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## ABOUT THE AUTHOR

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# GRAMMAR | Presentation

*Discover essential facts, elements, and features of the play through the Reading Notes, Words to Be Defined, and Comprehension Questions.*

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## READING NOTES

### Prologue

1. **muse** (Pro.1.1) – one of the nine sister goddesses in Greek mythology who were called upon for artistic inspiration
2. **port of Mars** (Pro.1.6) – the appearance of the Roman god of war
3. **(Leashed in like hounds,) should famine, sword, and fire** (Pro.1.7) – famine, sword, and fire – the instruments of war, personified here as three hunting hounds on a leash
4. **casques** (Pro.1.14) – helmets worn by soldiers
5. **Agincourt** (Pro.1.15) – Agincourt, Pas-de-Calais, France. The battle of Agincourt, fought on Friday, October 25, 1415, between England and France is the battle on which this play is centered.
6. **And let us, ciphers to this great account, On your imaginary forces work.** (Pro.1.18-19) – Though we, playwright and actors, are nothing (ciphers) compared to this great, actual event, let us, by means of this play, awaken the powers of your imagination.
7. **For 'tis your thoughts that now must deck our kings** (Pro.1.29) – Again, the Chorus reminds the audience to use their imagination when viewing the play.

### Act 1, Scene 1

8. **consideration** (1.1.30) – self-awareness
9. **offending Adam** (1.1.31) – original sin
10. **Hydra-headed willfulness** (1.1.37) – many forms of willfulness/rebellion; Hydra was the nine-headed monster killed by Hercules.
11. **prelate** (1.1.43) – bishop
12. **Gordian knot** (1.1.49) – A complex knot that bound the chariot of Gordius, the founder of the Phrygian capital Gordium and the father of the legendary king Midas. Ancient prophecy held that the man who could untie the Gordian knot would conquer Asia. In 333 B.C., Alexander the Great sliced through the knot.
13. **chartered libertine** (1.1.51) – licensed free-roaming being
14. **glean** (1.1.56) – to pick up; to learn
15. **courses vain** (1.1.57) – useless activities
16. **crescive in his faculty** (1.1.69) – increasing because it was in its nature to increase
17. **embassy** (1.1.100) – ambassador's message

## Act 1, Scene 2

18. **fashion** (1.2.16) – to give a false shape to
19. **titles miscreate** (1.2.19) – illegitimate claims
20. **under this conjuration** (1.2.33) – in response to this solemn invocation
21. **sovereign** (1.2.37) – a supreme ruler; a monarch
22. **defunction** (1.2.63) – death
23. **liege** (1.2.124) – a feudal superior or sovereign
24. **pavilioned** (1.2.135) – encamped [*pavilions* = tents]
25. **the spirituality** (1.2.138) – the clergy
26. **assays** (1.2.157) – expeditions; military missions
27. **congreeing** (1.2.189) – agreeing together; cooperating
28. **Dauphin** (1.2.229) – the eldest son of a king of France and heir to the throne
29. **large and ample empery** (1.2.234) – complete sovereignty
30. **tun** (1.2.264) – large treasure chest or casket
31. **mock out of** (1.2.298) – to cheat; to deprive of
32. **well-hallowed** (1.2.306) – most holy
33. **proportions** (1.2.317) – military forces
34. **anaphora** – a rhetorical device: the repetition of a word or group of words at the beginning of two or more lines, clauses, or sentences

## WORDS TO BE DEFINED

Definitions Bank		
adversely; in an opposite way	encircling; surrounding	removal or separation
agile; quick; graceful	one who seizes by force without a legal right	stir up; prompt to action
ancestors; originators	physical robustness	thieving; stealing
approval; support	place; stead	twist or turn
awaken; inspire; excite	plentiful; sufficient	uncivilized; brutal
celebrate; carouse; make merry	power; influence; force	very dangerous; risky
	put to death; subdued	walked slowly with heavy steps

1. The **perilous** narrow ocean parts asunder (Prologue, l. 23) \_\_\_\_\_
2. And make imaginary **puissance** (Prologue, l. 26) \_\_\_\_\_
3. But that his wildness, **mortified** in him (1.1.28) \_\_\_\_\_

## COMPREHENSION QUESTIONS

1. What is the opening **setting** in the Prologue? What is significant about that particular location?

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2. Identify two arguments about the French Salic law that Canterbury asserts in his discussion with Henry in scene 2.

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3. *May I with right and conscience make this claim?* (1.2.101)

Provide a brief **paraphrase** of Henry's line.

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4. As he continues to persuade Henry to go to war with France, Canterbury refers to an Old Testament book and to another king. Identify these two references, and include a line or two from the text that is related to either the book or the king.

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5. Read 1.2.176-180, starting at "*For once the eagle England being in prey ...*"  
Who must be defeated first if France is to be acquired by England? What is Canterbury's counsel regarding this problem?

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# LOGIC | Dialectic

*Reason with the facts, elements, and features of the play; sort, arrange, compare, and connect ideas – and begin to uncover and determine the Central One Idea. Discussion of the Socratic Questions may include note-taking in the Literature Notebook, or they may be answered in written form in the Literature Notebook.*

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## SOCRATIC DISCUSSION QUESTIONS

May be verbally discussed or answered in written form in your Literature Notebook.

1. Describe the Chorus. What kind of character is he? What perspective or **voice** does he give to the play?
2. What is the main thing the Chorus requests of the audience in the Prologue?
3. How does the Chorus *help* the audience with what he requests of them? Include at least three key lines from the Chorus's speech that reveal how he helps them achieve what he asks of them.
4. Read 1.1.63-69, starting at "*The strawberry grows underneath the nettle ...*" Explain the **metaphor** that the Bishop of Ely uses here to describe King Henry. How does it enhance our understanding of King Henry's character?
5. a) Briefly explain the **contrast** between the king's wild youth and his mature kingship as discussed by the Archbishop of Canterbury in 1.1.26-39. In your answer, include a few key lines from the text that illuminate the contrast.  
b) If your quoted lines include a **simile(s)** or **metaphor(s)**, underline or **highlight** it. If not, add a quotation that contains a simile or metaphor that helps illuminate this contrast – and underline it.
6. Read 1.2.15-20, starting at "*And God forbid, my dear and faithful lord ...*" Provide a **summary** of Henry's words. What important connection does Henry make between interpretation, conscience, and telling the truth?
7. Read 1.2.27-32, starting at "*For never two such kingdoms did contend ...*"  
a) **Paraphrase** what Henry says here. b) Why does he say this?

# RHETORIC | Expression

*Express in your own words the Central One Idea with supporting points. The ability to organize and express your thoughts in your Literature Notebook is an important skill in the presentation of your Central One Idea.*

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## RHETORICAL EXPRESSION:

To be answered in your Literature Notebook in preparation for your essay.

1. In a paragraph, **summarize** Act 1.
2. Write the **Central One Idea** of Act 1 in a precise, eloquent sentence.
3. List three or four points that **support** your determination of the Central One Idea.

4. Write a **lead** (1-2 sentences) that grabs the reader's attention—such as a *quote, question, startling fact or statistic, scenario, piece of dialogue, etc.*
  5. Write an **amplification/importance** (1-2 sentences) that explains why your thesis is important in a larger or more universal sense.
- ◆ Choose a quote from anywhere in Act 1 that you think best embodies the Central One Idea. With good penmanship, write it in the Central Quote section at the beginning of Part 2.

**1 Write the Central One Idea as expressed by the teacher.**

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**ESSAY OPTION**

Choose a topic below and respond with a 2-5 paragraph essay that includes an Introduction with a clear thesis; a Body with organized, logical, and specific support of the thesis; and a Conclusion with an amplification of the thesis/support.

The essay should feature appropriate tone, voice, and point of view; correct grammar, usage, and mechanics; a variety of sentence structures enhanced by subordination and parallelism; a balance of general and specific detail; and enhanced rhetorical effect through transition words, appropriate diction, strong verbs, descriptive adjectives, and other rhetorical devices. Your essay should also be written legibly, with good cursive penmanship.

**Note:** Some of these prompts tend toward a shorter essay, and some toward a longer. Check with your teacher to see what length he or she suggests. Both short essays (1 page) and long essays (2-4 pages) are useful and helpful, depending on the intent and purpose. Four lined pages are included to provide a maximum range of space.

1. Write an essay in which you analyze the Prologue, lines 1-36. Your essay should include a clear thesis that states an important point that the Prologue makes, or an important function of the Prologue. Your body paragraphs should include some key quotations from the Prologue to help support and explain your thesis.
2. Concerning the Prologue, lines 1-36, write an essay in which you explain how the audience, if it does what the Chorus asks in the Prologue, can take the place of (or become) the heavenly muse called upon in line 1. Explain in as much detail as possible, using lines from the Prologue in your explanation.
3. Write an essay in which you summarize the proper ordering of a state, as espoused by the Archbishop in 1.2.191-221. For your thesis, mention the bee-hive analogy for the well-ordered state. Then proceed to explain, quoting and explaining the Archbishop's argument.
4. [Central One Idea] Use the Central One Idea of Act 1 as your thesis, and support it with some evidence from your reading of Act 1 and/or your work in the study guide.
5. [Open] Write an essay in which you analyze an aspect of Act 1 that is of import to you, such as a particular theme, character, setting, element of plot, dialogue, symbol, or other literary or rhetorical motif.