



TUNNEL VISION

SUPPORTING DRAMA PACK FOR TEACHERS



Royal Exchange Theatre

Photograph by Joel Fildes

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THE TRICYCLE EXPERIENCE

Directors Martin Brody and Dan Rabin have reflected on the secret of MUJU's success and the processes behind 'Tunnel Vision'. Because what they say may also be applicable to drama production and group management in other settings, some of their reflections can valuably be shared with students of Drama or Theatre Studies, or with colleagues in the context of professional development. They are presented here as sound bites and headings have been added for ease of reference.

"When we were asked to head this group," says Dan Rabin, one of the two directors, "we had no idea what the group would be like. I thought it would be a tough challenge, that it would take quite a long time to get people to trust each other." Co-director Martin Brody adds, "A lot of people hadn't acted before. Some were very nervous about performing." Into the mix went the fact that The Tricycle Theatre gave no specific brief – only the date of the first performance.

Some nine months later, the 'Muju' group – as they affectionately came to call themselves – staged their first production. 'Tunnel Vision', which they themselves had devised, was performed to a packed audience – and a standing ovation. One review called it "a slick, humorous peep at cultural assumptions".

"It was a blank canvas when we started," says Dan. "We didn't know what we were going to do. The Tricycle said, 'You've got a slot on such-and-such a date to do a play!' They originally wanted us to do a written, established play. But by then the group had its own identity and we thought the best thing would be to create our own piece. That was probably the right decision."

Wasim describes the process of creation in a nutshell as: "We brainstorm, improvise, see the sides of the spectrum and then we all come to the centre. The general consensus was: let's do a thing about judgement and see where it leads."

Ester picks up the story: "We began creating scenes based on a tube, alternating with scenes that gave insight into the different characters on the tube. We'd go in and out from the tube to a fantasy scene... and it went on like that." Dan speaks of tube stops as points "where lives exchange in time".

Members of the Muju group reflect here on the experience of working together and the nature of the dialogue processes, the value these have for them and the messages they would like to send.

Tension (Warren)

I didn't think I would get as much out of it as I have and that's partly because of the Muslim-Jewish thing. It seems to add more meaning to it, more new experiences, new people to meet, new things to tackle. It adds a constant tension to the work we're producing. But because we started on the premise of being a drama group – not a dialogue group – we have a strong enough basis within us that there's no tension between personalities in the group. The work we create is better because of that.

Political correctness (Alia)

It challenges your own perceptions of things in a way that you're not afraid to say what you want to say. Political correctness goes out of the window. If you do say something that's quite disparaging, someone will make a joke out of it and everybody will laugh, which releases tensions. I think that's what's missing in today's dialogue in the Jewish and Muslim communities. They're too afraid to offend one another so they're really polite but it doesn't really resolve anything. If you say something in this group, it shocks but people know who you are, what your essence is, so they don't take it personally.

Separate things (Salman)

The group comes as a bit of a surprise to other people because you don't hear about Muslims

A certain richness (Aslan)

We're an amalgamation of young people, young minds. The focus is the Jewish-Muslim theatre so we're from that ethnic background. We've grown up in British society but in our upbringing, our home lives, we've always had that cultural, religious exposure. That definitely adds a certain richness, a certain different dimension to a group that's just randomly connected. What we see is against a certain backdrop. At one level, we're just a group of people having a lot of fun. At another level, we can see things in a certain way, perhaps because of the additional rich, cultural exposure that we've had and our awareness of our attachment to our cultural, religious upbringing.

Bridge built (Ester)

We're not giving the audience a heavy political debate on the struggles and the strife between Muslims and Jews, and building bridges and any of that stuff. I think the fact that we're together as a group is the bridge that we've built.

Firm ground (Alia)

I think the way dialogue should go is not "Oh, look, there's a Muslim and there's a Jew! Let's get them into a room!" There are people with the same interests. Let's start working on those and then, once they've got firm ground, let's tackle issues that might be quite controversial.

Proper (Wasim)

We don't fuss about what's happening in the world right now. We just get on like we're neighbours. We're proper neighbours. We're proper friends. The group is a solid foundation for people

and Jews working together that often. You hear political stories in the press about how Muslims and Jews don't get on very well. For me, whatever's going on in the Middle East is not about Islam and Judaism. I see that as a conflict about land and resources and I see this, here, as about sharing a common heritage. So I try to keep those two things separate.

A message (Aslan)

It's important to me for what I can get out of it but also for what I can put into it. It's not just entertainment but also trying to get a message through, about something higher, about thinking about where we are. Perhaps as young people we can portray our ideals about society and community.

Opened up (Ester)

It's certainly been far more uplifting and inspiring for me than I ever would have imagined. Maybe I came into it with some very clichéd ideas of my own, thinking that there would be all that tension, all that conflict, and that we'd have to have all these debates. None of us wanted that so we didn't do it. We did what we wanted.

to network, to have a social life, to behave properly. To behave appropriately with one another is a vital skill for survival – and that's what the group means to me.

Sum of its parts (Warren)

It's been a really, really rewarding experience to work with people of such diverse backgrounds. What we've created is more than the sum of its parts: it couldn't have been done by any one individual.

Individuals (Alia)

We wanted to do a play that wasn't Jewish-and-Muslim. We wanted to show that we're individuals who *are* Muslim and Jewish. It's not secondary but we're also individuals.

Above all (Salman)

The group to me is about understanding; it's about respect; it's about tolerance; and, above all, it's about friendship.



MUSLIM JEWISH YOUTH THEATRE PROJECT

Purple and Black 2007/2008

In early 2006 the Royal Exchange Education Department was invited by the One to One Children's Fund to research and develop the creation of a Muslim Jewish Youth Theatre in the North West. This led to an extremely successful collaboration and the formation of a strong and committed acting company of young Muslims and Jews based at the Royal Exchange. In March 2007, they performed "24 Hour City" in The Studio over 2 nights (see script in later section). The evaluation report "*Starting from Somewhere*" Jenny Hughes, Centre for Applied Theatre Research, University of Manchester, April 2007 gives a detailed account of this phase.

It was decided to develop this work with schools and the Royal Exchange was invited by the One to One Children's Fund to create a project working with a number of schools in the Greater Manchester area. The project brief was to use Theatre (with *24 Hour City* as a starting point) to engage students in exploring conflict resolution. At this stage the Royal Exchange employed the services of an expert citizenship teacher and co-ordinator.

Participation from two neighbouring schools located within a mile of each other, led to a project rich in engagement, giving the project opportunities far beyond those originally set on Muslim-Jewish criteria and enabling the RE to offer an additional strand in the form of INSET for teachers from across the region.

Both schools were invited to select up to 20 students from Yrs 9-11 (ages 13-15). No selection criteria were given, only that if at all possible some of the students would be of either Muslim or Jewish heritage. As it transpired, one school elected to bring their hard-to-reach students, often excluded from projects and rarely if ever working with agencies outside of the school. Conversely the other school elected to bring students from their *Gifted & Talented* set, in other words, from the other end of the spectrum in terms of academic achievement and self esteem.

It is important to emphasise that the focus of the work was to be *both Drama and Citizenship*. The process and sessions detailed below illustrate the use of drama *within the context of a citizenship theme* – Conflict & Conflict Resolution.

Students were to be given regular opportunities to see that citizenship was concerned with young people tackling issues of concern to them. They would have the opportunities to develop their knowledge and understanding of the conflict and conflict resolution issues, and to develop a range of appropriate skills which would enable and empower them to deal with these issues and try to effect change – at least with this newly established community of the 2 schools. As it transpired, this became increasingly pertinent as the conflict that emerged was not a distant one but one of much more local relevance!

In December 2007 participating students from the two schools attended a special performance of *24 Hour City* at the Royal Exchange Theatre. Though preparation had been made for the students to understand the conflicts within the play, no preparation had been made for the conflicts which were played out off stage, both in the auditorium and in the toilets before and after the performance! It transpired that these two schools were ‘at war’ with each other and the RE had, without realising it, stumbled upon their very own local conflict.

Early in 2008, three sessions were run in each of the participating schools. The first session focused on addressing the conflict that had arisen at the theatre and that had apparently existed for some time between the two schools. Students admitted crossing the street to avoid students from the other school. Some students admitted deriving pleasure from intimidating the others. When asked why, they said it made them feel powerful to scare other students and that if they could manage to reduce that student to tears, then they knew they had ‘won’.

Using material that came from the students in the first two workshops, a short script was written, *Purple & Black* (see script section). In the play the characters were faced with the fact that what happens somewhere else or to someone else ultimately has an effect on all of us. A conveniently timed earthquake in Lincoln, with after-shocks felt in Manchester, gave the play a parallel with which the students were able to identify.

Further sessions worked with students to develop the piece for presentation.

On the day of the performance, the students from the two schools arrived at the Royal Exchange having not seen each other since the night of *24 Hour City*. A two hour workshop took place, using a range of drama activities designed to bring people together and to break the ice. There was a strong emphasis on the need to form a tight theatre company (in order for the performance to go well) and as all the students had a sense of ownership of the play and a genuine desire for it to succeed, everybody bought in to this objective.

By the end of the workshop, students were swapping *Face Book* and *My Space* addresses and the biggest challenge became getting them to stop chatting to each other so that the audience could be brought in.

The One 2 One Children's Fund, teachers and parents attended the presentation, which was followed by certificate giving. This was particularly important for the students who are not often rewarded for their work.

The project illustrated the very great potential of "marrying" Drama and Citizenship. The students were taken through a process of developing an understanding of conflict in a more general sense than the specifics of Muslim Jewish conflict. And as the project developed, they clearly gained an understanding of a particular conflict - that between students from the two schools.

The participants then built, gradually, a set of skills - skills which lend themselves to both the drama and citizenship contexts. These skills, and in particular the skill of empathy, enabled the students to grasp a deeper understanding of how each school's students viewed students from the other school.

Having reached this point, participants were taken through a process which helped them to strive for solutions to this conflict. It was the drama process which helped the students to develop their skills of negotiation, compromise, communication, listening, empathy, participation, analysis and evaluation. All these skills are vital too in citizenship learning.

The students were all able to address and resolve, to some extent at least, the conflict between them. This is indeed active citizenship, reflected by a group of diverse and engaged students, striving to and successfully effecting change in their community.



Royal Exchange Theatre

Photograph by Joel Fildes



Teacher Workshop CITIZENSHIP THROUGH DRAMA: *CONFLICT RESOLUTION*

Introduction & Context

This INSET session for teachers from across the North West region was originally devised and delivered through the Royal Exchange Theatre, Manchester with practitioners Richard Demby and Janine Waters. The session was conceived as a final stage of the Muslim Jewish Youth Theatre project there.

The intention of the workshop was to bring together a range of interested practitioners in order to share with them the specifics of the 'Conflict Resolution' element of phase 2 of the Muslim Jewish Youth Theatre project and, more generally, to apply the use of drama to a key citizenship theme.

The INSET was delivered to 23 teachers at the Royal Exchange Theatre on 27 June 2008.

Participants engaged in a range of practical drama activities, which are accessible and available for use by the non-drama specialist. The session began with a contextualisation in terms of the citizenship focus and its very natural link to Drama. This is outlined below, with the PowerPoint slides included. The Drama activities are then described in detail in the Drama Toolkit section (see p.15). These can be used with students from Yrs 4 to adult, in both mainstream and ESOL classrooms. They can be used in the order they are shown over two lessons, or as stand alone activities.

Citizenship and Drama - Natural Companions

Aims for the Session

- To consider the skills focus of citizenship and drama
- To explore the overlap in skills
- To experience how drama can be used to facilitate citizenship learning
- To focus on conflict and conflict resolution to exemplify the use of drama in citizenship learning
- To enable participants to gain confidence in using drama techniques

Slide 1

The aims of the session were introduced to participants at the start, enabling them to understand the direction of the training session, and so that they could later evaluate the session against clear criteria.

The New Curricula all focus on the need to help students become...

- successful learners who enjoy learning, make progress and achieve
 - confident individuals who are able to live safe, healthy and fulfilling lives; and
 - responsible citizens who make a positive contribution to society.
- (QCA 2007)

Slide 2

It was considered important to first contextualise the session, given that the participants were from a range of backgrounds and expertise. As such, the new themes of the KS3 and KS4 curricula were outlined, emphasising the new central focus of citizenship *for all curricular areas*.

Citizenship: The Context / The New Curriculum

Key Concepts

- Democracy & Justice
- Rights & Responsibilities
- Identities & Diversity: Living together in the U.K.

Key Processes

- Critical thinking & enquiry
- Advocacy & representation
- Taking informed and responsible action

Slide 3

As the next 2 slides show, the new curricula have been categorised in terms of concepts, processes and range and content. This is in fact now the case for all KS3 and KS4 curricula. This INSET session therefore enabled the participants to consider how citizenship in particular could be broken down, in essence, into concepts, skills and key knowledge/content. This is important, given that later elements of the session would be focusing on some common skills of both citizenship and drama learning, as well as the focus used to exemplify the “natural marriage” between these two subject areas in terms of skills.

Certainly in terms of the key processes identified, all 3 can be seen to play a significant part in both Citizenship and Drama. In the case of the latter, Drama is an important tool to enable young people to think critically, exploring and questioning any social situation by taking on roles and empathising with the different points of view taken. Drama is a particularly useful vehicle in Citizenship Learning given that it allows young people to explore an almost infinite range of issues and situations, many of which tally with the Citizenship agenda

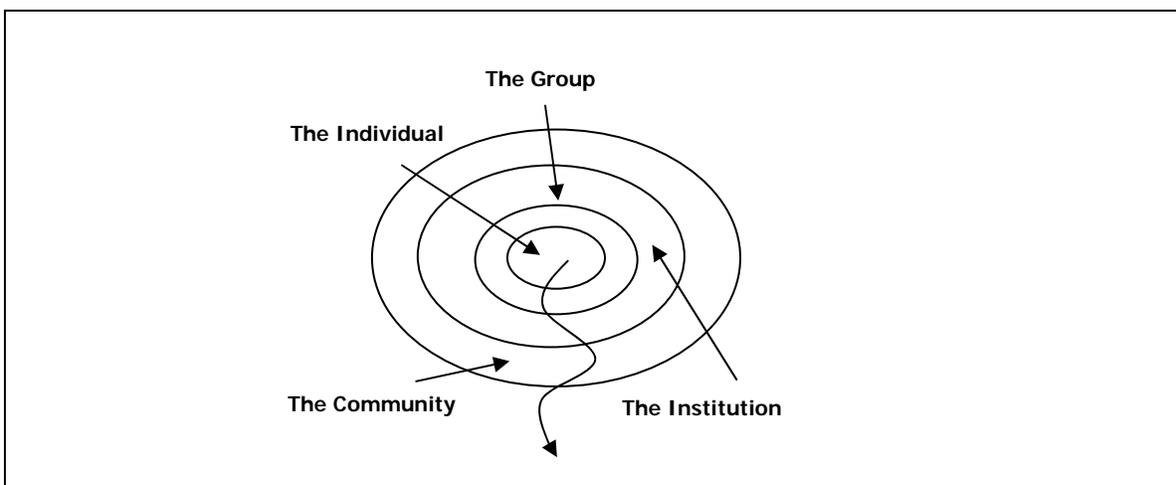
Range and Content

Some examples of content:

- Human rights
- Freedom of speech
- Diversity of views
- How to influence decisions in the “community”
- Strategies for handling (local and national) disagreements and conflict
- Diversity of ideas, beliefs, cultures, identities, traditions...

Slide 4

As this slide shows, the examples of some of the content of the Citizenship curriculum present rich opportunities for Drama to explore – rights, conflict, freedoms, power and influence are all controversial issues which can be considered using a range of dramatic techniques so that participants can engage with different viewpoints, become critical, and learn how to grapple with issues in a constructive way.



Slide 5

It is important to stress how Citizenship and Drama learning are not only to be seen as good in school activities. To make learning really effective, Citizenship must enable young people to develop knowledge and understanding of social issues, and the skills and confidence required to try to effect change within their communities. In this context, “community” can be seen as the most local (the

classroom, the year group, and the school), rippling out to the local neighbourhood, ethnic, religious, or peer group communities, and further still to the national and even the global communities.

Citizenship Skills

Students should learn skills in order to...

- Engage with and reflect on different ideas, opinions, beliefs and values
- Question different values, ideas and viewpoints
- Express and explain their own opinions
- Communicate an argument
- Justify their argument, giving reasons to try to persuade others to think again, change or support them
- Represent the views of others, which they may or may not agree with
- Explore creative approaches to taking action
- Negotiate, plan and take action
- Reflect on the progress they have made, evaluating what they have learnt

Slide 6

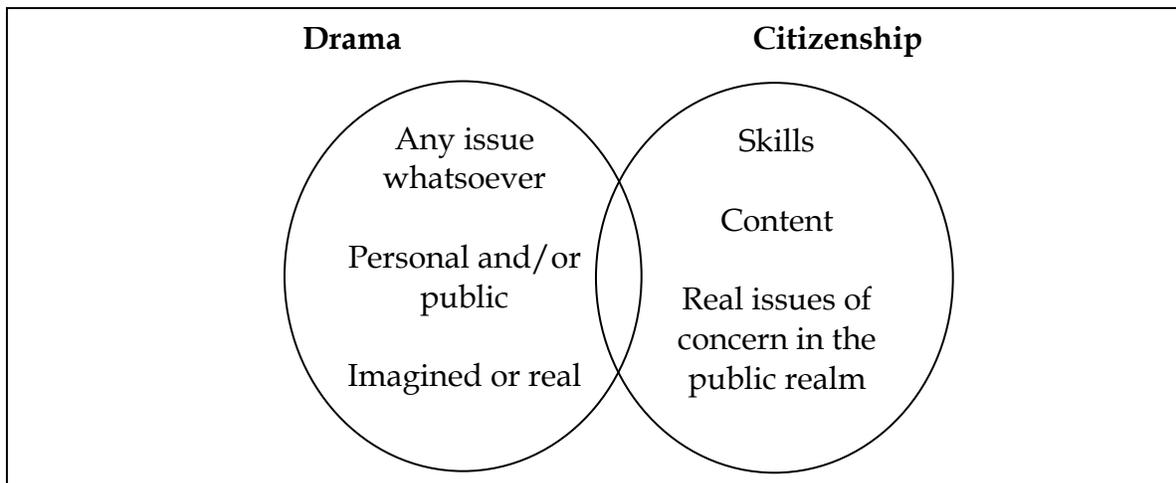
The next 2 slides were presented to help illustrate the significant overlap and commonality between the two subject areas' skills dimension. In both cases the subject is aiming to engender the ability in young people to think critically about their own and others' opinions, to engage with the social world around them, so as not to be passive but to be actively engaged agents within the world. Young people need to be able to empathise with other points of view, especially given the extent to which society is so diverse, whether that is in terms of culture, ethnicity, region, sexuality, class, interest groups, etc.

Drama Skills

- Students should learn to use a variety of dramatic techniques to...
- Explore ideas, issues
- Consider their own and others' ideas/feelings/values/attitudes
- Communicate
- Work with others
- Think creatively
- Reason
- Evaluate

Slide 7

Young people increasingly need to be able to negotiate their journeys through life, to be able to communicate effectively, to work as team members, and to assess why certain actions succeed or fail, and so plan future courses of action. Drama is particularly effective vehicle to focus on the social and public spheres of life (as opposed to the personal) and so hook up with the citizenship agenda in terms of both content and skills.



Slide 8

This crossover and common foci of citizenship and drama are illustrated diagrammatically.

Empathy

Identification with, and understanding of another's situation, feelings, and motives – often characterized as the ability to “put oneself into another's shoes”

Slide 9

When conflict and conflict resolution are unpicked, it is evident that one of the key citizenship skills must also be one of the key skills explored in drama. It is vital, wherever conflict is to be addressed, that each side of the conflict is at least able to empathise with the other side – they must be able to understand why someone believes what they believe, as well as what they believe. Even if one is not going to change one's mind in a conflict situation, effective listening, negotiation and compromise are far more likely outcomes if each side has been given the opportunity to develop the skill of empathy.

So ...

- More and more we are moving towards a skills based focus in all curricula areas
- The skills elements of both citizenship learning and drama significantly overlap
- Therefore, one creative way to tackle a citizenship problem, issue, or controversy must be to use a vehicle which helps students to explore what all sides in a dispute or conflict feel, believe and value
- Drama is such a vehicle - as it enables learners to address any issue whatsoever, and any citizenship issue in particular, employing a range of transferable skills

Slide 10

Schools are shifting their focus away from subject based and knowledge focused teaching and learning, towards a more skills based approach. Both citizenship and drama can therefore be excellent vehicles with which to deliver this approach and fulfil this new agenda. Both subject areas have skills as integral elements, and as such can become key areas with which to help young people develop a range of *transferable* skills. Conflict and conflict resolution were used in this INSET to exemplify this “marriage”.

ROYAL EXCHANGE DRAMA TOOLKIT

These activities support teaching from the Tunnel Vision resource by providing different ways of drawing out the key concepts in a way that is illuminating and accessible. The Drama Toolkit can be used either as supplementary activities in lessons using the main document or to bring a cross-curricular focus by reflecting in drama/English classes the core themes being learnt in subject areas such as Citizenship and RE. Teachers will need to use these activities sensitively - carefully attuned to the atmosphere within their different learning groups.

The following 3 “principles” or guiding ideas inform all that follows:

- Whenever engaging people, whether children or adults, in Drama it is essential that a safe space is created before any activities commence. This involves telling a group that they can relax, that no one is going to be made a fool of, that though they may be challenged to step out of their comfort zones, no one is going to be put on the spot and made to do anything they are not comfortable doing.
- It is worth pointing out to students that the joy of engaging in Drama is that there is no ‘wrong’. Unlike many other school subjects where there is a right or a wrong answer, Drama necessitates participation - “having a go”. This is a very welcome change for low achieving students and gives teachers the opportunity to heap praise on everyone just for taking part. Because of this, it is possible to raise self-esteem in just one lesson, which in turn helps to engage students in meaningful dialogue around the Citizenship curriculum, to create a space where they can develop a genuine interest in an issue and where they know their opinions are being heard and more importantly respected.
- Drama enables teachers to help students empathise with others. By *stepping in to the shoes* of another person and by experiencing what that person might experience *emotionally* has a more profound effect on engagement than learning facts and figures. Students are able to see ‘others’ as real people, like themselves. People that they must have regard for.

Name and a Lie

Go around the circle asking each participant to say their real name, followed by a big lie about themselves. Start by giving an example, eg: “My name is Janine and I’m an undercover spy for the Martians” and explain that the lie can be as far fetched as they like. Wherever possible, give a brief comment on each lie in order

to collude in play and develop creativity. *"You are the King? Well your majesty we are very grateful that you have agreed to spare the time to be with us today", "George Clooney is your brother? Fantastic! Can you introduce me?"*

At the end of this exercise you can explain that they have just been **Acting**. They have pretended to be someone else and they have told their story as if it was their own.

NB: this is also a good general warm up game / ice breaker / way of learning names

Continuums

These can be on any topic but MUST be relevant to the participants.

Start with simple questions. eg. *What's better? Pizza or Fish & Chips? If you think Pizza, stand to the left, if F&C stand to the right, if undecided stand in the middle.*

Teacher stands, undecided and ready to be convinced, in the middle. She initiates and encourages an ordered debate. As often as possible she should be swayed and take a step towards a different side.

Change the "either/or" to e.g. "Music or Football" "Cinema or Theatre?" and repeat. With older students, move on to more thought provoking questions: e.g. "Who knows best - Elders or Young People?" "Do we learn more from books or screens?" and if you're really brave - "Does religion cause war?"

Just by moving (voting with their feet) everyone is engaged in this activity.

Mapping

With a map, object or name label to represent the town you are in now, placed in the centre of the room - ask everyone who was born in that town to stand together. Then, using that town as the starting point, make a map of the world, asking people to stand wherever they were born.

Celebrate the diversity of the map.

Then ask everyone to move to where their mother was born. Watch the migration. Then their father... grandparents if necessary. Continue for as long as it takes to show that everyone moves at some time, even if it's just down the road. Then ask students to move back to place of own birth and to each come up with one positive statement.

A big group can come up with 3 collectively. Ask them to imagine themselves the Tourist Board for their area and to say *Why I should come on holiday to your country/city/town*. Make sure everyone comes up with something positive. *There are beautiful mountains in Afghanistan and great weather in Zimbabwe!*

If appropriate, repeat this for a negative stereotype... talk about stereotypes. Are they based in some way in reality for that person and for that country? For example it *is* true that some Brits abroad can be vile and some football fans can be hooligans, but does this reflect Britain? Does it reflect you and me?

Then, having noted what happens here, shift the focus from geographical communities to interests and what creates a 'community of interest'.

Mapping part 2: Communities of Interest

Start by asking everyone to come up with a one line statement that in some way defines who they are, eg: *An Ice cream loving Mancunian*. They may well identify themselves through their religion; I've had lots of "Football Loving Muslims" This is of course fine, but when making up the communities of interest concentrate on the Football rather than the religion at this stage. Offer suggestions for new groups (based on their statements) and allow them to move from group to group until groups are relatively even. The moving from group to group shows how difficult it is to define us in one statement, as we are all complex human beings.

Partner each group with another group (ideally a conflicting one). Each group must try to explain to their partner group why *their* group's beliefs are right or why their hobbies are interesting. Rules: No one may interrupt when another group is talking. No one may say the other group is wrong, they must just listen. Each group then has to *become* the other group and talk in the first person to the larger group. i.e. the meat-lovers group will explain the benefits (in the first person) of being a vegetarian. This is not about changing people's beliefs but about giving students the opportunity to *step in to another's shoes* for a moment and to see things from their point of view in a safe environment. This should be explained.

What's The Story?

Ask two members of the group to each sit in a chair looking down. Ask the rest of the group to suggest a story for these two "characters". Each suggestion is a good one (*even if it's not*) try and encourage ideas that are very different from each other and encourage the group to develop their ideas. For example someone might suggest that *They are married and have just had an argument*. You might then ask them what the argument was about?

After you have received 3 or 4 suggestions and fleshed out the detail, ask the two actors to choose which one they would like to act out. Once they have chosen, go back to the group and ask for suggestions of first lines and who might speak first.

Once this has been decided, tell the actors that you are going to say *3,2,1 Action* and they will start the scene with the lines that they have been given.

It may be that the scene lasts as long as the time it takes for the two volunteers to say the first lines. Place one in a standing position with their arms folded and the other seated, or it may be that they spontaneously improvise and develop the scene. As first steps into drama, either is perfectly acceptable and you should instigate a round of applause when it's finished. Depending on the length of the session, repeat this with a further two couples, placing them in different positions each time. (lying or sitting on the floor/standing with their back to the other/arms crossed etc).

Getting in to Character - Being someone else: an exercise in empathy

Whole group improvisation, with students seated on chairs in a large circle.

Ask the group to choose and think about someone they know. This could be a teacher, a friend, an 'enemy', their dentist, the lollypop lady, their Gran etc. They must not disclose who this person is to the rest of the group; this is an actor's personal process and not an opportunity to be unkind about someone. They may not pick someone else in the class. Ask them to close their eyes and think about how this person looks, sits, talks, breathes, moves, sounds. Ask them to slowly alter their position to become that person in the chair.

Tell them that when you say *3,2,1 Action*, they will open their eyes and *in character* will be in a **Dr's waiting room**. They must first decide what their character's ailment will be. They must decide this, based on the personality of their character. Is their character accident prone, adventurous, a risk taker? In which case, maybe they are there with a broken bone. Is their character someone who works too hard and perhaps prone to getting colds and infections? Is their character a hypochondriac? Is their character fit as a fiddle, here for an annual check up? etc.

Ask them to now try and feel the symptoms that they have given their character and allow their bodies to move accordingly. Are they doubled up in pain? Are they unable to turn their head or move a ligament?

Explain that they can talk to other patients or keep themselves to themselves according to what their character would do in that situation. Say "*3,2,1, Action!*"

After a while make an announcement *in role* as the doctor's receptionist. *We are terribly sorry ladies and gentlemen but the doctor has been delayed in traffic. She will see you as soon as she can but there may now be a delay.*

If they were involved in the drama up to this point, they will continue to improvise with this new information. You shouldn't need to tell them to do so, as this would involve you coming out of character and breaking the magic world that you are all creating.

Airport Departure Lounge – same as above. Is your character afraid of flying? Have they ever flown before? Where are they going? Holiday or business? Etc etc. Teacher in Role: announcement of flight cancellation/delay to move the drama forward and reveal more of the characters personalities.

Camelot Lottery Offices – same as above. Your character has the winning ticket and has gone down to London to claim their prize. Only problem is, so have all the other people in this waiting room. What does that now reduce the jackpot to? How does your character feel about having to share their winnings?

Conflict Resolution: (Stepping into someone else's shoes)

Two neighbours argue about their rights.

Ask for two volunteers. Hand each one a piece of paper with one of the following (adapt language to suit your students).

1. You were here first. In fact, your family have lived on this street for years. This new family, who have moved in next door, are very different to your family and in fact, are not fitting in at all. You have tried to talk to them about adapting, but they just become rude and defensive and actually a bit intimidating. On one occasion, the man/woman actually threatened you. You have never had trouble with your neighbours before and are certainly not looking for trouble now. You just want everything to stay as it has always been. The family that lived there before were lovely. Why can't this new family just be like them?
2. You and your family have just moved in. For some reason that you don't understand, the woman/man next door is very unfriendly towards you. She/he has said extremely rude things about your children which are totally unjustified and even made a comment about the smell of the food that you cook. It has been a horrible few months and your new home, which should have been a happy place, has become an unwelcoming and depressing one. One day you got so cross with your neighbour's rudeness, you told her/him

in no uncertain terms that you would not tolerate any more. He/She totally overreacted and threatened to call the police.

In pairs ask all of the students to come up with 6 emotions they believe the characters will be experiencing.

Based on this help from the rest of the group, the two volunteers will now spontaneously improvise an exchange between the two neighbours. Remind them and everyone that they are not being themselves, but characters and therefore we will not be offended by what they say.

Remember to unpick any inappropriate comments at the end, without blame.

Watch the improvisation and encourage applause at the end.

Follow up with a whole group sharing and discussion looking at the viewpoints of both characters and trying to understand where both are coming from. Observations on body language and its effect on status are also discussed.

Key Discussion – Talk about conflict. Talk about how their situation might reflect other global situations. Talk about how their situation might reflect situations in their own lives. Talk about what the characters did that increased and encouraged conflict. What could they do to decrease it?

The scene is repeated. This time students may (at any time) say *Freeze* and tell one of the actors how to change their position, their tone of voice, to listen more and say less etc. The students direct the scene in an attempt to try and resolve the conflict using strategies that have come from the earlier group discussion. As many students may make suggestions as time allows. **Or** a student says *Freeze* and taps the shoulder of the character they wish to play. They then replace that character. They can only do this if they think they have a way of reducing the conflict (i.e. a gentler tone of voice) in a way that the current actor is not managing to do.

In pairs: This time rather than discussing the characters, all the students *become* the characters and simultaneously improvise the conflict in their pairs.

Plenary: The closing discussion is a vital part of an issue-based drama lesson and sufficient time must be set aside for it.

Active Learning: “Opinion Finder”

This activity exemplifies active learning in the citizenship context, and can serve as a precursor to many drama activities. The idea is to split the group (deliverers &/or students) into smaller groups (between 4 and 8 as appropriate to the size of the whole group). Each group is then issued with an opinion finder sheet, with a statement at the top to be discussed. The group members can express their views as individuals, deciding whether they agree strongly with the statement through to disagree strongly. Each individual's point of view can be expressed as a tally in the chart (see appendix). Any significant points made during the discussion can be written in the space below the table (see appendix). Each group will have a different statement to be discussed.

Allow between 3 and 5 minutes for this stage.

Now each group must elect an "opinion finder". The whole room must now stand up and wander round the room. The opinion finders from each group will meet up with members from other groups (members of their own group have already expressed their opinions), and throw their statement up for more discussion and so finding out others' opinions. These can then be added to the tally chart on how much the statement is agreed or disagreed with.

Allow up to 10 minutes for this stage.

Once everyone has had the opportunity to express their opinions about all the statements, the original groups reconvene. The groups can then look at the range of opinions expressed, consider any particularly significant statements/opinions added, and come to a conclusion about the outcomes in terms of the whole group's most common views (if there is one). A new spokesperson can then be chosen to share the "results" of their opinion finder statement with the rest of the group.

Allow between 3 and 5 minutes for this stage.

This is clearly active. Everyone gets the chance to express their views, and in a much safer space than would be the case if individuals were asked what they think in front of the whole group. There is clearly no "right" answer - all views are admissible (as long as initial agreed ground rules are fully adhered to). All participants will need to think - and think critically about a range of social issues connected to the chosen theme. As the activity progresses, both in stage 1 and especially in stages 2 and 3, participants will hear other views which may not always chime with their own views. This is the beginning of the development of empathy. Participants will develop their communication skills, listening to others, and expressing their views orally. They will work as members of a team in stages 1 & 3.

This activity therefore lends itself very well to the active citizenship agenda, and can be a useful springboard into a variety of drama activities, which may well develop these skills further.

Appendix

Opinion Finder

The statement in the top box can be changed to suit the particular focus and theme of any session. In fact all the boxes can be changed in terms of size to fit needs accordingly. You will need as many different statements as there are groups. Each one should be on a different coloured piece of paper/card.

STATEMENT

Young people are just not interested in politics or political issues.

	Tally	Totals
Agree strongly		
Agree		
No opinion		
Disagree		
Disagree strongly		

COMMENTS

24 Hour City

The Muslim Jewish Youth Theatre 2007

(Copyright Waters 2007)

LX/Sound: House Lights/Music

LX/Sound: Blackout/Music off

LX: Lights up on Market Street

Everybody starts in Freeze

Zeenat and Laura stand in the middle

Street people come alive one by one and freeze again after their moment

1 Tamana

2 Maryam

3 Sami

4 Derin

5 Mel

6 Zoe

7 Tanya

8 Aneesa

9 Francis

10. Josh

11. Farah

Sound - Music: "Stand."

Zeenat and Laura take three positions and eventually walk around through the 'frozen crowd' who then come to life and walk around the space. On 'Stand' they repeat the movements that Zeenat and Laura have previously done. .

Music Fades

LX: Cross Fade

Sami: Welcome to Manchester 2007!

- Qas:** Capital of the world!
- Sami:** My City!
- Derin:** My Manchester!
- Tamana:** Oh yeah you reckon?!What is *your* Manchester?
- Frances:** Shopping, music and theatre.
- Farah:** Manchester to me is a new learning adventure
- Zeenat:** Manchester is where I keep track of all my people and my places, so I can see it always changing and still remember how it was- Manchester holds my most complete history.
- Josh:** Couldn't think of anywhere else to go for University!
- Derin:** I think music is what goes with Manchester the most with me. And of course the cold and rain. But one thing will do.
- Tanya:** A mini London: The music scene, the variety of people and the diversity. Only better than London: it's cheaper!
- Sami:** Easy. It's the place to be. With the best shops; the best gigs; and the best bars (from what I've heard). What more could you ask for?
- Aneesa** My Manchester is my big but not too intimidating city with its tall and old buildings and its giant puddles on the wonky roads!
- Mel:** Manchester to me? it means home, where my family and friends are.
- Zoe:** I love Manchester, because it is me, Manchester annoys me because it is me! I love how in Manchester you sometimes just start talking to random people who you might never mix with in real life. If Manchester was sunny I would never leave!
- Laura:** For me Manchester is a place where I live now, but not where I want to end up. As my work and needs change my destination will change too.

Maryam: What does Manchester mean to me? It means diversity, beauty, acceptance, excitement, family, friends and home.

Tamana: In Manchester I feel confident, safe and welcoming. (Not just welcomed. That suggests I'm an outsider. Which I'm not here)

Josh: Strange that we should all meet here

Aneesa: In this building

Zeenat: The Cotton Exchange

Tanya: It's what brought us here

Farah: We are all here thanks to

All: Cotton?

Zoe: The three Rivers

Tamana: the Medlock,

Mariam: Irwell

Frances: and the Irk,

All: Manchester

Zoe: an essential stop for travellers and immigrants.

Aneesa: Oy who you calling an immigrant?

All: *(to Aneesa)* You!

All: *(to everyone)* You!

All: *(to the audience)* You!

Sound: Music

Everyone changes position

Sound: Music fades

Zeenat: My father came to Manchester in the 70s to escape the war in East Pakistan/ Bangladesh. He was around 18 then, and he and his brothers and cousins were, judging by the photos, a very funky crew of Asian dudes, with platforms, flairs and perms. My mum got married in 1982, I think and moved here straight away.

Frances: My Great Grandpa came over from Warsaw, Poland in the 20's and set up a milliner's, specialising in straw hats. He gained citizenship and by the time my grandma was 11, he changed the family name from Rotcaig to Craig to make business easier. My Grandparents and Mum grew up in North London, and all of my Jewish family still live down south. She met my Dad when they were both working at Heathrow Airport and when they got married in 1987 she moved up to his home town of Macclesfield, just south of Manchester,

Tamanna: My dad came over first in the 70s. He was a student and had gained a place at Manchester Polytechnic (now MMU), to study engineering. My dad studied here for a couple of years, gained citizenship somehow. He married my mum in Bangladesh and then brought her over. 27 years and 4 kids later, here we all are.

Josh: My family won the Romanian lottery in 1901

(a group/family huddled together all looking at an imaginary ticket – when they realise that it's the winning ticket, they all cheer!)

and with that money bought their family over to England.

Farah: My late granddad no doubt started the first generation, which built the foundations for the rest of us! He came here in the early 50's from a small village in Kashmir, where all his family had died apart from his mother so the pressure was there for him to succeed. He came to the inner city areas and lived in a cramped two bedroom terrace house with seven other men. With no qualification or formal training he worked in many different jobs but settled for a position in a local iron factory. My Granddad then started to earn money which he could send back to his home in Kashmir as the conditions there were beyond dreadful. This was probably the

motivation for working long shifts. Eventually my Grandma came over, had my mum in the inner city areas of Leeds in the 60's and they eventually had a family of 6 children.

My dad came from the same area of Kashmir as my mum, however he wasn't born here, he came at the age of ten. My dad came on his own with two other random villagers and met his brother in England. My dad remembers clearly his journey here-everything from my grandma...

(Zoe steps forward as Grandma)

crying and packing his suitcase and putting on his

Zoe: only pair of 'English clothes'

to his arrival on the 1st of April. Yep it was April Fools Day, this was his first culture shock when a Yorkshire lady pulled a stunt on him.

Aneesa: Mum and Dad both grew up in what is Bangladesh today. (When mum was born it was still East Pakistan and when Dad was born it was still India!) They were married there, had 2 sons and a daughter but no plans of coming to England. However at this point, Dad got sponsorship to come to the UK as an Imam ("religious minister") by a mosque, due to a national shortage of Imams in the country. This was in 1978 and he came alone. Happily he was joined a year later by the rest of the family. They lived in Loughborough, Birmingham and then in 84 moved to Sunderland. Most of my family are still there, it was just me - the youngest of the 7 children, and one of my brothers - the eldest - who decided to come and live here. In Manchester. Its so amazing to me to think that without that one event back in 78, I could have just as easily been a Bangladeshi rural village girl. And living in a 24 hour city in the heart of England would have the stuff of mere dreams and fantasy!

Mel: Grandpa was born in Poland and came over here just after he was born, about 1920 I think, some of his family stayed in Poland. My Gran's family were from England and have always been... as far as I know.

- Zoe** My dad and his family came to Ashton Under Lyne from Pakistan when my dad was 11. My dad is 53 now I think! You would think that my dad was born here from his accent. My Grandma and Grandpa opened an underwear factory, you know knickers vests that sort of thing. They used to rent a couple of rooms in the house to an Afro Caribbean family. Bear in mind the melee and cultural fusion, a wonder in those days! My grandma and grandpa still live in the same house. I am so proud of them and think they did a good job of raising the family.
- Sami:** My dad's side of the family arrived from Lithuania, in Eastern Europe, towards the end of the 19th century. They did so to avoid conscription to the army (which was basically a death sentence), and, as economic migrants, since Jews were heavily discriminated against. Considering my Great Grandpa only came with a weeks worth of rent and no English, he didn't do so badly to set up home here. My mum's side of the family came over to England in the 70s after having been forced from their home in Uganda by Idi Amin. Manchester was the obvious choice as they would be joining other relatives
- Tanya:** Well my dad's family came by boat from Poland before the second world war and just settled here, then my mum meet my dad on a tour she was doing of Europe after her army service, they 'fell in love' and she moved to England. But her family all still remain in Israel, aunts, uncles cousins, everyone!
- Maryam:** I come from a big family of 13, that's 5 brothers, 2 sisters, 1 half-brother, 1 half-sister, a foster brother and finally my mum and dad! I was born in Kismayo, Somalia; I remember parts of my life as child clearly, like the mango trees around our house, sharing a tricycle with my brother and my mum's sister trying to force me to wear dresses because I was such a tom boy! I also remember the day a bomb landed in our neighbours' house; it left a hole in their wall but that didn't faze us as much as the day when men dressed in camouflage came into our house and dragged my mum off at knife point and stole all her jewellery and medicine. My parent decided to leave Somalia when the war arrived at our front door step so we travelled to Kenya on the back of a jeep, I remember getting my eye scratched by a passing branch and crying like a baby. The journey was long and arduous and between us we didn't have a lot of food or much to drink but I remember it being an adventure. We lived in Kenya for a while and my youngest sister

Aisha was born there, life in Kenya was easy I think, I remember we had this butler named Robert who was a Christian and it was because of him I learnt the story of Christ, he took us to see it on a big screen. After having lived there for a couple of year and learnt Swahili the nomad in my parents blood kicked in and we were off to jolly old England. So we landed in London in June 1993 when I was 7 but it wasn't long before we were packing up and moving to Manchester! In total I've moved about 16 times in my life....

Laura: The first generation on my Fathers side came from Russia in the 1800's. On my mothers side my grandmother came over on the Kindertransport during the world war two to escape the Nazis in Germany. She came over with her brother. The rest of her family were sent to concentration camps.

My grandpa was born in Poland and was the only member of his direct family to live through the second world war. He was sent to concentration camps and labor camps and was liberated from Dachau or (Mittenwald) in 1945. After liberation he was asked where he wanted to go. Either Israel, America or England. He chose England

LX: **Cross Fade to Wide Centre Stage**

Francis: Quick Run!

Darin: What are we running from?

Farah: I don't know!

Tanya: It!

Qas: What it?

Sammy: All of it!

Maryam: Anti Semitism?

Mel: I guess

Tamana: And Islamaphobia

Laura: Yeah, probably

Aneesa: Where are we running to?

Josh: I don't know.. anywhere... home!

Zeenat: Why don't we just stay and fight

Zoe: We'll fight when we get there

Francis: Oh right.... ok

Darin: Who are we fighting?

Farah: Each other

Tanya: Oh right.

Qas: Quick run!

Sammy: Who are we running from?

Maryam: The Jews

Mel: Yeah

Tamana: And the Muslims?

Laura: Oh Yeah!

Aneesa: Oooh it really takes it out of you....all this running

Josh: Shall we stop then?

Zeenat: And do what?

Zoe: Talk

All: *(Pause.....everyone stops running)* Naah!

LX: **Blackout**

Sound: **Music to cover scene change**

All Exit

LX: Lights up on a group of women, seated on chairs, knitting.

Sound: Music off

***Zeenat:** So she asked me, what on earth could Muslims and Jews have in common with each other? So I told her, knitting!*

(everyone laughs)

***Laura:** And crochet,*

***Zeenat:** Yes and crochet!*

***Laura:** And the prophets*

***Zeenat:** And the prophets*

Improvise a scene listing all the things in common Prayers, fasting, etc

***Zeenat:** Her face was a picture. I think she imagined us all sitting round pointing guns at each other.*

***Laura:** I don't know what all the fuss is about*

***Tamana:** Nor me. We've always lived as neighbours in this country, there's never been any trouble.*

Zeenat: *Well it's the media who cause the trouble. They're the ones who stir it up and start all the problems between us.*

Aneesa: *Yes and we're the ones who get blamed for it all.*

Mel: *It worries me. It feels sometimes like it's spiralling out of control. What will it be like for our children if we can't sort this mess out now?*

Laura: *What's the future going to look like?*

Tanya: *Where's this all going to lead?*

Everyone stops knitting and looks off dreamily into the distance

Sound: Music (dreamy/imaginary)

Blackout

All exit (including chairs)

All enter in Blackout

LX: Lights up

Everyone stands in a tight huddle centre stage. They have suitcases and bags and coats. They are clearly in unfamiliar surroundings.

Eventually we have all the actors standing in a tight huddle centre stage

V/O: I have assembled you all here together for one purpose

Silence

V/O: I said I've brought you here together for one purpose

Silence

V/O: Well don't you want to know what that purpose is?

Silence:

V/O: Oh go on. Please ask me....

Lauren: (*reluctantly*) All right what?

Shakira: Yeah what?

V/O: Not until you all ask me...

Farah: What?!!!

V/O: All ask me. Go on....Please!

All: (*improvise*) Why are we here?/What's this all about? What are we doing here? What do you want from us? You have no right to keep us here *Etc etc etc*

V/O: (*building it up*) Well.....Well..... Well....

LX: Full very blinding lights up on the group. They are temporarily blinded.

Sound: Big Brother music

(*V/O suddenly goes Geordie*)

Sound: Slow Fade on Music

V/O: Welcome housemates, to *Warring Big Brother Live!*

All: (*Angrily protesting*) How dare you/I'm not at war with anyone!/What are you trying to do?/Who on earth do you think you are? I want to see my lawyer, I never agreed to this *Etc Etc Etc*

V/O: These housemates clearly haven't heard... we can do whatever we like... It's alright Mrs, you're on the telly!!! (*manical laughter*)

Sound: Big Brother music swells

Blackout

BB Music continues underneath.

LX: **Lights up on the housemates**

Sound: **Music fades**

There are two large armchairs, one stage left, one stage right. Shakira, Asia, Salma, Jasmine and Zoe sit on one, Laura, Fiona, Mel, Benjamin, Tanya on the other. Lights dim and then rise on Shakira's chair .

VO: Day 7 – Big Brother House. Shakira, Fatima Salma & Asia are called to the Diary Room.

Shakira: Hi Big Brover

Asia: Hi Big Brover

BB: Did you want to talk to us about something?

Asia: Well, at dinner today, this is going to sound a bit, you know, but they were...

Shakira: They're just really annoying, they're so annoying! I mean all those bottles of wine! What do they need it all for? And what do we get? And we're supposed to compromise because.....

BB: Who are we talking about?

Asia (*quietly*) The Jews man

Shakira: Benjamin and Rachel, not the Jews.

Jasmine: It just feels like they're not compromising. You know, cause they can drink and...

Salma: And he doesn't listen. We try and tell him stuff but he just talks over us

Shakira: And curry's my favourite food and I just want some Korma and chicken and I'm trying to make food for everyone and they're like na na na, I can't eat Chicken Korma. It's like so bloody annoying and I have to make like three different dinners cause they don't want to eat that.

Salma: And then they slag us off cause we don't want to drink.

Shakira: I know! What that's all about?

BB: Is there anything you'd like Big Brother to do?

Shakira: Maybe you should just send them all out

Salma: No, no, no! Just.... *(pause)* You're setting us up to argue I think!

Asia: Can we not have our own house?

Jasmine: And that's another thing. We have to share a room with Benjamin and Ahmed! And then if we say 'no' to that we're being difficult and not trying to fit in!

Salma: It's shopping day tomorrow.

Jasmine: Oh no, not again. That'll mean more arguing.

BB: Let's talk about Ahmed. What do you think of him, a half Muslim half Jew?

Asia: He's something else. That guy does not know what he is at all. He's like part time Muslim, part time Jew

Salma: What's he meant to do though?

Zeenat: I don't know (*gets up and leaves the diary room. The others watch her as she does and then snaps back to talking to BB*)

Shakira: He's drinks with them, eats with us

Jasmine: Yeah, it's never going to work!

Shakira: Yeah man, it's never going to work!

Cross Fade – Lights down on SR chair and up on SL chair

BB: Can we call Benjamin, Rachel, Becky & Lauren to the Diary Room.

BB: Can you tell Big Brother what the tensions are in the house today?

Benjamin: Them!

BB: Who are them?

Benjamin: What do you mean who are them? Well it's not us is it!?!

BB: Who are you talking about Benjamin?

Long pause

Benjamin: *You know... the Chicken Korma lovers. I mean that's all they talk about all day.. we want chicken korma, we want chicken korma. We can't have chicken korma Big Brother, we can't have it. So what do you want us to do?*

BB: Is there anything you'd like to say Rachel?

Rachel : No..

Benjamin: That's a first!

Rachel; They're so annoying, do you know what I mean? I mean all I ask is maybe 8 hours sleep. I mean maybe! Like maybe 6 or like 5!! But like who gets up at 4.30? I mean who does that? I don't under.... I don't.. I mean why!!?????

Benjamin: That really gets me

BB: Rachel can Big Brother make a suggestion.

Rachel: No! What?

BB: You go to bed earlier

Rachel: NO!!!

BB: Rachel you go to bed at half past two in the morning!

Rachel: So! Who gets up at 4.30???

Benjamin: Well said!

Rachel: And you know what it's fine. Get up at 4.30, but why wake up the rest of us, that simply don't want to get up at 4.30!

Benjamin: I don't mind being woken up at 8.30, but when you're asking me to wake up at 4.30, then we're going to have some problems.

Becky: It's shopping day tomorrow

Benjamin: Oh not again. Well that'll mean more winging then

BB: Can I ask what you think about Ahmed?

Becky: Well he's just confused isn't he. Doesn't know what he is!

Rachel : Yeah that's right. I mean is he a Jew? Is he a Muslim?

Benjamin: Yeah I mean if we don't know, how is he supposed to know?

Rachel: Exactly!

Laura: That's it *(gets up and leaves the diary room. The others watch her as she does and then snaps back to talking to BB)*

Benjamin: Cause like he doesn't wake up for their prayer, but then he'll eat their food.

Rachel: And then he'll drink with us!

Benjamin: Exactly!

Rachel: He's like "oh the Jews, I really get along with you and oh like the Muslims, I really get along with you". He's playing a bit of a game I think... Maybe he just wants to win.... Maybe that's it!

Benjamin: Yeah!

Becky: I say we vote him off!

Cross Fade – Lights down on SL chair and up on SR chair

BB: Can Big Brother please call Sadia and Fiona to the Diary Room.

BB: So girls, tell us what you make of all of this?

Sadia: Look Big Brother, we're here to have a good time, to meet open minded people. I mean like what the hell?

Fiona: It's so boring!

Sadia: They must know it would be Muslims and Jews eventually. Why can't they just get on with it?

Fiona: There's all that Korma left, it's not right

Sadia: Well go on have some!

Fiona I've got that wine. I've got a bottle under my bed. Come tonight at about 9

Sadia: Definitely! A bit of wine, what's wrong with that? & Halal meat. I'm sure you can eat that?!

Fiona: It's a blessing isn't it?

Sadia: Yeah it's a blessing.

Fiona: What is all that fighting about?

Sadia Yeah it shows the true colours of all of
them

Fiona I think we should vote them all off and we should win!

Sadia: Shopping day tomorrow

Fiona: *More arguing.*

BB: Do you understand why everyone keeps arguing?

Fiona: Don't care really

Sadia: Nor me, anything for a quite life!

BB: What do you think about Ahmed?

Sadia: Don't think anything about him really

Fiona: Nor me, It's his problem isn't it!?

Cross Fade - Lights down on SL chair and up on SR chair

BB: Can Big Brother please call Ahmed to the
Diary Room

Ahmed: Hell Big Brother

BB: Hello Ahmed. How are you finding things in the Big Brother
House?

Ahmed: I'm really enjoying it, I'm getting on with everyone. I really am
having a great time. I think I've made a lot of friends for life and
I've learnt a lot about myself. *(Ahmed smiles broadly at the camera)*

VO: You've been watching Big Brother live! Well, we knew it was
going to be an eventful week but let's have a look at just how
eventful it's been....

BB: This is what was going on in the Big Brother House at 4.25am this
morning!

Sound: Alarm

People slowly start waking up as the sound gets louder

Benjamin: Turn it off!

Shakira: Come on, get up

Sadia: Let me go to the bathroom first

Benjamin: What the heck is going on?

Zeenat: Oh it's freezing

Jasmine: Common everyone.

Benjamin: Ahhh every morning!!!! Right shut up now..

Sound: Alarm off

Mariam: Ahmed I thought you were...I thought you were half Muslim

Benjamin: Will you just get out of here I'm trying to have a sleep

Mariam: But you're Jewish. You should understand prayer!

Benjamin: yeah I do, but not at 4 o'clock in the morning!

Sound: Music

Blackout

Lights up when actors are in position

BB: We go back now live to the Big Brother House where the Housemates are working out their shopping list

Rachel: What we got?

Jasmine: How much money have we got left?

Rachel: None

Lauren: None??

Benjamin; We got groceries, vegetables, fruit.

Shakira: How much on the groceries?

Mel: A tenner

Mariam: Is that it?

Ahmed: It's fine

Jasmine I don't think it is actually

Benjamin 20 bottles of wine

Muslims: WHAT!?! Wine???? What do we need wine for?

Benjamin: Look you're nice people, but believe me I need my wine to get through this...

Zeenat 20 bottles?!?!?!

Shakira: You spent how much on vegetables and how much on wine??? This is ridiculous!!!

Salma: (to Benjamin) You'll end up back in rehab if you have all that wine!

Big argument, everyone talking over everyone

Benjamin: All right All right quieten down!!!! We'll only get 19 bottles

Maryam: You keep saying wine and wine and wine...what are you guys talking about?

Are we having a party?

No, we're not even having a party!

Sadia: Who drinks wine here?

The Jews: Us/The Jews!

Rachel: Look we've all got to compromise. Look we've got some things on the list that you guys want.

Shakira: What do you mean?

Rachel: We've got rice!

Mariam: What you're not going to eat the rice? Don't be stupid

Rachel: What do you mean don't be stupid? Are you calling me stupid?

Mariam: But you're being stupid now! You eat rice. You eat rice as well!

Sadia: This is just ridiculous

Mariam: Yeah I've had enough of this (*they storm off*)

Rachel; Oh that's really the way to solve an argument

Zeenat The bottom line is we don't need all this wine!

Becky: It is Kosher wine!

Zeenat That doesn't matter!!!!

Shakira: Well put some Halal meat in there then

Benjamin; Alright, one Halal meat

Jasmine: One Halal meat?!!

Becky: Yeah it's only you lot that'll eat it

Rachel: But you can have our meat but we can't have yours

Jasmine: How come you guys wrote the list anyway?

Benjamin: Cause someone threw me a piece of paper. None of you wanted to do it

Zeenat: Look. Will you all stop! There has to be a way to meet both our needs.

Laura. This doesn't have to turn into an argument every time. Surely we can find a way of sharing...

Salma: No. We Can't! There is only one shopping list.

Benjamin: That's right. There is only one shopping list. And we're holding it!

Tamala: But only because we gave it to you

Rachel; You didn't give us anything that wasn't ours in the first place. It wasn't yours to give.

Maryam: That's interesting. Whose was it then?

Ahmed: Look stop! this is going nowhere. Who's going to have the last word?

Becky: Well if necessary, us. If it absolutely comes to it... then us.

Shakira: This is not fair at all. What about us?

Becky: You're right this is not fair. What about us?

Mariam: It's always about you

Shakira: Is it always about you?

Rachel: Well is it always about you?

Benjamin: Yeah is it always about you?

All: Yes!

Salma: But I don't want my share of the money to go on the wine!

Becky: Well I don't want my share of the money to go on Halal meat.

Mariam: Well don't let it! I say we draw up separate lists

Rachel: Yes that's the answer

Benjamin: That's right. Do two lots of shopping.

Lauren: And then what? Eat separately?

Jasmine: Yes, if necessary

Becky: Yes why not!

Pause while everyone looks at each other

Ahmed: Look we don't have to split up like this

Another pause while everyone looks at Ahmed

All but Ahmed/Laura/Zeenat: Yes we do...

Slowly and awkwardly everyone (except Ahmed) takes a place on their side of the stage.

Ahmed: Great. Where am I supposed to go?

Sadia: Well I guess you'll have to choose

Ahmed: But I don't want to choose

Fiona: Well then you don't belong with either of us

There is a long pause while everyone makes themselves comfortable on their side of the stage. No one speaks. Ahmed remains in the middle of the room.

Lauren: Look this is ridiculous. It doesn't have to be like this

Becky: Yes it does.

Zeenat: Look this is totally unnecessary. We can work things out if we just talk to each other.

Sadia: It's too late for talking now.

Another pause.

Ahmed stands up and slowly moves towards the Muslim side of the room. But he can't do it. Then he slowly moves towards the Jewish side of the room, but he can't do that either. He returns to the middle.

Ahmed: Look guys, this is ridiculous. We're joking right?

Ahmed tries to laugh and lighten the atmosphere but it doesn't work.

I mean we're not really going to spend the rest of our time here.....

(he stops talking as he realises that no one is joking) I can't believe this.

Another long pause.

Becky: *(to her group)* I don't feel safe like this

Jasmine: *(to her group)* This doesn't feel safe

Benjamin: *(to his group)* This feels a bit dodgy you know

Asia: *(to her group)* We're too vulnerable

Zeenat: I can't believe we're behaving like this

Lauren: This is just mad. What are we doing?

Rachel: Well it's obvious isn't it?

Shakira: It's obvious what we've got to do!

Rachel: Move the chairs

Shakira: Put the chairs across into the middle of the room.

Laura: No way!

Zeenat: You can't do that!

Fiona: It's the only way to be safe

Asia: It's the only way to be sure

They start to make a kind of wall with the furniture. Sadia and Fiona meet in the middle

Sadia: Don't be offended

Fiona: Look we don't mean anything by this

Sadia / Fiona: It's not personal!

Ahmed: Stop it! Stop! I don't believe you lot, you've all gone mad!

When they're satisfied they stand on either side of their creation

Shakira: That's quite good actually

Becky: That works you know.

Another long pause

Salma: It's gone very quiet over there

Fiona: Are they saying anything?

Jasmine: They better not be plotting something

Rachel: I bet they're planning to do something

Shakira: Quiet let's listen

Benjamin; Sshhh, let's try and hear what they're saying

Asia: What can you hear?

Fiona: Anything?

Pause

Zeenat: Nothing

Lauren: Nothing

Silence

Big Brother Music

VO: *Well! things are certainly reaching a climax in the Big Brother House. And the lines are now open. If you want the Muslims to be evicted vote now by texting Jews to 8701 and if you want the Jews to be evicted, vote now by texting Muslims to 8702*

LX Change/Music

Laura: That is a really horrible thought

Zeenat: You don't really think it could happen do you?

Silence while they all think for a while. Then they all give a big shudder.

Aneesa: Ok, well I've got to go now.

Tanya: Me too.... It's been good.

Tamana: It has.

Mel: Take care

Zeenat: Yeh. You too.

Laura: Same time next week?

Everyone looks at one another for a while.

Blackout

Music: Peace Train

Furniture is moved off and everyone enters and gets into position

Lights up

The Diamond

Blackout

Everyone back in the Big Brother House. Zeenat & Laura - Hands

The End

Purple & Black

Royal Exchange Theatre – 2 local schools March 2008

Music (Track 6 Latin Chill El Nino)

LX Up

Schools enter from Doors opp audience. They cross each other, giving signals of conflict.
They sit in the two banks flanking the audience.

When everyone is seated..... count to 5

Music Off

J'Nae: (stands) They think they are better than us!

Overlapping

Eva: (stands) They think they are better than us!

Hind: (stands) this school

Overlapping

Christie: (stands) *this* school

Everyone stands. So that the audience are flanked by conflict.

Music

Pause for the stand off

Zoneera walks to the front

Music Off

Zoneera: What about them? (points to audience)

Fiona: Who are they?

Fidelma: Have you come to sort it out?

Jake: No! Why should they? It's not their conflict

Leah: It's not *my* conflict

Naomi: Yes it is, you're one of us

Leah: Oh right....

Yasmine: What are you wearing? (to one school group)

Nikki: What are *you* wearing?

Gloria: What are *they* wearing? (pointing to the audience)

Jack: Yeah... that's worse than what we're wearing!

Eva: Oy!

Jack: I mean than what *they're* wearing (pointing to the other school group)

Paris: That's it... let's go

Lily: Come on let's go

Music

Everyone gets up and goes to opposite sides of the stage with their schools.

They stand for quite some time.

Music Off

Jordan: I'd quite like this to end now.

Pause

Larissa: I don't understand why they don't do something (*points at audience*)

James: It's not their conflict

Charis: I wouldn't care about it if it wasn't my conflict

Lauren: If it's not happening to me, then it doesn't affect me

Music

Everyone divides into three (mixed school) groups.

Everyone puts their hands over either mouths, eyes or ears

Sohna opens her eyes and steps forward.....

Everyone else opens their eyes and takes their hands away.

Music Off

Sohna: First they came for the Jews and I didn't speak out because I wasn't a Jew (*the 'Jews' turn their backs to the audience*)

Then they came for the Muslims and I didn't speak out because I wasn't a Muslim (*the 'Muslim's turn their backs to the audience*)

Then they came for *them*, but I didn't speak out, because I'm not one of *them*.... (*the 'thems' turn their backs to the audience*)

Then they came for me (*she looks around*) but there was no one left to speak out for me

Eva: Yeah right...whatever.... But how can things that are happening somewhere else, possibly effect me?!

everyone moves into 4 circles facing inwards, holding hands (circles within circles)

Eva: I'm going to bed.

Zoneera and Paris and Fionna bring on a Duvet, pillow, Eva is now safely and cosily in bed. Zoneera & Paris hold up the duvet for her. Fionna holds up the pillow.

SFX BANG

Ruby: At 12.58am this morning, an Earthquake measuring 5.2 on the Richter scale, hit Lincolnshire. **(SFX "BANG")** The tremors had their epicenter approximately 15 miles north east of Lincoln. Shocked householders described a noise like a juggernaut or goods train while their properties shook and vibrated for up to 30

seconds. The after shocks reached Bedfordshire, (BANG)
Leicestershire and North Yorkshire, (BANG) Norfolk (BANG) and
Lancashire... Lancashire...Lancashire... Manchester....

Eva: ME!The aftershocks reached me

Music – Track 5 Concha Buika

Everyone moves around.

Everyone finds a partner from another school. Mirror Images. After a while....

Music off

Vita: Ah.... That was lovely acting Eva, Thank you! And here we have the children working in perfect harmony with each other. They have eradicated their differences. In fact, as you look at the children, engaging in this mirror imaging exercise, you will not be able to see, who is leading and who is following. They are as one...

Dericah: Get off! I don't want that. I don't want to be like her

Frankie: I don't want to be like her!

Jessica: I don't want to change.

Hannah: I'm not changing

Jaz: I'm not going to start dressing like that!

Jake: Geek

J'Nae: Chav

Jack/ParisKid who..... goes to other school!

Nikki: This isn't going to work

Gloria: This is never going to work!

Everyone goes to their own sides of the stage again.

Vita: Oh

Vita reluctantly goes to the other school group side. (Pause)

Sophie: *(talking to the audience)* I don't know what you're waiting for

Kristie: Nothings going to happen

Sunita: Stale Mate!

Leah: Oy, who you calling stale?

Christie: Shut up you idiot!

Pause.....

Hind: *(walks over to her/him)* I remember you.... From that night....

Freeze Frames 3 from each school (as done in sessions)

Music Track 6 from the beginning

Yasmine: Walking in

Charis: Sitting down

Jessica: ***** off

Gloria: Teenage kicks

Dericah: Bothered

Fidelma: Crooked looks

Larissa : Starburst

Jaz: Whispers

Paris: The stare off

Lauren: Intimidation

Zoneera: The nasty farewell

Music off

Hind: I remember the play... 24 Hour City....

Everyone changes position

Lily I didn't know it was such a problem, a problem that affected so many people.

Hannah I didn't even know there was a conflict.

James Governments may argue but people can still be friends.

Leah Small differences can become huge.

Jordan Lots of conflicts are trivial

Naomi There are many different emotions within a conflict

Jake There will always be conflict. There should always be conflict. Without conflict, we'd never progress.

Frankie: Without progression we'd still all think the world was flat.

Fionna It's not conflict we have to get rid of, it's how we deal with conflict that matters

J'Nae: For me to be right... doesn't mean you have to be wrong

Fionna: For you to be right.... Doesn't mean that I have to be wrong

Everyone change position...

Christie: But it makes me powerful to intimidate people

Charis: it makes me feel powerful if people feel intimidated by me

Jordan: It makes me feel powerful to let them know I'm better than them.

Gloria: It makes me feel powerful to be bitchy

Jake: It makes me feel powerful to make someone scared of me

Dericah: It makes me feel powerful to do this. *(she walks over to Jake and extends her hand... after a pause he shakes)*

Kristie: Real power comes with Respect

J'Nae: Real power comes when you forgive

Everyone sits on the stage at different levels.....

Nikki: Exactly a year ago, another group of people, who happened to be Muslims and Jews presented a play here.

Leah: This is what they said after it was finished...

Naomi: this play won't change the world but...the essence of it,

Jaz: that we've come together,

Nikki: that we're aiming towards something,

Dericah: we're building something

Lily: and it's a mutual achievement,

Fidelma: that basic idea,

Jack: that concept

Paris: can change something,

Fionna: everything's got to start from somewhere,

Sophie: anything that has happened in history,

Kristie: any big movement started with a tiny group of people...

J'Nae: when there's a small number of people who are committed enough

Hanna: or who care enough about it to say Yes!

Sona: this works!

James: success breeds success

Ruby: and that's the way the world goes.....

Schools divide and then meet each other in the middle with a greeting

Music

Anyone who wants to can swap blazers.

LX Down! 😊

The End...



Royal Exchange Theatre

Photograph by Joel Fildes