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# ❧ ACT 1 ❧

## PRE-GRAMMAR | Preparation

*Prepare the student for understanding the Central One Idea by drawing upon his or her prior knowledge or experience.*

1. Imagine attaining the throne of a country through questionable means, and now you're trying to maintain order and keep things from spinning out of control. What strategies would you use? How would you lead?

## GRAMMAR | Presentation

*The student is presented with and discovers essential facts, elements, and features of the play.*

### READING NOTES

#### Scene 1

1. **No more thirsty entrance of this soil**  
**Shall daub her lips with her own children's blood**  
(1.1.5-6) – King Henry expresses his ardent desire that no more English blood be shed on English soil.
2. **bootless** (1.1.29) – useless; unnecessary
3. **Stained with the variation of each soil** (1.1.64) – Sir Walter Blunt's clothes are stained with various kinds of mud from the different soils he rode through to get to London.
4. **Mordake** (1.1.94) – the Earl of Fife was of royal blood, which requires Hotspur to surrender him to King Henry
5. **Which makes him prune himself, and bristle up**  
**The crest of youth** (1.1.97-98) – A metaphor describing Hotspur, who is like a rooster or similar bird who preens ("prune") its feathers and raises its comb ("crest") when it prepares to fight.

## WORDS TO BE DEFINED

1. smear or coat with a thick substance
2. recruit or enlist an army
3. honorable; princely
4. redundant; beyond what is necessary
5. unadorned; modest
6. corruptly; immorally
7. alteration; improvement
8. all-powerful; invincible
9. deceiving; outwitting
10. wait; delay
11. restrained; moderate
12. dethroned; overthrown
13. battle; fight
14. partner; associate
15. contemplated; scrutinized

ACT 1 • Grammar | Presentation

6. **in these days** (1.3.174) – at the present time
7. **a starling shall be taught to speak** (1.3.232) – Often considered a nuisance bird, the starling can skillfully mimic the cries of other birds, which is probably why many Elizabethan texts refer to starlings that had been taught to speak.
8. **prelate** (1.3.277) – a bishop or other high-ranking dignitary of the church

## WORDS TO BE DEFINED

### Definitions Bank

all-powerful; invincible	partner; associate
alteration; improvement	recruit or enlist an army
battle; fight	redundant; beyond what is necessary
contemplated; scrutinized	restrained; moderate
corruptly; immorally	smear or coat with a thick substance
deceiving; outwitting	unadorned; modest
dethroned; overthrown	wait; delay
honorable; princely	

1. Shall **daub** her lips with her own children's blood. *v.* (1.1.6)
2. Forthwith a power of English shall we **levy**, *v.* (1.1.22)
3. A **gallant** prize? Ha, cousin, is it not? *adj.* (1.1.75)
4. I see no reason why thou shouldst be so **superfluous** to demand the time of the day. *adj.* (1.2.11-13)
5. by our noble and **chaste** mistress the moon, under whose countenance we steal. *adj.* (1.2.30-31)
6. a purse of gold most resolutely snatched on Monday night and most **dissolutely** spent on Tuesday morning, *adv.* (1.2.35-37)
7. I see a good **amendment** of life in thee, from praying to purse-taking. *n.* (1.2.108-109)
8. This is the most **omnipotent** villain that ever cried "Stand!" to a true man. *adj.* (1.2.114-116)

## LOGIC | Dialectic

*The student reasons with the facts, elements, and features of the play; sorts, arranges, compares, and connects ideas – and begins to uncover and determine the Central One Idea.*

### SOCRATIC DISCUSSION QUESTIONS

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

1. "No more the thirsty entrance of this soil  
Shall daub her lips with her own children's blood." (1.1.5-6)  
The **personification** of England in these lines (and following) introduces what popular Elizabethan idea into the play?
2. How have the **themes** of honor and rebellion been introduced in Act 1, scene 1?
3. "...when thou art king,  
let not us that are squires of the night's body be  
called thieves of the day's beauty." (1.2.24-26)  
Underline or write down the device of **antithesis** in the quote above. What might the opposition of day and night **symbolize**?
4. "Yea, and so used it that were it not here  
apparent that thou art heir apparent..." (1.2.60-61)  
How is the rhetorical figure of **paronomasia** present in Falstaff's statement here?
5. "... An old lord of the council rated me the  
other day in the street about you, sir, but I marked  
him not, and yet he talked very wisely, but I  
regarded him not, and yet he talked wisely, and in  
the street, too." (1.2.89-93)  
How is the rhetorical device of **homiologia** present in Falstaff's speech?
6. "And, like bright metal on a sullen ground,  
My reformation, glitt'ring o'er my fault,  
Shall show more goodly and attract more eyes  
Than that which hath no foil to set it off." (1.2.219-222)  
How does the use of **contraries** or **contrast** enhance Hal's resolution?



### SOCRATIC DISCUSSION QUESTIONS

1. As the Helpful Fact on p. 25 mentions, the correspondence between the human body and the nation-state, the "body politic"
2. Answers will vary. The play opens with King Henry and his people "shaken" and "wan with care" from civil wars over the past year, and now they are beset on every side with new rebellions against King Henry—Glendower in Wales and Hotspur in the north—which establishes the theme of rebellion. The theme of honor is introduced by situating Prince Hal in contrast to Hotspur with the distinguishing concern being that of honor.
3. The device of antithesis is featured in the contrasting parallel phrases "squires of the night's body" and "thieves of the day's beauty." The opposition of day and night most likely symbolizes lawfulness and order in contrast with lawlessness and disorder.
4. Answers will vary. Paronomasia is employed with the repetition of the words *here* and *heir*. The repeating word *heir* carries a different meaning and a slightly different sound.
5. Falstaff blathers on repetitively and tediously, saying, "... in the street about you, sir, but I marked him not, and yet he talked very wisely, but I regarded him not, and yet he talked wisely, and in the street, too."
6. Answers will vary. In private reflection, Hal makes the determination that he will soon terminate his relationship with his disreputable friends, and by doing so—made more vivid by the use of contraries (or contrast)—his reformation will glitter more brightly when contrasted with his faults.

7. Answers will vary. Falstaff possesses a sharp, clever mind. A lot of the time, Falstaff initiates the punning and witty repartee, and Hal attempts to hang with him and match his wit. Hal performs quite well, but most readers feel that Falstaff excels Hal in wit.
8. The blank verse emphasizes the crucial significance of Hal's thoughts. Hal reveals his mind and heart in this speech; it is deeply personal. Moreover, this kind of personal soliloquy is unique in that there is not another speech like it in the play. Answers will vary. Although some may see Hal as hypocritical in his willingness to have fun with his friends and then drop them and move on, I do not believe this is the case. This is Hal the king to be who is speaking, not Hal the riotous youth. In this speech, Shakespeare presents the honored, historical Henry V, who recognizes that at some point, he must move on from his friends and their lifestyle and fulfill his heritage and calling. His position as heir to the throne prevents him from remaining friends with them indefinitely.
9. Answers will vary. In many traditions, the sun represents royalty. This is evident even in the metaphor Hal uses in his salient soliloquy at the end of scene 2. In the dialogue between Hal and Falstaff, the sun symbolizes the king, who represents law and order. By contrast, the moon represents instability and chaos—it moves the sea's tides, which ebb and flow continually. Thus, as a knight who self-proclaims that he follows the moon, Falstaff is a kind of fallen knight who rebels against law and order.
10. Answers will vary. In conjunction with his uncle and father, Hotspur clearly hates Henry and refuses to call him king, instead referring to him with terms like *"ingrate and cankered Bolingbroke"* (1.3.140). Conversely, he refers to Richard II as a lawfully anointed king and refers to him with terms like *"sweet lovely rose,"* etc. But determining who is right is not so easy. Yes, Henry committed the sins of regicide and usurpation, so the rebellions forming against him are the consequences of his actions. But likewise, the Percies are guilty of

7. Who do you think has a sharper wit, Hal or Falstaff? Why?
8. All of scene 2 is written in prose, but Hal's soliloquy at the end of scene 2 is delivered in **blank verse**. Why is this **contrast** significant? What does it suggest? Some readers find Hal's thoughts self-righteous and hypocritical. How do you view his speech?
9. Discuss the **symbols** of the sun and moon mentioned in Hal and Falstaff's discussion in scene 2 (ll. 9-10; 26-30; 33; Hal's closing soliloquy; et al.). What might they represent?
10. *"To put down Richard, that sweet lovely rose, And plant this thorn, this canker, Bolingbroke?"* (1.3.179-180)  
Hotspur spews several harsh words about King Henry. Granted, this is Hotspur's biased perspective, but it does shed some light on Henry's past sins, such as usurpation and regicide. Whom do you think is right? King Henry or the House of Percy? Why?
11. Several passages in Shakespeare's works reveal his familiarity with **rhetorical figures**—evident here by the phrase *"a world of figures"* (1.3.214). Briefly explain Hotspur's *"world of figures"* that he uses in Act 1, scene 3, lines 206-213.

the mortal sin of rebelling and warring against the king—a most terrible sin in the Elizabethan World Order. In addition, Richard II turned out to be quite a poor ruler, while Henry IV developed into a much better ruler.

11. Answers will vary. Hotspur is fired up about getting revenge and taking up arms against Henry IV. Using metaphorical imagery, he imagines his desire for honor no matter how difficult the struggle. He'll do anything for honor—he'll jump up and grab it off the pale face of the moon, or dive into the deepest part of the ocean and rescue honor (here imagined as a drowning woman) by the hair. Then he can have all the glory alone!



## RHETORIC | Expression

*The student expresses in his or her own words the Central One Idea with supporting details.*

### RHETORICAL EXPRESSION:

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

1. In a paragraph or two, **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.

◆ **Central Quote:** Choose a quote from anywhere in Act 1 that you think best embodies the Central One Idea and copy it down.

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

### 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

In scene 3, the rebels Hotspur, Northumberland, and Worcester meet with King Henry, who demands that Hotspur turn over his prisoners (from his assault on the Scots) to him. Hotspur refuses unless Henry will ransom Hotspur's brother-in-law Mortimer (heir to Richard II's throne) from imprisonment in Wales—imprisonment by Owen Glendower, the Welshman who also opposes King Henry. But Henry refuses to ransom Mortimer because he firmly believes Mortimer is a traitor for marrying Glendower's daughter. At this impasse, Henry storms off while the three rebels remain and plan their attack on Henry.

2. Answers will vary.
3. Answers will vary. Support for Teacher's Central One Idea:
  - King Henry IV's ambition led him to usurp the throne from Richard II, and now he is experiencing the consequences of anxiety, guilt, and rebellions—of trying to hold on to the kingdom.
  - Hotspur's unchecked ambition is leading him to oppose King Henry and follow Worcester's foolish rebellion.
  - Falstaff's ambition is evident in his plans to have a high position when Hal gets elevated to the throne.
  - Though Hal lacks ambition now, his soliloquy reveals that he possesses a virtuous ambition within. Hal's ambition will help him become the courageous and noble king he is called to be.
4. Answers will vary.
5. Answers will vary.

◆ **Central Quote:** Answers will vary. Here is an example: "Yet herein will I imitate the sun,/Who doth permit the base contagious clouds/To smother up his beauty from the world,/That, when he please again to be himself,/Being wanted, he may be more wondered at/By breaking through the foul and ugly mists/Of vapors that did seem to strangle him." (1.2.204-210)

- 1 **COI General:** "Ambition is a vice, but it may be the father of virtue." —Quintilian  
**COI Particular:** Ambition, along with the ramifications and consequences of ambition, is present in the main characters in Act 1.

### RHETORICAL EXPRESSION

1. In scene 1, King Henry addresses his loyal subjects, hoping there will be a time of peace free from the civil wars that have racked England in the past year. He'd like to lead a Crusade to fight the Turks in Jerusalem, but Westmoreland informs him of new aggressions against the crown from Wales and from Scotland. Hotspur is gaining fame for his bravery and leadership. Henry wishes his own wayward son, Prince Hal, would be like Hotspur.

In scene 2, Sir John Falstaff and his younger friend, Prince Hal, engage in witty repartee with some foreboding comments about Falstaff being hanged as a thief one day. Then Poins enters to present the details about the planned robbery. Though wayward, Hal possesses a good nature, which is evident in his refusal to take part in the robbery. For a dose of humorous fun, Poins convinces Hal to join him to rob the robbers to make sport of Falstaff and expose his character flaws. At the end of scene 2, Hal delivers a heartfelt soliloquy explaining his behavior and his plans to reform himself and fulfill his destiny.