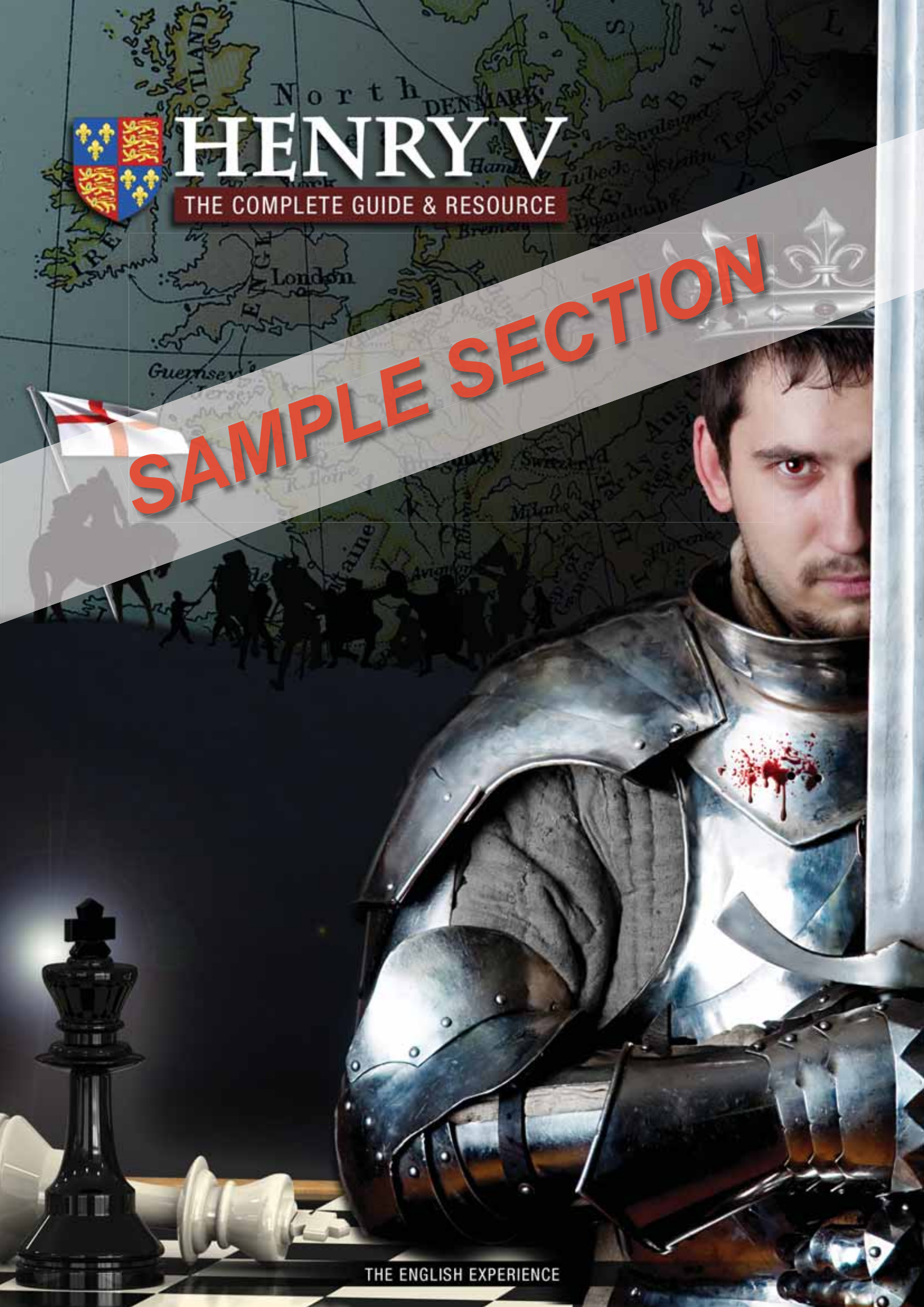




# HENRY V

THE COMPLETE GUIDE & RESOURCE

**SAMPLE SECTION**

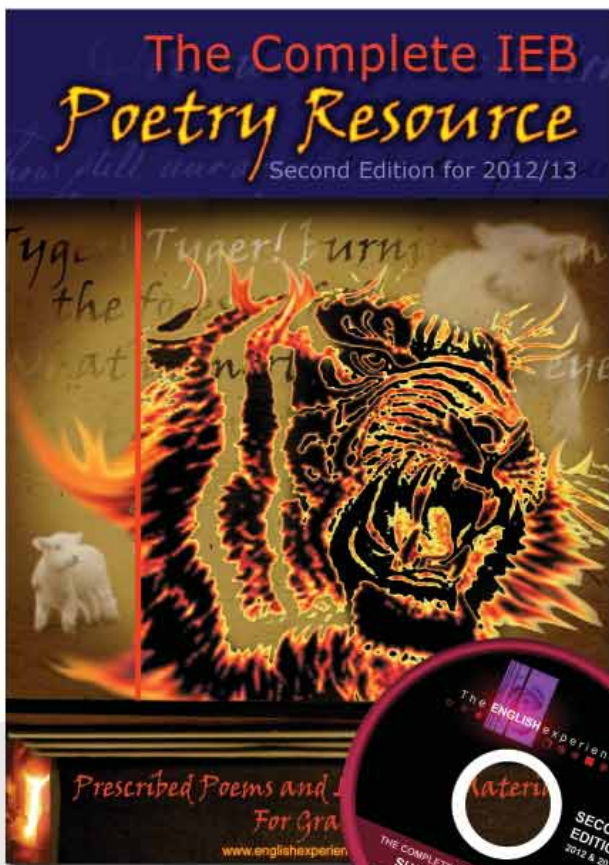


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# FOREWORD

## THE ENGLISH EXPERIENCE

**Aware of the scarcity of genuinely fresh and complete English educational resources, The English Experience remains dedicated to publishing the very best in Matric English resources. The team of passionate, talented experts behind The English Experience work tirelessly to ensure that every resource encourages insight, growth and debate — enriching and challenging both educators and learners, without losing sight of the important goal of exam readiness and success.**

The English Experience is an independent South African publishing house that specialises in developing high-quality I.E.B. Matric English educational resources for educators and learners.

Focused on bringing the text to life, every resource The English Experience publishes incorporates a range of features, including content, contextual and essay questions, tear-out rubrics and stimulating enrichment materials, designed to encourage a critical appreciation of the text and inspire the high order thinking for which examiners are always looking.

The world-class English Experience team includes highly experienced educators, some with over 20 years of classroom experience, passionate literary experts in various fields, such as poetry and Shakespeare, fanatical historians and researchers, creative writers, skilled editors, pernicky proof readers and obsessive fact checkers — together with spirited university lecturers and enthusiastic young minds who ensure our approach remains unique and fresh.

While exam readiness and success is a non-negotiable, our aspiration is to inspire a genuine interest in, and love of, English literature.

## OUR APPROACH TO SHAKESPEARE

**The toughest challenge with Shakespeare can be overcoming the preconceived ideas many learners have about how dull and tedious he is to study. Making sense of the language in which the plays are written can be hard going for learners so it's perhaps not surprising that many of them find studying Shakespeare an alienating experience and consider his plays works through which they have to slog to pass an exam.**

This resource has been written with this reality in mind and particular attention has been paid to breathing new life into Shakespeare and his world. Not only have we worked hard to make sure the content in this resource is fresh and engaging, we have also divided it into accessible, digestible sections and included numerous quirky, interesting and fun facts.

We have endeavoured to make both the man and his play as accessible and entertaining as possible. We start with the man, exploring his extraordinary life and achievements, and then put these into context by bringing the dirty, dangerous and vibrant world of Elizabethan England to life.

Having armed learners with an understanding and appreciation of Shakespeare's intentions and world, we tackle the play. Again, we do so with one goal in mind at every step: to make it as accessible and entertaining as possible for modern Matric learners, while remaining academically sound and accurate.

We start by providing learners with a detailed historical background, helping them to understand the actual people and events on which the play is based. The play is also presented as a short story to help students grasp the plot, before we tackle the characters, themes and structure in detail.

We have not only worked very closely with the text of the play, adjusting punctuation and spelling and providing explanatory annotations to help learners grasp its meaning, we have also incorporated act-based learning into the structure of the resource. This is done as we believe that working through the play, act-by-act, will ensure that a solid foundation of knowledge is laid. Learners can then methodically and effectively build on this foundation, only dealing with the whole play once they have worked through it step-by-step.

In the end, we have approached Shakespeare the same way we approach every author and text: with two, interrelated goals in mind. The first, non-negotiable, objective is to ensure exam readiness and success. The second ambition is to inspire a genuine interest in, and appreciation of, the work being studied.

## USING THIS RESOURCE

**This comprehensive resource includes: the full text of the play; an extensive introduction to Shakespeare and the Elizabethan era; a guide to Shakespearean language; detailed historical and literary backgrounds; accessible summaries; rich literary analyses; diverse content-related short questions, contextual questions and essay questions (act-specific and general), and challenging enrichment tasks. In short, everything needed to study the play intensively and to bring it to life.**

We recommend working through the **Introduction to Shakespeare** section first (even before watching a live/recorded performance) so that learners become familiar with Shakespeare, Elizabethan England and the theatre for which he wrote.

Some learners might have preconceived ideas about Shakespeare and even a block about studying him. This resource has been written with such students in mind and particular attention has been paid to breathing new life into Shakespeare and his world.

To complete the introduction to the playwright, work through the **Shakespearean language** and **Background to the play** sections next. These will deepen learners' understanding of the play itself, the characters, themes and plot, for instance, before you touch the text.

It is our belief that, by working through the comprehensive introductory section first, learners will be prepared, engaged and able to approach the play with the right mindset.

Once learners have been introduced to Shakespeare and his play, prepare them for working with the actual text by arranging for them to **watch it being performed**. Attending a live performance is often the most effective approach, though not always possible. Watching the most recent film of *Henry V* — Kenneth Branagh's colourful 1989 version — is a more than adequate substitute.

With the learners properly prepared and primed, it is time to **read through the play**. This can be done either act by act (see below) or in its entirety. The version of the play included in this resource also features relevant annotations to help learners understand the meaning and nuances of the text, quickly and easily.

Once learners have read through the play, work through the act-based **Summaries and Analysis** section. Working through the play act by act ensures that solid foundations of knowledge are laid and then gradually and effectively built on. Learners are not required to deal with the whole play until they have worked through it step-by-step.

Each act is broken down into its constituent scenes, each of which is summarised and analysed separately. Learners are required to engage with each scene through scene-specific questions.

At the end of each act, learners have to consider a poignant extract through a set of contextual questions. Each act also features essay questions, a series of enrichment tasks, and an accompanying (perforated) marking rubric.

At the end of Act Five, there is also a wide selection of rigorous essay topics, ensuring that students deal with the play in its entirety.

We hope you enjoy using this resource as much as we enjoyed putting it together. If you have any queries, please do not hesitate to contact us.

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## SHAKESPEARE'S THEATRE

**What was it like to attend a performance at the Globe Theatre? Although very different from the experience of our plush, sophisticated theatres today, it would have been an extremely exciting and satisfying day out for the citizens of Elizabethan London.**

Watching a play at Shakespeare's Globe theatre was an exciting day out for Elizabethan Londoners. Most would start by catching a ferry across the river Thames to the south bank. Outside the control of the City of London authorities, this was an area where activities that were starting to be frowned upon, such as gambling, prostitution and theatrical performing, could flourish.

The south bank was, in effect, the entertainment hub of the city and the three main attractions were animal baiting, cockfighting and the theatre. The venues were situated close to each other so visitors could have a day out and enjoy all of them, one after the other, if they chose. Pubs and brothels sprang up in the area as well to complete the array of available entertainment.

The walk to the theatre from the riverbank was a noisy, exciting one as the area was also full of hawkers and traders. The south bank streets bustled with people weaving their way past hundreds of market stalls selling all manner of merchandise, along with food and refreshments. Even people not attending performances would flock to the area for the excitement of the marketplace and the festive atmosphere.

The theatre itself was a large, imposing building. Three stories high, it was able to hold between 1 500 and 2 000 people. A flag flew above it to advertise the upcoming performance, its colour denoting the type of play to be shown — a white flag signified a comedy, black a tragedy and red a history-play — and a trumpet sounded to announce the start of the play.

### THE PRICE OF ADMITTANCE

At the blare of the trumpet, any spectators still outside would file into the theatre. Around 600 people paid the minimum entrance fee of a penny (roughly R8<sup>1</sup>) for standing room in the yard — the open space in the centre of the building.

Although the yard was open air and exposed to the elements, it did offer the advantage of being close to the action as the stage jutted out into it. In fact, the spectators standing in the open arena were often, quite literally, involved in the performance — the actors would often weave their way through the throng to get to the stage and many of the spectators would sit around its edge. On top of that, fights would regularly break out among what was often a noisy, unruly crowd.



Exterior view of Shakespeare's reconstructed Globe Theatre in Southwark, London (Wikimedia Commons)



View of the stage in Shakespeare's reconstructed Globe Theatre (Wikimedia Commons)

<sup>1</sup> The price for a space in the yard was a penny in 1599. It's interesting to note that this price remained the same until 1640, despite high inflation. The equivalent today has been worked out using the UK National Archives Currency Converter ([www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)) and the current UK£/ZAR exchange rate.



A seat in the galleries overlooking the yard could cost anything up to a shilling (roughly R100<sup>2</sup>) and the range in admittance fees demonstrates how massively popular the theatre was, with affluent members of the gentry watching the same shows as labourers and apprentices. The young men learning their trades as apprentices (aged 16 to 23) appear to have been particularly fond of the theatre, given the numerous complaints about them skipping work to attend.



**The apprentice.** Established In 1563, the apprenticeship system stated that every craftsman (for example, baker, brewer, butcher, blacksmith) had to learn his trade for seven years under a responsible master. It was argued that ‘until a man grow [sic] into 23 years, he, for the most part, though not always, is wild, without judgement and not of sufficient experience to govern himself’.

## MORE LIKE A TRIP TO A FOOTBALL STADIUM

Performances were usually held during the afternoon as the theatres relied on sunlight (electric lighting only became commonly available 200 years later). Although there would have been few, if any, lighting-effects during the performance, substantial use was made of music and sound-effects to help create the atmosphere.

The actors wore lavish costumes, but these would not have been historically accurate and instead used to convey their character’s status using Elizabethan clothes. Actors playing Roman senators, for example, would have worn expensive Elizabethan garments rather than togas.



Sketch of the second Globe Theatre, 1644

The audience had to use their imaginations far more than we do today. The actors would make use of a few bits of furniture, such as tables, chairs and beds, during the performance, but there was little use of scenery. If the audience needed to know the location of a scene, it would be indicated by the actors in their dialogue.

Overall, the experience seems a far cry from the plush, comfortable seating, powerful lighting and lavish, complicated sets of theatres today — in some respects, it seems more like a trip to a small football stadium than a theatrical show.

It’s tempting to think that the simplicity and crudeness of the production would have made it a less powerful and enjoyable experience, but this isn’t necessarily so. Freed from the restrictions and pauses imposed by set changes and the constant opening and closing of the front curtain, the play could flow continuously without delays between the scenes, like a movie.

## A DRAMATIC RISE

There were no purposely-built public theatres in London when Shakespeare was born, but there were 16 by the time he died, just fifty-two years later, in 1614. The first, known simply as ‘The Theatre’, was built in 1576. By the time Shakespeare arrived in London in 1585, it had already been joined by the Curtain and Rose theatres.



**Don’t forget your lines...** Unlike modern productions, which can run for months or years on end, the same play was rarely put on for two days in a row or twice in a week by Elizabethan theatres. Plays would be constantly rotated and as many as 18 different ones could be performed in a month. As the popularity of a particular play diminished, the time between repeat performances would lengthen.

Shakespeare’s professional home, the Globe theatre opened in 1599. It was built using the timbers of ‘The Theatre’, which was forced to close down in 1597.

<sup>2</sup> Equivalent price today also worked out using the UK National Archives Currency Converter ([www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)) and the current UK£/ZAR exchange rate.

The acting company of which Shakespeare was a part, the Lord Chamberlain's Men, had been based at 'The Theatre' and one of their members was the son of the original owner. After a dispute over the lease of the land, however, the landowner forced them to shut the doors of the theatre.

Discovering a clause in the lease that allowed them to dismantle the theatre building, the actors hired a carpenter, took it apart, transported it across the river, and rebuilt it on the south bank.

It was a smart move. The new building was larger than the original and they were soon co-owners of the most successful and prestigious theatre in London.

The Globe theatre was a magnificent amphitheatre and when the actors weren't playing to a packed house, it hosted lucrative animal baiting and cockfighting events.

The audiences only dropped during outbreaks of the bubonic plague, which was, sadly, a common occurrence during the Elizabethan era and happened in 1593, 1603 and 1608 (see p.13).

The theatres were closed down during these deadly outbreaks because the crowded performances and lack of toilet facilities (spectators relieved themselves outside the building and the sewage was either buried in a pit or dumped in the river) helped encourage the spread of the plague.

## SPARKS FLY

Despite growing objections to the bawdy, decadent nature of the theatre from the growing numbers of Puritans — a religious faction who found theatre vulgar and intolerable — on the other side of the river, the Globe continued to entertain capacity crowds until it burnt down in 1613. A cannon was fired to mark the entrance of the king on stage during a performance of *Henry VIII* and a stray spark set the thatched roof alight.

Luckily, no one was injured by the blaze and the one spectator whose trousers did catch alight had the flames swiftly extinguished using a bottle of beer. Reconstruction of the theatre began almost immediately and the doors reopened the following year.



**Stinky.** The commoners who paid the one penny admission to stand to watch the play in the yard were called the 'groundlings' and, during the height of the summer, the 'stinkards' (for perhaps obvious reasons).

**Much ado about nothing.** Not content with getting stage plays banned in 1642, the Puritans managed to get even stricter rules passed by Parliament six years later: all playhouses were ordered to be pulled down, all actors were to be seized and whipped, and anyone caught attending a play was to be fined five shillings (roughly R500).

Performances resumed until 1642, when the Puritans used their growing influence in the English Parliament to get stage plays banned. Two years later, the Globe was levelled and replaced by a block of high-rise flats.

## IN HERCULES' HANDS

For four decades, the Globe dominated London's entertainment scene. The sign outside its main entrance is thought to have depicted the Greek hero Hercules carrying the earth above his head and to those who witnessed the Globe swell with the sound of 2 000 people cheering and laughing, it must have seemed the centre of the world.

## PLOT STRUCTURE

**Analysing the plot structure of a play can be very useful when you are reading through it. Doing so can help you to understand the action as purposeful, connected and moving towards a logical conclusion, rather than seeing the play as a haphazard collection of apparently random episodes.**

Since Aristotle wrote his *Poetics* around 335 BC, literary critics have sought ways to define a plot. According to Aristotle, the plot is the most important element in a drama. It is generally understood to be the sequence of events that makes up the 'story' of a work of literature.

The *Concise Oxford Dictionary of Literary Terms* defines it more exactly as the pattern of events and situations in a narrative or dramatic work, selected and arranged to emphasise cause-and-effect relationships.

E M Forster, in *Aspects of the Novel*, says the emphasis falls on 'causality'; in other words, that the reader asks 'what next?' if they are hearing a story, but 'why?' when a plot is involved.

### PLOT STRUCTURE OF A FIVE ACT PLAY

*Henry V* is a five act play and here are the divisions into which the plot of a five act play usually falls:

#### EXPOSITION OR INTRODUCTION:

This part of the plot introduces the main characters: the protagonist and the antagonist(s), sets out the relationships between these characters, along with the setting and the situation or conflict with which the main character is faced and will have to resolve.

#### RISING ACTION

Here the 'plot thickens'. The protagonist understands what he/she has to achieve and sets about working towards resolving his/her problem, but will face challenges and be thwarted along the way. The protagonist's decision about how he/she will tackle these obstacles sets the stage for the rest of the drama.

#### TURNING POINT OR CLIMAX

This is the focal point of the play. The protagonist makes a single critical decision. He/she is ready to engage with his/her antagonist(s) and, consequently, there will be a change, for better or for worse, in the ensuing action of the play. In a comedy, things will get better; in a tragedy, events will go from bad to worse.

#### FALLING ACTION

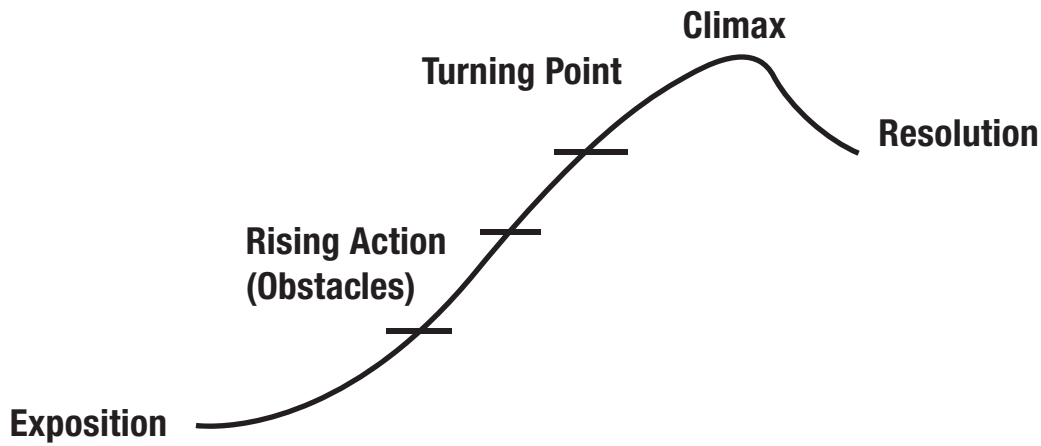
This is a time of great tension in a play, whether a comedy or tragedy. The antagonist seems to have the upper hand and the protagonist to be unable to accomplish his/her goal. Loose ends start to be tied up and complications unravel. The play moves towards its conclusion.

#### CONCLUSION/RESOLUTION/DÉNOUEMENT/REVELATION

All these terms refer to the final act of the drama. There is a confrontation between the protagonist and antagonist; the problem is resolved; characters gain insights; good finally triumphs over evil; a benign power takes control; the moral and social order is restored.

In a tragedy, there is great human suffering; often a death occurs; however, good prevails and normality returns. The audience experiences 'catharsis' or the release of tension and anxiety. In a comedy, the crisis abates, things get better for the protagonist; the antagonist is defeated; there is often forgiveness and reconciliation symbolised by a marriage and/or festivities.

#### DIAGRAM OF A TYPICAL FIVE ACT PLAY PLOT STRUCTURE:



### PLOT OF *HENRY V*

#### EXPOSITION/INTRODUCTION

The scene is set in the English court. Henry V (the protagonist) has acceded to the throne of England. He is no longer the wild 'Prince Hal', but a responsible young king.

The Archbishop of Canterbury, wanting to prevent the Church from having its land seized by the throne, suggests that Henry solve his financial problems by 'reclaiming' English territory in France. The Archbishop explains the complex Salic law to Henry, assuring him of his rights in the matter, and persuades the king to go to war with France.

The French ambassadors are admitted to the king's presence and bring an insulting gift of tennis balls from the Dauphin (the antagonist), the suggestion being that Henry is still an irresponsible youth, not fit to handle affairs of state. This taunt serves to confirm Henry in his decision to go to war with France and initiates the conflict that will drive the drama.

#### RISING ACTION

Henry prepares for war. Before he sets out for France, he must deal with a **plot reversal**, the treachery of Grey, Scroop and Cambridge, who have been bribed by the French to kill Henry. He orders their execution and sets sail for France.

**A plot reversal** occurs when a story seems to be developing in one way, but then suddenly 'reverses' and develops in the opposite direction, for example, when developments that appear to be helpful, actually turn out to be disastrous.

The French prepare their defences, realising that they are fighting the same nation that defeated them at Crécy. The older French lords warn the Dauphin that he is much mistaken in his assessment of King Henry.

Henry sends Exeter to the French king with proof of his claim to the French crown, threatening bloody warfare if this claim is not acknowledged and recognised. The French king replies by offering Princess Katherine's hand in marriage and some 'petty and unprofitable dukedoms' to Henry. (Act 3, Chorus, line 30).

Henry rejects the offer and the war begins. Harfleur is besieged and surrenders; Henry promises to deal mercifully with the inhabitants. The English sweep on into France; the French prepare to resist, growing increasingly confident of victory because of the weakened state of the English army.

### CLIMAX/TURNING POINT

Before the battle of Agincourt, King Henry walks around the English camp, talks to the soldiers and finally, when alone, muses on the responsibilities of his position. Despite the hugely superior numbers of the French army, he makes the decision to commit his army to battle.

His men are tired, cold and sick, and the horses are jaded. Knowing the odds are against him, Henry nevertheless rallies his men in the famous speech: 'This day is called the feast of Crispian' (Act 4, Scene 3, line 42); morale rises dramatically and the English forces give battle.

### FALLING ACTION

The French, with their overwhelming numerical superiority, go on to the battlefield utterly confident of victory. When it becomes clear that defeat is staring them in the face, the French nobles debate whether to run away or commit suicide. They make the brave decision to return to the battlefield and fight to the death. The English forces win the day; their losses are few, the French losses are huge. The king thanks God for his victory, the dead are buried and Henry returns to Calais and then to England.

### CONCLUSION/DÉNOUEMENT

Henry returns to France five years later. The Duke of Burgundy acts as mediator between France and England at the conference of Troyes, where terms of reconciliation need to be negotiated.

Henry courts Princess Katherine; their vows to marry are sealed with a kiss. The peace negotiations are successful. The French queen blesses the marriage and hopes that the alliance between France and England will be a happy and lasting one.

The Chorus winds up the play by telling the audience of the birth of Henry VI and of how France was lost during his reign, war once again becoming the fate of the two kingdoms.

## ACT ONE

### SCENE TWO

#### SUMMARY

In this scene, Henry appears on stage for the first time, along with the lords of his council. He calls in the Archbishop of Canterbury to explain truthfully the justness of his **claim to the throne of France**. It is important to Henry that he only invades France if his claim is legitimate. If he is to go to war, he does not want his soldiers to die fighting for an unjust cause.

The Archbishop gives a lengthy explanation of why the French argue that Henry does not have a claim, but why he, in fact, does. He explains that the **Salic law** (which the French use to deny English kings' succession to the throne of France) has no application in France and, moreover, that the French have ignored this principle repeatedly in the past (by allowing kings to succeed through the female line).

Henry then asks the Archbishop again and more directly 'May I with right and conscience make this claim?' to which the Archbishop replies that if he is wrong in his assessment of the king's claim, then the fault is his and not the king's. He urges the king to war (as do the Bishop of Ely, the Duke of Exeter and the Earl of Westmorland) and offers the king a substantial contribution from the Church.

King Henry points out that if they go to war in France then they will need to defend the kingdom from Scottish raids. His lords assure him that the northern border is amply defended against the Scots. The Archbishop again urges the king to go to war with France. The king agrees and the French ambassador is called in to deliver a message from the Dauphin (the current French king's heir).

The Dauphin's message is scathing. He says that the king is still an irresponsible youth who cannot dance or party his way into achieving his claims in France. The Dauphin suggests that Henry should content himself with playing tennis instead of threatening to invade France, and he has, therefore, sent the English king a casket filled with tennis balls.

Rather than lose his temper, the king politely, but very firmly tells the ambassador that the Dauphin is mistaken in his appraisal of his (King Henry's) worth. He adds that he is no longer a reckless youth, but the King of England and that the Dauphin will see this for himself when Henry is one day crowned King of France. He also says that few Frenchmen will laugh at the Dauphin's jest once war has laid waste to their country and people. King Henry then humbly acknowledges that the eventual outcome of the war lies in God's hands, and he then dismisses the ambassador. Once the ambassador has left, Henry urges his lords to prepare for war in all earnest.

The English kings' **claim to the French throne** rested on their descent from the last surviving daughter of Philip IV (1268 — 1314), Isabelle, who married Edward II of England. Philip IV's three surviving sons had all succeeded to the throne, but had all died without issue, leaving the way open for Edward III to **claim** the throne. The French nobles **did** not want an **English king** (Edward III, the great-grandfather of Henry V) and so they chose Philip IV's nephew, **Philip VI**, to rule. Consequently, an intermittent war of succession ensued between the French and **English royal houses** for more than a hundred years.

The **Salic Law** was an ancient rule of the **Salic Franks** (who lived in what is today Holland and Belgium). It forbade a fiefdom to be inherited by or through a female heir. It was a useful means for the French nobility to manipulate the French succession and argue that Edward III and his heirs **could not succeed to the throne through Philip IV's daughter, Isabelle**.

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**ANALYSIS**

This is an important scene as it establishes several driving factors in the action of the play:

- the justness of Henry's case for war;
- Henry's level-headedness;
- the English nobles' desire for and commitment to war;
- the arrogance of the Dauphin and the French court, and
- Henry's determination to succeed in his French claims.

In this scene, we are presented with Henry as a king who is in complete control of his court and of himself. It is important that he has the full confidence of his lords. (Many English kings before him, including his father, did not inspire the same confidence and had to fight off rebellions to keep the crown).

During the Renaissance, arrogance or '**hubris**' was seen as a particularly dangerous emotion, which was likely to be punished by God (epitomised in the saying 'Pride comes before a fall'). It is, therefore, important that Shakespeare always presents the Dauphin and the French lords as over-confident in their fighting skills to help make Henry's cause seem right and justified. In contrast, King Henry is always presented as calm, collected, just and humbly submissive to the will of God.

**Hubris** is a type of arrogance or overconfidence that invites ruin and destruction.

**QUESTIONS**

1. Identify and discuss the different motivations of the bishops, the English lords, and the French messengers in this scene. (6)
2. Do you think that Henry is easily swayed by his council or do you think that he is a strong decision-maker? Substantiate your answer with evidence from this scene. (3)
3. Why does Henry grant an audience to the Archbishop before the French ambassador? (2)
4. If you were directing a stage production of this play, how would you direct Henry's response to the Dauphin's tennis ball jibe? Would you depict him as calm throughout or as becoming increasingly angry? Offer sound reasoning and evidence from the text in support of your response. (4)

**CONTEXTUAL QUESTIONS: FOCUS ON CHARACTER****PASSAGE**

Reread the exchange between the French ambassador and King Henry (Act 1, Scene 2, lines 240–302).

**QUESTIONS**

1. What do we learn about the Dauphin and King Henry's characters from this scene? (6)
2. Discuss the focus on the king's youth, especially in light of the conversation between Ely and Canterbury in the previous scene. (5)
3. What excuse does the King offer for his behaviour during his youth? (lines 274–277) (2)

4. Would you say that Henry is boastful in his reply to the French ambassador? If so, is he not also guilty of hubris? Justify your answer with reference to the text. (4)
5. Why does Henry regularly refer to God in his speech? (3)

### ESSAY QUESTIONS ON ACT ONE

1. Discuss the exposition of the play's theme of hubris in Act One of *Henry V*. Why is it an important theme? How does it affect the audience's response to the Dauphin (who has not even appeared on stage yet)?
2. Considering that no church officials appear in the rest of the play, explain their importance in Act One.
3. Discuss the theme of legitimate rule in Act One.

### ENRICHMENT TASK FOR ACT ONE

This task is an oral and visual presentation. Your presentation here is a speech of 4-5 minutes, to be delivered in front of the class and it will count towards your oral marks.

You must make use of visual materials, for example DVD footage, Power Point Presentations or diagrams to make points clearer to your audience. You may work singly or in pairs.

Remember to refer to the accompanying rubric on page 95 to ensure that you are familiar with the marking criteria.

Choose from one of the tasks below:

#### OPTION 1: DARTH VADER VERSUS HENRY V

Watch Scene Two of Kenneth Branagh's *Henry V* movie, concentrating on the way Henry appears for the first time. Then watch the opening sequence of *Star Wars Episode Four: A New Hope*, focussing on the way Darth Vader appears for the first time. Both movies are in the heroic mode, although the one is based on historical fact and the other is Science Fiction.

In your speech, you need to discuss the way the two characters have been introduced, noting the similarities and differences. Consider the following aspects: camera angles and shots, editing, lighting, setting, *mise-en-scène*<sup>1</sup> and any other features you might like to include. Finally, to sum up, discuss the effectiveness of the presentation of both of these introductions.

Your presentation needs to be illustrated, so use clips from the films whenever and wherever possible.

#### OPTION 2: SELL THE WAR TO HENRY

Revise your work on advertising and the use of rhetorical devices when making a 'sales pitch'. Then discuss the way the Archbishop of Canterbury sets about convincing the young King Henry (who does not seem averse to attacking/invading France) that his cause will be just and right.

Your answer must include the following: how the Archbishop gains Henry's attention and interest and how he awakens a desire on Henry's part to take action.

The underlined words refer to the four elements of the AIDA principle. Refer to these, and any other techniques that advertisers and rhetoricians use to convince and persuade their audiences, including: Figures of Speech and metaphorical

<sup>1</sup> When applied to the cinema, *mise-en-scène* refers to everything that appears before the camera and its arrangement, for example, composition, sets, props, actors, costumes, and lighting. The term also refers to the positioning and movement of actors on the set, which is called 'blocking'.



language, repetition, the use of words with strong connotations, and any other manipulative devices you may notice that the churchman employs.

Some form of diagram or visual must be used to assist audience understanding.

### OPTION 3: COLONY VERSUS COUNTRY

In Act One, Scene Two, the Archbishop of Canterbury compares the well-run state to a beehive. Using diagrams or other visuals to aid you in your presentation, compare the workings of a modern state like South Africa to the systems that are found in a beehive or an anthill. Show where the analogy works well and illustrate its weaknesses.

FOREWORD

INTRODUCTION TO  
SHAKESPEARESHAKESPEAREAN  
LANGUAGEBACKGROUND  
TO THE PLAYSUMMARIES  
AND ANALYSISTHE LITERARY  
ESSAYPERFORMED  
RUBRICS

THE PLAY

REFERENCES

## ACT I

## PROLOGUE

[Enter Chorus]

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! *splendid*
- 5 Then should the warlike Harry, like himself,  
Assume the *port* of Mars, and at his heels, *bearing department Mars<sup>1</sup>*  
Leash'd in like hounds, should famine, sword and fire  
Crouch for employment. But pardon, gentles all,  
The flat *unraised* spirits that have dared *uninspired*  
10 On this unworthy *scaffold* to bring forth *wooden stage*  
So great an object. Can this *cockpit* hold *stage<sup>2</sup>*  
The *vasty* fields of France? Or may we cram *vast*  
Within this *wooden O* the very *casques* *theatre<sup>3</sup> helmets*  
That did affright the air at Agincourt?  
15 O, pardon! since a *crooked figure* may *a curved number (i.e. zero)*  
Attest in little place a million;  
And let us, *ciphers* to this great account, *nonentities*  
On your imaginary forces work.  
Suppose within the girdle of these walls  
20 Are now confined two mighty monarchies,  
Whose high upreared and abutting fronts  
The perilous narrow ocean parts asunder.  
*Piece out* our imperfections with your thoughts: *Fill in the gaps*  
Into a thousand parts divide one man,  
25 And make imaginary *puissance*. *power*  
Think when we talk of horses, that you see them  
Printing their proud hoofs i' the receiving earth;  
For 'tis your thoughts that now must *deck* our kings, *dress*  
30 Carry them here and there, jumping o'er times,  
Turning the accomplishment of many years  
Into an hour-glass: for the which supply,  
Admit me Chorus to this history,  
Who prologue-like your humble patience pray,  
Gently to hear, kindly to judge, our play.

## SCENE I

[London. An ante-chamber in the KING'S palace.]

[Enter the ARCHBISHOP OF CANTERBURY, and the BISHOP OF ELY.]

CANTERBURY

- My lord, I'll tell you; that self bill is urged  
Which in the eleventh year of the last king's reign  
Was like, and had indeed against us pass'd,  
But that the scrambling and unquiet time  
5 Did push it out of farther question.

<sup>1</sup> Mars was the Roman god of War.

<sup>2</sup> A cockpit is an arena in which roosters are made to attack each other while spectators bet on the winner.

<sup>3</sup> The theatres in London were circular or octagonal structures built mostly out of wood.

ELY

But how, my lord, shall we resist it now?

CANTERBURY

It must be thought on. If it pass against us,  
We lose the better half of our possession:  
For all the *temporal lands* which men devout

- 10 By testament have given to the church  
Would they strip from us, being valued thus:  
As much as would maintain, to the king's honour,  
Full fifteen earls and fifteen hundred knights,  
Six thousand and two hundred good *esquires*;  
15 And, to relief of *lazzars* and weak age,  
Of *indigent* faint souls past *corporal toil*.  
A hundred *almshouses* right well supplied;  
And to the *coffers* of the king beside,  
A thousand pounds by the year. Thus runs the bill.

*land used for secular purposes*

*landowners*  
*lepers*  
*needy physical labour*  
*houses providing for the poor*  
*money chests*

ELY

- 20 This would *drink deep*.

*hit us hard.*

CANTERBURY

*'Twould drink the cup and all.*

*It would bankrupt us.*

ELY

*But what prevention?*

*How can we stop this?*

CANTERBURY

The king is full of grace and *fair regard*.

*is well thought of*

ELY

And a true lover of the holy Church.

CANTERBURY

- 25 The *courses* of his youth promised it not.  
The breath no sooner left his father's body  
But that his wildness, *mortified*<sup>4</sup> in him,  
Seem'd to die too; yea, at that very moment  
Consideration, like an angel, came  
30 And whipp'd *the offending Adam* out of him,  
Leaving his body as a paradise  
To *envelop* and contain *celestial spirits*.  
Never was such a sudden scholar made;  
*Never came reformation in a flood*,  
35 With such a *heady currance*, scouring faults;  
Nor never *Hydra-headed wilfulness*  
So soon did lose his seat, and all at once,  
As in this king.

*behaviour*

*was subdued*

*his natural wickedness*<sup>5</sup>

*hide angels*

(See note below.)<sup>6</sup>

*swift movement*  
*obstinate self-gratification*<sup>7</sup>

ELY

We are blessed in the change.

<sup>4</sup> Mortified literally means put to death

<sup>5</sup> In the book of Genesis (in the Bible), Adam was the first man. He was led to sin by his wife Eve and as a result all human beings are naturally sinful because they are his descendants.

<sup>6</sup> No one ever improved his behaviour so quickly.

<sup>7</sup> Determination that becomes stronger the more it is opposed. The Hydra was a nine-headed monster which the ancient hero Hercules had to kill, despite the fact that every time he cut off one of its heads, another two heads immediately grew from the stump.

## CANTERBURY

40 Hear him but reason in divinity,  
And, all-admiring, with an inward wish  
You would desire the king were made a *prelate*;  
Hear him debate of *commonwealth affairs*,  
You would say it hath been all in all his study;

*senior church official  
affairs of state*

45 *List his discourse of war*, and you shall hear  
A fearful battle render'd you in music;  
Turn him to any cause of policy,  
The *Gordian knot* of it he will unloose,  
Familiar as *his garter*, that, when he speaks,

*Listen to him discussing warfare*

50 The air, a *charter'd libertine*, is still,  
And the mute wonder lurketh in men's ears,  
To *steal* his sweet and honey'd sentences;  
So that the art and *practic* part of life  
*Must be the mistress to this theoretic*.

*complexity<sup>8</sup>  
the cord which ties up his stockings  
free to go where it pleases*

55 Which is a wonder how his Grace should *glean* it,  
Since his addiction was to *courses vain*,  
His companies *unletter'd*, rude and shallow,  
His hours fill'd up with riots, banquets, *sports*,  
And never noted in him any study,

*hear  
practical  
Must be governed by this theory  
learn  
self-gratifying deeds  
illiterate  
frivolous behaviour*

60 Any retirement, any *sequestration*  
From open haunts and popularity.

*removal*

## ELY

The strawberry grows underneath the nettle  
And wholesome berries thrive and ripen best  
Neighbour'd by fruit of baser quality;

65 And so the prince obscured his contemplation  
Under the veil of wildness, which, no doubt,  
Grew like the summer grass, fastest by night,  
Unseen, yet *crecscive in his faculty*.

*growing according to his nature*

## CANTERBURY

70 It must be so, for *miracles are ceased*,  
And therefore we must needs admit the means  
How things are perfected.

(See note below.)<sup>9</sup>

## ELY

But, my good lord,  
*How now for mitigation* of this bill  
Urged by the Commons? Doth his majesty

*How can we limit the effects*

75 Incline to it or no?

## CANTERBURY

He seems indifferent,  
Or rather swaying more upon our part  
Than cherishing the *exhibitors* against us;  
For I have made an offer to his majesty,  
80 Upon our spiritual *convocation*  
And in regard of causes now in hand,  
Which I have open'd to his grace at large,  
As touching France, to give a greater sum

*those proposing the bill*

*assembly of England's clergy*

<sup>8</sup> The Gordian knot, intricately tied, could only be untied by the conqueror of Asia. Alexander the Great sliced through it with his sword.

<sup>9</sup> During the Renaissance, Protestants believed that miracles no longer took place. (It is therefore anachronistic for a mediaeval bishop to make this statement.)

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