

# HENRY V PART II

WILLIAM SHAKESPEARE



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## ABOUT THIS PACK

This pack supports the RSC's 2014 production of *Henry IV Part 2*, directed by Artistic Director Gregory Doran, which opened on 28 March at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided are specifically designed to support KS3-4 students participating in the broadcast of *Henry IV Part 2* to UK schools on **Monday 30 June 2014**, with some extension activities for older or more able students.

## ABOUT YOUNG SHAKESPEARE NATION



Over the next 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, video's, 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 IV Parts 1 & 2 on 6 June and 30 June 2014
- 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)

## ABOUT THE BROADCASTS AND HOW TO PREPARE

The RSC Broadcasts to Schools create a nationwide classroom in which students across the UK can experience the work of the RSC regardless of location, for free.

In order for students and young people to actively engage with the broadcasts we encourage you to look at the play with them as much as you can before the broadcast date. This pack provides a number of activities you can use.

At the RSC we see direct parallels between teaching and learning in the classroom and the way our theatre company works, making discoveries through collaborative enquiry. Throughout this resource you will find notes which link the activities here to those conducted in the rehearsal room.

These symbols are used throughout the pack:



### READ

Notes from the production, background info or extracts



### ACTIVITY

A practical or open space activity



### WRITE

A classroom writing or discussion activity



### LINKS

Useful web addresses and research tasks

# EXPLORING THE STORY

During the course of the rehearsal process a number of historians come in to talk to the cast, about Henry IV's reign and the influences on Shakespeare at the time he was writing. During James Shapiro's time with the cast he explains how Prince Hal almost has two Father figures, Falstaff and the King, and this play explores these two influences on him.



## SYNOPSIS

A full synopsis of the play is available, while the production is on, at <http://www.rsc.org.uk/whats-on/henry-iv-part-ii/synopsis.aspx>



## THE PLAY IN PICTURES

Using The Play in Pictures in the Resource Materials, invite students to match up the images and the descriptions from *Henry IV Part 2*, organising them into the order that events occur.

This same sequencing activity could be done in a practical way, asking students to create the still pictures themselves in a freeze frame, based on the description. Once they are confident of their picture, invite them to select the line they feel best matches their still pictures.

# A KINGDOM OF RUMOURS

*Henry IV Part 2* opens with a speech by a character called Rumour who introduces the action. This character appears nowhere else in the play. During the rehearsal period Greg Doran talks a lot about how Shakespeare was constantly pushing boundaries and using a character to introduce the play's setting in this way is one example of this.

In the same way that Shakespeare surprises the audience by using a character who belongs outside of the play, the Company spends time discussing how they might create the same surprise for a modern audience in the opening scene of *Henry IV Part 2*. The cast experiments with different ways of playing this scene by interacting with the audience, wearing modern clothes and referencing recent technology.

## REACTIONS TO PART 1

*Henry IV Part 2* follows on immediately from the events of Part 1 and focuses on the last stage of Henry IV's reign before his son, Prince Hal, takes the throne. At its heart this play is about the relationships Hal has formed with his family and friends and how these shift as he takes on his new responsibilities.

Before completing the following activity with students, ask them to recap on how *Henry IV Part 1* ends, using the following questions as prompts:

- How do you think King Henry IV will react?
- How do you think the rebels will react?
- How do you think Prince Hal will react?



### ACTIVITY 1: RUMOURS AND LIES

Explain to students that the play opens with a character called 'Rumour'. This happens before Northumberland hears different stories of what happened to his son, Hotspur, at the battle.

- Ask students to reflect on situations where they have heard different versions of events, maybe in school or at home or on the news. How do you decide which version to believe if you weren't there?
- Encourage students to think about why Shakespeare might open the play with these different stories when the audience already knows what has happened? What does it show us about history?

The following activity will enable students to explore what the character of Rumour is actually like as well as consider why this figure opens the play. It will require copies of the Act 1 Scene 1 Extract in the Resource Materials and an open space.

- Ask students to read the whole extract together, aloud, first to help them become familiar with the language, stressing the words 'I', 'My' or 'Me' wherever they appear.
- Discuss with students their initial reactions to the speech and the speaker. Who do they think 'Rumour' is speaking to and what kind of character do they think he is? Is this someone they would trust?
- Organise students into groups of three or four.
- Invite each group to create a movement that they feel represents each line, helping them to focus on the imagery used.
- Ask students to complete a whole class reading of the speech again, taking turns to show the movements they have created for each line. What do the images they have created reveal about the nature of Rumour?
- Explain to students that the cast spent a lot of time experimenting with how this scene should be performed in order to capture the attention of the audience at the start of the play.

- Invite each group to perform this speech as though they are in the following scenarios. Encourage them to think about where Rumour might stand, how they might move and how they could speak to gain the attention of others.
  - Rumour is trying to gain the attention of everyone on stage, but there is a lot of background noise and activity and no one wants to listen.
  - Rumour is trying to confide in the audience and avoid the others on stage.
  - Rumour is a mischief maker and trying to stir up trouble, telling some people one thing and others another.
- Reflect with students on which of these feels most natural. What is it that they feel Shakespeare is trying to achieve in this opening?

Students may have picked out images in the opening scene, where Rumour describes Northumberland as 'crafty-sick' and his house as 'worm-eaten'. Throughout the play the state of England is shown as being in a state of decay, whatever class particular characters belong to.

***"There's an ache to Part 2. The language of the play changes. Certainly the imagery of the play changes; the whole play is infected with a sense of disease."***  
**Gregory Doran, Artistic Director**

## JUSTICE AND POWER



### KNIGHTS, CHIVALRY AND SIR JOHN FALSTAFF

Ask Students to research what it meant to be a Knight during the reign of Henry IV when the play is set, creating a visual representation they can share.

Explain that the idea of 'Knightly' qualities, or chivalry, was very similar in Shakespeare's day. Consider with students what they would expect from a Knight:

- What would their attitude to the Prince be?
- What would their attitude to justice be?
- What would their attitude to war be?



Anthony Sher and Nia Gwynne as Falstaff and Doll Tearsheet in *Henry IV Part 2*. Photo by Kwame Lestrade.

With the Kingdom in the state of disease and decay described by Rumour, the idea of justice and upholding the law becomes very important.

- Ask students to explain, in less than ten words, what it means to be 'just'.
- Discuss with students who is responsible for justice:
  - In a classroom
  - In a family
  - In Modern England
  - In Henry IV's England

Is one person always responsible? Does this link to their ideas of chivalry at all?



## ACTIVITY 2: FALSTAFF AND JUSTICE

In King Henry IV's England, the King was ultimately responsible for justice, but he had a number of people to support him. In the play we meet the Lord Chief Justice, who has already punished the Prince for his behaviour in Part 1 and arrives to punish Falstaff in Part 2.

Thinking back to their discussions on chivalry and 'Knighly' behaviour, the following activity will enable students to explore Sir John Falstaff's attitude to the King's justice.

- Share with students the Act 1 Scene 2 Extract in the Resource Materials and explain that this scene shows Falstaff talking to the Lord Chief Justice.
  - Ask students how they would expect a Knight to react to such a figure and who they expect to be in charge in the conversation.
- Organise students into pairs and ask them to take on the roles of Falstaff and Lord Chief Justice.
- Invite pairs to read through the scene together once, standing up when they feel they have the upper hand and sitting when they think they are not in control.
- Allow students to discuss Falstaff's attitude. Does he have the knightly attitude to the Lord Chief Justice that we would expect? How does he talk about the Prince and is this surprising?

### WAYS TO EXTEND THIS WORK

- Thinking about the imagery of the nation's decay, invite students to locate all of the references to **death, disease and decay** that they can in this scene.
- Explore with students why they think Falstaff's character makes these references in his argument with the Lord Chief Justice?
- In Act 3 Scene 2 many of Justice Shallow's references offer comic moments, but why does Shakespeare use these characters to show the 'common' people growing old as well as the King?

Throughout the play you will find that some characters, like Falstaff, are more powerful than we expect them to be within scenes.



### ACTIVITY 3: WOMEN AND POWER

There are very few parts for women in Shakespeare's history plays. In the following activity students will be able to explore a scene in which Lady Percy, the daughter in Law of Northumberland, tries to exert her power over him and convince him not to go to war. This is a subject she would not have been expected to talk about as a woman.

- Organise students into small groups of four or five and provide them with a copy of Lady Percy's speech in Act 2 Scene 3.
- Invite each group to read the speech, changing readers everytime they come to the end of a thought, or sentence.
- Explain to students that this speech convinces Northumberland not to join the Archbishop, but to head for Scotland instead and wait to hear more news before he commits to fighting.
  - Even though a speech only involves one person delivering lines, the other character on stage has a critically important role to play in motivating the speech. The speaker keeps talking because they believe they have an important point to make, or argument to win. What might Northumberland do in this scene, or how might he react to Lady Percy's words, that might prompt her to keep talking?
- Ask students to take the roles of Northumberland and Lady Percy in their pairs.
- Challenge them to re-read the speech, with Northumberland reacting physically to each sentence, or thought, in Lady Percy's speech. This may also include Northumberland moving to speak sometimes but being interrupted and talked over by Lady Percy. What might Northumberland want to interrupt her to say?
- Reflect with students on how this mode of delivery changed Lady Percy's reading. Were there moments where her voice lowered because of Northumberland's reaction or her pace increased? Can they identify a moment where they think Northumberland changes his mind and decides not to fight; is there a turning point in his attitude?



Jennifer Kirby as Lady Percy in *Henry IV Part 2*. Photo by Kwame Lestrade.

#### WAYS TO EXTEND THIS WORK

- In Henry IV Part 1 Act 2 scene 3, Lady Percy tries to convince her husband, Harry Hotspur, not to go to war.
- Allow students to compare these two speeches. Why do they feel that the second was successful and the first unsuccessful?



## ACTIVITY 4: WEARING THE CROWN



Paola Dionisotti and Jasper Britton as Mistress Quickly and King Henry IV in *Henry IV Part 2*. Photo by Kwame Lestrade.

In his speech in Act 3 Scene 1 King Henry IV, very weak, finds himself unable to sleep because of his responsibilities. The following activity will enable students to explore the language he uses and the dramatic impact of this moment.

- Provide students with a copy of the Act 3 Scene 1 extract in the Resource Materials.
- Invite the whole group to read it aloud, taking one line each.
- Encourage students, as they read the speech, to repeat in a whisper any words that remind them of sleep and rest.
- Discuss with students what they think the king is asking for in this scene. Who is he talking to? What did the repetition of the words they picked out show them; how is he feeling?
  - In the 2014 production, King Henry IV delivers this speech walking through the tavern at night, as though he is dreaming of all his subjects sleeping in taverns while he is restless. Discuss with students where they might stage this speech?

## BECOMING A KING

The company spend time looking at the archs of different characters and how these can be shown on stage. Alex Hassell discusses his character here:  
<http://www.rsc.org.uk/whats-on/henry-iv-part-i/video-meet-the-actors.aspx>

***"It's as if Henry V, at the start of his new reign, is purging himself and purging the land of any immorality or corruption and that's quite a disturbing moment"***  
***Gregory Doran, Artistic Director***

*Henry IV Part 2* sees Prince Hal changing and evolving as a character throughout. A large part of what changes is his attitude to his friends in Eastcheap, especially Falstaff and Poins.

- Ask students to imagine that they are friends with someone who is destined to become a rich celebrity, who everyone will listen to.
  - What would you expect to happen when they reached the height of their fame?



- What would you do when they reached the height of their fame?
  - What would you do to make sure that happened?
  - Would it change your behaviour towards anyone else?
- Ask students to reflect on their responses.
  - Explain that Falstaff expects a lot from Prince Hal when he becomes King, including the ability to serve 'justice' to his enemies.

### WAYS TO EXTEND THIS WORK

- Encourage students to look closely at Act 2 scene 2, where Prince Hal receives a letter from Falstaff. Invite them to explore the implications of this letter in groups. Why might Falstaff want Hal to know that Poinz wants him to marry his sister?



### ACTIVITY 5: LISTENING TO ADVICE

When Prince Hal becomes King, everyone has an expectation of how he will behave.

The dying King Henry IV offers his son some advice in Act 4 Scene 2.

- Provide students with the Act 4 scene 2 extract in the Resource Materials.
- In small groups of two or three, ask students to look at the advice offered by the King to his son on his death bed.
- Encourage them to pick out two or three pieces of advice he offers.
- Reflect with students on whether or not they expect Hal to follow the advice when he becomes King. What kind of reign do they think Henry V is likely to have?



Jasper Britton and Alex Hassell as King Henry IV and Prince Hal in *Henry IV Part 2*. Photo by Kwame Lestrade.

# RESOURCES

## ACT 1 SCENE 1 EXTRACT (Edited by RSC Education)

*Enter Rumour*

### RUMOUR

Open your ears, for which of you will stop  
The vent of hearing when loud Rumour speaks?  
I, from the orient to the drooping west,  
Making the wind my post-horse, still unfold  
The acts commencèd on this ball of earth.  
Upon my tongue continual slanders ride,  
The which in every language I pronounce,  
Stuffing the ears of them with false reports.  
I speak of peace, while covert enmity  
Under the smile of safety wounds the world.  
And who but Rumour, who but only I,  
Make fearful musters and prepared defence  
Whilst the big year, swoll'n with some other griefs,  
Is thought with child by the stern tyrant war,  
And no such matter? Rumour is a pipe  
Blown by surmises, jealousies, conjectures  
And of so easy and so plain a stop  
That the blunt monster with uncounted heads,  
The still-discordant wavering multitude,  
Can play upon it. But what need I thus  
My well-known body to anatomize  
Among my household? Why is Rumour here?  
I run before King Harry's victory,  
Who in a bloody field by Shrewsbury  
Hath beaten down young Hotspur and his troops,  
Quenching the flame of bold rebellion  
Even with the rebels' blood. But what mean I  
To speak so true at first? My office is  
To noise abroad that young prince Henry fell  
Under the wrath of noble Hotspur's sword,  
And that the king before the Douglas' rage  
Stooped his anointed head as low as death.

This have I rumoured through the peasant towns  
Between the royal field of Shrewsbury  
And this worm-eaten hold of ragged stone,  
Where Hotspur's father, old Northumberland,  
Lies crafty-sick. The posts come tiring on,  
And not a man of them brings other news  
Than they have learned of me. From Rumour's tongues  
They bring smooth comforts false, worse than true wrongs.

*Exit*

## ACT 1 SCENE 2 EXTRACT (Edited by RSC Education)

**LORD CHIEF JUSTICE** I sent for you, when there were matters against you for your life, to come speak with me.

**FALSTAFF** As I was then advised by my learned counsel in the laws of this land-service, I did not come.

**LORD CHIEF JUSTICE** Well, the truth is, Sir John, you live in great infamy.

**FALSTAFF** He that buckles him in my belt cannot live in less.

**LORD CHIEF JUSTICE** Your means is very slender, and your waste very great.

**FALSTAFF** I would it were otherwise: I would my means were greater, and my waist slenderer.

**LORD CHIEF JUSTICE** Well, I am loath to gall a new-healed wound: your day's service at Shrewsbury hath a little gilded over your night's exploit on Gad's Hill.

**FALSTAFF** My lord?

**LORD CHIEF JUSTICE** But since all is well, keep it so. There is not a white hair on your face but should have his effect of gravity.

**FALSTAFF** His effect of gravy, gravy, gravy.

**LORD CHIEF JUSTICE** You follow the young prince up and down, like his evil angel.

**FALSTAFF** Not so, my lord. You that are old consider not the capacities of us that are young.

**LORD CHIEF JUSTICE** Do you set down your name in the scroll of youth? Have you not a moist eye? A dry hand? A yellow cheek? A white beard? A decreasing leg? An increasing belly? Is not your voice broken? Your wind short? Your chin double? Your wit single? And every part about you blasted with antiquity? And will you call yourself young? Fie, fie, fie, Sir John.

**FALSTAFF** My lord, I was born about 3 O'clock in the afternoon with a white head and something a round belly. For my voice, I have lost it with halloing and singing of anthems. To approve my youth further, I will not. The truth is, I am only old in judgement and understanding. For the box of th'ear that the prince gave you, he gave it like a rude prince, and you took it like a sensible lord. I have checked him for it, and the young lion repents; marry, not in ashes and sackcloth, but in new silk and old sack.

**LORD CHIEF JUSTICE** Well, heaven send the prince a better companion!

**FALSTAFF** Heaven send the companion a better prince! I cannot rid my hands of him.

## ACT 3 SCENE 2 EXTRACT (Edited by RSC Education)

**KING HENRY IV**

How many thousand of my poorest subjects  
Are at this hour asleep? O sleep, O gentle sleep,  
Nature's soft nurse, how have I frightened thee,  
That thou no more wilt weigh my eyelids down  
And steep my senses in forgetfulness?  
Why rather, sleep, liest thou in smoky cribs,  
Upon uneasy pallets stretching thee  
And hushed with buzzing night-flies to thy slumber,  
Than in the perfumed chambers of the great,  
Under the canopies of costly state,  
And lulled with sounds of sweetest melody?  
O thou dull god, why liest thou with the vile  
In loathsome beds, and leav'st the kingly couch  
A watch-case or a common 'larum-bell?  
Wilt thou upon the high and giddy mast  
Seal up the ship-boy's eyes, and rock his brains  
In cradle of the rude imperious surge  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
Curling their monstrous heads and hanging them  
With deaf'ning clamours in the slipp'ry clouds,  
  
That, with the hurly, death itself awakes?  
Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
And in the calmest and most stillest night,  
With all appliances and means to boot,  
Deny it to a king? Then happy low, lie down!  
Uneasy lies the head that wears a crown.

## ACT 2 SCENE 3 EXTRACT (Edited by RSC Education)

LADY PERCY

O, yet, for God's sake, go not to these wars!  
The time was, father, when you broke your word,  
When you were more endeared to it than now,  
When your own Percy, when my heart-dear Harry,  
Threw many a northward look to see his father  
Bring up his powers. But he did long in vain.  
Who then persuaded you to stay at home?  
There were two honours lost, yours and your son's.  
For yours, may heavenly glory brighten it.  
For his, it stuck upon him as the sun  
In the grey vault of heaven, and by his light  
Did all the chivalry of England move  
To do brave acts. He was indeed the glass  
Wherein the noble youth did dress themselves:  
He had no legs that practised not his gait:  
And speaking thick, which nature made his blemish,  
Became the accents of the valiant,  
For those that could speak low and tardily  
Would turn their own perfection to abuse,  
To seem like him: so that in speech, in gait,  
In diet, in affections of delight,  
In military rules, humours of blood,  
He was the mark and glass, copy and book,  
That fashioned others. And him— O, wondrous him!  
O, miracle of men! — him did you leave,  
Second to none, unseconded by you,  
To look upon the hideous god of war  
In disadvantage, to abide a field  
Where nothing but the sound of Hotspur's name  
Did seem defensible. So you left him.  
Never, O, never, do his ghost the wrong  
To hold your honour more precise and nice  
With others than with him. Let them alone.  
The marshal and the archbishop are strong.  
Had my sweet Harry had but half their numbers,  
Today might I, hanging on Hotspur's neck,  
Have talked of Monmouth's grave.

## ACT 4 SCENE 2 EXTRACT (Edited by RSC Education)

**KING HENRY IV** ...hear, I think, the very latest counsel  
That ever I shall breathe. God knows, my son,  
By what by-paths and indirect crooked ways  
I met this crown, and I myself know well  
How troublesome it sat upon my head.  
To thee it shall descend with better quiet,  
Better opinion, better confirmation,  
For all the soil of the achievement goes  
With me into the earth.  
Yet, though thou stand'st more sure than I could do,  
Thou art not firm enough, since griefs are green,  
And all my friends, which thou must make thy friends,  
Have but their stings and teeth newly taken out,  
By whose fell working I was first advanced  
Therefore, my Harry,  
Be it thy course to busy giddy minds  
With foreign quarrels, that action, hence borne out,  
May waste the memory of the former days.  
More would I, but my lungs are wasted so  
That strength of speech is utterly denied me.  
How I came by the crown, O God forgive,  
And grant it may with thee in true peace live!



## VISUAL STORYBOARD



The Earl of Northumberland hears different things about what has happened to his son Hotspur. Eventually, he realises he is dead and that the Archbishop of York is raising a new army against the King.



Sir John Falstaff is confronted by the Lord Chief Justice for a robbery he committed in Part 1, and he tells him that he will have to fight against the Archbishop of York alongside Prince John, Hal's younger brother.



The rebels, led by the Archbishop of York, discuss their numbers and their chances against the King.



Falstaff's servant brings Prince Hal a letter telling him that Poins is using him and Hal starts to question the motives of his friends.



Lady Northumberland and Lady Percy try to convince the Earl of Northumberland not to join the fight with the Archbishop and he eventually agrees.



Hal and Poins spy on Falstaff at the tavern while he is telling one of the girls, Doll Tearsheet, what he really thinks of them both. Falstaff insults both of them while they eavesdrop.



King Henry worries about the fighting in the Kingdom and makes a speech about how difficult it is to be a king and to have the responsibility of the crown.



Falstaff recruits men to fight with him and is helped by Justice Shallow and Silence. As he is paid per person he doesn't care who he takes with him and he ends up with lots of pathetic soldiers.



The Archbishop of York discusses the fight ahead with his allies and then strikes a deal with Prince John, Hal's younger brother.



Prince John breaks his promise and destroys the Archbishop's army. While there he sees Falstaff and accuses him of turning up too late for the battle.



King Henry learns of the defeat of the rebellion. He asks to lie down, with his crown. Prince Hal comes to sit with him and takes his crown from him. After the King has got angry he gives Prince Hal advice on how to be a good King.



Prince Hal becomes King Henry V and declares that he means to change now he is King. He turns his back on Falstaff and his old way of life.