HENRY THE FIFTH
BY IGNACE CORNELISSEN
TEACHER RESOURCE PACK
8 OCT - 16 NOV | UNICORNTHEATRE.COM
CONTENTS

INTRODUCTION pages one - three
This section outlines the context of Ignace Cornelissen's *Henry the Fifth* and the ways in which it links to Shakespeare's *Henry V*.

INTERVIEWS WITH THE CREATIVE TEAM page two
Insight from Purni Morell who translated and programmed *Henry the Fifth* and Ellen McDougall who will direct the play. Images from the designer, James Button’s, sketchbook.

PRACTICAL ACTIVITIES pages six - seventeen

**Timeline Whoosh** - This activity uses a ‘story whoosh’ structure to introduce the class to the historical period of the play, including the links between France and England and how the role of the monarchy was different in the 15th Century to today.

**Fortunately / Unfortunately** - This activity encourages the participants to play with the power of narration to alter events and develops quick-thinking narrative dexterity. When the class see the play they will recognise how Cornelissen has used a similar device for enabling the character of Catherine to escape.

**The Weight of the Crown** - This activity explores the role of the king in the time of Henry V using the information from the Timeline Whoosh as the starting point for a whole class drama game which can be used as a stimulus for a discussion on the responsibilities of kingship.

**The Young Henry** - This activity asks the class to imagine events in Henry’s earlier life that show how someone who is ‘wild, undisciplined and powerful’ might behave. The children are in-role as the king’s advisors, responding to the king’s behaviour. It is linked to the work in the previous activity: The Weight of the Crown.

**We Band of Brothers** - This is an outline of an extended piece of drama work exploring the lead up to that departure of the men who were obliged to become troops in Henry V’s army. The activity will explore: the call to arms in the villages, preparation for leaving, the response of families, the hopes and the fears of the men, and the concepts of loyalty, bravery and allegiance. The work in this section will be a focus of the *Henry the Fifth* teacher CPD day and will include: teacher in role; whole class role play; improvisation; use of talk in relation to freeze framing; scene making; the importance of reflection as part of drama; writing in role and presentation.
INTRODUCTION

‘On your imaginary forces work ... and eke out our performance with your mind.’

Shakespeare’s Henry V

Welcome to the teacher resource pack for the Unicorn Theatre’s production of Henry the Fifth by Ignace Cornelissen. Taking as a starting point Shakespeare’s play Henry V, Cornelissen has created a modern adaptation for young theatregoers that looks at the ways in which power can lead to conflict, the disasters of war and how one person’s viewpoint never tells the whole story.

TEACHER RESOURCES – AIDS AND APPROACHES

In these resources the Unicorn sets out to prepare teachers and their classes for their visit to see Henry the Fifth, not by explaining the play, but by engaging with some of the action, characters and background so that the individual responses to the performance can be expanded and deepened. They set out to enrich children’s learning through purposeful activities that have a meaningful and engaging context. There are links to relevant historical information, in particular the history of the complex connection between England and France and the how the role of the Plantagenet and Lancastrian kings was different to that of the monarchy in the 21st Century.

The activities can be done before or after your visit and use drama, storytelling, and writing as ways of exploring themes and events that are relevant to the play. They do not take an objective led approach; however, teachers will be able to establish links to the relevant curriculum objectives for their particular year group and can adapt them for their particular educational setting.

HENRY THE FIFTH

Children often encounter intertextual playfulness and postmodern construction in contemporary picture books. Lauren Child, for example, plays with the reader’s previous experience of wolves in traditional stories in The Story Book Wolves; Ahlberg’s Jolly Postman makes his round through a landscape populated with characters from nursery rhymes and traditional stories; the reference to the Beanstalk in the title of Mick Inkpen’s Jasper and the Beanstalk creates an immediate association for the reader with the story of Jack and the Giant. Although such books can be enjoyed without prior experience of traditional stories and nursery rhymes, pleasure and engagement for the reader is heightened when the connections with other texts are recognised.
INTRODUCTION CONTINUED...

Through their reading, and through watching film, children are also aware that there can be different versions of narratives where writers bring their particular spin to a story: Roald Dahl’s Rude Rhymes, for example, the confessions of Alexander T Wolf in The True Story of the Three Little Pigs or the many different re-tellings of familiar fairy tales. It is the reader’s awareness of other versions and interpretations that enriches and deepens reading and contributes to young readers’ experience of the way in which cultural texts are interconnected and open to different interpretations and reworking, not only in different modalities, but across time and place. Ignace Cornelissen’s Henry the Fifth is a play that works in this intertextual, post-modern way.

CONNECTIONS BETWEEN HENRY THE FIFTH AND SHAKESPEARE’S HENRY V

By the time William Shakespeare wrote Henry V in 1599, King Henry V (1387-1422) had been dead for nearly 200 years but the historical detail of Henry’s life is well documented. The wild and undisciplined time Henry spent as a young man in the taverns of Eastcheap, the complicated argument that supported his claim to the French throne; the details of the siege of Harfleur; the victory at Agincourt and his marriage to Catherine are drawn from Holinshed’s Chronicle and many in the audience at the first performances of the play at the Globe Theatre would also have been familiar with Holinshed’s account of Henry V’s life and times. But Shakespeare’s play does more than tell the story of a King of England, it raises questions about the impact of history on the decisions of state; the responsibilities of kingship; whether being a good ruler and a good person are synonymous; the glorification of war and the power of rhetoric to move people to action.

Cornelissen’s play, too, explores privilege, power, responsibility and the impact of war but this time in ways that bring it back to the dynamics of the playground. In Henry the Fifth Cornelissen’s version of the young King Henry is not the warrior prince who went into battle alongside his father at the age of 13 and who led a debauched life in the taverns when he was not much older but a Henry shaped by more contemporary perceptions of childhood that young audiences will recognise.
INTRODUCTION CONTINUED...

The character of Catherine, the daughter of the French King, has a central role in Cornelissen’s recasting of the play. In Shakespeare’s play the scenes with Catherine show her learning English so that she can speak with Henry and negotiate her future with him. In *Henry the Fifth* Catherine is also someone who wants to be heard but this Catherine is a more contemporary construction. Cornelissen not only gives her a voice but when she becomes the narrator, she also has a viewpoint on the action.

In Shakespeare’s *Henry V* the Chorus, who narrates the opening of each act, calls on us, the audience, to use our imaginations as we watch the play and urges us ‘to eke out our performance with your mind’. As in Shakespeare’s time, theatre still depends on the audience’s imaginary force to bring the play into being and we hope these resources will help teachers to fire the imaginations of the young audiences who are coming to see the Unicorn’s production of Ignace Cornelissen’s *Henry the Fifth*.

**HENRY THE FIFTH TEACHER CPD DAY**

These resources will be the focus of the Unicorn’s Teacher CPD on Friday 13 September 2013.

This workshop day provides an opportunity for teachers to: experience the activities as participants; understand how to approach and adapt the work for their particular class; discuss and share ideas with other teachers and develop skills, understanding and confidence in working with drama in the classroom.

‘The CPD workshops for staff and drama workshops run at school have been inspiring and motivational for both pupils and staff and have really developed our own practice in teaching drama and literacy.’
Teacher, *A Winter’s Tale* CPD day
INTERVIEWS WITH THE CREATIVE TEAM

PURNI MORELL — UNICORN THEATRE ARTISTIC DIRECTOR

Purni programmed and translated Ignace Cornelissen’s *Henry the Fifth*.

*Henry the Fifth* is more than an introduction to a Shakespeare play. Playwright Ignace Cornelissen works from two underlying assumptions: first, that the goings-on in the halls of power, which we learn about and call History or Politics, are actually not that different from the goings-on in the playground. Both are about power, desire and whether you can get what you want. But second, by telling the story of Henry V rather than of a child in a school, we also see that our actions have tremendous consequences: in Henry’s case the fate of a whole nation depends on his choices. So Cornelissen aims to show two things: that the adults we learn about as great figures are just like us with similar feelings and motivations to us and our classmates and also that the way we treat each other has profound consequences, for even if we are in the playground now where it seems not to matter, we can see what the consequences of our behaviour could be when it is transported into a different context.

ELLEN MCDOUGALL — DIRECTOR

Director Ellen McDougall spoke about her preparations for directing the play in September. The process of putting together a creative team, thinking about the central themes in the play, deciding on a design concept and how the set, costumes, lighting and sound will help tell the story all needs to be thought about well in advance of rehearsals. When the director and the actors come together in the rehearsal room key decisions will already have been made about the feel and look of the production. Ellen answered some questions for us at the early stages of thinking about how to approach the production.

**What do you feel is that heart of Ignace’s version of *Henry the Fifth*? What will you want to draw out in rehearsals?**

There are two particular elements of the play that I’m particularly drawn to. The first is the exploration of war. Shakespeare’s version of the play can be read as both pro- and anti-war, and Henry is characterised by Shakespeare as a charismatic and inspiring leader. Ignace’s version questions Henry’s motives for going to war in the first place: he sees the beautiful French castle and decides he wants it for himself.
INTERVIEWS WITH THE CREATIVE TEAM CONTINUED...

He seems to be allowed to do this simply because he is the King, rather than because he makes a very inspiring speech and gets the whole country to back his plans to invade France.

By the end of Ignace’s version SPOILER ALERT, the fighting has completely destroyed the beautiful castle and both Henry and the French King are left wondering whether it was all worth it in the end. I think both of these things raise very pertinent questions about the wars currently being fought and entered into today, and the way we view our political leaders.

The second element is the portrayal of Catherine. In Shakespeare’s version we see her learning to speak English, and then accepting marriage to him largely because it was her father’s wish. In this version, she actively protests to the Narrator about being sidelined in the plot, and then refuses to marry Henry at the end, suggesting instead that he and the French King tidy up the mess they have made in their fight. This to me feels a more appropriate portrayal of a woman for young people in 2013.

How will you prepare for rehearsals in the Autumn?

I am reading and watching other versions of Shakespeare’s play: it’s very interesting to look at the other ways Henry has been imagined as a character in recent history: to better understand the alterations Ignace Cornelissen has made to his version.

I’m also thinking about the way we will rehearse the play - there is an element of the performances that require the actors to be both themselves, and the characters they are playing on stage, so I’m thinking about the ways to rehearse to bring that out in the most useful and natural way.

I’m speaking to James (the set designer) and Emma (the sound designer) about how we might incorporate live sound onto the stage - there is a gong and balloons for the war - and perhaps we’ll add some more of these moments so the actors create the soundscape of the scenes in Henry.

I’ll also meet some actors and cast them in the roles.
IMAGES FROM JAMES BUTTON’S (THE DESIGNER) SKETCHBOOK

1. "This is some - don’t like his numbers - anything."
   "Remind me."
   "Coffins??? - What do they look like?"

2. "Keep your back towards - we can allow building and walk round on steps.
   "Shaping - Frame."
   "Even up steps fly at - little when backing?

3. "Don’t know."
   "Many a colour, many a fill."
   "Many a colour."

4. "A deep [sic] space - off a place - it is line bound."

5. "Wine corks."
   "Other room - a letters - a lift - masks - they died in white with blood."
   "Having a lift - men - land."
   "At the right."

6. "The loop."
   "She’s talking - a letters - a lift - masks - they died in white with blood."
   "Having a lift - men - land."
   "At the right."

7. "A silk, playing - loud with red."
   "One word only to destroy with black."
   "All a circle around the hill."

8. "Paying well through deep."
   "Stone steps."
   "They are playing place."

PAGE 6
PRACTICAL ACTIVITIES

ACTIVITY ONE – TIMELINE WHOOSH

INTRODUCTION
A whoosh is a particularly useful and playful way of enabling young audiences to become familiar with the relationships between characters and with the sequence of events in complex narratives. This Timeline Whoosh gives the class an overview of English history in the time leading up to Henry V’s war with France which is the major event at the heart of Cornelissen’s *Henry the Fifth*.

There is an introductory narrative to the whoosh that helps to create the historical context and gives a picture of how the role of the King of England in the 14th and 15th Centuries was very different from today. Teachers may want to discuss this with the class before beginning the whoosh activity.

TIME
The Timeline Whoosh will take 20-30 minutes.

ORGANISATION
A space big enough for the class to form a circle.

RESOURCES
Teachers will need to print out the Timeline Whoosh resource (page six) and become familiar with it before beginning the activity. A crown is a useful prop for this activity as it will help the class to keep track of who is taking the role of the King of England. There are four kings in the period of this time line: Edward III, Richard II, Henry IV and Henry V.

RUNNING THE ACTIVITY
The teacher takes the role of narrator and as each event is told, the children make a physical representation of the moment, showing what is happening. As the narration moves on the group is ‘whooshed’ out of the way and the next part of the action is portrayed as a freeze frame by the next children in the circle.

- Organise the class into a circle and introduce how the play relates to the Timeline Whoosh.
- Remind them about how to create a freeze frame and emphasise that the Whoosh will mean participants have to create the moments as quickly as they can.
- Teachers might like to practice this by asking the whole class to work in pairs to show one of the one of the moments simultaneously, such as: ‘Richard was crowned King of England’.
ACTIVITY ONE CONTINUED...

- Start by reading the introductory section which sets the scene and introduces historical information leading up to the reign of Edward III, the great-great-grandfather of Henry V.
- Read each of the events and, with each historical event, ask the children to make a freeze frame representation of the moment, showing what is happening.
- Before the narration moves on the group is ‘whooshed’ out of the way and then the next part of the narrative is portrayed as a freeze frame by the next children in the circle.

As part of the work, teachers can encourage reflection on the information and relationships being portrayed but, in general, the whoosh is a strategy that requires pace as well a playful approach.

IMAGE FROM THE DESIGNER’S SKETCHBOOK
Teacher narration: Historical context

In 1066 King Harold of England was defeated at the Battle of Hastings by William the Conqueror who had invaded from Normandy. This was the beginning of a long period in history when England was ruled by the French, where the English kings married French aristocracy and large parts of France were owned by the English kings.

In those days it was quite different being the King of England. The word king means ‘he who had the last word’. The King had the final say on everything:

It was the King who could decide to raise taxes from the people. The people gave money to the landowners; the land owners gave the money to the King.

It was the King who could decide to raise an army and go to war.

When kings got married it was often in order to make an alliance which would make the king more powerful. Often the king and his bride wouldn’t meet until after the agreement had been made - maybe they would see a small portrait of each other. Often they couldn’t speak the same language. Many kings of England married the daughters of French kings or Barons and when they married, the English King would get all the land and titles that went with his bride.

Timeline whoosh

- In 1327 King Edward III was crowned King of England. King Edward wanted to become ruler, not just of England, but of Scotland and Wales too, and to make a United Kingdom.

- King Edward III and his son, The Black Prince, were great warriors. Because his mother was Isabella daughter of King Philip IV of France, Edward III also made a claim to be the rightful King of France. So he raised an army, sailed across the channel and began a war with France that was to become known as The Hundred Years War.

Whoosh!

- It is now 1376. Two boy cousins are playing; Henry is 10 and Richard is 9. Richard, the younger boy is the son of The Black Prince. Henry the older boy is the son of John of Gaunt. They are both grandsons of King Edward III.

- When Richard is 9 his father, The Black Prince, dies and Richard becomes heir to the throne.

- When Richard is 10, King Edward III (his grandfather) dies and Richard is crowned Richard II King of England and becomes the Duke of Aquitaine which is in France. His cousin Henry looks on.

Whoosh!

- King Richard is 14. He is thought of as an unfair King. The peasants, led by Wat Tyler, march through southern England to London to protest at the way the King rules.
TIME LINE WHOOSH CONTINUED...

Whoosh!
- Many years later when he is a man, Richard marries Isabella of France. Isabella arrives in England with her dowry – big caskets of jewels which now became King Richard’s. It was hoped that the marriage would bring peace between England and France, an end to The Hundred Years War.

Whoosh!
- Cousin Henry is also a man now, he is the Duke of Lancaster. King Richard and Henry fall out and Richard banishes him from England, he is forced to go to France. He leaves his son, young Henry behind. King Richard takes all of Henry’s money, lands and titles.

Whoosh!
- While Henry is in France he becomes angry. He thinks Richard is not fit to be King. He gets an army together, sails across the channel back to England battles with King Richard’s men and seizures the crown.

- Richard is seized and imprisoned in Pontefract Castle, where he dies soon after – it is said he dies of hunger.

Whoosh!
- Richards’s cousin Henry is now crowned King Henry IV. And his son young Henry becomes heir to the throne aged 13.

- Isabella, who used to be married to Richard, returns to France taking her jewels and her wealth with her.

- Henry IV has the crown, but not everybody is happy with it. He has taken the crown but now he has to hold on to it.

Whoosh!
- Meanwhile young Henry, aged 13, is not behaving like a future King at all. He is wild and undisciplined.

Whoosh!
- It is now 1413, 13 years later, and King Henry IV dies and young Henry, now a man, is crowned King Henry V.

- England is not as wealthy as he thought it was; they are running out of money.

- Looking for a way out Henry decides to lay claim to certain parts of France he knows to be rich. And he thinks he is entitled to do this because his great, great grandfather’s wife was Isabella daughter of King Philip IV of France.

- Henry V gets an army together and they prepare to leave for France.
ACTIVITY TWO – FORTUNATELY / UNFORTUNATELY

INTRODUCTION
This activity encourages the participants to play with the power of narration to alter events and develops quick thinking narrative dexterity. When the class sees the play they will recognise how Cornelissen has used a similar device for enabling Catherine to escape her fate.

TIME
Once the class know how to play ‘Fortunately – Unfortunately’ it can be played for 10 minutes as a starter to a lesson or as an end of the day activity

ORGANISATION
This activity works best in pairs. But teachers can adapt and organise it to suit the particular need of their class. It is important, however, to maintain the playful quick-thinking aspect. Model the activity first with the whole class.

In conventional narratives with a third-person narrator, one of the narrator’s roles is to keep a story heading in the direction it set off on at the start so that the reader, or in this case the audience, can keep track of what is happening. At the start of Henry the Fifth the narrator’s role follows that convention, but there comes a moment in the play when the narrator finds himself becoming part of the action and who is telling the story changes and alters what the audience experiences.

Catherine is locked in the tower by her cousin Nigel who wants to marry her. He has to go and defend the castle against Henry who is attacking. ‘Make sure she doesn’t run off’ he says to the narrator. The narrator is left with Catherine who wants to leave. What follows is a scene where Catherine challenges the power of the narrator to control the action and make her escape.

RUNNING THE ACTIVITY
• Introduce the activity and tell the class the connection it has to their visit to see Henry the Fifth.
• Start by asking everyone to imagine that they are inside a locked room at the top of a castle tower. Imagine what the room is like: what sort or windows there are, what is outside the windows, what the furniture is like.
• This could be done as a whole class so that everyone contributes to creating the room or you could ask the pairs to share their image of the room with each other.
ACTIVITY TWO CONTINUED...

- Ask each pair to decide who is A and who is B.
- Explain that the activity begins like this: You are both inside the room you have imagined. A wants to leave; B wants to keep A in the room.
- The activity starts with A who says: ‘I have to get out of here’. B then responds with ‘unfortunately the door is locked’.
- A now has to invent some way of getting round that e.g: ‘fortunately I have another key’.
- B then has to invent a way of making sure the key isn’t used eg: ‘unfortunately when you put the key in the lock it snaps in two’. A then tries another way: ‘fortunately… ‘. B prevents their suggestion working: ‘Unfortunately …’
- A always starts their response with ‘fortunately’ and B always starts their response with ‘unfortunately’.
- Finish after 4-5 moves and try to end on an escape from the room. As the class get more expert they can play for longer.
- Teachers might want to get pairs who have had a particularly enjoyable ideas to share them with the class.

---

NARRATOR  The door is locked.
KATHERINE  Ah, but I have a back-up key.
NARRATOR  Katherine put the back-up key in the lock, but it was so old and worn that it broke.
KATHERINE  Oh come on.
The narrator shrugs his shoulders, helpless.
KATHERINE  Fine. Katherine looked around the room and saw a large axe, which one of the carpenters had accidentally left lying around. She took the axe –
NARRATOR  And began to hack away at the door. She battered the door with all her might, until finally the door fell away into splinters.
KATHERINE  Ha!.
NARRATOR  And then her heart sank because behind the door, she saw there was a large metal plate.
KATHERINE  Seriously?
NARRATOR  Against which her axe was quite useless.
KATHERINE  But, Katherine had an idea. She ran to the window and opened it –
NARRATOR  - only to find a thirty foot drop.
KATHERINE  Sheets. I’ll knot sheets together, then I’ll be able to climb down.
NARRATOR  (sadly) But the sheets were too short –
KATHERINE  Not if I use the curtains as well.
ACTIVITY THREE – THE WEIGHT OF THE CROWN

INTRODUCTION
The Timeline Whoosh introduces the class to a concept of monarchy that differs from the more ceremonial role of the current royal family with which they will be familiar. This activity explores the role of the King in the time of Henry V using the information from the Timeline Whoosh as the starting point for a whole class drama game that provides the starting point of a discussion on the responsibilities of kingship.

TIME
The practical drama work with reflective discussion will take 40 minutes. The writing, which leads on from the discussion, and the making of the crown books will take 2 more 40-50 minute sessions.

ORGANISATION
Whole class, small group and independent work. A large space is needed for the drama work but the rest of the activity can be classroom based.

RUNNING THE ACTIVITY

Stage 1 - The Role of the King
• Tell the class that they are going to be exploring the life of the young Prince Henry and that this begins with thinking about what it is to be a king. Remind the class of the kings that were part of the Timeline Whoosh and ask them to think about the different roles those kings had. Discuss these with the class.
• Explain that they are going to begin by moving around the space as if they are a king and that you will ask them to freeze to show these different roles.
• Ask the class to stand as if they are a King of England and then walk around the space, acknowledging each other in their kingly role.
• Let the class establish their focus and then say, for example: ‘when I say freeze become the king leading the army into battle: Freeze!’; ‘When I say freeze get into threes and become the king talking to his advisors. Freeze!’; ‘When I say freeze get into a group of four and become a group of ordinary people being introduced to the king, Freeze!’.
• Teachers can comment briefly on what they see and then ask the class to ‘relax’ and to move around the room again until the next ‘freeze’.

HENRY THE FIFTH
RESOURCE PACK
PAGE 13
ACTIVITY THREE CONTINUED...

Stage 2 - Development into writing

• Working from paired talk to whole class discussion, discuss with the class what makes a king different from an ordinary man, eg: What are the obligations? What are the responsibilities? What are the advantages? What are the qualities a king needs to have? Is a king just an ordinary person?
• Discuss with the class how once the crown goes on his head all this power and responsibility comes with it.
• Ask the class to work independently to write a list of the ideas that they consider to be the most important with a sentence or two to explain why. This can be an opportunity to focus on logical connectives.

As part of the teacher CPD day, this writing will be incorporated into a book making activity where a decorated crown opens up to reveal the writing. This a way of developing presentation skills and ensuring that the writing has a purpose and audience beyond the teacher.
ACTIVITY FOUR – THE YOUNG HENRY
‘WILD, UNDISCIPLINED AND POWERFUL’

INTRODUCTION
In Shakespeare’s Henry IV Parts 1 and 2, the young Henry, Prince Harry, is depicted as wild and undisciplined, consorting with commoners in the drinking houses of Eastcheap and generally doing as he pleased. In Holinshed’s Chronicle he is described as ‘carousing with pickthank and rabble-rousers’.

Cornelissen’s Henry the Fifth’s Henry retains this image of a young king whose youthful behaviour was unruly. From the beginning of the play King Henry is portrayed as more boy than man but his actions show that he knows that he has power over people because of his royal status.

This activity asks the class to imagine events in Henry’s earlier life that show how someone who is wild, undisciplined and powerful might behave. It is linked to the work in the activity: ‘The Weight of the Crown’.

TIME
The practical drama work: What the advisors saw; and preparing evidence for the King are both 50-60 minute sessions.
Writing the letter and working on its presentation will take two more 40-50 minute sessions.

ORGANISATION
Whole class, small group, teacher in role and independent work.

RUNNING THE ACTIVITY

Stage 1 - What the advisors saw

• Tell the class that they are going to be exploring the life of the young Henry. Now his father has become King Henry IV he is concerned that the young Henry is not behaving appropriately for someone who is a future king.
• Start by discussing the line from Holinshed that is used to describe the young Henry: ‘wild, undisciplined and powerful’. This activity is not about historical accuracy but a way of encouraging the class to consider what the description of Henry’s behaviour means to them. What would it mean, for example, if someone’s behaviour in the playground at break time was described as being ‘wild and undisciplined’?
ACTIVITY FOUR CONTINUED...

- Ask the class to imagine that they are the King’s advisors who have been asked to keep an eye on the young Henry, spying on his behaviour, and then to report back to the King. Ask the class to work in small groups to create a freeze frame of a moment that the King’s advisors have seen that shows the young Henry being ‘wild, undisciplined and powerful’.
- These freeze frames are going to provide the evidence that the King’s advisors are going to present to the King in order to let him know how his son is behaving.
- When the class are the audience for each other’s freeze frames ask them to watch what is being presented in-role as advisors to the King and to respond to what they see. What is it that would concern the King’s advisors? Remind the class of the work they have done in The Weight of the Crown activity which they can draw on.
- Discuss the responses of the advisors to what they see as a whole class. If it wasn’t the young Henry behaving in this way, would the behaviour matter? How does being a future king affect what you can and can’t do?

Stage 2 – Preparing evidence for the King

- Explain to the class that you are now going to take on the role of the King’s chief advisor. They will be in role as the advisors who have been asked to prepare to meet with the King to tell him what has been happening. Teachers might want to wear a garment of some sort that signifies when they are in role.
- In role, gather the ‘advisors’ together in an appropriate way. Tell the advisors that you are going to organise a presentation to the King about the young Henry. As some of the things they have to say are critical of his son’s behaviour they need to make sure that are well prepared. This is an opportunity for them to rehearse what they will do when they are invited to present their evidence to the King.
- In role, ask the advisors to work in their pairs to prepare what they will say. What evidence do they have? What is the talk on the streets? Are there other witnesses? Are they sure they know how to talk appropriately to the King?
- Give the advisors time to prepare and intervene when necessary to develop the work, still maintaining the role of chief advisor.
- Organise for the advisors to present their evidence to the chief advisor, who will respond in the way he/she thinks the King will, so that the advisors can rehearse their presentation. Tell the class that, as the chief advisor, you want to make sure that everyone knows exactly how to present their evidence to the King in an appropriate way. This double framing enables teachers to comment on what is being presented and to encourage the use of formal language; persuasive argument; awareness of status; clarity of expression.
ACTIVITY FOUR CONTINUED...

Stage 3 The King’s letter

The work in Stage 1 and 2 prepares the class for the writing of a letter on behalf of the King to the young Henry in which he expresses his concern. The King has asked the advisors to write to Henry on his behalf.

- In role as the chief advisor, tell the class, that the King has taken the evidence that they presented very seriously. He has now commanded that his advisors write a letter to the young Henry reminding him of his duty; his future role as King of England and persuading him to behave in a more kingly way.
- In role as the advisor, discuss with the class what they think needs to be included in the letter. How are they going to tell the young Henry that his behaviour has to change? Are they going persuade or command? What do they think would be the most successful approach? It’s important to remind the class of the events that they created that showed how Prince Henry had been behaving and to use this in their writing.
- Teachers might decide to compose the letter as a shared writing. Or after the discussion the ‘advisors’ could work in pairs to compose a letter, using oral rehearsal to enable them to explore the best use of language and tone for the purpose.
ACTIVITY FIVE - WE BAND OF BROTHERS
PREPARING TO SERVE THE KING

In order to wage war in the time of Henry V an army had to be gathered together. There was a small standing army of specialist combatants such as the longbow men who were so important at the battle of Agincourt. There were also mercenaries, who fought for a small wage and a share in the spoils of war. But the majority of the troops were men who were obliged to become soldiers in the King’s army because of the way the feudal system operated: ownership of land in return for military service. These men were neither trained soldiers nor volunteers. This activity focuses on the experience of such men.

In Henry the Fifth the King sees soldiers crying as they prepare to board the ships to France. This extended piece of drama work will explore the lead up to that departure: the call to arms in the villages; preparation for leaving; the response of families; the hopes and the fears of the men; the concepts of loyalty, bravery and allegiance.

The work in this activity will be a focus of Henry the Fifth CPD day on 13 September at the Unicorn Theatre and will include: Teacher in role, whole class role play, improvisation, use of talk in relation to freeze framing, scene making, the importance of reflection as part of drama, writing in role and presentation.

Teachers who attend the CPD day will receive a detailed description of all the activities in this drama work on the day.