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!

The First Folio Teacher and Student Resource Guide for the 2013-2014 Season was developed by the Shakespeare Theatre Company Education Department:

Director of Education Samantha K. Wyer
Associate Director of Education Dat Ngo
Audience Enrichment Manager Hannah Hessel Ratner
Community Engagement Manager Laura Henry Buda
School Programs Manager Vanessa Hope
Education Coordinator Meaghan McFadden
Training Programs Coordinator Brent Stansell
Resident Teaching Artist Jim Gagne
Education Intern Stephanie Ramsey

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.
The play picks up where Part 1 leaves off, in the immediate wake of the Battle of Shrewsbury, where King Henry IV and his son Prince Hal have defeated the rebels. As rumors spread throughout England that the rebel Hotspur has killed Prince Hal, uncertainty hangs over the Earl of Northumberland, absent at Shrewsbury due to illness. After hearing contradictory reports, Hastings reveals the truth—that Hotspur was killed. Northumberland, heartbroken that he abandoned his son in battle, swears revenge. Meanwhile, the Archbishop of York, Hastings, Lord Russell and Mowbray decide to raise an army against the King’s forces with or without Northumberland’s help.

In London, Falstaff gains favor from the rumor that he fought valiantly at Shrewsbury and tries to ignore the King’s orders to raise an army to aid his younger son, Prince John, in putting down the new Yorkshire rebellion. As news of the rebel forces reaches King Henry, whose health is deteriorating from the stress of impending war, the sleepless monarch turns his uneasy mind toward the future of an England ruled by his seemingly degenerate heir.

Back north, Lady Percy, Hotspur’s impassioned widow, along with Lady Northumberland, prevails on Northumberland to retreat to Scotland. Geared for battle at Gaultree Forest, the Archbishop, Hastings and the remaining rebels present a list of demands to Prince John. When they accept his offer of truce and disperse their troops, John arrests the rebels and leads them off to be executed. Falstaff, who has again recruited a ragtag army, arrives at the battlefield after the armies have gone. He praises the drinking of wine, then heads for Gloucestershire to borrow money from an old acquaintance, Justice Shallow.

Back in London, the ailing King finally learns of the rebels’ defeat and falls asleep. Thinking him dead, Prince Hal takes the crown from his father, only to be reprimanded when the King awakens. Father and son finally share their true feelings with one another. Shortly after, news of the King’s death reaches Falstaff in Gloucestershire. Thinking his old tavern companion, Hal, will certainly elevate his position now that he’s King, Falstaff rushes back to London. As the coronation procession passes by, Falstaff calls out from the crowd to Hal, newly crowned King Henry V. The new King, turning away from his former self, finally assumes his royal role and renounces Falstaff.
# 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.

**Lord Chief Justice**
The most powerful official of the law in England and King Henry IV’s advisor.

**Page**
Falstaff’s page.

# 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.

**Pistol**
An army ensign under Falstaff’s command.

**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.

**Doll Tearsheet**
Falstaff’s favorite prostitute.
WHO’S WHO in *Henry IV, Part 2*

Members of the Rebellion

**ARCHBISHOP OF YORK**
Leader of the rebellion against Henry IV.
Steve Pickering

**HENRY PERCY, EARL OF NORTHUMBERLAND**
Father of Hotspur. He helped King Henry IV gain the throne but now regrets it.
Kevin McGuire

**HASTINGS**
Plots with the Archbishop to rebel against King Henry IV.
Aaron Gaines

**LADY NORTHUMBERLAND**
Wife of Northumberland, mother of Hotspur.
Julia Brandeberry

**MOWBRAY**
Plots with the Archbishop to rebel against King Henry IV.
Rhett Henckel

**LADY PERCY (Kate)**
Hotspur’s widow.
Kelley Curran

**SIR COLEVILLE**
A rebel who surrenders to Falstaff in terror.
John Keabler

**RUSSELL**
Plots with the Archbishop to rebel against King Henry IV.
Joel David Santner

Country Folk

**JUSTICE SHALLOW**
A country justice who knew Falstaff in his youth. Helps Falstaff enlist soldiers in Gloucestershire.
Ted van Griethuysen

**JUSTICE SILENCE**
Cousin of Justice Shallow. Helps Falstaff enlist soldiers in Gloucestershire.
Bev Appleton
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 descendent 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.
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.

### The Dream of Escape

*By Stephen Greenblatt*

In *Henry IV, Part 2*, the burdens of the crown hinted at in *Henry IV, Part 1* begin to bear down with ever intensifying weight. The King, who dreams of escaping to the Holy Land to fight in a crusade, is plagued with sleeplessness. As he seems to know, his deposition and execution of a sitting king in *Richard II* form a primal crime that must be answered for...Hal’s plot also enacts the dream of an escape: the dream of another father who will nurture rather than discipline him, who stands for pleasure rather than ambition. It is a dream, in other words, of Falstaff. Falstaff embodies those qualities lacking elsewhere in the world of these plays: generosity, idleness, playfulness, appetite, wit. His spirit seems to replenish the community of men. “I am not only witty in myself,” he remarks at one moment, “but the cause of that wit is in other men” (act 1, scene 2).

There are problems, however, with this dreamed-of escape. Falstaff also embodies danger, betrayal and disease. He has the maternal power to smother life as well as to nurture it. Falstaff may be a genius, Shakespeare seems to be saying, but a debauched genius, a fathomlessly cynical, almost irresistible confidence man; a diseased, cowardly, seductive, lovable monster; a parent who cannot be trusted. Perhaps this is why Falstaff and Hal’s intimacy curdles so easily into antipathy.

The drunkenness in Falstaff is inextricably linked to gaiety, improvisational wit, noble recklessness—a celebration of the commonwealth in all of its human variety. But it is disclosed at the same time to be part of a strategy of cunning, calculation, and ruthless exploitation of others. Invariably, it is a failed strategy: the grand schemes, the imagined riches, the fantasies about the limitless future— all come to nothing, withering away in an adult son’s contempt for the symbolic parent who has failed him.
“God save thee, my sweet boy!” exclaims Falstaff at the end of the play, when he sees Hal in triumph in London. “I know thee not, old man,” Hal replies, in one of the most devastating speeches Shakespeare ever wrote. Yet all along the relationship between Hal and Falstaff has conjoined an unusually intimate and personal energy with an unusually intimate and personal betrayal.

Indeed, betrayal is the great principle of *Henry IV, Part 2*. *Part 1* had offered a tantalizing illusion that the commonwealth had distinct realms, each with its own system of values, its soaring visions of plenitude and its bad dreams. Now there is only a single system, one based on predation and betrayal. All of the ideal visions and dreams of *Part 1* are betrayed in *Part 2*.

When, in *Henry IV, Part 1*, Hal boasts of his mastery of tavern slang, we are allowed to imagine that we are witnessing a social bond, the human fellowship of the extremest top and bottom of society in a homely ritual act of drinking together. This ritual forms what the anthropologist Victor Turner calls *communitas* – a union based on the momentary breaking of the hierarchical order that normally governs a community. In *Part 2* that apparent community is in fact an illusion, one that will be betrayed as the state coalesces into a hierarchical chain of command...Over the course of the two parts of *Henry IV* and in *Henry V*, Shakespeare takes us from a late medieval world of distinct realms and thriving communities and toward something much more contemporary, a constricted and claustrophobic world that closely resembles the Elizabethan security state of Shakespeare and his audience.

The world of *Henry IV, Part 2* is a world of spying, secrecy and betrayal. In this play, even more cruelly than in *Part 1*, moral values – justice, order, civility – are secured through the creation of a newly dejected criminal underclass. The dream of *communitas* is subjected to the cold light of day, and out of the betrayals that preserve the state emerges the “formal majesty” of the modern political state.

As elsewhere in Shakespeare, this formal majesty is embodied literally, in the body of the ruler. By the close of *Henry IV, Part 2*, physical limitations have been absorbed into the justification of kingship. Perhaps in a society in which the overwhelming majority of men and women had next to nothing, the few who were rich and powerful did lie awake at night. The sufferings of the great are one of the familiar themes in the history plays of the sixteenth century.

As so often in these plays, Falstaff parodies this ideology, presents it as humbug before it makes its appearance as official truth. Called away from the tavern to the court, Falstaff turns to Doll and Mistress Quickly and proclaims sententiously: “You see, my good wenches, how men of merit are sought after. The undeserver may sleep when the man of action is called on” (act 2, scene 4). Seconds later this rhetoric—marked out as something with which to impress whores—recurs in the speech, soliloquy and innermost thoughts of the king.

At such moments *Henry IV, Part 2* seems to be confirming an extremely disturbing hypothesis about the nature of monarchical power in England: that its moral authority rests upon a hypocrisy so deep that the hypocrites themselves believe it. “Then (happy) low, lie down! / Uneasy lies the head that wears a crown” says the king in act 3, scene 1: so the old saying goes. But the king actually seems to believe this old saying, just as he may believe that he never really sought the crown. We in the audience, who have privileged knowledge of the network of state betrayals, and privileged access to Falstaff’s cynical wisdom, can make this opaque hypocrisy transparent.

The mood at the close remains, to be sure, an unpleasant one—the rejection of Falstaff has been one of the nagging “problems” of Shakespeare criticism, like the forced conversion of Shylock or the madness of Hamlet—but the discomfort only serves to verify Hal’s claim that he has turned away from his former self. Hal’s dream of escape has been replaced by the dark and diseased images of political reality. In the years that followed the two parts of *Henry IV* and its closing chapter, *Henry V*, Shakespeare made no attempt to surpass them. It is as if he understood that he had gone as far as he could to capture the nature of the modern state.

**DISCUSSION QUESTIONS:**

- Does your community have rituals? Have you ever seen those rituals break? What’s the effect?
- Is hypocrisy found in all who are in power?
- Do you have sympathy for those in power or leadership positions? Why?
Shakespeare’s Language

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 2* the group of characters who meet at Boar’s Head Tavern in Eastcheap are lower class characters. They include Falstaff and his band of followers, Poins, 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:

**MISTRESS QUICKLY**

By my troth, this is the old fashion; you two never meet but you fall to some discord: you are both, ‘i’ good truth, as rheumatic as two dry toasts; you cannot one bear with another’s confirmities. What the good-year! one must bear, and that must be you: you are the weaker vessel, as they say, the emptier vessel.

(Act 2, Scene 4)

**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 2* 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**

Canst thou, O partial sleep, give thy repose
To the wet sea-boy in an hour so rude,
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then happy low, lie down!
Uneasy lies the head that wears a crown.

(Act 3, Scene 1)

**STUDENT REFLECTION**

Ask your students to think about how they change their language in different situations:

Do you speak differently and choose different words when you talk to your friends versus when talking to your parents or teachers? Would you speak differently at a job interview versus a family gathering?

How does our language change in these situations? Why does our language change in these situations?

*Just like we change our language depending on our situation, so do the characters in Shakespeare’s plays.*
# Shakespeare’s Language

## When and Why do Shakespeare’s characters switch from verse to prose?

<table>
<thead>
<tr>
<th>Mode</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public = Verse</td>
<td>Noble characters in public situations must present their most formal self and speak in verse as a means to do so. Prince Hal in <em>Henry IV, Part 2</em> 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.</td>
</tr>
<tr>
<td>Private = Prose</td>
<td>Upper-class characters use verse in public settings, but may use prose in private settings when they are talking to family or close friends.</td>
</tr>
<tr>
<td>Love = Verse</td>
<td>Shakespeare always uses verse when characters fall in love, regardless of their status. For example, in <em>As You Like It</em>, 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.</td>
</tr>
<tr>
<td>Respect = Verse</td>
<td>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.</td>
</tr>
<tr>
<td>Disguise = Prose</td>
<td>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.</td>
</tr>
<tr>
<td>Madness = Prose</td>
<td>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.</td>
</tr>
</tbody>
</table>

## 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 2, Scene 2 & Act 4, Scene 5

### 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:

<table>
<thead>
<tr>
<th>Summary</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>King Henry</em> is upset that he can’t sleep. He vents his frustration that people of lesser status get to go to bed, while his responsibilities as a ruler keep him awake.</td>
<td><em>KING HENRY</em> Canst thou, O partial sleep, give thy repose To the wet sea-boy in an hour so rude, And in the calmest and most stillest night, With all appliances and means to boot, Deny it to a king? Then happy low, lie down! Uneasy lies the head that wears a crown. <em>(Act 3, Scene 1)</em></td>
</tr>
<tr>
<td>Can you, accommodating sleep, give rest To a soaked sailor in a storm, And on the most peaceful and quiet of nights, With sleep-meds and other necessities thrown into the bargain, Refuse to work on a King? Then happier poor people go to bed! The head that wears a crown can’t stop worrying.</td>
<td></td>
</tr>
</tbody>
</table>

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13
**Shakespeare’s Language**

### Iambic Pentameter

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:

<table>
<thead>
<tr>
<th>A foot = 2 syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pentameter = a line with 10 syllables which we divide into 5 feet</td>
</tr>
</tbody>
</table>

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.*

**lambic = 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 ͝ and stressed syllables with a slash /

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  / / / / / / / / / / / / But soft! What light through yonder window breaks?
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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:

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da DUM da DUM da DUM da DUM da DUM
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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 ͝ symbol and the stressed syllables with a / symbol. Here are examples of regular iambic pentameter from *Henry IV Part 2* that you can do together as a class.

| Give even way unto my rough affairs: |
| Put not you on the visage of the times |
| And be like them to Percy troublesome. |
| (Northumberland, 2.3) |

| How I came by the crown, O God forgive; |
| And grant it may with thee in true peace live! |
| (King Henry, 4.5) |

| When thou dost hear I am as I have been, |
| Approach me, and thou shalt be as thou wast |
| (Prince Hal, 5.5) |
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 (Act 4, Scene 5)
Come hither, Harry, sit thou by my bed;
And hear, I think, the very latest counsel
That ever I shall breathe. God knows, my son,
By what by-paths and indirect crook’d ways
I met this crown; and I myself know well
How troublesome it sat upon my head.
To thee it shall descend with better quiet,
Better opinion, better confirmation;
For all the soil of the achievement goes
With me into the earth. It seem’d in me
But as an honour snatch’d with boisterous hand,
My gain of it by their assistances;
Which daily grew to quarrel and to bloodshed,
Wounding supposed peace: all these bold fears
Thou see’st with peril I have answered;
For all my reign hath been but as a scene
Acting that argument: and now my death
Changes the mode; for what in me was purchased,
Falls upon thee in a more fairer sort;
So thou the garland wear’st successively.

Lady Percy (Act 2, Scene 3)
O yet, for God’s sake, go not to these wars!
The time was, father, that you broke your word,
When you were more endeared to it than now;
When your own Percy, when my heart’s dear Harry,
Threw many a northward look to see his father
Bring up his powers; but he did long in vain.
Who then persuaded you to stay at home?
There were two honours lost, yours and your son’s.
For yours, the God of heaven brighten it!
For his, it stuck upon him as the sun
In the grey vault of heaven, and by his light
Did all the chivalry of England move
To do brave acts: he was indeed the glass
Wherein the noble youth did dress themselves:
He had no legs that practised not his gait;
And speaking thick, which nature made his blemish,
Became the accents of the valiant;
For those that could speak low and tardily
Would turn their own perfection to abuse,
To seem like him: so that in speech, in gait,
In diet, in affections of delight,
In military rules, humours of blood,
He was the mark and glass, copy and book,
That fashion’d others. And him, O wondrous him!
O miracle of men! him did you leave,
Second to none, unseconded by you,
To look upon the hideous god of war...

Prince Hal (Act V, Scene 5)
I know thee not, old man: fall to thy prayers;
How ill white hairs become a fool and jester!
I have long dream’d of such a kind of man,
So surfeit-swell’d, so old and so profane;
But, being awaked, I do despise my dream.
Make less thy body hence, and more thy grace;
Leave gormandizing; know the grave doth gape
For thee thrice wider than for other men.
Reply not to me with a fool-born jest:
Presume not that I am the thing I was;
For God doth know, so shall the world perceive,
That I have turn’d away my former self;
So will I those that kept me company.
When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast,
The tutor and the feeder of my riots:
Till then, I banish thee, on pain of death,
As I have done the rest of my misleaders,
Not to come near our person by ten mile.
For competence of life I will allow you,
That lack of means enforce you not to evil:
And, as we hear you do reform yourselves,
We will, according to your strengths and qualities,
Give you advancement. Be it your charge, my lord,
To see perform’d the tenor of our word. Set on.
Classroom Activities

Royal Family Tree
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.

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.
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 2 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

QUESTIONS FOR DISCUSSION

- Analyze Lady Percy’s speech to her father-in-law. What are the points she makes? Do you agree with her? Why or why not? Why do you think Northumberland chooses not to fight on behalf of his son?

- John of Lancaster tricks the rebel leaders into believing they’re forgiven and then attacks them when they don’t expect it. What do you think of this strategy? Was it effective? Was it noble?

- Why are Justices Shallow and Justice Silence in the play? Why do you think Shakespeare includes them?

- Do you think leaders today feel the same type of pressures and worries described by Henry IV in his soliloquy? If so, how does his experience as a leader compare to leaders today?

- Does Falstaff do anything that is truly hurtful? If so, who does he hurt and how?

- What does Hal learn from his father before he dies?

- Why does Hal treat the Lord Chief Justice with so much reverence at the end of the play? What has he learned from the Lord Chief Justice?

- Why does Hal rebuke and reject Falstaff once he becomes King? When do you think he makes this decision?

- Do you agree with Hal’s decision to reject Falstaff? Why or why not? Does he treat Falstaff fairly?

- Do you think Hal will be a good King? Why or why not?
Resource List

Shakespeare Dictionaries

Books on Shakespeare

Books on Teaching Shakespeare

Websites
• Shakespeare Theatre Company—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/
  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
  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:

READING LITERATURE
• Key Ideas and Details
• Craft and Structure
• Integration of Knowledge and Ideas
• Range of Reading and Complexity

WRITING
(CCSS.ELA-Literacy.W.9-12.2 )

SPEAKING AND LISTENING
(CCSS.ELA-Literacy.SL.8-12.1 )

LANGUAGE
(CCSS.ELA-Literacy.L.9-12.3,4, 4 )
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.”