

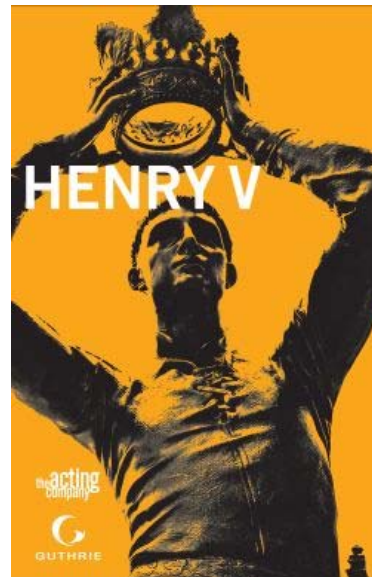


Margot Harley
Co-Founder and Producing Director

Henry V

By William Shakespeare
Directed by Davis McCallum

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The Acting Company!
See page 34 for info!



Teacher Resource Guide
by **Paul Michael Fontana**

It is strongly suggested that students read at least some of
Henry V
before seeing the performance if possible.

The Acting Company's production of
Henry V is part of
Shakespeare for a New Generation,
A national initiative sponsored by the
National Endowment for the Arts in cooperation with **Arts Midwest**



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Section 1: Introduction

"All things are ready, if our minds be so."

Henry V, Act 4, Scene 3

Thanks for taking some of your classroom time to work on *Henry V*! Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work. We recommend the Cambridge School Edition of the play because of its wonderful drama-based exercises and the Arden has wonderful and exhaustive notes.

I am a high school teacher in the South Bronx and I teach this play every year in my AP English Lit class. I find that the students see themselves in the person of Henry, a young man trying to figure out the best way to cope in an adverse adult world. Since the War in Iraq began, the students find an extra sort of poignancy in the Act 4 depiction of soldiers and their reactions to being at war far from home. They are amazed at the contemporary themes raised in the play about war, leadership, responsibility, and loss even though it was written over 400 years ago.

The exercises in this guide are intended to help you and your students get the most out of the performance. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your "bag of tricks."

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn't always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal "games" and techniques.

In addition to the Teacher Resource Guides for our performances (past and present), the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, an introductory Shakespeare workshop/performance for young theatergoers called **Student Workshop Series**, **History on Stage** presents performances based on historical figures (like Harriet Tubman), Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Shakespeare for Teachers**, and a variety of specially-designed outreach programs for high school students, college students, and adults.

If you need more information on any of these programs, please call the Education Department at 212-258-3111 or e-mail us at education@TheActingCompany.org.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you. Enjoy the Show!

Paul Michael Fontana
Director of Education, The Acting Company

Section 2: Getting Started

- **Overall Objective:** The students will have an introduction to the world of William Shakespeare's play, *Henry V*

Brainstorm from the Title: Shakespeare's Play

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will explore the title of Shakespeare's *Henry V*
- Exercise:** Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *Henry V*. Sometimes the play is called *King Henry V*, or *King Henry the Fifth*. Write the list on newsprint. Post it in the classroom before seeing *Henry V*.

After seeing *Henry V*, check how many items from the list were in the play.

Discussion: Judging a Book by its Cover

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will discuss their expectations of *Henry V* from looking at the words and images on the cover of the play script.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in copies of the script (or poster) of *Henry V*. Ask the students to look at the cover of their copy and the other copies in the room.

Ask them to share with the class images on the covers. What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Shakespeare choose this title? Did he feel the title would help sell tickets to the play?

Post Performance follow up: Ask the students to create a poster or book cover for *Henry V*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

The Plot

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will discuss their reactions to the plot of *Henry V*
- The students will compare the plot to their expectations for the story

Facts: Shakespeare's plays, including *Henry V*, are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Setting: England and France , 1413-1420

PROLOGUE: Each act of the play begins with a speech by a narrator-like figure called the Chorus, who introduces and frames the historical events of the play. The play begins with the Chorus, invoking a "Muse of fire" and asking forgiveness from the audience for the actors' attempt to perform so big and important a play on so little a stage. He asks us to use our imaginations to make up for what the players cannot do.

ACT I: The story begins in London, England. In the first scene, young Henry V has just ascended the English throne with the untimely death of his father, Henry IV. The Archbishop of Canterbury, worried about new laws that would lessen the Catholic Church's power and wealth in England, convinces young King Henry V to claim the throne of France. The Archbishop intends this as a distraction but Henry takes it to heart. Armed with a genealogy and a legal technicality, Henry decides to take the throne of France. The Prince of France, the Dauphin, sends an insulting gift — a box of tennis balls (yes, there was tennis in Medieval times) — which strengthens Henry's commitment to the war on France. The tennis balls represent Henry's teenage years, spent with drunks, thieves, and hookers. One particular bad influence on his youth was the drunken knight Sir John Falstaff and his posse, Bardolph, Nym, and Pistol. King Henry arranges for an army to invade France.

ACT II: The Chorus describes the patriotic fervor with which the young men of England prepare for war, but warns of the treacherous intentions of three of King Henry's friends, Richard, Earl of Cambridge, Lord Scroop, and Sir Thomas Grey, who have accepted payment from France to assassinate Henry before the invasion can commence. However, the plot is revealed, the traitors are executed, and the invasion plans go forward. On the other side of the tracks, Henry's former drinking buddies, Bardolph, Nym, and Pistol, are mourning for Falstaff, who has died in poverty. They decide to join the invasion of France. Henry sends the Duke of Exeter to the French court ahead of the troops, where the French King and his son, the Dauphin, reject Henry's claim to the throne and dismiss him as weak and underprepared.

ACT III: The Chorus announces that the members of the audience (and all of the characters in the play) are now in France. The English army has laid siege to the walled city of Harfleur, making a hole (or "breach") in the wall. Bardolph, Nym, and Pistol show cowardice in the attack on the city while four army captains (representing the four countries of the British Isles: England, Wales, Scotland and Ireland) discuss the rules of war. After a frightening speech from King Henry, the city's leader, lacking the military support of the Dauphin, surrenders. Henry guarantees that no inhabitants of the city will be hurt and no property damaged.

Hoping for the best, but expecting the worst, the French Princess, Katherine, (in a scene entirely in French) asks her lady's maid to teach her some basic English words. Her father, the king, is upset by Henry's unexpected victories. Back on the battlefield, Henry condemns his old pal Bardolph to death for stealing from a church, reminding the troops to be on their best behavior as they invade France. The king's emissary, with insults from the Dauphin, asks Henry if he wants to give up and go home. Henry says he will continue to fight. In their camp near the castle of Agincourt, the French nobility vainly brag about their horses and armor.

ACT IV: The Chorus describes the night before the battle at Agincourt., as the “confident and over-lusty French” make bets on the scale of their victory, and the “poor condemnèd English” huddle by their fires, dreading the morning's encounter with the far more numerous French. Throughout the night Henry moves through the camp trying to raise the spirits of his men. Disguising himself as a common soldier, he learns that many believe that the king has led them to almost certain death. Afterwards, he privately prays that he is doing the right thing for his soldiers and for his country, knowing that beneath the crown he is just a man trying to do the best he can.

As the morning dawns, the English realize that they are outnumbered 5-to-1. Overhearing his cousin Westmoreland lamenting their position, Henry makes the rousing St. Crispin's Day speech arguing that the “happy few” who fight with him at Agincourt will live on in history as the greatest of English heroes. In this pep-talk, the king inspires the soldiers by calling them a “band of brothers”. The French army crumbles under this heightened English enthusiasm. In a last-ditch effort, the French soldiers kill a group of unarmed English boys, infuriating King Henry. However, when the French come to ask for permission to pick up their dead soldiers on the battlefield, Henry knows that he has won. When the two armies count their dead, it is discovered that 10,000 French have been killed, to only 29 English.

ACT V: According to the terms of the Treaty of Troyes, Henry will marry Princess Katherine of France and will be named as heir to the French throne. England and France will thus be united in peace. Henry (who knows little French) clumsily woos Katherine (who knows limited English) in a battle of broken English and slaughtered French. The couple and their two countries are united bringing about an era of peace.

However, the Chorus concludes the play with a sobering epilogue reminding the audience that Henry, the “Star of England,” died young, leaving the throne to his infant son Henry VI and ushering in a new regime that “lost France and made his England bleed.”

Synopsis adapted from the **Shakespeare Resource Center** (www.bardweb.net)
and the **Shakespeare Theatre of New Jersey**
(www.shakespearenj.org/education/HenryVSynopsis.htm)

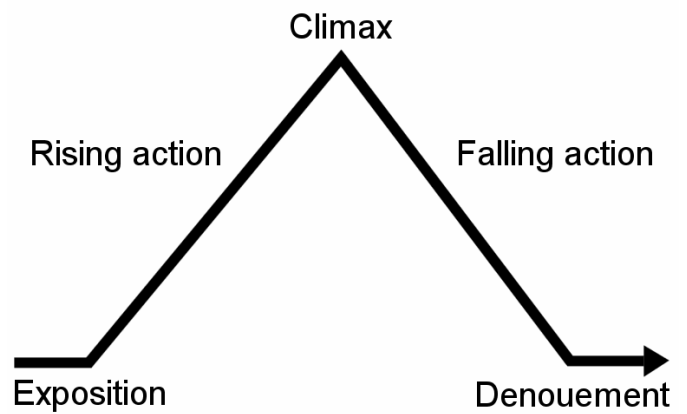
Exercise: Relate the plot synopsis above to your students. Discuss the title of *Henry V* in relation to its story. Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis?

PLOT & Freytag's Pyramid

Henry V somewhat follows the traditional structure for a play. This five part structure is illustrated by **Freytag's Pyramid**. Gustav Freytag was a Nineteenth Century German novelist who saw common patterns in the plots of stories and novels and developed a diagram to analyze them. He diagrammed a story's plot using a pyramid like the one shown here:

1. **Exposition:** setting the scene. The writer introduces the characters and setting, providing description and background.
2. **Rising Action:** after an “inciting incident” which disrupts the “normalcy” of the world of the play, the story builds and gets more exciting.
3. **Climax:** the moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.

4. **Falling Action:** events happen as a result of the climax and we know that the story will soon end. The Falling action ends with the resolution in which someone solves the main problem/conflict of the story.
5. **Denouement:** (a French term, pronounced: day-noo-MOHN) the ending. At this point, any remaining secrets, questions or mysteries are solved by the characters or explained by the author. Sometimes the author leaves us to think about the THEME or future possibilities for the characters. Normalcy is restored!



This exercise is designed to be used AFTER seeing the play!

Exercise: Ask the students, after seeing *Henry V*, to identify the five structural points from Freytag's Pyramid as they are presented in this production of the play. Can they find the same structure in other plays or stories that they know? I find that sit-coms follow this structure perfectly

Mapping: England & France

This exercise is designed to be used BEFORE seeing the play!

Objectives

- The students will examine a map of the Europe
- The students will explore choices made by an author

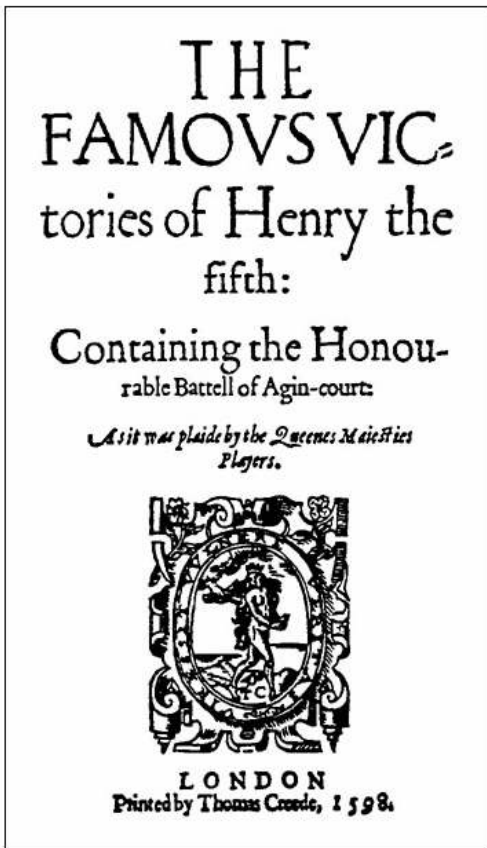
Exercise: Is London a real place or a fictional one? How about Rouen? Harfleur? Agincourt? (Yep, it's about 100 km west of Strasbourg.) Help the students to locate England and France on a modern map of Europe. Point out London, where Shakespeare lived (and King Henry, about 250 years before him). Point out the current French capital, Paris. Remind them that Shakespeare probably never visited Rouen or any of the other French cities mentioned. How did Shakespeare learn enough about the cities to write about them? Did he make some details up?

Is the London of *Henry V* a real place or a fictional one? It seems as if, by the realistic way he wrote the group at the Boar's Head, that he'd been in a seedy London tavern or two. Are the events of the play real or fictional?

ESSAY ASSIGNMENT: *Adapted from the 1991 AP Test.* Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. How, in *Henry V*, does Shakespeare contrast two such places, France and England. Write an essay explaining how the places differ, how the people differ, what each place represents, and how their contrast contributes to the meaning of the work.

Shakespeare's Sources

Two sources were particularly important for the creation of *Henry V*.



1. Raphael Holinshed, *The Third Volume of Chronicles* (1587). Shakespeare used Holinshed for all of the historical action in *Henry V*.

2. The Famous Victories of Henry the Fifth: Containing The Honourable Battell Of Agin-Court As It was Plaide By The Queenes Maiesties Players – London: Printed By Thomas Creede, 1598

Despite its publication date, this anonymous play was probably performed from the late 1580s. Shakespeare drew on the second part of the play for several scenes, speeches, and incidents, including the Dauphin's gift of tennis-balls.

Discussion: Are there any political stories, historical moments, or military events of the last few years that might make a good play? Are there any figures from the recent past that might make a worthy subject for a popular piece of theater like *Henry V*? Shakespeare also wrote history plays about some unsavory leaders: *Richard II* (weak), St. Joan of Arc in *The first part of Henry VI* (a witch – at least in Shakespeare's version) and *Richard III* (evil – at least in Shakespeare's version) for example. Are there any recent or current political figures who might inspire a play like these?

NOTE to the TEACHER: To Shakespeare's society Henry V was the perfect example of a Christian king and a sort-of ancestor of Queen Elizabeth (Henry's son's widow was Owen Tudor, Good Queen Bess' great-great grandfather). He was a maverick who united England's many races (English, Welsh, Scots and Irish) through war. Holinshed's chronicles painted him as a hero and so, to the Elizabethan people, he was. This play was intended as propaganda. A healthy discussion of propaganda may be appropriate for your students.

Characters in Henry V

This exercise is designed to be used **BEFORE** seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Distribute the following list. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Ask the students to play with ways of saying the names. In Shakespeare's plays, the character list (or *Dramatis Personae* – in Latin)

is usually listed from the MOST powerful to the LEAST influential. In this type of list, FEMALE CHARACTERS are always listed last. What do your students think of this hierarchy? Was status (real or perceived) important to people of Shakespeare's time? Is it important today?

The Characters in *Henry V*

The ENGLISH

King Henry, the Fifth

Brothers to the King

Duke of Gloucester

Duke of Bedford

English Noblemen

Duke of Exeter, uncle to the King.

Duke of York, cousin to the King

Earl of Salisbury

Earl of Westmoreland

Earl of Warwick

Earl of Cambridge

Lord Scroop

Sir Thomas Grey

The Church

Bishop of Canterbury

Bishop of Ely

Officers in King Henry's army.

Sir Thomas Erpingham

Gower, the English Captain

Fluellen, the Welsh Captain

Macmorris, the Irish Captain

Jamy, the Scottish Captain

English Soldiers

John Bates

Alexander Court

Michael Williams

Henry's Former Companions

Pistol

Nym

Bardolph

Boy – Squire to Falstaff

Hostess, Mistress Nell Quickly, Pistol's wife

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

Chorus

The FRENCH

Charles the Sixth, King of France.

Lewis, the Dauphin (DOUGH-fan),

son to King Charles

French Lords & Officials

Duke of Burgundy

Duke of Orleans

Duke of Bourbon

Rambures

Grandpre

The Constable of France

Montjoy, a French Herald

Ambassadors to the King of England

Governor, of Harfleur

Isabel, Queen of France

Princess Katharine, daughter to King Charles

Alice, a lady attending on her

Section 3: The Play: Things to Look For

- **Overall Objective:** The students will learn a variety of ways to analyze Shakespearean texts and find specific things to look for in **The Acting Company's** production of *Henry V*.

What you Won't See in Henry V

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will give examples of "suspension of disbelief"
- The students will read Shakespeare's prologue to *Henry V* and identify the topic of "suspension of disbelief" in it
- The students will list key elements of Elizabethan Theatre

An important element of all drama is the audience's "willing suspension of disbelief", in other words, the audience knows that they're in a theatre and seeing actors on stage, yet the audience allows the pretend world of the play to become real for them while they're watching. If every time we saw Will Smith play a role in a movie we didn't allow ourselves to believe that he was not himself but rather a character in a story, he wouldn't be a very successful actor. If we went to a scary movie, knowing that there are no monsters, and kept that negative mindset throughout the film, the movie would have no effect on us. It's the same in the theatre.

Shakespeare begins *Henry V* with the Chorus reminding the audience that they must pretend with the actors that what the characters say is happening is actually happening.

Exercise: The Chorus starts the play by praying for a "Muse" to help him tell the story. Virgil begins the Aeneid asking for the guidance of the Muse of epic poetry, so does Homer in The Iliad and The Odyssey. Discuss the Muses of Classical Mythology:

Muses

Nine by number, the muses were the daughters of the Titan Mnemosyne and Zeus. They were the goddesses of all arts and sciences, and gave the artists and scientists their inspiration.

Calliope - epic poetry

Euterpe - lyric poetry and songs accompanied by flute or lyre (harp)

Erato - love poetry

Polyhymnia - religious poetry and dance (her name means "one of many hymns")

Melpomene - tragedy

Thalia - comedy

Terpsichore - dance and choral singing

Clio - history

Urania - astronomy

Interestingly, today we would consider history and astronomy as sciences and not arts...

The Chorus asks for a Muse, not of poetry or drama, but for one of Fire. What would a "Muse of Fire" bring to the theatre? How would she improve a play? Fire rises (ascends), what is he looking for the Muse of Fire to help the players do?

O for a Muse of fire! that would ascend

The brightest heaven of invention:
A kingdom for a stage – princes to act,
And monarchs to behold the swelling scene.

Then should the warlike Harry, like himself,
Assume the port of Mars – and at his heels,
Leashed in like hounds, should famine, sword, and fire
Crouch for employment.

Exercise: Ask your students to read through the rest of the Chorus' prologue to *Henry V* and identify first, the things that Shakespeare tells the audience they won't see, and second identify what the audience must do to make up for that lack.

But pardon, and gentles all,
The flat unraised spirits that have dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide on man,
And make imaginary puissance;
Think when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 'tis your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play.

Theme of the Play

Objective:

- The students will look for an underlying theme in *Henry V*
- The students will discuss themes in literature

Exercise: As the students read and/or see *Henry V*, ask them to look beyond the plot and find some deeper meaning in the play. Director Davis McCallum read the script and made an

informed decision about what he thinks the play means. In his directing, he tries to bring those major themes to the front. What are some of the themes that the students see in reading / seeing the play? Can a piece of art or literature have different meanings to different observers?

Writing in Role: The Tennis Balls

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will analyze a scene from *Henry V*
- The students will write in the voice of a fictional character

Exercise: Ask the students to read Act 1, Scene 2 of *Henry V*. Based on that scene, each student should write as the Society Columnist for the The Medieval Times of London describing the insulting gift of tennis balls to Henry. What type of feeling does the reporter get from the affair? The reporters should use quotes from the scene to describe what they have seen and heard. Challenge the students to write for the French Court Newspaper. How different would their account be?

Soundscape: The Siege at Harfleur's Walls

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will examine a passage from *Henry V*
- The students will create a soundscape illustrating the description

Exercise: In the Prologue to Act 3, Chorus describes cannons being used to blast a hole in the wall of the city of Harfleur. As previously stated in this guide, in Shakespeare's time, complex sets and lighting effects were not available to theater companies as they are today. Sound effects they did have. The Chorus' description helps provide a realistic world for the play and requires an actor-created "soundscape". Ask the students to read this description. Assign each line of verse to a small group of students and ask them to create a soundscape of their line. Using sound only, they will convey the mood and meaning of the line. After a few minutes, read the passage aloud (omitting the italicized section) as they present the soundscape under it, adding each sound to the cacophony as you continue to read.

- | | |
|--|-----------------------------|
| <ul style="list-style-type: none">• Work, work your thoughts, and therein see a siege;
Behold the ordnance on their carriages, | [ordnance = cannon] |
| <ul style="list-style-type: none">• With fatal mouths gaping on girded Harfleur. | |
| <ul style="list-style-type: none">• and the nimble gunner
With linstock now the devilish cannon touches, | [linstock = cannon lighter] |
| <ul style="list-style-type: none">• (<i>Alarum, and chambers go off</i>) | [Alarum = warning bells] |
| <ul style="list-style-type: none"><ul style="list-style-type: none"><i>This italicized section</i><i>is an original stage direction</i><i>for off-stage sound effects and</i><i>should be made as sounds but not read</i> | [chambers = cannon blast] |
| <ul style="list-style-type: none">• And down goes wall before them. | |

Section 4: Shakespeare's Language

Verse, Scansion, Meter, and Prose,

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will interpret Shakespeare's use of **verse** and **prose** in *Henry V*.
- The students will learn the literary terms **iambic Pentameter**, **Blank Verse**, and **Rhyming Couplet**.
- The students will read a passage from *Henry V*

Facts: Some of what Shakespeare wrote is in verse. Some of the verse is in iambic Pentameter. Pentameter is a line of poetry having five metrical feet ("Penta-" is the prefix meaning five; as in Pentagon). An iamb is a metrical foot having two syllables, the first one short, and the second long. So, iambic Pentameter feels like a heartbeat: **Short, Long; Short, Long; Short, Long; Short, Long; Short, Long**. Another word for the meter of a piece of verse is **Scansion**. It can really tell the reader, the actor, and the audience important information about the speaker.

Here is an example from Act 1, scene 2

Henry

May I with **right** and **conscience** **make** this **claim**?

Or sometimes we use the notation ~ for unstressed syllables and ´ for stressed:

~ / ~ / ~ / ~ / ~ /

May I with right and conscience make this claim?

Exercise: Ask the students to tap out the iambic pentameter rhythm over their hearts. Write that line on the board. Ask them to say it, over-stressing the beat. Tell them that actors use the meter as a clue to find what Shakespeare's characters are feeling. The stressed words are usually the most important (or "operative") words in a verse line. In this line, Henry is asking whether his advisors think that starting a war against another country is a moral act. Which words emerge as the most important (I, right, conscience, make, claim). Knowing what Henry is asking, which word is the operative one? There is no right answer.

Sometimes the iambic Pentameter lines are not perfect. Was Shakespeare a sloppy poet? No. It's another clue for the actor. Often Shakespeare uses a "break" in the regular meter to indicate a disturbance in a character's mood. Romeo sees Juliet on her balcony and Shakespeare gives him regular verse until he says Juliet's name and his iambic-beating heart skips:

ROMEO

But, **soft!** what **light** through **yonder window breaks**?
It is the **east**, and **JULIET** is the **sun**.

Look how coldly regular Henry's line we have just been studying is. Henry seems unruffled by

the prospect of going to war. But, later in the scene, when the Ambassadors from France arrive with an insulting gift (“tennis balls” – implying that Henry has none of his own), Henry gets flustered and the verse bears that out.

HENRY

We are glad the Dauphin is so pleasant with us.
His present and your pains we thank you for.

Act 1, scene 2

Exercise: Write these two lines on the board. Ask a volunteer to try and tap out the lines. Notice it has TWELVE syllables instead of ten. And the meter is all over the place. The second line is back to normal iambic. What might this tell the actor (and us the scholars)? That he has regained composure by the second line? That he’s able to hide his anger and push it down into his gut? Again, there is no right or wrong answer.

In that same speech about the tennis balls, which we have available in the Reproducibles section of this guide, Henry tells the Ambassadors that he is sending an army to attack France. Although he had already decided to do this before the Ambassadors brought the tennis balls, he pretends that he is going to attack because of the insult.

Exercise: Give your students copies of the speech and guide them to this passage. Ask them to work with a partner to scan the iambic pentameter in this section.

HENRY

And tell the pleasant prince this mock of his
Hath turn'd his balls to gun-stones, and his soul
Shall stand sore chargéd for the wasteful vengeance
That shall fly with them – for many a thousand widows
Shall this his mock mock out of their dear husbands,
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.

His jest will savour but of shallow wit,
When thousands weep more than did laugh at it.

Tell them an actor would probably say “man y’a” (two syllables instead of three) to keep the iambic. Draw their attention to the use of the accent in “chargéd” (to make sure it has two syllables) and the apostrophe in “turn’d” (to make sure it only has one syllable) to help them fit the verse.

On the Web

This URL will take you to the PBS website, follow the link for *Henry V* And there you and your students can hear an actor from the RSC performing Valentine’s speech above. Note how the Rhythm of the Iambic Pentameter is understood by the actor but not overly stressed.

www.pbs.org/shakespeare/works

Some of the verse is in **Rhyming Couplets**, pairs of lines of iambic Pentameter that rhyme. The last two lines of the passage above are a rhyming couplet (hence “shallow wit – laugh at it”). The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene is over.

Much of the verse in Shakespeare’s plays rhymes, however **Blank Verse** is a kind of poetry that does not rhyme, and is written in iambic Pentameter.

Some of the characters in Shakespeare speak in **Prose**. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes (or characters talking about “low” topics) speak prose in Shakespeare’s plays.

Exercise: Ask the students to look at the script of *Henry V*. Point out the groups of lines that are indented on the left margin and are rough on the right margin. These are the lines of verse. Some of them rhyme, and some do not.

Remember, the essential poetry unit is the **Verse Line**. That Verse Lines are discreet things, aside from the sentences they’re in is important to remember when examining any kind of poetry. If the poet wanted us to disregard the lines of verse, he or she would have written in prose.

To quote verse lines in an essay, use a slash at the end of each line of verse and keep the first letter of each line capitalized:

In response to the Dauphin’s insulting gift, Henry asserts, “His jest will savour but of shallow wit, / When thousands weep more than did laugh at it.”

Punctuation & Caesura

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will interpret Shakespeare’s use of **Punctuation & Caesura** in *Henry V*.
- The students will read a passage from *Henry V*

Exercise: Ask the students to look once again at the speech about the tennis balls. And guide them to this passage. Rather than focusing on the meter, look at the punctuation. We know that this section is made up of only three really long sentences. In the first sentence, Henry tells the Ambassadors, using the terminology of tennis, that he will conquer France. The first sentence (“When we have...”) is full of commas. As the actor (or the scholar) studies the text, he or she can see several interpretations of those short, choppy phrases. Sometimes, a lot of commas in a verse line can show indecision and uncertainty. Here, Shakespeare seems to be trying to create, in the actor’s voice, a tennis volley-like cadence. Ask the students what they think.

The second sentence (“Tell him he hath...”) ends with a period in the middle of the verse line after the word “chaces” (which is a Medieval double fault). The ending of a sentence in the middle of the verse line is called a **Caesura**. It often indicates that the character is having a

profound change of thought.

HENRY

When we have matched our rackets to these balls,
We will, in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturbed
With chaces. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.

Vocabulary, Word Choice, Diction Note

The “hazard” was a place in Medieval tennis where, if you hit the ball in, you got extra points – like a basket in basketball. What might Shakespeare mean by “wrangler”? Look at the pun in the second sentence on the word “courts”. The French Court is where the King and his advisors (“courtiers”) worked. But, of course, tennis is played on a tennis “court”.

VERBS, VERBS, VERBS!

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will interpret Shakespeare’s use of **Verbs** in *Henry V*.
- The students will read a passage from *Henry V*

In Act 2, scene 2, Henry discovers that three of his close friends have been bribed by the French to kill him before he sails to France. Here he angrily denies their pleas for mercy and accuses them of treason before his men, condemning them to death:

The mercy that **was quick** in us but late,
By your own counsel **is suppress'd** and **kill'd**:
You **must not dare**, for shame, to **talk** of mercy;
For your own reasons **turn** into your bosoms,
As dogs upon their masters, **worrying** you.
See you, my princes, and my noble peers,
These English monsters! **Show** men dutiful?
Why, so **didst** thou. **Seem** they grave and learned?
Why, so **didst** thou. **Come** they of noble family?
Why, so **didst** thou. **Seem** they religious?
Why, so **didst** thou. I **will weep** for thee;
Arrest them to the answer of the law;
And God **acquit** them of their practices!

Exercise: Give the text to your students (there is a copy in the Reproducibles section of this guide). Ask them to circle the verbs – they have been bolded for you above. Having done that, ask one student to read JUST the verbs and see if the sense of the speech is still discernable.

Assessing the poet's use of VERBS is, we believe at The Acting Company, the key to cracking its code. By the way, it works on prose, too!

Separate the Thoughts

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will interpret Shakespeare's use of **Antithesis** in *Henry V*.
- The students will interpret Shakespeare's clues indicating a character's **change of thought** in *Henry V*.
- The students will read a passage from *Henry V*

Exercise: Write the word "Antithesis" on the board. An online Literary Dictionary defines antithesis as "a figure of speech in which sharply contrasting ideas are juxtaposed in a balanced or parallel phrase or grammatical structure". It can be two words as in the relationship between "weep" and "laugh" when Henry says "His jest will savour but of shallow wit, / When thousands weep more than did laugh at it." It can be whole ideas in contrast as in *Hamlet* (the antithetical sections are in contrasting **bold** and *italics*):

To be, or *not to be*: that is the question:
Whether 'tis nobler in the mind **to suffer**
The slings and arrows of outrageous fortune,
Or *to take arms* against a sea of troubles,
And by opposing end them?

Hamlet, Act 3, Scene 1

In the following prose speech, spoken in Act 3, Scene 7 by the Dauphin (our old tennis ball-giving friend) on the night before his big battle with Henry's army. He says that he can't wait for the morning to come so he can defeat Henry (or maybe he's nervous and is just covering up). The Dauphin praises his amazing horse as the other French noblemen listen.

DAUPHIN

What a long night is this! I will not change my horse with any that treads but on four pasterns. He bounds from the earth, as if his entrails were hairs; the Pegasus! When I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it. He is pure air and fire; and the dull elements of earth and water never appear in him, but only in Patient stillness while his rider mounts him: he is indeed a horse. Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.

Exercise: Give the students the Dauphin's speech and ask them to break it down into separate thoughts. Have them use the marking // to show their choices. Ask a volunteer to stand and, with his marked copy of the speech in hand, ask him to say the thought, move on the // mark to another spot in the room and, once he lands there, speak the second thought, and so on until the end of the passage. Perhaps another student can do the same with a different set of marks.

If I were breaking it into separate thoughts, here's what I would do. You and your students may break it down differently.

DAUPHIN

What a long night is this! // I will not change my horse with any that treads but on four pasterns.
// He bounds from the earth, as if his entrails were hairs; the Pegasus! // When I bestride him, I
soar, I am a hawk: // He trots the air; // The earth sings when he touches it. //
He is pure air and fire; and the dull elements of earth and water never appear in him, // But
only in Patient stillness while his rider mounts him: // He is indeed a horse. // Will it never be
day? // I will trot to-morrow a mile, // And my way shall be paved with English faces.

So, as we've seen, punctuation, caesuras, and antithesis can all be clues to a character's change of thought.

Exercise: Ask the students to Henry's speech in response to the tennis balls (found in the Reproducibles section of this guide) and mark off Shakespeare's use of the iambic pentameter (using ~ and ^) and the verse line, circle important punctuation (and at least one BIG caesura), highlight or underline all the Verbs, and mark changes of thoughts (//).

Putting all of that together, what can the students tell from Shakespeare's clues in the speech about the Henry and his attitude about the Dauphin's joke?

The Rhetoric of Persuasion

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will interpret Shakespeare's use of Rhetoric in *Henry V*.
- The students will compare methods of persuasion used by military generals in two of Shakespeare's plays
- The students will read a passage from *Henry V* and one from *Coriolanus*

Rhetoric is defined by Dictionary.com as: oratory, the art of influencing the thought and conduct of an audience through speech. I like the colloquial term "speechifying". President Obama was praised for his use of Rhetoric during his campaign. King Henry also uses rhetoric to rally his troops.

Exercise: Give each student a copy of the speech below. This is one of the most famous speeches in *Henry V*. Henry attempts to convince his men to attack the walled city of Harfleur. There is a place where the wall has fallen down (a "breach") because of the English cannon attacks – the same break in the wall we read about in the Prologue to Act 2. Now that the breach is opened, they have tried repeatedly to get inside Harfleur. Only a few men can go into the breach at a time. In this speech, what reasons does Henry give for his men to risk riding into the breach? How should men behave in peace? How should they behave in wartime, people should act like Tigers. How does he say tigers act?

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, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English.
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeoman,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'

In *Coriolanus*, another play by Shakespeare, the Roman general Coriolanus also attempts to persuade his troops to attack a walled city, the stronghold of his enemies, the Volsces. In this speech, what reasons does Marcius Coriolanus give for his men to risk riding into battle? Which of these two methods of persuasion seems more effective? (In fact, both battles are successful.)

What's more interesting than the attitude the Generals show to their soldiers is how Shakespeare represents it. Note the scansion, the word choice, the imagery (does Coriolanus think wishing them "boils and plagues" is going to convince anyone?), the syntax, the use of repetition, and the overall structure of the speeches.

MARCIUS CORIOLANUS

They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof than shields. Advance, brave Titus:
They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. Come on, my fellows:

He that retires I'll take him for a Volsce,
And he shall feel mine edge.

Alarum. The Romans are beat back to their trenches. Re-enter MARCIUS cursing

MARCIUS CORIOLANUS

All the contagion of the south light on you,
You shames of Rome! you herd of – Boils and plagues
Plaster you o'er, that you may be abhorr'd
Further than seen and one infect another
Against the wind a mile! You souls of geese,
That bear the shapes of men, how have you run
From slaves that apes would beat! Pluto and hell!
All hurt behind; backs red, and faces pale
With flight and agued fear! Mend and charge home,
Or, by the fires of heaven, I'll leave the foe
And make my wars on you: look to't: come on;
If you'll stand fast, we'll beat them to their wives,
As they us to our trenches followed.

Another alarum. The Volsces fly, and MARCIUS follows them to the gates

So, now the gates are ope: now prove good seconds:
'Tis for the followers fortune widens them,
Not for the fliers: mark me, and do the like.

Enters the gates

Coriolanus, Act 1, scene 4

Follow-Up: Check out modern political rhetoric. President George W. Bush's first Inaugural Address from 2001 is a good example. Many presidential speeches can be found at www.whitehouse.gov.

Diction: Word Choice

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify Shakespeare's uses of **word choice** in *Henry V*.
- The students will interpret Shakespeare's clues indicating a character's **diction** in *Henry V*.
- The students will read a passage from *Henry V*

Here is the Chorus' Prologue to Act 4. The Chorus describes the Henry's army on the night before the big battle.

CHORUS

Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp through the foul womb of night
The hum of either army stilly sounds,
That the fixed sentinels almost receive
The secret whispers of each other's watch.

Fire answers fire, and through their paly flames
 Each battle sees the other's umbered face.
 Steed threatens steed, in high and boastful neighs
 Piercing the night's dull ear – and from the tents
 The armourers, accomplishing the knights,
 With busy hammers closing rivets up,
 Give dreadful note of preparation.
 The country cocks do crow – the clocks do toll –
 And the third hour of drowsy morning name.
 The poor condemnéd English,
 Like sacrifices, by their watchful fires
 Sit patiently and inly ruminatè
 The morning's danger. O now, who will behold
 The royal captain of this ruined band
 Walking from watch to watch, from tent to tent,
 Let him cry, "Praise and glory on his head!"
 For forth he goes and visits all his host,
 Bids them good morrow with a modest smile
 And calls them brothers, friends, and countrymen.
 That every wretch, pining and pale before,
 Beholding him, plucks comfort from his looks.
 A largess universal, like the sun,
 His liberal eye doth give to everyone,
 Thawing cold fear, that mean and gentle all
 Behold, as may unworthiness define,
 A little touch of Harry in the night.

Exercise: Provide each student with a copy of the Chorus' Prologue to act 4. Remind them to look for Shakespeare's Clues to the actor: **Scansion, The Verse Line, Punctuation** (and Caesura), **Individual thoughts**, and **Verbs!** After reading through the passage on their own, ask them what feeling Shakespeare was trying to evoke in the audience through this speech. Notice Shakespeare's use of diction to create a mood for the scene (remember, there were no lights to dim in Shakespeare's Globe theatre, the play was done in midafternoon, so night had to exist in the minds of the audience). Remind them that the Chorus in *Henry V* keeps trying to help the audience to imagine better. He asks them to "entertain conjecture of a time...", in other words, "see if you can imagine the time of day I will describe to you".

Ask the students to discuss Shakespeare's very specific **Diction** (or word choice). Ask them to point out what words were chosen to evoke the feelings of the night before battle. First the Chorus describes the sounds ("murmur", "hum", "whispers", "stilly sounds" – "stilly" is an adverb providing an oxymoron) and dim images in the "pouring dark" ("paly flames" – paly is dim, "umbered face"). Then louder, "piercing" sounds, more ominous ("boastful neighs", the armourers "busy hammers"), and finally the sounds of the "drowsy morning" (roosters, church bells). And all though the night, Henry's soldiers, the "poor condemnéd English", stay awake to think about ("inly ruminatè") how each of them might die in tomorrow's battle.

After the caesura, the mood changes. Henry, to cheer them up, goes and visits each soldier. Look at some of the words Shakespeare uses then: "royal", "praise and glory", "host" (implying a powerful and organized army), "good morrow", "modest smile", "brothers, friends, and

countrymen”.

Text-based Improv: Insult-Building

Objective:

- The students will explore Shakespearean language by constructing insults.

Exercise: In their first scene in Act II, Bardolph, Nym, and Pistol have a highly insulting argument and, throughout the play, as many insults as archers’ arrows are fired off. Give each student a copy of the Insult-building worksheet below. Here we have two lists of adjectives and a list of nouns (it is never a bad thing to reinforce the parts of speech). To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou..." (Some adventurous teachers have them preface each set of three with "Your mama is a...", but I don't recommend it).

As you go through the exercise, tell the students that they don't have to know the meaning of a word on the list to use it as an insult. Of some of them we can infer the meaning ("beef-witted") and some are obscured by time ("bum-bailey"??) but we know they're insults all the same.

Also, the lists are arranged alphabetically. Students will, without you mentioning it, start forming insults with amusing alliteration. When it happens, point it out (it never hurts to underscore the basics of literary devices when they come up).

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie

puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another list of Shakespearean insults is found as in the Appendix to this Guide. They are quotes from plays, culminating in Hamlet's excoriation of his uncle as a "remorseless, treacherous, lecherous, kindless villain".

The character Pistol in *Henry V* is a fan of the obscene phrase "Figo for thee" which is accompanied by a gesture in which the thumb is placed between the index and middle fingers to make the shape of a fig... You can determine its meaning...

Section 4: The Playwright: William Shakespeare

- **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

William Shakespeare's Life

Objective:

- The students will learn about Shakespeare's life
- The students will write an essay about writing.
- The students will assess what makes a good story and a good play.
- The students will write a will based on Shakespeare's will.

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for **The Globe Theater** in the Bankside District, which was across the river from London proper. *Henry V* was written around 1599. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "**First Folio**." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean

scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *Henry V*?

Shakespeare's impetus for writing *Henry V* was probably both financial and political. He knew that Henry was one of the most popular of the kings of British History. If he could show the story on stage, people would crowd the theatre to see it. Shakespeare was a sharer in the company, so he made money off of every ticket sale! Furthermore, Henry was an ancestor of Queen Elizabeth, who was reigning monarch when Shakespeare wrote *Henry V*. What other historical figures would make a good subject for a play? Recently Oliver Stone made the movie "W" about President George W. Bush. British playwright David Hare wrote a dark comedy called "Stuff Happens" about President Bush and the war in Iraq. Could there be a Barack Obama? John F. Kennedy? Teddy Roosevelt? Dr. King? Ghandi? Harriet Tubman? Caesar Chavez?

Exercise: *Henry V* ends with an awkward courting scene between Henry and Katherine. Shakespeare was a married man. When he died in 1616, though, he left all of his goods, house, and money to his daughters and their husbands. He left his wife Anne, the "second best bed". Not even the best bed. Have your students write (either for homework or as an in-class assignment) a fictional letter, dated April 23, 1616, from one towns person of Stratford-upon-Avon to another. In the letter, the towns person reflects on Shakespeare's life and speculates on the "second best bed" mentioned in Will's will. Is it possible the bequest was meant as a loving gesture and that, perhaps, the bed was more sentimental to them than the best bed?

Theater in the Time of William Shakespeare

This exercise is designed to be used **AFTER** seeing the play!

Objectives:

- The students will compare modern theatrical convention with theater in the time of Shakespeare

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of *Henry V*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen. For example, as in Shakespeare's time, **The Acting Company's** production used little scenery and detailed costumes.

Theater in the Time of William Shakespeare

- The theater building was open air.
- Performances started at 2:00 to make the most of daylight.
- The stage was usually bare.
- Elizabethan theaters held 1500 - 3000 people

- There was a balcony, called the "inner above" to be used if needed, but most of the action took place downstage.
- When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter, then he became an actor, and later he became Burbage's star writer.
- Richard and Cuthbert Burbage opened "The Globe Theatre" in 1599.
- Shakespeare produced most of his plays in The Globe and became part owner.
- After the death of Queen Elizabeth I in 1603, Shakespeare had to write plays that would please the new King James I who had come from Scotland (one of these is *Macbeth*).
- The Globe burned down in 1613 during a production of Shakespeare's *Henry VIII*, but then was rebuilt in 1614.
- Characters usually tell us where they are and what time of day it is in their lines.
- Acting was not a well-respected profession at this time.
- Women were not allowed to perform on stage, so boys would perform all female parts, including Katherine and Mistress Quickly in *Henry V*. Boys were apprenticed to the acting companies between the ages of 6 and 14.
- Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
- Actors usually wore their own clothes unless they were portraying someone evil, royal, or female. Rich people often gave them very fancy used clothes to "deck" the actors playing the kings.

Research: 1600 – life in London

Objective:

- The students will use technology to uncover information about London at the time of the first performance of *Henry V*.

Exercise: Divide the class into three teams. Each team will explore one aspect of Life in London around 1600, the time *Henry V* was written. One team will look only at economy, one at maps of the city, and the last at politics. The teams should focus their research on the myriad Internet sources that deal with the 1600's in England. The research will be presented in an oral presentation, which must include some visual aids. If there is access to technology in the classroom, this assignment may be used as class work.

Section 5: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theatre.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Henry V* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare is the playwright of *Henry V*.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of Assistant Directors and Stage Managers. In the case of *Henry V*, the director is Davis McCallum.

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters.

Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Voice and Dialect Coach

The Shakespearean language in *Henry V* is very complex. Often a Voice Coach acts as an advisor to the actors and director on the play. She is an expert on the text, the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the period language of the script and helps the actors approach the text from a unified angle.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They do historical research to make the time period of the play come to life.

The Set Designer, the Sound Designer, and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

The Staff and The Crew

The theatre staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. Backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Costumes from the Middle Ages

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will evaluate the use of period styles in **The Acting Company's** production of *Henry V*

Exercise: After the performance, discuss the costumes in the show with the students. Did the renaissance styles enhance *Henry V*? Which character had the most interesting costume? Who had the best shoes? Did each group (English royalty and nobility, French royalty and nobility, clergymen, the gang at the tavern, and the regular soldiers) have a unique clothing style? How did costumes help the audience differentiate between two characters played by the same actor? Could the play have been performed in modern dress? Would that have changed the play? How might specific period costumes help actors create their characters (think of, for example, the way that the women's attire restricts their movement)? What did the students think of the colors of the costumes? Did the costumes enhance the performance or distract the audience?

Casting

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create a cast list for a movie of *Henry V*

Exercise: Ask the students, "If you were casting a movie of *Henry V*, what stars would you get to be in it?" Ask each to work independently and cast King Henry, the Dauphin, Kate, and Pistol. How about Henry's uncle Exeter, the French King, and Bardolph (with the bulbous nose)?

Types of Theater Buildings

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will be able to identify different types of theatres.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theatre was **The Acting Company's** production of *Henry V* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theatre:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.

- **Theatre-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theatre-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Theatre Etiquette

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will know standard rules of behavior in the theatre.

To make the theatre-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only.
Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How many of the actors live there? What other places do the actors live in? And where are they from originally? (Have any of the students ever been in NYC?) What is the best part of living in New York? What is the worst?

What about **Henry V**, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? Is fun working on Shakespeare? What do the actors think the themes of the play are? How did the play reflect the cast's feelings about War in general and the War in Iraq particularly? Is Henry an naïve idealist or a pragmatic Machiavellian manipulator?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

Section 6: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-944-5524.** We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a soliloquy for one of the characters in *Henry V*.
- Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare's play. For example, a scene between Fleuellen and Katherine.
- Write an epilogue. For example, what happens to Pistol after the story ends? How about the Dauphin now that he's not the next king of France?
- Write a review of our production.
- Write an analysis of the poster for this production.
- Write a theatrical adaptation of another piece of literature, perhaps a short story.

Draw

- Draw the world of Medieval Warfare.
- Draw images from the production.
- Draw figures re-created from old paintings.
- Draw a world with war and a world without war.
- Draw a poster for our production.
- Create a collage of images from magazines in response to the play.

Read and Research more

Check out some of the following Web Addresses:

Complete Text of the Play: <http://shakespeare.mit.edu/henryv/index.html>

SparkNotes on the Play: www.sparknotes.com/shakespeare

Shakespeare Online Resource Centers: www.bardweb.net

www.shakespeare-online.com/

<http://renaissance.dm.net/compendium/>

www.ulen.com/shakespeare/

www.pbs.org/shakespeare/

National Council of Teachers of English: <http://www.ncte.org/>

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
tel 212-944-5517
fax 212-944-5524

By E-Mail

Paul Fontana, Director of Education
Education@TheActingCompany
Justin Gallo, Associate Director of Education
JGallo@ TheActingCompany.org

On the Internet

www.TheActingCompany.org

or at our Myspace pages:

www.myspace.com/theactingcompany

www.myspace.com/tacHenryV

and on Facebook

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 41 and 42 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Henry V*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 7: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal / Actor Blog (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 8: Cast List and Information

THE ACTING COMPANY

In

HENRY V

By William Shakespeare

Directed by **Davis McCallum**

Set Design by Neil Patel

Lighting Design by Michael Chybowski

Costume Design by Anita Yavich

Music Composition and Direction by Victor Zupanc

Sound Design by Scott Edwards

Fight Direction by John Sipes

Text Preparation by Dakin Matthews

Casting by McCorkle Casting, C.S.A.

Production Manager Joel Howell

Production Stage Manager Karen Parlato

Assistant Stage Manager Nick Tochelli

Staff Repertory Director Ian Belknap

CAST

King Henry Matthew Amendt
Dauphin/Scroop/MacMorris Freddy Aresenault
Alice/Warwick/Grey Carie Kawa
Westmorland/Fluellen William Sturdivant
Hostess/Queen Georgia Cohen
Canterbury/Gower Robert Michael McClure
Boy/Katherine Kelley Curran
Nym/Mountjoy/Salisbury Samuel Taylor
Gloucester/Jamy Sonny Valicenti
Cambridge/Erpingham/King Rick Ford
Exeter/Pistol Chris Thorn
Ely/Bardolph/Orleans/York Andy Groteluschen

Section 9: Bibliography

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Appendix: Reproducibles

Exercise: The Plot of *Henry V*

Setting: England and France , 1413-1420

PROLOGUE: Each act of the play begins with a speech by a narrator-like figure called the Chorus, who introduces and frames the historical events of the play. The play begins with the Chorus, invoking a “Muse of fire” and asking forgiveness from the audience for the actors’ attempt to perform so big and important a play on so little a stage. He asks us to use our imaginations to make up for what the players cannot do.

ACT I: The story begins in London, England. In the first scene, young Henry V has just ascended the English throne with the untimely death of his father, Henry IV. The Archbishop of Canterbury, worried about new laws that would lessen the Catholic Church’s power and wealth in England, convinces young King Henry V to claim the throne of France. The Archbishop intends this as a distraction but Henry takes it to heart. Armed with a genealogy and a legal technicality, Henry decides to take the throne of France. The Prince of France, the Dauphin, sends an insulting gift — a box of tennis balls (yes, there was tennis in Medieval times) — which strengthens Henry’s commitment to the war on France. The tennis balls represent Henry’s teenage years, spent with drunks, thieves, and hookers. One particular bad influence on his youth was the drunken knight Sir John Falstaff and his posse, Bardolph, Nym, and Pistol. King Henry arranges for an army to invade France.

ACT II: The Chorus describes the patriotic fervor with which the young men of England prepare for war, but warns of the treacherous intentions of three of King Henry’s friends, Richard, Earl of Cambridge, Lord Scroop, and Sir Thomas Grey, who have accepted payment from France to assassinate Henry before the invasion can commence. However, the plot is revealed, the traitors are executed, and the invasion plans go forward. On the other side of the tracks, Henry’s former drinking buddies, Bardolph, Nym, and Pistol, are mourning for Falstaff, who has died in poverty. They decide to join the invasion of France. Henry sends the Duke of Exeter to the French court ahead of the troops, where the French King and his son, the Dauphin, reject Henry’s claim to the throne and dismiss him as weak and underprepared.

ACT III: The Chorus announces that the members of the audience (and all of the characters in the play) are now in France. The English army has laid siege to the walled city of Harfleur, making a hole (or “breach”) in the wall. Bardolph, Nym, and Pistol show cowardice in the attack on the city while four army captains (representing the four countries of the British Isles: England, Wales, Scotland and Ireland) discuss the rules of war. After a frightening speech from King Henry, the city’s leader, lacking the military support of the Dauphin, surrenders. Henry guarantees that no inhabitants of the city will be hurt and no property damaged.

Hoping for the best, but expecting the worst, the French Princess, Katherine, (in a scene entirely in French) asks her lady’s maid to teach her some basic English words. Her father, the king, is upset by Henry’s unexpected victories. Back on the battlefield, Henry condemns his old pal Bardolph to death for stealing from a church, reminding the troops to be on their best behavior as they invade France. The king’s emissary, with insults from the Dauphin, asks Henry if he wants to give up and go home. Henry says he will continue to fight. In their camp near the castle of Agincourt, the French nobility vainly brag about their horses and armor.

ACT IV: The Chorus describes the night before the battle at Agincourt., as the “confident and over-lusty French” make bets on the scale of their victory, and the “poor condemnèd English” huddle by their fires, dreading the morning's encounter with the far more numerous French. Throughout the night Henry moves through the camp trying to raise the spirits of his men. Disguising himself as a common soldier, he learns that many believe that the king has led them to almost certain death. Afterwards, he privately prays that he is doing the right thing for his soldiers and for his country, knowing that beneath the crown he is just a man trying to do the best he can.

As the morning dawns, the English realize that they are outnumbered 5-to-1. Overhearing his cousin Westmoreland lamenting their position, Henry makes the rousing St. Crispin's Day speech arguing that the “happy few” who fight with him at Agincourt will live on in history as the greatest of English heroes. In this pep-talk, the king inspires the soldiers by calling them a “band of brothers”. The French army crumbles under this heightened English enthusiasm. In a last-ditch effort, the French soldiers kill a group of unarmed English boys, infuriating King Henry. However, when the French come to ask for permission to pick up their dead soldiers on the battlefield, Henry knows that he has won. When the two armies count their dead, it is discovered that 10,000 French have been killed, to only 29 English.

ACT V: According to the terms of the Treaty of Troyes, Henry will marry Princess Katherine of France and will be named as heir to the French throne. England and France will thus be united in peace. Henry (who knows little French) clumsily woos Katherine (who knows limited English) in a battle of broken English and slaughtered French. The couple and their two countries are united bringing about an era of peace.

However, the Chorus concludes the play with a sobering epilogue reminding the audience that Henry, the “Star of England,” died young, leaving the throne to his infant son Henry VI and ushering in a new regime that “lost France and made his England bleed.”

Synopsis adapted from the **Shakespeare Resource Center** (www.bardweb.net)
and the **Shakespeare Theatre of New Jersey**
(www.shakespearenj.org/education/HenryVSynopsis.htm)

Exercise: Characters in Henry V

The ENGLISH

King Henry, the Fifth

Brothers to the King

Duke of Gloucester

Duke of Bedford

English Noblemen

Duke of Exeter, uncle to the King.

Duke of York, cousin to the King

Earl of Salisbury

Earl of Westmoreland

Earl of Warwick

Earl of Cambridge

Lord Scroop

Sir Thomas Grey

The Church

Bishop of Canterbury

Bishop of Ely

Officers in King Henry's army.

Sir Thomas Erpingham

Gower, the English Captain

Fluellen, the Welsh Captain

Macmorris, the Irish Captain

Jamy, the Scottish Captain

English Soldiers

John Bates

Alexander Court

Michael Williams

Henry's Former Companions

Pistol

Nym

Bardolph

Boy – Squire to Falstaff

Hostess, Mistress Nell Quickly, Pistol's wife

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

Chorus

The FRENCH

Charles the Sixth, King of France.

Lewis, the Dauphin, son to King Charles

French Lords & Officials

Duke of Burgundy

Duke of Orleans

Duke of Bourbon

Rambures

Grandpre

The Constable of France

Montjoy, a French Herald

Ambassadors to the King of England

Governor, of Harfleur

Isabel, Queen of France

Princess Katharine, daughter to King Charles

Alice, a lady attending on her

Exercise: Soundscape: The Siege at Harfleur's Walls

- Work, work your thoughts, and therein see a siege;
Behold the ordnance on their carriages,
[ordnance = cannon]
- With fatal mouths gaping on girded Harfleur.
- and the nimble gunner
With linstock now the devilish cannon touches,
[linstock = cannon lighter]
- (*Alarum, and chambers go off*)
This italicized section is an original stage direction for off-stage sound effects and should be made as sounds but not read
[Alarum = warning bells]
[chambers = cannon blast]
- And down goes wall before them.

Exercise: The Rhetoric of Persuasion

KING HENRY

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, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English.
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeoman,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'

Henry V, Act 3, scene 1

MARCIUS CORIOLANUS

They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof than shields. Advance, brave Titus:
They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. Come on, my fellows:
He that retires I'll take him for a Volsce,
And he shall feel mine edge.

*Alarum. The Romans are beat back to their trenches. Re-
enter MARCIUS cursing*

MARCIUS CORIOLANUS

All the contagion of the south light on you,
You shames of Rome! you herd of – Boils and plagues
Plaster you o'er, that you may be abhorr'd
Further than seen and one infect another
Against the wind a mile! You souls of geese,
That bear the shapes of men, how have you run
From slaves that apes would beat! Pluto and hell!
All hurt behind; backs red, and faces pale
With flight and agued fear! Mend and charge home,
Or, by the fires of heaven, I'll leave the foe
And make my wars on you: look to't: come on;
If you'll stand fast, we'll beat them to their wives,
As they us to our trenches followed.

*Another alarum. The Volsces fly, and MARCIUS follows
them to the gates*

So, now the gates are ope: now prove good seconds:
'Tis for the followers fortune widens them,
Not for the fliers: mark me, and do the like.

Enters the gates

Coriolanus, Act 1, scene 4

Exercise: VERBS, VERBS, VERBS!

Circle the verbs in the passage from 2,2 below.

[In Act 2, scene 2, Henry discovers that three of his close friends have been bribed by the French to kill him before he sails to France. Here he angrily denies their pleas for mercy and accuses them of treason before his men, condemning them to death.]

The mercy that was quick in us but late,
By your own counsel is suppress'd and kill'd:
You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
As dogs upon their masters, worrying you.
See you, my princes, and my noble peers,
These English monsters! Show men dutiful?
Why, so didst thou. Seem they grave and learned?
Why, so didst thou. Come they of noble family?
Why, so didst thou. Seem they religious?
Why, so didst thou. I will weep for thee;
Arrest them to the answer of the law;
And God acquit them of their practises!

Exercise: Shakespearean Insults

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another Insult List

You puppet
You cold porridge
You living dead man
You untutored churl
You painted Maypole
You cream-faced loon
You worshiper of idiots
You dwarf, you minimus
You bloody, bawdy villain
You injurious, tedious wasp
You base, fawning spaniel
You infectious pestilence
You botcher's apprentice
You ugly, venomous toad
You base, ignoble wretch
You old, withered crab tree
You lunatic, lean-witted fool
You filching, pilfering snatcher
You tiresome, wrangling pedant
You impudent, tattered prodigal
You whoreson, clap-eared knave
You dull and muddy mettled rascal
You gross lout, you mindless slave
You base, vile thing, you petty scrap
You dull, unfeeling barren ignorance
You rank weed, ready to be rooted out
You irksome, brawling, scolding pestilence
You brawling, blasphemous, uncharitable dog
You ignorant, long-tongued, babbling gossip
You smiling, smooth, detested pestilence
You mangled work of nature, you scurvy knave
You caterpillar of the commonwealth, you politician
You juggler, you canker-blossom, you thief of love
You decrepit wrangling miser, you base ignoble wretch
You remorseless, treacherous, lecherous, kindless villain

Adapted from a list in Robert Barton, *Style for Actors*

Exercise: Theatre Etiquette

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers (ANYTHING electronic).
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Henry V*.

Disagree **Agree**
1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree **Agree**
1 2 3 4 5 6 7

I have been to see plays before.

None **Some** **Many**
1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree **Agree**
1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree **Agree**
1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree **Agree**
1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree **Agree**
1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Henry V*, please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Henry V*.

Disagree **Agree**
1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree **Agree**
1 2 3 4 5 6 7

Henry V was better than other plays I have seen before.

Disagree **Agree** **I have never seen a play.**
1 2 3 4 5 6

I want to see more theater.

Disagree **Agree**
1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree **Agree**
1 2 3 4 5 6 7

Seeing *Henry V* taught me something about life.

Disagree **Agree**
1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree **Agree**
1 2 3 4 5 6 7

What did *Henry V* say about friendship?

Comments:

Student Initials:
