

The
SHAKESPEARE
Theatre of
New Jersey

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Artistic Director



a study guide

compiled and arranged by
the Education Department of
The Shakespeare Theatre of New Jersey

HENRY V

a study guide

a support packet for studying the play and attending The Shakespeare Theatre of New Jersey's Main Stage production

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The Shakespeare Theatre of New Jersey is an independent, professional theatre located on the Drew University campus.

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CLASSROOM



FOR TEACHERS AND STUDENTS

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of the Shakespeare Theatre of New Jersey's Education Programs is to demystify Shakespeare, take him "off the shelf" and re-energize his work for students and teachers alike. Toward these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to the Shakespeare Theatre.

The information included in this study guide will help you expand your students' understanding of Shakespeare in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this study guide to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the study guide given limited classroom time.

Many teachers have found that distributing or reading the one-page "BRIEF SYNOPSIS" has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.

When more class time is available prior to your visit, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was "quite entertaining and very informative."

Using the questions found in the "TOPICS FOR DISCUSSION," many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

One school spent two days working through performance-based activities (a few of which are suggested in the "FOLLOW-UP ACTIVITIES" section) with a particularly "difficult and rowdy" class. They were astounded with the results. Their students took the opportunity to "ham it up," and discovered a great joy and understanding from performing Shakespeare.

To learn more about these and many other suggestions for engaging your students, I encourage you to join us this summer for our acclaimed summer professional development institute for teachers, *ShakeFest*. Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Happy Teaching,

Brian B. Crowe, Director of Education



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Shakespeare: Helpful Tips For Exploring & Seeing His Works

“Just plunge right in

(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It's up to you. When you look at Shakespeare close up, he's not as intimidating as when he's seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Tragedy can have humor, and great comedy always has elements of the tragic.

Eighteenth-century critics complained that Shakespeare's tragedies weren't consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare's use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play's passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare's] characters but we don't know how we know them.

There are lots of
SHAKESPEAREAN MICROCHIPS
lodged in our brains.”

Charles Marowitz, director

“It was Olivier's *Henry V* that made me realize that

Shakespeare is about real people

and that his language wasn't simply beautiful poetry.”

Robert Brustein, director



“My advice to anyone seeing Shakespeare:

Don't worry so much!

Just make sure your ears are clean and your eyes are sharp. Listen and look and watch.

Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.

Don't negate the move that Shakespeare will make toward your gut, toward your soul--

because he will touch you there, if you allow yourself to be touched.”

David Suchet, actor

“There are some parts of the plays you'll never understand. But excuse me, I thought that's what great art was supposed to be about.

DON'T FREAK OUT OVER IT!”

*Peter Sellars,
Director*

Don't be afraid to LISTEN, WATCH AND REACT; laugh, cry, and be moved.

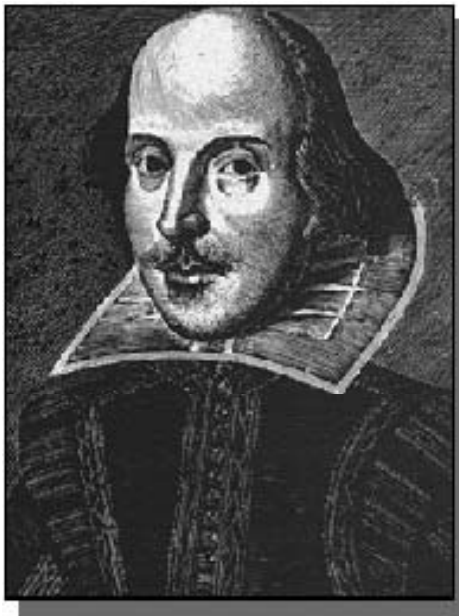
Shakespeare wrote for a live and active audience.

Both audience and actor must be involved to create a truly winning performance.

The Life of William Shakespeare

William Shakespeare, recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare's father was a prominent local merchant, and Shakespeare's childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote 38 plays, two epic poems, and over 150 sonnets. His work



was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare's plays were not considered by his educated contemporaries to be exceptional. By 1608 Shakespeare's involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare's plays found their first major publication in 1623, seven years after Shakespeare's death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare's plays were called quartos, a printer's term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare's plays.

Shakespeare's London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare's plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

The Globe Theatre, the resident playhouse for Shakespeare's company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men" after their patron, Henry Carey, Lord Chamberlain. Later,

under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London.



The Sonnets

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of "stepping stone" to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.

Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English [“thee” and “thou” instead of “you”] and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

Old English (500 - 1150 CE)

When Julius Caesar invaded Britain in BC 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

selection from *Beowulf* author unknown, ca 800 CE

Oft Scyld Scëfing sceaðena prëstum,
monegum mægðum meodo-setla oftëah,
egsode eorlas. Syððan ærert wearð
fëasceaft funden, hë þæs frofre gebåd,
wëox under wolcnum, weorð-myndum þäh,
oð-þæt him aeghwylc ymb-sittendra
ofer hron-råde hýran scolde,
gomban gyldan. þæt wæs god cyning!

Middle English (1150 - 1500 CE)

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

selection from *The Canterbury Tales* by Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
Er that I ferther / in this tale pace
Me thynketh it acordant to resoun
To telle yow / al the condiciun
Of eeche of hem / so as it seemed to me
And whiche they weere / and of what degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

Modern English (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

selection from *Romeo and Juliet* by William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

What did Shakespeare sound like?

While we may associate Shakespeare with the “refined” British accent of an Ian McKellen or Judi Dench, linguistic scholars say that the closest approximation to the London accent of Shakespeare's day is the accent heard nowadays in the Appalachian region of the United States.

IN MODERN ENGLISH TRANSLATION:

*Often Scyld the Scefing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since first he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who lived by the whale-path, heard his mandate,
gave him gift: a good king he!*

IN MODERN ENGLISH TRANSLATION:

*But nonetheless, while I have time and space
Before I continue in this story
I think it appropriate to speak of,
To tell you, the condition
Of each of them, as it seemed to me.
And who was who, and of what degree,
And in what fashion each was dressed.
And with a knight then I will begin.*

Henry V: A Synopsis

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. He encourages the audience to use their imagination to “piece out” the “imperfections” of the author and actors as they witness the ensuing scenes.

In the first scene, young Henry V has just ascended the English throne with the untimely death of his father, Henry IV. The English bishops, concerned about a new bill in Parliament that would strip the Church of half of its revenue, hope to distract Henry and the nation from this bill by offering him a significant sum to finance a new military campaign in France, where conflict between the two nations has dragged on for generations. The Archbishop of Canterbury assures Henry that he has a sound legal claim to the French throne, and Henry resolves to take a small expeditionary force into France. Meanwhile, ambassadors from France arrive with a scornful and taunting message for Henry from the Dauphin, intensifying Henry’s resolve.

In 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 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.

Landing at the port of Harfleur in Normandy, the English besiege the city and take heavy losses. Henry rallies his troops with a rousing speech exhorting them to prove the mettle of Englishmen, and this final assault persuades the Governor of Harfleur to surrender. The French nobles resolve to bring together all their forces to crush the “sick and famished” English army before it can return to England for the winter. They offer Henry a chance to ransom himself, but the king vows that he will either win on the field or die alongside his soldiers.

In Act IV, the Chorus describes the night before the battle, 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. Once alone, Henry laments the crushing responsibility of kingship, and prays for the safety of his men.

As the morning dawns, the English realize that they are outnumbered 5-to-1. Overhearing his cousin Westmoreland lamenting their position, Henry makes a rousing speech arguing that the “happy few” who fight with him will live on in history as the greatest of English heroes. He refuses a final offer of ransom from the French herald, and battle is joined. Remarkably, the French are routed, and when the two armies count their dead, it is discovered that 10,000 French have been killed, to only 29 English.

In Act V, the Chorus describes Henry’s triumphant return to England, where he and his army are greeted as national heroes, followed by his return to France to negotiate the terms of the French surrender. As the French and English negotiators meet, Henry personally woos Katherine, the French princess, to become his wife. Just as Henry persuades Katherine to a kiss, the negotiators

return to inform Henry that the French King has consented to all terms. Henry will marry Katherine and their son will be proclaimed the heir to the French throne, uniting the two nations and 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, ushering in a new regime that “lost France and made his England bleed.”



“O Kate, nice customs curtsy to great kings.” (V.ii.260) Henry V woos Princess Katherine of France in an illustration by Rockwell Kent from the 1936 Doubleday edition of Shakespeare’s *Complete Works*.

Sources and History of the Play

Shakespeare's primary source for *Henry V*, as it was for all of his plays about English history, was Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*. Given the number of times that details and even whole phrases from Holinshed are used in his histories, the Bard seems to have owned a well-thumbed copy of the 1587 second edition of Holinshed's hefty tome.

Even audience members who hadn't read Holinshed, or were, indeed, illiterate, would have known the general outline of Henry V's famous victories in France. As Shakespeare's Henry predicts in his speech before the Battle of Agincourt, his name and those of his companions would become "familiar... as household words" by Shakespeare's day. Coming as it did in the midst of 87 years of intermittent civil war, the brief moment of national unity and triumph that Agincourt represented was a natural subject for a play.

In fact, at least one play on the subject had already been staged, the anonymous *Famous Victories of Henry the Fifth*, which most scholars date to the 1580s, although it was not published until after Shakespeare's play. Shakespeare's *Henry V* shows signs of having borrowed from this earlier play, and it may even be that the Lord Chamberlain's Men had specifically decided to have Shakespeare revise the *Famous Victories*.

Henry V was almost certainly written in 1598-99, and may have been the first play performed at the company's new Globe Theatre in Southwark—the reference to a "wooden O" thus being a pun on the Theatre's name as well as its round shape. Another unverifiable tradition holds that Shakespeare himself played the Chorus, and stepped before the Globe's first audience to invoke "a muse of fire."

There is no indication that *Henry V* was unusually popular in Shakespeare's day. Three imperfect quarto editions were published during the author's lifetime, apparently with little or no attempt by the company to suppress them. The first complete edition of the play, as we know it today, was printed in the 1623 First Folio.

However, the play has had a long stage life with English (and English-speaking audiences). Since the 1730s, it has been regularly produced in England, serving as a paean to the nation's greatness, or as a patriotic call to arms in times of turmoil. In 1859, Charles Kean disregarded the Chorus' words about "four or five most vile and ragged foils," and hired 200 extras to stage the battle scenes in his production. Shaken by World War I and the Great Depression, England turned to the heroic stage depictions of King Henry by Ralph Richardson and Laurence Olivier in the 1930s.

Olivier revisited his role a few years later, producing, directing and starring in a 1944 film adaptation that served as a rallying point for the British people in the midst of World War II. Using numerous real British and American servicemen as extras portraying Henry's army, Olivier created perhaps the most definitive use of the play as propaganda.

Since World War I, however, readers of the play have also been particularly sensitive to the potential anti-war messages of the play, which is often subtly critical of Henry's cause and his rhetoric even as it clearly celebrates English triumph. Critics such as

Norman Rabkin have suggested that the play is neither pro-war nor anti-war. Rabkin likens it to a drawing which, from one perspective seems to be a duck but, looked at again, seems to be just as likely to be a rabbit.

The 1989 film adaptation by Kenneth Branagh takes this type of nuanced approach, vividly and graphically depicting the horrors of war despite Branagh's appealing performance as the young king. Contemporary critics and directors continue to debate and explore the play's complex attitude towards war, as does the current production at The Shakespeare Theatre of New Jersey.



Illustration of King Henry V from the Borough of Richmond upon Thames website, www.richmond.gov.uk.

Commentary and Criticism

“Even victorious Henry V—Shakespeare’s most charismatic hero—does not substantially alter the plays’ overarching skepticism about the ethics of wielding authority. No one is more aware than the reformed wastrel Henry that there is something deeply flawed in his whole possession of power and in the foreign war he has cynically launched on the flimsiest of pretexts.”

Stephen Greenblatt
“Shakespeare and the Uses of Power”

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

Norman Rabkin
Shakespeare and the Problem of Meaning

“Henry, because he did not know how to govern his own kingdom, determined to make war upon his neighbours. [He is an] amiable monster... [given license by the] pious and politic Archbishop of Canterbury . . . to rob and murder in circles of latitude and longitude abroad— to save the possessions of the church at home.”

William Hazlitt
Characters of Shakespeare’s Plays (1817)

“Is [*Henry V*] the nearest thing [Shakespeare] ever wrote to a patriotic pageant, an epic celebration of English glory, or is it a diatribe against war and the abuse of power? The answer, surely, is that it is both... One approach or the other would have made it two-dimensional; by combining them, he gave his play fullness and depth.”

John Julius Norwich
Shakespeare’s English Kings

“Can sensitivity and warmth— the spiritual values that elevate human life— coexist with the ruthless strength and shrewdness that a ruler needs to govern? In *Henry V* this question can be plausibly answered in two ways that seem to be mutually exclusive.... The ambivalence of *Henry V* reflects our most profound political ideals as well as our most disturbing fears of political power.”

Charles Boyce
Shakespeare A to Z

“Henry may be an ideal ruler, but he is not a perfect man. The tension between the flawed man and the model king is what makes Shakespeare’s portrait of Henry so intriguingly ambiguous. There’s the democratic Harry who relaxes with his men and the majestic one who abandons his old companions. He both atones for his father’s sins and perpetuates them. Pious and humble, he’s also a ruthless war machine... He tries to be just, but he’ll stop at nothing to get what he wants... Henry comes across as a medieval John F. Kennedy: he’s virile, sexy and patriotic, but he also has an unexplored darker side.”

Norrie Epstein
The Friendly Shakespeare

“[Henry V] has the gross vices, the coarse nerves, of one who is to rule among violent people... He is as remorseless and undistinguished as some natural force.”

W.B. Yeats
Ideas of Good and Evil

He Said...

“The play deftly registers every nuance of royal hypocrisy, ruthlessness, and bad faith—testing, in effect, the proposition that successful rule depends not upon sacredness but upon demonic violence—but it does so in the context of a celebration.”

Stephen Greenblatt
Shakespearean Negotiations



Painting of medieval longbowmen in battle, from the British National Army Museum exhibit *A British Archer*, 1415.

...She Said

“Instead of appealing ineffectually to the angels on behalf of a theory of divine right, like Richard II, Henry appeals to a ‘band of brothers’... the concept [of which] is pure Hal. His education in the tavern world, his awareness of his own desire for ‘small beer,’ common comforts and common company, make him more than a vainglorious Hotspur. He has become the modern king a modern England needs.”

Marjorie Garber
Shakespeare After All

Shakespeare's Common Tongue

alack- expression of dismay or shock

anon- soon, right away

ere- before

hath- has

hence- away (from here)

henceforth- from now on

hither- here

lest- or else

naught- nothing

oft- often

perchance- by chance, perhaps, maybe

sirrah- "hey, you" as said to a servant or someone of lower status

thee- you

thence-away, over there

thine- yours

thither- there

thou- you

thy- your

whence- where

wherefore- why

whither- where

... and the "thys" have it

Often Shakespeare will alternate his usage of "thou" for "you", or "thy" for "your", or "thine" for "yours". Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different use of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. "You" is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. "Thou," used in more informal settings, also can suggest contempt or aggression from the speaker. The use of "thou" places the speaker above the status of the person to whom s/he is speaking. Children are addressed using "thou," "thee" or "thy." In a conversation between two people of equal status, the use of "you" suggests that everything is going along smoothly, whereas "thou" would suggest that there is some kind of upset or unrest in the relationship.

Terms and Phrases Found In *Henry V*

ACT I

unraisèd – unleavened (like bread)

casques – helmets

puissance – forces

scambling – grasping, predatory

lazars – lepers

Hydra – many-headed monster of Greek myth

Gordian knot – legendary intricate knot unable to be untied

open haunts – public places

nicely charge – subtly impugn

miscreate – illegitimate

impawn – engage

imbar – deny, impeach

puissant – powerful

coursing snatchers – raiders on horseback

unfurnished – unprepared

galliard – a lively dance

hazard – in Elizabethan tennis, an aperture serving as a goal

comes o'er – taunts

ordinance of times – tradition

ACT III

celerity – swiftness

the young Phoebus fanning – fanning the sunrise

rivage – shore

fet – derived, descended

be copy – set an example

in the slips – leashed

cullions – base fellows

men of mould – men of earth (i.e. mere mortals)

bawcock – a fine fellow

antics – clowns

proud of destruction – glorying in their own destruction

guilty in defense – foolhardy in your persistence

sprays – offshoots (also **scions**), because the English aristocracy traced their descent from Normandy

nook-shotten – ragged

Dieu de batailles – French for "God of battles"

pax – an item of church decoration

figo, fig of Spain – an obscene gesture

bruise – to squeeze (as one would a boil or a blister to pop it)

vantage – numerical superiority

hooded – covered, quiescent (like a hooded hawk), which would **bate** or flutter in panic if its hood were removed

ACT IV

umbered – shadowed

accomplishing – outfitting, preparing

overbears attaint – masters his fatigue

mindng – understanding

legerity – briskness, liveliness

Saint Davy's day – the Welsh national holiday (St. David's symbol is the leek)

pibble pabble – chit-chat

the element shows – the (lightening) sky appears

at all adventures – at any rate

proportion of subjection – due obedience

unprovided – unprepared (specifically, with their sins unabsolved)

wringing – suffering

farcèd – stuffed, padded

ACT II

silken dalliance – idle fashions

pale policy – cowardly schemes

digest th'abuse of distance – compress the action

ancient – a military rank, i.e. ensign

shog off – move along, scam

solus – Latin for "alone" (but mistaken for an insult by Pistol)

Barbason – the name of a devil in folklore

spital – hospital

Cressid's kind – like Cressida, a prostitute

yield the crow a pudding – die and become carrion

bedfellow – favorite

enlarge – set free

proceeding on distemper – resulting from drunkenness

affiance – trust

wafer-cakes – crackers (thus, easily broken)

caveto – Latin for "beware"

clear thy crystals – wipe your eyes

sucking of a gulf – whirlpool, maelstrom

Roman Brutus – Lucius Junius Brutus, who pretended to be insane in order to carry out his overthrow of the tyrant Tarquin

fleshed upon us – tasted our flesh

sense of reck'ning— *ability to count*
chantries — *chapels consecrated to the souls of the dead*
hilding — *worthless, petty*
dare — *stare down, overawe*
to view their battle — *observe their formations*
Feast of Crispian — *Oct. 25, the feast of saints Crispin and Crispianus, the patron saints of shoemakers*
gentle his condition— *raise him to nobility*
compound— *come to terms*
warriors for the working day— *ordinary soldiers*
vaward— *vanguard, the front line*
perdurable— *enduring*
haggled— *hacked, cut up*
Monmouth— *the city in Wales where Henry was born*

ACT V

pales in the flood — *hems in the waves*
bedlam — *insane*

Cadwallader— *the last British king of Welsh descent*
goats — *an allusion to Welsh poverty*
gleeking and galling — *mocking and taunting*
unto this bar— *to this court of justice*
coultter — *the blade of a plow*
accept and peremptory — *final and authoritative*
greenly — *pale (with feigned emotion)*

A Man of Many Words

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1700 words) had never been seen in print before Shakespeare used them. To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

Henry V: Food For Thought

The Longbow Advantage

One of the keys to Henry's success at Agincourt was his skillful deployment of the English longbow, which had also been devastatingly effective against the French for his great-uncle Edward the Black Prince. Almost every English boy was brought up to shoot the longbow (which was usually just over six feet in height) as a hunting weapon. A well-made longbow could discharge arrows at high velocity over almost 250 yards, and the experienced bowmen in Henry's army would have been expected to loose over 20 aimed shots per minute. Contemporary accounts describe the terrifying sound and sight of a thick cloud of thousands of falling arrows darkening the sky. While even the heaviest bodkin-point arrows had difficulty piercing the plate armor of the French knights, their horses were still vulnerable. Either killed outright or maddened with pain and fear, the horses created chaos in the French ranks. Trampled or pinned beneath their own horses, the French knights were methodically speared by the lowly English infantry.

Words, Words, Words

Henry is no Prince Hamlet, to whom Shakespeare gave 1,422 lines of verse, but he is not far behind. At 1,025 lines in the uncut Folio version of the play, Henry is only exceeded by Hamlet, Richard III and Iago as the Shakespearean characters with the most to say.

Wales: It's Like A Whole Other Country

Shakespeare, who grew up in the far west of England near the Welsh border, frequently makes reference to Wales and Welsh characters in his plays. Wales did not come under English rule until 1282, when King Edward I defeated the Welsh in battle and had his son named Prince of Wales. Welsh nationalists continued to resist English rule for hundreds of years— in *Henry IV, Part 1*, Shakespeare depicts the Welsh chieftain Owen Glendower, who used the mountainous terrain to his advantage in leading a long guerilla war against King Henry IV. In this play, the Welsh captain Fluellen refers proudly to the fact that King Henry V was born in the Welsh town of Monmouth. Shakespeare also gives a nod to the Welsh in mentioning "Davy Gam, Esquire" or Davyd ap Llewellyn, one of the English casualties at Agincourt. Welsh tradition holds that he saved King Henry's life on the battlefield, and was knighted for his heroism as he lay dying.

Saint Who?

Along with his twin brother Saint Crispinian, Saint Crispin was supposedly born to a noble Roman family in the 3rd century. Facing persecution for their Christian faith, the brothers were forced to flee to the hinterlands of Gaul, where they worked as shoemakers by day and itinerant preachers by night. Annoyed by their missionary zeal, the Roman governor of the province had them put to death, and they were later declared saints by the Catholic Church. They were the patron saints of shoemakers, and their liturgical feast was celebrated on October 25, the day on which the Battle of Agincourt was fought in 1415.

The significance of St. Crispin's Day in the great rallying speech which Shakespeare wrote is probably multiple. As the patron of shoemakers, Crispin was a rather humble saint, appropriate for an army of "warriors for the working day." He was also a French saint, martyred not far from the very battlefield on which the English found themselves. By deciding the battle in favor of the English on St. Crispin's Day, God would be in a sense ratifying the justice of their cause and Henry's claim to the throne of France.

In recent years, the fortunes of Saints Crispin and Crispinian have fallen. In the 1960s, their feast day was removed from the liturgical calendar because there was insufficient evidence that they really existed. As Shakespeare predicted, "Saint Crispin's Day" is now almost only remembered for Henry V's famous overthrow of the French army.

"Flipping the V"

Throughout Great Britain, a "peace sign" made with the palm inwards— a "two-fingered salute" or "flipping the v"— is an offensive gesture comparable to raising the middle finger. Legend has it that this gesture originated with Welsh longbowmen during the Hundred Years' War. Because it would be impossible to fire a longbow without one's middle and index fingers, supposedly the French armies began chopping off these fingers on their Welsh and English prisoners of war. As a gesture of defiance, the unutilized bowmen then began to mock the French by waving these fingers at them before battle. There is no definitive historical evidence to support this legend, although Jean Froissart (1337-1404) does recount seeing English bowmen waving their fingers at the defenders of a French castle.

England vs. France: The Hundred Years' War

The Hundred Years' War was a conflict between England and France that arose when English kings began making claims to the French throne based on their descent from the French royal family. Edward III was the first to do so, in 1337, precipitating a conflict that lasted, on and off, for 116 years. The war is usually divided into four phases, separated by periods of peace: the Edwardian War (1337-1360), the Caroline War (1369-1389), and the Lancastrian War (1415-1429) followed by the slow expulsion of the English from France, which was complete by 1453.

The Capetian dynasty in France was disrupted in 1314 when Philip IV died. Although he left three male heirs, all died within a decade leaving behind no sons. Philip IV had also had a daughter, Isabella, who was married to Edward II of England. They had one son, who ascended the throne of England as Edward III in 1327 after his father's assassination. Edward III proclaimed that, as grandson to Philip IV, the last monarch of the Capetian dynasty, he was the legitimate heir to the throne of France.

The French, however, were resistant to the idea of a foreign-born king. They cited a law dating back to the Dark Ages, the Salic Law, which stated that inheritance of property could not pass through female heirs. Because Edward's claim was based on descent in the female line (through his mother), it was rejected and in 1328, another of Philip IV's relatives, Philip of Valois, ascended the French throne as Philip VI. Edward was not satisfied, so in 1329 the French returned the province of Gascony to the English in return for Edward's agreement to drop his claim to the throne.

Tensions continued to smolder, erupting into open war when Philip VI retook Gascony by force and had his fleet sack towns along the English coastline. Philip believed that Edward would be distracted by war in the north with Scotland, a French ally, but Edward's troops defeated the Scots and captured their king in 1346. With the northern border secure, Edward invaded France at Normandy, capturing Caen, Crécy, and Calais within a year.

Ten years later, Edward's son, Edward the Black Prince, led a second invasion from the west, defeating the French at Poitiers and capturing their new king, John II. The Second Treaty of London was signed, by which John was returned to his people and England acquired the duchy of Aquitaine, adding to its French possessions.

A short period of peace and equilibrium lasted until 1369 when Charles V took the throne of France and began to push back the English. By this time, the Black Prince had fallen ill and Edward himself was too old to fight. They died in 1376 and 1377, respectively, and England found itself in the hands of a boy king, Edward's grandson Richard II. Political instability in England meant that attempts to retake the nation's territories in France had to be put on hold.

After Richard was deposed and killed in 1399, King Henry IV planned several times to attack France, but was unable to do so as he fell sick and died in 1413. His son, Henry V, succeeded him, and united the English behind his plans to relaunch the stalled military campaigns in France. In a series of successful invasions, Henry V won decisive victories at Harfleur, Agincourt, Rouen and Baugé in short order before taking ill and dying during the long Siege of Meaux. According to the terms of the Treaty of Troyes, Henry was given Charles VI of France's daughter Katherine in marriage,

with an understanding that their son would succeed to the throne of both countries, finally accomplishing Edward III's goal of a century before.

However, when Henry V died young, leaving the throne to his infant son Henry VI, the French saw a chance to thwart the treaty and retain control of their native land. A peasant girl, known as Joan of Arc, famously convinced Charles's lawful heir, the Dauphin, living in exile in the countryside, that God had commanded her to lead the French in battle. In 1429, Joan's army broke the English siege of Orléans, clearing the path for the Dauphin to move to Rheims and be crowned Charles VII of France, in contravention of the Treaty of Troyes.

Although Joan of Arc was captured and executed by the English in 1430, the French victories continued under Charles, slowly but surely forcing the English from France. John Talbot's English troops were more experienced and better trained than their adversaries, but with political infighting and financial instability in the English government, they were not numerous or well-supplied enough to effectively oppose the French. The final battle of the Hundred Years' War took place at Castillon in 1453, and its result was the complete expulsion of the English from France.



Edward III's army lays siege to Rheims in this illustration from Jean Froissart's *Chronicles*, 1377.

Agincourt: The Famous Victory of Henry V

The most famous English victory of the Hundred Years' War, and perhaps the most spectacular military success in English history, began inauspiciously with a small expeditionary force which aimed simply to assess French military strength in their northern provinces. In the summer of 1415, Henry and an army composed mainly of common bowmen began loading onto roughly 1,500 ships docked between Portsmouth and Southampton. On August 13, he landed with 12,000 men at the mouth of the Seine in Normandy.

To ensure a foothold on the Norman coast, his forces laid siege to the port town of Harfleur. After a monthlong siege, the town fell to English control, but sleeping in the open in the marshes surrounding Harfleur had taken its toll on the poorly-supplied English troops, many of whom had fallen ill. Between casualties of the siege and the deadly illnesses sweeping through his camp, Henry had lost almost a third of his force.

With winter coming on, and his strength depleted, there was no question of pushing on down the Seine toward Paris. The safest choice would have been to reboard their ships and return to England for the winter, leaving Harfleur garrisoned with English troops. Instead, Henry announced that the army would skirt its way through the countryside of northern France in the direction of the other English-held port, Calais, some 150 miles away.

For weeks, the English marched in the pouring rain, going miles out of their way to avoid flood-swollen rivers and French blockades. Although the towns in their path mostly surrendered without a fight, and the French held back from a pitched battle, exhaustion and disease continued to deplete Henry's ranks.

Meanwhile, the French commanders, Constable Charles d'Albret and Marshal Jean Boucicault, were biding their time, assembling a massive army of perhaps 20,000 men to intercept and annihilate the English army somewhere on the road to Calais. On the morning of October 24, Henry's army finally sighted the French encampment in the countryside near the villages of Tramecourt and Agincourt. The French outnumbered them by as much as five or six to one, and where the English were muddy, sick, exhausted and starving, the French were thoroughly rested and supplied.

Seeing how dire their situation truly was, Henry sued for peace, offering to surrender Harfleur and all the towns gained along the way in exchange for safe passage to Calais. There was little chance that the offer would be accepted in any case, but it might delay the start of the battle long enough for the English army to get a night's sleep.

Henry drew up his forces in the recently plowed farmland between the woods of Tramecourt and Agincourt, at the bottom of a small, narrow valley. The choice of terrain, as well as the weather, would prove decisive. Drenching rain fell throughout the night, turning the plowed field into a morass of mud.

Dawn came, and the French held their positions across the valley, perhaps waiting for three more squadrons still on the march. Henry took advantage of the delay, sending the English archers forward to within extreme bowshot of the French, where they planted long diagonal rows of sharpened wooden stakes, called palings, on either side of the valley, tapering in to the point where Henry would station his tiny band of men at arms. This would force the French to fight on a narrow front and greatly reduce their numerical advantage.

Because of the terrain, the Constable and Marshal had arrayed their army in three equal waves, called "*batailles*," that would sweep consecutively towards the English position. As the morning dragged on without the command to advance, however, more and more French knights broke ranks and edged into the first battle line.

Goaded by the activity of the English longbowmen, the mounted wings of the first battle line charged the palings. Hampered by the deep mud and hemmed in by the forest and the palings, the charge turned to a crawl. Henry gave the order to fire, and from behind the palings, the thousands of longbowmen who made up the bulk of Henry's army launched their arrows upward, so that they fell like rain upon the unprotected backs and flanks of the horses churning their way forward. Pandemonium ensued, as scores of horses fell dying into the mud, tripping up those around them and bringing the charge to a halt.

As the French cavalry dissolved, the Constable was already moving the first battle line of infantry forward, their progress slowed even further by the churned-up mud and the fact that too many men had crowded into the formation. Bottled into the valley, they were suddenly met by a wall of panicked, wounded horses— some riderless, some dragging their riders behind them— fleeing in terror from the killing rain of arrows. Packed as tightly as they were, with the second battle line already at their backs, the French infantry could neither avoid nor defend themselves from their own horses. Hundreds were simply trampled to death, and the chaos in the French ranks increased.

The Constable's orderly, well-planned assault had turned to disaster. The French were now laboring to reach the English line not only through mud, but over masses of dead and dying men and horses. Their formations had dissolved into something like a crowd stampede, with men packed shoulder-to-shoulder blindly pushing forward. All the while, the English longbowmen hailed down arrows at a rate of at least 8-12 volleys per minute. This meant that perhaps 40,000 arrows per minute were falling onto the field of battle. At the end of the day, so many feathers were protruding from the mud (and from the fallen French), that observers reported that it looked as though the field was covered in snow.

By the time the survivors reached Henry and his 900 men-at-arms, they were so chaotically and tightly packed that they had difficulty using their weapons. Dropping their bows, the English archers ran forward between the palings and fell upon the immobile French with axes, knives and wooden clubs. Seeing the carnage unfolding ahead of them, the third French battle line mostly turned and fled.

By mid-afternoon, it was over, except for the gruesome task of counting the dead. Historians differ as to how lopsided the victory truly was— most doubt Shakespeare's statement that there were only 29 English casualties. However, it is fairly clear that no more than a few hundred English died, in contrast to 7,000 or more dead French.

Henry had snatched success from the jaws of what seemed, on its face, to be certain defeat. His tiny expeditionary force had, in one battle, scattered or killed the majority of the French military, and the plunged the French government into chaos thanks to the battlefield deaths of dozens of high-ranking nobles. Not until the Battle of Britain, in 1940, did another English military victory inspire such a mix of wonder and astonishment.

Additional Topics for Discussion

About the Play

1. *Henry V* is one of the few Shakespeare plays to use a Chorus to introduce each act, and his only history play to do so. What is the function of the Chorus? Why do you think Shakespeare made this choice for this play? How would the play have been different without a Chorus?

2. Early in *Henry V*, several characters make reference to Henry's past as a rowdy, fun-loving teenage prince who spent the majority of his time in the company of barflies like Falstaff and Bardolph. How does Shakespeare view the King's transformation? Has he simply rejected or suppressed his past experiences? Or are there ways in which his unruly youth better prepared him to be an effective king?

3. The play unfolds amid a complicated web of political tensions—Henry's father gained the English throne by violence, and the nation still stands on the brink of civil war; the Church and Parliament are at odds over taxation; France is shakily ruled by a weak king. Is Henry an idealist who is forced to compromise his ideals, or a clever politician who is well-suited to this world of ambition and intrigue? For example, if the bishops had told Henry that his claim to the French throne was weak, would he have renounced his claim, or is he simply using them to obtain an excuse to go to war?

4. *Henry V* dramatizes the conflict between the public and private faces of kingship. How does Henry V balance these aspects of himself? Which of his actions (or which aspects of his actions) are controlled by his public duties and which are controlled by his private inclinations? Consider, for example, his interactions with the traitors, with Bardolph, with the common soldiers, and with Katherine.

5. What is the purpose of the scenes dealing with the common people in this play? Consider their interactions with their leaders and with each other. Are they there mainly to provide comic relief (like the "clown" characters in many Shakespeare plays)? What other purposes might they serve? How do their scenes comment on or underscore more serious themes in the play?

About this Production

1. The scenic elements for this production are intentionally minimal, with the dominant element being the vast "wooden O" of floor that suggests the "wooden O" of Shakespeare's Globe Theatre. Why do you think the director, Bonnie Monte, and scenic designer, Michael Schweikardt, made this design choice? What did this choice say to you when you watched the play?

2. Other productions of this play have chosen to emphasize either the play's pro-war aspects or its anti-war aspects. In your opinion, did this production present an evenly balanced view of war, or was it slanted towards one perspective?

Follow-up Activities

1. Write a review of this production of *Henry V*. Be sure to include specific information and your own reactions to both the acting and the design elements (lights, set, costumes and sound). Explain what you liked about the production, and what you disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey's Education Department, or see if it can be published in your school newspaper.

2. **Vote Harry!** Henry V's success in the play is determined by his powers of persuasive speech as much as by his military might. Imagine that Henry Monmouth (Henry V) is a contemporary presidential candidate. Consistent with what you know about the character from Shakespeare's play, write an appropriate campaign speech for him. Alternatively, you are running against him—write a campaign speech that persuasively details his flaws.

3. **Dear Diary...** For most of the play, King Henry is forced to be a public figure, the leader of his army and his nation. In one scene, Shakespeare "pulls back the curtain" to show us Henry alone, disguised as a common soldier, and gives us access to his inner thoughts. What might Henry have been thinking in the other scenes? Write journal entries describing, for example, his private thoughts about the Dauphin's gift of tennis balls, the assassination plot, ordering Bardolph's execution, marrying Katherine, and so on.

4. Henry V has been remembered for centuries as a British national hero. Think of another historical hero with whom you are familiar. What makes someone remembered as a hero? Write a description of your hero, comparing and contrasting him/her to Henry.

5. Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare's words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of *Henry V* which you can perform for one another. Afterwards, discuss both the process of adaptation and how your "abridgement" compared to the full-length performance.

6. **Agincourt War Memorial.** Research some of the world's famous war memorials. What characteristics do they share? What makes an effective memorial? Pick a moment from Henry's campaign in France and memorialize it from either the English or French perspective. What would you choose to remember—the siege of Harfleur, the death of the Duke of York, Henry refusing to be ransomed, the massacre of the camp-boys? You can design your memorial on paper or have your classmates create it with their bodies as a living tableau.

Teachers:

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org and we will share them with other teachers, and maybe even include them in future study guides.

Test Your Understanding

- Shakespeare's plays are most often written in:
 - rhyming couplets
 - Old English
 - blank verse
 - prose
- Shakespeare wrote in what language?
 - Old English
 - early modern English
 - Middle English
 - Latin
- How do the bishops convince King Henry to invade France?
 - they offer him the Church's money
 - they tell him it is God's will
 - they prove that he is the legal heir to France
 - they ask the Pope to declare war on France first
- What must Henry do before he can sail to France?
 - punish three lords for spying
 - bury his father
 - punish three lords for plotting to kill him
 - bury Falstaff
- When the English storm the town of Harfleur, what does Henry say to rally his troops?
 - "Onward Christian soldiers!"
 - "Charge!"
 - "Once more unto the breach, dear friends!"
 - "Up to the breach, you dogs!"
- Which of the following offers is NOT made by the King of France before the battle of Agincourt?
 - some petty dukedoms
 - some unprofitable dukedoms
 - his daughter's hand in marriage
 - the town of Harfleur
- The Battle of Agincourt takes place on:
 - Saint George's Day
 - Saint Crispin's Day
 - Saint David's Day
 - Saint Patrick's Day
- How many English casualties are there at Agincourt, in contrast to France's 10,000 dead?
 - 29
 - 100
 - 728
 - 1,000
- Complete this line: "If we are marked to die, we are enough to do our country loss; and if to live, _____"
 - "the fewer men, the greater be our pride."
 - "the fewer men, the greater share of valor."
 - "the fewer men, the greater share of honor."
 - "the fewer men, the greater loss the French!"
- Who gets his glove back from the King?
 - Fluellen
 - Pistol
 - Sir Thomas Erpingham
 - Michael Williams
- Complete this line: "Now entertain conjecture of a time _____"
 - "when creeping murmur and the poring dark..."
 - "when King Harry's men do slay the French."
 - "when in disgrace with men's eyes..."
 - "when swords do leash the fields of France."
- Who does Henry marry at the end of the play?
 - Princess Katherine of Valois
 - Princess Margaret of Anjou
 - Princess Isabel
 - Princess Alice
- Which other Shakespeare plays are referenced by the Chorus at the end of the play?
 - Henry VI* and *Henry VII*
 - Henry IV*, parts 1 and 2
 - Henry V*, parts 2 and 3
 - the *Henry VI* trilogy
- Henry V was born at:
 - Edinboro, in Scotland
 - Fotheringhay, in England
 - Monmouth, in Wales
 - Rheims, in France
- In payment for his insults, Fluellen forces Pistol to eat the national symbol of Wales, a _____.
 - goat
 - thistle
 - leather glove
 - leek

What Did He Say?

This is an opportunity to test your comprehension of Shakespeare's language. Below you will find passages from *Henry V*. Answer the questions for each passage as specifically as possible.

CHORUS

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.

1. To whom is the Chorus speaking?
2. Where does this speech fall in the play?
3. What is meant by "a muse of fire"?
4. What does it mean to "assume the port of Mars"?
5. What does it mean to "crouch for employment"? What comparison is being made by this image?

HENRY V

This day is called the feast of Crispian.
He that outlives this day and comes safe home
Will stand o' tiptoe when this day is named
And rouse him at the name of Crispian.
He that shall see this day and live old age,
Will yearly on the vigil feast his neighbors
And say, "Tomorrow is Saint Crispian."
Then he will 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.

1. To whom is Henry speaking?
2. What is the situation that has inspired him to speak?
3. What is "the feast of Crispian"? Why is the king calling attention to this date?
4. How would you characterize the language that Henry uses in this speech?
5. What does it mean to "remember with advantages"?

Who Said That?

Match the spoken line to the character who speaks it. Three characters have none of the quotes listed below.

- | | | |
|----|---|------------------------------|
| A. | "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." | HENRY V |
| B. | "The kindred of him hath been fleshed upon us,
And he is bred out of that bloody strain
That haunted us in our familiar paths." | CHORUS |
| C. | "Thus with imagined wing our swift scene flies
In motion of no less celerity than that of thought." | EXETER |
| D. | "Your Majesty shall mock at me. I cannot speak your England." | WESTMORELAND |
| E. | "Once more I come to know of thee, King Harry,
If for thy ransom thou wilt now compound,
Before thy most assured overthrow." | MONTJOY |
| F. | "For government, though high and low and lower,
Put into parts, doth keep in one consent,
Congreeing in a full and natural close,
Like music." | THE KING OF FRANCE |
| G. | "To horse, you gallant princes! straight to horse!
Do but behold yond poor and starved band,
And your fair show shall suck away their souls..." | QUEEN ISABEL |
| H. | "The sin upon my head, dread sovereign!" | PRINCESS KATHERINE |
| | | THE DAUPHIN |
| | | THE ARCHBISHOP OF CANTERBURY |
| | | THE CONSTABLE OF FRANCE |

Meeting NJ Core Curriculum Standards

With New Jersey's implementation of the Core Curriculum Content Standards, teachers and administrators are seeking programs and materials that will help achieve these new classroom requirements. By merely viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion, students can meet many Curriculum Standards. The activities included in this study guide, when implemented in the classroom, as well as teacher assigned writing assignments will allow students to meet additional Curriculum Standards.

VISUAL AND PERFORMING ARTS STANDARDS

The Visual and Performing Arts Standards require students to experience, perform and comment on various forms of fine art. A *Student Matinee Series* performance, and incorporation of the enclosed study guide exercises, will help meet the following Curriculum Standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in responses to dance, music, theatre and visual arts.

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each of art form in the creation, performance, and presentation of dance, music, theatre and/or visual arts.

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

LANGUAGE ARTS LITERACY STANDARDS

Active listening and responding to what has been presented are two major aspects of the Language Arts Literacy Standard. A performance at The Shakespeare Theatre of New Jersey can be used as a springboard for classes to help students meet the following Standards.

STANDARD 3.2: All students will listen actively in a variety of situations to information from a variety of sources.

STANDARD 3.3: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

SOCIAL STUDIES STANDARDS

Gaining an awareness and understanding of various cultures and cultural influences throughout history is part of the root of the Social Studies Standards. A *Student Matinee* performance can, once again, be used as a springboard into activities that will help meet the following Standard.

STANDARD 6.2: All students will learn democratic citizenship through the humanities, by studying literature, art, history and philosophy, and related fields.

Additional Artwork Credits:

cover: *Imogen* by Herbert Schmalz (1896) from *The Graphic Gallery of Shakespeare's Heroines*. Used by permission of the Folger Shakespeare Library.

p3: Photo of the F.M. Kirby Shakespeare Theatre, the Main Stage venue of The Shakespeare Theatre of New Jersey, 1998.

p5: Engraving of William Shakespeare by Droeshout from the First Folio, 1623.

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Test Your Understanding Answer Key

1. c 2. b 3. c 4. c 5. c 6. d

7. b 8. a 9. c 10. d 11. a 12. a

13. d 14. c 15. d

Who Said That? Answer Key

A. Henry V

B. King of France

C. Chorus

D. Princess Katherine

E. Montjoy

F. Exeter

G. Constable of France

H. Archbishop of Canterbury

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey (formerly called “New Jersey Shakespeare Festival”) is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey’s only professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 45th season in 2007.

In addition to producing and presenting classic theatre, the Theatre’s mission places an equal focus on education— both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company’s dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting “new” theatres under the leadership of Artistic Director, Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association of America, Theatre Communications Group, and is a founding member of the New Jersey Theatre Alliance.

Other Opportunities for Students... and Teachers

SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY

Shakespeare LIVE! is the educational touring company of The Shakespeare Theatre. This dynamic troupe of actors brings exceptional abridged productions of Shakespeare’s masterworks directly into the classroom. Workshops are also available in Stage Combat and Shakespeare in Performance.

JUNIOR AND SENIOR CORPS

Young actors are given the opportunity to participate in the excitement of the Theatre’s summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students in grades 6 through 12, admission to this program is through audition and/or interview.

SUMMER PROFESSIONAL TRAINING PROGRAM

For graduating high school seniors and for university students, the intensive Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas. For a full brochure of the opportunities available, please contact the Education Department.

SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is an weeklong intensive filled with myriad practical ways to conquer “ShakesFear” and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and “speaking the speech.”

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.

For more information about these and other educational programs
at The Shakespeare Theatre of New Jersey,
log onto our website,
www.ShakespeareNJ.org
or call **(973) 408-3278**