

King Henry the Fifth

by William Shakespeare

A Shakespeare In The Ruins Study Guide

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Introduction

Welcome to the 2012 season of Shakespeare In The Ruins!

We are especially excited this year because after ten years away, this spring we are actually *back at The Ruins!!!*

And it's the perfect setting for the final play of the trilogy we began two springs ago: *The Merry Wives of Windsor* (2010), *Henry IV (Parts 1 and 2)* (2011), and now, *Henry V*.

In this play, Henry (Hal to his friend Falstaff in the earlier plays) is already King, and Falstaff is dead. Through the disregarding of Salique Law (I find it quite confusing, but it becomes more clear each time I read it; you'll find an explanation of it later in this guide), Henry has the right to attack France and claim the French throne.

This is a History play, and it includes some of the best political speeches of any age. Some of its motifs include King Henry's moral and emotional growth, the burden of leadership, the nature of power, patriotism, and war. But as we would expect, it also contains comedy and romance. As well, you can count on insights into human nature that will make this play relevant and thought-provoking for the students sitting in our classrooms today.

About this current staging, SIR Artistic Co-Chair Michelle Boulet writes: *The setting will be circa WWI. I know historically the English did not invade France [to fight against France, but rather Germany] but I find the whole trench warfare something I want to explore. I think this will be a perfect backdrop for the story, especially back at the Ruins.*

Remember to dress for the weather and promenading!

And most of all, enjoy the show!

Pamela Lockman

for Shakespeare In The Ruins, 2012

"Men of few words are the best men." (King Henry the Fifth. Act III, Scene ii).

Dramatis Personae

English

Henry V, *King of England*
Duke of Exeter, *his uncle*
Duke of Westmorland, *his cousin*
Captain Fluellan, *a welshman*
Archbishop of Canterbury
Mistress Quickly
Nym
Pistol
Bardolf
Boy
John Bates, *soldier*

French

Charles VI, *King of France*
The Dauphin, *his son*
Princess Katherine, *his daughter*
Duke of Burgundy
Duke of Orleans
Montjoy
Alice, *companion to princess Katherine*
French Soldier

CHORUS

Synopses

Synopsis I

(from the Royal National Theatre (NT) in London, England)

Henry V is a historical drama. Shakespeare's main sources for the play were Hall's *The Union of the Two noble and Illustre Families of Lancastre and York* and Holinshed's *Chronicles of Englande, Scotlande and Irelande*. It is generally agreed that the play was written in 1599 due to the topical allusions. For example, 'the general of our gracious Empress' (ACT V scii) is believed to refer to the Earl of Essex who led an English expedition to quell rebellion in Ireland in March 1599. The first recorded performance took place in January 1605 when it was presented at the Court of James I by the King's Majesty's Players.

Henry V has strong patriotic themes and has enjoyed popularity at times of national crisis. For example, Laurence Olivier's 1944 screen version was filmed during the Second World War on the eve of the Normandy Beach landings. The NT production provides an interesting ideological contrast to Olivier's interpretation.

As the play opens, Henry has just ascended to the throne. The archbishop and clergy are surprised by his display of piety and statesmanship, which contrasts to the wild lawless image for which he was renowned as the heir apparent. Henry's claim to the throne of France is justified by the Archbishop in his *Salic Law* speech. When the French Dauphin insults Henry with a gift of tennis balls, this is taken as pretext for invasion. After unmasking the three traitors - Cambridge, Scope and Grey- Henry sails for France. His army besieges and captures Harfleur. Then, with his famous Saint Crispin's Day speech, he rallies his soldiers to a resounding victory at Agincourt. Comedy is provided by Henry's old drinking companion, Pistol and the Welsh Captain Llewellyn. The play concludes with Henry's uneasy courtship of Katherine of France.



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Plot Synopsis II

(A longer version from AbsoluteShakespeare)

www.absoluteshakespeare.com/plays/henry_V

The Life of King Henry the Fifth

King Henry V, begins with deception. Worried that forthcoming legislation will take much of the power and wealth from the Church of England, The Archbishop of Canterbury connives to manipulate King Henry V (Hal) into a war with France since this will mean he will have to drop the proposed legislative reforms. The church generously even agreeing to help fund this campaign. The Archbishop strengthens his case by producing a legal technicality, allowing Hal to claim France. Now set on France, Hal proceeds, determined to have France. Fortuitously, Hal learns that Richard Earl of Cambridge, Henry Lord Scroop of Marsham and Sir Thomas Grey, Knight of Northumberland had planned to assassinate him. Discovering this, Hal has these men quickly executed as an example despite their repenting.

Meanwhile, Hal's initial legal claim for France meets with little support from the French, the French Regent's son, the Dauphin sending a case of tennis balls as their less than serious response. Hal decides then that it will be war. Worried that his throne is ripe for rebellion when his troops are overseas, Hal leaves sufficient troops behind to protect against an uprising, resulting in a small force to take France. Many of Hal's old friends join the army for France, later sharing their perspectives on the coming battle. Old friend Falstaff is not amongst them, said to be sick from Hal's earlier betrayal of him, later passing away before the English army sets foot in France.

Now fighting in France, the English forces siege Harfleur, taking heavy casualties from the French who still do not take Hal seriously; they see a boy not a ruler. Hal wisely wins the town by appealing to the defender's wish to avoid further bloodshed. During this battle, the boy who accompanies Bardolph, Nym and Pistol, deserts them, disgusted at their cowardice. Meanwhile the Dauphin expresses his desire to fight Hal, but is barred by his father. Bardolph steals money from a French church, and when Pistol reports this, old friends Bardolph and Nym are executed, Hal pointing out that his army will not pillage nor take anything that they have not paid for...

Fearing the arrival of winter, Hal wants to retreat his troops but the French threaten to make this impossible, Hal resolving to fight. On the eve of battle, the Hal disguises himself as a lowly soldier, learning their hopes and fears. Not all the men support Hal, but they will fight the French. The French are eager for battle, sensing an easy victory. Outnumbered some five times over, Hal delivers his famous St. Crispin's Day speech foreseeing a victory; the English will tell tales of this battle for years to come. At the Battle of Agincourt the English do just that, soundly defeating the French, helped no doubt by the technical supremacy of the English longbow. At Agincourt the French, breaking all conventions of war, kill boys in an English camp earning English retribution in the form of all French prisoners, many being nobility, being executed. The French, bewildered at their defeat, surrender, Hal marrying Katherine of France and being named heir to the throne of France, uniting the two nations.

Timeline

- 1387** Henry is born at Monmouth Castle, Wales, eldest son of Henry Bullingbrook (Bolingbroke) and Mary de Bohun
- 1398** Bullingbrook is banished by Richard II
- 1399** Bullingbrook deposes Richard II; Henry becomes Prince of Wales
- 1400** Henry accompanies his father on campaigns against the Scots; outbreak of rebellion in Wales
- 1403** Henry takes command of the war against the Welsh rebels; takes part in the Battle of Shrewsbury against Hotspur and the Percy family
- 1409** End of the Welsh rebellion
- 1413** Henry succeeds to the throne on his father's death
- 1414** Henry suppresses the Lollard rising; lays claim to French territories including Aquitaine, Normandy, Touraine, and Maine
- 1415** Henry foils the conspiracy led by Richard of York, Earl of Cambridge, and Henry, Lord Scroop; he then sails for France, captures the port of Harfleur, and defeats the French at the Battle of Agincourt
- 1416** Henry makes an alliance with the Holy Roman Emperor, Sigismund
- 1417** War with France is renewed
- 1420** Treaty of Troyes recognizes Henry as heir and regent of France; Henry marries Katherine of Valois, daughter of the King of France
- 1421** Birth of Henry's son, the future Henry VI
- 1422** Henry dies at Bois de Vincennes, France

(from "Henry V: The History Behind the Play" (74) in *The Shakespeare Encyclopedia: The Complete Guide to the Man and His Works*. Richmond Hill, Ontario: Firefly Books, Ltd., 2009.)

Critic's Corner: *A Perspective on Patriotism and Changing Historical Context*

According to James Shapiro, *Henry V* isn't a "pro-war play or an anti-war play but a going-to-war play" (92). The chorus captures the official nationalist propaganda as "all of the youth of England are on fire...Now thrive the armourers, and honour's thought/Reigns solely in the breast of every man" (2.0.1-4). This "breathless patriotism" is in stark contrast to the reality which immediately follows on stage as we meet "a group of foot-dragging, thieving conscripts, Nym, Bardolph and Pistol...who fall to fighting among themselves" (Shapiro 94). And so "Shakespeare fills the play with competing, critical voices: the backroom whispers of self-interested churchmen, the grumblings of low-life conscripts, the blunt criticism of worthy soldiers...the confessions of so-called traitors...[T]he debate about the war is the real story" (Shapiro 92).

It is Henry the Fifth's gifts as an orator, his ability to say the right thing at the right time, that allow him to rise to the occasion, no longer the rowdy young man of *Henry IV*. He has developed the firm resolution necessary to fulfill his role as "Warrior King". He unites his troops, demands their loyalty, and even brings together the Welsh, Irish, and Scots to join his "band of brothers", anticipating a united Great Britain that was anything but united in 1599 when the play was first performed. At this time English troops were being sent to put down rebellion in Ireland under the leadership of the Earl of Essex. He is the "general of our gracious Empress" actually mentioned in the Chorus in Act 5. What Shakespeare, and nobody else, knew was that Essex would actually fail in Ireland, be stripped of his position and, in 1601, "he [would lead] a disastrous coup attempt. Captured by the Queen's forces, [Essex] was beheaded on February 25, 1601" ("Henry V: Elizabeth's General" 78).

Henry the Fifth's patriotic speeches would have a stirring appeal in 1599 to Shakespeare's audience, who were themselves again on the brink of war and were being called upon to serve their Queen (Elizabeth I) and country with honour.

~ **Kenneth Clark, April 2012**

Works Cited:

"Henry V: Elizabeth's General" (78) in *The Shakespeare Encyclopedia: The Complete Guide to the Man and His Works*. Richmond Hill, Ontario: Firefly Books, Ltd., 2009.

Shapiro, James. *A Year in the Life of William Shakespeare: 1599*. New York: Harper Collins, 2005.

An Ideal Monarch?

Henry seems like a brilliant ruler in *Henry V*. He is heroic and valiant, but also able to relate to the common soldier in his army. He is endowed with great gifts of speech and leads his troops to a remarkable victory.

At the same time, however, this greatness is questioned in the play. Henry remarks that "the King is but a man" (4.1.99) and the ensuing discussion with the soldiers Bates and Williams explores some disturbing questions of responsibility and authority. The structure of the play provides a further commentary on Henry's greatness, since his great speeches are frequently followed by scenes of the common soldiers, effectively contrasting them with Henry's words. It is also true that Henry, very much the man of action, shows little of the breadth of learning and idealism so admired in the period. His treatment of Bardolph is not far removed from the teachings of Machiavelli.

These questions are furthered darkened by the final chorus of the play, which reminds the audience of the death of Henry and the eventual loss of the French territories by the English. Of course, many had already seen these events in the plays of Henry VI, which Shakespeare had written earlier in his career.

Best, Michael. Internet Shakespeare Editions, University of Victoria: Victoria, BC, 2001-2010. <<http://internetshakespeare.uvic.ca/>>. Accessed April 13, 2012.

The Salique Law

(Which answers the question: Why does Henry have a right to attack France?)

The “Salique land” referred to by the archbishop was in Germany and was occupied by Franks, Germanic people who later moved westward and established France. Under the Salique law (also called Salic law), a daughter could not inherit the property and entitlements of her father. This proscription applied to all women, including the daughter of a king. Thus, despite her royal status, a king’s daughter could not pass on lands and entitlements of the king to her children; she could not give them what she did not legally possess.

In 805, after Charles the Great (Charlemagne) conquered the Saxons (another Germanic people), many of his Franks settled the so-called Salique (or Salic) land, making it—in effect—part of France. One result of this development was that the Salic law supposedly became effective for all of France, not just the Salic portion of it. Therefore, a man descended from the ruling class on the female side of the family was ineligible to become king. Because Henry V is the great-great-grandson of the daughter of a king of France, the French argue, his claim on the French throne is invalid.

However, the bishop points out, French kings over the centuries acceded to the French throne even though their claim to it was based on female ancestry. Apparently, the Salic law did not apply to France after all. It was a dusty, ancient relic which could not be applied arbitrarily in opposition to power politics and ambition. But, the archbishop says, if the Salic law did not apply to previous kings of France—if it was, in fact, no longer in force—it should not apply to Henry in 1413. To contend otherwise is to say that France legitimized illegitimate kings. Therefore, the archbishop concludes, Henry has a right to attack France. God will be on his side.

www.cummingsstudyguides.net/xHenry5.html

Prince Hal as "Mankind"



Structurally, Prince Hal is at the centre of the play, pulled in at least three different directions: towards Falstaff and the pleasures of the the tavern; towards Hotspur and an ambitious pursuit of honour; and towards his father and a Machiavellian use of power*.

Perhaps Hal is like Mankind in the morality plays, tempted by those around him to neglect the right rule of order. Certainly Falstaff, at one stage is explicitly likened to the Vice of the moralities.

Though Shakespeare does not explore it in detail in the play, there was a reasonable doubt as to Hal's legitimacy as heir: Hotspur is not necessarily wrong when he chooses to espouse the claim of Mortimer.

Other related topics on this site include:

- Hal as Henry V
- Hal and the bass (base) string of humility
- Early history plays

Best, Michael. Internet Shakespeare Editions, University of Victoria: Victoria, BC, 2001-2010. <<<http://internetshakespeare.uvic.ca/>>. Accessed April 13, 2012.

Before the Play

Anticipation Guide and Essential Questions

1. Is it possible for two people to love each other when they don't speak the same language?
2. Can/do people really change?
3. What qualities should a good ruler have?
(compare modern heads of state/rulers to your definition; look at Machiavelli's *The Prince* and compare with your definition and several modern heads of state/rulers)
4. Is it possible to respect someone who you consider an enemy?
5. What do parents owe their children?
6. What do children owe their parents?
7. How much should children be expected to follow their parents' dreams for their future?
8. How much should parents expect their children to follow the plans they make for them? (ie, related to marriage, education, career, etc.)

From the Script...For Reading Aloud and Discussion

I usually insist upon reading the play start to finish; however, this year I tried something totally different. At the National Council of Teachers of English conference in November, I attended a number of workshops on teaching Shakespeare, offered by the Folger Institute. The first two activities in this section are adapted from those workshops. The students and I enjoyed the (adapted) activities, and we're confident that we are well prepared for the show. Following those are Henry's great speeches for reading and discussion. All excerpts are from the SIR script.

FROM THE FOLGER INSTITUTE: For these activities, we moved all the desks and chairs in the room off to the sides so that we had a big enough space in the middle. If you have access to a large room or even a fairly wide hallway, even better!

A. Large group "jump in" activity

The teacher chooses key lines and writes them on separate pieces of paper. Be sure to number them. Distribute the papers to students. They must be sure to have the correct number in their group for the specific lines. Not all students will need to speak in each situation. They will need about five minutes to figure out who will speak and where everyone in the group will be placed (ie, standing, sitting, kneeling, etc.)

When the five minutes are up, everyone stands around in a large circle. In order of the numbered papers, students will jump to the middle, position themselves appropriately, and recite their lines.

This is a fast-paced activity, and everyone has to really pay attention!

Some good excerpts for this activity:

1. Admit me Chorus to this history;
Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play. **(Prologue, Act I)**

2. CANTERBURY

The King is full of grace and fair regard.

EXETER

And a true lover of the holy church.

CANTERBURY

The courses of his youth promised it not.

...

The breath no sooner left his father's body,
But that his wildness, seem'd to die too.
Never was such a sudden scholar made
As in this king.

EXETER

We are blessed in the change.

CANTERBURY

So I have made an offer to his majesty,
As touching France
(I.i.)

3. KING HENRY V

May I with right and conscience make this claim?

CANTERBURY

The sin upon my head, dread sovereign!
Stand for your own; unwind your bloody flag;
Look back into your mighty ancestors:

EXETER

Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood.

WESTMORELAND

Never king of England
Had nobles richer and more loyal subjects,
Whose hearts have left their bodies here in England
And lie pavilion'd in the fields of France.
(I.ii.)

4. Hostess

As ever you came of women, come in quickly to Sir
John. Ah, poor heart! he is so shaken of a burning
quotidian tertian, that it is most lamentable to
behold. Sweet men, come to him. (II.i)

5. BARDOLPH

On, on, on, on, on! to the breach, to the breach!

NYM

Pray thee, corporal, stay: the knocks are too hot;
and, for mine own part, I have not a case of lives.

Boy

Would I were in an alehouse in London! I would give
all my fame for a pot of ale and safety.

PISTOL

And I.

(III.iii)

6. FLUELLEN

Up to the breach, you dogs! avaunt, you cullions!

Driving them forward

PISTOL

Good bawcock, bate thy rage; use lenity, sweet chuck!

(III.iii)

7. KING HENRY V

...as I am a soldier,

A name that in my thoughts becomes me best,

If I begin the battery once again,

I will not leave the half-achieved Harfleur

Till in her ashes she lie buried.

(III.iv)

8. KING OF FRANCE

Where is Montjoy the herald? speed him hence:

Let him greet England with our sharp defiance.

Up, princes! and, with spirit of honour edged

More sharper than your swords, hie to the field:

(III.v.)

9. DAUPHIN

I will not change my horse with any that treads but
on four hooves. When I bestride him, I soar, I am a hawk.
He trots the air. It is a beast for Perseus; he is pure air and fire,
(IV.i.)

10. BURGUNDY

Would it were day! Alas, poor Harry of England! he
longs not for the dawning as we do.

ORLEANS

If the English had any apprehension they would run away.

MONTJOY

That island of England breeds very valiant creatures.
(IV.i)

11. KING HENRY V

Gloucester, 'tis true that we are in great danger;
The greater therefore should our courage be.
(IV.ii)

12. PISTOL (speaking to the disguised Henry)

The king's a bawcock, and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully. What is thy name?
(IV.ii)

13. BOY

My sovereign lord, bestow yourself with speed:
The French are bravely in their battles set,
And will with all expedience charge on us.

KING HENRY V

All things are ready, if our minds be so.
(IV.iv.)

14. PISTOL

Yield, cur!

French Soldier

Je pense que vous etes gentilhomme de bonne qualite.

PISTOL

Perpend my words, thou diest on point of fox,
Unless, Monsieur, thou do give to me
Egregious ransom.

French Soldier

O pardonnez moi?

(IV.v)

15. BURGUNDY

Shame and eternal shame, nothing but shame!
Let us die in honour: once more back again;

ORLEANS

We are enough yet living in the field
To smother up the English in our throngs,
If any order might be thought upon.

BURGUNDY

The devil take order now! I'll to the throng:
Let life be short; else shame will be too long.
(IV.v)

16. EXETER

Here comes the herald of the French, my liege.

GLOUCESTER

His eyes are humbler than they used to be.

KING HENRY V

Comest thou again for ransom?

MONTJOY

No, great king:
I come to thee for charitable licence,
That we may wander o'er this bloody field
To look our dead, and then to bury them.

KING HENRY V

I tell thee truly, herald,
I know not if the day be ours or no;

MONTJOY

The day is yours.

KING HENRY V

Praised be God, and not our strength, for it!
What is this castle call'd that stands hard by?

MONTJOY

They call it Agincourt.

KING HENRY V

Then call we this the field of Agincourt,
Fought on the day of Crispin Crispian.
(IV.vi)

17. KING HENRY V

Fair Katharine, and most fair,
Will you vouchsafe to teach a soldier terms
Such as will enter at a lady's ear
And plead his love-suit to her gentle heart?

KATHARINE

Your majesty shall mock at me; I cannot speak your England.
(V.i)

Tableau Activity

Tableau is a human still-life portrait of a particular moment within the play.

Again, student groups each receive a paper with lines from the play. They have five minutes to figure out how to portray the moment effectively. There is no movement or talking once they are in place.

Students in the outside circle can try to identify the moment in the play that is being portrayed. The lines can be read aloud afterwards.

Some good “moments” for this activity:

1. PROLOGUE, Act I

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:

2. PROLOGUE, Act I

Think when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;

3. MONTJOY

Your highness, lately sending into France,
Did claim some certain dukedoms, in the right
Of your great predecessor, King Edward the Third.
In answer of which claim, the prince our master
Says that you savour too much of your youth,
And bids you be advised there's nought in France
That can be with a nimble galliard won;
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure; and, in lieu of this,
Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin speaks.

KING HENRY V

What treasure, uncle?

EXETER

Tennis-balls, my liege.

(I.ii.)

4. PISTOL

O braggart vile!
The grave doth gape, and doting death is near.

BARDOLPH

Hear me, hear me what I say: he that strikes the
first stroke, I'll run him up to the hilts, as I am a soldier.

(II.i.)

5. CHORUS

The French, advised by good intelligence
Of this most dreadful preparation,
Shake in their fear, and with pale policy
Seek to divert the English purposes.

(II.ii.Chorus)

6. PISTOL

Bardolph, be blithe: Nym, rouse thy vaunting veins:
Boy, bristle thy courage up; for Falstaff he is dead,
And we must yearn therefore.

BARDOLPH

Would I were with him, wheresome'er he is, either in
heaven or in hell!

HOSTESS

Nay, sure, he's not in hell: he's in Arthur's
bosom, if ever man went to Arthur's bosom.

(II.iii)

7. DUKE OF BURGUNDY

I have the best armour of the world.

ORLEANS

You have an excellent armour; but let my horse have his due.

DUKE OF BURGUNDY

It is the best horse of Europe.

(IV.i)

8. KING HENRY V

I myself heard the king say he would not be ransomed.

WILLIAMS

Ay, he said so, to make us fight cheerfully: but when our throats are cut, he may be ransomed, and we ne'er the wiser.

KING HENRY V

If I live to see it, I will never trust his word after.

WILLIAMS

You'll never trust his word after! come, 'tis a foolish saying.

KING HENRY V

Your reproof is something too round: I should be angry with you, if the time were convenient.

WILLIAMS

Let it be a quarrel between us, if you live.

Strikes Henry and throws his gloves at him

BATES

Be friends, you English fools. We have French quarrels enough.

(IV.ii)

9. KING HENRY V

Peace to this meeting, unto our brother France
Health and fair time of day; joy and good wishes
To our most fair and princely cousin Katherine
And, as a branch and member of this royalty,
By whom this great assembly is contrived,
We salut you, Duke of Burgundy
And, princes French and peers, health to you all.

KING OF FRANCE

Right joyous are we to behold your face,
Most worthy brother England; fairly met.

(V.i)

10. FRENCH KING

We have consented to all terms of reason.

KING HENRY V

Shall Kate be my wife?

FRENCH KING

Take her, fair son, let the contending kingdoms
Of France and England, whose very shores look pale
With envy of each other's happiness,
May cease their hatred, that never war advance
His bleeding sword 'twixt England and fair France.

ALL

Amen!

KING HENRY V

Now, welcome, Kate: and bear me witness all,
That here I kiss her as my sovereign queen.
(V.i)

Henry's Great Speeches For Reading And Discussion:

“Once more unto the breach, dear friends...” (III.i.1 – 34. *RSC Shakespeare. William Shakespeare Complete Works*. New York: The Modern Library, 2007.

KING HENRY V (Act 3, Scene 2; SIR script)

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!'
Exeunt. Alarum, and chambers go off

**St. Crispin's Day (IV.iii.20 – 69. RSC Shakespeare. William Shakespeare Complete Works. New York: The Modern Library, 2007.) [SIR IV.iv]
"Crispin Crispian" (IV.iii.59) – St. Crispin's Day marks the martyring of two brothers, Crispin and Crispianus. (RSC, footnote on line 59, pg. 1077)**

KING HENRY V

What's he that wishes so?
My brother Gloucester? No, my fair brother:
If we are mark'd to die, we are enough
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
Rather proclaim it, Gloucester, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when the day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian:'
Then will he strip his sleeve and show his scars.
And say 'These wounds I had on Crispin's day.'
Old men forget: yet all shall be forgot,
But he'll remember with advantages
What feats he did that day: then shall our names
Familiar in his mouth as household words
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd;

We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

After the Play...Discussion Topics and Activities

1. Reflect on the experience of the theatre production. How did the setting of the *Ruins* along with the “promenade” add to your experience? Was it what you expected? Were the characters as you imagined they would be? If you had a chance to act in this production, which character(s) would you have liked to play? Why? If you were directing, would you have done anything differently? (If you have the time, respond to these questions in writing and send them off to the SIR Artistic Co-Chairs!)

2. Look at some great political speeches. Read the two from *Henry V*, then find some others for comparison. Here are a few suggestions:

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

- King George VI of England, September 3, 1939, “The Real King’s Speech” declaring war on Germany at the beginning of WWII.
(YouTube) <http://www.youtube.com/watch?v=opkMyKGx7TQ>

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

3. Write a speech in which you try to persuade a group of people to do something important, but unpopular.

4. Learn how to do a morris dance! (The Dauphin mentions it in II.ii.)

5. Formal essay based on Essential Questions

(This idea is adapted from Folger for a formal essay assignment):

- Teacher assigns five student groups (one for each act).
- Each group writes five essential questions and hands them in.
- The teacher mixes up the questions and types up separate sheet of four questions for each student (none from the student’s own group)

- Students individually (in class) quick write responses to each EQ and hand in end of class.
- The next day, return the EQs to the same students (without marking or comments), and now each student chooses one response to expand to a full length essay. I require citations from the text for the full-length version.

Links for additional activities and resource material

1. The Fifteen Minute Henry the Fifth. You *definitely* want this!!!

www.teachit.co.uk (2002)

2. How 'Few' Were in the 'Band of Brothers'? How History Is Determined Some great teaching ideas, mostly related to history, from The New York Times. <http://learning.blogs.nytimes.com/2009/10/27/how-few-were-in-the-band-of-brothers-how-history-is-determined/>



The New York Times Patrick Fenet, a medieval enthusiast dressed as an English longbowman, aiming across the field where the Battle of Agincourt took place in northern France.

3. Exploring Nym, Bardolph, and Pistol's roles: The common man's perspective on war

www.teachit.co.uk (2011.14812)

4. Study Guide Prepared by Michael J. Cummings

LOTS of great stuff!

www.cummingsstudyguides.net/xHenry5.html

5. Henry V: Language of Persuasion

An excellent variety of student activities, all focused on, you guessed it, the “language of persuasion.”

www.stagework.org

6. Poem activities using “Dulce et Decorum est” by Wilfred Owen and “Vitai Lampada” by Henry Newbolt

www.teachit.co.uk (2008.10520)

7. Various from Web English Teacher

<http://www.webenglishteacher.com/henryv.html>

A clearing house for a myriad of activities, including these:

Battle of Agincourt

This music video makes a good introduction to the play. It offers a synopsis of the plot and uses clips from the Branagh production.

<http://www.youtube.com/watch?v=XRkmdpLgLiE&feature=youtu.be>

Henry V

Based on the Branagh video, this site includes a viewing guide, discussion questions, the literary context, and more.

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

The Life of King Henry V

Full text of the play.

<http://shakespeare.mit.edu/henryv/full.html>