William Shakespeare’s
Henry IV, Part 1

SHAKESPEARE THEATRE COMPANY
FIRST FOLIO:
TEACHER AND STUDENT RESOURCE GUIDE
FIRST FOLIO:
TEACHER AND STUDENT RESOURCE GUIDE

Consistent with the Shakespeare Theatre Company's central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this First Folio: Teacher and Student Resource Guide will prove useful to you while preparing to attend Henry IV Part 1 or Part 2.

First Folio provides information and activities to help students form a personal connection to the play before attending the production. First Folio contains material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio is designed as a resource both for teachers and students. All Folio activities meet the “Vocabulary Acquisition and Use” and “Knowledge of Language” requirements for the grades 8-12 Common Core English Language Arts Standards. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

Table of Contents

Synopsis 3
Who’s Who 4
Who’s Who in the War of the Roses 6
The Divine Right 7
The Drunken Knight: Falstaff's World 9
Playing at History By David Scott Kastan 10
Shakespeare’s Language 12
Classroom Activities 16
Resource List 19
Theatre Etiquette 20

Founding Sponsors
Miles Gilburne and Nina Zolt

Presenting Education Sponsor

Leadership Support
The Beech Street Foundation
Shakespeare for a New Generation, a national program of the National Endowment for the Arts in partnership with Arts Midwest

Additional Support
Marshall B. Coyne Foundation
D.C. Commission on the Arts and Humanities
ExxonMobil
Mark & Carol Hyman Fund
The Jacob and Charlotte Lehrman Foundation
Morningstar Foundation
Ms. Toni Ritzenberg
Anthony F. Lucas-Spindletop Foundation
Hattie M. Strong Foundation
Solon E. Summerfield Foundation

In-Kind Support

For more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688 or visit ShakespeareTheatre.org.
King Henry IV tenuously rules England as a man who usurped the throne and is not ordained by God. He is a ruler beset with troubles: rebellion in England and attacks by Scottish forces moving across the northern border. Henry postpones his crusade to the Holy Land when he learns that the Scottish warrior Glendower and his army have defeated English forces led by Mortimer. On another battlefront Henry Percy, nicknamed Hotspur, has quashed a Scottish uprising and taken several prisoners. King Henry is angry when Hotspur refuses to hand over his captives to the crown, but he admires Hotspur's bravery and wishes his own son, Hal, displayed the same noble qualities.

Prince Hal prefers to spend his time frequenting the taverns of Eastcheap with the lawless knight, Falstaff. Though Prince Hal has been leading a life of drinking and debauchery, he acknowledges that he will take up his royal duties and join his father when the time is right, thereby redeeming himself publicly and seeming more virtuous and noble. In the meantime, however, Prince Hal plays a joke on Falstaff: after Falstaff has committed a robbery at Gadshill, he is robbed in turn by a disguised Prince Hal. At the tavern, Falstaff relates an elaborate tale of being accosted by a hundred men who stole his booty. When Prince Hal reveals the truth, Falstaff pretends to have known all along and insists that he didn’t fight back because he didn’t want to harm the heir to the throne.

The throne is threatened when King Henry confronts the Percy family over Hotspur’s refusal to hand over prisoners. Hotspur demands that the King pay ransom for Mortimer, who has been captured by Glendower. King Henry refuses, believing Mortimer has defected to Glendower after marrying the Welshman’s daughter. King Henry is suspicious because Mortimer also inherited a claim to the throne from his father, who was named heir by Richard II, the ruler King Henry deposed and killed. The Percys, deeply resenting the fact that the man they helped to the throne intends to enforce absolute obedience, begin to plot their revolt by joining with the Welsh and Scottish forces. They immediately run into problems before the battle when Northumberland takes ill, Glendower’s forces are delayed and quarrels break out over the division of England once King Henry is defeated.

While Hotspur and the rebels plan their revolt, King Henry rebukes his son for neglecting his royal duties at court and on the battlefield, comparing him unfavorably to the valiant Hotspur. The chastised Prince Hal takes control of the royal army, appointing Falstaff as the leader of a company of foot soldiers. Under this new leadership, the King’s army meets the rebels at the Battle of Shrewsbury. Glendower and Northumberland have deserted the cause, leaving Hotspur to face Prince Hal’s forces alone. King Henry offers to pardon the rebels if they will disband but Worcester, the messenger, refrains from informing the others.

On the battlefield, the rebel Earl of Douglas engages King Henry in combat, almost defeating the King until Prince Hal comes to the rescue, causing Douglas to flee. Hotspur enters the scene and clashes swords with Hal in one-on-one combat that will determine the winner of the battle. During their fight, Douglas re-enters and wounds Falstaff, who plays dead in an effort to avoid being killed. Hal succeeds in killing Hotspur, but Falstaff later tries to take credit for the slaying. With the rebel forces defeated and scattered, the play ends with King Henry and Prince Hal departing side-by-side to battle Glendower and Mortimer.
WHO’S WHO in *Henry IV, Part 1*

**Allies to the King**

**King Henry IV**
The ruling king of England. He seized the throne after winning a civil war. Father of Prince Hal and John of Lancaster.

**Prince Hal (Harry Monmouth)**
Son of the king and heir to the throne. Friends with Falstaff and the others from the seedy side of London.

**Lord John of Lancaster**
Younger son of King Henry IV and younger brother to Prince Hal.

**Earl of Westmoreland**
Close ally of King Henry IV.

**Sir Walter Blount**
Close ally of King Henry IV.

**Tavern Folk**

**Sir John Falstaff**
Leader of the seedy tavern gang who spends his time stealing and carousing. Close friend and mentor to Prince Hal.

**Bardolph**
Thief and criminal, friend of Falstaff and Prince Hal.

**Gadshill**
Thief and criminal, friend of Falstaff and Prince Hal.

**Mistress Quickly**
Hostess of the Boar’s Head Tavern, the seedy dive that Falstaff and Hal frequent.

**Ned Poins**
Thief and criminal, friend of Falstaff and Prince Hal.

**Peto**
Thief and criminal, friend of Falstaff and Prince Hal.
**WHOS WHO in *Henry IV, Part 1***

### Members of the Rebellion

<table>
<thead>
<tr>
<th><strong>HOTSPUR (HENRY PERCY)</strong></th>
<th><strong>LADY PERCY (KATE)</strong></th>
<th><strong>LADY MORTIMER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="John Keabler" /></td>
<td><img src="image" alt="Kelley Curran" /></td>
<td><img src="image" alt="Vanessa Sterling" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>MORTIMER</strong></th>
<th><strong>LADY MORTIMER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Though initially an ally of Henry IV, Mortimer defects after marrying the daughter of Owen Glendower. He has a claim to the throne through his father, who was named heir by Richard II. Connected to the Percy family through Kate.</td>
<td>Daughter of Owen Glendower. She marries Mortimer.</td>
</tr>
<tr>
<td><img src="image" alt="Aaron Gaines" /></td>
<td><img src="image" alt="Vanessa Sterling" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>HENRY PERCY, EARL OF NORTHUMBERLAND</strong></th>
<th><strong>THOMAS PERCY, EARL OF WORCESTER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Father of Hotspur. He helped King Henry IV gain the throne but now regrets it.</td>
<td>Uncle of Hotspur. He plots against King Henry IV.</td>
</tr>
<tr>
<td><img src="image" alt="Kevin McGuire" /></td>
<td><img src="image" alt="Steve Pickering" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>OWEN GLENDOwer</strong></th>
<th><strong>SIR RICHARD VERNON</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Leader of the Welsh rebels against King Henry and father of Lady Mortimer. He believes he has magical powers.</td>
<td>Relative and ally of Thomas Percy, Earl of Worcester.</td>
</tr>
<tr>
<td><img src="image" alt="Ted van Griethuysen" /></td>
<td><img src="image" alt="Chris Genebach" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>ARCHIBALD, EARL OF DOUGLAS</strong></th>
<th><strong>ARCHBISHOP OF YORK</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Leader of the Scottish rebels against King Henry. Called “the Douglas”.</td>
<td>Participates in the rebellion and plots against King Henry.</td>
</tr>
<tr>
<td><img src="image" alt="Rhett Henckel" /></td>
<td><img src="image" alt="Robert Hagan" /></td>
</tr>
</tbody>
</table>
Who's Who in the War of Roses

Edward III’s sons...

- Edward, The Black Prince (the eldest, dies before Edward III)
- King Richard II
- Lionel, Duke of Clarence
  - Philippa marries Edmund Mortimer
  - Edmund Mortimer, heir to throne after his father’s death
  - Roger Mortimer, declared heir by Richard II
  - Lord John of Lancaster

- John of Gaunt, Duke of Lancaster
  - King Henry IV (deposed King Richard II and seized the throne)

- Edmund, Duke of York
  - Richard, Earl of Cambridge
  - King Henry V (Prince Hal)
  - King Henry VI
  - King Edward
  - George, Duke of Clarence

- King Henry VI
  - King Edward
  - George, Duke of Clarence
Becoming the King of England is no easy task, but keeping the crown once you had it was even harder in 15th-century England. During that time the Wars of the Roses tore the nation in two. The conflict centered around two opposing sides of the same Plantagenet family—the Houses of York and Lancaster, both descendants of King Edward III—who fought for possession of the crown for 100 years. The name “Wars of the Roses” comes from the traditional use of the red rose as a symbol for the House of Lancaster and the white rose as a symbol for the House of York. Shakespeare dramatizes the conflict in a series of eight plays: Richard II, parts one and two of Henry IV, Henry V, the three parts of Henry VI and Richard III. Although the first battle of the war was officially fought in 1455, the roots of the war can be traced to a question of succession in 1377.

The rules of succession were strict and male-oriented. Heirs to the throne were chosen according to royal bloodlines, following the concept of Divine Right of Kings. Divine Right is based on the belief that God selected the king’s family to rule England, therefore only members of the royal bloodline or direct descendants of the king could become the next monarch. The order of inheritance was based on primogeniture—the right of the eldest son to inherit his parents’ estate. Primogeniture, the rule of inheritance for both citizens and sovereignty, included many provisions in case an eldest son did not exist or died prematurely. In primogeniture’s most basic form, when a king died, the crown passed to his eldest son. If his eldest son predeceased him and had no heir, the crown passed to the next oldest son, and so on through the sons. If no male child was born to the monarch, the crown then passed to his eldest daughter. If the deceased monarch had no children, the crown would go to his oldest brother. If this brother died before the king, the crown passed to the king’s next oldest brother. The order of succession stretched far beyond siblings and children to guarantee an undisputed heir to the throne, even if the king’s entire immediate family died before him.

According to Divine Right, any attempt to remove a proper monarch would be seen as acting against God’s will—a mortal sin deserving divine punishment. A question of succession and a potential violation of Divine Right incited the Wars of the Roses and began with the death of Edward III. Edward III outlived four of his seven sons including his eldest, who was also named Edward. Young Edward earned the nickname the “Black Prince” during his conquests in continental Europe, where he overpowered armies and won lands for England. According to Divine Right, the Black Prince should have succeeded Edward III. When his eldest son died suddenly, the grief-stricken Edward III fell ill and died shortly after. Even though Edward III still had surviving sons, the Black Prince had a son, Richard, who inherited the throne (through primogeniture, the descendant of the deceased assumes succession rights). At ten years old, some noblemen claimed Richard was not ready to assume the throne; many supported one of his adult uncles—John of Gaunt, Duke of Lancaster, or Edmund of Langley, Duke of York, the fourth and fifth sons of Edward III.
King Edward III’s Privy Council (his advisory group of wealthy, powerful lords) decided that the boy should be crowned King Richard II and that his uncles should act as regents, or primary advisors. The Dukes of York and Lancaster accepted this decision and maintained their regent status well into Richard’s adulthood. In his thirties, King Richard II began ruling England on his own, but failed to appease frequently feuding English lords. Political squabbles and frequent battles created chaos and unrest; eventually even Richard II’s own Privy Council began to doubt his ability to rule. These negative opinions of the king led the descendants of Lancaster and York to consider usurping the crown.

Shakespeare’s Richard II, the precursor to Henry IV, Parts 1 and 2, begins at this point in history, with an unpopular Richard II beset with battling noblemen and many enemies at court, including Henry Bolingbroke (the son of John of Gaunt, the Duke of Lancaster), whom Richard exiled to France. While Bolingbroke was in exile, John of Gaunt died, and Richard illegally and unfairly claimed Bolingbroke’s inheritance for himself. When the Lancastrian Bolingbroke returned to England to claim his inheritance, the support he garnered was enough to seize not only his inheritance but also the throne itself, and he became King Henry IV. Richard was deposed (removed from the monarchy) and imprisoned in the Tower of London. Bolingbroke’s claim to the throne was tenuous and certainly not as strong as Richard’s; even when Richard died childless, heirs remained whose right to the throne superseded Bolingbroke’s. Richard’s deposition defied Divine Right; many citizens believed that the newly crowned King Henry IV had gone against God’s will by removing Richard and God would eventually take revenge. Fifty years later, when the Wars of the Roses began, many citizens saw what they believed was that prophecy coming true.

Despite Henry IV’s troubles attaining the crown, he was a capable ruler. As we see in Shakespeare’s Henry IV, Part 1, Henry dealt with frequent uprisings during his reign from noblemen still contesting his usurpation. His son Henry V had a smooth succession to the throne when his father died and enjoyed a successful reign during which he conquered lands in France and married the French princess, Katherine. When he died tragically, his one-year-old son became King Henry VI.
Henry VI had a rocky and ultimately unsuccessful reign; a combination of mental illness and a domineering wife fostered much uncertainty about his abilities to rule, and when he temporarily left the throne during a mental breakdown, his substitute Richard Duke of York (a descendant of Edmund of Langley, Duke of York) was accused of attempting to usurp the throne. The result of this accusation officially started the bloody battles of the Wars of the Roses—the Yorks led by Richard and the Lancasters led by Queen Margaret and Henry VI. When Richard died in battle, his son Edward took over the fight and eventually overthrew Margaret's army and was named Edward IV. Edward's brother Richard Duke of Gloucester, the future Richard III, killed Henry's only son to ensure Edward's claim to the throne. These battles are dramatized by Shakespeare in the three parts of *Henry VI*.

Edward IV is on the throne, but very ill, at the beginning of Shakespeare's *Richard III*, and he is survived by two sons, the eldest another Edward. After the king's death, rumors surfaced that the young heir to the throne was conceived illegitimately. It remains unclear whether Richard himself orchestrated these claims to promote himself to the throne, where he was invested in 1483. Shakespeare's Richard is an evil man who usurps the throne from his nephews and has them murdered in the Tower. This view of Richard, though popular, is unsubstantiated in history, and his path to the throne remains a cloudy one. The Wars of the Roses ended with Richard III's defeat by Henry Tudor—a descendant of the Duke of Lancaster, son of Edward III—who claimed the throne and married Elizabeth of York, uniting the two houses and beginning the Tudor dynasty as King Henry VII. The couple's oldest son succeeded as Henry VIII, who in turn was succeeded by his three children: Edward VI, Mary and Shakespeare's own Elizabeth I.

In Shakespeare's dramatization of the Wars of the Roses we can see a bias beginning to form when the incompetent Plantagenet Richard II is overthrown by the bravery of Lancastrian Henry IV, followed by the scheming bloodthirsty Yorkists taking the throne from mentally ill Henry VI and ending with conquering Lancastrian Henry VII killing the evil Richard III. Of course, as Henry VII is Queen Elizabeth's grandfather, it is unsurprising that Shakespeare would have painted history in a light that favored the sitting monarch.

---

**The Drunken Knight: Falstaff's World**

In *Henry IV, Part 1*, Shakespeare explores the counterculture of Elizabethan England through life in the Boar's Head Tavern. Although the play takes place in the early 15th century, Shakespeare is clearly also exploring issues of his own society. Drinking, for example, was certainly the central form of entertainment in Shakespeare's England, coupled with gaming, dancing and bearbaiting. The public drinking house was central to Elizabethan society as the place that people met, socialized, did business, committed crimes or simply wiled away their free time. Though moral and social evils existed almost everywhere in Elizabethan London, most of London society singled out brothels, theatres and taverns (or alehouses) as the centers of criminal activity.

As the primary socializing space of Elizabethan England, public drinking houses were divided into three different settings: the inn, the alehouse and the tavern. The inn was the most respectable of these three venues; a place where persons of a higher social status might spend the night and where people from various social levels gathered and conducted business. The alehouse, as the bottom of drinking house society, offered only the cheapest of English ale and the most dangerous of crowds. The tavern, just below inns and above alehouses on the social ladder, would invite a mix of people from both the middle and lower classes, a place where those higher in society could publicly mix with lower classes and lower classes could more easily pick the pockets of the drunken middle class. Taverns offered wines instead of malt liquor, including sack, the Spanish wine enjoyed by Falstaff.
In 1784, in a study of Shakespeare, an English critic wrote that "the First Part of Henry IV is, of all of our author’s plays, the most excellent." Modern critics have been less willing to grant the play absolute pride of place (there is, after all, Hamlet or King Lear to consider), but W. H. Auden, for example, recognized its remarkable quality: "It is difficult to imagine that a historical play as good as Henry IV will ever again be written."

What ultimately accounts for the play’s enduring appeal for theater companies and audiences is the unrivaled capaciousness of its historical vision. The play sets before us an intricately woven tapestry of recorded history and invented comedy, of high and low characters, of public and private motives, of politics and carnival, of poetry and prose.

The play is a serious political investigation of how power is legitimated and also an acute psychological drama about the complex relationship of a father and a son. It is play about both the powerful ambitions of the nobility of medieval England and the fragile dreams of its commoners. It moves from the court to the tavern to the battlefield, the triangulated locations in which the education of Prince Hal takes place. And it gives us that remarkable personality, Sir John Falstaff, whose irrepressible energies always threaten to overwhelm the complex design of the play.

Notably Hal does not mix much into various groups or rooms in Henry IV, Part 1, mostly observing and enjoying other lower levels of society but not actually intermingling with them, sticking close, instead, to the Drunken Knight. The combination of alehouse and tavern does, though, provide an environment in which Hal can be exposed to a variety of social classes, from the knight Falstaff (who might not deign to enter an alehouse) to Mistress Quickly (who could, presumably, be found in either an alehouse or a tavern) and Bardolph or Poins (both perhaps often found in the alehouse but never the inn). Hal can also explore criminal activity in this tavern/alehouse while remaining relatively safe. He is able to enter the growing Elizabethan subculture of vagrants that he must explore before truly understanding the country he will someday lead as king.

Violence and theft also pervaded these alehouses and taverns. Christopher Marlowe, Shakespeare’s fellow playwright, was stabbed to death in a barroom brawl. Prostitution openly flourished, as the mistress or master of the house would hold rooms just off the main hall for prostitutes to quickly do their business with customers without having to leave the alehouse. Ironically, many alehouses as well as taverns were run by women, or the “mistress” of the alehouse, such as Mistress Quickly, one of the few jobs open to women during Shakespeare’s time. Although women often ran them, an alehouse or tavern was always a male-dominated space. More often than not, running an alehouse or tavern was actually a family affair, with every member working in some way, similar to many English pubs today.

As the 16th century came to a close, the culture of taverns and alehouses clashed with the Protestant ideas of sobriety and the work ethic embraced by Elizabethan society. As dangerous, disorderly and subversive places, alehouses needed to be controlled and monitored. Hal’s behavior reflects a social trend in Elizabethan England towards an adolescence of fun and freedom-seeking enjoyment that is still prevalent in our society today. This subculture of riotous and criminal behavior in Elizabeth’s realm, however, was becoming more problematic to this emerging Protestant nation. As a kingdom that was swiftly moving forward technologically, ideologically and militarily, England could no longer afford an entire populace of criminals and drunkards roaming the city and country unhindered. Tavern life and Falstaff’s lifestyle are seemingly celebrated in Henry IV, Part 1, though they are soon to be rejected and dismissed in Henry IV, Part 2. Just as England can no longer afford the wasteful hours and days spent in alehouses and taverns, Hal can no longer afford wasting time with Falstaff.

His tavern education is complete, and he must move on to lead his country, just as Elizabethan England will move on to lead the world.
But the brilliance of Shakespeare’s structure is that, however appealing Falstaff is, he is never quite allowed to dominate it…Shakespeare never lets us either fully embrace him or easily reject him. We may not hold him in esteem, but always we enjoy him. In part this is because his lies are never intended to deceive. His outlandish exaggerations when he is baited by Hal and Poins into relating the events at Gad’s Hill are not lies anyone is expected to believe but are the evidence of his improvisatory genius that has long delighted his friends. He may be a liar, a coward, a glutton and a thief, but he is neither hypocrite nor a fool.

Still, it is important not to let Falstaff escape the exacting design of the play. It never becomes his play. The serious and the comic interact, each commenting on the other: the political plot ultimately reveals the dangerous irresponsibility that Falstaff displays but that neither Hal nor most audiences want to admit; the comic plot witheringly exposes the compromises and self-deceptions of the political actors, devaluing their rationalizations. But always the play preserves its delicate balances.

Though the play takes its name only from the King who, however insecurely, rules England, Henry IV is not the primary concern of the play… And unnamed on the title page is the character that is the play’s focal point: Prince Hal …The question for every production is how much Hal learns through the play. Does he only slowly and reluctantly discover the world of responsibility that he eventually embraces, or has he known it all a long and merely plays at his tavern friendships as part of a calculated political strategy? “I know you all,” he says of his friends, “and will awhile uphold / The unyoked humor of your idleness.” And in the tavern play-acting, when Falstaff playing the Prince urges Hal playing the King not to banish the fat knight—“Banish plump Jack, and banish the whole world”—the future of Falstaff’s eventual rejection (in Part 2) is chillingly etched, as Hal replies: “I do; I will.”

How much regret is in those four words? Is it a moment of suddenly understanding what the future must bring or an announcement of what he has from the first understood? These are choices for a director and an actor, the decisions that individualize different productions. What Shakespeare knows is that Hal will become Henry V, and Falstaff can have no place in that court. But in this play, Hal first comes to see and embrace what history will demand of him. On the battlefield at Shrewsbury Hal reveals an unexpected maturity displaying the heroism and magnanimity that both give moral authority to the victory of the King’s forces and testify to his own emergence as a worthy heir.

Indeed Henry IV, Part 1 is a play more about relationships than about character: about subjects and rulers, fathers and sons, nephews and uncles, wives and husbands—and about friends. Hal’s transformation from the truant prince of the tavern scenes to the chivalric hero of the culminating battle is, no doubt, the central trajectory that the play traces, but the play is concerned as much with the complex social formation of England as it is with the complex moral formation of the man who will one day rule as Henry V. Shakespeare has created a world so rich in its variety and so carefully nuanced in its sympathies that it continues to speak to audiences and readers across the wide gap of time that separates us from Shakespeare’s age. It lets us see how the past shapes the present, but also how the present forgets the past—and it shows us sharply individualized characters responding to one another in that space of demand and desire that we call history.

**DISCUSSION QUESTIONS:**

- What do you learn from hearing about a historical event through multiple characters? How is it different than hearing about an event from one single perspective?

- If you were creating a play about current events, which historical characters would you highlight? Who would be your protagonists and antagonists? Would you have a single protagonist? Explain why.

- Do you think that Prince Hal knows that he will eventually have to betray Falstaff and his tavern friends?
William Shakespeare was writing scripts for specific actors in his own acting company when he created his plays. He purposely wrote lines in two different ways to communicate information about the characters to his actors. Additionally, he wanted characters to sound different from one another and to adapt their language to new situations, the way people do in real life. The two ways he writes are called **prose** and **verse**.

**PROSE**
The ordinary form of written or spoken language, without metrical structure. Prose can be very descriptive, but it follows the rules of grammar. Essays, news articles and novels are examples of written prose.

If a character’s lines are written in **PROSE** we assume the following information:
- The character is most likely from the lower class and not very wealthy
- The character is most likely uneducated

For example, in *Henry IV, Part 1* the group of characters who meet at Boar’s head Tavern in Eastcheap Tavern are lower class characters. They include Falstaff and his band of thieves, Poins, Gadshill, Peto, Nym and Bardolph and Mistress Quickly, the tavern’s hostess. All of these characters lines are written in prose to reflect their social status.

**How can I tell if it’s prose?** You can tell when lines are written in prose because they look like a regular paragraph. Here’s an example:

**FALSTAFF**
Marry then, sweet wag, when thou art king, let not us that are squires of the night’s body be called thieves of the day’s beauty. Let us be Diana’s foresters, gentlemen of the shade, minions of the moon, and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.

(Act I, Scene 2)

**VERSE**
Another word for poetry. It’s writing that has a rhythmic structure. We refer to the rhythm as meter.

- **Meter**: a recognizable rhythm in a line of verse consisting of a pattern of regularly recurring unstressed and stressed syllables.
- **Iambic Pentameter**: the name of the rhythm Shakespeare uses.

If a character’s lines are written in **VERSE** we assume the following information:
- The character is most likely from the upper class and/or nobility and very wealthy
- The character is most likely formally educated
- The character may be experiencing a strong emotion like love or jealousy and needs to use poetry

For example, in *Henry IV, Part 1* all of the upper class characters’ lines are written in verse. The only exception is Prince Hal, who switches between verse and prose depending on his situation.

**How can I tell if it’s verse?** You can tell when lines are written in verse because every line begins with a capital letter and the lines are all different lengths on the page. This is because each line is written with a metrical structure. Here’s an example:

**KING HENRY IV**
All of one nature, of one substance bred,
Did lately meet in the intestine shock
And furious close of civil butchery,
Shall now, in mutual well-beseeming ranks,
March all one way and be no more opposed
Against acquaintance, kindred and allies.

(Act I, Scene 1)
When and Why do Shakespeare’s characters switch from verse to prose?

| **Public = Verse** | Noble characters in public situations must present their most formal self and speak in verse as a means to do so. Prince Hal in *Henry IV, Part 1* speaks prose when he’s hanging out with his fellow soldiers at the pub, but uses verse at court and when speaking to his father, the King. |
| **Private = Prose** | Upper-class characters use verse in public settings, but may use prose in private settings when they are talking to family or close friends. |
| **Love = Verse** | Shakespeare always uses verse when characters fall in love, regardless of their status. For example, in *As You Like It*, Silvius and Phoebe are both shepherds who live in the forest of Arden. However, even though they are lower class, both of these characters are in love and they express it through verse. |
| **Respect = Verse** | Upper-class characters use verse as a form of respect. To use prose with a King or Duke or parent would be disrespectful. For example, Hamlet, the Prince of Denmark, has very eloquent verse for his soliloquies. But because he is angry at his mother Gertrude and his uncle Claudius, the new king, Hamlet often speaks to them in prose. |
| **Disguise = Prose** | Upper-class characters use prose as part of their disguises, when pretending to be someone else. They are usually disguised as a lower-class character. King Henry V disguises himself as a common foot soldier the night before the battle of Agincourt to find out the true thoughts and feelings of his men. In disguise he speaks in prose, the language of the common men. |
| **Madness = Prose** | If a character descends into madness, then they have literally “lost their wits” and no longer have the capacity to speak in verse. Both Lady Macbeth and Ophelia speak in verse until they go mad. Once madness sets in, all their lines are in prose. |

**ACTIVITY**

Follow the character of Prince Hal through the play. Make note of when he switches from verse to prose and discuss why he shifts.

**Key scenes: Act I, Scene 2 & Act II, Scene 4**

**SUMMARY VS. PARAPHRASE**

**Paraphrasing** is an important tool that actors use to understand what their lines mean and how their character feels. Using this passage, explore the difference between summarizing and paraphrasing:

**Summarizing**—Concisely stating what a passage says. A summary is usually stated in third person.

**Paraphrasing**—Restating each line in your own words. Paraphrasing should be done in first person.

**Summary**

Prince Hal is trying to convince his father, the King that he’s sorry for his behavior and loyal to him. He promises to prove himself by killing Percy on the battle field.

**Paraphrase**

God forgive the courtiers who have been telling you rumors about me
And making your majesty think badly about me.
I will prove my loyalty by cutting off Percy’s head
And when that day comes
I will be proud to tell you I am your son,
Because I’ll be covered in blood from war
And when I wash it away I’ll wash away my shame.
Iambic pentameter is the main rhythmic structure of Shakespeare's verse, meaning the majority of Shakespeare's verse is written in this rhythm. One line of iambic pentameter has 10 syllables, which we divide up into five units of meter called feet. Each foot of the verse contains two syllables. Illustrate this on the board:

\[
\text{A foot = 2 syllables}
\]

\[
\text{Pentameter = a line with 10 syllables which we divide into 5 feet}
\]

But soft! / What light / through yon / der win / dow breaks?

Iambic refers to the rhythm of the line. When the first syllable is unstressed and the second syllable is stressed, as in the word Hello, it is called an iamb. *Iambic* means push, persistency or determination. The prefix *penta* means five, as in pentagon, a five sided shape. Therefore, *iambic pentameter* is one line of poetry consisting of five forward-moving feet.

\[
\text{iambic = unstressed stressed rhythm}
\]

Identifying the rhythm of a line is called scansion. Actors scan their lines so we know how Shakespeare wanted us to say them. We mark unstressed syllables with this symbol \( \sim \) and stressed syllables with a slash /

\[
\sim / \sim / \sim / \sim / \sim / \sim /
\]

But soft! What light through yonder window breaks?

When learning iambic pentameter, many students make the mistake of unstressing & stressing every other word instead of every other syllable. To address this, you need to get the students saying all of the lines out loud, with energy and feeling the rhythm. You can explore having them say their names out loud and figure out what syllable is stressed. You can also explore saying the lines giving every syllable the same stress so they discover how slow & robotic it feels or have them say it with the opposite rhythm to see how unnatural it feels. Have students say this rhythm out loud several times. They should clap lightly on da and clap harder on DUM.

**Clap the rhythm of iambic pentameter.** Without specific words, the rhythm of iambic pentameter is:

\[
\text{da DUM da DUM da DUM da DUM da DUM}
\]

The rhythm of iambic pentameter is similar to the human heartbeat, a horse gallop, or the beat underneath a piece of music. Iambic pentameter drives and supports Shakespeare’s verse, moving the language along in a forward flow that imitates natural speech patterns.

**SCANSION**

Actors scan the verse for a few different reasons. First, we want to see if it’s a regular line of iambic pentameter. (Sometimes, Shakespeare writes in different rhythms.) Second, we want to make sure we are pronouncing the words correctly. Third, we want to determine which words Shakespeare wants us to put emphasis on. To scan a piece of text mark the unstressed syllables with a \( \sim \) symbol and the stressed syllables with a / symbol. Here are examples of regular iambic pentameter from *Henry IV Part I* that you can do together as a class.

| Why, what a wasp-stung and impatient fool | All studies here I solemnly defy, |
| (Northumberland, I.2) | Save how to gall and pinch this Bolingbroke. |
| If all the year were playing holidays, | And that same sword- and-buckler Prince of Wales |
| To sport would be as tedious as to work, | (Hotspur, I.3) |

*Shakespeare’s Language*
Shakespeare’s Language

OPERATIVE WORDS
Operative words are the words the audience needs to hear to understand the story. They are the words that communicate images and emotions. Usually they are the classic who-what-where-when-why-how words—nouns, verbs, adjectives and adverbs. Actors give extra emphasis to operative words when they perform.

TEXT ANALYSIS ACTIVITY
Step 1: Select one of the speeches below and read it out loud for meaning.
Step 2: Look up unknown words.
Step 3: Paraphrase each line of text. (put it into your own words)
Step 4: Underline the operative words in each line. (nouns, verbs & adjectives/adverbs)
Step 5: Perform the speech out loud.

King Henry IV (Act III Scene 3)
I know not whether God will have it so
For some displeasing service I have done,
He’ll breed revengement and a scourge for me;
But thou dost in thy passages of life
Make me believe that thou art only marked
For the hot vengeance and the rod of heaven
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such barren pleasures, rude society
As thou art matched withal and grafted to,
Accompany the greatness of thy blood
And hold their level with thy princely heart?
Thy place in Council thou hast rudely lost,
Which by thy younger brother is supplied,
And art almost an alien to the hearts
Of all the court and princes of my blood
The hope and expectation of thy time
Is ruined, and the soul of every man
Prophetically do forethink thy fall.
For thou has lost thy princely privilege
With vile participation.

Prince Hal (Act III Scene 3)
God forgive them that so much have swayed
Your majesty’s good thoughts away from me.
I will redeem all this on Percy’s head
And in the closing of some glorious day
Be bold to tell you that I am your son,
When I will wear a garment all of blood
And stain my favors in a bloody mask,
Which washed away shall scour my shame with it.
And that shall be the day, whene’er it lights,
That this same child of honor and renown,
This gallant Hotspur, this all-praised knight,
And your unthought-of Harry chance to meet.
For every honor sitting on his helm,
Would they were multitudes, and on my head
My shames redoubled, for the time will come
That I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf;
And I will call him to so strict account
That he shall render every glory up,
Or I will tear the reckoning from his heart.
This, in the name of God, I promise here.

Hotspur (Act IV Scene 3)
The King is kind, and well we know the King
Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears;
And when he was not six-and-twenty strong,
A poor unminded outlaw sneaking home,
My father gave him welcome to the shore,
In short time after, he deposed the King,
Soon after that deprived him of his life,
And in the neck of that taxed the whole state;
To make that worse, suffered my cousin Mortimer
(Who is, if every owner were well placed,
Indeed his king) to be engaged in Wales,
There without ransom to lie forfeited;
Disgraced me in my happy victories,
Sought to entrap me by intelligence,
Dismissed mine uncle from the Council board,
In rage dismissed my father from the court,
Broke oath on oath, committed wrong on wrong,
And, in conclusion, drove us to seek out
This head of safety and withal to pry
Into his title, the which we find
Too indirect for long continuance.
The family dynamics of *Henry IV, Parts 1 & 2* are complex and can often prove confusing for students who are exploring the plays for the first time. Taking the time to understand the family relationships and how they relate to certain characters and families claim to the thrown is essential to understanding the plot. To help with this, we suggest taking the time as a class to create three poster-size family trees before you start reading the plays.

Begin by splitting the class into three groups and giving each group a large piece of butcher paper along with colored pencils, markers, or crayons. Using the “Who’s Who” sections provided in this Folio, ask each group to recreate one of the following groups on their piece of butcher paper: Allies to the King, Tavern Folk, and Members of the Rebellion. Be sure to illustrate the relationships between the characters: family, friend, love interest, or enemy.

Students do not have to copy the exact same images and text used in the Folio, but instead use their imagination and creativity to make a document that is easy for them to follow. For example, students may want their Henry IV image to be of a man wearing a suit and holding an iPad. Perhaps Prince Hal is in a graphic tee with Beats headphones on. As long as the family relationships and dynamics remain intact, students should feel free to allow their creativity to run wild.

When the groups finish, hang the family trees up and compare them.

- Do any of the characters belong in more than one group?
- Which characters have relationships with characters in other groups? What are they?
- How do you think these groups will interact throughout the play? Why?

You can leave the posters up as a reference throughout your unit on *Henry IV*.

**Hotspur**

In *Henry IV, Part 1*, Hotspur is known for his fiery temper, which in some instances he is able to control and at other times controls him. Starting with Hotspur’s first scene, I.iii, focusing on the monologue that begins “My liege, I did deny no prisoners…”, investigate how Hotspur communicates his anger.

- How is he able to convey his emotions without openly stating how he feels?
- What words or sounds does he use to portray anger? Read the monologue aloud as a class and have students search the text circling words or phrases that show Hotspur’s temper.
- Select a gesture to represent anger (e.g. a raised fist) then read the monologue a second time with students gesturing when “anger words” are read. Reflect on the similarities and differences between students’ choices, having them explain why they circled a particular phrase or word.

**Temper, Temper**

*Have you ever considered how a situation might have turned out better had you either controlled or lost your temper?* Give students a short period of time to reflect on a moment in their lives where they either lost or controlled their temper, and wished in retrospect they had done the opposite.

- Who were the players in that situation and what were their relationships?
- What were the circumstances?
- What happened in the end? What might have happened differently had tempers flared or been controlled?

Working in small groups, ask students to change the outcome of one of the following scenes: I.iii, III.i, IV.i. Analyze Hotspur’s actions in the scene using the same questions above. Rewrite the scene and share the new result with the class.
Classroom Activities

The History of My Morning

Shakespeare’s history plays can be read as a window into English history and culture; however, they should not be taken as strict historical fact. Shakespeare shaped history into fiction, fabricating scenes and altering character details to fashion a more dramatic account of history. In his article “The Historical Background of the History Plays”, Peter Saccio writes:

Above all, Shakespeare personalizes. Whether or not history is really governed by the characters and the choices of individual men and women, the dramatist can only write as if it were. Social conditions, cultural habits, economic forces, justice and the lack of it, all that we mean by ‘the times,’ must be translated into persons and passions if they are to hold the stage.

Henry IV Parts 1 & 2 are certainly two plays that are “based on a true story” but not 100% historically accurate. Shakespeare took liberties with *Henry IV Parts 1 & 2* in order to make the story more engaging for his audience. He did keep the major historical points and outcomes, like who wins the war and who holds the crown. In “The History of My Morning” students will get a chance to see how embellishing on actual events can make them more dynamic to watch, but less accurate.

- Put students into four or five groups and ask each group to share stories about what happened to them this morning before they arrived at school. Once everyone has shared, the groups will choose one story to perform in front of the class. Each performance should end with the students arriving at school.
- Give students a few minutes to rehearse. Encourage students to create a performance that is as close to what actually happened as possible; it’s OK if the story isn’t very interesting. Once everyone has rehearsed ask each group to perform their scene in front of the class.
- Once all the groups have had a chance to perform ask everyone to rework the scenes. This time they should embellish their stories. The main character in the story (the student whose story it is), and the ending of the story (the student arriving at school) should remain the same; everything else can be heightened or manipulated. Encourage students to try to keep the essence of the story intact and only add fictional elements that will enhance the story for the audience.
- Once students have had a chance to devise and rehearse, ask the groups to share their new versions of the scene with the class.

DISCUSSION QUESTIONS:
- What were some of the more engaging changes groups made to their scenes?
- Did the changes make the stories more entertaining to watch? Easier to follow?
- Which version of the story was more fun to rehearse and perform?
- What was it like to see your own story told with false elements added?
- Did any of the changes alter your view of the story’s ending? Of the characters?

Historical Characters: Research & Writing

Distribute the names of characters in *Henry IV, Part 1* from the court and the rebels, repeating characters if necessary so that each student has one character. Have them write a character sketch/biography, describing the character’s personality, lineage, relationship to the throne, good and bad deeds, etc. using Shakespeare’s play as the sole source. Then allow time for students to research the characters from a selection of historical, non-fiction sources from various time periods. Have them write another character sketch/biography using only their historical research. Compare the two biographies; did students get the same view of the character from the play as their historical sources?

QUESTIONS FOR DISCUSSION:
- Why might Shakespeare have omitted or changed certain historical facts? How does it change your view of the character?
- What are some modern examples of writers embellishing or changing historical fact for dramatic effect?
### Classroom Activities

#### Angel and Devil

A large portion of Prince Hal's struggle throughout *Henry IV Parts 1 & 2* is over the choices he is forced to make as he grows into an adult. Hal is torn between a desire to relax and connect with his friends and an obligation to study and concentrate on matters of state. "Angel and Devil" is a fun way for your students to experience what it is like to be pulled in two different directions and forced to make hard choices.

- Choose six students to be part of an improv scene to be performed in front of the class. Two will play Angels, two students will play Devils, and two students will play the Main Characters in the scene.
- The class will come up with who the Main Characters are, where their scene is taking place, and what conflict they are trying to resolve.
- The two Main Characters will each have an Angel and Devil standing on either side of them throughout the improv. The scene will begin and at any time the Facilitator/Teacher may call out "freeze" and ask the Angel and Devil what they think their character should do next. The Angel will come up with an idea that would help resolve the conflict, and the Devil will come up with an idea that will further the conflict.
- Once both ideas are on the table the Main Characters will decide which idea they want to accept and continue the improv.
- The students must eventually bring the scene to a conclusion.

Encourage students to accept offers from both the Angel and the Devil throughout the scene. Once a few students have explored this activity ask the class what was more fun to play, the Angel’s ideas or the Devil’s? Whose ideas helped the Main Characters bring the scene to an end? If students are really enjoying the activity challenge them to play it again using situations that Hal finds himself in throughout *Henry IV Part 1 or 2*.

### QUESTIONS FOR DISCUSSION

- Is Henry IV an effective leader? Do you think he deserves to be in charge? Give examples from the text.
- Is Henry IV a good father? Give examples from the text.
- Whose side are you on? Do you think the rebels are justified in their war?
- Were you rooting for Prince Hal or for Hotspur to win? Why? How do you feel about Hotspur’s death?
- Were you able to relate to the parent-child relationships in this play? Did you see yourself and your parents in Hal and King Henry IV? Or Hal and Falstaff? What made these characters relatable?
- Why do you think Hal is spending time in taverns with Falstaff? Does he just want to have fun? Is he just pretending to be rebellious? Why do you think so?
- How does Shakespeare make the two worlds of the court and the tavern distinctive? Use examples from the text. Does Hal act differently in the court and in the tavern? How does his behavior and language change? Which world do you like better?
Resource List

Shakespeare Dictionaries

Books on Shakespeare

Books on Teaching Shakespeare

Websites
- Shakespeare Theatre Company—[http://www.shakespearetheatre.org/education](http://www.shakespearetheatre.org/education)
  ON SHAKESPEARE: Articles and information about Shakespeare’s life and world
- In Search of Shakespeare: Shakespeare in the Classroom—[http://www.pbs.org/shakespeare/educators/](http://www.pbs.org/shakespeare/educators/)
  The companion website to Michael Wood’s four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare’s life and works, as well as interactive features.
- Folger Shakespeare Library—[http://www.folger.edu](http://www.folger.edu)
  Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.

Standards of Learning

The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

<table>
<thead>
<tr>
<th>READING LITERATURE</th>
<th>WRITING</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Key Ideas and Details</td>
<td>(CCSS.ELA-Literacy.W.9-12.2 )</td>
</tr>
<tr>
<td>• Craft and Structure</td>
<td></td>
</tr>
<tr>
<td>• Integration of Knowledge and Ideas</td>
<td></td>
</tr>
<tr>
<td>• Range of Reading and Complexity</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SPEAKING AND LISTENING</th>
<th>LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>(CCSS.ELA-Literacy.SL.8-12.1 )</td>
<td>(CCSS.ELA-Literacy.L.9-12.3,4, 4 )</td>
</tr>
</tbody>
</table>
The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

**Before you go:**

- *Henry IV, Part 1* takes place before cell phones and other fun technology existed. Please help us create the environment by turning off your cell phone and other electronic devices (iPods, games, etc.). Not only will it be historically inaccurate, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.

- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but because this theatre is so new and beautiful, we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.

- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

**During the performance:**

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

**Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn**

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it … You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”