen as an older man for the play's final speech over the body of Henry V, which solidifies the Chorus as the Everyman "eyewitness" who has followed the king through battle to his peacetime death.

The St. Crispin's Day speech (Act 4, scene 3) is also worth examining and comparing. Olivier sets the moment with Henry rallying a seemingly "cast of thousands." In *The Hollow Crown: Henry V* director Thea Sharrock creates a much more intimate, reflective moment for Henry, which is particularly effective and stirring. Branagh's version expertly combines the actor's delivery, the realistic battlefield setting and stirring music for possibly the most rousing and exuberant version of the three interpretations. In comparing the three versions, students should "listen" closely not only to how each actor delivers the play's most famous speech (with attention to tone, pitch, volume, pauses, rhythm), but also how the addition of soundtrack music, background sound (supporting characters' audible reactions), close-ups of the speaker, and reaction shots of the onlookers serve to underscore certain words and phrases, as well as providing cues to cajole audiences into feeling a "lump in the throat" moment of pride and patriotism. The Branagh version of the speech is available at <http://tinyurl.com/branaghoncemore>.

Refer to the set of discussion questions in "Strategies for Using Film to Teach Shakespeare" to set a viewing focus in order to compare several versions of the same scene or speech.

Shakespeare-inspired TV mini series!

An Age of Kings (1960), conceived by Peter Dewes

The recent airing of *The Hollow Crown* billed itself as a "mini-series" is certainly not the first to cover Shakespeare's history plays. *An Age of Kings* covers everything from *Richard II* through *Richard III*—that's eight plays in fifteen episodes! Episodes vary in length from sixty to seventy-five minutes, with *Henry V* featured in episode 8 ("*Henry V*: Signs of War") and episode 9 ("*Henry V*: Band of Brothers"). The aesthetic qualities of the episodes are consistent with early television, and the transfer to DVD is not optimum, and the picture and sound quality tend to be a bit fuzzy and crackly. Perhaps the clip below might be enough of a taste of this adaptation of *Henry V* for students. Interested teachers can find the DVD box set at some local libraries and at Barnes and Noble Bookstores.

- Episode guide: <http://www.starttrader.co.uk/Action%20TV/guide60s/ageofkings.htm>
- Clip featuring Judi Dench and Robert Hardy as Katharine and Henry V: <http://tinyurl.com/denchhardy>



CLASSROOM ACTIVITIES & RESOURCES

Can't get enough Falstaff?

Chimes at Midnight (1966), starring and directed by Orson Welles

Orson Welles certainly did not get enough of Falstaff, so he refashioned *Henry IV* and *Henry V*, with a dash of *The Merry Wives of Windsor*, to foreground the tale of Sir John Falstaff. Kenneth Branagh cited *Chimes at Midnight* along with contemporary war films as inspirations for his own approach to the battles scenes in his *Henry V*. Since it was made in the usual ragtag fashion of Welles's later films, relying on a limited budget and even more limited availability of key actors over a year's intermittent shooting schedule, the film varies in artistic quality, but it certainly is a tour-de-force for both Falstaff and Welles.

Need even more options to set the stage for reading or seeing *Henry V*?

Media Resources from Films Media Group (formerly Film for the Humanities)

These films tend to be pricey to rent or to own, but they may be worth the investment if *Henry V* is a staple in your classroom. They are available in both DVD and streaming forms for short-term access or permanent ownership.

- Live from Shakespeare's Globe series: *Henry V* (167 min.)
http://ffh.films.com/id/28286/Henry_V_Live_from_Shakespeares_Globe.htm
- "Henry V: Young Actors in Training" (15 min.)
http://ffh.films.com/id/19284/Henry_V_Young_Actors_in_Training.htm
- "This England: Shakespeare and Us" (59 min.) featuring Simon Schama
http://ffh.films.com/id/26713/This_England_Shakespeare_and_Us.htm

Online Resources: Criticism

- "Interpreting the King"
<http://www.ueharlax.ac.uk/academics/downloads/honors/GrahamDoug.pdf>
- "Henry V in Shakespeare and Film"
http://surreyteach.weebly.com/uploads/6/8/1/8/6818011/henry_v_in_film.pdf



CLASSROOM ACTIVITIES & RESOURCES

Theater Warm-ups

Unlike many of the classic works studied in the English classroom, Shakespeare's plays were written to be spoken out loud and heard by an audience. Introducing drama-based activities into the classroom can be a powerful tool for increasing fluency and comprehension, encouraging empathy, building community, and exploring character perspective and choices. Learning to read Shakespeare can be compared to learning music, sports or other "learning by doing" classes. How does a music class usually begin? With a warm-up. How does one start a physical class? With a warm-up!

A brief physical and vocal warm-up—approximately five to seven minutes—can help students move from a "classroom mode" to a "studio mode." It sets the tone for a student coming to understand Shakespeare as a living script, as well as a piece of great literature. And you will find that after the first couple of times, your students' trepidations—and yours—will be unseated by energy and focus. If this is your first time incorporating warm-ups with your students, a few rehearsals in the privacy of your own home can do a lot to bolster your courage! You might also want to check out this video of actors practicing through physical and vocal warm-ups shared by the National Theatre in London at <http://www.nationaltheatre.org.uk/video/vocal-warm-up-1-breathing>. Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. For the actor, warm-ups create a mental and physical space to focus on the work at hand, forgetting all the day-to-day distractions of life, and to begin to assume the flexibility required to create a character.

PHYSICAL WARM-UPS

Getting Started

- *creates focus on the immediate moment develops body awareness helps reduce tension*

Push desks aside to create an open area where students can spread out and move. Begin by taking a comfortable stance with feet shoulder-width apart, toes pointing straight ahead, knees relaxed, and arms down by your sides. Inhale deeply through your nose, filling your lungs deep into your abdomen, and exhale through your mouth. Repeat this a few times.

Warm-up from the top of the body down (approximately seven to ten minutes)

- *increases circulation, flexibility, and body readiness through gentle movement*
 - *increases physical and spatial awareness*
- a) Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
 - b) Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
 - c) Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
 - d) From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Ask the students to shake things around, making sure their bodies are relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.
 - e) Repeat the deep breathing from the beginning of the warm-up. Ask the students to bring their feet together, bend their knees, and keeping their knees together ask the students to rotate their knees in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.



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- f) Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

VOCAL WARM-UPS

Vocal warm-ups can follow your physical warm-up. Some of these exercises may seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. Once students see their teacher looking completely foolish going through the vocal warm-ups, they are much more likely to smile and go along with it. So take a risk! Go for it. They will get on board and begin to embrace the silliness when they see you can too.

- *helps connect physicality to the voice*
 - *begins to open the imagination to performance possibilities*
- a) Begin by gently massaging your jaw muscles in a downward motion on either side of your face. This will help wake up the facial muscles.
- b) Stick your tongue out as far as possible—repeat this with the tongue pointing up, down, and to each side. Repeat this exercise once or twice.
- c) Ask students to put their lips gently together and blow air through them, creating a “raspberry.”
- d) Next, hum—quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Humming helps to lubricate the vocal chords.
- e) Create the vowel sounds, overemphasizing each shape with the face—A, E, I, O, and U—with no break.
- f) Choose two or three tongue-twisters—there are some listed below. Again, overemphasize the shape of each sound with the lips, tongue, jaw, and facial muscles. Begin slowly with each tongue-twister, and gradually increase speed, repeating until the speed is moving along so quickly that the enunciation is lost.

Tongue Twisters

Tongue twisters and other drama-based activities provide a great forum for us to help shy adolescents and those who struggle with articulating aloud in the classroom to build self-confidence in public speaking. Foster a safe and encouraging environment to cultivate this life skill that will benefit them beyond their adolescence.

- Red leather, yellow leather
- Unique New York
- Rubber, baby, buggy, bumpers
- Peter Piper picked a peck of pickled peppers
- The lips, the teeth, the tip of the tongue, the tip of the tongue, the teeth, the lips
- I carried the married character over the barrier toy boat, toy boat, toy boat

Guiding Questions for Physical and Vocal Warm-ups:

- Why is a warm-up important for actors before a rehearsal or performance?
- Why is breathing included in a theater warm-up?
- As we begin to explore this play in class through performance, what do we need to do vocally to be understood by our audience—and by our classmates?
- What other activities/professions require a warm-up to begin?
- How might those activities be similar to acting?
- How is acting a physical activity? How is it a mental activity?

CLASSROOM ACTIVITIES & RESOURCES

COMMUNITY-BUILDERS

Each of these exercises is meant to open and expand our imaginations, increase our sense of “ensemble” or teamwork, and encourage being “in the moment.” These are some of the most fundamental and crucial elements of an actor’s training—and, of course, they are fundamental, too, to the learning process in the classroom. Incorporating community-builders into your classroom routine builds the trust and safety needed for risk-taking and creativity. Allow five to ten minutes to include one or two of the exercises suggested below to follow a physical and vocal warm-up.

Mirroring

- *helps build trust within the ensemble/classroom*
- *encourages the students to “listen” with all their senses*
- *helps the students reach a state of “relaxed readiness,” which will encourage their impulses and discourage their internal censors*

With a partner, sit comfortably facing each other in relatively close proximity. In each pair, one person will move while the other moves as their reflection. Begin by using smaller, slower movements, and work up to the maximum range of movement (in size and speed) that your partner can follow. Make eye-contact with your partner to take in the whole person, rather than following each other’s small motions with your eyes. Switch leaders and repeat. After both partners have taken a turn, stand and increase your range of movement. Switch leaders and repeat. Now, keep going, but there is no leader. See what happens, and then discuss. *[To the teacher: Consider playing music softly in the background to help your students get lost in the activity and dispel self-consciousness. The music will help inspire movement, too!]*

Four Up

- *helps the ensemble/classroom work together*
- *helps to slowly introduce physical activities in the classroom*
- *brings focus to the classroom*

For this exercise, everyone stays seated at desks. The goal is to have four people standing at all times. There are a few rules: anyone can stand up whenever they want, but only four can be standing at a time and they can only stand up for a maximum of five seconds. Everyone should participate and try to stand with a group of four.

A sense of community and having a strong focus can be the keys to a successful production (and classroom). This exercise can help to establish those norms in a fun way, which also gets the students up on their feet.

Zounds! Ball

- *helps the ensemble/classroom grow together*
- *helps the students let go of their internal “censor” and begin tapping into their impulses*
- *brings together the physical and the vocal actor tools*

Many actors will tell you that learning the lines is the easy part; making it come out of their mouths as if they’re saying it for the very first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real—and the characters believable.

Stand in a circle facing in. *[To the teacher: This exercise requires a soft ball about 8-12 inches in diameter. Explain to your students that the ball carries energy with it. This energy is like a feedback loop that increases the energy, speed and focus of the entire group by the amount that each actor-student puts into the ball.]* The goal is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no



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thought as to whom you will throw next. To keep the intensity of the energy, as the ball is thrown, make eye contact with the person you are throwing the ball to, and at the moment of release, call out “Zounds!”

“Zounds,” a frequent expletive on the Shakespearean stage, rhymes with “wounds”—and was, in fact, a contraction for “God’s wounds.” The 1606 “Act to Restrain Abuses of Players” prohibited the use of the word “God” on the secular stage of the playhouse.

Experiment with the way you say “Zounds!” It could be loud or soft, in a character voice, or in whatever way they wish, as long as it is impulsive and with energy. Shakespeare has love scenes, sword fights, betrayals and all sorts of relationships in his plays. Actors—in the classroom and on stage—must be able to experiment, follow impulses, and create character without the fear of failure.

Zounds! Ball (without a ball)

- encourages students to make their imagination specific and clear to the ensemble
- focuses the students on physical detail

This exercise builds on Zounds! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zounds! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using “Zounds!” toss the ball to someone in the circle, who must catch it with the same weight and speed with which it was thrown. Whoever holds this imaginary ball must create the ball into a different weight and size, making it clear to the rest of the circle how they’ve changed it. As in Zounds! Ball, work around the circle. The wide range of vocabulary in Shakespeare’s plays can often be intimidating as one reads the scripts. The actor’s job is to make the language clear, and this is often accomplished by very specific physical gesturing.

Zip Zap Zop!

- facilitates mental focus
- encourages eye contact and team work
- builds a sense of rhythm and pace

[To the teacher: For a demonstration of this community builder, watch this video, <http://www.tinyurl.com/zipzapzop>, for a demonstration and instructions.] Stand in a circle, facing in. Bring your hands to your chest in a prayer pose. Make sure everyone can see each person in the circle. Eye contact is going to be very important! Point your hands like a laser, make clear eye contact at another person in the circle, and say “zip,” “zap” or “zop,” picking up your cue from the person before you. While maintaining the word sequence of zip, zap, zop as well as the rhythm, start slowly and eventually build speed.

Wah!

- facilitates physical awareness and risk-taking
- encourages vocal projection
- helps actors increase their sense of timing and decrease their response time

[To the teacher: Want to see Wah! in action with a group of students? Watch this brief video, <http://www.tinyurl.com/wahwarmup>.] Stand in a circle, facing in. No one in the circle is a student or teacher any longer, but rather a fearsome warrior. Press the palms of your hands flat together to become a sword. To begin the game, one warrior raises his or her sword straight up, then brings it down, pointing at another warrior in the circle. Warriors must make excellent eye contact to avoid confusion. As the warrior brings down his or her sword, he or she utters a fearsome battle cry, by saying, “Wah!” (Be wary, warriors, of shouting, which comes from the throat and leads to laryngitis, a warrior’s worst enemy. Using the good support and deep breathing from your vocal warm-up will help you keep your vocal chords in top fighting condition.) When you become the recipient of “Wah!,” raise your sword up above your head. While your sword is raised, the warriors



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on either side of you slash towards her stomach, as they cry “Wah!” in unison. Then make eye contact with someone else in the circle, slash your sword towards them with a final defiant “Wah!” Each “battle” should therefore include three cries of “Wah!” As the group becomes familiar with the game, work to increase your speed and volume. This is a silly game; remember that warriors don’t care about “looking cool” because they’re too busy fighting unending battles. When a warrior misses his or her cue, stop the round and start it again until everyone is comfortable being loud and making big physical choices.

What Are You Doing?

Form two parallel lines, and enough room in between for “action” to take place. The first student in one line, Student A, steps into the empty space between the two lines and begins miming any action (ex. bouncing a basketball). The first student in the opposite line, Student B, steps out and addresses Student A, saying their first name (a good name reinforcer!) and asking, “[Name], what are you doing?” Student A then states any action that is *not* what they are miming (e.g. “baking a cake”). Student B then begins miming the action that Student A has just stated, and the next student steps out to continue the exercise. *[To the teacher: Once students feel confident with the exercise, ask students to choose actions found in a chosen text. For instance, if you are teaching Henry V, students might say, “I’m opening a crate of tennis balls” or “I’m encouraging my troops to return to battle!”]*

Guiding Questions for Community Builders:

- Why is a sense of trust and community important in theater?
- Are there other activities where an ensemble is important? How might they be similar to theater?
- How is acting in a play similar to being on a sports team? Or a classroom?
- Why might mental focus be important in acting?



TECHNO SHAKESPEARE

Chicago Shakespeare Theater

Chicago Shakespeare Theater's website

<http://www.chicagoshakes.com/education>

Access articles and teacher handbooks for eighteen of Shakespeare's plays, as well as information on introducing your students to Shakespeare in performance.

Comprehensive Link Sites

Shakespeare in Europe Sh:in:E

<http://shine.unibas.ch/metasite.html>

Access an array of web links categorized into criticism, theater and film, music, adaptation, education, and more. Website created and maintained by Basel University in Switzerland.

Touchstone Database

<http://touchstone.bham.ac.uk>

This website database identifies and maps significant UK Shakespeare collections. Created and maintained by University of Birmingham in the UK.

Absolute Shakespeare

<http://absoluteshakespeare.com>

Access a comprehensive collection of Shakespeare's work, including full texts and summaries, a timeline, and lists of film adaptations.

Teaching Shakespeare

The Folger Shakespeare Library

<http://folger.edu/education>

This website features lesson plans, primary sources and study guides for the most frequently taught plays and sonnets.

Teaching Shakespeare with Technology–PBS

<http://pbs.org/shakespeare/educators/technology>

Learn more about incorporating digital media into your Shakespeare units.

The History of Costume by Braun and Schneider

<http://siue.edu/COSTUMES/history.html>

View costume illustrations of different social classes and cultures from various historical times.

TECHNO SHAKESPEARE

Henry V

The Myth of *Henry V*

http://bbc.co.uk/history/british/middle_ages/henry_v_01.shtml

This is an excellent discussion of *Henry V* as depicted in popular culture vs. how he likely was in real life.

BBC Two: The Hollow Crown—Episode 4: *Henry V*

<http://bbc.co.uk/programmes/p00s91rf>

This BBC original program is a four-part adaptation of Shakespeare's History Plays: *Richard II*, *Henry IV* parts 1 & 2, and *Henry V*. Select clips can be found on youtube.

***Henry V* - Speech - Eve of Saint Crispin's Day**

<http://youtube.com/watch?v=A-yZNMWFqvM>

Watch the famous St. Crispin's Day speech from the Kenneth Branagh film.

Battle of Agincourt ("As Tears Go By" by Marianne Faithful)

<http://youtube.com/watch?v=XRkmdpLgLiE>

This song briefly tells the history of the Battle of Agincourt, with reference to *Henry V*.

What Makes a Hero?

<http://ed.ted.com/lessons/what-makes-a-hero-matthew-winkler>

Henry V is depicted as an ultimate hero in Shakespeare's play. This short animated video discusses the universal model of "heroes" as described by Joseph Campbell and explained using references to today's pop culture heroes.

PBS: Teaching *Henry V*

<http://pbs.org/wgbh/masterpiece/archive/programs/henryv/tguide.html>

This PBS teacher's guide provides discussion questions and activities for studying *Henry V* in relation to the film.

Folger Shakespeare Library—Curriculum Guide

<http://pages.simonandschuster.com/images/ckfinder/26/pdfs/Folger%20Curriculum%20Guides/HenryV.pdf>

This link provides selected activities from the Folger website that help bring *Henry V* into a modern context.

War and Leadership in Shakespeare's *Henry V*

<http://pbs.org/wnet/shakespeare-uncovered/education/war-and-leadership-in-shakespeare%E2%80%99s-henry-v-lesson-plan/>

PBS's Shakespeare Uncovered series is used in this lesson to explore the nature of war and the impact it has on those fighting it—particularly the title character in *Henry V*.



TECHNO SHAKESPEARE

Shakespeare and Elizabethan England

The Shakespeare Birthplace Trust

<http://shakespeare.org.uk>

Learn more about Shakespeare's life and birthplace through an extensive online collection of Shakespeare-related materials.

The Elizabethan Theatre

<http://uni-koeln.de/phil-fak/englisch/shakespeare>

Read a lecture on Elizabethan Theatre by Professor Hilda D. Spear, University of Dundee, held at Cologne University.

Queen Elizabeth I

<http://www.luminarium.org/renlit/eliza.htm>

Learn more about Queen Elizabeth and the people, events and concepts relevant to the study of the Elizabethan Age.

Elizabeth I: Ruler and Legend

<http://newberry.org/elizabeth/>

This web-based exhibit is a companion to The Newberry Library's 2003/2004 Queen Elizabeth exhibit.

Encyclopedia Britannica's Guide to Shakespeare

<http://www.brittanica.com/shakespeare>

An excellent resource for non-fiction companion pieces, find encyclopedia articles on Shakespeare, his works, and the Elizabethan period.

Texts and Early Editions

The Complete Works of William Shakespeare

<http://the-tech.mit.edu/Shakespeare/works.html>

Access the first online web edition of the complete works, created and maintained by Massachusetts Institute of Technology.

Treasures in Full: Shakespeare in Quarto

<http://bl.uk/treasures/shakespeare/homepage.html>

A copy of the quartos, available to compare side-by-side, as well as background information. This website was created and is maintained by the British Library.

The Internet Shakespeare Editions

<http://internetshakespeare.uvic.ca/Foyer/plays.html>

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



TECHNO SHAKESPEARE

Furness Shakespeare Library

<http://dewey.lib.upenn.edu/sceti/furness/>

This collection of primary and secondary texts and images that illustrate the theater, literature, and history of Shakespeare. Created and maintained by University of Pennsylvania.

What Is a Folio?

<http://shea.mit.edu/ramparts/newstuff3.htm>

This page gives an easy to understand introduction to the Folio texts, part of Massachusetts Institute of Technology's website "*Hamlet* on the Ramparts."

Words, Words, Words

Shakespeare's Words Glossary and Language Companion

<http://shakespeareswords.com>

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

Shakespeare Lexicon and Quotation Dictionary

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.03.0079&redirect=true>

Part of Tufts University's Perseus Digital Library and created by Alexander Schmidt.

Words Shakespeare Invented

<http://shakespeare-online.com/biography/wordsinvented.html>

This list compiled by Amanda Mabillard has some of the many words Shakespeare created; when you click on the word it directs you to the play in which it first appeared.

Shakespeare in Performance

The Internet Broadway Database

<http://ibdb.com>

This online database of Broadway plays is a great place to search for 'Shakespeare' and learn about some of the different productions of the Bard's works. (Note: This will only give you information about shows performed on Broadway.)

The Internet Movie Database: William Shakespeare

<http://imdb.com>

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

Shakespeare's Staging: Shakespeare's Performance and his Globe Theatre

<http://shakespearestaging.berkeley.edu>

This website catalogues stagings (with images!) from the 16th century to today.



TECHNO SHAKESPEARE

Shakespeare in Art

Shakespeare Illustrated

http://english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html

Harry Rusche, English professor at Emory University, created this helpful website that explores nineteenth-century paintings that depict scenes from Shakespeare's plays. Most plays have at least two works of arts accompanying them; you can search for works of art by both play title and artist name.

Absolute Shakespeare

http://absoluteshakespeare.com/pictures/shakespeare_pictures.htm

View examples of paintings based on Shakespeare's works and features examples of text believed to have inspired the painting.

The Faces of Elizabeth I

<http://www.luminarium.org/renlit/elizface.htm>

Access a collection of paintings of Queen Elizabeth spanning her lifetime.

Tudor England: Images

<http://marileecody.com/images.html>

Peruse paintings of royalty from the Tudor Era.

SUGGESTED READINGS

Barton, John. *Playing Shakespeare*. London, 1986. A bible for Shakespearean actors, this classic book by John Barton (of Royal Shakespeare Company fame) offers any reader with an interest in Shakespeare's words an insider's insight into making Shakespeare's language comprehensible.

Bell, Marilyn, ed. *Cambridge School Shakespeare: Henry V*. Cambridge, 1993. This excellent series, used extensively as a resource in Chicago Shakespeare Theater's education efforts, includes *Henry V* among its titles. Its "active Shakespeare" activities are easily adaptable to any play in the curriculum.



Bevington, David. *The Complete Works of Shakespeare*. New York, 1992. This comprehensive anthology is an easily accessible teaching resource that addresses the two main issues readers face while first reading Shakespeare—a lack of knowledge about the historical period and difficulty with the language of Shakespeare's plays—through essays on both the plays and the historical context.

Brockbank, Philip, ed. *Players of Shakespeare, Volumes 1–6*. Cambridge (1988–2007). Written by famous actors about the Shakespearean roles they have performed on the English stage, this collection of personal essays offers the reader a privileged look inside the characters and the artist's craft. Volume 2 of the series includes an essay by Kenneth Branagh on playing Henry V.

Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare*. New York, 1975. The classic reference detailing Shakespeare's sources. Out of print, this multi-volume resource is well worth searching for in a library.

Chrisp, Peter. *Shakespeare*. London, 2002. Part of DK Eyewitness Books' "children's series," this title, plus a number of others (Costume, Arms and Armor, Battle, Castle, Mythology) offers students of any age beautifully illustrated background information to complement a classroom's Shakespeare study.



Christel, Mary T., and Scott Sullivan. *Lesson Plans for Creating Media-rich Classrooms*. Urbana, IL, 2007. This book provides sample lesson plans for incorporating media literacy into the curriculum. Particularly interesting are Scott Williams' lesson plans for creating movie trailers.

Crystal, David and Ben Crystal. *Shakespeare's Words: A Glossary and Language Companion*. London, 2004. A terrific, easy-to-use Shakespeare dictionary that's a mainstay in CST's rehearsal hall.



Dakin, Mary Ellen. *Reading Shakespeare with Young Adults*. Urbana, IL, 2009. This book offers practical strategies for how and why to teach the Bard's work.



Davis, James E., and Ronald E. Salomone. *Teaching Shakespeare Today: Practical Approaches and Productive Strategies*. Urbana, IL, 1993. This text is similar in format to *Teaching Shakespeare into the Twenty-first Century*. In combination, they provide a wealth of teaching ideas, including the use of film.

Gibson, Rex. *Teaching Shakespeare*. Cambridge, 1998. As "missionary" and inspiration to the "active Shakespeare" movement worldwide, Rex Gibson compiles into one incomparable resource activities that encourage students to playfully and thoughtfully engage with Shakespeare's language and its infinite possibilities.



Goddard, Harold C. *The Meaning of Shakespeare*. Chicago, 1951. This classic critical analysis, which is both readable and humanistic, devotes a chapter to each play in the canon.

Grun, Bernard. *The Timetables of History*. New York, 1991. This book is a must-have resource for anyone who loves to place Shakespeare, his writing, and his royal characters in an historical context.



SUGGESTED READINGS

Hall, Joan Lord. *Henry V: A Guide to the Play*. Connecticut, 1997. This comprehensive introductory guide to *Henry V* provides students with information and critiques about the time period, language, themes, characters, and film/stage productions.

Hills and Öttchen. *Shakespeare's Insults: Educating Your Wit*. Ann Arbor, 1991. This fun reference guide catalogues insults from Shakespeare's plays.

Mullaney, Steven. *The Place of the Stage*. Chicago, 1988. Mullaney examines the culture of popular drama in Elizabethan and Jacobean England by offering an original and historically grounded perspective on the emergence of popular theater.

O'Brien, Peggy. *Shakespeare Set Free*. New York, 1993. This excellent three-volume set does not include *Henry V* among its plays, but it does include *Henry IV* and its "active Shakespeare" approach is easily adaptable to any Shakespeare play you may be teaching.

Ornstein, Robert. "*Henry V*" A Kingdom for a Stage: The Achievement of Shakespeare's History Plays. Cambridge, Massachusetts, 1972. Ornstein analyzes Shakespeare's role as a historian in all of his history plays.



Parsons, Keith and Mason, Pamela. *Shakespeare in Performance*. London, 1995. A beautifully illustrated book detailing the performance history of Shakespeare's plays, both on the stage and in film.

Partridge, Eric. *Shakespeare's Bawdy*. London, 2000. Not for the prudish, Partridge's classic work offers an alphabetical glossary of the sexual and scatological meanings of Shakespeare's language. It will help the reader (including even the most Shakespeare-averse) understand another reason for this playwright's broad appeal on stage.

Peacock, John. *Costume 1066–1990s*. London, 1994. Among the many excellent costume books available, Peacock's offers hundreds of annotated sketches—an essential resource for the study of Shakespeare.

Rabkin, Norman. "*Either/Or: Responding to Henry V*" in *Shakespeare and the Problem of Meaning*. Chicago, 1981. In this book, Rabkin analyzes the themes and historical connections in nine of Shakespeare's plays, including *Henry V*.

Saccio, Peter. *Shakespeare's English Kings: History, Chronicle, and Drama*. London, 1977. In this excellent companion to all of Shakespeare's histories, Saccio compares and contrasts medieval English history according to the Tudor chroniclers who provided Shakespeare with his material, history as understood by modern scholars, and the action of the plays themselves to better illuminate a full understanding of the historical context of the plays.



Salomone, Ronald E., and James E. Davis. *Teaching Shakespeare into the Twenty-first Century*. Athens, 1997. This collection of essays by high school teachers and college professors offers a wide range of strategies to teach Shakespeare, including several essays on the use of film and film adaptation in the classroom.

Sullivan, Vickie. "*Princes to Act: Henry V as the Machiavellian Prince of Appearance*," in *Shakespeare's Political Pageant*. Joseph Alulis and Vickie Sullivan, eds. Maryland, 1996. This book offers twelve essays (one of which is on *Henry V*) that discuss a Shakespeare play from the perspective of the political theorist, demonstrating the connections between Shakespeare's view of politics and the content of his plays.



indicates a focus on methods for teaching Shakespeare through film



Chicago Shakespeare Theater
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Shakespeare and the art of theater open up many and varied paths of learning. Through one of the largest arts-in-education programs in the entire country, Team Shakespeare brings Shakespeare's works to life for middle and high school students. Team Shakespeare is an expansive effort to share Shakespeare with young people and to celebrate the work of this great playwright, who embraced the limitless scope of imagination and the exploration of our complex human nature.

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