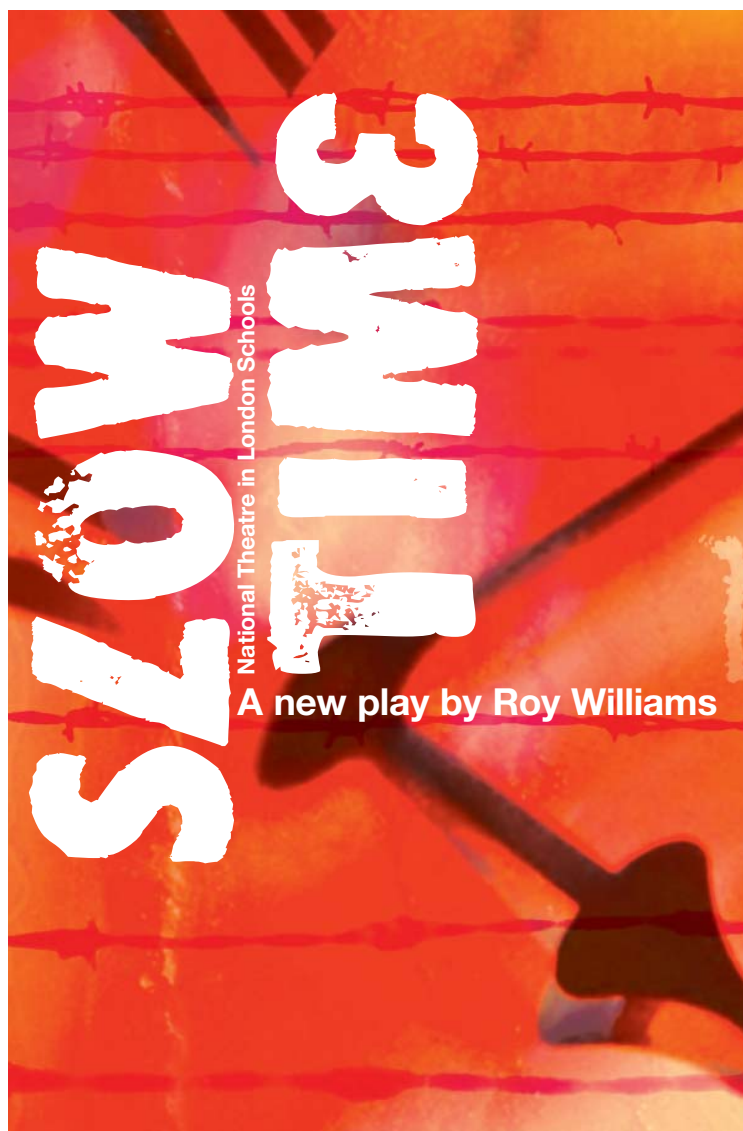


Slow Time Background Pack

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Slow Time
by Roy Williams
Production details online at
nationaltheatre.org.uk/edu

The views expressed in this background pack are not necessarily those of the National Theatre

Director
Matt Wilde

NT Education
National Theatre
South Bank
London SE1 9PX
T 020 7452 3388
F 020 7452 3380
E educationenquiries@nationaltheatre.org.uk

INTERACT PROJECT
E interact@nationaltheatre.org.uk

Background pack written by
NT Education; Maria Inglis
(Citizenship Lesson Plans)

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Editor
Emma Thirlwell

Design
Patrick Eley, Lisa Johnson

Introduction and short synopsis

The National Theatre's production of *Slow Time* by Roy Williams, tours to schools in London from January to April 2005.

Cast

Nabs	Dharmesh Patel
Delroy	Ashley Rolfe
Ashley	Aml Ameen

Director	Matt Wilde
Designer	Lisa Lillywhite
Sound Designer	Matthew Smethurst-Evans
Production Manager	Timandra Dyer
Stage Manager	Lucy Porter
Education Tours Producer	Dawn Ingleson
Interact Project Manager	Paula Hamilton
Production Photographer	Simon Annand



**Dharmesh Patel and
Ashley Rolfe**
photo: Simon Annand

Background to the play *Slow Time synopsis*

Slow Time is set in a Young Offenders' Institution and follows three boys in their late teens; Delroy has just spent his first night inside, while Nabs and Ashley have both been there for some time. When the play starts it is early morning, an hour before the boys will be let out of their cells for breakfast.

As the hour ticks away, Nabs taunts Delroy for crying on his first night in and makes it clear to Delroy that he is top boy, someone to fear. Delroy and Ashley grew up on the same estate and Delroy has always looked up to Ashley and wanted to be part of his *bredren*. But Ashley tells Delroy not to rely on him for protection inside because he can't take any more and is planning to commit suicide. Although Delroy is terrified of what Nabs might do to him when the doors are unlocked, he finds the courage to prevent Ashley from killing himself. At the end of the play Nabs is not as hard as he seems when he discovers that his best friend is 'looking after' his girlfriend, which brings him to the edge.

Writing *Slow Time*

Roy Williams reveals how a visit to a young offenders' institution spurred him on to write *Slow Time*



Roy Williams

I got the idea for *Slow Time* when I was researching another drama I was working on for the BBC. This resulted in me spending a day at a male young offenders' institution in Aylesbury, meeting and talking with the young inmates there, most of them detained for various drug and violent offences.

The first thing that struck me was how young all these boys were. They were kids, all of them. They should be at school, going out with their friends, living their lives, not be locked away in some cold cell for twenty-three hours of the day. Many of the boys I met were polite and helpful, and answered every question that was put to them. But something in their eyes was telling me they felt their lives were over.

One Asian boy, on whom I based the character of Nabs, told us he was only weeks away from being released on parole. He seemed genuinely excited by the prospect of getting out. But one of the guards confided in me that he was a loose cannon, and that he was convinced he would be back in prison within six months of being released. I was at first shocked and a little angry that he could dismiss the boy's chances so easily. Did he really think so little of him? But I wasn't standing where the guard was; he knew these boys a lot better than I did. In fact, I noticed that many of the boys look upon the guards almost as surrogate fathers.

As I ended my day at Aylesbury I couldn't help wondering if society doesn't give up on these young boys too easily. I don't excuse the crimes they have committed, but I found myself asking, are we doing enough to help them become law-abiding citizens? Or is putting them in places like Aylesbury and Feltham for twenty-three hours of the day going to make them worse? Are we allowing them the chance to look inside themselves, to find out who they really are, and what they want from life? It started to make me think about all the young people I see where I live, hanging around street corners and parks: how far away are they from ending up in Feltham or Aylesbury?

I wanted to write a play that asked these questions. I try not to differentiate too much between writing a play for young people and for adults: a good play can work for both groups. Young people are more sophisticated than they were twenty years ago, and I'm no longer surprised at the way they get things. Most of the drama they watch on television is for adults, so they don't need to be talked down to any more.

Even so, I wasn't sure the subject-matter of *Slow Time* was the right thing to take into schools. Then I was given the opportunity to work with a class of school kids from south London on some of the issues and themes I took with me from the young offenders' prison: race, suicide, death, gender. Tough issues to be sure, but this lively, sophisticated group all took to it like a duck to water.

These young people are not blind. They can see what is going on, they can read the papers, and they are as fearful for some members of their generation as we, the adults, are. They were only too happy to help me with the play. As one of the teachers put it, if the piece helps to stop one young person to at least think before they commit that crime, pick up that gun, or use those drugs, then it will have succeeded.

This article first appeared in the spring 2005 edition of NT Education's StageWrite magazine.

For details contact stagewrite@nationaltheatre.org.uk

Writing workshop 1

Roy Williams and Dawn Ingleson worked with students from Malory School as part of the research for *Slow Time*. Over the next few pages are 2 writing workshops that can be used with KS3 students.

WRITING WORKSHOP 1

Participants	KS3 class
Workshop	Introduction to writing a play
Duration	1.5 hours
Aims	To introduce students to the creative process of writing a play in a manageable way.
Objectives	For students to think about how to begin to write a play and how to start the imaginative process of creating characters, story lines and relationships between characters.
Differentiation	It is not essential to be an able writer or reader for this session as someone in the small group can be elected to read out loud the article or a picture can be used as stimulus for the improvised scene to be played out.

WARM-UP (20 MINUTES)

The chair game (10 mins). Set everyone sitting on a chair with an extra chair placed somewhere in the room. Choose one person who is without a chair. This person has to walk to the empty chair and sit down and the others have to stop this happening by moving themselves to sit on the empty chair. The empty chair is therefore constantly moving. The person trying to sit in it has to keep walking to another chair and the rest of the class have to keep trying to stop this from happening. This is about team work and being strategic, i.e. it is not always the best idea to have the person closest to the empty chair move to it.

Fruitbowl (10 mins). The class sits in a circle on chairs. There should be no spare chairs, so someone has to stand in the middle of the circle. That person asks a question either about anything relevant to the themes that are being

discussed or anything general, for example who watches *EastEnders*, or who has been to the theatre, or who believes that young people should go to prison if they are found guilty? All those in the circle who answer yes to the question have to get up and run across the circle to find a different empty chair. The person in the middle needs to find an empty chair too. The person left without a chair stands in the middle and asks the next question.

SMALL GROUP WORK (5 MINUTES)

Brainstorm either in small groups or as a class, what is needed to write a play: characters, story, setting, time, costumes, actors, script, for example.

INDIVIDUAL WORK (30 MINUTES)

Character work (10 mins).

Provide a selection of props or pieces of costume. Each person chooses an item and creates a character from this item. Write these ideas down, including who it belongs to, with details like name; age; family background; hobbies; favourite things etc. Include as many aspects of the personality and circumstance as can be thought of.

Present these ideas to the class (20 minutes)

SMALL GROUP WORK (35 MINUTES)

Starting to create the text. *Newspapers* (5 mins). Choose articles from a selection of newspapers, one detailing a story that you find interesting as a group. Discuss why you find it interesting. Who does it involve? How many people? Is it local or national?

Staging (10 mins). Read the story carefully and discuss how you can bring this to life. Do you need a director? You need to cast yourselves as characters in the story. Is it a serious story or a funny story? Do you need to narrate parts or can it all be in real time? How many scenes?

Devising (20 mins) Put something together and then share your work with the rest of the class, giving the piece a title. Remember to begin and end the piece clearly – maybe with a tableau.

EVALUATION

Writing workshop 2

WRITING WORKSHOP 2

Participants	Years 8 to 11
Workshop	Writing
Duration	1.5 hours

WARM-UP

The chair game (10 mins). Set everyone sitting on a chair with an extra chair placed somewhere in the room. Choose one person who is without a chair. This person has to walk to the empty chair and sit down and the others have to stop this happening by moving themselves to sit on the empty chair. The empty chair is therefore constantly moving. The person trying to sit in it has to keep walking to another chair and the rest of the class have to keep trying to stop this from happening. This is about team work and being strategic, i.e. it is not always the best idea to have the person closest to the empty chair move to it etc.

Agree, disagree, not sure game

You learn important things at school
It is hard to go against the crowd
Everyone can be good
Danger is addictive
Crime is addictive
Stealing is sometimes good
Religion is important
All white people are racist
The death penalty should be used in certain cases
We had to go to war in Iraq
War is a useful way of sorting out world problems

SMALL GROUP WORK

Get into groups of three and share your ideas of the scenario from last week with each other.

Choose one idea from the three and work on it.

--Devise a piece to share with the rest of the group.

Show each group's work and comment.

EXTENSION ACTIVITY

Develop the scene. The three young people are no longer in the playground but have just been arrested. One is very worried and scared, the other two are teasing him.

Create a new scene in this context.

Share some of the new scenes.

Talk about the play, including where it is set .

EVALUATION

Directing and rehearsing

MATT WILDE ON DIRECTING AND SLOW TIME REHEARSALS

When you ask actors: 'How do you create your characters? What's your method? How do you prepare? What techniques do you use?', you'll invariably get a host of different responses. The same can be said of anyone who works in the 'Creative Arts', for want of a better title.

'Creative' work is distinctly individual and every 'artist' has their own thoughts, ideas, approaches and styles. In essence, it is organic, never fixed and constantly open to change and influence.

Directing in the theatre is no different. Each director will have systems, methods or techniques they like to use but often these are led by the demands of the project. It's rare that you can transpose an exact 'blueprint' for working from one production to another, as each has its own challenges and requirements.

So when we talk of the rehearsal process for a particular piece it will hold its own traits and discoveries arising from that period.

For *Slow Time* I used various techniques to 'unlock' the text and focus the actors on digging deeper. We spent the first week and a half sat round a table working on the text and the characters before getting on our feet and staging the piece.

The essential 'tools' of process were:

- Back stories
- Character analysis

Improvisation

Beats and units

Actioning

Objectives, Super Objectives and Obstacles

REHEARSAL TECHNIQUES

Breaking Down the Script

Part of the actor's and director's job is to analyse the script and break it down into manageable parts. A great deal of the character study will happen during this procedure.

Questions

The eight questions, or *W's*, to ask about your character are:

Who Am I?

Where Am I?

When Is It?

What Do I Need?

Why Do I Need It Now?

What Will Happen If I Don't Get

What I Need?

What Do I Do To Get What I Need?

What Must I Overcome?

The answers to these questions are always stated or implied in the dialogue or given in the stage directions.



The company,
'unlocking' the text
photo Simon Annand

Directing and rehearsing

Taken one line at a time and briefly explained:

1. WHO AM I?

What kind of person am I? How do I perceive myself? What is my background - my upbringing, influences, experiences, perceptions, accomplishments, attitudes, likes and dislikes, education, occupation, relationships and characteristics? How might my attitudes be influenced by social custom and habits that are part of the era in which I live and the world in which I move? I must make all these decisions *personal* and *particular* to me so that I can *identify* myself with my character in every possible way.

2. WHERE AM I?

What kind of place is it? Is it indoors or outdoors? What sort of furniture is there? What colours, smell, or sounds? What does it mean to me? What *objects* are there in this place? Are they personal to me? What is the weather, temperature and climate?

3. WHEN IS IT?

What time of day? What season, year?

4. WHERE HAVE I COME FROM?

What has happened previously? How did I get here? What have I brought with me? Where am I going afterwards?

5. WHAT DO I NEED?

This is my **ACTION**. It is what I will strive for. It is my motivating force, my desire, wish, and intention.

6. WHY DO I NEED IT?

This is my *justification* for my Action. I must have a strong reasons for needing my Action.

7. WHY DO I NEED IT NOW?

Answer the questions: Why now? Why not later, or before? I must justify why I need my Action now. *All Actions are immediate.*

8. WHAT WILL HAPPEN IF I DON'T GET WHAT I NEED?

This is the stimulus for playing my Action in the strongest possible way. What are the consequences? Is my Action important to me? What are the stakes here?

9. WHAT DO I DO TO GET WHAT I NEED?

How do I get my Action accomplished? By *doing what*? This is a smaller Action called an *activity*. Activities are the 'doings' that further my action. I could tease, beg, please, humiliate, get sympathy, excite, inspire, threaten, or encourage in order to further my Action. Activities can be physical, psychological and verbal.

10. WHAT MUST I OVERCOME?

This is my *obstacle*. It is the thing that could prevent me from getting what I need and there are **always** obstacles opposing and hindering my actions.

There are always *inner* and *outer* obstacles.

An outer obstacle might come from the environment, situation, relationships, place, time or my partner's Action.

An inner obstacle might come from my own characteristics, relationships, emotional or physical state of being.

Directing and rehearsing

Objectives and Obstacles

Once we've asked the "what do I need" and "why do I need it" questions, we're already working on finding *objectives*. What does the character want to achieve as a result of their actions? You can have many objectives (major and minor) throughout the play, so as we read through, we ask the following questions frequently:

What do I WANT?

Why do I WANT it?

The *obstacles* in the play keep your character from accomplishing their objectives. They are often the cause of conflict between characters. They may also be caused by a psychological block or internal struggle within your own character. Just as there can be many objectives, there can also be many obstacles in the play. Once you know what your character wants, then you must ask:

What obstacles must I OVERCOME to get what I want?



Director, Matt Wilde
photo Simon Annand

An example of a character objective and obstacle can be found easily in your basic horror movie - the character's objective is to have a peaceful existence without fear, and their obstacle is the evil force or person who is frightening them.

Other obstacles to consider might be:

Time

Do you have a time limit to accomplish your objective?

Ability

Are you skilled at the task needed to accomplish your objective?

Feelings

Do you have to battle feelings of guilt or fear before you can accomplish your objective?

On stage, as in life, a person's character is revealed through his actions and by his reasons for doing them. We'll look at *actions* in more detail later. By asking these questions, the actor begins to discover who his character is.

Relationships

Consider how your character relates to the other characters in the play.

Does your character like or dislike them?

Do the characters share history before the time period of the play?

Does a daring character make your cautious character irritable?

How does your character relate to objects in the play? For instance, if your character is ordered to drink a glass of water, his relation with that drink will be different than if he's thankfully quenching his thirst on a hot summer day. Objects become very good partners when they're imbued with a meaningful relationship. Objects can provide the same psychological stimulus as another character can.

A lot of these relationships will become evident through rehearsal but a few ideas beforehand will make your rehearsal process more productive.

Directing and rehearsing

Using the Lines

Keep in mind that behind every line of text, there is *subtext*. If a character says, "It's raining", the subtext might be one of these:

1. We'll have to move the party indoors
2. Now those flowers will grow well
3. No, you can't go outdoors to play
4. I told you, you ought to get the roof fixed
5. I love to walk in the rain

An actor has no right to speak a line until he has discovered the reason for saying it. The subtext colours the line of text and will influence what words you stress and what your physical expressions are. As you say the text, you must always *think* the subtext just as clearly.

Finding the Beats

What a character does to accomplish each minor objective is called a *beat*. A beat is a unit of action and each beat is a necessary step toward the major objective. For example, if your character is a burglar, you might break the script into these beats:

1. Break into the house
2. Locate the wall safe
3. Open the safe
4. Remove the valuables
5. Escape from the house

An actor should always find the beats, mark the beginning and end in the script, and be able to state the objective and obstacle for each one. The actor is responsible for this work before rehearsals begin.

Some actors like to explore everything they could possibly know about their character. The more you know, the more precise your choices, and the more real the character will be to you and your audience. For instance, you can decide that you like dogs (a general choice) or you can decide that you only like small dogs (more specific) or you can decide that you only like poodles (most specific). Often, an unusual

choice will be the most interesting. For instance, you can play a pet shop owner who loves animals or you could play a pet shop owner who hates animals. The second choice is more unusual than the first. This kind of choice could be the difference between a very dry scene and a 'rolling on the floor, laughing out loud' scene!

Here's a list of questions to get you thinking about your character:

1. What is his/her name?
2. How old is he/she?
3. Does he/she appear handsome, pretty, ugly? What first impression would one get from them?
4. Does he/she have any abnormalities?
5. Does he/she get along well with others?
6. Does he/she accept responsibility?
7. Does he/she have any pets?
8. Does he/she have any hobbies?
9. Is he/she married and what kind of relationship is it?
10. How would this person react if they were the only witness to a murder?
11. Could he/she have any mental problems?
12. What facial expressions does he/she most frequently use?
13. Was he/she smart in school or at their place of work?
14. Would you consider this person sporty?
15. Would you consider this person to have travelled widely?
16. What kind of food does this person like most, and why?
17. Does this person like music, and if so what kind of music in particular?
18. Does this person drink a lot of alcohol?
19. What do you think this person is like at home where nobody else can see him?
20. Does he/she believe in God?
21. In whose company was this person most likely to be seen?
22. What are this person's views on war?
23. Is this person in any way a musician?
24. Does this person buy cheap or expensive things?
25. What kind of colours would this person wear?

Directing and rehearsing

26. What does this person think of holidays? How would they celebrate Christmas or Hallowe'en?
27. What makes this person laugh?
28. Does this person have self-confidence?
29. Is this person clumsy?
30. Does this person brag?
31. Is he/she involved in politics? How would he/she vote?
32. Does this person get along with older/younger people?
33. Does this person speak well or poorly?
34. What would this person do if he/she was approached by a homeless person?
35. What kind of house/flat does this person live in? Does he/she rent or own?
36. What kind of magazines/books would this person read?
37. How would this person react if caught in a severe fire, storm, etc?
38. What is his/her favourite TV show and movie?
39. Does this person live alone?
40. What kind of furniture does this person have?
41. Does this person like animals?
42. What kind of temper does this person have?
43. Is this person easily embarrassed? What embarrasses them?
44. What is his/her favourite season or time of year?
45. Is this person superstitious?
46. What would make this person cry?
47. Would others consider this person easy-going?
48. Does this person express himself/herself freely?
49. What would this person do if he/she won the lottery?
50. What would he/she do for fun? What are his/her hobbies?
51. Does he/she smoke? Cigarettes, cigars, drugs?
52. Does this person like snakes, spiders, lizards, cockroaches?
53. What was this person like 5 years ago?
54. Does this person like other people?
55. What kind of weather does he/she like most and why?
56. What would this person do if they were stranded on a desert island? What would this person take to occupy himself/herself?
57. What does this person do when they go out? Would he/she like going to a night club, lounge, or karaoke bar?
58. Does this person have a computer at home? Do they surf the internet, chat, play games?

As you can see, there are many choices one can make. It's always tempting to play a part as if your character is the most perfect person (since we're rarely able to be so rehearsed in real life) but the uncool choices are often more interesting. Everybody has their own little quirks so let your character enjoy a few too!

Actioning

Actioning provides the stimulation for the actor to directly play each line of the text and develop alternative ways of bringing their character to life. This technique encourages performances with accurate and dramatic communication between characters.

Actioning heightens the actor's spontaneity, discouraging him or her from monotonously and automatically predicating a tone. Everyone has seen productions – particularly of Shakespeare's plays – where both audience and players alike don't have a clue about what's going on; it's all '*sound and fury signifying nothing*'. Actioning should keep the actors 'in the moment' and deter what Peter Brook calls 'deadly' acting where nothing is going on, except words being spoken.

If the actor plays a real and specific action on each sentence then, even though the audience are unlikely to be able to identify the technique or the individual action, their performance will be absolutely watchable because of its precision. Actioning enforces a specificity, which can liberate the actor's performance and ensure a cohesive integrated character with each moment leading naturally onto the next.

Actioning is a starting point for use in the rehearsal room and for private textual analysis.

Directing and rehearsing

It really comes to fruition in performance, affording actors the self-confidence to develop and refine their choices continuously. Actioning keeps the text alive by ensuring the drama is active and subject to constant redefinition.

If a whole company takes an hour to explore this principle at the start of rehearsals, a shared dramaturgical language is established. This synchronisation can save rehearsal time and facilitate more efficient communication.

Stimulation – Spontaneity – Specificity – Self-confidence – Synchronisation

Actioning is primarily for actors (established professionals and beginners alike), for students or amateur actors, for those with training and those without.

Actioning can also be useful for music theatre performers, for actors wrestling with audition speeches, for those who have to breathe life into a one-dimensional television or radio commercial, or for those who have been performing a play for months and need to re-invigorate their performance.

The Origins of Actioning

Actioning originates from Constantin Stanislavski (1863 – 1938), the Russian actor, director and theorist who formulated a revolutionary acting methodology which seeks to enhance psychological depth and emotional truth in performance. His system, still studied and practised widely around the world, acted as a catalyst for other approaches to acting including the American *Method*.

In his work (primarily at the Moscow Art Theatre), Stanislavski pioneered a series of exercises and rules which would allow actors to access their emotions more freely and maintain the essential but elusive creative state.

Concentrating on Actioning may be many actors' way of short-circuiting all elements of the rather more complex and more psychologi-

cally demanding system. Nonetheless, knowledge of key elements of Stanislavski's system is vital before being able to begin your work on Actioning.

Units and Objectives

Finding an action for a particular moment or line of text is dependent upon understanding the Stanislavskian concept of units and objectives (sometimes called episodes and tasks). In each unit of the text, you must decide on your objective (what your character wants) before defining the action (how your character sets out to get it).

Begin by breaking the scene up into units, each containing a single defined objective. Stanislavski makes a useful analogy in his book 'An Actor Prepares'. For him, the process of dividing a play into its component units is like breaking up a cooked chicken so that it can be eaten. If eaten portion by portion, the whole chicken can ultimately be devoured. Similarly, the scene is broken into its separate 'portions' or units in order to be investigated. Each unit has its own title, describing what that unit is about, and each character has his or her own objective at the heart of that unit. Like units, which can be major (whole sections of text) or minor (a single word or short sentence), so the characters' objectives are major or minor according to how the second-to-second minutiae of the scene develops.

Stanislavski warned: "You should not try to express the meaning of your objectives in terms of a noun. That can be used for a unit but the objective must always be a verb."

Take the word *power*, for example. Turn it into an objective: "I want power". On its own, this phrase is too general and, therefore, unplayable. Introduce something more active and the objective is better defined: "I want to do something to obtain power." The 'something' element of the equation helps you find your action for the unit. The actions are what you do to obtain what you want; they are the tactics you employ.

Directing and rehearsing

Actioning Today

The widespread use of Actioning in the professional theatre seems to have developed in Europe and the USA over the last fifty years, a theory handed down by word-of-mouth through generations of actors and directors. The principles of Actioning are now taught at many drama schools and conservatoires and, whilst it cannot be assumed that all actors share the same dramatic language and practise the same rehearsal techniques, it is safe to say that increasing numbers of performers are aware of and use the process.

Certainly with many directors using Actioning as a fundamental rehearsal technique (the eminent British Director Max Stafford-Clark, famously spends the first few weeks of rehearsals Actioning the text), it is a process that every actor should recognise and feel comfortable with.

How to Action the Text

What we say and what we think or mean don't always correspond. Take the most straightforward non sequitur: "Would you like a coffee?" You could say that the speaker's objective is simply "I want to offer you a drink" but, more likely, there are a host of deeper impulses between the two individuals operating underneath the surface. The objective is more likely to be along the lines of "I want you to be relaxed", "I want to show you I'm a caring person", "I want you to stay the night", and so on.

Actioning offers an immediate way of achieving this objective. The action word is a succinct and specific *transitive* verb which describes what your character is actually doing to another character. As the old saying goes, actions really can speak louder than words.

"Would you like a coffee?" could be played in many ways, according to the context of the scene and the character's objective. Different action words might be *seduce*, *welcome*, *dominate*, *befriend*, *admire*, *fear*, *disgrace*, *manipulate* ... The choice is virtually limitless, but must always be determined by the character's objective.

Identifying Action Words

Transitive Verbs

An action word must always be a *transitive* verb. A transitive or active verb is a verb ('a doing word') that you can actively do to someone else. It is always in the present tense and transitional, expressing an action that carries over from you (the subject) to the person you're speaking to (the object).

A useful way to identify if a verb is transitive or not is to place it between the words "I" and "you" and see if the sentence makes sense.

So, in the case of the words *charm*, *encourage* and *cherish*, "I charm you", "encourage you", "I cherish you" all make sense and so those three verbs must be transitive. They each express an action between characters and can define the impulse under each sentence.

Transitive Verb 'Wannabes'

Some verbs feel and sound as though they ought to be active, but in fact are not and cannot be used as actions. They will not adhere to the "I do something to you" principle.

For example, "I interfere with you" is not active since "with" disrupts the principle. This may seem purist, but it will force you to be more specific, as there are many ways one can "interfere with" someone. So, you might choose to play "I disorientate you", "disrupt you", "muddle you", "upset you", "interrupt you", "impede you", or "hamper you"; all of which are transitive.

When the verb requires a noun, it is not transitive. *Abate* needs a noun – "I abate your fears" – for the sentence to work. Similarly, *allocate*, *concede* and *assign* "I allocate you a place", "I concede the argument to you" or "I assign you the task", cannot be action words.

Choosing the Action

Look at the text offered to you. Start by clarifying what your character wants: their objective. Then choose a transitive verb for each sentence that helps the character achieve that objective.

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So if **A** says “Would you like a coffee?” and the objective is to make **B** so comfortable he stays a bit longer, then **A** might choose to play “I befriend you” or she could be more seductive and play “I beguile you” as her tactic for achieving the objective.

Every action has a different flavour in the mouth, however similar the word looks on the page or synonymous you might think it is. It is your job to locate exactly the right word for the moment and then to play it.

An action is not necessarily right or wrong. Instead, it is helpful or unhelpful in fulfilling the objective, enlivening the performance and telling the story. An action may or perhaps should change throughout rehearsal and performance. At the early stage of rehearsals, it is better to be instinctive in your choice and then finalise and hone the action later.

Playing the Action

Test the action. Put the words of the text into your mouth. Drop your action in and speak your line, now invested with your action. Speak the action aloud before continuing with the sentence. This can be done in the first person (“I tease you: ‘Are you the lady of the house?’”), or the third person (“Viola teases Olivia: ‘Are you the lady of the house?’”)

How does it feel? Try some other verbs, play around a little. Find the verb that feels perfect, and makes sense in your heart and your head for that moment in the scene and achieves that objective.

Another way to get used to the system is to speak your line to a couple of friends or colleagues, neutrally, with nothing invested in it. Then drop your action in, keeping it to yourself. Speak the sentence again, now invested with the action. Can your friends locate what action you are playing? How close are they? Try again. Can you do anything to make your playing more precise and the action clearer? The results of this exercise should not be considered a judgement on whether you can act! Rather, it is a fun way of experimenting with

how many ways you can play an action, and how effective those versions are.

Actioning is designed to help your imagination, not replace it. Stay instinctive, stay open, surprise yourself by playing something that you wouldn’t normally play, and have fun. When something doesn’t work, try another option until the alchemy is right. The ways in which you achieve your objective could be as many as the imagination is infinite.

You could work in reverse and decide to identify your objective only after having actioned each sentence thoroughly and found the most appropriate action word. It’s up to you.

The Actioning Mantra

One thought. One sentence. One breath. One action....

We choose an action for each whole thought. A whole thought is comprised within a whole sentence.

This sentence should be spoken with one breath.

And each breath should contain one action.

... One thought. One sentence. One breath. One action.

Actions in the Rehearsal Room

Some companies sit around a table for a large proportion of rehearsals deciding together each action for each sentence, before putting any of the play ‘onto its feet’. They are *mapping* out the play’s journey, exploring all the characters’ journeys en route to the desired destination. They are building up a common interpretation and language, so that during the production run, changes can be made by the cast to enliven and invigorate what could become staid.

Other companies might touch on the language of Actioning early on, but not explore the play exhaustively by this method, only asking what actions are at play when things become stale.

The individual actor might choose to locate

Directing and rehearsing

their character's actions for themselves when investigating the script: an emotional limbering-up before meeting the other characters in the rehearsal room. They might not mention to anyone else what their process is; after all, there are as many rehearsal processes as there are actors in the company.

Whilst Actioning can be applied by the solo actor in their preparation for playing a role, it works best when employed by a whole company. The text is re-active and works with (or against) text spoken by other characters. When a company works together to define their actions, there is an opportunity to play with and explore different actions, pick up ideas from one another and bounce off the actions of other characters. Intentions, meanings, possible actions and avenues for your character that might otherwise have been missed are revealed when Actioning together.

Whilst in life we do not generally know or understand people's true actions, objectives and intentions towards us, Actioning affords us this unique privilege and paves the way to a more inspired and dynamic performance by all actors in the company.

Director's notes created from a variety of sources including:

'An Actor Prepares' by Constantin Stanislavski (Methuen)

'Building a Character' by Constantin Stanislavski (Methuen)

'Creating a Role' by Constantin Stanislavski (Methuen)

'Letters to George: The Account of a Rehearsal' by Max Stafford-Clark (Nick Hern Books, 1997)

'Actions: the actors' thesaurus' by Marina Caldarone and Maggie Lloyd-Williams (Nick Hern Books, 2004)

Rehearsal diary

Education Tours Producer, Dawn Ingleson, observed some of the *Slow Time* rehearsals

Friday 7 January 2005

In the NT Education Space rehearsal room

Today the company continues going through the script in detail, splitting the text up in to mini scenes with titles, and then reading it through and looking at characters' individual lines.

In the afternoon the production photographer, Simon Annand, comes in to take some photos of the rehearsals. Matt Wilde, the director, decides to play one scene 'on its feet' to get some action shots, and then have a script readthrough.

Matt looks at how Delroy should react to Ashley and Nabs' discussions about Neela and Yvonne Straker. Ashley, who plays Delroy, looks for the points in the play where he should be angry, or where he should be resigned and almost hurt by some of the things that Ashley is saying to Delroy. We discover, interestingly, that Nabs loses it – and becomes very angry – when the others talk about Neela.

The designer, Lisa Lillywhite, arrives to talk to Matt and the actors about the costumes. Aml and Lisa discuss the necklace that Ashley wears – a crucifix that the institution has given him to wear instead of his own jewellery which is not allowed.

There is a big discussion about trainers,



Designer Lisa Lillywhite and Education Tours Producer Dawn Ingleson in rehearsal
photo Simon Annand

particularly what each character would have worn outside and what they wear inside. Your own footwear can be worn inside but sometimes it is easier to wear what is given to you. These choices are discussed and we decide that Delroy would not wear any trainers at all because he is slightly ashamed of his own, and doesn't want to put his institution footwear on until necessary.

Monday 10 January

In the English Touring Theatre rehearsal space

Before rehearsals get underway, the Stage Manager, Lucy Porter, and the Production Manager, Timandra Dyer, move the set for the first time from the National Theatre to the new rehearsal space, down the road at the English Touring Theatre space. This exercise will tell us how easy it is to load and unload the set into a van. It is pouring with rain but we manage to set up (without the sound equipment) in one hour. The company needs to do this even quicker on tour as there is only a short time to unload and do the get-in before the show starts. They also have to include time to warm-up before they start the performance.

Last week, the actors were given quite a lot of homework to do by Matt. They were asked to make lists about:

What their character says about himself;
What others say about their character;
What the writer says about their character.

Ashley (playing Delroy) has been in bed all weekend with flu, and is not in today, so Matt chooses to do in-depth individual work with the other two actors. They look at their characters and 'back-story' (past history) to help them decide how to play certain scenes and memories during the play.

After the get-in, Matt works with Dharmesh (playing Nabs), while Aml (playing Ashley) learns lines in the other room.

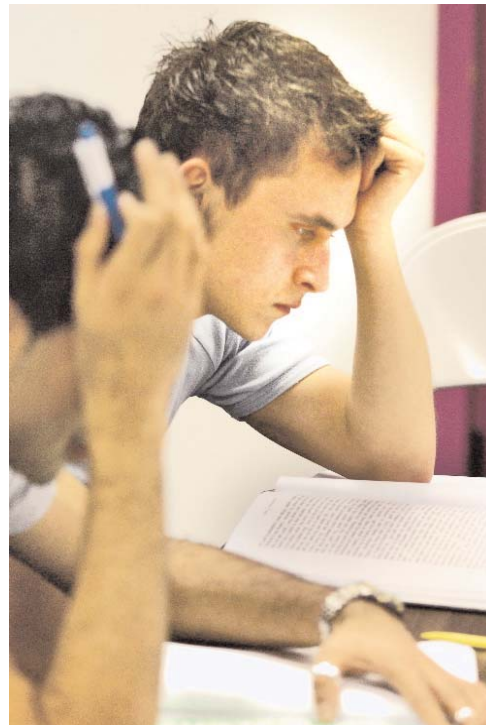
Matt had asked Dharmesh to write about Nabs and Neela – in particular what happened when he attacked the boy who talked to her (and the

Rehearsal Diary

reason why he is now in the YOI). Matt discusses what Dharmesh has written in great detail so that Dharmesh has an exact picture and consequently Nabs has an exact memory of the night it all happened. They also talk about the importance of his relationship with Neela.

They decide on key dates. Nabs was 15-years-old in May 2002; he got together with Neela in June 2002; the incident with the other boy takes place in August 2003. Our play takes place now, so Nabs has been in the YOI for a while. They talk about the mad, frenzied attack that they think Nabs carried out on the boy; Dharmesh believes that Nabs totally lost control. The incident happened in a fast food restaurant in Leicester Square. Nabs was picked up by police later the same night, covered in blood.

According to Dharmesh, Nabs is not sorry for what he has done to the boy, he's not bothered about hitting him or doing time, but he's just confused about Neela's response and regrets that he is not spending his time with her instead of being locked up.



Dharmesh Patel and
Ashley Rolfe in rehearsal
photo Simon Annand

Matt asks where Nabs' anger comes from. Dharmesh believes that kids have a greater tendency to be violent if they come from a violent background, so he suggests that Nabs' dad hit him when he was growing up. Nabs is from Tower Hamlets, has a close relationship with his mum, has a sister, but is full of insecurities and lacking in self-worth.

11 January

Matt, Roy and the actors discuss objectives and super-objectives*:

Super-objectives

Ashley: *I want to take my own life*

Nabs: *I want to be with Neela*

Matt talks about the objective of a scene and then the obstacles that are put in the way of achieving these objectives.

He asks the actors to write down the following to consider as they develop their characters:

1 thought, 1 sentence, 1 breath, 1 action.

We choose an action for each whole thought. A whole thought is comprised within a whole sentence.

This whole sentence should be spoken with one breath and each whole breath should contain one action.

Matt then talks about monologues and the difference between speaking to the audience via a monologue and via a character's soliloquy.

Matt and the actors continue splitting the text up into units with titles as on Friday 7 January.

Matt discusses the intentions of the characters and how to work with them:

Nurturing	Loving Encouraging Supporting
Using	Disturbing Deceiving Manipulating

* these are terms used by Stanislavski. For information on Stanislavski, see the book list in FURTHER READING on page 54 of this background pack

Rehearsal Diary

Damaging

Discouraging
Harming
Destroying

The company discuss Nabs' speech on page 43;

NABS: I do. Neela is helping me. All I have to do is think of her face yeah, that's all I have to do. And thass it. Nuttin else comes near. I'm gonna ask her to marry me, and she'll say yes. Ca' we love each other. One thing new boy, the one thing yer gonna do as soon as you get out. Just keep that in yer head, everything else don't mean nish. If my man there can't even do that, I say let him go. There's nothing he can do for you now.

Nabs has an answer for everything. He thinks that what Ashley and Delroy are talking about is rubbish - they don't know anything, he is the one who knows about love. He preaches to Delroy at this point. This is for his own benefit

as well: he has an insecurity that festers while he is inside.

We question how Nabs keeps the demons at bay. He has mantras – the things that he keeps “in his head” - one is about when he is going to get out, and the other about how inside you either take it or you give it out.

We refer back to our research and our visit to Feltham Young Offenders' Institution. The boys we met there all said that ‘everything gets magnified when you go inside’. We think about this a lot.



Aml Ameen, Dharmesh Patel
and Ashley Rolfe
photo Simon Annand

Citizenship Lesson Plan 1

BEFORE WATCHING THE PLAY

Aim	To understand how stereotypes can create prejudice and influence people's perceptions of young people
Objectives	<p>To create pictures or descriptions of the main characters using photographs and brief character profiles.</p> <p>To challenge students own stereotypes and prejudices.</p> <p>To consider the media impact on how young people are generally perceived.</p>
Key Words	Stereotype Prejudice Media
Resources	Photographs of the main characters in the play Character profile sheets Question sheets Newspapers

Citizenship

Curriculum Links	KS3 Programme of Study links – 1(a), 1(h), 2(a), 2(b), 2(c), 3(a) QCA KS3 Citizenship links – Unit 2 Crime (stereotypes and young people)
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GROUP WORK (20 - 30 MINUTES)

Allow time for each group to discuss ideas using the prompt sheets

Suggested Teaching Methods:

Students split into small groups.

Each group is given either a photograph or character profile.

Explain that the groups need to look at their photo or profile and discuss (using the questions on the prompt sheet) what kind of person their character is. The aim is to create a 'picture', either written or an annotated illustration of the character they are working on.

Each group should also choose a name for their character from the options given (Nabs, Ashley and Delroy).

Explain that the groups will need to justify the choices they make so they will need to discuss their ideas first.

Resources:

Brief character profiles (Resources 1, 2, and 3)

Photographs of the main characters (Resources 4, 5 and 6).

Prompt sheets (Resource 7).

Plain paper for illustrations and group descriptions.

GROUP PRESENTATIONS (30 MINUTES)

Allow around 5 minutes per group, depending on the size of the class

Suggested Teaching Methods:

Each group reports back to the class and should justify their choices. Ask why and how they chose the name, how they decided upon the character's appearance and personality, and whether the group disagreed on any of the choices made about the character.

Resources:

Group work from previous activity.

Citizenship Lesson Plan 1

CLASS DISCUSSION (10 MINUTES)

Suggested Teaching Methods:

Discuss and list any similarities that groups may have come up with in terms of personality etc.

Reveal which names match each photograph and which description matches each character. Ask if anyone is surprised and why they are surprised.

BRAINSTORM/CLASS DISCUSSION (10 MINS)

Suggested Teaching Methods:

Brainstorm a 'typical' young criminal and write up ideas.

Discuss whether the students believe there is such a thing as a typical criminal. Ask students why we might think that all criminals are the same or share the same characteristics. What might influence our ideas? Link to media portrayal of young people.

Explain that making generalisations about groups of people are called *stereotypes*.

RESEARCH IN PAIRS

AND BRIEF FEEDBACK (20 MINS)

Suggested Teaching Methods:

Explain that students will be looking through newspapers, magazines or the internet to find images or stories about young people.

Students need to choose a story or image and decide whether the impression of young people given in their chosen source is positive or negative and whether they think this is accurate for all young people. What is the stereotype of young people given by the media?

Explain that stereotypes can lead to people being treated in a certain way by others and can lead to prejudice. For example, young people being treated suspiciously in shops by security guards. Ask students what effect stereotypes they have found may have on young people.

Resources:

Newspapers / magazines / possible internet news sites.

PLENARY (5 – 10 MINUTES)

Suggested Teaching Methods:

Recap what students thought about the characters. Were any of their ideas based on stereotypes or prejudices? Why do they think stereotypes exist?

Extension / homework activity: Imagine you are a journalist for a national newspaper. You have been given the brief details about Nabs, Delroy or Ashley. Choose one and create a story about the youth of today based on the images you have found from the media and your own preconceptions about the characters.

Assessment: Contributions to discussion and group work. Understanding of key words.

EVALUATION:

Citizenship Lesson Plan 2

AFTER THE PLAY

Aim To know what criminal offences are and understand the consequences of committing a criminal offence.

Objectives To decide what criminal offences are and what the consequences should be of committing crime.
To find out how the law deals with young offenders.
To inform others about the consequences of committing crime.

Key Words Age of responsibility
Custody
Young Offender
Sentence
Criminal record

Resources Crime cards
Activity Sheets
True or False quiz
Storyboards
Consequences sheets

Citizenship

Curriculum Links KS3 Programme of Study links – 1(a), 2(a), 2(b), 2(c), 3(a)
QCA KS3 Citizenship links – Unit 2 Crime (What are criminal offences? What is criminal responsibility?)

Teacher Guidance :

Children are subject to criminal law at the age of 10. If a child is under 10 then they cannot be found guilty of committing a crime. Between the ages of 10 and 17 young people are subject to adult laws. It is assumed that they know what the law is, and when they've broken it. Their sentence depends on their age and seriousness of crime committed.

TRUE OR FALSE QUIZ (10 MINUTES)

Suggested Teaching Methods:

Students complete the True or False quiz, individually.

Go through the answers. Students correct their own answers.

Ask students if there was anything that particularly surprised them about the answers.

Resources:

True or False quiz (Resource 8).

PAIR WORK (20 MINUTES)

Suggested Teaching Methods:

Each pair is given a set of crime cards. They should sort them under two headings;

Crime and Non-crime.

Give correct answers and ask students to put the 'non-crimes' aside.

In pairs, the students discuss and sort the crimes into order of seriousness. Students should feedback their chosen order to the rest of the class and justify their choices.

Resources:

Crime Cards (Resource 9)

CLASS DISCUSSION AND READING IN PAIRS (20 MINUTES)

Suggested Teaching Methods:

Ask students what types of sentences exist for people who commit a crime.

Read through the sentences sheet with class and check understanding of the terms.

Using the activity sheet, student pairs should list the crimes from the previous activity and state what sentence (from the list) they would apply to each crime. They should explain their choice of sentence.

Feedback to class.

Resources:

Consequences sheet (Resource 10)

Activity sheet (Resource 11)

Citizenship Lesson Plan 2

DISCUSSION (5 MINUTES)

(this could also lead to a written exercise based on responses to questions in discussion)

Suggested Teaching Methods:

Ask the class whether they think that the same sentences should be applied to young people as to adults.

Ask if anyone knows what the law says about this. What is the age of responsibility (age at which you are responsible for your actions)? Should children be treated the same as adults? Is this fair?

Ask if the students think that Nabs, Ashley and Delroy deserved the sentences they received for the crimes that they committed. If you know why someone has committed a crime does it change your opinion of what sentence they should receive? If they could pick alternatives for the characters what would they be and why?

INDIVIDUAL COMMUNICATION (WHOLE LESSON OR HOMEWORK ACTIVITY)

Suggested Teaching Methods:

Ask the class whether they know what happens when a crime is committed by a young person and they are caught and what the consequences of having a criminal record might be .

Read through the sheet with the class.

Students should create a poster or leaflet to inform young people about the consequences of committing a crime. Alternatively students could create a storyboard (like a cartoon strip) using a character from the play to show the process from crime to sentencing.

Resources:

'What happens if you commit a crime?'

(Resource 12)

Plain paper

Extension / homework activity : Find out about the work and role of the youth justice board. Use the internet for research if possible – how might the youth justice board have helped or help Nabs, Delroy and Ashley?

Assessment : The poster, leaflet or storyboard activity should be assessed according to clarity of information used.

EVALUATION :

Citizenship Lesson Plan 3

Aim	To understand why people are sent to young offenders' institutions and why young people might offend
Objectives	To examine life in a young offenders' institution. To compare life in an institution to their own lives.
Key Words	Young offenders' institutions
Resources	Real life diary extracts
Citizenship Curriculum Links	KS3 Programme of Study links – 1(a), 2(a), 2(b), 2(c), 3(a) QCA KS3 Citizenship links – Unit 2 Crime

PAIR WORK (10 – 15 MINUTES)

Suggested Teaching Methods:

Students work in pairs and take it in turns to describe a typical day in their own lives. They should start from when they get up to when they go to bed and also discuss all the things that they use during the day. For example, listening to a CD on the way to school, getting a bus to the shops, watching TV, playing on the Playstation. The student listening should make notes.

Pairs feedback briefly to the rest of class.

CLASS DISCUSSION (10 MINUTES)

Suggested Teaching Methods:

Think back to Nabs, Ashley and Delroy. Make a list of things or facilities they had in their cells and mentioned having in the building?

CLASS READING AND DISCUSSION (20 MINS)

Notes may be necessary

Suggested Teaching Methods:

Read the real life diary extract with the class.

Ask the class how life in prison is different to their own typical days. Is anything similar? (e.g. bullies or adult treatment of young people)

What do they think they would miss the most if they were in prison? What would be the most difficult thing about being there? (you could give starter sentences for students to complete:

'The most difficult part of being in a prison would be XXX because XXX')

Thinking back to the facilities and resources the characters in the play have and that the person in the real life extract has, is what is provided and allowed adequate? Do they think it is too much? Why? What would they provide?

Resources:

Real life diary extracts (Resource 13)

INDIVIDUAL WRITTEN ACTIVITY (HOMEWORK OR EXTENSION ACTIVITY, OR 30 MINUTES IN CLASS)

Students write a letter to the head of prison services with recommendations (and reasons) as to what SHOULD and SHOULD NOT be provided and allowed in young offenders' institutions. They should think back to the experiences they have read about and to the characters from the play.

Students share their letters with the rest of class.

Extension / homework activity Research into conditions in young offenders institutions and prisons generally. Letter-writing to MP's

Assessment Letter activity to consolidate learning from the lesson.

EVALUATION

Citizenship Lesson Plan 4

Aim	To understand the purpose of using prison as a punishment and whether it is effective To consider why young people commit crime.
Objectives	To discuss the reasons for using prison as a punishment. To think of alternatives to prison. To examine statistics showing the effect of prison in relation to re-offending. To discuss why young people commit crime. To relate human rights to conditions in young offenders' institutions.
Key Words	Re-offend Reparation Rehabilitation Youth Justice Board Human rights
Resources	Amnesty quote Websites suggested for research Statistics sheet Prison sheet Why do young people commit crime sheet
Citizenship Curriculum Links	KS3 Programme of Study links – 1(a), 1(b), 2(a), 2(b), 2(c), 3(a) QCA KS3 Citizenship links – Unit 2 Crime, Unit 3 Human Rights, Unit 13. How do we deal with conflict?

CLASS DISCUSSION, GROUP DISCUSSION AND SMALL GROUP WORK (40 MINUTES OR WHOLE LESSON)

Suggested Teaching Methods:

Ask students why they think prison is used as a punishment. What is the purpose? Make list of ideas and then read through the sheet.

Ask students if they think that prison achieves the aims stated in the sheet?

Read the statistics. What do they tell us about prison as a deterrent?

Think back to Delroy in the play. Why did he get involved with crime?

In small groups, students come up with a set of reasons for why young people might commit crime. Share with rest of class and list.

Look at the reasons given in the MORI survey – are they similar to the ideas given? Thinking of all the reasons for why young people commit crime, students should discuss what they think might work as deterrents. They should consider advantages and disadvantages for each idea they come up with and present it in table form.

Resources:

Prison sheet (Resource 14)

Statistics sheet (Resource 15)

Why do young people commit crime sheet (Resource 16)

WHOLE CLASS DISCUSSION (20 MINUTES)

Suggested Teaching Methods:

Ask students whether they think its right for young people to be imprisoned? What sort of effect might prison have on a young person? Think about Ashley and Nabs in the play. How were they affected? How was Delroy coping with the situation?

Look at the statistics on suicide and self harm in young offenders' institutions. What does this tell us about conditions in these places? Do young offenders deserve to be treated badly as they have committed crimes?

Resources:

Statistics sheet (Resource 15)

Citizenship Lesson Plan 4

WHOLE CLASS AND SMALL GROUP (WHOLE LESSON)

Suggested Teaching Methods:

Display the Amnesty quote and discuss what it means.

From what students have learnt about young offenders' institutions (you could re-read the real life diaries) do they think that young peoples human rights are upheld when they are in custody? Should human rights be upheld if you are in prison?

Internet research into conditions in prisons and human rights (use Amnesty link and YMCA link). Pupils create presentations using findings and link to the statistics previously explored. Could use Powerpoint if this is accessible.

Resources:

Amnesty Quote (Resource 17)

Internet – website links

PAIR WORK (WHOLE LESSON PLUS HOMEWORK)

Suggested Teaching Methods:

Visit the Youth Justice Board website (using link). Students should investigate what help and support is available to young offenders, and produce a display showing the work of the youth justice board to inform other students. Students should make the displays eye-catching and use bold phrases and quotes.

Resources:

Youth Justice Board website

Materials for displays

GROUP WORK (15 MINUTES)

Suggested Teaching Methods:

Recap and reinforce knowledge by asking

students to come up with 5 -10 knowledge based questions. Swap questions with other groups or have a class quiz.

Extension / homework activity Students write about what they think has been the most valuable thing they have learnt about young people, youth justice and crime through the lessons and the play and whether they think it would be useful for other students of the same age to watch the play with their reasons.

Assessment Student marking of quiz. Presentations and display work – extent of research and information presented.

EVALUATION

Citizenship Lesson resource 1

Young Offender 1

- 1 He is his mum's favourite
- 2 He is inside for malicious wounding
- 3 He lives on an estate in Acton
- 4 He knows one of the other boys in here from home

Citizenship Lesson resource 2

Young Offender 2

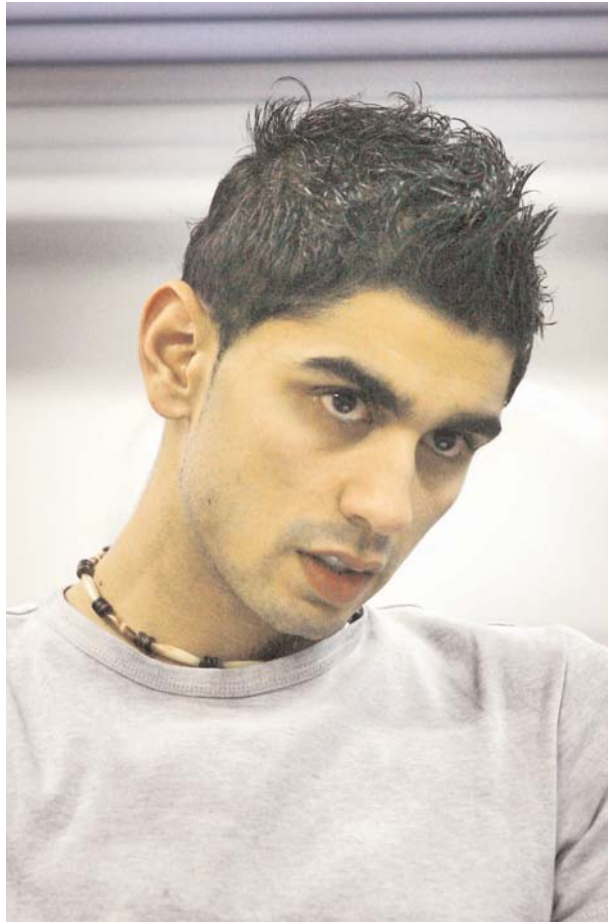
- 1 He is top boy
- 2 He has a girlfriend
whom he loves
deeply
- 3 He says he is not
afraid of anything
- 4 He places bets on the
other 2 committing
suicide

Citizenship Lesson resource 3

Young Offender 3

- 1 It is his first night in
- 2 He doesn't want to grow up to be like his mum or dad
- 3 He keeps thinking about go-carting with his little brother
- 4 He stole a mobile off a woman and assaulted her

Citizenship Lesson resource 4



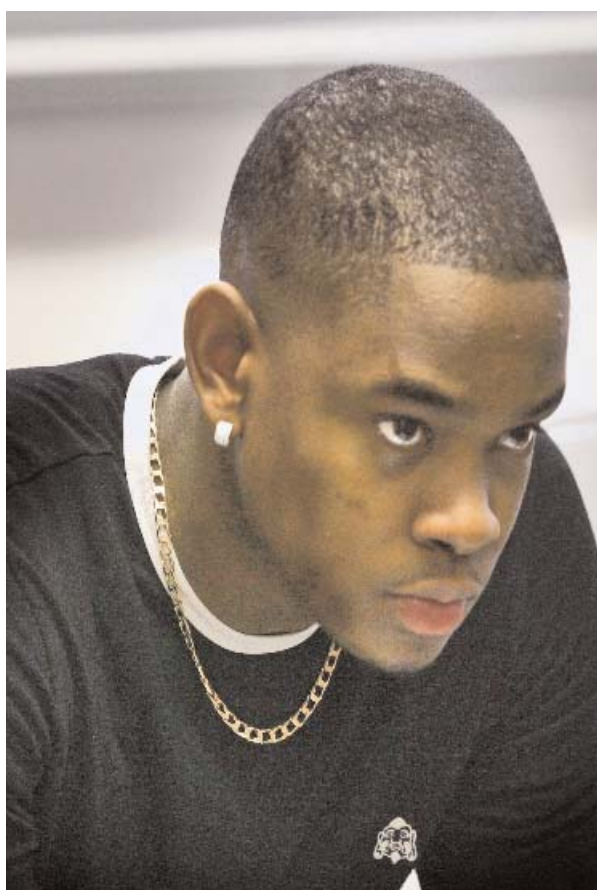
PRINT OUT AND PHOTOCOPY THIS SHEET

Citizenship Lesson resource 5



PRINT OUT AND PHOTOCOPY THIS SHEET

Citizenship Lesson resource 6



PRINT OUT AND PHOTOCOPY THIS SHEET

Citizenship lesson resource 7

PROMPT SHEET

Who are the characters?

Using your description or photograph, create either a **picture** or a **description** of your character. If you are drawing your character, you can write notes around your drawing to explain your ideas. Use these questions to help you with your work. Discuss your ideas and think carefully about your choices.

What do you definitely know about your character?

Think about their age, colour etc. Look for **FACTS** in the information you have been given

What can you assume about your character from the information you have been given?

Think about:

- * How they dress
- * Their personality: are they intelligent, happy, sad, moody, troublesome?
- * Where do they live? What is it like there?
- * What is their background?

What else would you like to know about your character?

What do you think your character's name might be? Choose from the following:

- * Nabs
- * Ashley
- * Delroy

How did you decide?

Citizenship lesson resource 8

TRUE OR FALSE QUIZ

How much do you know about young people and crime? Read EACH statement and tick true or false.

1. Girls commit more crime than boys

TRUE		FALSE	
------	--	-------	--

2. Young people aged 14 are more likely to commit a crime than any other age group

TRUE		FALSE	
------	--	-------	--

3. Children as young as 8 can be sent to prison

TRUE		FALSE	
------	--	-------	--

4. The amount of young people in prison has doubled over the past ten years

TRUE		FALSE	
------	--	-------	--

5. The number of girls being sent to prison has increased by 333% since 1991

TRUE		FALSE	
------	--	-------	--

6. The most common crime committed by young people is fare-dodging on buses and trains

TRUE		FALSE	
------	--	-------	--

7. The most common place for a young person to be a victim of a crime is at school

TRUE		FALSE	
------	--	-------	--

8. Most young people who have had an offence committed against them at school are more likely to tell their parents instead of a teacher or the police

TRUE		FALSE	
------	--	-------	--

9. There is a higher level of crime committed by young people living in London than in any other area of the UK

TRUE		FALSE	
------	--	-------	--

10. The crime young people fear the most is physical attack

TRUE		FALSE	
------	--	-------	--

PRINT OUT AND PHOTOCOPY THIS SHEET

Citizenship lesson resource 9

CRIME CARDS (for Crime or Not Crime)

Photocopy enough for the whole class and cut out. Answers are on page 47 of this pack.

1. CARRYING A KNIFE	7. TRAVELLING ON A BUS WITHOUT PAYING A FARE
2. HURTING SOMEONE WHO THEN NEEDED MEDICAL ATTENTION	8. WRITING GRAFFITI ON A WALL
3. SELLING DRUGS	9. USING A MOBILE 'PHONE IN A HOSPITAL
4. BEING IN A CAR THAT WAS TAKEN WITHOUT THE OWNER'S PERMISSION	10. DRINKING ALCOHOL AGED 11, AT A FAMILY PARTY HELD AT HOME
5. KNOWINGLY BUYING STOLEN GOODS	11. ENTERING A PUB UNDER AGE 18
6. THREATENING SOMEONE IN PUBLIC	12. HURTING SOMEONE WHO DIDN'T REQUIRE MEDICAL HELP AFTERWARDS

PRINT OUT AND PHOTOCOPY THIS SHEET

Citizenship lesson resource 10

CONSEQUENCES SHEET

What sentences are given to young people?

Information

If you are between 10- and 18-years-old and break the law, you can be punished.

In England and Wales, there are special Youth Courts for young people accused of committing a crime.

In Scotland there is a Children's Hearing System, which is different to the Youth Courts system.

Anyone over the age of 10 can be put in prison indefinitely if they have committed a serious crime.

In England and Wales possible sentences include:

absolute discharge

when the court decides to take no action

referral orders

the court orders the offender to attend a youth offenders' panel, which will work with them to identify why they committed the crime, and how they can try to avoid crime in the future (this is the normal sentence for first-time offenders who plead guilty)

reparation orders

the young offender has to make it up to the victim or the local community

parenting orders

the parents have to attend classes or guidance sessions to help them take responsibility for making sure their child doesn't get into any more trouble

supervision orders

the young person is supervised by a social worker or probation officer for up to three years

curfew orders

(age 16 plus) offenders are required to stay in a particular place or area for certain hours of the day (they might be tagged with an electronic device to make sure they obey the curfew order)

detention and training orders

a custodial sentence which involves being locked up for the first half of the sentence and supervised for the second half, and working on not re-offending

custodial sentences

in cases where a serious crime has been committed, such as murder or manslaughter. Anyone aged over 10 can be locked up indefinitely if the crime is serious enough.

(adapted from www.justdosomething.net)

Citizenship lesson resource 11

ACTIVITY SHEET

Choose 5 crimes using the crime cards (resource 9). For each crime, refer to the consequences sheet (resource 10) and decide **what** sentence you would apply and **why**.

CRIME	SENTENCE	REASON FOR SENTENCE

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Citizenship lesson resource 12

WHAT HAPPENS IF A YOUNG PERSON COMMITS A CRIME?

The police have to follow many rules if a young person is suspected of committing a crime.

This is what they can do:

- Give an informal warning (tell them off).

- Take formal action against the young person, which means they are taken to a police station and questioned.

- The young person must have an adult with them, a parent or social worker. They also have a lawyer present. Young people are entitled to free lawyers.

Once the questioning finishes, the police have four options. These are:

- decide the person is innocent

- if the young person admits to the crime the police can decide not to take further action (as long as the crime isn't too serious)

- choose to give the young person a final warning about his or her behaviour

- decide that the young person should be prosecuted in court.

Going to court can be a scary experience, but the United Nations Convention on the Rights of the Child insists that "in all courts of law the best interest of the child must be the primary consideration". This is backed up by UK law.

(adapted from www.justdosomething.net)

Citizenship lesson resource 13

DIARY 1

A YOUNG PRISONER, STUART, AGED 20.

It is Stuart's first time in prison

Sunday 12 February

Got up 7.45 am and went to work on servery (where meals are served to prisoners). 9am, went to work: cleaned offices and then went and cleaned the servery. Banged up (locked in cell) 11.15 am to wait for dinner. Really dull morning. Received today's national paper so I've got something to read. After dinner 12pm banged up 'til 2pm. Cleaned servery again and then went to gym. Had tea and then cleaned the servery again. Banged up for the rest of the night. Wrote a letter to my girlfriend telling her how much I miss her and how I want to come home. Pretty normal Sunday overall. Felt really homesick all day. I'm glad I've got my music to keep me going.

Monday 13 February

Got up 7.45 am and waited for breakfast. Went down to sick hatch (where inmates receive medical attention or treatment) and handed in sick application (to see a prison doctor) and just got a cup of tea for my breakfast as I hate the porridge. Went to work in the servery until I had to see the doctor. Came back and had to clean the outside area of D wing. Finished that and got banged up to wait for dinner. Feeling really down in the dumps and depressed all morning (really home sick). Dinner wasn't worth eating. I only had chips because I can't eat fish or mushy peas. Cleaned the servery and went to gym. (I wish I had stayed in bed all day). Had tea after being banged up for just over an hour. Not a bad meal for once. Cleaned the servery and then served cups of tea and collected slops (leftover food) from one's landing (ground floor) and two's (next floor up) of our wing. Scrounged a bit of baccy (tobacco) off a couple of the lads. Got banged up for the rest of the night. I think this day was one of the worst.

Wednesday 15 February

Woke up 8.15 am and went to get my medication and breakfast (cornflakes for once). Looked at the visit list expecting a visit off my girlfriend but my name wasn't there. Really put me on a downer (depressed). At least it's

payday (inmates are paid a small wage for working) so the day isn't that bad. Went to work at 9am and had to do a 100% clean of the servery, dragging all the units out and cleaning behind all of them – didn't finish that until 11am. Got banged up 'til dinnertime. At dinner I worked serving teas and had a really good dinner afterwards. Banged up again till 2pm. Got paid and bought the things I needed (baccy, batteries and munchies). Served cups of tea and had my tea. Served cups of tea and cleaned the servery. Got a letter off my mam today and found out my sister has left home. I wish I could get out of this place so I could make sure my sister is alright.

Monday 20 February

Got up 9am for work, couldn't be bothered with breakfast because it was porridge. Cleaned the servery and then the screw (warden) asked me to clean the shower room. It was a complete mess and took me about 30 minutes. After that I went on exercise because I needed some fresh air. It was freezing. When I came in I got locked up 'til dinner and I waited for post to come round, but I didn't get any. My head was in pieces because there's no word from my girlfriend. I feel like crying but can't let the tears come out. At dinner time I served cups of tea and had my dinner. Locked up until 2pm wondering if my girlfriend is alright and wishing she'd get in contact. After we got let out I cleaned the servery and then cleaned the outside area of D wing. It was a tip. (Inmates throw things out of cell windows). Went to gym and won everyone I played at table tennis so I was chuffed. Banged up until tea time. Served buns at tea time and had tea. Cleaned servery and phoned girlfriend but she wasn't in. Phoned mam up and she was really pleased to hear my voice. She started crying and nearly started me off but I had to hold it in. (Phones are now available to inmates, calls have to be booked and they have to purchase 'phone cards from the small wage they earn). I want to go home, I wish they'd let me out of this hell hole.

Tuesday 21 February

This has got to be the worst day ever. Got a letter off Karla (girlfriend) saying she's found somebody else and doesn't want me any more. I am in pieces but what can I do? I love her to

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Citizenship lesson resource 13

bits and she doesn't want me anymore. Phoned my mam and told her what has happened and she told me to keep my spirits up. I couldn't hold my tears in on the phone and regret it now because my mam is really upset and thinks I'm going to do something stupid. I want to go home real bad. I feel a big failure and really regret being stupid and getting put in here. The screws were a big help to me but nobody can fix this broken heart except Karla. Did usual daily routine and also cleaned the offices out after dinner.

Sunday 26 February

Got up 7.45 am and served breakfast which was cornflakes again. I got loads as I was serving them so had the best breakfast in ages. Let out to work at 9.15 am and cleaned the offices which took about 20 minutes and then I cleaned the servery. While cleaning the servery I nearly got into a fight because of this kid. This kid came up to me and whacked me over the head with a cup and then started mouthing off, so I picked the cup up and threw it at his head and told him what I thought of him. He says he's gonna kill me but all he can do is give me a kicking. Banged up at 11 am until dinner. Served cups of tea at dinner and then had dinner. Banged up until 2pm. Served cups of tea at tea time and then had tea. After tea me and my pad mate had a good clean up of the pad (cell). I cleaned the servery and then came back to help him finish off. Then got banged up for the rest of the night. Didn't get any gym or football today so I'm gutted.

Wednesday 1 March

Got up 7.30 am and went to work on servery serving breakfast. Had breakfast and then went to work cleaning the servery and got called up for a visit, which I wasn't expecting. I went to the visit and my mam and younger sister was sat there. It was really good to see them. I haven't seen them since December so we had loads to talk about. She was really upset when the visit finished because I had to go back to my cell. Had dinner and then got paid after being locked up for 2 hours. After tea I cleaned the servery again and then went back to my cell for the rest of the night. I feel really homesick after

seeing my mam again, I wish I was still there with her.

Friday 3 March

Got up 7.45 am and served breakfast and then had a cup of tea and some scrambled egg. 9am cleaned the servery and then went out on exercise at 10 'til 11am to get some fresh air in my lungs. Banged up till dinner (no post again), served dinner and then had mine. Wrote a letter to my mate during afternoon bang up and then got let out at 2.30 pm to clean the servery which wasn't much of a mess. After cleaning the servery I got a bit of hassle off one of the lads who was surrounded by all his mates so I'm a little shook up. I'm glad the officer walked in just in time. Served tea and then cleaned the servery again. Served cups of tea to everyone who was still banged up after that. I hope I don't get beat up by that lad, I hate having to watch my back constantly.

Tuesday 7 March

Got up 6.30am as I couldn't sleep. Got breakfast at 8.15am and then went to work at 9am. Cleaned the servery and then went to my cell. A lad came into the cell and started having a go at me and we had a fight. I didn't lose but I didn't win either because he hit me with a broom handle so I grabbed it off him and he ran out. I didn't want to fight but I wasn't going to stand there and let him hit me. Had dinner at 12pm and then went to the chapel for the little group. I learned a bit more about myself so it was worth going. 2 pm I cleaned the servery again. Tea time I had my tea and then cleaned the servery again. Banged up 8.15 pm and just chilled out listening to music. My padmate phoned my mam up for me so I know she's alright, I want to go home badly.

Citizenship lesson resource 13

DIARY 2

A YOUNG OFFENDER AGED 19

Tuesday 15 February (Eve of my Birthday)

Woke up this morning, aching like mad from the gym. I think it's mainly the wafer thin mattress! I'm feeling lazy today, so am going to try to relax a little bit if I can. Went and did the usual routine and went to the end of the land for milk and applications, there's nothing worth putting my name down for today, so I settled for a sick application to get some spot cream. I don't think I'll be given any though. Went back to my cell to eat my cereal. They came for exercise ten minutes later. Didn't want to go out, because it is too cold! You're on the exercise yard for half an hour on workdays and one hour on weekends, and if you're not working then that's the only time you get out of your cell really, apart from dinner and tea. But if you're on association which runs on an every other night basis, you get to go on that. When you've been in the prison 8 to 10 weeks and you've kept your nose clean, you will be put on enhanced, which means you can go on association every night and be put on the list for a telly cell. But if you misbehave, then you'll be put on basic, which means you get no privileges except what you're entitled to, which isn't much! They came for education after exercise, so came back in. Supposed to be in the art room but it's been refurbished, so they put me in basic skills. Did a bit of work on this diary. Went back to the wing at 11.30 and got banged up for dinner. We get chips every dinnertime in this prison, so I don't really need to tell you that we had chips for dinner! Went back to education about quarter to two, sat in computers. I didn't do anything though because I've got computer qualifications and what I wanted to do isn't available, so I had to do without.

Prisons are a very bad place to come, but they have their advantages, such as getting qualifications. I should have done mine at school and then maybe I wouldn't be here now. I'd probably be working in a good job and earning my living, instead of going around stealing off other people!

Prisons are mainly about routine and being told where to go, when to go and even why to go and that's the bit that most prisoners don't like, because there you go again, it takes you back to getting a job and being told what to do. So whatever you do, think about life more, and do what prisoners don't do, think of the consequence before you do the action - that way you have a better outlook on things.

Finished education at 4.30, came back to my cell until tea. Went down for tea, there was no choice, because we were the last landing to be let out. Sometimes you suffer, sometimes you don't, not that there's a great deal to choose from anyway, I'd give anything for a MacDonalds! Finished tea, washed the pots and sat on my cellmates bed for a game of cards, when someone blew the lights, what a nightmare! We had to sit in darkness all night. It soon got dark, so we went to bed. There's no point in trying to play cards in the dark.

Wednesday 16 February (Birthday)

Woke up this morning, devastated 'cause I am in for my 19th birthday. It's time I sorted myself out and got a job. It's a mugs game, I should be out with my family at this time. Had my breakfast - cornflakes for a change - they came for exercise, didn't go out to feel like a chicken in a freezer. I forgot to tell you you're not allowed your own coat! So if you go on exercise you'll freeze in the winter. Banged up all morning, the prison's on a lock down, which means there's most probably a meeting with the Governor of some sort. Jumped back into bed, and slept the morning away, (Can't be bothered sitting here bored stiff).

We're on association tonight so at least I'm out the cell for a couple of games of pool! The door opened for association at 6:30. We all go through a big door into a massive hall and play pool, snooker, table tennis or darts. Most inmates watch the TV. I'm not surprised really - it's not often that you get to see the TV, unless you're enhanced (well-behaved prisoner) in a TV cell.

I've seen some pretty bad fights while on association in my time, people being hit with

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Citizenship lesson resource 13

snooker balls in a sock, hit over the head with the cues and normal fist fights. Most of the fights evolve around people from different towns and cities, trying to prove how hard they are to other inmates.

It's mainly the vulnerable ones that get picked on, the people who have never been to prison before. But if you have been in before, you hardly get any trouble, because you know the score, as the prison slang goes. There's a lot of bullying in prisons as well, which is not very nice when you have someone on your back trying to tax (take) your trainers. Bullying has subsided a bit in this prison, because when you come in now they take your trainers off you, even if you are on remand. But believe me, it still goes on and if it's not for your trainers it's for something else, and when or if you're ever caught bullying anyone, then you will be very harshly dealt with, such as put on the block (segregation unit). This is where you sit on a bed with no mattress, no radio, no letters, no nothing - you name it, they take it!

After you have been on the block for a couple of hours or days you will be taken to see the Governor, who will supply the punishment that they see fit for what you have done. There are many punishments: staying on the block, put on the basic regime, loss of pay/canteen and, the one that no prisoner wants, the loss of remission (days).

I'm going to stop writing the diary day by day now, because the prison routine is the same every day. The only time it changes is if you're on a visit and that only lasts for two hours, so you don't miss much of the main movements. I'm going to write about prison life and what goes on. The cell that you live in is basically about 20ft long and 8ft wide. You have a metal table that's bolted to the wall, with two metal seats either side of it, the sink is metal too with the toilet attached to the side, which is very unhygienic. The door is metal with a little window in the middle to enable the officers to roll count at the end of every day. The windows are plastic with big steel bars going across the outside. At night the light outside shines through the cell and casts shadows of the bars on the walls, which give the cell an eerie feeling

and a sense of loneliness. There's a radiator in the cell as well, when it's on, that is. The beds are made of iron, there are 3 beds in here because it's a three-man cell. The mattresses are very thin and hurt your back when you first come in, but I suppose it's like most things, you get used to it after a while, but that doesn't change the fact that I'd do anything to be in MY bed at home! Most prisoners will tell you that they've learnt their lesson as soon as they set foot in the prison, because as soon as you come in your brain tells you that you've learnt.

I regret being here for many reasons, the most obvious is that you're not in control of yourself, and you have got other people telling you when to eat. It's the worst feeling in the world when you're locked up, sending visiting orders to your friends and family, and them being told they can't come and see you because you had a visit last week, it's horrible! It even feels like the air you breathe in prison is different, the atmosphere changes completely from the outside. Basically it's a big waiting game from the day you come in, to the day you get out. It's a complete waste of time and you just waste your life away. I feel very stupid, as if I've let myself down. Please don't waste your lives like I've done, it's not worth it. TRUST ME.

(adapted from www.pmnw.co.uk)

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Citizenship lesson resource 14

WHAT IS THE PURPOSE OF PRISON?

Sending people to prison isn't just about locking them up as a punishment. There are in fact four main reasons:

Punishment

Prison is used to punish people who have committed a crime. Their rights are taken away and they have very little freedom.

Deterrence

Prison is used to put people off committing crime. The thought of spending a long time away from friends and family may deter some people from getting involved in crime.

Public safety

Sending people to prison helps victims of crime and the public feel safe

Rehabilitation

Sending people to prison will teach them the error of their ways. With the help of some special classes that are given in prison, prisoners will no longer commit crime.

What do you think?

Do you think prison is a good punishment?

Does prison achieve the aims shown above?

Do you think the fear of going to prison deters (stops) people from committing crime?

Can you think of alternative punishments or sentences that might also achieve the aims shown above?

Citizenship lesson resource 15

WHY DO YOUNG PEOPLE COMMIT CRIME?

There are many reasons why young people commit crime. The reasons below were given by young offenders in a survey carried out in 2004.

Young people were asked why they had committed an offence.

Reason Given	Percentage
For fun	39
Boredom	23
Knew I wouldn't get caught	22
Friends encouraged me	20
Only way to get what I wanted	10
Penalties not very severe	9
To sell items	4
Someone asked me to steal for them	4
Didn't have enough money / needed the money	2
For protection / self defence	2
I was provoked	1
To show off / act big	0
Other reason	20
Don't know / can't remember	7

Think about it!

What do you think these reasons tell us about young people and crime?

Can you think of anything that could be done to prevent young people committing crime? (think about the reasons above).

Citizenship lesson resource 16

STATISTICS

The statistics below refer to young people who have committed crime and are in young offenders' institutions.

Re-offending

Did you commit any other offences after being caught by the police?

Yes – 63%

No – 31%

76% of people in young offenders' institutions are reconvicted within two years of being released.

(MORI, 2004)

Suicide and self harm in young offenders' institutions

Between 1990 and 2000, 19 young people committed suicide in young offenders' institutions.

(Prison Reform Trust, 2001)

35% of males had thought about committing suicide.

20% of males had attempted suicide.

A third of females had attempted suicide (around 33%) and 11% had self harmed. For males the percentage self harming was 7%.

(Statistics Office, 2000)

Think about it!

What do these statistics tell us about conditions and life in young offenders' institutions?

What do the statistics tell us about the effectiveness of young offenders' institutions?

Citizenship lesson resource 17

“Human rights treaties to which the United Kingdom (UK) is a party guarantee the right to life; the right not to be subjected to torture and cruel, inhuman or degrading treatment or punishment; and the right to be treated with respect for the dignity of the human person.”

(UNITED KINGDOM Failing children and young people in detention, concerns regarding young offenders institutions: Amnesty International, 2002)

Citizenship lesson resources

ANSWERS TO TRUE OR FALSE QUIZ

- 1) F
- 2) T
- 3) F
- 4) T
- 5) T
- 6) T
- 7) T
- 8) T
- 9) T
- 10) T

ANSWERS TO CRIME OR NOT CRIME

- 1) Crime
- 2) Crime
- 3) Crime
- 4) Crime
- 5) Crime
- 6) Crime
- 7) Crime
- 8) Crime
- 9) Not Crime
- 10) Not Crime
- 11) Not Crime
- 12) Crime

English

WRITING A REVIEW

Whilst watching *Slow Time* you will form opinions and make judgements about the play and the production. The critic's job is to pass comment on the quality of the show, informing others about its good and bad points in the process. When writing a review of a play, there is a lot to think about. You may not want to comment on every aspect of the play, but the following outline will help you to structure your review.

1. Introduction

Title:

Writer (s):

Company:

Where and when you saw the play:

How you felt about seeing the play before it started:

2. The Play

Give a brief outline of the story and the main characters.

Did you find the story convincing?

Which parts worked best for you?

Were there any moments that stirred your emotions?

How did the audience react to the play?

What were the main themes of the play?

How did you feel about the characters?

Which one did you respond to most and why?

3. The Set

Some stage sets are very elaborate, others little more than a bare stage.

How appropriate is this set to the play and to the space it is being performed in?

Did anything about the set particularly catch your eye?

How did the actors use the set?

4. The Acting

How did you rate the actors?

Comment on voice, gesture and movement.

What things did they do to distinguish between the characters they played?

Who did you sympathise with?

5. Conclusion

Bring in anything that you thought was remarkably good or bad about the production.

On balance, was it a successful show?

Did it keep your interest and involve you with the characters?

Did it make you laugh, cry, think?

Was it suitable for its audience?

Reproduced from NT Education's workpack for *The Stones*.

Drama workshop 1

Created by Tim Weekes and Crispin Letts

Participants	Year 9 students
Workshop	<i>Slow Time</i> drama workshop
Duration	1.5 hours
Aims	<p>To examine and reflect on how a young person may end up in a Young Offenders' Institution.</p> <p>To examine the issues brought up in the play: bullying, bereavement, friendship, fear and racism.</p>
Objectives	<p>To be able to describe and empathise with the consequences of one character's actions, for himself and for other people.</p> <p>To encourage the pupils to imaginatively compare their own lives and the freedoms they have, with one of the characters in <i>Slow Time</i></p>

WARM-UP

Chairs in a circle.

Fruit bowl.

Divide students into Ashley/ Delroy/ Nabs

Visiting time. All shake hands until they hear:

'Lock up'. They sit down as fast as possible

'Inspection'. They stand behind their chairs, as still as possible. The person in the middle inspects them and anybody moving becomes the one to go in the middle

'Exercise'. All run round the circle until they hear 'Lock Up' again, at which point they go back to their seats as fast they can.

CONTENT

Eye contact.

Walk around the room, avoiding eye contact with everyone else in the room.

Then, consciously make eye contact as you pass people.

Then extend that eye contact for four beats.

At the end of the exercise ask how it felt:

Was it easy to hold eye contact, or was it hard to do? Was it uncomfortable? Why was it difficult? Do you tend not to make eye contact in everyday life? What happens if you do? How might these things be different in a YOI?

Consequences.

Discuss *Slow Time* with the students. What was it about? What did it make you think about? What were the themes? List these responses on large sheets of paper.

What did you think of the characters? Look in turn at Ashley, Delroy and Nabs. What sort of mood were they in at the start of the play? What sort of mood are they in at the end of the play?

Create a photograph – the ripple effect.

Look at the character of Nabs and what he did to be in a Young Offenders' Institution.

Find a volunteer to represent Nabs. (Reassure your volunteer that they will not be required to act the role of Nabs!) Bring him to the front of the room.

We know that Nabs has beaten up a guy in MacDonalds. Discuss whether this action was justified. What alternatives might Nabs have had given the provocation he experienced?

Cast the rest of the photograph.

Who else was there when the incident occurred?

Find a volunteer to represent Neela, the victim, the Manager, staff at MacDonalds, and bystanders and ask them to join Nabs. Who else might have been involved – or affected – as a result of what Nabs did? (Parents, Tariq, Paramedics, Police Solicitors, Magistrate)

Prompt students if necessary. Every student should represent someone in the photograph.

Drama workshop 1

Talk about the Ripple Effect. Look at all these people involved or affected by that one moment. Who is most affected? Perhaps ask students to move towards or away from Nabs depending on how affected they are by his actions.

Ask students to strike a pose that physicalises what they feel about Nabs and what he has done. Give them 10 seconds to think, then after '3-2-1', pose and hold it.

Go 'round and tap students on the shoulder asking them for one thing they would like to say to Nabs.

Ask Nabs to speak last.

Continue with a discussion on Nabs' alternatives to violence.

Life Inside, an exercise based on hours of the day

Ask students to find a space by themselves

Ask them to think back to last Saturday

Ask them to think about what they were doing at 8am. Then work through the day. (It is not necessary to go through every hour of the day. Skip some if necessary).

Ask students to act out what they were doing at any given time, but stress that it is not a performance, it is an exploratory exercise for themselves. Take it up to midnight at least.

Then ask students to imagine they are one of the characters in the play - Ashley, Delroy or Nabs.

It is Saturday at 7.30am and they have just woken up.

Imagine what the cell looks like. What colour are the walls? How big is the window? What can you see out of that window? Is there a table in the cell? What belongings are on the table? Are there posters on the wall? What music do you have with you? If you were allowed just one thing in the cell, what would it be?

When students have imagined the cell and the things in it, explain that it will soon be breakfast time, and that they will hear a whistle. This indicates that the cell doors will open.

automatically and they are to get up and stand - in silence - in front of their cell.

Blow the whistle.

When all are standing direct them in turn to "stand there" or "you stand there", until they are in single file.

Instruct them that "You will now collect your Breakfast from the end of the room and return in silence to your cell".

When the last one is back in their cell, blow the whistle.

Cell doors are now closed.

At the end of the exercise ask students to reflect on differences between their Saturday and the Saturday that the characters in the play will have.

Keeper of the keys

Divide students into two lines facing each other and name them D-Wing and E-Wing.

Place a set of keys on the floor between them.

Number each person in D-Wing line, 1 to 15, and do the same with E-Wing.

The objective is to retrieve the Governor's dropped keys and return to your wing. Students who manage to do this will win all sorts of privileges for their wing.

Call out a number, e.g. "4". The 4's from each line move quickly to snatch the keys. However if they have the keys and their opponent tags them, they must drop the keys immediately.

Cell mates. Divide students into groups of 3. Name them A, B and C.

Return to the list of themes that they came up with at the start of the session. Give each group a word from the list (for example, 'bullying' or 'friendship')

Each group devises or improvises a scene set in their cell based on the word you have given them. (Alternatively, the students could choose a word from the original list.)

Drama workshop 1

A and B are cell mates and C is another inmate who enters their cell, causing some kind of tension.

Emphasise no physical contact and no swearing or inappropriate language.

Scenes should be no longer than 2 minutes.

Share scenes with whole group and discuss.

Visiting Time (time permitting)

Arrange students into pairs.

In a Young Offenders' Institution, inmates are only allowed three half-hour visits per month.

Ask students to choose characters from the play (for example, Delroy and his Mum or Dad) and improvise this visit.

Three years later (to end the session)

Split students into groups of 5.

Assign a character (Ashley, Delroy or Nabs) to each group.

Ask students to imagine where their character may be and what they might be doing, three years after the end of the play.

Ask them to create a tableau showing a scene from three years later. Be ready to prompt if needed.

If the Nabs groups feel that Nabs did kill himself they should create a scene showing people who were close to Nabs.

Share the tableaux with the rest of the group.

Discussion

Were the outcomes positive or negative? What had made each group decide on where their character would be in three years time?

End of Session

EVALUATION

Drama workshop 2

Created by Dawn Ingleson, Matt Wilde and the *Slow Time* company

Participants	Year 9
Duration	1.5 hours
Aims	To explore the characters in the play through drama games and exercises
Objectives	For students to form and express their opinions about the actions taken by the characters in the play.

WARM-UP

If necessary, explain what a warm-up is. Actors always ensure they are warmed-up before a show, as footballers do before a match.

There are different ways of warming up – one way is to **play games**.

Game One Everyone comes to the middle of the room and huddles round.

The leader gives instructions and students have to carry them out as fast as they can, without running! The aim is to get back to the centre of the room as quickly as possible.

The first back is the winner.

Instructions could include:

Go and touch each wall of the room, and come back

Hop around the room anti-clockwise, and hop back

Shake hands with everyone else in the room and come back to the middle. Make sure you shake hands with everyone!

Jump up and down on the spot 5 times, turn around in mid air and shout your name when you have finished

Skip to the wall and back to the centre.

Ganging Up Tag The aim of this game is to avoid being caught. Students move quickly around the room. Two students have to trap another student by encircling them with their arms. When a student is caught, they are out and should move to the side of the room.

CONTENT

Brainstorming Bring students into a circle and ask them to think back to the play.

How did students respond to the play?

What did they think it was about?

What are the themes?

What issues does the play tackle?

Write student responses down if possible.

Image Circle Everyone stands, still in a circle. Ask students to turn around and face the wall. Then choose and say a word that emerged during the brainstorm.

Count down “3, 2, 1, go”. Students turn into the circle and create an instant tableau or representation of the word. (If necessary, explain that a tableau is a still picture, like a photograph or a statue.) Students stay still, hold the pose and observe others’ tableaux.

Do a number of these, starting with the fairly concrete leading to the more abstract ideas.

After creating physical images, look at some of the emotions that the characters experience during the play. Ask students to do the same exercise again, but when they turn around and make their tableaux this time, it will include a sound, a noise or a word expressing how they feel vocally as well as physically, for example:

Happiness

Hate

Anxiety (worry)

Anger

Fear

Golden Thread Students walk neutrally around the room on their own. Cover the whole space. (Explain that this means walking at an average speed, hands by the side, looking straight ahead. No-one should be able to tell anything about personality from neutral walking)

Ask students to imagine there is a golden thread pulling them and, for now, it is pulling from the nose. They walk, being led by the nose.

Students should consider:

How does this change the way you walk?

Does it change the way you feel?

Has it changed the speed?

Ask some students to freeze and others to keep walking.

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Have a look at how their walk has changed.
What kind of person might walk like this?

Back in neutral, this time the thread pulls from the knees/chin/chest and so on.

Then ask students to imagine that the thread is pulling them from the lower back. They must walk forwards but are being pulled from the lower back. How does that feel? Watch some.

How do they think a 'top boy' would walk?
Ask students to try this.

Look at a couple, and ask the students to comment and justify the choices that have been made. Analyse these responses.

Ask students to think about the beginning of the play.

From which body part do they think the thread is pulling Ashley?

And by the end of the play, has his body language changed?

How does he walk at the end?

Ask students to choose either Delroy or Nabs and (continuing to think of the golden thread) walk as they think each of these characters would walk at the beginning of the play.

Watch some of these.

Staying with the character that they have chosen, students imagine how they might walk at the end of the play.

Is there a difference? Discuss this briefly.

Poster of the Play Students arrange in groups of three and labelled A, B or C

A = Nabs

B = Ashley

C = Delroy

Ask students to think about the characters. If they had to design a poster for the play, using these three characters, what would it look like? Remind them that the poster needs to tell the story of the play, and make clear who the characters are and what they are all like.

Give students 2 – 3 minutes to come up with a still image or tableau for the play, like a poster, using the three characters.

Share these silently with the rest of the group. Those watching guess which character is which and perhaps which part of the play the group has chosen to focus on.

Discuss the choices that each group has made

Circle of Concentration / The Reunion

Ask students to find a space with enough room around them and to sit comfortably on their own. They close their eyes and focus on the character that they have just played. They imagine they are this character 3 years after the play, now in their late teens or aged 20.

Ask students to do the following:

Imagine that you are inside. There is a pool of light – a spotlight – that is only on you.

You can't see anything else but yourself yet.

What are you wearing?

Are you comfortable?

What are you sitting on? A chair? A sofa?

Is it yours?

Is it a stool?

The floor?

How are you feeling?

The pool of light moves out a bit so you can see the floor around you and any furniture that is next to you. There may not be any furniture – it depends where you are. The pool of light moves out a bit further and you can now see what room you are in.

Are you at home?

At work?

In prison? It could be anywhere.

What can you hear?

Are there sounds or noises in the room?

A clock ticking or any other sounds?

What time of day or night is it?

Are you hungry?

Sleepy?

How are you feeling?

Can you hear any other sounds coming from other rooms or outside, like voices, machinery or birdsong?

Is there a window in the room?

If there is, look out of it – what can you see?

Are you in a town?

The countryside?

Can you see into the distance or is something

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blocking your way?

The pool of light now comes back into the room.

What are the walls like?

Are there posters?

Or are they painted?

Is it a nice room?

Is it clean or dirty?

The pool of light begins to get smaller and is only around you now. You only see yourself.

Today is a special day. You have a reunion with the two boys you spent time inside with.

How does this make you feel?

Why are you meeting up with them?

Where are you going?

What will you do?

Do you feel excited or anxious or worried?

Think about that for a few moments.

Students slowly open their eyes. Ask if anyone wants to share their thoughts on this exercise.

Then ask them to get back into their groups of three (or in different groups of Ashley, Delroy, Nabs). They should explain to each other what they have each decided about their character three years on. Then students should decide together where and why they think they are having the reunion, and how it will go. Choose one idea from the three for this exercise.

Ask them to work for 5 minutes on creating the scene of the reunion.

Share the work with the rest of the group and discuss the choices.

Visiting Time Look at a couple of the scenes that happen during the boys' stay inside but that we don't actually see in the play.

Put students into pairs and split them into:

Ashley and his Father

Nabs and Tariq

Delroy and his Mum, or Dad

Explain to students that boys in Young Offenders' Institutes are allowed only a limited number of short visits. During visits they sit with a screen between them and their visitor.

Allow students a few minutes to devise a short scene. Share them.

Or alternatively, ask students to improvise a short scene.

Other Scenes Staying in pairs, look at other scenes that are referred to in the play but that we don't see. Ask students to think of characters that are mentioned, but who we don't meet, for example, Andy (the Warder), Delroy's parents, Ashley's Dad, Delroy's Brother, Jenny (the English teacher), Jermaine (a boy who has been inside longer than any of them), or Ralf (who is good at pool).

Possible scenes:

When Ashley tells Andy about seeing the ghost of his Mum;

When Ashley tries to chat Jenny up;

Ashley's first night in;

Nabs' first night in.

Thermometer (to end the session)

Find out about students' opinions on issues related to the play.

The leader makes a statement.

If students agree with it they go to one side of the room. If they are not sure they stay in the middle and if they disagree with it they go to the opposite side of the room

Statements could include:

People are sent to prison to be punished;

People are sent to prison to be re-educated;

This experience will change Delroy for the better;

This experience will change Delroy for the worse;

Of the three characters we have seen, one of them at least will re-offend;

Or there was an excuse for what Nabs did.

And so on. Students could also volunteer their own statements.

(For information, about 80% of young people will be re-convicted within 2 years of coming out of a Young Offenders' Institute).

EVALUATION

Further research

USEFUL WEBSITES

www.justdosomething.net
www.youngminds.org.uk
www.prisonreformtrust.org.uk
www.howardleague.org
www.amnesty.org
www.society.guardian.co.uk
www.youth-justice-board.gov.uk
www.nacro.org.uk
www.hmprisonservice.gov.uk
www.crimereduction.gov.uk
www.pmnw.co.uk
www.victimsupport.org.uk

USEFUL CONTACTS

Childline 0800 11 11

Crime Stoppers 0800 555 111

Victim Support 0207 735 9166

FURTHER READING

DRAMA AND CITIZENSHIP

Boal, A. (1998) 'Legislative Theatre', Routledge
Boal, A. (1992) 'Games for Actors and Non-Actors', Routledge
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Chambers, R. (2002) 'Participatory Workshops: a sourcebook of 21 sets of ideas and activities', Earthscan
Garlake, T and Pocock, M. (2000) 'Partners in Rights: creative activities exploring rights and citizenship', Save the Children
Johnston, C. (1998) 'House of Games ;making theatre from everyday life', Nick Hern
Macbeth, F and Fine, N. (1995) 'Playing with Fire: creative conflict resolution for young adults', New Society Publishers
Merlin, Bella: Konstantin Stanislavsky, Routledge Performance Practitioners.
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