

CONTENTS

How to Use This Study Guide With the Text.....	4	Memorization & Recitation	117
Notes & Instructions to Teacher	5	Final Memorized Speech.....	119
Taking With Us What Matters	7	Master Words-to-Be-Defined List.....	120
Four Stages to the Central One Idea.....	9		
How to Mark a Book.....	11	QUIZZES & ANSWER KEY	123
Introduction	12	Test ~ Act 1	124
Basic Features & Background.....	19	Test ~ Act 2	126
		Test ~ Act 3	128
ACT 1	23	Test ~ Act 4	130
Pre-Grammar Preparation.....	24	Final Exam ~ Act 5.....	132
Grammar Presentation.....	25	Test ~ Act 1 ~ Answer Key	135
Logic Dialectic.....	31	Test ~ Act 2 ~ Answer Key	137
Rhetoric Expression.....	34	Test ~ Act 3 ~ Answer Key	139
		Test ~ Act 4 ~ Answer Key	141
ACT 2	41	Final Exam ~ Act 5 ~ Answer Key	143
Pre-Grammar Preparation.....	42		
Grammar Presentation.....	43		
Logic Dialectic.....	50		
Rhetoric Expression.....	53		
ACT 3	61		
Pre-Grammar Preparation.....	62		
Grammar Presentation.....	63		
Logic Dialectic.....	70		
Rhetoric Expression.....	71		
ACT 4	77		
Pre-Grammar Preparation.....	78		
Grammar Presentation.....	79		
Logic Dialectic.....	88		
Rhetoric Expression.....	92		
ACT 5	99		
Pre-Grammar Preparation.....	100		
Grammar Presentation.....	101		
Logic Dialectic.....	107		
Rhetoric Expression.....	110		

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Central Quote:

PRE-GRAMMAR | Preparation

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

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1. Recall a time in your life when you changed into a more virtuous person. For example, for a time you may have been impatient or unkind to your siblings, but then you realized this and began to change. This is just one example. Almost any period or situation in your life would qualify here – as long as it reflects a change in your character. Describe the experience and include what it was that helped you see or realize that you needed to change.

GRAMMAR | Presentation

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

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. **(Leash'd 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.1.13) – helmets worn by soldiers
5. **Agincourt** (Pro.1.14) – 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.1.17-18) – 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.1.28) – Again, the Chorus reminds the audience to use their imagination when viewing the play.

Act 1, Scene 1

8. **consideration** (1.1.28) – self-awareness
9. **offending Adam** (1.1.29) – original sin
10. **Hydra-headed wilfulness** (1.1.35) – many forms of wilfulness/rebellion; Hydra was the nine-headed monster killed by Hercules.
11. **prelate** (1.1.40) – bishop
12. **gordian knot** (1.1.46) – 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. **charter'd libertine** (1.1.48) – licensed free-roaming being
14. **glean** (1.1.53) – to pick up; to learn
15. **courses vain** (1.1.54) – useless activities
16. **crescive in his faculty** (1.1.66) – increasing because it was in its nature to increase
17. **embassy** (1.1.95) – ambassador's message

Act 1, Scene 2

18. **fashion** (1.2.14) – to give a false shape to
19. **titles miscreate** (1.2.16) – illegitimate claims
20. **under this conjuration** (1.2.29) – in response to this solemn invocation
21. **sovereign** (1.2.33) – a supreme ruler; a monarch
22. **defunction** (1.2.58) – death
23. **liege** (1.2.119) – a feudal superior or sovereign
24. **pavilion'd** (1.2.129) – encamped [*pavilions* - tents]
25. **the spirituality** (1.2.132) – the clergy
26. **assays** (1.2.151) – expeditions; military missions
27. **congreeing** (1.2.182) – agreeing together; cooperating
28. **Dauphin** (1.2.221) – the eldest son of a king of France and heir to the throne
29. **large and ample empery** (1.2.226) – complete sovereignty
30. **tun** (1.2.255) – large treasure chest or casket
31. **mock out of** (1.2.285) – to cheat; to deprive of
32. **well-hallow'd** (1.2.293) – most holy
33. **proportions** (1.2.304) – 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. 22) _____
2. And make imaginary **puissance** (Prologue, l. 25) _____
3. But that his wildness, **mortified** in him, (1.1.26) _____
4. Any retirement, any **sequestration** (1.1.58) _____
5. That you should fashion, **wrest**, or bow your reading (1.2.14) _____
6. Shall drop their blood in **approbation** (1.2.19) _____
7. Of what your reverence shall **incite** us to (1.2.20) _____
8. Who was sole heir to the **usurper** Capet (1.2.78) _____
9. Usurp'd from you and your **progenitors** (1.2.95) _____
10. Do all expect you should **rouse** yourself (1.2.123) _____
11. Our England from the **pilfering** borderers (1.2.142) _____
12. **Girding** with grievous siege castles and towns (1.2.152) _____
13. To one consent, may work **contrariously** (1.2.206) _____
14. The name of **hardiness** and policy (1.2.220) _____
15. Ruling in large and **ample** empery (1.2.226) _____
16. That can be with a **nimble** galliard won (1.2.252) _____
17. You cannot **revel** into dukedoms there (1.2.253) _____
18. This tun of treasure, and in **lieu** of this (1.2.255) _____
19. To **barbarous** licence, as tis ever common (1.2.271) _____
20. And **plodded** like a man for working days (1.2.277) _____



Read the Prologue and Act 1. Be sure to read the brief summary of each scene (in the annotations) before reading the scene. Then, as you read through Act 1, be sure to pause as often as needed to read the helpful annotations on difficult words and phrases. You will not need to read all of the annotations because you have already encountered several in the Reading Notes and Words to Be Defined. Regardless, pause as often as you need to. If you pause frequently in any section, it will be helpful to read the section again without pausing so that you get a proper sense of the rhythm and continuity of the language, as well as the gist of the complete speech or scene.

COMPREHENSION QUESTIONS

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

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

3. *May I with right and conscience make this claim?* (1.2.96)

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

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.

LOGIC | Dialectic

The student reasons with the facts, elements, and features of the play, and begins to uncover and determine the Central One Idea.

SOCRATIC DISCUSSION QUESTIONS

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' speech that reveal how he helps them achieve what he asks of them.
