ABOUT THIS PACK

This pack supports the RSC's 2015 First Encounter production of *The Famous Victories of Henry V*. The production is directed by Owen Horsley for the Royal Shakespeare Company and will tour the UK, travelling to theatres and schools across the country.

Using Shakespeare's original language, *The Famous Victories of Henry V* tells the story of Prince Hal's epic journey into adulthood as he transforms from a young rebellious prince into the renowned King Henry V.

The production takes place in the 600th anniversary year since the battle of Agincourt and complements the RSC's recent History plays. The title of *The Famous Victories of Henry V* is taken from an early play that may have inspired Shakespeare to write *Henry IV* Parts I and II and *Henry V*.

The activities provided in this pack are specifically designed to support students who will be seeing the production and are aimed at KS2-3, although all learning suggestions can be adapted for younger and older students.

ABOUT YOUNG SHAKESPEARE NATION

Over six years, the RSC will stage the 36 plays that make up the First Folio of Shakespeare's work. RSC Education invites you to join us on this inspirational journey in a new initiative called Young Shakespeare Nation.

Whether you want to teach a new play or teach in a new way, Young Shakespeare Nation can give you the tools and resources you need.

- Find inspiration online with images, videos, more teachers' packs and resources at [www.rsc.org.uk/education](http://www.rsc.org.uk/education)
- Participate in our schools' broadcast series, continuing with *Henry V* on 19 November 2015
- Explore a new text or a new way of teaching through our CPD programme
- Try one of our range of courses for teachers and students in Stratford-upon-Avon.

Find out more at [www.rsc.org.uk/education](http://www.rsc.org.uk/education)
At the RSC we see direct parallels between teaching and learning in the classroom and the way our theatre company works. Throughout this resource you will find notes which link the activities here to the way actors and directors work in the rehearsal room.

"The Famous Victories of Henry V weaves Shakespeare's Henry IV Part I and II and Henry V together to produce the ultimate coming of age story. Our production, which tells of how the wayward Prince Hal becomes a heroic and valiant King, is bold, dynamic and fun. With the help of our young audience we hope to create a lively show that celebrates the power of imagination and the wonder of theatre. In our school performances we are asking the students to be active parts of the theatre-making process. They will be providing props for the 7 strong acting company to use in performance, impacting on the storytelling and staging, as well as being part of the live action itself."

Owen Horsley, Director

EXPLORING THE STORY

The Famous Victories of Henry V is believed to be one of the major influences on Shakespeare's plays Henry IV Parts I and II and Henry V. It is believed that Shakespeare would have seen the play in Stratford upon Avon as the Queen Elizabeth's Men travelled and performed it around the country and that it inspired his writing later on. Now, in 2015, the RSC are touring the play around the UK, to be performed in schools and theatres nationwide.

In this production, the director has used Shakespeare's three history plays and condensed them back into one play. It is still essentially the story of Prince Hal, a rebellious young man who eventually accepts his responsibilities to become a victorious warrior king who goes on to win the hand of Princess Katherine of France. The activities below will help students to understand the unfolding story.

ACTIVITY 1: TELLING THE STORY

- Organise students into five groups and provide each of them with the list of scenes in the Resource Materials, erasing the numbers.
  - Explain that each one describes a scene from the play.
- Invite each group to discuss the order of these scenes and to arrange them into the sequence they think they occur in.
- Allow each group to share their chosen order, taking turns to read out the text scraps.
  - Discuss with students any differences of opinion as they read and correct the order as they go through.
Ask each group to look at the list of scenes again, giving each scene a title. These could be funny and memorable titles, or explanatory titles which help them to understand what happens in each part.

Divide up the scenes so that each of the five groups can focus on three or four of them. Alternatively, you could move them into smaller groups, focussing on just one or two scenes.

Challenge each group to create a frozen image or tableaux which captures what happens in each of their scenes.

Allow students the opportunity to perform their tableaux scenes in order, telling the story of the play together.

Explain to students that the play is structured in five parts, or Acts:

1. Exposition (Description and explanation)
2. Rising Action
3. Climax
4. Falling Action (Preparation)
5. Resolution (Victory or Catastrophe)

Ask students, in their groups, to consider which scenes belong in each of the Acts.

Encourage students to share their decisions about the structure of the play, thinking about why each scene belongs in the Act they have assigned it to.

**ACTIVITY 2: AN ACTION TRAILER**

*The Famous Victories of Henry V* is all about the victorious moments of Prince Hal, both as a Prince and then as King Henry V.

Organise students into groups and ask them to think about what the highlights of the play are and which moments of action they think an audience would want to be aware of before seeing the play.

Invite the groups to create their own 'movie trailers' for *The Famous Victories of Henry V*. Their trailers should take no more than 1 minute and should give the audience a taste of what the play is about without giving away the ending.

**UNLOCKING THE LANGUAGE**

While the playwright who wrote the original play, *The Famous Victories of Henry V*, is anonymous the scenes and language you will see in this production have been taken from Shakespeare's plays. The following activity will invite students to think about how and why Shakespeare made certain choices in his plays.

**ACTIVITY 3: IMAGINE IT!**

Provide each student with a copy of the 'Oh for a Muse of Fire' speech in the Resource Materials and invite them to form a circle.
Explain to the group that these lines form part of the prologue, or introduction, to Shakespeare's *Henry V*.

Ask students to take turns reading around the circle, taking one line each until the whole speech has been read aloud twice.

Invite students to repeat this exercise, this time only reading the last word of their line, taking turns around the circle.

- As these words are read aloud, ask students to focus on the words they are hearing; what images do they create in their minds? What does it make them think about?
- Explain that this prologue is a speech directed at the audience. What is Shakespeare asking his audience to do? Why might he have done this?

Arrange students into small groups of four or five.

Provide each group with 6 lines for them to look at and ask them to translate their lines into modern English.

- Encourage them to paraphrase each line, rather than worrying about an equivalent for every word.
- Allow students the opportunity to share their translations as a whole group.
- Encourage students to create a short reading of the original text in their groups. For this they could use their 6 lines, or the whole text.

- Invite them to think about how they might deliver the speech as a group. In the First Encounters production this speech is delivered by a chorus; how might they do this?
- Reflect with students on why might Shakespeare include this speech at the start of the play and who they think the chorus might be?

**PRINCE HAL’S JOURNEY**

Just as Shakespeare's three plays tell the story of Prince Hal becoming a King, this play looks at the journey his character takes; changing from a rebellious young Prince with questionable friends into a capable King. The following activities will help you to explore some key text extracts from each of these stages in his journey.

Before beginning ask students to think about their own life experiences.

- Ask students to list the qualities they look for in a friend.

**ACTIVITY 4: OLD FRIENDS**

At the beginning of the play, Prince Hal appears not to take his responsibilities seriously and chooses to spend most of his time in the taverns with his friends, particularly Falstaff.

- Arrange students into pairs and provide them with a copy of Scene 3 from the Resource materials.
Invite students to take on the roles of Prince Henry and Falstaff. Ask them to stand back to back and to read the lines to each other, listening carefully to the other person.

- Reflect with students on what they have read:
  - Was it easy to read? The whole exchange is in prose and this can sometimes make it quite difficult.
  - What do you think they are talking about? What kind of person is Falstaff?
  - Were there any moments where they really wished they were facing the other person? What kind of relationship do they think these two people have?

Ask the students to re-read the scene, this time facing each other. Each time they start a new line, ask them to repeat the last word the other character used.

- They will notice that Shakespeare has actually done this with a number of the lines already. What does this show about the way they interact?

Reflect with students on what they know about Falstaff from this scene and their knowledge of the play as a whole.

- Invite them to think back to their listed qualities of a friend; does Falstaff have any of these? Why might a young Prince want to be friends with someone like Falstaff?

**ACTIVITY 4: FAMILY TIES**

In their discussions about Hal's friendship with Falstaff students may have discussed the advantages of having a friend that doesn't care about the rules, knows how to have fun and always enjoys himself. Ask them to imagine how it feels to be Hal:

- He knows he will be King one day
- His Father is always telling him he needs to be more responsible or he'll be a bad King

Do they think this would make him want to spend more or less time with his friend Falstaff? How do they think it would make him feel towards his Father, the King?

Provide students with a copy of the speech from Scene 4 and explain that this is the speech Prince Hal gives to his Father.

Invite students to stand in a large circle and to take turns reading the speech around the circle, taking one line each.

Encourage students to read the speech again, listening carefully to each speaker. As the speech is read, invite the rest of the group to echo, or repeat, any words which remind them of Royalty, Kings or Light.

**WAYS TO EXTEND THIS WORK**

- Looking at Falstaff's version of what happened at the Gadshill robbery, ask students to create a comic strip which shows what really happened alongside what Falstaff claims happened.
- As an extra challenge ask them to include lines directly from the text in their comic strips. For example, they might start with an image for 'I have peppered two of them'.
Reflect with students on which words were repeated. What do they think the young Prince is trying to do in saying these things to his Father?

Divide students into groups of three and provide each group with a different sentence from the speech.

Ask each group to create a quick tableaux or frozen image which shows the image being used in those lines.

Allow each group the opportunity to share their images, watching each of them in sequence so that the whole group can see the different images Prince Hal uses.

Discuss with students how successful these images are in convincing the King that Hal is going to change and prove himself worthy and that he is more than his Father thinks he is. Why might they work?

**ACTIVITY 4: A CHANGED MAN**

Explain to students that after fighting alongside Falstaff and eventually being appointed King, Hal delivers the speech they have from Scene 9, in the Resource Materials. This is a speech he makes to Falstaff where he denies knowing him.

Provide students with copies of the speech and organise them into pairs.

Ask each pair to appoint a Falstaff and a King Henry V. For each line delivered by King Henry, the student playing Falstaff should react with a different movement.

For example, as King Henry says 'Fall to thy prayers', Falstaff may fall to his knees without thinking, before realising that he wants to talk to the King and getting back up again.

Discuss with students how it felt to play Falstaff in this exchange. Were there any moments where they felt they wanted to speak out and interrupt? What stops him do they think? How has the relationship changed from the last scene they looked at?

Allow students the opportunity to look more closely at the speech and invite them to read it as a group.

Do they notice any rhythm to the way the new King speaks?

Encourage them to read it together, sounding out the syllables. This may be easier if you appoint one student to 'beat' the rhythm; sounding 10 beats per line, and stressing every other one.

Why might Shakespeare have written the new King's speech to his old friend like this? What is Hal trying to do and is he successful?

Reflect with students on the changes they have observed in Prince Hal, or King Henry V.

Invite students to work in pairs to create a 'sculpture' for Prince Hal at the start of the play and one of him as he is once he is King. They should use the text they have looked at to help each other, thinking about:

- How he might stand or sit
- His expression
- How he might be gesturing
- Where he might be
You may also want to introduce some other text in order to help them consider his changes. For example, Prince Hal's speech in Henry IV Part 1 Act 1 Scene 2 might help them to think about the young Prince and his different sides. Equally, when thinking about how the new King has changed, Henry V's speech to his troops in Henry V Act 3 Scene 1 and also the discussion between him and Princess Katherine of France in Act 5 Scene 2 might prove useful references.
RESOURCES

THE PLAY IN 16 SCENES

1. Prince Hal meets with his good friends Falstaff and Poins. They manage to persuade the prince to take part in a robbery. Once Falstaff leaves Poins tells Hal the real plan. They are going to disguise themselves and sneak up on Falstaff once he has the money and scare him.

2. The robbery takes place and at an opportune moment Hal and Poins tell Falstaff they will go further along the path to catch the victims if they managed to escape Falstaff. They run off leave Falstaff. Once Falstaff has the money they creep up behind him and frighten Falstaff. He runs away leaving the money behind.

3. Hal and Poins are at the Tavern where they are waiting for Falstaff to come back from the robbery. When he arrives he tells them a long-winded story of how 50 men robbed him and how he managed to fight them all! Hal and Poins then reveal what really happened but Falstaff manages to make a joke out of his lies. Mistress Quickly, the tavern owner, comes with news of civil war and Hal must go back to court to visit the King, his father. Hal brushes it off and instead acts out a play with Falstaff with him playing the role of King and Falstaff playing the young Prince.

4. In the court Hal meets with his Father, who is furious with his son for his disobedient and rebellious behaviour. His father tells him off for associating with rude people. The King tells Hal that Hotspur, the leader of the uprising army, is getting ready for war and the King praises Hotspur in comparison to Hal. Prince Hal vows to change his father’s opinion by killing Hotspur in the field.

5. The leader of the rebels, Hotspur, officially declares war on the King. The whole country, including Prince Hal, prepares for battle.

6. The King and his son arrive at the battle of Shrewsbury to fight Hotspur and his troops. The battle is fierce and both the armies furiously fight – all apart from Falstaff who deliberately avoids fighting and pretends to be dead. Hal and Hotspur meet in battle and fight furiously. Hotspur is eventually killed by Hal and the Prince then sees Falstaff’s body. Falstaff then gets up and sees the body of Hotspur and decides to tell the world that he has killed him. When Hal finds him again he is shocked to see him alive but allows his friend to have this victory, even though it is a lie.

7. Hal, Poins and Falstaff are back in the tavern celebrating the victory when news arrives that the King has fallen ill. Hal is filled with guilt when he hears this news as he is out partying while his father is dying. He rushes to the court.

8. The King grows sicker in bed and is upset when he finds out his son is back in the Tavern. After the King falls asleep Hal comes rushing in. He sits alone by his father’s bed and looks at the crown. He notices his father isn’t breathing and thinking he is dead takes the crown and leaves. The king wakes to realise Hal has taken the crown and is furious. Hal explains it was a mistake and manages to calm his father. They finally make up and the King gives his son some advice on how to be a good leader and dies.
9. Falstaff hears that his friend Hal is the new King. Together with Poins, he rushes to the coronation to meet him thinking they will be rewarded for their friendship. When they call out for him in the crowd Hal turns to Falstaff and refuses to acknowledge him. He banishes his old friend from his company and sends him to prison. Hal then turns to his people and promises that he is now a changed man and will never return to his old life.

10. The new King Henry wants to claim the French throne – but he is uncertain whether it is right and just. They then receive a message from the French Dauphin, or Prince, of a ton of tennis balls. This joke about Hal’s youth makes him angry and the new King gets ready to invade France.

11. After his rejection and imprisonment Falstaff falls ill and Mistress Quickly nurses him. It is not long before he dies. The rest of the country travels to Southampton to embark on their journey to France.

12. In France we see the French King and his son, the Dauphin. They have heard news that the English are going to invade them. The French King is taking the threat very seriously but the Dauphin, his son, has a very cavalier attitude and clearly doesn’t respect Henry after hearing the tales of his youth.

13. The English have arrived on French soil and make an attack on a place called Harfleur. Henry makes a rousing speech to inspire his scared and flagging troops. They are victorious in this siege but the realities of the invasion are becoming frightening to Henry’s troops.

14. The news of the capture of Harfleur arrives with the French King. He quickly begins to plan his own attack in response and orders his constable to form an army and defend his country and crown. He is confident with his army and believes without doubt that they are the stronger side. He is right.

15. It is the night before the battle between the French and the English and King Henry V walks through the camp in disguise. The soldiers’ spirits are low; lots of their fellow soldiers have died on route and their numbers are dangerously low going into the battle. The King meets two disgruntled soldiers who criticize the King. The French arrive in the morning with fresh men but Henry refuses to be beaten and once again rouses his troops into battle. Despite having the smaller army the English achieve a miraculous victory.

16. King Henry is now in the court of the French King to negotiate the French crown. He meets the King’s daughter Katherine and instantly falls in love. Henry tries to woo her but this proves difficult, as her understanding of English is as bad as his French. Through a hidden language they find together he proposes marriage and she accepts. Henry now plans his journey back to his home country with a new crown and also a new wife.
OH FOR A MUSE OF FIRE

Oh 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!
But pardon, gentles all,
The flat unraised spirits that hath dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O, the very casques
That did affright the air at Agincourt?
O pardon! Since a crooked figure may
Attest in little place a million,
And let us, ciphers to this great accompt,
On your imaginary forces work.
piece out our imperfections with your thoughts:
into a thousand parts divide one man,
and make imaginary puissance.
For this your thoughts that now must deck our kings,
Carry them here and there, jumping o’er times,
Turning th’accomplishment of many years
Into an hourglass: 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 3

PRINCE HENRY Why, you whoreson round man, what's the matter?

FALSTAFF What's the matter? Here be two of us have ta'en a thousand pound this morning.

PRINCE HENRY Where is it, Jack? Where is it?

FALSTAFF Where is it? Taken from us it is: a hundred upon two of us.

PRINCE HENRY What, a hundred, man?

FALSTAFF I have 'scape by miracle. I am eight times thrust through the doublet, four through the hose, my buckler cut through and through, my sword hacked like a hand-saw -

PRINCE HENRY What, fought ye with them all?

FALSTAFF All? I know not what ye call all, but if I fought not with fifty of them, I am a bunch of radish.

PRINCE HENRY Pray heaven you have not murdered some of them.

FALSTAFF Nay, that's past praying for, I have peppered two of them: two I am sure I have paid. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward. Here I lay and thus I bore my point. Four rogues let drive at me —

PRINCE HENRY What, four? Thou saidst but two even now.

FALSTAFF Four, Hal, I told thee four.

POINS Ay, ay, he said four.

FALSTAFF These four came all a-front, and mainly thrust at me. I made no more ado but took all their seven points in my target, thus.

PRINCE HENRY Seven? Why, there were but four even now.

FALSTAFF Seven, by these hilts, or I am a villain else.

PRINCE HENRY Prithee let him alone. We shall have more anon.

FALSTAFF Dost thou hear me, Hal?

PRINCE HENRY Ay, and mark thee too, Jack.

FALSTAFF Do so, for it is worth the listening to. These nine in buckram that I told thee of —

PRINCE HENRY So, two more already.

FALSTAFF Their points being broken —

POINS Down fell his hose.

FALSTAFF Began to give me ground. But I followed me close, came in foot and hand; and with a thought seven of the eleven I paid.
PRINCE HENRY O, monstrous! Eleven men grown out of two? I'll be no longer guilty of this sin. This sanguine coward, this bed-presser, this horseback-breaker, this huge hill of flesh —

FALSTAFF Away, you starveling, you elf-skin, you dried neat's tongue, bull's pizzle, you stock-fish! O for breath to utter what is like thee! You tailor's-yard, you sheath, you bowcase, you vile standing-tuck —

PRINCE HENRY Well, breathe awhile, and then to't again: and when thou hast tired thyself in base comparisons, hear me speak but thus.

POINS Mark, Jack.

PRINCE HENRY We saw you two set on two and bound them, and were masters of their wealth. Mark now, how a plain tale shall put you down. Then did we two set on you two, and with a word, out-faced you from your prize, and have it, yea, and can show it you in the house. And, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy and still ran and roared, as ever I heard bull-calf. What trick, what device, what hole canst thou now find out to hide thee from this open and apparent shame?

POINS Come, let's hear, Jack: what trick hast thou now?

FALSTAFF I knew ye as well as he that made ye. Why, hear ye, my masters, was it for me to kill the heir-apparent? Should I turn upon the true prince? Why, thou knowest I am as valiant as Hercules, but beware instinct. The lion will not touch the true prince. Instinct is a great matter. I was a coward on instinct. But, lads, I am glad you have the money.— Hostess, clap to the doors.

SCENE 4

PRINCE HENRY Do not think so. You shall not find it so.
And heaven forgive them that so much have swayed
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head
And in the closing of some glorious day
Be bold to tell you that I am your son,
When I will wear a garment all of blood
And stain my favours in a bloody mask,
Which, washed away, shall scour my shame with it.
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praised knight,
And your unthought-of Harry chance to meet.
Hotspur is but my factor, good my lord,
To engross up glorious deeds on my behalf,
And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.
This, in the name of heaven, I promise here:
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.
SCENE 9

KING HENRY V I know thee not, old man. Fall to thy prayers. How ill white hairs become a fool and jester! I have long dreamed of such a kind of man, So surfeit-swelled, so old and so profane. But being awake, I do despise my dream. Presume not that I am the thing I was, For God doth know — so shall the world perceive — That I have turned away my former self, So will I those that kept me company. When thou dost hear I am as I have been, Approach me, and thou shalt be as thou wast, The tutor and the feeder of my riots: Till then, I banish thee, on pain of death, Not to come near our person by ten mile. And, as we hear you do reform yourselves, We will, according to your strength and qualities, Give you advancement.— Be it your charge, my lord, To see performed the tenor of our word.— Set on.