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❁ ACT 1 ❁

PRE-GRAMMAR | Preparation

Prepare to think about the play and its Central One Idea by drawing upon your prior knowledge, experience, or interests.

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

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

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.

Scene 2

1. **capons** (1.2.8) – Roasted young roosters, usually fed a milk-rich diet to produce tender and flavorful meat. Capons are a more lavish alternative to roasted chickens.
2. **minions** (1.2.27) – favorites; chosen ones
3. **What a plague ... what a pox** (1.2.48-50) – An oath like "what a misfortune" or "what a curse"; the Bubonic plague and the pox (venereal disease) served the Elizabethans well for such oaths.
4. **gallows** (1.2.62) – wooden frames used for hanging criminals
5. **Moorditch** (1.2.83) – an open ditch that functioned as London's main sewer channel
6. **Madeira** (1.2.122) – A lush, port wine from Portugal. Port wines are typically enjoyed after the main meal.
7. **crowns** (1.2.138) – Issued in gold and silver, the crown was the most common coin in circulation. It was worth five schillings. A crown typically bore the image of a monarch's crown.
8. **rogue** (1.2.193) – a scoundrel; a rascal
9. **homiologia** – a rhetorical device of repeating the same thing inanely and tediously
10. **paranomasia** – a figure in which a repeating a word shifts from one of its meanings to another, but the word or words repeated are nearly but not precisely alike in sound. (Paranomasia is the same as antanaclasis, but differs in the slight change of sound in the repeating word.)

Scene 3

1. **milliner** (1.3.37) – Milliners were predominantly female artisans who created women's hats, gloves, and other goods, which were almost always highly scented.
2. **proviso** (1.3.80) – a stipulation or condition
3. **coffers** (1.3.87) – treasury; money boxes
4. **durst** (1.3.118) – dare
5. **ease my heart** (1.3.129) – By expressing his emotions, Hotspur will set his heart at rest.

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

*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.*

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?

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.

RHETORIC | Expression

Express in your own words the Central One Idea with supporting points.

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