

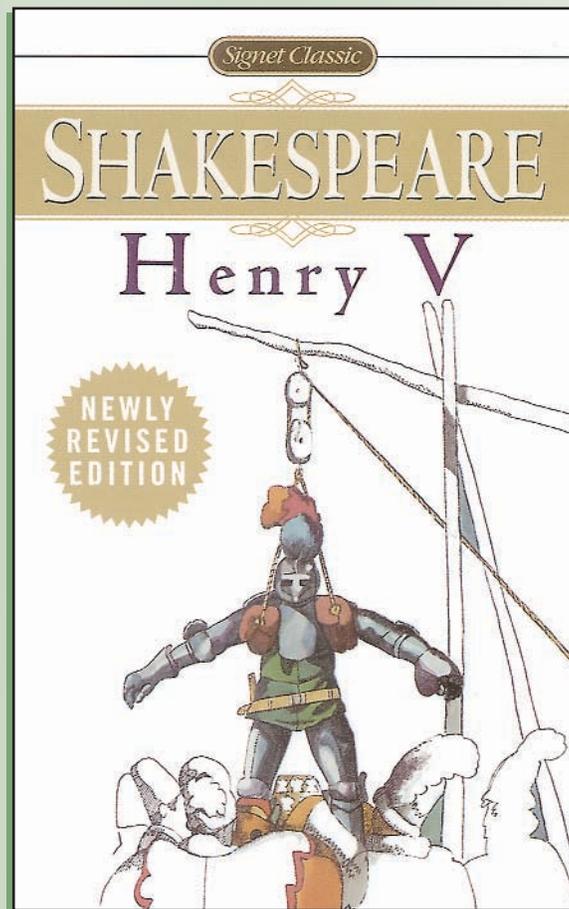


A TEACHER'S GUIDE TO THE SIGNET CLASSIC EDITION OF

WILLIAM SHAKESPEARE'S

HENRY V

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AN INTRODUCTION

William Shakespeare's *Henry V* offers challenges and rewards to those teaching the play at the high school and college levels. The benefits of studying the play are many. It has a straightforward narrative that can be easily followed by students, and it demonstrates majesty of language in Henry's famous speeches at Harfleur and Agincourt. Its themes include coming of age, justice and mercy, appearance vs. reality, leadership, and the comradery of men in arms. Shakespeare's depiction of Henry as an ideal Christian king is instructive as to the nature of a good king, yet it is complex enough to allow a variety of questions to be raised about Henry's real character. Also, since the play covers significant events in England's history, it can be integrated with the study of European history. In addition, popular film versions are available to allow students to see the play and to study the variety of interpretations of directors and actors.

The challenges of teaching the play include its historical context and references to *Henry IV, Parts 1 and 2*. Students need to be able to read the play with a sense of the history of the Hundred Years War and the War of the Roses. In addition, although the text is ripe for the inclusion of dramatic action when it is filmed or staged, the text itself only sparingly shows this action, and we learn of it instead through the words of the characters. Also, as is true for all of Shakespeare's plays, the idiom of 17th century English poses difficulties for modern students.

A goal in this teaching guide is to facilitate the teaching of *Henry V* by pointing to strategies and resources which can lead students to overcome its challenges and appreciate its beauties. The background material in the Signet Classic edition enables students to bring a broader comprehension to the play. The Overview of Shakespeare's life and work, the Introduction to *Henry V*, the Sources of *Henry V*, especially the Holinshed Chronicles, and the critical material offer ample provision for students (and teachers) to round out their reading and appreciation of the play. In addition to the features of this text, there are many relevant Internet resources as well as strategies and activities that can be used before, during, and after reading this play that have been included in this guide. Teachers should choose the activities which best meet students' needs and interests.

A. LIST OF MAIN CHARACTERS

English

King Henry the Fifth

French

Charles the Sixth, King of France

Lewis, the Dauphin

Isabel, Queen

Katherine, Princess

B. CHARACTERS BY RELATIONSHIP

King Henry the Fifth

Churchmen who serve as advisors: Archbishop of Canterbury and the Bishop of Ely

Brothers and kinsmen of the king: Dukes of Gloucester and Bedford (brothers), Duke of Exeter (uncle), Duke of York (cousin)

Nobles in the service of the king: Earls of Salisbury, Westmoreland, and Warwick

Traitors against the king: Richard Earl of Cambridge; Henry Lord Scroop of Masham, and Sir Thomas Grey

English Army

Officers: Gower, Captains Fluellen, Macmorris, and Jamy

Soldiers: John Bates, Alexander Court, Michael Williams

Former Companions during Henry's youth: Pistol, Nym, and Bardolph (with Falstaff who is sick and whose death is reported)

Wife of Pistol: Hostess Quickly of an Eastcheap tavern

Charles the Sixth

His son: Lewis, the Dauphin

His daughter, Katherine

His wife, Isabel

Nobles in the service of the French king: Dukes of Burgundy, Orleans, Bourbon, and Bretagne

The Constable of France

SYNOPSIS OF THE PLAY

The play can be divided into four main parts: the events leading up to the war between the English and French forces, preparations for battle, the actual battles, and the aftermath of the war. Accordingly, this summary is divided into four parts.

A. PRELUDE TO THE BATTLE

ACT I, PROLOGUE–ACT I, SCENE II

The Chorus, speaking for the playwright, calls on the audience to use their imaginations to bring to life the battlefield of Agincourt and the tremendous clash that occurred when King Harry battled against the forces of France. Neither the stagecraft nor the actors can do justice to the spectacle of the events.

As the play opens, the Archbishop of Canterbury and the Bishop of Ely are discussing a bid by the House of Commons to reclaim Church lands in order to use the revenue to benefit the state. They hope that King Henry will side with them since he has shown himself to be fair-minded and true to the church. Also the Archbishop has opened up the issue of Henry's claim to the throne of France that he hopes will distract Henry.

Before he meets with ambassadors from France, Henry asks the churchmen to demonstrate the legitimacy of his claim by reviewing the French Law Salique, which does not allow inheritance through a female. He reminds them of their responsibility to be absolutely truthful since so many will die if he decides to go to war. Canterbury demonstrates that the Salique law does not apply to France and also has not been followed by the French in their own inheritance of the kingship. They only now claim to hold up this law in order to prevent Henry from claiming his rightful title as king. In addition, Canterbury promises the church will raise money to support Henry's cause.

Exeter and Westmoreland join in, urging Henry to claim his rights in France. When he worries that the Scots will use the opportunity to revolt, Canterbury argues that it is reasonable to divide the roles and responsibilities of government so that all work together for the mutual good of the whole. If Henry will take one-fourth of the fighting force to France, the other three-fourths should be sufficient to defend England from invaders. Convinced by Canterbury and the nobles, Henry resolves to win France or die trying.

The ambassadors from the Dauphin of France advise Henry to forego his claims since he cannot win a war in France. The Dauphin has sent Henry a cask of tennis balls as more fitting his character. Angered by this mocking message, Henry responds that this joke may come back to haunt the Dauphin. He also warns that he should not be judged by his youthful behavior. Henry ends by acknowledging that the outcome of events lies in the will of God.

B. PREPARATIONS FOR BATTLE

ACT II, SCENE I–ACT II, SCENE IV

The thoughts of all men in England have turned to war and honor, following the example of Henry, "the mirror of all Christian kings." The French, hearing of the preparations for war, have bribed three English lords to kill Henry before he can set sail for France. The chorus promises that the audience will get to "see" all this action both in England and then in France; they will be transported across time and place through the playwright's words, without suffering any of the effects of seasickness.

In a London street, Nym and Bardolph meet and talk about their friend Pistol and the impending war. These rough-hewn men, along with Falstaff, were the bosom-companions of Henry during his youthful days and are not overly eager to go to war. Nym prefers not to fight, saying if he must he will close his eyes and hold out his sword. Pistol had stolen away his intended, Nell Quickly, but Nym refuses to seek revenge. Nym and Pistol trade insults and draw their swords, but both retreat when Bardolph intervenes. Bardolph urges them not to fight against each other when they are about to go to battle in France. They are called to the sickbed of Falstaff who they believe suffers because he has lost the attention of the king.

The next scene provides stark contrast to the idealistic sentiments of the chorus. Three trusted nobles, Scroop, Cambridge, and Grey, have conspired with the French to kill Henry. Knowing their treachery, Henry tricks them into setting their own punishment. Henry says he will be merciful to a prisoner, but all three urge him to punish the man so that others

will learn from this example. Henry turns their words back on them when they beg mercy and laments that their treason will now make him distrust all appearances of goodness. They confess and beg pardon, saying they are glad that their treason has been revealed and Henry saved. He sees this event as a sign that God is on the English side in the coming war.

Falstaff's friends relive his dying moments in which he blamed himself for his many vices. Then they decide that they, "Yokefellows in arms," want to join the fight. Pistol's real motive is to get the spoils of war.

The French, meanwhile, prepare their border cities to meet the enemy. The Dauphin thinks this is prudent, but he does not believe Henry, who was such a dissolute youth, poses any threat. The Constable warns that he is wrong. Ambassadors from Henry produce his pedigree and demand that the French king give Henry what rightfully belongs to him. They also bring Henry's promise of revenge against the Dauphin.

C. BATTLES IN FRANCE

ACT III, SCENE I–ACT IV, SCENE VIII

Once again the Chorus urges the audience to use their imaginations to see Henry's fleet depart from England and lay siege to the town of Harfleur. Henry has rejected the French king's offer to end the war in exchange for his daughter Katherine, her dowry, and several small dukedoms.

Henry urges his soldiers to fight, saying now is the time for courage, a fierce countenance, and a steady will. They will show what they are made of and make their ancestors proud. Henry's idealistic speech is undercut in the next scene when Bardolph, Nym, Pistol, and Falstaff's Boy show their cowardice. Nym whines that he doesn't have a set of lives to spare; the Boy wishes he were in an alehouse in London; and Pistol agrees that battles come and go and it's better to live than die. The Boy knows them for what they are—all talk and no action. What's more they will steal anything, and they want the Boy to work for them as a pickpocket.

Three British captains argue about the best way to wage war. Captain Macmorris, an Irishman, is in charge of soldiers digging under the walls and considers it a bad business. But Fluellen questions his knowledge of warfare and turns to the Scot captain Jamy to back him up. Macmorris considers it an inappropriate time for talk when the battle is raging around them. When the town sounds a parley, Fluellen gets in the last word, saying he knows the "disciplines of war."

Henry asks for the decision of the town's governor, warning that this is the last time for talk. If the battle resumes, it will not stop until Harfleur is totally destroyed and the town will bring upon itself terrible destruction. While he has control of the soldiers, he can promise mercy, but once the battle begins he will not be able to rein in the soldiers. The governor decides to yield the town since they can expect no help from the French armies. Exeter is charged by the king to fortify Harfleur while Henry goes to Calais for the winter to give his sick army time to heal.

The next scenes switch to the French palace in Rouen. In a playful and somewhat bawdy scene Katherine practices English with her gentlewoman, going through the parts of the body. Some of the English words, when pronounced by a French speaker, sound like indecent words to Katherine. On a more serious note, the King, Dauphin, and nobles receive news that Henry has crossed the Somme river. They now vow to fight the English and show French courage. The king urges all the nobles to go to battle, to capture Henry in Rouen and demand a ransom. Constable is sure that Henry, whose army is sick and famished, will give up as soon as he sees the strength of the French army.

In the English camp, Fluellen has just come from the battle at the bridge over the Ternoise and tells Gower that he saw a common man, named Pistol, acting in a most brave and valiant manner. Fluellen is fooled by Pistol's brave words into thinking that he is a hero. Pistol urges Fluellen to secure a pardon for Bardolph who robbed a church and is going to be executed. When Fluellen insists that discipline is important to an army, Pistol insults him. Gower recognizes Pistol, calling him "a gull, a fool, a rogue" who goes to battle only to be able to brag afterwards.

The king enters and questions Fluellen about the battle at the bridge. Fluellen says that the English have been successful, and the only man they will lose is Bardolph, who will be executed for stealing. Even though the king knows Bardolph from his youthful days, he only says that this is the right thing to do: "We would have all such offenders so cut off."

The French Herald now addresses Henry, demanding ransom for the damages Henry has inflicted on the French people. Henry says his only ransom is his own body. He would prefer not to fight the French at this time as his army is weak and sickly, but if the French will not allow his armies to pass on to Calais, then they are prepared to battle. The French, confident of their superior numbers and strength, prepare for the battle. The night seems too long as they anticipate the

glory they will achieve in war. Constable realizes that there is more talk than substance in what they say. The Dauphin enjoys talking about his bravery, but has no deeds to give substance to his words.

The Chorus again invites the audience to imagine how, during this night of watching, the armies are encamped, almost side by side. The French bet on their advantage in war, and the English sit fearfully, considering their danger. Now Henry, with a cheerful face and kind words, visits his soldiers to encourage and rally them.

From the start of the Battle at Agincourt, Henry recognizes that the English army is in grave danger yet believes it is an occasion for great courage. He wanders around the camp, disguised in a cloak, and meets different soldiers. First he is accosted by Pistol. Henry says he is a Welshman, and Pistol questions if he knows Fluellen and then insults them both. Next Henry overhears Fluellen telling Gower not to speak as loudly as the enemy but to conduct himself soberly. Then Henry meets three soldiers, John Bates, Alexander Court, and Michael Williams, who wonder if the king feels their fears. They do not judge the honor of the king's cause; their responsibility ends with their obedience. They do not trust the king's words. Henry argues that the king has fears like their own. Soldiers are responsible for their own sins and cannot put their guilt on the king. Also he believes that the king will live up to his word and not allow a ransom. The argument gets heated, and Henry and Williams exchange gloves so they will know each other to continue the quarrel after the battle. After the soldiers leave, Henry describes the awesome responsibility of the king. He never has the peace of the meanest slave who can rest without worry about the welfare of his country. Henry prays for his soldiers and begs forgiveness for the sin of his father who took the crown from Richard II.

At the rising of the sun, the French mount for battle. They believe the English will give up as soon as they see their great numbers. In the English camp, the nobles fear their disadvantage, but Henry urges them to consider how much more glory will come to them in the face of such overwhelming odds. This day, the Feast of Crispian, will be remembered for all time as a day of great honor.

Just as the battle is about to begin, the French Herald returns to see if Henry has changed his mind and will make terms for his ransom. Henry answers that they must kill him first and then they can sell his bones. He warns that even the English dead can still do harm to the French because their decaying bodies will breed contagion that will overrun the land.

Four different scenes show the course of the battle. Pistol takes a French noble prisoner, counting on a substantial ransom. The French nobles are confounded at their failure in the battle and commend themselves to die honorably rather than live as slaves. Henry asks after his uncle, the Duke of York, and learns that he and the Earl of Suffolk have both died. The French are regrouping and Henry orders that all prisoners be killed. In another part of the field, Fluellen wonders at Henry's order and compares him to Alexander the Great who killed his best friend. Henry had turned away from Falstaff and caused his death. Henry enters with officers and prisoners, warning that all will be killed unless the French continue to fight or leave the field. The Herald arrives to concede the battle to the English and beg leave to pick up the wounded and dead. Henry rejoices; this is a day that will be remembered for all time.

Henry now sets Fluellen against Williams. Fluellen wears Henry's glove, and soon Williams and Fluellen are fighting. Henry accosts Williams who claims that he meant no harm to the king as he did not know him. Henry rewards the soldier's courage.

The dead and prisoners are tallied. Realizing that few English were killed in the battle, Henry proclaims the hand of God in the outcome.

D. AFTERMATH OF THE BATTLE

ACT V, SCENE I – EPILOGUE

The Chorus outlines the triumphant return of Henry to England and his travel to France to complete negotiations. In the spirit of all things being reordered, Pistol gets his due. Fluellen, insulted once too often by Pistol, decides to pay him back. He forces Pistol to eat a leek, a symbol of Welsh pride.

Meanwhile, Henry and his lords arrive at the French palace to negotiate the peace. The Duke of Burgundy has arranged this meeting in hope that peace will prevail and restore the kingdom. Henry sends his lords to the discussion, giving them the right to ratify a treaty while he talks to Katherine, whom he has chosen as the "capital demand."

Left alone, Henry speaks to Katherine of his love. He is a "plain soldier" and cannot speak or act like a romantic lover,

but he promises her he will be true. When she asks how she can love an enemy of France, Henry objects that he loves France and that through their marriage they will give France each to the other. Henry seals Kate's acceptance with a kiss. Then the lords return to announce that the French have agreed to all the conditions, especially that Henry will marry Katherine. The French king hopes that this union will result in peace for all. Henry calls all to prepare for the marriage day and the union of France and England. The Epilogue ends on a sad note, foretelling the loss of France and continued war during the reign of Henry VI.

TEACHING HENRY V

PREREADING ACTIVITIES

These activities are designed to build students' background knowledge about the chronology of events, the historical persons, Shakespeare's theater, the genre of history plays, and the themes explored in *Henry V*. (Note: Consult other Teacher's Guides to Signet Classic editions of Shakespeare's plays; they contain many ideas that can be adapted to prepare students to read this play.)

A. Building Background Knowledge through a Problem Situation

Give the students this scenario: You are King Henry V of England and are leading an army in an invasion of France in order to claim the kingship there. You feel that you have a just right to the French throne because your great grandfather's mother was the daughter of Phillip IV, king of France. Back in England, the Archbishop of Canterbury and your leading nobles all encourage you to undertake this war with France. At first you are successful; your army lays siege to Harfleur and captures this important city. But now as you march to Calais, you realize that your army has been reduced by disease and battle to just 12,000 men. They are battle-weary and are weakened by hunger and enforced marches. You learn that the French army of 60,000 fresh troops and cavalry are blocking your path less than a mile away. The French send an emissary demanding your surrender and payment of a ransom in order to avoid the slaughter of your troops. Everyone is awaiting your answer. What will you choose to do: go to battle against far superior odds or surrender and raise money for the ransom in England?

On a sheet of paper write down your decision and give reasons for your choice. Then in a group with four other students come to a consensus about what King Henry should do and why. Present your thoughts to the class.

B. Building Background Knowledge Using an Anticipation Guide

Make sure that the students realize this is not a test, but rather a way for them to recall what they already know about *Henry V*. Have them individually respond by answering True or False in the "Before" column prior to reading the play. Discuss their responses as a class. Do not provide them with answers or opinions. Repeat this process using the "After" column, following the reading of the play. Discuss how students have changed their answers. Provide clarification as needed.

Before After

- | | | | |
|-----|-----|-----|--|
| ___ | ___ | 1. | All of Shakespeare's plays are either comedies or tragedies. |
| ___ | ___ | 2. | In England during the early 15th Century, women participated in political affairs. |
| ___ | ___ | 3. | Rightful succession to the throne was an important issue in England during the 15th Century. |
| ___ | ___ | 4. | Marriage between members of royal families was sometimes used to bolster claims of inheritance to the throne. |
| ___ | ___ | 5. | The War of the Roses was fought between England and France. |
| ___ | ___ | 6. | The Hundred Years War was a civil war fought in England. |
| ___ | ___ | 7. | Henry IV was the father of Henry V. |
| ___ | ___ | 8. | During the Middle Ages, wars were waged in a gentlemanly manner, and noble prisoners were treated with honor and often released. |
| ___ | ___ | 9. | Men in war often believe that God is on their side. |
| ___ | ___ | 10. | Courage is the willingness to lay down your life for your country. |

- _____ 11. The long bow proved to be an effective weapon against armored cavalry.
- _____ 12. One defense against cavalry charges in the Middle Ages was to put sharpened stakes in the ground.
- _____ 13. During battle in the Middle Ages, men banded together as brothers, and the distinctions between nobility and commoners was forgotten.

C. BUILDING BACKGROUND KNOWLEDGE BY REVIEWING HISTORICAL FACTS

Students will have a better understanding of this play if they are familiar with the history of the succession to the throne of England during this period. Just before the battle of Agincourt, Henry prays that God will not hold him accountable for his father's fault "in encompassing the crown" (IV, i, 299). This single reference regarding the legitimacy of his father's claim and therefore his own succession to the throne shows that Shakespeare does not emphasize this issue in this play as he does in other history plays. However, it is helpful for students to understand this reference in order to better appreciate the statement by the Chorus in the Epilogue that during the reign of Henry VI so many rulers mismanaged the state that "they lost France and made his England bleed" (12-13).

A clear and succinct summary of British succession issues can be found in an essay, "A Brief Note on the Historical Background to Shakespeare's First and Second History Cycles" by Ian Johnston (<http://www.mala.bc.ca/~johnstoi/eng366/roses.htm>). Johnston outlines how Henry IV denied the claim to succession made by Edmund Mortimer, the husband of his cousin Phillipa. Since Phillipa was the daughter of the third son of King Edward III and Henry IV was the son of the fourth son of Edward III, Mortimer claimed rightful succession and rebelled against Henry IV. Thus Henry V's legitimacy as king was also in question. However, Henry V was able to unite the country during his brief reign by executing the leaders among his enemies at home and conducting victorious military campaigns in France. Henry V died of an illness during one of his campaigns, and his infant son inherited the crown as Henry VI. While Henry VI was king, the old rivalries revived, and after a return to civil war (the War of the Roses), Henry VI and his son, Edward Prince of Wales, were killed. The victorious but ill Edward IV ascended to the throne. He claimed inheritance through the line of the Mortimers and also through the line of Richard, Duke of York and grandson of the fifth son of King Edward III.

The history in *Henry V* is treated in detail in Shakespeare's *Henry VI, Parts 1, 2, and 3*. Shakespeare's *Richard III* then describes how Richard III took the throne after his brother Edward IV died. According to Shakespeare (though disputed by scholars), Richard III had Edward's two young sons and his brother Clarence killed so that he could become king. Thus Shakespeare provides justification for Henry Tudor's invasion of England to defeat the villainous Richard III at Bosworth Field in 1485 and become King Henry VII. Henry Tudor's shaky claim of legitimacy to the throne was based on succession from Henry V (his grandmother was Katherine, the widow of Henry V, who later married Owen Tudor). To further seal his legitimacy, Henry VII married Elizabeth, the daughter of Edward IV. By this act, he united the warring families and established the line of succession of Shakespeare's monarch, Queen Elizabeth I.

D. BUILDING BACKGROUND KNOWLEDGE THROUGH INTERNET SEARCHES

Ask students individually or in pairs to choose one of the topics listed below and study the corresponding internet site. Prepare a 3-5 minute presentation with visuals. In order to ensure the attention of the class to these reports, provide review questions that may appear in subsequent quizzes.

Historical Background Information:

Biographies of Henry IV, Henry V
<http://britannia.com/history/h6f.html>

Description of the Siege of Harfleur and the Battle of Agincourt (with diagram of battle lines)
<http://www.familychronicle.com/agincort.htm>

Other descriptions of the Battle of Agincourt
<http://www.paladins-of-chivalry.org.uk/azincourt.htm>
<http://web.raex.com/~agincort/gag.html>

Brief history of the Hundred Years War between England and France (1337-1453)
<http://www.infoplease.com/ce6/history/A0824538.html>

[Note: It is usually helpful to give students a rubric for your evaluation of their presentations, including such factors as clarity, interest, use of visuals, and relevance of the information presented.]

Prereading Activities:

1. To get students to think about how Shakespeare's plays were produced, have them study the design of the Globe Theater. Discuss how its design affected the delivery and action of the plays. Students can prepare PowerPoint presentations for the class, creating slides about the Globe Theater and its stagecraft.

Encyclopedia Britannica's *Shakespeare and the Globe: Then and Now*
<http://shakespeare.eb.com/shakespeare/index2.html>

A description of the history of the Globe theater and an animated tour of the Globe.
http://shakespeare.eb.com/shakespeare/ind_globe.html

2. To introduce students to Shakespeare's life and times, have them consult Internet sites and develop a timeline of significant historical and social events that occurred during his lifetime. Students can present these ideas in visual or oral reports.

Biography of Shakespeare
<http://shakespeare.eb.com/shakespeare/macro/5009/50.html>

The Elizabethan Context including politics, arts, religion
http://shakespeare.eb.com/shakespeare/ind_eliz.html

3. Some students may benefit from an overview of the play. Have students refer to <http://shakespeare.eb.com/shakespeare/micro/731/92.html> and then create a visual diagram of the sequence of events in *Henry V*.

E. STUDYING GENRE: CHARACTERISTICS OF THE HISTORY PLAY

1. Before reading the play, review with students their knowledge of Shakespeare's plays and common conventions they associate with these plays. Have students look at the list of Shakespeare's plays on p. xvii of the Signet Classic *Henry V*. Ask them to mark the plays they have read or seen in performance or on film. Create a class list and then group the plays according to their type: comedy, tragedy, history, or a combination. Ask students to describe the action that usually occurs in each of these genres. What is the usual conflict in comedy? In tragedy? How do these plays usually end? If students have not read or seen a history play, ask them what they would expect to see in this type of play. Write down students' comments on large chart paper. As they are reading the play, students can review and revise their initial ideas to arrive at a succinct definition of the genre.
2. Even if students have not read a history play, they have read and studied history. Ask them to describe the main components of historical writing. Discuss the purposes and uses of historical writing. The following questions and activities can be used for writing and discussion:
 - Is history a collection of objective facts? How is history subjective? How does a writer shape historical information? Is historical research still done today? How do new discoveries affect the writing of history? Describe a discovery that changed a common understanding of a historical person or event. For example, archeological digs of Native American villages in North America continue to generate new ideas about the political, religious, and social institutions of these early civilizations. Studies of shipwrecks off the North Carolina coast provide important information about shipping practices and daily life in the 17th and 18th centuries.
 - Individually or in a small group, choose a historical person or event and generate a list of "facts." Do a web search, using three sources, to verify the facts or discover new information. Has the view about the person or event changed with the findings? Explain how and why.
 - Choose two descriptions of a historical person or event from two different history texts. Check for differences in the information and/or the amount of coverage. Speculate about these differences. [Note: This activity will be enhanced if you have a collection of history books from the 1960s or 1970s.]
 - Choose a historical fiction novel for adolescents. Compare the description of the person or event in the novel to the history textbook coverage. What discrepancies appear? How is the emphasis different? What is the purpose of the fiction writer? What is the purpose of the textbook writer? How do their choices affect our knowledge of events?
 - Writers of history plays use a variety of sources. Students can learn about the sources Shakespeare used as he wrote *Henry V* and how these sources helped shape the play. Activities for students include:
 - Read the brief essay, "The Sources of *Henry V*" in the Signet Classic edition (pp. 133-134). Read the particularly

relevant sections of Holinshed's *Chronicles* which are highlighted in this essay. Summarize the information from Holinshed in a schematic or pictorial form. Display posters in the classroom and refer to them when reading the specific scene in the play.

- **Role play:** Read the description of Henry in Holinshed's *Chronicles* (in the Signet Classic edition, pp. 135-138). Imagine that you are a novelist and have only this information to create a character sketch of Henry. Make an outline showing what three events in his life you would choose. Which event would you emphasize and why? What other characters would you include in the story? What things would you leave out and why? Compare your outline with those of two other students. Discuss how your overall portrayal of Henry would be the same or different. What does this exercise demonstrate about the process of writing a story or play about an historical person?

F. INITIAL EXPLORATION OF THEMES

1. Introduce students to characters in the play by showing the first part of the film directed by Kenneth Branagh. These early scenes show the nobles in the court of Henry V and, by contrast, the dissolute characters that young Hal had befriended before becoming the king. Discuss: What does the director show us about the motives of these different groups of characters? What is Henry's relationship to each group? Is Henry in conflict over his loyalty to either group?
2. Assign students to read and analyze poems about WWI that depict the realities of war. Discuss with students the nature of glory and honor in war. What is glorious and what is honorable in warfare?

Poems that are available online include: "Dulce et Decorum Est " by Wilfrid Owen

(<http://www.cc.emory.edu/ENGLISH/LostPoets/Dulce.html>)

and "The General" by Siegfried Sassoon (<http://www.bartleby.com/136/12.html>).

3. Students can read a history of chivalry, describing the cultural and military aspects of knighthood at <http://www.newadvent.org/cathen/03691a.htm> and prepare a report on practices of honor between soldiers. Discuss: Does a code of honor exist in modern day warfare? What codes of honor continue to exist in today at sporting events, in politics, among cliques and gangs?
4. Henry's friends, his nobles, and the French comment on the changes in Henry from his youth to his adulthood. Brainstorm in groups about the characteristics of adolescents and adults. How do these groups approach work and leisure? What do they value? Then read the speeches of Canterbury and Ely in Act I (I, i, 25-66) about the changes in Henry and make a chart showing how Henry has changed from a teen to a mature man.
5. To get students to think about the qualities of a good military leader, show them a clip from the opening of *Gladiator*. Then have students brainstorm or free write about the qualities displayed by the general. Discuss: What characteristics are expected of a strong leader? What relationship does the strong leader cultivate with his soldiers? What types of decisions must the leader be able to make?
6. Renaissance humanists insisted upon the connection between the virtuous life and the best political environment. In contrast, Machiavelli's *The Prince* argues that a strong state needs a strong ruler—one who is crafty and amoral and willing to do whatever is necessary to promote the state. Discuss how these two views promote different types of leadership. What are the advantages and disadvantages of each philosophy? How are these views evident in modern-day politics? Do we want our leaders to be virtuous or is this immaterial to their ability to lead?
7. Leaders often have to make difficult decisions that require a balance between justice and mercy. Find examples in current news stories and have students role play the situation taking opposite sides.

Discuss: How difficult is it to make these types of decisions? How have you acted towards someone who did something wrong, and how did you feel about your attitude? What kind of behavior do you expect or want from your friends (parents, teachers, school administrators, or coaches)? Do you want to be treated justly at all times? Do you think it is fair when exceptions are made? When are exceptions or merciful actions acceptable or necessary?

G. STUDYING SHAKESPEARE'S LANGUAGE

Although the English of Shakespeare is considered modern, it still varies from our contemporary idiom, presenting difficulties to students.

1. **Vocabulary.** Because many words used by Shakespeare are not used today, the vocabulary in *Henry V* can impede students' comprehension. For this reason it is important to give them time to read the play silently and use the definitions given on each page before asking them to read orally. As students silently read, have them place a check mark in the margin when they understand the passage and a question mark when they don't. Before oral reading or discussion, help students answer their questions. Model for them your own comprehension strategy, demonstrating how you use textual notations and think through complex syntax. Then lead the students in their own understanding of the text.
2. **Syntax.** Acquaint students with the complexities of Shakespeare's sentences by reading the Prologue out loud to them. Then divide it into four parts and assign individual students to rewrite one of the parts as it might be spoken by a contemporary person. They can either make the section as simple and clear as possible, or play with the passage and rewrite it according to how it might be spoken by a musician, an athlete, a news commentator or an English teacher.
3. **Prose and Poetry.** Have students read about Shakespeare's use of prose and verse in "Shakespeare: An Overview" by Sylvan Barnet, pp. vii-lxi in the Signet Classic edition of *Henry V*. Then have them compare the writing in Act I, scene i through Act II, scene i to determine what type of characters speak prose and verse and how this use of language affects the audience. How does language give us an impression of characters?
4. **Metaphor.** From the opening speech by the Chorus, the audience is invited to use their imaginations to flesh out the playwright's words. Shakespeare also uses extended metaphors in the play to create images that aid the imagination. Have students read Canterbury's speech in which he compares the state to a hive of honeybees (I, ii, 183-206) and make a list showing the characteristics of insect behavior on one side and the behaviors in society on the other. After this exercise, ask students to create their own definitions of extended metaphor and their own examples. Post these definitions and examples. As students read the play, add new metaphors they discover to the list.
5. **Dramatic Irony.** As in many plays, the audience knows more than some of the characters, leading to feelings of tension and anxiety. Watch the opening scene of the Kenneth Branagh film version of *Henry V* in which two churchmen discuss the current political situation and argue Henry's claim to the French throne before the council of Henry and his nobles. How does the director create dramatic irony in this scene? Which actor's behaviors show us that they do not mean what they are saying? What are their motives? After watching these scenes and discussing their impact, formulate a definition of dramatic irony. Post this on chart paper. Add examples throughout the reading of the play.

DURING READING ACTIVITIES

These activities are designed to elicit students' initial responses and lead to analysis of the themes and ideas explored in the prereading activities.

A. GETTING DOWN INITIAL REACTIONS

1. As a way for students to clarify their reactions to the play, have them choose a quote from the assigned section of reading and write what the quote means to them and why they consider the passage to be significant. Use these reactions to start discussions.
2. Assign a different character to each student. Use the first few minutes of class, as students read new scenes, to write down information about the character on a large sheet of chart paper (one piece for each character). Review the new additions to the chart, asking questions about character development and motivation.

B. READER RESPONSE

From the beginning of their reading, students will have initial impressions about the play and need time to clarify their responses based on personal experience and understanding of what they have read. Reader response writing uses open-ended and divergent questions to encourage personal, subjective responses. Here are some open-ended questions you can pose for student response: How do you feel about Henry? What images come to mind as you think about a particular scene? What is the most important line in a scene and why? Another approach to reader response writing is

to have students choose quotations. Write freely for three to five minutes about ideas the quotation brings to mind. Share responses in pairs or small groups and with the class.

The following quotations may lead to rich response:

ACT I

1. "If it pass against us,
We lose the better half of our possession;
For all the temporal lands which men devout
By testament have given to the Church
Would they strip from us" (I, i, 7-11).
2. "Therefore doth heaven divide
The state of man in divers functions,
Setting endeavor in continual motion;
To which is fixed, as an aim or butt,
Obedience; for so work the honeybees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom" (I, ii, 183-189).
3. "Now are we well resolved, and by God's help
And yours, the noble sinews of our power,
France being ours, we'll bend it to our awe,
Or break it all to pieces. Or there we'll sit,
Ruling in large and ample empery
O'er France and all her (almost) kingly dukedoms,
Or lay these bones in an unworthy urn,
Tombless, with no remembrance over them" (I, ii, 222-229).
4. "We are no tyrant, but a Christian king,
Unto whose grace our passion is as subject
As is our wretches fett'ed in our prisons" (I, ii, 241-243).
5. "We never valued this poor seat of England,
And therefore, living hence, did give ourself
To barbarous license; as 'tis ever common
That men are merriest when they are from home" (I, ii, 269-272).

ACT II

1. "I dare not fight; but I will wink and hold out mine iron. It is a simple one; but what though? It will toast cheese, and it will endure cold, as another man's sword will—and there's an end" (II, i, 7-10).
 2. "If little faults proceeding on distemper
Shall not be winked at, how shall we stretch our eye
When capital crimes, chewed, swallowed, and digested,
Appear before us? (II, ii, 54-57).
 3. "Such and so finely bolted didst thou seem;
And thus thy fall hath left a kind of blot
To mark the full-fraught man and best indued
With some suspicion. I will weep for thee;
For this revolt of thine, methinks, is like
Another fall of man" (II, ii, 137-142).
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4. "Let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.
Cheerly to sea; the signs of war advance:
No king of England, if not King of France!" (II, ii, 189-193).
5. "Yokefellows in arms,
Let us to France, like horse-leeches, my boys,
To suck, to suck, the very blood to suck!" (II, iii, 55-57).
6. "You are too much mistaken in this king.
Question your Grace the late ambassadors,
With what great state he heard their embassy,
How well supplied with noble counselors,
How modest in exception, and withal
How terrible in constant resolution" (II, iv, 30-35).

ACT III

1. "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" (III, i, 1-6).
2. "...stay; the knocks are too hot; and, for mine own part,
I have not a case of lives. The humor of it is too hot" (III, ii, 3-5).
3. "If I begin the batt'ry once again,
I will not leave the half-achieved Harfleur
Till in her ashes she lie buried.
The gates of mercy shall be all shut up,
And the fleshed soldier, rough and hard of heart,
In liberty of bloody hand shall range" (III, iii, 7-12).
4. "My ransom is this frail and worthless trunk;
My army but a weak and sickly guard;
Yet, God before, tell him we will come on,
Though France himself and such another neighbor
Stand in our way" (III, vi, 162-166).

ACT IV

1. "That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks.
A largess universal, like the sun,
His liberal eye doth give to everyone,
Thawing cold fear, that mean and gentle all
Behold, as may unworthiness define,
A little touch of Harry in the night" (IV, Chorus, 41-47).
 2. "What infinite heart's-ease
Must kings neglect that private men enjoy!
And what have kings that privates have not too,
Save ceremony, save general ceremony?" (IV, i, 241-244).
-

3. "If we are marked to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honor" (IV, iii, 20-23).
4. "Where is the number of our English dead?
Edward the Duke of York, the Earl of Suffolk,
Sir Richard Ketly, Davy Gam, esquire;
None else of name; and of all other men
But five-and-twenty. O God, thy arm was here!" (IV, viii, 104-109).

ACT V

1. "Old I do wax, and from my weary limbs
Honor is cudged. Well. Bawd I'll turn...
To England will I steal, and there I'll steal;
And patches will I get unto these cudged scars,
And swear I got them in the Gallia wars" (V, i, 87-92).
2. "And all our vineyards, fallows, meads, and hedges,
Defective in their natures, grow to wildness,
Even so our houses, and ourselves, and children...
...grow like savages—as soldiers will,
That nothing do but meditate on blood" (V, ii, 54-60).
3. "...for I love France
so well, that I will not part with a village of it—I
will have it all mine. And, Kate, when France is
mine and I am yours, then yours is France, and
you are mine" (V, ii, 178-182).
4. "Take her, fair son, and from her blood raise up
Issue to me, that the contending kingdoms
Of France and England, whose very shores look pale
With envy of each other's happiness,
May cease their hatred" (V, ii, 359-364).

C. STRATEGIES TO BUILD STUDENTS' DRAMATIC PRESENTATION SKILLS

Drama promotes and encourages students' imagination, ability to make connections to everyday experiences, communication and public speaking skills. However, students are often uncomfortable when asked to act out a scene and are hesitant to vary pitch, use gestures or move about the classroom.

Dramatic presentation skills can be taught just like reading, writing and listening skills. Students need to be eased into dramatic presentations and should start with small scenes and limited action. Students will gain confidence, enabling them to risk more detailed dramatic presentations. Following is a list of strategies to use to develop students' speaking and acting skills:

1. Reading for meaning. One student reads several lines from a character; another student interprets. For example:
Canterbury:
"The breath no sooner left his father's body
But that his wildness mortified in him
Seemed to die too ..." (I, i, 25-27)
(Right after his father died, he ended his wild behavior.)
-

Henry:

"Now are we well resolved, and by God's help
And yours, the noble sinews of our power,
France being ours, we'll bend it to our awe,
Or break it all to pieces." (I, ii, 222-225)

(Because I have a just claim, I have decided to force France to recognize me as king, or else I will destroy the country, with God's help.)

2. Reading for dramatic action. One student reads the lines of a particular scene or part of a scene while other members of the group pose as specific characters and perform the actions in pantomime, giving more meaning to the words. (Note: Students need time to plan this activity by reading the lines together and deciding on the best actions to convey the meanings of the lines. Students should also practice reading aloud to increase their ease and fluency with the complex syntax of Shakespeare's language.) Suggested scenes:

Act II, i, 1-80 with Nym, Bardolph, Pistol, and the hostess

Act II, iii, 1-63 with Nym, Bardolph, Pistol, boy, and the hostess

Act III, i, 1-34 with Henry and his soldiers

Act III, ii, 1-27 with Nym, Bardolph, Pistol, boy, and Fluellen

Act III, vii, 1-76 with Constable, Orleans, Dauphin

Act IV, iii, 68-133 with Henry, Salisbury, Montjoy, and York

Act IV, v, 1-24 with Constable, Orleans, Bourbon, and Dauphin

Act V, i, 1-92 with Fluellen and Pistol

3. Slide show. Choose four key moments in a scene or part of a scene. Plan a fixed tableau to present each moment and then present the scenes in succession to the class. Each time you switch positions, call out "switch!" The audience closes their eyes until the actors call out "open!" This happens four times in succession to create a visual slide show.
4. Interview. Interview a student who poses as a character in the play, for example Katherine or Bardolph. It is important for the student to remain in character and respond in ways that most naturally reflect the actions and words of the character in the play. The interviewer should ask questions that define and deepen understanding of the play.
5. Monologue. Take the role of any character in the play and prepare a speech to the audience. Possible topics: the best/worst thing about being the character, the character's feelings about the events in the play, relationships to other characters. For example, Henry can talk about what it is like to have the responsibility for all the soldiers or his private feelings about Falstaff or Katherine. Draw on information in the play to create your monologue.

D. DISCUSSION QUESTIONS

Students' personal responses to the play can deepen through small group and class discussion. The goal of discussion is to help students make connections between the characters and what they suggest about Shakespeare's overall ideas about human social and political behaviors. The following questions will help students explore character, action, and theme more fully.

ACT I

1. Why does motivating the Archbishop of Canterbury encourage Henry to wage war on France? How might conducting a war help Henry deal with social problems?
2. What was Harry's life like before he became King?
3. On what principle does Henry claim the throne of France?
4. According to the Archbishop of Canterbury, how is the state like a beehive?
5. How does Henry explain the nature of a Christian King in I, ii, 241-243?
6. How does the Dauphin of France insult Henry, and how does Henry respond?
7. What insight do you get about Henry's character in this act? What contributes to your evaluation of Henry?

ACT II

1. How does the exchange between Henry and the French ambassador in the first act contrast with the exchange between Pistol and Nym in II, i?
2. Why does Nym say that the King has run "bad humors" on his knight Falstaff in II, i, 125?
3. In II, ii, 155, Richard the Earl of Cambridge says that he was not seduced by gold in his plot to overthrow the King. What other motive could he have?
4. How does Henry treat his former friends Falstaff and Scroop in this act? What does this say about Henry's character?
5. After Falstaff's death, what motive does Pistol reveal for fighting in the war with France? How does this contrast with Henry's motives revealed in Act I?
6. What message does Henry deliver to the Dauphin at the end of Act II? What might this say about Henry's character?

ACT III

1. In his speech before the walls of Harfleur, what does Henry say will cause his men to go "[o]nce more unto the breach"?
2. How do Nym and Pistol in III, ii contrast with Henry's description of the yeomen in III, i, 28-34?
3. What does Henry threaten the people of Harfleur with if they do not surrender? What does this say about his character?
4. What feeling does Shakespeare convey in the scene in which Katherine the French Princess practices her English?
5. What has Bardolph done to be sentenced to hanging?
6. In *Henry IV, Part 2*, the young Henry is a crony of Bardolph's. What is King Henry's response to Bardolph, and what does this say about Henry's character?
7. What does Henry reveal to the French ambassador Montjoy about the state of readiness of his army as they approach the bridge that the Duke of Exeter has taken?
8. What image of the French army does Shakespeare portray at the end of Act III?

ACT IV

1. How do Henry's interactions with Pistol and Williams contrast with the image given of how the King inspires his men in the prologue to Act IV? Why do you think Shakespeare made this contrast?
 2. How does Williams argue that a soldier is not responsible when the war is unjust?
 3. What is Williams' response when Henry says the King had said that in the event of defeat he would not be ransomed?
 4. Why does Henry get so angry at Williams?
 5. According to Henry, what advantages does the common man have over the king?
 6. What is Henry's prayer to the "God of battles"? Why does he ask God not to consider Henry's father's fault?
 7. How many troops does each side have on the eve of battle?
 8. What does Henry's Crispian Day speech say about his character?
 9. How does Pistol's treatment of the French knight in IV, iv contrast with Henry's answer to Montjoy about his ransom in IV, iii?
 10. What is the response of the French nobles when they realize that their army is beaten?
 11. How is chivalry described in IV, vi? What image is given?
 12. Why do you think the soldier Williams refuses to take any money from the King after he is aware that it is the King with whom he quarreled?
 13. What is the number of casualties on the French side and on the British side according to the play?
 14. To what does Henry attribute his great victory?
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ACT V

1. How does Fluellen's treatment of Pistol contrast with Henry's treatment of the French King?
2. What roles do Queen Isabel and Princess Katherine play in the negotiations? What do you infer was the status of noble women during this time period?
3. According to the Duke of Burgundy, what are some of the effects of the war on France?
4. Why does Shakespeare devote so much time to Henry's wooing of Katherine?
5. What is the ultimate fate of England described in the Epilogue?
6. What is the function of the chorus in this play?
7. In looking over the whole play, what are the clues that suggest that Henry was an ideal King, and what are the clues that suggest that he was less than ideal?

E. OTHER ACTIVITIES TO AID COMPREHENSION AND APPRECIATION

1. Trace Henry's progress across France during the time period covered in the play by using a 15th century map of France showing the route of Henry V available at http://www.lib.utexas.edu/maps/historical/shepherd/france_1453_shepherd.jpg.
2. After reading *Henry V*, II, i, have students read II, ii and V, v of *Henry IV*, Part 2. Note the youthful Prince Hal with Bardolph and Falstaff. Discuss the changes in Henry. Why did he disassociate himself from his former friends? Was this a just thing to do?
3. After reading Henry's speech during the siege of Harfleur (III, i, 1-34) or before the battle at Agincourt (IV, iii, 18-67), students can freewrite how they would direct the scene in terms of setting, costuming, and Henry's delivery. Then they can watch the appropriate scene in Branagh's *Henry V* and discuss similarities and differences between the film's treatment and how they imagined it.
4. To reinforce interdisciplinary connections, assign the scene where Katherine is learning English (III, iv) to two students who have studied French. [Note: This section contains some bawdy material.]
5. Have students read Act IV while following along in Branagh's film version of *Henry V*. Discuss the choices that the director made in this act. What did he exclude and why? How does this affect your view of Henry and of the play?
6. Henry uses his eloquence to lead and sustain his army. Have students listen to versions of Henry's speeches delivered by famous actors. Some examples follow:

A 1930 reading of the "Once more unto the breach" speech (III, i, 1)
http://shakespeare.eb.com/shakespeare/ind_av.html

A video of Henry's St. Crispian's Day speech delivered by Sir Laurence Olivier (IV, iii, 40)
http://shakespeare.eb.com/shakespeare/ind_av.html

Freewrite about the actor's delivery. How did the acting affect your reaction to the the speeches? Using these models, prepare and act out your own staging and delivery of one of these speeches.

AFTER READING ACTIVITIES**A. DEEPENING INTERPRETATION**

1. The Chorus at the beginning of Act II calls Henry "the mirror of all Christian Kings" (6). However, Shakespeare provides a complex view of Henry as he wages war against the French. Have students evaluate Henry's character by analyzing what is said about him—by the Chorus, the archbishops, his nobles, the French nobles, and his men. Also analyze Henry's actions—toward the archbishops, the French Dauphin, during the war, his treatment of his soldiers, English lawbreakers and French prisoners. The essay by William Hazlitt in the "Commentaries" (pp. 171-176) in the Signet Classic edition can also be used in this analysis. Students can debate their evaluations of Henry by holding a trial in which he is charged with being an unjust king.
2. In Act IV, the Chorus describes Henry as a "royal captain of [a] ruined band" who goes from tent to tent cheering his troops and calling them "brothers, friends, and countrymen." We get a different view of the King's relationship to his men as revealed in his exchange with Bates and Williams in Act IV, i and viii. Have students review Henry's exchanges with the soldiers and discuss what they reveal about his relationship with his men. Have them compare these with the description of Henry's leadership given by the Chorus and with the proper feudal relationship between a king and his vassals and soldiers described in a history text or encyclopedia. Discuss what might account for any identified discrepancies.
3. Have students review Act IV, vi in which the Duke of York and the Earl of Suffolk die. Discuss the manner of their dying and Henry's response when hearing of it. What image of chivalry is presented, and how does this contrast with Henry's response?
4. The Archbishop of Canterbury speaking of Henry says "when he speaks . . . the air is still,/And the mute wonder lurketh in men's ears/To steal his sweet and honeyed sentences" (I, i, 47-50). In his ringing speeches before battle and in his courting of Katherine, Henry proves to be an eloquent and persuasive speaker. Have the class analyze the rhetoric of Henry's speeches and identify why they are effective in motivating others or in winning allegiance.
5. In the commentary entitled "Enter Queen Isabel" (pp. 206-209) in the Signet Classic edition, Diana E. Henderson comments that Queen Isabel does not enter the play until Act V, and she speaks fewer than thirty lines. Women do not seem to play a major role in *Henry V*, but, as Henderson suggests, this appearance may be deceiving. Have the students reexamine Act V and analyze the roles played by Isabel and Katherine. Discuss the political importance of the two women in the play, and also discuss the messages they deliver about the effects of war.
6. Henry woos Katherine who claims to have little control over her decisions. She says she will do what her father decides. Although Henry is attracted to Katherine, he knows that marriage to her will strengthen his claim to the French throne. Katherine is important for the dowry she represents. Have students brainstorm what they know about a dowry. What is the requirement of dowry paid by the bride's parents to the groom's? What does this say about the intrinsic value of and the stature of women? Have students analyze the courtship scene between Henry and Katherine. What is Henry's apparent motivation in seeking Katherine's hand—is it for love or land? What is the effect of Shakespeare's extended treatment of the courtship on our interpretation of Henry's motives? Why did Shakespeare choose to portray this side of Henry?

B. GROUP PROJECTS

1. View and compare two complete film versions of *Henry V*:

Henry V, 1944, directed by Sir Laurence Olivier and Reginald Beck (PRODUCER: Sir Laurence Olivier, Filippo Del Giudice; SCREENPLAY: Alan Dent, Laurence Olivier; STUDIO: Rank; VIDEO: Paramount; RUNNING TIME: 127 mm.)

Henry V, 1989, directed by Kenneth Branagh (PRODUCER: Bruce Sharman; SCREENPLAY: Kenneth Branagh; STUDIO: Curzon/Renaissance; VIDEO: Fox; RUNNING TIME: 138 mm).

[Note: Small groups can view both films, or the class can be divided with each half viewing one film.]

- Write a report describing the director's choices for setting, staging, and editing of Shakespeare's play. Work together to choose a key scene that clearly reveals Henry's character, his motives, or change from a youth to a king. Present

these scenes by choosing a brief clip and explaining the way in which the actions and delivery of the actor reveal Henry's character.

- After reading the play and viewing either the Branagh or Olivier film, identify how the film differs from the text of the play in terms of characterization and action. Discuss whether the play or film was more true to the history as presented in Holinshed's *Chronicles* (pp. 147-162, Signet Classic edition). Compare your impressions to the essay by Harry Zee at <http://users.snip.net/~hzee/gcc19.htm>.
2. Create a Scrapbook for one of the characters in the play [Note: Advise students that they can choose any character. These books are often more interesting when events are viewed from the perspective of one of the minor characters.] Collect pictures, objects, letters, mementoes that this character might include in his or her book. Create 8-10 pages on which the objects, pictures, and written explanations are displayed. Create a cover for the book.
 3. Create a comic strip of the main events in one of the major battles in the play, the siege at Harfleur or the battle at Agincourt. Include dialogue that conveys information about the action and key events.
 4. Having studied Shakespeare's use of extended metaphors throughout the play, create metaphors that fit characters or events in the play. Display the metaphors with a picture to make a connection between the person or event and that to which it is being compared.
 5. Create a docu-drama about the battles fought for the kingdom of France by putting together a Power Point presentation using images from the Web and written text that provides a summary of events.
 6. Reread the scene in which Henry courts Katherine, noting his key arguments and use of language. Then write a love song, in any style, about their love. [Note: Let students listen to a variety of love songs on music web sites to identify common elements before trying to compose their own lyrics.]

C. READING OTHER LITERATURE CONNECTED TO THE THEMES OF THE PLAY

1. Look at two 15th century poems on the Battle of Agincourt at this site:
<http://www.wargames.co.uk/Poems/Agincourt.html> . Study the history of 16th century ballads at this site:
<http://www.pbm.com/~lindahl/ballads/ballads.html>.
 Read several folk ballads telling the stories of a hero's adventures. Then have students write a ballad about the battle and Henry's valor, using their knowledge of events from reading the play and the ballad form (a four-line stanza with the first and third lines in iambic tetrameter and the second and fourth lines in iambic trimeter and rhyming abcb). Students who play instruments can set their ballads to music.
 2. A reader response activity after completing the play is to write a "found poem." Students should go through the text noting lines that are significant in terms of character development, plot, or theme. After they have generated a list of about 20 lines, they arrange the lines to resonate with meaning by connecting ideas, juxtaposing ideas, and using repetition and rhythm.
 3. Read Aristotle's discussion of courage in the *Nicomachean ethics* (http://www.constitution.org/ari/ethic_03.htm#3.7) and then apply Aristotle's definition to the behavior of Henry, Pistol, and/or Nym. How would each of these characters measure up to Aristotle's definition of this virtue?
 4. Read a series of poems that reflect on the reality versus the idealism about war, such as "Arms and the Boy," "Anthem for Doomed Youth," and "Dulce et Decorum Est" by Wilfrid Owen (<http://www.cc.emory.edu/ENGLISH/LostPoets/Dulce.html>); "The General" by Siegfried Sassoon (<http://www.bartleby.com/136/12.html>); "War is Kind" by Stephen Crane; "Old Ironsides" by Oliver Wendell Holmes; and the Death of Hector from the *Iliad*, Book 22, ll. 292-322. What is the tone of each poem? Do the poets present the glory of war or its deadly reality? What images contribute to the overall tone?
 5. Study the critical views of *Henry V* by using the jigsaw method of cooperative learning. This activity will take at least two class periods.
 - Assign teams to the Commentaries included in the Signet Classic edition including the essays by Hazlitt, Yeats, Tillyard, and Henderson. [Note: Include parts of Brown's essay if you need five groups; Tillyard's commentary should be assigned to the more able students.]
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- Study and take notes on the assigned essay. [Note: This could be done as homework.]
 - In assigned essay groups review the key points of the essay and make sure everyone is prepared to teach it to others.
 - Teach each other about your assigned essay. [Note: Give students at least 5-7 minutes to teach each essay. Circulate among the groups to make sure that what is being taught is accurate.]
 - After each person has discussed the essay with the group, have a brief class review of what has been learned.
 - Follow up the discussion session with a brief quiz covering the essays studied.
6. Explore the theme of honor and glory in war in young adult and classic novels (see bibliography). Use booktalks or a "book-pass-around" to give students a chance to explore the books and designate their reading choices. Set up literature circles or book clubs based on students' choices.

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ABOUT THE EDITORS OF THIS GUIDE

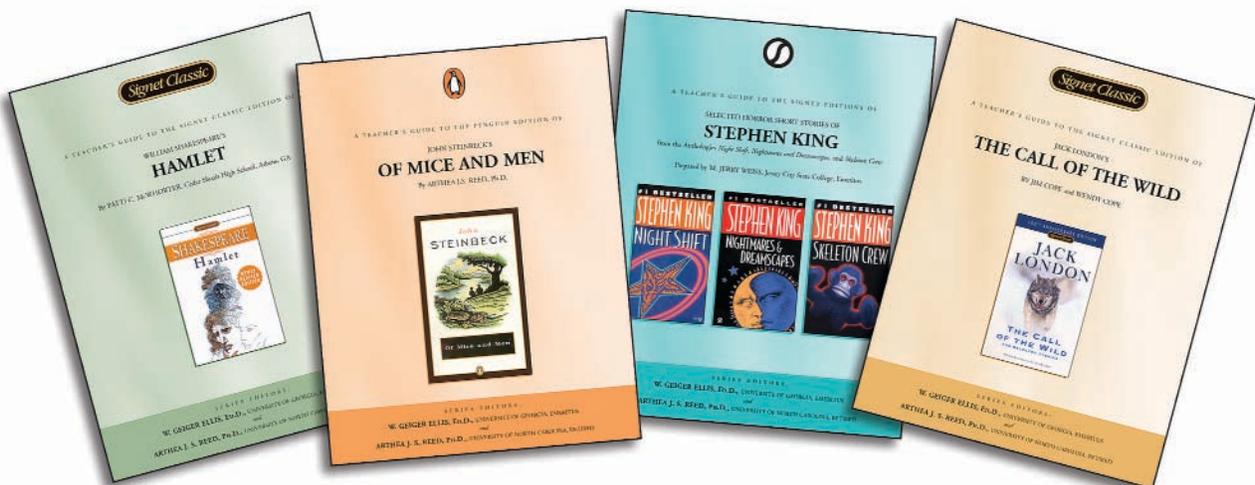
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