

"I'LL SO OFFEND
TO MAKE OFFENCE A SKILL..."

QUEENSLAND SHAKESPEARE ENSEMBLE PRESENTS

HENRY IV PART I

BY WILLIAM SHAKESPEARE
DIRECTED BY REBECCA MURPHY

AUG 22 – 25
AUG 28 – SEPT 1
SEPT 4 – 8

THE AMPHITHEATRE
ROMA ST PARKLAND
qldshakespeare.org



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Education Notes – *Henry IV Part I*

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The Queensland Shakespeare Ensemble – Who are we?

The Queensland Shakespeare Ensemble (QSE) was founded in 2001. Since its inception, the Ensemble has gained a reputation for energetic, accessible and unique productions of Shakespeare's plays. We use Shakespeare as a platform for positive change, via our ongoing programs. These include:

- Mainstage performances for the general public at Roma Street Parklands
- A Night at the Theatre ticket distribution program
- The Apprenticeship program, supporting emerging artists
- Dare 2 Share showing of company training, at the company's home base – the Geoffrey Rush Drama Studio, University of Queensland
- Shakespeare's Shorts, touring to schools, festivals and events
- The Shakespeare Prison Project
- Youth Justice Shakespeare workshops
- In schools workshops in voice, Forum Theatre, and performing Shakespeare
- Actor training, including: Linklater Voice Work, Speaking Shakespeare in Your Own Voice, Theatre of the Oppressed, and the Young Actors Shakespeare Intensive

Our mission as an ensemble is to bring the language of Shakespeare to communities. QSE strives to strengthen the connections between and within communities by:

- sharing epic and eternal stories with a live audience
- creating evocative, engaging experiences in communities
- making Shakespeare accessible to all
- giving a voice to the marginalised
- reflecting the contemporary human condition
- developing an Ensemble of Artist managers
- inspiring a collaborative artistic and business environment

We believe:

- that Shakespeare's language demands an intense intellectual-emotional-physical-spiritual connection, and is the ultimate actor training and community building tool. Created when theatre was a rhythmic, physical, and aural experience, Shakespeare's plays insist on a whole-body relationship to words, challenging those who perform them to act boldly and speak with passion.
- that performance is most potent when it is embodied by actors who train together, exchanging skills and experiences, and sharing a sense of belonging with one another. We consider the human voice to be the ultimate vehicle for embodied expression and communal exploration.
- in the principles of Ensemble Theatre, and seek to develop a team of artist-managers who create an inspirational artistic and business environment to which others aspire.

Although the Ensemble performs the works of other playwrights and authors, particularly local ones, Shakespeare will always be the home from which we travel.

Henry IV Part I

***"I'LL SO OFFEND, TO MAKE OFFENCE A SKILL
REDEEMING TIME WHEN MEN THINK LEAST I WILL..."***

QSE returns to Brisbane's beautiful Roma Street Parkland with Shakespeare's **HENRY IV PART I...**

King Henry risked everything to take the crown, but now, under threat from former allies and foreign enemies, it sits uneasily. To make matters worse, his rebellious son, Prince Hal, is spending all his time in the seediest pubs of London with a troupe of petty criminals led by that corrupter of youth, Sir John Falstaff. As Henry's enemies unite and the threat of war approaches, we're drawn into an epic tale of family and friendship, rivalry and redemption. As much a drunken comedy and coming-of-age drama as it is a history, *Henry IV Part I* is sure to delight and excite Shakespeare lovers and newcomers alike!

Performance season: 22 August – 8 September, 2019
Wed – 6.30pm; Thurs & Fri – 7.30pm
Sat – 2pm & 7.30pm; Sun – 6.00pm

Location: Roma Street Parkland Amphitheatre

Length: 2 hours and 40 minutes (including 20 minute interval)
AND 30 minutes of live music prior to the show

Suitability: Years 10 – 12

Please be advised: The performance contains adult references and theatricalised violence.

Key themes: Honour
Father-son relationship
Leadership
Political conflict

Key Questions: **Universal (what does it mean to be human?):**
What is honour and where does it sit in the hierarchy of values to aspire to or live by?

Political (how must we act towards each other?):
What are our obligations to family and to self, and how do these support or compete with 'honourable actions'?

Individual (what should I do?)
What actions do I take to act with honour and integrity to myself, my family and my community, when these are placed at odds?

Credits

Cast:

<i>King Henry IV / Traveller</i>	Liliana Macarone
<i>Prince Henry (Hal)</i>	Silvan Rus
<i>Sir John Falstaff</i>	Rob Pensalfini
<i>Ned Poins</i>	Rebecca Murphy
<i>Sir Henry Percy (Hotspur)</i>	Angus Thorburn
<i>Lady Kate Percy / Lord Westmoreland / Traveller</i>	Ellen Hardisty
<i>Lady Mortimer / Peto / Sir Walter Blunt</i>	Frances Marrington
<i>Edmund Mortimer (Earl of March) / Bardolph / Messenger</i>	John Siggers
<i>Earl of Douglas (Archibald) / Mistress Quickly / Chamberlain</i>	Dudley Powell
<i>Earl of Worcester (Thomas Percy) / Gadshill</i>	Matthew Filkins
<i>Earl of Northumberland / Owen Glendower / Sir Richard Vernon</i>	Matt Gaffney
<i>Lord John of Lancaster / Francis</i>	Leah Fitzgerald-Quinn
<i>Sheriff / Messenger</i>	Gary Condeseres

Skimble Skamble Stuff (Band):

Guitar / Vocals	Silvan Rus
Guitar / Keys	Liliana Macarone
Guitar / Mandolin / Clarinet	Rob Pensalfini
Bass / Vocals	John Siggers
Drums	Matt Gaffney
Violin	Ellen Hardisty
Vocals / Percussion	Leah Fitzgerald-Quinn
	Frances Marrington
Keys	Keziah Dos Santos
	Gary Condeseres

Key Creatives:

Director	Rebecca Murphy
Assistant Director	Liliana Macarone
Costume Designer	Gabby Carbon
Set designer	Bradley Chapman
Lighting Designer	Steven Tibbits
Production Manager	Kylii Davies
Stage Manager	Siobhan Martin
Dramaturg	Tahlia Downs
Musical Director	Silvan Rus
Fight Choreographer	Rob Pensalfini
Accent Coach	Colin Smith

'Audiencing' in the Elizabethan Style:

We'd like to welcome you to the experience of attending a live performance in a non-traditional setting. While all of our mainstage shows are produced in the Amphitheatre at the beautiful Roma Street Parkland, we set our audience on stage with us, and use the parkland itself as the background to the action. Just like in any theatre, there are most of the usual expectations – and while we know you get all the etiquette stuff, here's a reminder of some simple information you can pass on to your students.

1. Elizabethan audiences could be quite vocally involved in a show. In a similar way, we would love you to get involved in the performances by applauding and laughing at appropriate moments. If you have a specific question – ask your teacher at the interval/end of the show or ask one of the cast, if you have a chance for a Question & Answer session (which can be held with prior arrangement after any show within the season).
2. You are welcome to eat during the show, but please be mindful of other patrons. Snacks and drinks (including water) can be purchased at front-of-house prior to the show and during interval, and you are welcome to take these back to the audience space with you. Please be mindful of placement of drinks, and keep all bottles closed when not being used.
3. Live theatre is different to TV – the actors on stage can hear and see you and there are other members of the audience to think about. If you need to leave the performance for any reason, please ensure this is done quickly and quietly and at an appropriate break in the action
4. Switching your phone to silent isn't the only thing to do. Please ensure that you switch off your mobile phone and leave it in your bag before the performance begins; and if you wear a smart-watch and are not wearing long sleeves to cover this, consider removing it also. The glow of the smart-phone screen and even a watch (which can be set off whenever you shift your arm) is obvious to others and can be very distracting!
5. Additionally, because of our beautiful open-air performance space, and despite the warmth of our actors' 6marvellous performances, evening shows can be a little chilly. We do provide some blankets for our audience, but please remember to wear warm clothes, bring a jacket, and feel free to bring your own blanket too!
6. Lastly, a reminder that there will be 30 minutes of live music performed by the band prior to the show. Audience seating will be open during this time, so you can enjoy from the audience space on stage, or it is also a popular audience tradition to bring dinner and/or a picnic blanket to enjoy the music from the grounds in and around the amphitheatre. We would just ask that if you do choose to sit in the audience seating, that you keep conversation to a non-intrusive volume level. Thank you for your consideration of the band's and other audience members' enjoyment

About the play

Henry IV Part I has two main plots that intersect in a dramatic battle at the end of the play. The first plot concerns King Henry IV, his son, Prince Henry (nicknamed Hal), and their strained relationship. The second concerns a rebellion that is being plotted against King Henry by a discontented family of noblemen in the North, the Percys, who are angry because of King Henry's refusal to acknowledge his debt to them. The play's scenes alternate between these two plot strands until they come together at the play's end.

When the play opens, military news interrupts the aging King Henry's plans to unite his disruptive subjects in a crusade. The Welsh rebel Glendower has defeated King Henry's army in the South, and the young Henry Percy (nicknamed Hotspur), who is supposedly loyal to King Henry, is refusing to send to the king the soldiers whom he has captured in the North. King Henry summons Hotspur back to the royal court so that he can explain his actions.

Meanwhile, King Henry's son Hal spends most of his time drinking and partying. King Henry is very disappointed in him; it is common knowledge that Hal, the heir to the throne, conducts himself in a manner unbecoming royalty. He spends most of his time in taverns on the seedy side of London, hanging around with vagrants and other shady characters. Hal's closest friend among the crew of rascals is Falstaff, a sort of substitute father figure. Sir John Falstaff must have once had association with the court, being knighted, but he is now a worldly old man who steals and lies for a living. He is also an extraordinarily witty person who lives with great gusto. Hal claims that his spending time with these men is actually part of a scheme on his part to impress the public when he eventually changes his ways and adopts a more noble personality.

Falstaff's friend Poins arrives at the inn and announces that he has plotted the robbery of a group of wealthy travelers. Although Hal initially refuses to participate, Poins explains to him in private that he is actually playing a practical joke on Falstaff. Poins' plan is to hide before the robbery occurs, pretending to ditch Falstaff. After the robbery, Poins and Hal will rob Falstaff and then make fun of him when he tells the story of being robbed, which he will almost certainly fabricate.

Back at King Henry's court, Hotspur arrives and details the reasons that his family is frustrated with the king: the Percys were instrumental in helping Henry overthrow his predecessor, but Henry has failed to repay the favor. After King Henry leaves, Hotspur's family members explain to Hotspur their plan to build an alliance to overthrow the king.

Meanwhile, Prince Hal and Poins successfully carry out their plan to dupe Falstaff and have a great deal of fun at his expense. As they are all drinking back at the tavern, however, a messenger arrives for Hal. Hal's father (King Henry) has received news of the civil war that is brewing and has sent for his son; Harry is to return to the royal court the next day.

Although the Percys have gathered a formidable group of allies around them—leaders of large rebel armies from Scotland and Wales as well as powerful English nobles and clergymen who have grievances against King Henry—the alliance has begun to falter. Several key figures announce that they will not join in the effort to overthrow the king, and the danger that these defectors might alert King Henry of the rebellion necessitates going to war at once.

Heeding his father's request, Hal returns to the palace. King Henry expresses his deep sorrow and anger at his son's behavior and implies that Hotspur's valor might actually give him more right to the throne than Prince Henry's royal birth. Hal decides that it is time to reform, and he vows that he will abandon his wild ways and vanquish Hotspur in battle in order to reclaim his good name. Drafting his tavern friends to fight in King Henry's army, Hal accompanies his father to the battlefield.

The civil war is decided in a great battle at Shrewsbury. Hal boldly saves his father's life in battle and finally wins back his father's approval and affection. Hal also challenges and defeats Hotspur in single combat. King Henry's forces win, and most of the leaders of the Percy family are put to death. Falstaff manages to survive the battle by avoiding any actual fighting.

Powerful rebel forces remain in Britain, however, so King Henry must send his sons and his forces to the far reaches of his kingdom to deal with them. When the play ends, the ultimate outcome of the war has not yet been determined; one battle has been won, but another remains to be fought (Shakespeare's sequel to this play, *Henry IV Part II*, begins where *Henry IV Part I* leaves off).

Based on: <https://www.sparknotes.com/shakespeare/henry4pt1>

Historical Context for *Henry IV Part I*

Written around 1596–97, *Henry IV, Part 1* is one of Shakespeare's history plays. This means that rather than taking its dramatic shape and meaning from its structure and tone, as tragedies and comedies do, it follows known historical action—although Shakespeare sometimes includes legend as well as fact in his plays. *Henry IV, Part 1* is the second of four plays by Shakespeare that recount the founding and development of a specific royal family, the Plantagenets. It starts with *Richard II*, continues in this play and in *Henry IV, Part 2*, and concludes in *Henry V*. However, *Henry IV, Part 1* is unique because it is not a sequel to *Richard II* and does not require the audience to know that work.

The political context for many of Shakespeare's history plays was the Wars of the Roses, a series of civil wars between the royal houses of Lancaster and York waged in England from 1455 to 1485. The war ended with the defeat of King Richard III at the Battle of Bosworth Field. Afterward, the feuding houses were united when the Lancastrian Henry Tudor married Elizabeth of York and ascended the throne as King Henry VII. In the person of Queen Elizabeth I (who ruled from 1558 to 1603), the Tudor dynasty still ruled England when Shakespeare wrote most of his history plays. Although *Henry IV, Part 1* is set in 1402 – 1403, and therefore takes place much earlier than the Wars of the Roses, it tells the story of the founder of the Lancastrian line and therefore helps establish the royal lineage of the Tudors. Pleasing the reigning monarch was essential for any troupe of performers in Elizabethan London.

There are no clear records about the first performance of *Henry IV, Part 1*. Because Shakespeare's theatre company was experiencing some financial troubles at the time, it is not even clear in which theatre it was performed first. The play was, however, popular from its early performances. The play mixes history and comedy innovatively, moving from lofty scenes involving kings and battles to base scenes involving ruffians drinking and engaging in robberies. Its great strengths include a remarkable richness and variety of texture, a fascinatingly ambiguous take on history and on political motivations, and a new kind of characterization, as found in the inimitable Falstaff. Its continued popularity may be due in particular to two intertwined factors: the timeless themes of honour, father-son relationships, and political order, and the great characters of Prince Hal, Hotspur, and Falstaff.

People from all walks of society attended Shakespeare's plays. The upper classes paid two or three pennies to sit in the galleries (covered seating that surrounded the stage). A higher price secured seats that were at a higher level. People from the lower-middle or working classes paid a penny to stand on the ground in front of the stage, which was at eye level. These spectators were called groundlings.

Arguably the play's most famous character, Sir John Falstaff, ignited some controversy. Shakespeare originally named him Sir John Oldcastle, after an actual historical figure, but the man's descendants protested. This protest carried serious weight because one family member was Sir William Brooke, otherwise known as Lord Chamberlain, who was responsible for licensing plays for performance. Shakespeare changed the character's name to Falstaff before the play was printed in 1598. Falstaff became so popular that the play was performed in 1625 under the title *The First Part of Sir John Falstaff*.

Based on: <https://www.coursehero.com/lit/Henry-IV-Part-1/context/>

Why engage with *Henry IV Part I*?

(Key themes and their contemporary relevance)

Rebecca Murphy – Director's Notes:

For a play that comes under the somewhat stuffy category of 'History' I think *Henry IV Part I* is a rollicking good tale! On a first read, it can be the historical elements that alienate the reader – so many family names, titles, place names, and battles. However, Shakespeare's commitment to historical accuracy is notoriously loose and this looseness allows for a multiplicity of stories and views to be told – this 'history' is not just a stale record of upper class and military motives and actions. Delving into the historical and political aspects of the story along with the poetic and philosophical provided us with a structure (or 'playground') from which to explore. From there we found many familiar and personal themes bubbled up; honour, leadership, and family (to name just a few).

'What is honour?' is perhaps one of the most discussed themes of *Henry IV Part I*. In classic Shakespeare style we are offered the question and multiple viewpoints but no black and white answer. From the King's perspective we see an honour that is concerned with public opinion and the safety of his people. Falstaff and Hotspur give us two extremes. Hotspur describes it as '*bright honour*', something to be clutched, fought for, and pursued to the death. Falstaff cynically describes it as '*air*' and is unwilling to risk much for it at all. These three characters seem committed to their version of honour; it is in Hal that we see growth and with this growth the hope that he may go on to become a great leader.

What makes a great and legitimate leader, and are they necessarily the same thing? This is a question that we see many of the characters grapple with and one that has also been consistently present in political discourse in Australia over the last decade or so. King Henry got to the throne through strategy, hard work and the help of allies (aided by the fact that his predecessor, Richard, was hugely unpopular and pretty terrible at his job) but some people question whether he got there the 'right' way. His presence on the throne upsets the idea that kings rule by divine sanction. The Percys make his position more tenuous by suggesting that there are other more legitimate options such as Mortimer. Interestingly though when finally given the opportunity to confront the King face to face, Worcester doesn't even mention Mortimer and his right to the throne. Instead the offences he speaks of are the personal ones – fears for his safety, the perceived lack of gratitude and love towards him and his family, and the shame they carry for having been part of a plot to depose a King only to be forgotten in the aftermath.

At the heart of this play is family – how the family we are born into, and the one we create for ourselves, shape the person we become. In Hal we find a familiar story; a young person pulled in many directions, resentful of the expectations placed on him, rebelling against a strict parent while on some level also seeking their approval. Hal's relationship with Falstaff gives him an alternate father figure, a 'cool dad' if you will. Prince Hal and Hotspur are consistently compared to each other right from the beginning of the play:

*Yea, there thou makest me sad and makest me sin
In envy that my Lord Northumberland
Should be the father to so blest a son,*

A son who is the theme of honour's tongue;

...

Whilst I, by looking on the praise of him,

See riot and dishonour stain the brow

Of my young Harry.

- King Henry, **Act 1 Scene 1**

... and although they don't meet face to face until the final act, this sibling rivalry type relationship drives them, and the story, on. These key relationships all influence Hal and we see him reflecting elements of each of them, almost becoming a synthesis of these three great (in their own way!) men. His ability to relate to the people on the streets and in the pubs of London will eventually give him an advantage and set him apart from previous pampered royals such as King Richard II. To quote Paul Cantor "the court is no place to grow up if you're going to be a good king." Yet he also seems to have inherited some of his father's strategic mind – note the similarities in Hal's soliloquy at the end of **Act 1 Scene 2** and King Henry's monologues in **Act 2 Scene 2**.

In the final Act of the play we saw a stripping away of Hotspur's family and support structure; his father calls in sick to the battle, Glendower doesn't show up, his Uncle lies to him and chooses not to pass on the King's offer, his cousin Vernon goes along with this lie. Meanwhile, Hal's family is solidifying; he is closer to his brother than ever before, he is given responsibility by his father, he fights side by side with them and saves his father from the mighty Douglas. Is it any wonder that Hal triumphs in the end?

Questions to Ponder

- Have you ever been in a situation where you have felt impelled to act in a way that does not feel wholly true to yourself (perhaps not even 'right'); but you've enjoyed it anyway?
 - Discuss what it was that you enjoyed about playing that 'role'?
- Have you ever consciously chosen to deceive others (to lie) to benefit yourself?
 - Discuss what motivated you to do so?
- Can you think of a time when you have chosen to stand up for someone close to you at some personal cost?
 - Did that person expect you to come through for them? Were they relying on you?
- What are the qualities that you think make a good leader (of any group)?
 - Who are the leaders that you look up to (politically, culturally and in your community)? Why?
 - Which leaders do you not look up to? Why?
- How important is loyalty to you? Who are you most loyal to?
- Who's 'got your back'? Have you got theirs?
 - Can you think of any situation in which you may choose (or have chosen) not to?
- Can you think of a talent, skill or experience that you have that is undervalued (perhaps by your family or community, or general society)?
 - Discuss the situations in which this quality may be (perhaps unexpectedly) useful.

QSE's advice for listening to Shakespearean language

Rob Pensalfini (Artistic Director, QSE), says:

When watching a production of Shakespeare's work, there are a few things to keep in mind to get the most out of the experience:

If you walk away feeling like you didn't understand what was happening, or who was generally doing what to who and more or less why, rest assured that the fault lies not in you, but (most probably) in the production.

Don't seek to understand every word - there will be words that you probably don't understand. If it's true that Shakespeare invented a lot of words, then there are words that his audience would not have understood in isolation either. But the words are never in isolation: the context, the sound of the word, the action, and the actor's intonation and intention will, in a good production of a Shakespearean play, allow you to glean what the word is doing. Seek to understand the gist.

Let the words wash over you and into you. Don't focus so hard on the meaning that you miss the images, the thoughts and mental pictures that your own mind makes out of them, the things they remind you of. Let the rhythms and sounds of the language in. The play is every bit as much yours as it is Shakespeare's or the actors'.

Pre-show activity: Narrative tableau

Materials: Plot points and associated quotes (below) printed on individual slips of paper or cards
Blu-tack

Arrange students in groups of 4 – 5. Divide below plot points among groups. Have them devise a freeze-frame to represent each plot point. Encourage them to have an engaging use of proxemics / spatial relationships and a heightened use of shape to portray the characters and action of each 'scene'.

Extension: The freeze-frame must animate for 5 – 10 seconds, during which time the relevant lines will be delivered. Encourage students to consider use of their voice and movement to create the atmosphere of the scene, and to clearly demonstrate relationships and characters' relative status.

Have the class perform their tableau in order (either provide them with the order, or get them to work out as a whole group what the correct order is, by arranging the slips of paper in the designated order on the ground or a wall). You could have one student read all the narration (in bold), or a student from each group could do this from within the tableau.

King Henry IV speaks to his council about recent civil strife in England and vows to put an end to it – he hopes to do so by uniting his nobles in a crusade to the Holy Land.

HENRY: No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood.
Nor more shall trenching war channel her fields,
Nor bruise her flow'rets with the armed hoofs
Of hostile paces.

Meanwhile King Henry's son, the misfit Prince Hal – far from supporting his father's crusade efforts or even from acting a Prince – drinks and plans a robbery with his friends, Falstaff and Poins. Hal and Poins are also planning a prank on Falstaff.

POINS: But, my lads, my lads, to-morrow morning, by four o'clock, early at Gad's Hill there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses.

Prince Hal reveals that he's not really the misfit he appears to be – he's merely acting like one so he can amaze everyone when he inherits the throne.

HAL: Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,

By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.

King Henry summons his nephew Hotspur (Henry Percy) to the royal court because Hotspur is refusing to hand over the expected royal share of his Welsh prisoners of war, and their associated ransom (income King Henry expected to shore up his coffers for his planned but never-to-be realised crusade).

HENRY: Send me your prisoners with the speediest means,
Or you shall hear in such a kind from me
As will displease you.

Hotspur and the Percys are disgruntled and they begin to plan their alliance and rebellion against Henry.

HOTSPUR: Why, it cannot choose but be a noble plot;
And then the power of Scotland and of York,
To join with Mortimer, ha?
WORCESTER And so they shall.

Meanwhile, Falstaff, Peto and Bardolph rob a pack of rich travellers on the road.

THIEVES: Stand!
TRAVELLERS: Jesus bless us!
FALSTAFF: Strike; down with them; cut the villains' throats!
TRAVELLERS: O, we are undone, both we and ours forever!

In disguise, Hal and Poins rob and prank Falstaff.

HAL: Away, good Ned. Falstaff sweats to death,
And lards the lean earth as he walks along:
Were 't not for laughing, I should pity him.
POINS: How the fat rogue roar'd!

The next night at a tavern in Eastcheap, Prince Hal is drinking with Falstaff and his friends when he learns of the rebellion against his father.

FALSTAFF: There's villainous news abroad: here was Sir John Bracy from your father; you must to the court in the morning.

In Wales, the Welsh, Scottish and English rebel leaders meet up to solidify their plot to overthrow King Henry.

MORTIMER: These promises are fair, the parties sure,
And our induction full of prosperous hope.

King Henry expresses his disappointment in Prince Hal for being such a wayward son. Hal decides that it is time to reform, and he vows that he will abandon his wild ways and vanquish Hotspur in battle in order to reclaim his good name.

HENRY: Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?
Thou that art like enough, through vassal fear,
Base inclination and the start of spleen
To fight against me under Percy's pay.

HAL: Do not think so; you shall not find it so:
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.

At the rebel camp in Shrewsbury, Hotspur receives news that his father is sick and won't send his army, AND that Glendower won't make it to the fight in time. He decides to go ahead with the war anyway.

MESSENGER: These letters come from your father.
HOTSPUR: Letters from him! Why comes he not himself?
MESSENGER: He cannot come, my lord; he is grievous sick.
WORCESTER: Your father's sickness is a maim to us.
HOTSPUR: Yet all goes well, yet all our joints are whole.
DOUGLAS: As heart can think: there is not such a word
Spoke of in Scotland as this term of fear.

Sir Walter Blunt appears at the rebel camp to relay the king's offer of a truce.

BLUNT: I come with gracious offers from the king,
If you vouchsafe me hearing and respect.
I would you would accept of grace and love.

HOTSPUR: And may be so we shall.

BLUNT: Pray God you do.

Over at the king's camp, Worcester confronts King Henry about how he treated his family. Hal announces that he'll fight Hotspur one on one, instead of the armies fighting.

HAL: The Prince of Wales doth join with all the world
In praise of Henry Percy.
And will, to save the blood on either side,
Try fortune with him in a single fight.

Worcester and Vernon return to the rebel camp but decide *not* to tell Hotspur that the king repeated his offer of pardon and peace.

WORCESTER: The Prince of Wales stepp'd forth before the king,
 And, nephew, challenged you to single fight.
HOTSPUR: O, would the quarrel lay upon our heads,
 And that no man might draw short breath today
 But I and Harry Monmouth

The rebel and royal forces fight. Prince Hal rescues his father from near-defeat by the Scottish rebel Douglas during the fierce battle and wins back his father's approval.

HENRY: Stay, and breathe awhile:
 Thou hast redeem'd thy lost opinion,
 And show'd thou makest some tender of my life,
 In this fair rescue thou hast brought to me.

Prince Hal then meets Hotspur, and the two fight for their honour. Hal defeats and kills Hotspur.

HOTSPUR: O, Harry, thou hast robb'd me of my youth!
 I better brook the loss of brittle life
 Than those proud titles thou hast won of me.

King Henry's forces win the battle.

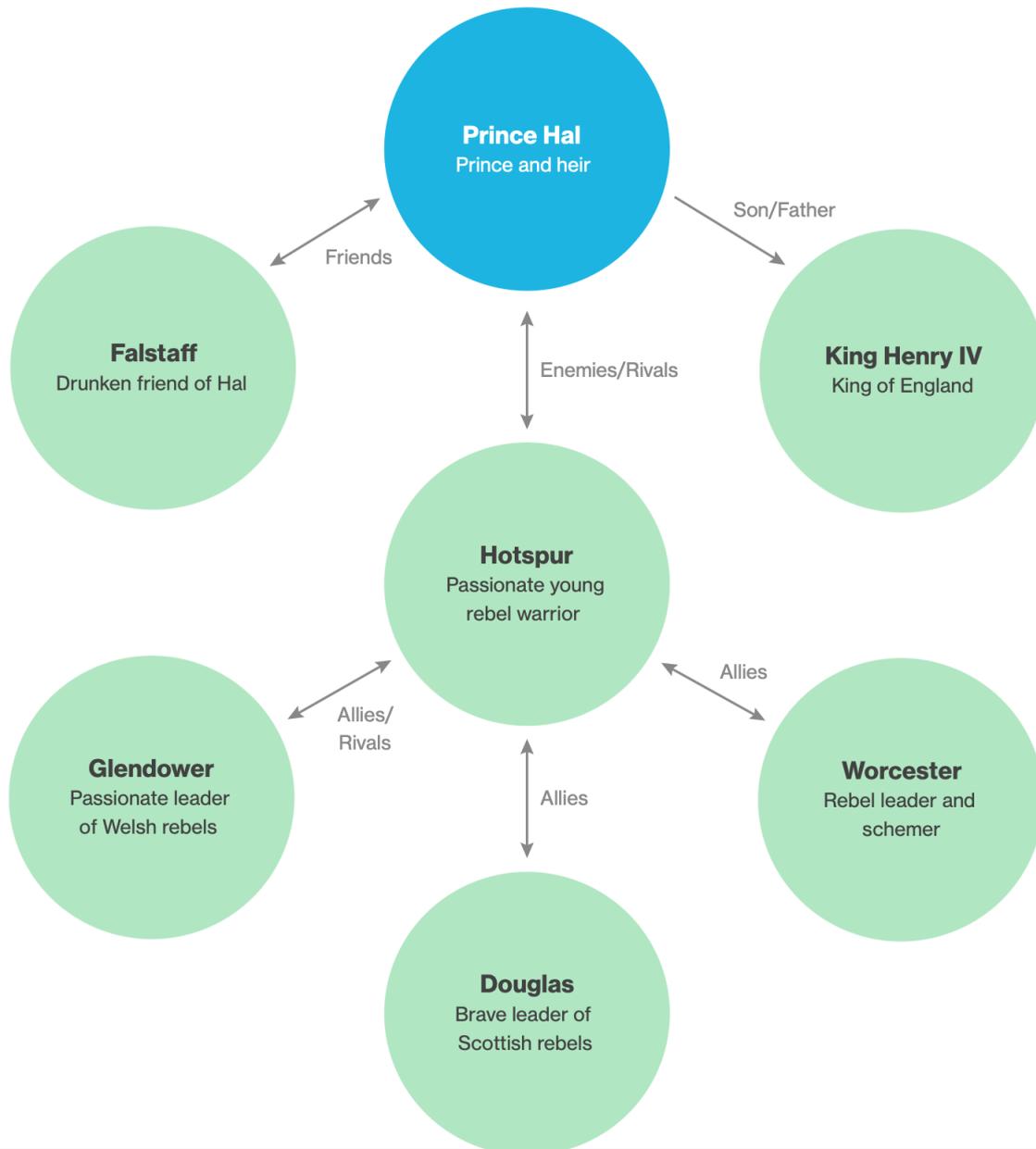
HAL: The trumpet sounds retreat; the day is ours.
 Come, brother, let us to the highest of the field,
 To see what friends are living, who are dead.

Powerful rebel forces remain in Britain, so King Henry must send his sons and his forces to the far reaches of his kingdom to deal with them.

HENRY: Rebellion in this land shall lose his sway,
 Meeting the cheque of such another day:
 And since this business so fair is done,
 Let us not leave till all our own be won.

Here ends Shakespeare's history, *King Henry IV Part I*. This tale is too epic to tell even in one Elizabethan play. To find out who wins the war, you'll need to familiarise yourself with the sequel, *King Henry IV part II*!

Character Map – key characters in Shakespeare’s play



<https://www.coursehero.com/lit/Henry-IV-Part-1/character-map/>

Pre-performance activity: Making character connections

Materials:

Character cards & glue (optional)

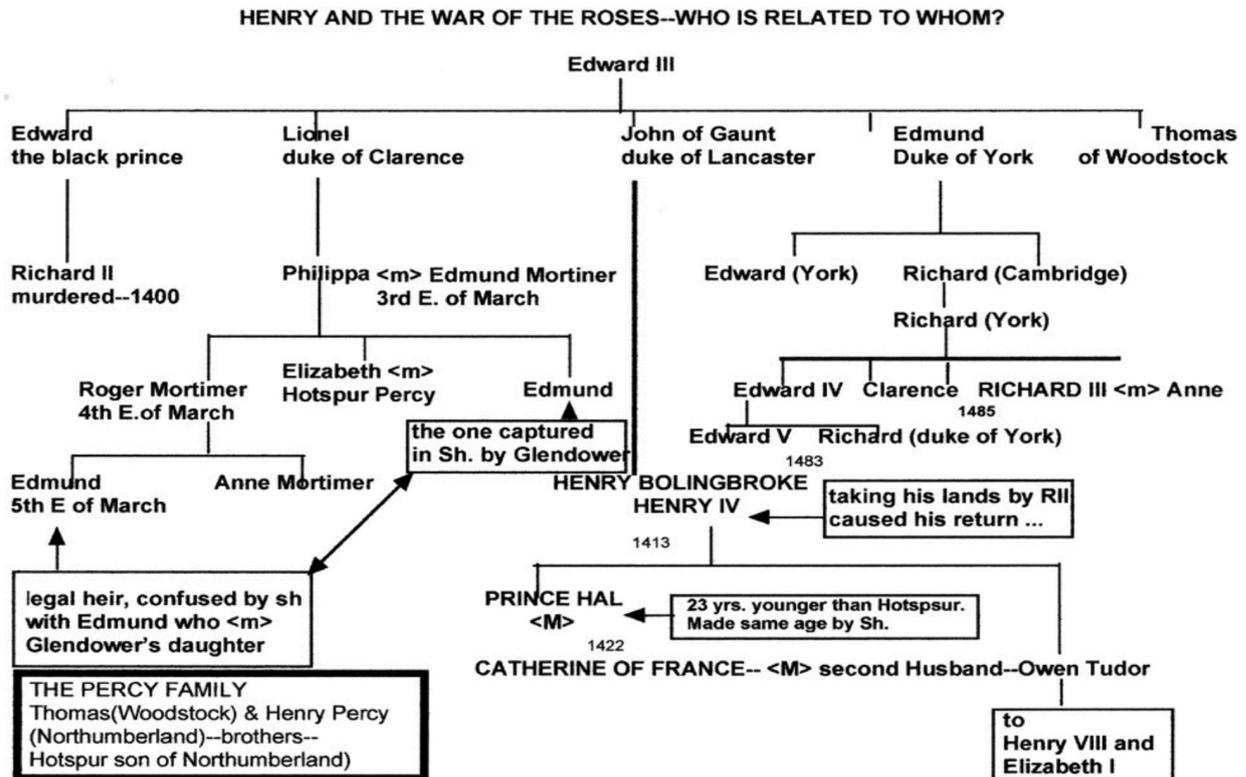
Poster-sized sheets of paper (or work as a whole class on the whiteboard)

Markers

Once students are familiar with Henry IV's narrative, have them work in groups of 3 – 4. Rather than (or before) giving them the character map, have them create their own (perhaps a more extensive one, time permitting). Provide them with a list of the key characters and ask them to draw the relationship connections between the characters.

Relationships in The English Court (on whom Shakespeare's play is loosely based)

As a history play, *Henry IV* was based (somewhat loosely at times) on the history of the English Court during the time of the War of the Roses. The below info-graphic may be of interest to your students, in clarifying some of the relationships explored within the play.



<http://www.stjohns-chs.org/english/shakespeare/hanks/hivpt.html>

The above info-graphic highlights some of the anachronistic issues in Shakespeare's history. For example, Shakespeare portrays Prince Hal (later to become King Henry V) as the same age as Henry Percy (Hotspur), while according to historical records he was in fact 23 years younger (this may have been deliberate dramatic licence – never let truth get in the way of a good story!). Shakespeare also conflates two different historical characters, both called Edmund Mortimer - one was in fact the grand-uncle of the other. Edmund Mortimer, the 5th Earl of March, was the legal heir to the throne of England (declared so by Richard II before Henry Bolingbroke – who became King Henry IV - had him deposed); while his grand-uncle Edmund (younger brother to Roger Mortimer, the 4th Earl of March) was the Edmund historically captured by Owen Glendower in a battle at Shrewsbury, and subsequently married to his daughter. Perhaps this conflation (and possible confusion) of two historical figures is what leads the Edmund Mortimer in Shakespeare's play to refer to Kate (Elizabeth) Percy (Hotspur's wife) as both his sister and his aunt at alternating points within the play.

Key Characters – Synopses and Discussion Questions

Character summaries below are sourced from the websites:

<https://www.sparknotes.com/shakespeare/henry4pt1/characters/>
<https://www.shmoop.com/henry-iv-part-1/characters.html>

Questions listed below each character are some of the questions the actors playing the characters were asked to consider throughout the rehearsal process, and may provide stimulus for discussion either pre or post-show viewing. They may be useful for students to consider if completing a forming task inspired by or presenting task based on extracts from the script.

KEY CHARACTERS

King Henry IV

Henry IV is the ruling king of England. He is not actually all that old, but at the time the play opens, he has been worn down prematurely by worries. He nurses guilty feelings about having won his throne through a civil war that deposed the former king, Richard II. Perhaps in part a symptom of his moral illegitimacy (a status that every effective ruler needs), his reign has not brought an end to the internal strife in England, which erupts into an even bigger civil war in this play. Finally, he is vexed by the irresponsible antics of his eldest son, Prince Harry (Hal). With these concerns lurking at the back of his reign, Henry is unable to rule as the magnificent leader his son Hal will become. Throughout the play he retains his tight, tenuous hold on the throne, and he never loses his majesty. But with an ethical sense clouded by his own sense of compromised honour, it is clear that Henry can never be a great king or anything more than a caretaker to the throne that awaits Henry V. The king's problems raise important questions about authority and rebellion: How can one be an effective ruler when his own rebellious past seems to have opened the door for future uprisings? Can rebellion against the monarch ever be justified?

It is worth noting that while the play is named after him, King Henry IV is not its main character but, rather, its historical focus. He remains regal, proud, and somewhat aloof throughout, and while he gives the play a centre of power and a sense of stability, his actions and emotions are largely secondary to the plot.

Questions to consider:

- *Do you think there is an ulterior motive behind the king's assignment (and subsequent abandonment) of Mortimer to Wales?*
- *Why does the king wish Hotspur were his son instead of Hal? What does he see of himself in Henry Percy?*
- *Do you think the King's actions against Hotspur are justified, or does he intend them to inflame the rebellion?*
- *Does King Henry truly believe that Hal could betray him and fight under Percy's banner?*
- *What motivates the king to repeatedly offer pardon to the rebels rather than go to battle? Do you think his offer will be honoured?*

Prince Henry (Hal)

The complex Prince Henry is at the centre of events in *Henry IV Part I*. Henry's title is Prince of Wales, but all of his friends call him Hal; he is also sometimes called Harry Monmouth. As the only character to move between the grave, serious world of King Henry and Hotspur and the rollicking, comical world of Falstaff and the Boar's Head Tavern, Hal serves as a bridge uniting the play's two major plotlines. An initially disreputable prince who eventually wins back his honour and the king's esteem, Hal undergoes the greatest dramatic development in the play, deliberately transforming himself from the wastrel he pretends to be into a noble leader. Additionally, as the character whose sense of honour and leadership Shakespeare most directly endorses, Hal is, at least by implication, the moral focus of the play.

Hal is nevertheless a complicated character and one whose real nature is very difficult to pin down. As the play opens, Hal has been idling away his time with Falstaff and earning the displeasure of both his father and England as a whole. He then surprises everyone by declaring that his dissolute lifestyle is all an act: he is simply trying to lower the expectations that surround him so that, when he must, he can emerge as his true, heroic self, shock the whole country, and win the people's love and his father's admiration. Hal is clearly intelligent and already capable of the psychological machinations required of kings.

But the heavy measure of deceit involved in his plan seems to call his honour into question, and his treatment of Falstaff further sullies his name: though there seems to be real affection between the prince and the roguish knight, Hal is quite capable of tormenting and humiliating his friend. Shakespeare seems to include these aspects of Hal's character in order to illustrate that Falstaff's selfish bragging does not fool Hal and to show that Hal is capable of making the difficult personal choices that a king must make in order to rule a nation well. In any case, Hal's emergence here as a heroic young prince is probably the play's defining dynamic, and it opens the door for Prince Henry to become the great King Henry V in the next two plays in Shakespeare's sequence.

Questions to consider:

- *Why does Hal choose to associate with apparent 'low-lives'? Do you think there is one simple answer?*
- *Why do you think Hal professes that he has no fear of the coming war and the part he must play in it?*
- *Hal appears at times to be quite close to Falstaff. Why do you think he eventually rejects Falstaff, as he steps into his princely role?*
- *What are Hal's most admirable qualities?*
- *Is Hal an 'unsullied' protagonist? How do his actions throughout the play reflect the tension between friendships, family, and authority?*

Henry Percy (Hotspur)

The son and heir of the Earl of Northumberland and the nephew of the Earl of Worcester. Hotspur's real name is Henry Percy (he is also called Harry or Percy), but he has earned his nickname from his fierceness in battle and hastiness of action. Hotspur is a member of the powerful Percy family of the North, which helped bring King Henry IV to power but now feels that the king has forgotten his debt to them. In Shakespeare's account, Hotspur is the same age as Prince Harry and becomes his archrival. Quick-tempered and impatient, Hotspur is obsessed with the idea of honour and glory to the exclusion of all other qualities. His

courageous action in battle is admired by King Henry himself, and is set up as a foil to Prince Hal's wild and dishonourable behaviour, allowing the play to explore that traits and qualities that make one a good leader.

As *Henry IV Part I* progresses, we see more and more of Hotspur's shortcomings; the very things that seem to make him honourable are the things that render him unfit to lead a country and, ultimately, bring about his downfall. His own father frequently notes "Why, what a wasp-stung and impatient fool / Art thou" (1.3.244-245). Hotspur is rash, impetuous, incapable of strategy, and tends to alienate his colleagues. When Hotspur learns that his father and Glendower won't be joining the rebel forces at Shrewsbury, he forges ahead anyway because he thinks winning an impossible victory will lend "lustre and more great opinion" to the rebels' enterprise (4.1.81). Hotspur may be more honest and straightforward than Prince Hal, who schemes and plots his way through the play, but *Henry IV Part I* makes clear that good leadership is complex; strategy, command of language, and patience are all necessary components of kingship.

Questions to consider:

- *What does Hotspur's use of language tell you about him (consider that even when speaking in iambic pentameter, his choice of words is markedly different from other characters who speak in verse)?*
- *What does he value in life?*
- *What do you think has motivated Hotspur to join the rebellion?*
- *Is Hotspur a clever / effective politician?*
- *Why do the rebellion follow Hotspur? What has led them to choose him as their leader?*
- *Why do you think he consistently enters into conflict with his ally Glendower?*
- *What defects are apparent in Hotspur's character (that may lead ultimately to his downfall)?*

Sir John Falstaff

Falstaff is Prince Henry's closest friend and seems to act as a sort of mentor to him, instructing him in the practices of criminals and vagabonds. He is (arguably) old, fat, lazy, selfish, dishonest, corrupt, thieving, manipulative, boastful, and lecherous. Though he is technically a knight, and perhaps once upheld courtly manners, Falstaff's current lifestyle clearly renders him incompatible with the ideals of chivalry that one typically associates with knighthood. For instance, Falstaff is willing to commit robbery for the money and entertainment of it. As Falstaff himself notes at some length, honor is useless to him: "Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. . . . What is honour? A word" (**Act 5 Scene 1**). He perceives honor as a mere 'word', an abstract concept that has no relevance to practical matters. Nevertheless, though Falstaff mocks honor by linking it to violence, to which it is intimately connected throughout the play, he remains endearing and likable to the audience. Three reasons that Falstaff retains this esteem are that he plays his scoundrel's role with such gusto, that he never enjoys enough success to become a real villain (even his highway robbery ends in humiliation for him), and that in his own way he remains true to Prince Hal – unlike Hotspur's friends, he does at least show up!

Falstaff seems to scorn morality largely because he has such a hearty appetite for life and finds the niceties of courtesy and honor useless when there are jokes to be told and feasts to be eaten. Largely a creature of words, Falstaff is constantly creating a myth of Falstaff, and this myth defines his identity even when it is visibly revealed to be false. A master of punning and

wordplay, Falstaff is the only one of Hal's tavern mates who can match his quick wit. Falstaff redeems himself largely through his real affection for Prince Harry, whom, despite everything, he seems to regard as a real friend. This affection makes Harry's decision, foreshadowed in *Henry IV Part I*, to abandon Falstaff when he becomes king (in *Henry IV Part II*) seem all the more harsh.

Questions to consider:

- *What are the characteristics that make Falstaff such a comic character?*
- *What are his most admirable qualities?*
- *What do you think may have led the knighted Falstaff to live as a thief and an alcoholic?*
- *What does Falstaff value in life?*
- *What does he think of 'honour'?*

SUPPORTING CHARACTERS

Earl Of Westmoreland

A nobleman and military leader who is a close companion and valuable ally of King Henry IV.

Lord John Of Lancaster

The younger son of King Henry and the younger brother of Prince Henry. John appears to be the complete opposite of his brother, Hal, at the outset of the play - he is responsible and respected by the nobles at court. Despite his youth, he fights courageously at the battle at Shrewsbury, and his actions are lauded by Prince Henry. This public recognition could be viewed as Hal's confirmation of his allegiance to his family, rather than the 'vile' company he's previously kept with his Eastcheap pals.

Sir Walter Blunt

A loyal and trusted ally of King Henry and a valuable warrior, Blunt is a messenger for the king and conveys important news throughout the play. During the battle at Shrewsbury, Blunt - one of many soldiers dressed in the king's coats - is killed by Douglas, who mistakes him for King Henry. When Douglas later encounters the real King Henry on the battlefield, he says he fears Henry is just another 'counterfeit'.

Blunt's very convincing costume, then, suggests that just about anyone can play the role of a king, as long as they have the right wardrobe. This recalls another significant scene in the play where Prince Hal and Falstaff take turns playing 'King Henry' during their impromptu skit at the Boar's Head Tavern. Why does any of this matter? Well, it suggests that kingship is merely a 'role' to be played, which is a fairly contentious argument considering that at the time the play was written, kingship was thought to be divinely ordained.

Thomas Percy, Earl Of Worcester

Hotspur's uncle (and Henry Percy's brother), Worcester is the shrewd and manipulative mastermind behind the Percy rebellion. Perhaps a better plotter than a fighter, he lets Hotspur lead the rebellious forces in battle, and perhaps for this reason he survives the battle itself (to then be condemned to death by King Henry).

Henry Percy, Earl Of Northumberland

Hotspur's father. Northumberland conspires and raises troops on the Percy side, but he claims that he is sick before the Battle of Shrewsbury and does not actually bring his troops into the fray.

Edmund Mortimer, called The Earl Of March

Mortimer is an English nobleman. At the beginning of the play we learn he's been captured by the Welsh Glendower and his troops have been slaughtered. King Henry refuses to ransom him from his captors and accuses Mortimer of being a traitor. We also learn that Mortimer was named heir to the throne by King Richard II, which is probably why Henry doesn't want him around. The Percy family uses the Mortimer situation to justify their rebellion against King Henry, making Mortimer an important figure in the play.

Literary critics note that, because Mortimer has married Glendower's daughter and joined the Welsh rebels, in the eyes of the English, he's 'gone native'. He also never actually makes it to the battle at Shrewsbury, which may be an indication that his sensual relationship with his wife may have caused him to go soft. In many ways, Mortimer's loving relationship with his wife is a foil to Hotspur's relationship with Kate because Hotspur rejects a physical relationship with his wife in favour of warfare.

Owen Glendower

The leader of the Welsh rebels and the father of Lady Mortimer, who marries Mortimer while he is being held for ransom as Glendower's prisoner of war. Glendower joins with Mortimer and the Percys in their insurrection against King Henry. Well-read, educated in England, and very capable in battle, he is also steeped in the traditional lore of Wales and claims to be able to command great magic. He is mysterious and superstitious and sometimes acts according to prophecies and omens. He does not end up joining the Percys in the battle at Shrewsbury because he's unable to amass his troops in time for action.

Archibald, Earl Of Douglas

The leader of the large army of Scottish rebels against King Henry. Usually called 'The Douglas' (a traditional way of referring to a Scottish clan chief), the deadly and fearless Douglas is captured in battle by Hotspur at the beginning of the play, but is freed without ransom to join the Percy family's rebellion against the king. A courageous warrior, he kills Walter Blunt and is close to killing King Henry when Prince Hal intervenes. Douglas is captured by the king's forces at Shrewsbury, but is released for demonstrating bravery and honour on the battlefield.

Sir Richard Vernon

Vernon is a relative and ally of the Earl of Worcester. He often tries to be a voice of reason when Hotspur gets carried away. He is perhaps best known for joining Worcester in deceiving Hotspur. When King Henry offers to call a truce, Vernon and Worcester keep the information quiet for fear that King Henry would eventually go back on his word. At the battle at Shrewsbury, Vernon's captured by the king's forces and sentenced to death.

Lady Kate Percy

Kate Percy is Hotspur's neglected wife and the sister of Mortimer. Kate is witty, patient, and playful with her husband, Hotspur, who often dismisses or belittles her. Kate famously complains of her husband's disinterest in sex; Hotspur's aversion to sexual intimacy with his wife seems to register the play's concern with gender and sexuality. Hotspur worries that physical intimacy with Kate will make him 'soft' and unable to fight. Kate, then, can be associated throughout the play with fears of emasculation.

Lady Mortimer

Lady Mortimer is the wife of Mortimer, the English nobleman who betrays his country by marrying her and joining her father's (Glendower's) forces in Wales. Lady Mortimer speaks only Welsh (no English) and therefore has no printed speaking lines in the play, but her father translates her speech to her husband. Although she cannot communicate to her husband with words, Mortimer says they understand each other's loving looks. Their relationship acts as a foil to that of Hotspur and Kate's.

Ned Poins, Bardolph, And Peto

Criminals and highwaymen. Poins, Bardolph, and Peto are friends of Falstaff and Prince Harry who drink with them in the Boar's Head Tavern, accompany them in highway robbery, and go with them to war.

Gadshill

Another highwayman associate of Harry, Falstaff, and the rest. Gadshill seems to be nicknamed after the place on the London road—called Gad's Hill—where he has set up many robberies. He appears to be an 'inside man' who gathers intelligence from his friends who work at roadside inns who can deliver information about wealthy travellers.

Mistress Quickly

Hostess of the Boar's Head Tavern, a seedy dive in Eastcheap, London, where Falstaff and his friends go to drink.

Conventions of Elizabethan Theatre

A brief summary, drawn from the website:

<http://www.thedramateacher.com/elizabethan-theatre-conventions/>

with examples from *Henry IV Part I* referenced below.

Soliloquy

This popular Elizabethan convention is a literary or dramatic technique in which a single character talks aloud inner thoughts to him or herself, but not within earshot of another character. Typically, a soliloquy is lengthy with a dramatic tone.

Perhaps the most well-known soliloquy within *Henry IV Part I* is Hal's "I know you all..." (**Act 1 Scene 2**), in which Hal reveals to the audience that he has been 'slumming it' not simply for a good time, but as (so he states) a plan to all-the-more impress his father and his subjects when he chooses to step fully into his princely role. It makes an interesting contrast with Falstaff's plain-speaking but rational soliloquy on the nature of honour later in the play ("Well, tis no matter; honour pricks me on..." – **Act 5 Scene 1**).

Boys Performing Female Roles

Acting in Elizabeth's England was frowned upon by many in society as a profession unsuitable for women, as it was rough and rowdy instead of genteel. As a result, Shakespeare and his contemporaries cast boys and younger men in the roles of women.

QSE holds gender parity as one of its core values (both on and off stage), and casts characters across gender. Given the majority of roles in *Henry IV Part I* (like most Shakespearean plays) are male, this more commonly means that female actors play traditionally male roles in the company's productions. In this production, female actors play the characters of King Henry IV, Sir Walter Blunt, the Earl of Westmoreland, Lord John of Lancaster, Poins and Peto; while Mistress Quickly is played by a male actor (who also doubles as the Earl of Douglas). In a contemporary reference to Elizabethan traditions, rather than changing the gender of the characters (and the language of the original text), many of these characters are still identified as their original gender.

Eavesdropping

Eavesdropping was a dramatic technique that sat neatly between a soliloquy and an aside (a convention not used within *Henry IV*, but used in many of Shakespeare's other plays, in which a character broke from dialogue with another to speak directly to the audience – these lines were played as if heard only by the audience). Certain characters would strategically overhear others on stage, informing both themselves and the audience of the details, while the characters being overheard had no idea what was happening. This convention opened up opportunities for the playwright in the evolving plot. In *Henry IV Part I Act 5 Scene 4*, it is used as a device to highlight Prince Henry's move from the pub-friendly Hal to the princely hero. It is Falstaff who does the eavesdropping – as he play-acts being dead to save his own skin – while Prince Henry farewells his enemy Hotspur, whom he has just killed in battle, with respect, and Falstaff himself with a little nostalgia but a seeming disregard; Falstaff then rises

once the prince has left to defend his own desire not to be 'embowelled' as Hal predicts he will be.

Presentational Acting Style

It is generally agreed by scholars that Elizabethan acting was largely presentational in style. Plays were more overtly a "performance" with clues the actors were aware of the presence of an audience instead of completely ignoring them as part of their art. Movements and gestures were more stylised and dramatic than one might ordinarily expect in a modern naturalistic or realistic drama, speech patterns were heightened for dramatic effect, and the use of conventions such as the aside, prologue, epilogue and word puns directly connected characters to the audience watching. The aside, the prologue, the soliloquy and the epilogue were all variations on a characters' direct address to the audience when staged.

QSE endeavours to stay true to the presentational style of Shakespeare's plays by referencing, addressing and including its audience – not only in asides but also throughout the production – while also incorporating contemporary acting's focus on emotional truth. In *Henry IV Part I* the audience are at times endowed as members of King Henry's court, fellow pub-drinkers, and as members of the rebellion army fighting against King Henry. A good example of this can be seen during Sir Walter Blunt's offering of the King's pardon to Hotspur and his associates during his visit to the rebel camp (**Act 1 Scene 3**) – where the audience is referred to as King Henry's 'duteous land', 'herein misled'.

Poetic Language

Elizabethan plays commonly consisted of dialogue that was poetic, dramatic and heightened beyond that of the vernacular of the day. Shakespeare took great care in composing dialogue that was sometimes prose and sometimes verse – either blank (unrhymed) or rhyming (couplets) and generally using five stressed syllables in a line of dialogue (iambic pentameter).

QSE approaches Shakespeare's text using the guidelines that verse indicates heightened emotion, while the use of prose may suggest more 'every-day' dialogue or even a certain craftiness (as in Falstaff's speech, "honour pricks me on", **Act 5 Scene 1**). Compare, for example, Hal's introduction in **Act 1 Scene 2**, where he and Falstaff exchange plain-speaking but clever insults in prose, to Hotspur's introduction in **Act 1 Scene 3**, in which he vehemently defends his right to – and reasons for – retaining his prisoners of war (and the income to be gained from their ransom) to King Henry IV, who is demanding he hand them over – in impassioned and beautiful crafted iambic pentameter (poetry composed in lines of 5 strong and 5 weak beats) from both parties.

Play Within A Play

This Elizabethan convention was a playwriting technique used by Shakespeare and others that involved the staging of a play inside the play itself. It was not a flimsy convention, but rather one that was used judiciously and with purpose.

In *Henry IV Part I* (**Act 2 Scene 4**), Hal and Falstaff stage a 'play extempore' (improvised, or 'off the cuff') partly for the entertainment of their pub-drinking fellows (the set-up would

suggest that this is a common, witty pastime between the two), but ostensibly so that Hal can practice his answer to his presumably irate father when he answers King Henry's summons the next morning. Falstaff, of course, manages to derail the play to defend his own relationship with Hal, while Hal foreshadows his eventual abandoning of his friend (not fully realised until Henry IV Part 2) with his last lines (promising, as he play-acts his father, that he will banish Falstaff) before the 'play within a play' is interrupted by a visit from the Sheriff.

Stagecraft

In terms of stagecraft, Elizabethan dramas used elaborate costumes, yet quite the opposite for scenery. Acting spaces were largely empty (bare stage) with symbolic and isolated set pieces and minimal use of props (a single tree equalled a forest, a throne for a King's palace). This explains the use of rich dialogue full of imagery, as there was no set on stage to designate the scene's location. However, Elizabethan costumes were often rich and colourful, with a character's status in society being denoted by their costume alone. There were no stage lights of any kind, with plays strictly performed during daylight hours. A simple balcony at the rear of the stage could be used for scenes involving fantastical beings, Gods or Heaven, while a trap door in the stage floor could also be used to drop characters into Hell or raise characters up from beneath. Entrances and exits were at two doors at the rear (tiring house) and not the side wings, as is the case in modern theatre. An Elizabethan actor exiting side stage may well have landed in the groundings after falling off the edge of the (three-sided) thrust stage that jutted out into the audience!

Henry IV Part I will be performed on the Amphitheatre stage at Roma Street Parkland, with the audience on stage forming a three-sided thrust, and the parklands as an open backdrop. QSE references Elizabethan traditions with their set design, using minimal, symbolic set pieces and often referring to and including the backdrop of the parkland as part of the scenery. An exemplary example of opening up the space for comic effect can be seen in the 'second robbery' scene (**Act 2 Scene 3**), where Falstaff, Bardolph, Peto and Gadshill can be seen acting out the scene that Hal describes up into the far reaches of the amphitheatre, as he celebrates his and Poin's' easy success.

Advice for interpreting Shakespeare

Rob Pensalfini, Artistic Director of QSE, says:

1. Read the play aloud!

These plays were written down only in order to be spoken, not to be read silently from a page. There is no evidence that Shakespeare ever sought to have his plays published – and were it not for two actors from his company scrounging together all the papers they could, half of his plays would have been lost.

Speak the words – it makes it much easier to understand. Ideally, get a bunch of people together and share out the parts. Stop and help each other understand what's going on, but don't get bogged down in detail too much on a first read out loud.

2. Enjoy the physicality of the language

Once you read Shakespeare aloud, you will find that the physical stuff of speaking, the sounds and rhythms, often convey as much as the meaning of the words themselves. When you get a line like Falstaff's delightful boast, "Nay, that's past praying for: I have peppered two of them; two I am sure I have paid" (**Act 2 Scene 4**), enjoy the pops of all the 'p' and 't' sounds. Enjoy the energy of the rhythms, which demand a certain degree of quickness and lightness, and carry the argument forward in terms of energy and intention.

3. Literalise the images

We all know that Shakespeare's plays are loaded with metaphors. Every situation, every relationship, every feeling, is likened to this or that natural phenomenon, commercial enterprise, plant, or animal. Rather than rushing to translate the images into what they stand for, take time to imagine the images as literally true. For example, don't replace the phrase "Yet herein will I imitate the sun" (**Act 1 Scene 2**) with the thought 'I'll act proud and upstanding'. Instead, imagine being the sun god himself (look up images of Apollo in his sky-chariot if it helps!), shining fiercely on friend and foe alike.

One way in to this is to actually physicalise the images, make your body into the shapes of the images, as you speak the words – in the early stages of getting to know the text (not in performance).

4. Keep an eye out for in-text stage directions

Shakespeare often gave his actors stage directions within the words their characters spoke. A fairly blatant example is Falstaff's set-up of he and Hal's play-acting of the king: "this chair shall be my state, this dagger my sceptre, and this cushion my crown" (**Act 2 Scene 4**). The actors playing Falstaff and Hal cannot escape looking ridiculous as they attempt to balance a cushion on their heads throughout the following 'play within a play' – an ingenious stage direction that serves to heighten the comedy of the scene! Whomever you are playing, the key is not to let your character just describe an action that they are doing – incorporate this into your blocking or movement score for the scene.

Practical Exercise – from the Rehearsal Room

Friend and Foe

(Based on Augusto Boal's Bomb & Shield)

Elements of Drama: Exploring Space, Movement, and Relationship

From the director (Rebecca Murphy):

This activity can be utilized both as a physical warm up exploring strategy and relationships (used in rehearsal once actors were familiar with their own character and recognized others') and as a way into exploring relationships within a particular scene.

Suggested classroom activity:

Invite the participants to walk through the space as both themselves and their character (encourage relaxed physicality – the focus is not on finding a particular style of movement suitable to a character). Encourage participants to relax arms by their sides, walk at a medium pace, and fill the space evenly. Invite them to be aware of the other people/ characters in the space; what are their names, how well do you know them, who are your friends, who do you trust, what do you want from each of them?

Invite participants to identify who is their closest ally/ friend in the scene (or play) and who is their greatest threat/ foe. They should keep these choices to themselves and not indicate whom they have chosen.

Their foe is now the bomb and their friend is the shield. The aim of the exercise is to keep your shield between yourself and your bomb as you continue to move through the space.

After a few minutes, you can call, "Freeze", and check in with the group to see how they are doing. Useful Questions for Feedback: Did you panic? What tactics did you use? What was the physical sensation of safety? What was the physical sensation of being in danger?

Extension into scene exploration

Have participants layer dialogue from a key scene onto this exercise. Remind participants that this exercise is not about finding useful blocking for the scene, but rather focused on exploring their use of space and of tactics (based on real or desired relationships) throughout the scene. Consider limiting each participant to 3 moves in the space throughout the scene (each can be used to place their 'friend' between them and their 'foe'). Encourage participants to let their voice reflect their experience of the exercise as they speak their dialogue.

Reflect at the completion of the exercise on successful or less successful tactics, as well as experiences or emotions that arose and how this affected individual participants' voice and physicality. Discuss what may be useful to continue to explore as participants rework the scene with the focus returned to manipulating the use of space for an audience's benefit.

Suggested scene from QSE's edit of Henry IV Part I

ACT I SCENE III. London. The palace.

Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR, SIR WALTER BLUNT, LORD JOHN OF LANCASTER

KING HENRY IV

My blood hath been too cold and temperate,
Unapt to stir at these indignities,
And you have found me; for accordingly
You tread upon my patience: but be sure
I will from henceforth rather be myself,
Mighty and to be fear'd, than my condition;
Which hath been smooth as oil, soft as young
down,
And therefore lost that title of respect
Which the proud soul ne'er pays but to the
proud.

EARL OF WORCESTER

Our house, my sovereign liege, little deserves
The scourge of greatness to be used on it;
And that same greatness too which our own
hands
Have help to make so portly.

NORTHUMBERLAND

My lord.—

KING HENRY IV

Worcester, get thee gone; for I do see
Danger and disobedience in thine eye:
You have good leave to leave us: when we
need
Your use and counsel, we shall send for you.

Exit Worcester

You were about to speak.

NORTHUMBERLAND

Yea, my good lord.

Those prisoners in your highness' name
demanded,
Which Harry Percy here at Holmedon took,
Were, as he says, not with such strength
denied
As is deliver'd to your majesty:
Either envy, therefore, or misprision
Is guilty of this fault and not my son.

HOTSPUR

My liege, I did deny no prisoners.
But I remember, when the fight was done,
When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, and trimly
dress'd,
He was perfumed like a milliner;
And 'twixt his finger and his thumb he held
A pouncet-box, which ever and anon
He gave his nose and took't away again
(Who therewith angry, when it next came
there,
Took it in snuff) and still he smiled and
talk'd,
And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.
With many holiday and lady terms
He question'd me; amongst the rest,
demanded
My prisoners in your majesty's behalf.
I then, all smarting with my wounds being
cold,
To be so pester'd with a popinjay,
Out of my grief and my impatience,
Answer'd neglectingly I know not what,
He should or he should not; for he made me
mad
To see him shine so brisk and smell so sweet
And talk so like a waiting-gentlewoman
Of guns and drums and wounds, --God save
the mark!
This bald unjointed chat of his, my lord,
I answer'd indirectly, as I said;
And I beseech you, let not his report
Come current for an accusation
Betwixt my love and your high majesty.

SIR WALTER BLUNT

The circumstance consider'd, good my lord,
Whate'er Lord Harry Percy then had said
To such a person and in such a place,
At such a time, with all the rest retold,
May reasonably die and never rise

To do him wrong or any way impeach
What then he said, so he unsay it now.

KING HENRY IV

Why, yet he doth deny his prisoners,
But with proviso and exception,
That we at our own charge shall ransom
straight
His brother-in-law, the foolish Mortimer;
Who, on my soul, hath wilfully betray'd
The lives of those that he did lead to fight
Against that great magician, damn'd
Glendower,
Whose daughter, as we hear, the Earl of
March
Hath lately married. Shall our coffers, then,
Be emptied to redeem a traitor home?
No, on the barren mountains let him starve;
For I shall never hold that man my friend
Whose tongue shall ask me for one penny
cost
To ransom home revolted Mortimer.

HOTSPUR

'Revolted Mortimer'
He never did fall off, my sovereign liege,
But by the chance of war; to prove that true
Needs no more but one tongue for all those
wounds,
Those mouthed wounds, which valiantly he
took
When on the gentle Severn's sedgy bank,
In single opposition, hand to hand,
He did confound the best part of an hour
In changing hardiment with great
Glendower:
Never did base and rotten policy

Colour her working with such deadly
wounds;
Nor could the noble Mortimer
Receive so many, and all willingly:
Then let not him be slander'd with revolt.

KING HENRY IV

Thou dost belie him, Percy, thou dost belie
him;
He never did encounter with Glendower:
I tell thee, he durst as well have met the devil
alone
As Owen Glendower for an enemy.
Art thou not ashamed? But, sirrah,
henceforth
Let me not hear you speak of Mortimer:
Send me your prisoners with the speediest
means,
Or you shall hear in such a kind from me
As will displease you. My Lord
Northumberland,
We licence your departure with your son.
Send us your prisoners, or you will hear of it.

Exeunt King Henry, Blunt, and train

HOTSPUR

An if the devil come and roar for them,
I will not send them: I will after straight
And tell him so; for I will ease my heart,
Albeit I make a hazard of my head.

NORTHUMBERLAND

What, drunk with choler? Stay and pause
awhile:
Here comes your uncle.

Preparation for Presenting (Drama)

In pairs, have students rehearse and perform for each other the following excerpt from QSE's *Henry IV Part I*. This 'play within the play' segment allows for exploration of the characters of Hal and Falstaff, as well as their 'portrayal' of each other and of the King – there is significant room for exploration of differentiated character movement and voice (both heightened and more realistic) as well as both high comedy and the building of dramatic tension within this one excerpt.

Henry IV Part I – Act 2, Scene 4

The Boar's-Head Tavern, Eastcheap

FALSTAFF

Well, thou wert be horribly chid tomorrow when thou comest to thy father: if thou love me, practise an answer.

PRINCE HENRY

Do thou stand for my father, and examine me upon the particulars of my life.

FALSTAFF

Shall I? Content: this chair shall be my state, this dagger my sceptre, and this cushion my crown. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyses' vein.

PRINCE HENRY

Well, here is my leg.

FALSTAFF

And here is my speech. Stand aside, nobility.

Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villainous trick of thine eye and a foolish-hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point; why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? A question not to be asked. Shall the sun of England prove a thief and take purses? A question to be asked. There is a thing, Harry, which thou hast often heard of and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest: for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also. And yet there is a virtuous man whom I have often noted in thy company, but I know not his name.

PRINCE HENRY

What manner of man, an' it like your majesty?

FALSTAFF

A goodly, portly man, i' faith, and a corpulent; of a cheerful look, a pleasing eye and a most noble carriage; and, as I think, his age some fifty, or, by'r lady, inclining to three score. And

now I remember me, his name is Falstaff: if that man should be lewdly given, he deceiveth me; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff: him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

PRINCE HENRY

Dost thou speak like a king? Do thou stand for me, and I'll play my father.

FALSTAFF

Depose me? If thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare.

PRINCE HENRY

Well, here I am set.

FALSTAFF

And here I stand: judge, my masters.

PRINCE HENRY

Now, Harry, whence come you?

FALSTAFF

My noble lord, from Eastcheap.

PRINCE HENRY

The complaints I hear of thee are grievous.

FALSTAFF

'Sblood, my lord, they are false: nay, I'll tickle ye for a young prince, i' faith.

PRINCE HENRY

Swearest thou, ungracious boy? Henceforth ne'er look on me. Thou art violently carried away from grace: there is a devil haunts thee in the likeness of an old fat man; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? Wherein neat and cleanly, but to carve a capon and eat it? Wherein cunning, but in craft? Wherein crafty, but in villainy? Wherein villainous, but in all things? Wherein worthy, but in nothing?

FALSTAFF

I would your grace would take me with you: whom means your grace?

PRINCE HENRY

That villainous abominable misleader of youth, Falstaff, that old white-bearded Satan.

FALSTAFF

My lord, the man I know.

PRINCE HENRY

I know thou dost.

FALSTAFF

But to say I know more harm in him than in myself, were to say more than I know. That he is old, the more the pity, his white hairs do witness it; but if sack and sugar be a fault, God help the wicked! if to be old and merry be a sin, then many an old host that I know is damned: if to be fat be to be hated, then Pharaoh's lean kine are to be loved. No, my good lord; banish Peto, banish Bardolph, banish Poins: but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world.

PRINCE HENRY

I do, I will.

Preparing for Performance – An Actor’s Warm Up

Rob Pensalfini, Artistic Director of QSE, says:

Warm up together as a cast. Let the warm up be a way to connect to your fellow performers so that you are all inhabiting the same world even before the performance begins.

A warm up should bring you gradually from everyday energy to performance energy. Begin with observation of how you feel (physically, mentally, emotionally), and work to free yourself of physical tension and vocal inhibition. Include plenty of yawning and humming, increasing in range and power.

Never move or make sound mechanically. You are not warming up an instrument; you are warming up the connection between your body, your thoughts, your feelings, your intentions, and your voice. Every sound you make is a release of thought, some part of your psyche speaking.

A short group warm up may include activities to:

- Facilitate self-observation (e.g. a ‘body scan’ visualisation; or neutral walking through the space, observing weight placement, tension points, and movement of breath)
- Connect out to members of your ensemble (e.g. Salute to the Sun, or similar repetitive movement sequences that the group works to perform simultaneously)
- Connect to the space and build energy (e.g. the ‘bomb and shield’ drama game)
- Activate your voice, such as:
 - Gentle yawning, sighing and humming through your range (can be done in combination with spinal rolls)
 - Massaging the jaw and the sinuses
 - Stretching the lips, tongue (roll it out over your bottom teeth), and soft palate (create an unvoiced ‘k’ sound on both in and out breath)
 - Stretching the ribs (can also use gentle massage / vibration on the chest)
 - A vocal scale - working through combinations of vowels and consonants at varying pitches
 - Tongue twisters (to activate articulators)

Silvan Rus

(Prince Henry, nicknamed both Harry and Hal)

1. What has helped you empathise with and inhabit the character of Hal?

I first identified with Hal (when I first encountered the play back in 2014) particularly through the “I know you all...” speech as it provides the perfect words for someone who lives in underestimation and the promise to disprove the frowning brows that have loomed on me. Now that I am a little older and more aware of who I am and how the world is, Hal speaks to me on two new fronts.

First, that the role gives me a gauge for my place in a world of changing values. Falstaff and Hotspur embody competing values of honour: new and old, honour-questioning and honour-bound, respectively. By discerning and understanding their differences, I create a middle way through those competing ideas of honour that does not result in self-destruction. It is a way of enduring the world’s changing values (in Hal’s clumsy way) by not rejecting the past or present, but by transforming what *was*, into something that *is*, capable of bearing *what-is-yet-to-come*.

Second, is the way we embody multiple roles in a single life and the challenges that arise from this phenomena. My Hal is both the crown prince of England and a son. The tension between those roles is evident in the desire to be loved by a father obstructed by the profound and heavy responsibility that being king entails. Anyone who lives in a family, particularly but not limited to those of working-class, will identify with this experience - whether as parents who fend for their families through work and are thus absent for it, or as their offspring who wish to be with their loved ones more. The distinction between the cares of family and work are not clear-cut and so when one overweighs the other, relationship tensions within the family arise.

The two views do not so much help me inhabit Hal as does Hal help me more so inhabit this world. In other words, the first shows a way of being in a world where the ideals of being a man is changing today, and the second in embracing a greater role in my family and the worlds we play in as I grow older. It is more so in finding more of my place in this world through the text that I am more Hal.

2. What do you consider Hal’s biggest weakness?

Fear from the burdens of the crown, pressure from Hal’s father, and the desire to find a new way to be a successful king against the backdrop of a failed one, Richard II. Hal becomes ‘more [him]self’, the Prince of Wales, the song of a king, because a desire to redeem himself for his idle ways arises. This happens when my Harry gets scolded by his father, Henry IV, who not only reveals the imminent rebellion, but thinks that Hal would be likely to kill his father himself. “Thou art like enough through vassal fear.../To fight against me under Percy’s pay.” (**Act III, Scene 2**). That line is heartbreaking to hear – to hear that the political climate is so tumultuous that one’s own parent thinks that his own son would betray him. The Prince of Wales thus in turn vows to restore in himself in his father’s eyes by fighting this rebellion.

3. Why are you looking forward to sharing this production with the audience?

On a surface level, because it is so fun! There is drunken revelry, theft, heroism, medieval battle, and a ton of comedy that every audience member is bound to enjoy. The histories are often misjudged for being too serious and inaccessible. On a deeper level, the play has such a vast cross-section of people: hospitality workers, parents, offspring, lovers, warriors, tragedians, comedians, drunkards, and heroes. Almost everyone, if not, all are represented in our changing world, so I think I'd like to share this production as a way of giving thanks to the multiple communities we live in, and the sheer wisdom that the play offers for the many roles that we embody for it.

4. What is your favourite line in the play?

When I will wear a garment all of blood
And stain my favours with a bloody mask,
Which washed away shall scour my shame with it.
Henry IV Part I, Act 3 Scene 2

Angus Thorburn

(Henry Percy, nicknamed both Harry and Hotspur)

1. What has helped you empathise with and inhabit the character of Hotspur?

As an Apprentice with QSE this year, I am a newcomer to the mainstage production process, rehearsing with older, more competent and experienced actors. I feel that Hotspur is in a similar situation, where he is a newcomer to politics and royalty, surrounded by people who are more experienced than him. To a certain extent, we are both trying to prove that we belong with the top dogs of our respected groups of people, despite how different our lives are.

2. What do you consider Hotspur's biggest weakness?

He is immature. Hotspur is still young, and lacks the wisdom and maturity to know when to hold his tongue, and to filter his words around certain people.

3. What's his biggest strength?

He is honourable. He stands for what he believes in, and does what he believes to be the right thing, never resorting to foul play. He fights and acts with honour, through and through, until his last breath.

4. Why are you looking forward to sharing this production with the audience?

I'm looking forward to showing the audience an awesome performance of a highly underrated play. I am also looking forward to sharing a story that shows both sides of a moral and ethical argument and does not portray either side as obviously right or wrong, good or evil.

5. What's your favourite line in the play?

Away, away, you trifler! Love! I love thee not.
– Hotspur to Lady Percy, **Act 2 Scene 3.**

Preparation for Responding (Drama)

Responding requires students to:

- *analyse the use of the Dramatic Languages within a production to create dramatic action and dramatic meaning*
- *evaluate the success of this creation of dramatic meaning for the audience*
- *synthesise their understanding of how the use of the Dramatic Languages worked to engage the audience.*

The Dramatic Languages include:

Elements of Drama	Skills of Drama	Conventions of Elizabethan Theatre
Characters / Roles	Acting (voice & movement)	Poetic language
Relationships	Directing (responsible for dramatic meaning)	Blank verse (Iambic pentameter)
Situation / Context	Design / Stage craft (set, lighting, costume, sound)	Rhyming couplets
Place		Prose (often spoken by lower-status characters)
Space		Presentational acting style
Movement		Soliloquies
Language		Asides
Symbol		Eavesdropping
Mood		Play within a play
Dramatic focus		Elaborate costumes
Dramatic tension		Symbolic (minimal) scenery
Contrast		

Students' process for planning a Responding essay may include these steps:

1. Decide what the overall dramatic meaning of the production was (this may change as you analyse the production further).
2. Decide on the key Dramatic Languages that effectively contributed to the creation of dramatic action and meaning throughout the production.
3. For each body paragraph - choose a moment within the play that contributed significantly to the creation of this dramatic meaning (a moment that made an impact!)
4. Analyse which of the key Dramatic Languages have been used to create this impact
5. Connect (synthesise) the use of element(s) of drama with skill(s) of drama and/or convention(s) of form and style within the chosen moment
 - You could link a key convention that was present in the chosen moment with an element of drama that has also been effectively used
 - You could link two elements of drama together where one element impacts on another e.g. dramatic tension often enhances mood
 - You could link a convention with one of the skills of drama
 - You could link an element of drama with one of the skills of drama
6. Evaluate the overall effectiveness of the creation of dramatic action and meaning within the chosen moment.
 - Evaluative words could include:
 - Successful
 - Effective
 - Engaging
 - Disjointed
 - Confusing
 - Heightened
 - Enhanced
 - Confronting
 - Well-developed

Responding Scaffolding Table

Your students may use a table similar to this one to link their notes around the use of the dramatic languages within QSE's production of Henry IV Part I.

Elements of Drama	Conventions of Style	Skills of Drama	Purpose / Meaning	Examples in the production	Topic Sentence
Dramatic Meaning:					

Structuring a senior Drama Responding Essay

A Responding essay is not a review. There is no obligation to include plot or character summaries (beyond what may be necessary within the analysis of the use of the Dramatic Languages), and evaluation of the production is focused on how effectively the Dramatic Languages were used to create dramatic action and dramatic meaning (rather than on whether the show was well-received / liked).

The structure of a Responding essay may include:

1. Introduction

- Introduce the text (*Henry IV Part I*) and the style (Elizabethan Theatre)
- Frame the key question of the Responding task as a statement – form a ‘hypothesis’ that takes a position (one way or the other) on answering the key question, which will be supported with evidence throughout the essay.

2. Body Paragraph - each paragraph may focus on a single key moment from the production, and will include:

- Topic sentence – introducing the focus ‘moment’ and key Dramatic Languages used within that moment
- Evidence – describe how these Dramatic Languages were used within the focus moment to create dramatic action and meaning.
- Evaluate – was the moment effectively realized, referring to the Dramatic Languages
- Link – back to your hypothesis and / or Dramatic Meaning

3. Conclusion

- Refer to each of the key points within your body paragraphs.
- Summarise your analysis with a final evaluation

Further Resources

1. Cliff's Notes – *Henry IV*

<https://www.cliffsnotes.com/literature/k/king-henry-iv-part-1/play-summary>

Plot and scene summaries; Character and theme analysis

2. Course Hero – *Henry IV Part I*

<https://www.coursehero.com/lit/Henry-IV-Part-1/>

Plot, scene and character summaries and info graphics.

3. *Henry IV Part I* – A structural analysis

<http://www.stjohns-chs.org/english/shakespeare/hanks/hivpt.html>

Excellent discussion questions for analysis of the play scene-by-scene.

4. Schmoop – *Henry IV*

<https://www.shmoop.com/henry-iv-part-1/>

Uses informal language and modern 'slang' throughout; encompasses plot and scene summaries, theme and character analysis, and complete text with modern interpretation.

5. Spark Notes – *Henry IV*

<https://www.sparknotes.com/shakespeare/henry4pt1>

Provides plot summary, theme and character analysis, and modern translation of complete text. Uses more academic language.

6. The Drama Teacher – Elizabethan Theatre

<http://www.thedramateacher.com/elizabethan-theatre-conventions/>

Excellent summary of key conventions of Elizabethan Theatre.