**SHAKESPEARE TRILOGY**

*Henry IV: Telling the Story*

**DURATION:** 20 mins

**OBJECTIVE:** To understand the plot of *Henry IV.*

**KEY LEARNING POINTS:**
- Understand the plot of *Henry IV.*
- Support each other as a team to tell the story – in a way that actors and the creative team do.
- Explore the role of the Director in telling the story.

**YOU WILL NEED:**
- To have watched *Henry IV* Plot video.
- Participants to have an understanding of the plot of *Henry IV* (you could look at the *Henry IV: Story Whoosh!* exercise for this).
- A ball

**IT'S NICE TO HAVE:**
- Storyboard template - see below, photocopy A3.
- The *Henry IV: Story Whoosh!*.

**ACTIVITY:**
- This is an exercise for participants who are familiar with the play and want to recap the story.
- Begin by asking if anyone feels confident to re-tell the whole story of *Henry IV* without missing anything out. Then ask if anyone could tell parts of the story? We may all remember different parts of the story and different details. We are going to tell the story of *Henry IV* together.
- Ask the participants to sit in a circle. Explain that you are going to start the story and then roll the ball to a participant who should tell the next part of the story. Participants could choose to add more detail to the previous part of the story. The ball is rolled between participants until you have completed telling the story as a whole group.
- Reflect on how this exercise went. What was challenging? What was enjoyable? Explain that when a company puts on a play, this is one of the key things that they are trying to do, tell the story collectively. Who do you think shares this responsibility? (Actors, **set**, **costume**, **lighting**, etc.)
sound and lighting designers, director) Who is ultimately responsible?

- Ask the participants if the story of Henry IV, or any part it, makes them think of another story or event. It could be real or fictional. Why? What are the parallels?

EXTENSION ACTIVITY:

- You can develop this exercise further by putting participants in small groups and asking them to **storyboard** the plot in eight key points. Review their choices, and discuss. What do we lose?
- You could discuss how when Phyllida Lloyd approached the play she, like most directors, cut the text, selecting the things that she felt were the most important elements of the story. Why do you think this process is important?

**KEYWORDS:**

**Set Designer** – the person who designs the set, or space, where the action of a play or film might take place. They work closely with the Director, Costume Designer and Lighting Designer to tell the story and affect the audience.

**Costume Designer** - the person who designs costumes for characters in a play or film. Works closely with the Set Designer and the Director to tell the story.

**Sound Designer** - the Sound Designer works closely with the Director and, if relevant, the Composer and Musical Director. They create, record, find or amplify all the sounds needed to help tell the story, create atmosphere and affect the audience. They are also responsible for setting up all the equipment so that they sounds can be heard clearly during the performance.

**Lighting Designer** - the person who designs the lights. They work closely with the Director, Set and Costume Designers to tell the story, create atmosphere and affect the audience.

**Storyboard** – a way of organising pictures in a sequence to help imagine what something will look like. Most often used in film or animation it can also be used in theatre.