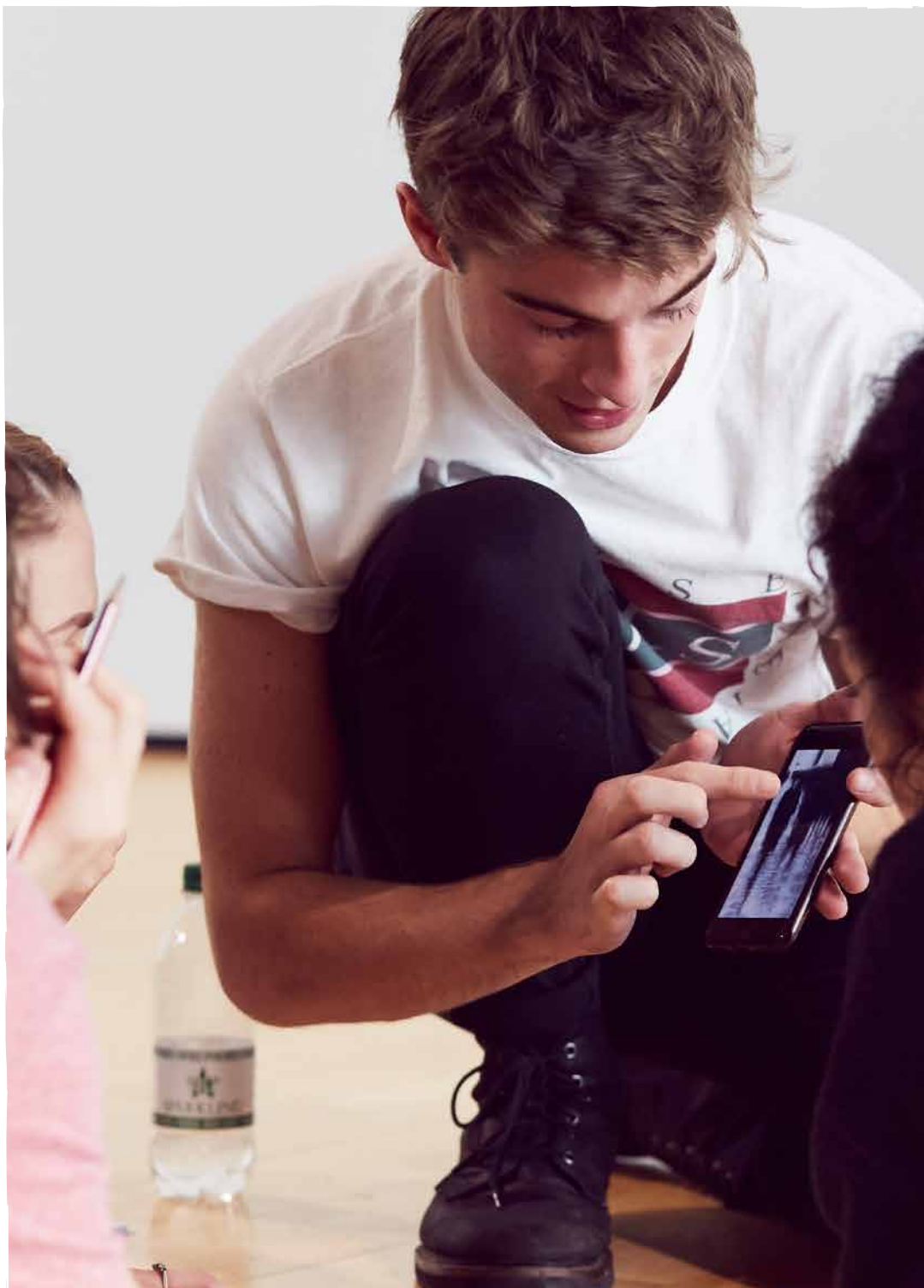


BEHIND CLOSED DOORS

Devising Drama, Scheme of Work

**YOUNG
CARERS**



Behind Closed Doors - A 6 week scheme of work for teachers and youth workers, exploring basic approaches to drama and devising.

This scheme of work is designed to offer possibilities, drama opportunities and techniques for accessing the script 'Behind Closed Doors' and the themes and issues that surround the role of young carers.

The script was devised by young people from Salford Young Carers and Gorse Hill Studios and written by Lee Brenan as a curtain raiser for the production 'Who Cares', performed at The Lowry in November 2016.

Ideas can be taken in isolation or the SOW may be followed schematically. Lessons are for roughly 60 minutes with Key Stage 3, 11 - 14 year old students in mind, developed by E Howard, on behalf of The Lowry.

The following books, practitioners and theories of thought, have provided games and exercises: *Gamesters Handbook*- Donna Brandes and Howard Phillips, *100 Ideas For Drama*, Anna Scher and Charles Verrall, *Theatre Games*, Clive Barker, *Theatre for the Oppressed*, Justin Boal and Philosophy 4 Children, P4C.

Who Cares is co-produced by The Lowry and LUNG in partnership with Salford Young Carers Service. Initially presented at The Lowry in November 2016 Who Cares will tour nationally for five weeks to non-traditional spaces around the country in Autumn 2017.

This tour is generously supported by Curious Minds and the Oglesby Charitable Trust. The Lowry is a registered charity (number 1053962)

www.whocarestour.org.uk

[#WhoCaresTour](https://twitter.com/WhoCaresTour)



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Who Cares began in 2016 when The Lowry and Salford Young Carers Service commissioned a new production from LUNG that would shine a light on the untold stories of young carers in Salford.

It is estimated that there are more than 700,000 young carers in the UK. These are children and young people, aged 17 and under, who provide unpaid care to a family member because of a disability, illness, mental health condition, or a drug / alcohol addiction.

These young people are often manage a wide range of responsibilities from practical tasks like cooking, managing budgets and picking up prescriptions, through to providing personal care and emotional support for their families. What's more, they are often managing these responsibilities under the radar of professionals, schoolteachers and friends.

We know that many young carers are not aware there is support available to them. We wanted to commission a piece of theatre that would help young carers identify themselves, and help the adults and peers around them better understand the reality these young carers are facing. We also wanted to give young carers a voice in front of the politicians and decision makers who can lobby for a change in policy so that there is more support for young carers across the country.

We spoke to LUNG, one of The Lowry's Associate Artist companies who specialise in verbatim theatre. This is a kind of theatre where actors use the actual words of real life people onstage. LUNG followed and interviewed a group of young carers in Salford for a year to build up a picture of their day to day lives. They also talked to teachers, politicians and the young carers' parents. Then they crafted that into a professional production, working with the young carers throughout to make sure that what was being seen onstage was honest, authentic and true to them.

The response to the show was extraordinary. Within a couple of weeks we had heard from more than 20 schools and organisations wanting us to take the show on tour. So, with the generous support of Curious Minds and The Oglesby Charitable Trust we are now embarking on a five week national tour, beginning in Salford and ending at the House of Lords, Westminster.

About The Lowry

The Lowry is a world class arts centre based in Salford, committed to using the arts to enrich people's lives. The Lowry works closely with artistic partners to offer a diverse programme of theatre, opera, musicals, dance, music, comedy, digital and visual art.

At the heart of our work is a belief in the power of the arts as a tool for social change and a commitment to young people in the local community.

As a registered charity with strong local partnerships these projects enable the most 'At Risk' young people to have access to life changing opportunities; to learn new skills, improve their wellbeing and to have a voice through the art that they make.

This exciting work brings together high quality artists with young people who are experiencing challenges in their life. Through this interaction young people explore their own self-expression, political thought and creative ideas, making work which challenges the world to stop and listen.

www.thelowry.com



About Salford Young Carers Service

Salford Young Carers Service is a part of Salford Carers centre, and part of The Gaddum Centre. The Gaddum Centre is Manchester's oldest Social Welfare Charity and has run the Salford Carers Centre for over 18 years.

A young carer is a child or young person who provides regular and ongoing care and/or emotional support to a family member who is physically or mentally ill, disabled or misuses substances.

Our mission is to:

- » Increase awareness across of the types, and amount of caring, carried out by young people aged 24 and under
- » Improve the identification of the 70% of carers who are hidden without support
- » To work with partners to reduce the levels of inappropriate caring carried out by young people
- » To work with young people to build up their confidence in, and resilience to, their caring roles
- » To offer medium to long term support to carers who need it, with regards to their wellbeing and aspirations around education and employment whilst challenging the poverty of opportunity they face
- » To ensure carers aged 24 and under have a voice and are proud of who they are

The Service works with a number of partners both in the social care field and the wider city environment to tackle the above issues within the city. It also works to support young people in the political arena to ensure young carers' issues remain high on local and national agendas.

www.salfordyoungcarers.org



About LUNG

LUNG is a national touring theatre company developing innovative and politically driven work that broadens horizons and investigates modern Britain. They make work with communities, by communities and for communities. LUNG are Associate Artists at The Lowry.

Founded in Barnsley in 2012, LUNG also frequently perform and develop new work with The National Theatre Studio, Battersea Arts Centre and The Civic in Barnsley. They are dedicated to producing new verbatim theatre as well as collaborating with new writers. LUNG also pursues an extensive education programme which specializes in bringing theatre into new communities from Bradford to Battersea.

www.lungtheatre.co.uk

LUNG

GETTING TO KNOW YOU

Games and Ice-Breakers

Handshakes

Tell the group they have 60 seconds, maybe 30 if smaller group, to shake hands with everyone in room and say name and listen to other person's name.

Give 10 second countdown to finish. Repeat exercise with more or less time depending on the energy of the group. If sluggish give them less time, if manic give more.

Name game - Torpedo

All form a big circle standing, each person says their name once round circle, as an introduction.

One person 'torpedo' stands in the middle of the circle and says any name of a person stood on the outside circle.

As the name is said the 'torpedo' will begin to walk to the named person, the person named must quickly think of another person within the circle and say their name and then walk towards them, this pattern continues.

If a name isn't called by the time the 'torpedo' has arrived, the whole group shouts 'BOOM' and the person is out.

Strict rules say you can't move your feet until you have said a name. If the young person starts to walk and then speaks they are out - name then move.

Exploring the space - Start/Stop/Jump/Clap

Students respond quickly and sharply to verbal instructions, STOP means stop, START means begin walking, JUMP means jump on spot (as an ensemble, all jump in time with one another, might need to practise this a bit) and CLAP is a whole ensemble clap, again will need practising.

Idea is to familiarise with space and come together as a group, in time and harmony.

Facilitator calls START and young people walk anywhere around the space, discuss changing direction, walking tall and focused.

Call STOP and all respond as if paused in time, call CLAP, JUMP, START and STOP randomly.

Once students are responding very precisely reverse the words - CLAP means jump, JUMP means clap, START means stop and STOP means start.

I've Got a Trick - slapstick clowning

Ask for a volunteer to demonstrate first, label yourselves A and B.

A says "I've got a trick!" B says "Go on then show me!" A does her/his trick (might be pretends to pull finger off, a hop, a spin, a facial expression - anything!!!), B watches and then when finished A does a big flourish of a bow and B gives a wonderful clap.

Once A has completed their trick, B will then commence with their trick, follow the same sequence, this continues and encourage the tricks to become more elaborate. The trick can constantly change.

No matter how small the trick is the response is always massive praise and wonderment. Keep tempo fast and keep changing partners, following each pairing.

Games and Ice-Breakers

Soundscape

Young people use their voices, bodies or environment around them to create simple sound effect, all working together as an ensemble to create a sound picture/soundscape.

Ask young people, to think of noises you would may hear in a haunted house; e.g. creaking door, footsteps, heavy breathing, heart beating, scream, creepy child's music.

Explain that all will close their eyes, or look down at the floor, on the signal 1, 2, 3 all will begin to make the sound identified. At first, all create sound together and allow anyone to choose any sound, after an agreed signal (1, 2, 3 / clap) all stop.

Try shaping the soundscape by playing with volume – facilitator lifts hand for more volume and lowers for less. Young people don't need to shut their eyes once they are confident and used to making the noises.

Try bringing sounds in one at a time or in groups of 3, 4. Try playing with speed and pace of sounds.

Discuss other soundscapes, e.g. playground, beach zoo, hospital.



Having your voice heard signal game

All seated circle. The facilitator stands in middle of the circle, asks 'Have you ever?' E.g. 'have you ever eaten salami?'. Anyone who has 'eaten salami', puts up a thumb, facilitator counts those who have.

Facilitator then asks one of the young people with their thumbs up to swap places. Aim is to ask a question, 'have you ever', that no-one has done or all have done.

Purpose is to give young people a chance to take control of questioning and to learn while in a circle to respond and signal with just a thumb.

Manner of the Word

Divide group into two groups, A and B. Group A choose an adverb, e.g., excitedly, sadly, strangely, angrily etc.

Group B choose 3 x mime/actions e.g. walking the dog, cleaning windows, making a cake, reading a book etc.

Group A, stand ready to mime/act out the actions in the manner of the word, e.g. angrily walking the dog, Group B, call out the actions they have chosen and watch carefully to see if they can guess the adverb.

Group A have 1 minute to complete all three 'actions'. Only then, will Group B try to identify the adverb Group A selected. Swap groups.

Workshop

(A3, coloured pens,
post it notes)

LESSON ONE

1. P4C led opening thoughts/responses to stimuli.

Whole group seated, circle. Play student's short Young Carers film clip (range of clips available via You Tube).

Watch the stimuli, through twice. Elicit a quick response from all, one sentence, possibly even a word from more reserved young people.

Jot responses down on A3 with coloured pens, stick A3 on wall for all to see.

2. Pairs

3 min conversation in pairs, allowing time to dig deeper. Each pair then writes 2 philosophical questions on their post it notes. E.g. "Is the pot half empty?" "Is tea the greatest drink on earth?"

Relate the questions to the You Tube Young Carers clip. After 3 mins (extend if needs be) put post it notes with questions on around the space. Young people walk around reading post-it notes Q's.

Democratically choose one question either with a show of hands or by standing by the question in the space.

Allow the group to open up a discussion around the question, if anyone has any thoughts or would like to contribute to the discussion, to put their thumb up so the facilitator can manage the space. There is no wrong answer, so encourage the group to be respectful of others comments & thoughts.

3. Read script scenes 1 – 4 whole group

Decide how best suits the group for a reading, facilitator led or young person led or both.

Divide group into 3 groups: Devices / Characters / Actions.

Give young people a copy of list (Appendix 1) each group decide which of the list belong to their topic makes notes on A3 on paper for their topic ready to feedback to the whole:

Devices – Diary entry/monologue, Freeze Frames, Split Stage, Marking the Moment, Slow motion, Action, Role Play, Characterisation, mime.

Characters – Daisy, Mr Davenport, James, mum, doctor, class members, nurse, voice of the diary/vocalist

Actions – young carer's jobs/actions, writing diary entry, getting ready for night out, school lesson, sending texts, group giving banter, finding patient in hospital, writing diary entry.

Groups read out their lists, facilitator can answer any questions that arise.

Closing activities

Open group discussion around the themes and devices used within the session. What do we feel the text is saying, is there anything which is challenging etc.

IDENTITY

Games and Ice-Breakers

Name Game - Clicks

Whole group stand in a circle. Action by group as follows: clap knees, clap hands, click right hand, click left hand. Rhythm is 1,2,3,4, each action on a count, clap, clap, click and click.

On the first 'click' say own name, on second 'click' say name of person to your left. Going around the circle clockwise practise saying your name on the first click and their name on second click.

Once mastered begin to say any name on the second click, not in set order of circle. Increase or decrease rhythm of exercise.

Lasers

Start standing in a circle. Each student has one hand open behind back against their back as a target pad, other hand has imaginary laser pen, using fingers.

On count of three all move, aim is to tap gently back of other student in middle of hand/target pad, if tapped stand to side and watch. Encourages agility and warms up the body, raises heartbeat.

Building A Shed - improvisation game

Young people standing in a circle. One stands in the middle and mimes building a shed, other participant on the outside walks into the circle, and asks in their own chosen way, sleepily, angrily, loudly etc. "What are you doing?".

Young person in the middle answers immediately adopting the tone of the question, "I'm building a shed." e.g. sleepily. Participant says "Can I join in?" still in their chosen way e.g. sleepily, young person replies "Course you can."

Both young people now mime building a shed in a sleepy way until the next participant enters and in their chosen way, e.g. excitedly asks "What are you doing?", (both now reply adopting an excited manner) "I'm building a shed", "Can I join in?", "Course you can" and all start miming building the shed in an excited way.

Group react each time to the new member asking to join. Eventually whole group are all building the shed in what was once the middle of the circle.

Trust work

In pairs, A and B. Once the exercise starts, A will close eyes and B will lead around the space carefully. Prior to the activity starting, each pair must establish a way to agree on four commands: Start / Stop / Turn left / Turn right. E.g. Tap middle of the back to 'START', Touch both shoulders to 'STOP', tap left shoulder to 'TURN LEFT' and tap right shoulder to 'TURN RIGHT'.

The exercise is to slowly move the person throughout the space without bumping into anything or anyone. Praise concentration and responsibility. Have to work in silence.

Explain it is all about encouraging your partner to trust and feel safe with you. Bring to a close and A tells B how it felt, gives feedback. Swap over and B is led around the space with eyes shut.

Workshop

1. Young people sit in the space, alone on the floor.

This exercise can be done with either modelling clay or pen and paper. It is anonymous. No names on paper. Eyes are shut the whole time. Young people are asked to keep eyes closed and draw themselves on paper. Take no questions.

Feed as little information as possible to the participants, just simply ask they draw themselves or model the plasticine into themselves. Some will draw only portrait, some whole body, there is no wrong.

Keep reassuring generally that what they are doing is right and encourage them to keep their eyes closed.

On signal allow young people open their eyes and examine their representations. Highlight certain facts, have they given themselves ears (listening), big hair (how they see themselves), full body or just head, what is their biggest feature, where has the most attention to detail been paid, have they given happy faces, sad faces.

Work can be very telling, good idea to tread very lightly and yet also want to draw out reflections of their self-image. In pairs of their choice, ask them to share their images, discuss what they think it means, and comment on one another's. Praise young people for being so open and for trusting and working with eyes closed.

Finish by putting their works around the space on walls or if sculptures on the floor and allow everyone to walk around 'exhibition'.

2. Two groups each with A3 paper

Mind map, themes and issues touched on last week title: Young Carers, re-cap from the YouTube video and the script Behind Closed Doors.

Allow general views of what it means to be a young carer to come out, feelings, types, issues, jot it all down and feedback to the rest after roughly 5 minutes.

3. One group, in circle - Roll On The Wall

Draw big outline of a generic character/young carer on paper, give them a name and age, write all the external character descriptors around the outside of the silhouette on the paper e.g., blonde hair, brown eyes, scruffy/smart clothes etc. Then begin to decide internal characteristics and write them inside the character, e.g. sad, guilty, frightened, angry, excited, secretive etc.

In pairs label A and B. B is the sculptor/artist and A is the clay. B is going to move, demonstrate or verbally direct A into the position he/she wants. A to be a statue of the 'young carer', who by now has a name. Think about small detail, body language, tilt of head, position of hands, raise or slump of shoulders, be as specific with the clay/A as possible.

Allow time for statues to be made and call freeze/stop. All the B's move to the side of the room, leaving the young carers statues standing still and in place.

Put the group of B's in role as visitors to a gallery, say, "Welcome to the world premier of our exhibition 'The Young Carer'. We are delighted to have you here today. This is a world premiere, these statues have never been seen before. Please enjoy walking round and looking at them. They are priceless and precious, etc. etc."

Students look at one another's interpretations. Choose one or two to comment on and ask the others to observe. Point out attention to detail, ask the artist to explain why he/she has made certain choices. Praise the work. Swap round.

4. Read scene 5, whole group

Ask group to discuss what has happened, comment on devices used, rhythm (beat), freeze of action, transition of stage blocks, text dialogue.

5. Freeze Frames/ Polished improvisation

Groups of 4/5 discuss an imaginary scenario where someone knew something about you that you didn't want them to know or that you had to keep a secret.

How did they come to know it? Who told them? Why did they tell them? How did you find out they knew? What did you do about it? What happened? Choose one of the people in the groups' story and:

1. Create a freeze frame, a photograph to capture the moment when your secret was shared/told and you weren't there,
2. A freeze frame/tableaux/photograph for the moment you found out others knew. Practice moving from one image into the next. Show them to the group. If time bring them to life for 10 seconds and include dialogue.

Closing activities

Who is missing?

Observation exercise – whole group.

Choose an observer, they leave the space or turn their back, choose young person to change something about their appearance e.g. took hair bobble out.

Others form a circle and observer stands in the middle of the circle and studies the group, time the observer and see how quickly they can identify what has changed.

If participant is struggling to identify the change, ask the group to give them a clue.

Forensic Scientists

In pairs stand facing one another and in silence for 30 seconds observe one another's appearance.

Label A and B. A turns back and waits while B makes a change to their appearance, A turns back round see how quickly they can spot the change, e.g a sock pulled down, a shirt untucked etc.

Swap.

Group Discussion

Finish with a whole group discussion about appearance and identity – do we always appear on the outside as we are feeling on the inside.

When is this true, when and why not? Do we wear a mask for our sake or others? Is this helpful or not.

Use the thumb raising technique taught in lesson one for taking it in turns to talk and reflect.



PHYSICAL THEATRE

Warm ups

The Tangle

Whole group hold hands, end of line leads group into a huge tangle, over and under arms, keep pace slow so the link doesn't get broken. Move over, under and through where possible getting group in the biggest tangle as possible.

Choose one student to come out of the tangle, re-link the arms where they once were standing, and have that student work as a director and verbally talk the group back out of the tangle and into a straight line again.

Non Verbal ensemble game

Whole group and without talking, form a line from left to right of the room, starting with the tallest to shortest. Repeat exercise but this time go for house number, shoe size, age etc.

Pass the clap rhythm exercise and ensemble work – group stands in a circle and one young person, identified by the facilitator, turns to the left or right and claps hands, the person he/she has turned to face, catches the clap and claps in complete synchronicity, they then turn to participant next to them and repeat, the clap is passed all the way round the circle and only one clap sound per pair is ever heard.

Once the clap can be passed with ease and accuracy try passing it across the circle, by making eye contact first.

1, 2, 3 game

Pairs stand facing one another, label A and B. Count to three in turn, A says 1, B says 2 and A says 3. B says 1, A says 2 and B says 3 and so on. Pick up some speed and rhythm.

Now replace 1 with a clap instead, clap, 2, 3, clap, 2, 3 etc. Now replace 2 with a stamp, Clap, stamp, 3, clap, stamp, 3, finally replace 3 with a wiggle, wiggle of arms, head, anything but a wiggle. Clap, stamp, wiggle, clap, stamp, and wiggle, backwards and forwards.

Image Theatre

2 groups A and B. First group to form the number, letter or shape called out by leader without talking and to have whole group involved receive a point.

First group to 3 points wins. For example, call number 10 and young people make a line standing or lying down and a circle standing or lying down. Progress to allowing sound, ask students to make a boat.

Brainstorm all the different types of boats you can have and then give 3 -5 mins for them to create one using all members of group and levels, high, middle and low. View images, and make comments on what works and what kind of boat they are.

Repeat exercise and this time group choose to be any kitchen object, other group will get to guess what they think they are in the sharing of their images. Sound and movement can be added as a variation.

Workshop

1. Reminder

Remind group of themes raised so far in Behind Closed Doors, friendship, responsibility, peer pressure, loyalty, guilt, fear, anger, sadness etc.

2. Freeze Frames

Create x 3 freeze frames for one or more than one of the themes. Find an interesting way of linking the images and moving from one into the next.

Challenge more able groups by saying the group must maintain physical points of contact from one transition/image into the next. Watch the sequences and comment on the use of body language, levels, gesture and proximity.

3. Read and discuss

Read and discuss Scene 6 The Boxing Match – split into two groups and using Physical Theatre image techniques practice staging Scene 6, e.g. group can form ring, group can become objects, role of James can be changed by different students or keep one student as James and others play ensemble roles.

Experiment with having narration from inside the image, e.g. the side of the boxing ring is talking or narration is from the outside watching the action. View and discuss different interpretations, discuss the role of narrator and where you most like to put him/her inside the action or outside the action.

4. Dear Diary Exercise

Participants into groups of 4/5. Read the three diary entries so far and choose the key words from those extracts, e.g. hidden, emotions, medication, bad, mental, find a different gesture for each word. Groups of 4/5 practice reading and moving together incorporating their chosen gestures on key words. Try all reading at once, one after the other, lapping over one another.

Bring the diary texts to life pg. 1, 6 & 13 with sound effects, instruments, soundscape idea, choral work, repetition, rapping and song.

5. Silent Diary

Students work alone for 5 minutes in total silence, sit and write own diary entries in response to the script, be as honest and open as possible. Imagine the diary is a best friend you call tell anything to.

These are going to be private unless anyone wants to share their thoughts and words. Hear those who want to. Stress that if they can't write the diary as prose they can write it in rhyme, verse, as a poem, even bullet points if necessary or pictures can be drawn for those who don't want to write but for 5 minutes there must be silence and focus.

Closing activities

Count to 20 – All eyes shut or eyes down, aim is to reach the number 20 by taking it in turns to call out a number, e.g. 1, 2, 3 etc.

If more than one person speak at once you have to start again at 1., Variation 'To Be Or Not To Be That Is The Question'.

CHARACTER

Warm Ups

Look Up- Look Down

Whole group stands in a circle, when the teacher says 'look down' all look to floor, when you hear 'look up' all look up and at someone else in the circle, it can be anyone, but if they are looking back at you and you have made eye contact, you both have to sit down.

The game continues until there is no-one left standing or if the group is an odd number, one left standing.

Wink Murder

Choose who will be the detective and they wait outside the room or away from the group for a moment.

Whole group stand in a circle, close eyes and teacher chooses one person to be the murderer by tapping their shoulder. Detective comes back and stands in the middle of the circle observing people.

All look up and keep eyes on one another in the circle, when and if someone (the murderer) winks at you, die a horrible death and collapse to the floor. The game continues until the 'detective' has identified who is doing the killing. They get 3 guesses.

Hello

In Pairs find ways of saying "Hello" to one another in different styles. Add "Hello, where have you been?"

Try creating different moods and atmospheres. Consider spacing, standing very, very close and delivering the lines and very far away.

Play tennis with the word hello. Stand apart and mime hitting the ball back and forwards making hello the sound of the ball hitting the racket, soft hits and very hard hits.

Master Servant- Status Game -

Label pairs A and B. For 3 minutes A will be the master and whatever he/she asks B to do they will then swap.

Establish clear boundaries, that the requests must be respectful, not put anyone in danger, or be offensive in any way.

Discuss how this felt, did you prefer being the higher status and in control or the lower status and the servant.

Repeat the exercise but this time the servant must take a higher status, find ways of doing this, outwitting the master, refusing, being funny or cheeky or rude.

Discuss what worked best and how this felt. Each have a turn at being the disobedient servant.

Tongue Twisters- vocal warm up

She stood on the balcony, inexplicably, mimicking, him hiccupping, and amicably welcoming him in.

I want a proper cup of coffee in a proper copper coffee pot, if I can't have a proper cup of coffee in a proper copper coffee pot, I'd rather have a cup of tea!



Workshop

1. Whole group read Scene 7

Q How is James feeling at the end of this scene?
What is happening to him?

On A3 write down only James' lines in chronological order e.g. "You don't understand, my mum was in an accident and without me helping she has no one."

2. Thought tunnel

participants make two straight lines and one young person stands at the end of the tunnel, this is James. As James walks down in-between the two lines, 'the tunnel' all the members of the group will call out and say the things that are happening and going on in James' head. It may be direct words from the script, e.g. "You have more potential, you need to apply yourself, you're letting yourself down.." etc. or other things that students believe James will be thinking about. James must walk very slowly giving things a chance to sink in.

Once James reaches the end of the tunnel he must turn to the group and in first person say what he has heard them say about him – monologue style e.g. "I'm letting myself down, I'm wasting valuable opportunities, the authorities are going to get involved.." The group then respond by saying (choose volume to suit group) his own character's lines back to him from the A3 starting with "You don't understand..."

3. Hotseating

Whole group sit in a circle, facilitator ask for a volunteer. Place a chair in the middle. Ask them to decide which of the characters they will go into role as, from the play, and stay in role while being questioned – hotseated. James might be good to demonstrate with as they have just done some character work on James.

Ask the character basic questions to begin with, age, where they live, what they do, brothers/sisters? Begin to ask more probing questions, try to make questions open so that yes, no answers are avoided. Allow members of the group to ask questions. Praise the student for staying in role.

Participants go into groups of 3 and 4 and take it in turns to hotseat one another. Choose different characters. Use the script if they feel they need to check on detail. Remember a lot of hotseating is there to help build and flesh out a character, they are giving them a back story. If it isn't in the script then they can develop ideas further themselves so long as there are not any conflicts and obvious contradictions.

4. Explore characters

Working in the same groups, explore the characters being with their peers and develop a short improvisation, unpicking the relationships between friends, change of circumstances e.g. James – how does the group of friends react to that, do they reach out, do they snub him?

Closing activities

Mirrors

Put peaceful music on, Pairs A and B.

A leads the movement, slowly to begin with, aim is not to trick or lose your partner, they mirror your every move and follow.

If an on looker doesn't know who is leading then the exercise has been mastered.

Swap over, B leads, begin to swap leader without a verbal queue, it just happens.

POETRY

Warm Ups

Mike Leigh observation exercise

Walking in pairs (A/B) around the space. Take it in turns to study your partner walking, as themselves, not in role, (A) studies the line of the head, shoulders, tension in the body, way they move their arms, knees, feet and mimic/copy, B do the same.

Once all the pairs have had enough time and practice have the group seated and take it in turns to watch the pairs walk down the room together towards the group. The aim is for the people watching to not know whose walk they are watching – they must guess whose walk it is.

Knee fights

Face partner and both try to tap the back of the other person's knee, a point for each time you tap their knee. Getting the balance between attacking and protecting is the key to this game.



Hero's and Villains

Group stands in the space, without letting anyone know, choose someone in the space.

They are now your 'Villain', when the facilitator says 'Go' you must keep the furthest distance from them at all times, but on one in the room can stand still. Freeze the group.

Now ask each participant to choose someone new, don't let anyone know. They are now your 'Hero', when the facilitator says 'Go' you must keep your 'Hero' in between you and your 'Villain' at all times – no one can stand still, the group have to continually move around the space.

Tempo Challenge

Ask the group to walk around the space, concentrating on tempo. Deliver instructions, fast, slow, faster etc.

Now all line up at one end of the room and walk from one side to the other using exactly the timings given, eg. 30 secs to make the journey, 1 minute, 10 secs etc., try to keep the pace equal, e.g. not running at the last minute to get there etc.

Workshop

Using the additional document 'There's more than meets the eye', downloadable via whocarestour.org.uk, place each of the poems around the room. Ask the participants to walk around and stand next to the poem that most resonates, means the most to them.

Aim to have several different groups of roughly 6 per group. Young people are going to present the poems any way they like. They can draw on techniques learnt through the previous workshops and the play *Behind Closed Doors*, plus experience they have already arrived with. For shy or less confident groups have a list of devices and either randomly choose 4 for them to incorporate or ask them to select 4.

Devices:

Freeze Frame, Slow motion, Choral work, Repetition, Marking the moment, Physical Theatre, Song, Sound Scape, Split Stage, Image Building, Pace and Tempo, Pitch and Tone, Actions, Gestures.

Perform the works for one another and discuss what is effective and how, what you liked and why and any issues that arose that haven't been picked up previously.

As an extension activity if any of the students want to write their own poem in pairs, alone as a group or prose then encourage, this is something they can do in their own time if they desire and bring with them next time.

Closing activities

Guided Relaxation

Put some gentle music on, make sure the room is warm or participants are wearing jumpers etc. and ask them to lie on the floor, on their backs, if resistant then can be done seated.

Close eyes and focus on the breath into the body for 4 counts through the nose and out of the body for 4 counts through the nose. Teacher leads them through this talking gently. Tell them three times they are relaxing their feet e.g. "You are relaxing your feet, you are relaxing your feet, your feet are relaxed."

Go through the whole body, three times for each, feet, calves, knees, thighs, stomach, chest, shoulders, arms, hands, fingers, jaw, forehead and mind.

Tell them they are calm and relaxed, "Your body is calm and relaxed, thoughts are floating through your mind like clouds through a clear blue sky and you are watching them pass and letting them go, letting them go, feeling peaceful and calm, happy and relaxed."

Let them remain in this calm and still place for 5 minutes.



IMPROVISATION TO PERFORMANCE

Naming objects

Young people walk around the space pointing and changing the meaning of what they see e.g. saying window when pointing to a chair, saying face when pointing to a door etc., this must be done as quickly as possible.

Sitting in a circle

The letter – each student's reaction to an imaginary letter, watch as they open it and react

The Chair

Reaction to the chair – observe and evaluate. Participants all stand to the side and the chair is in the middle of the room, ask them to all walk towards the chair and scaffold the experience by helping them at first, they are scared of the chair, try again, they want the chair, they love the chair etc.

Depending on the group have one at a time come and respond to the chair, without prompts or those who volunteer.

Individual work

The Phone Calls – “He/She has gone.” Give participants opportunity to develop a small moment alone. Standing in space away from anyone ask the participants to imagine their phone rings, the sentence they are given is, “He/she has gone.”

Ask them to respond truthfully to this. Think about how they would react physically as well as verbally. Their moments will not last more than 15 seconds. More advanced classes you can push the timing to where you feel fit. Observe a few as a group and comment and reflect. Describe how the ‘actor’ is using their body to communicate their feelings, the tone of their voice, speed of voice and volume.

How truthful is this, ask yourself that about your own work. Try and rehearse this a few times. It has become a polished improvisation by the end.

Pairs Improv:

“I thought mum was leaving me the house”,
“They’ve got the results, it’s.”
“Nurse my baby was in cot 27”.

In pairs give participants a choice of three openers and 1 minute to play around with ideas, watch a couple and reflect.

Trios Improv:

- 1) Three youths in a room in a police station. Two of them are seated staring in anger at the third who is facing away from them.
- 2) Three youths in a hospital one is crying, one is looking away and the other is trying to comfort the one in tears.

Workshop

Participants revisit their diary entries from lesson 3, work in pairs. Re write or shape what they have ready to create own group version of scene 8. If young people don't want to use their own work, have a few already prepared. Revisit aspects of being a young carer, explored in Role on the Wall, Lesson 2.

Group re-joins and then splits into 2 groups. 10 mins to create own version of scene 8, splicing participants own writing with the words Dear Diary at the start of each sentence.

When rehearsing choose a group director to stand out of the action every now and then and comment on how it is working. Maybe the delivery needs to be faster or slower, or the words to be made clearer.

Does their need to be more movement. Have the group used different levels vocally and physically. Do they move around, is it interesting to watch? Is it effective? Do the main themes and issues get heard?

Perform and celebrate.

Closing activities

Film Trailers just for fun – Participants are in groups of 5/6 and they have 5 minutes to create a film trailer for Behind Closed Doors.

Discuss the techniques used in film trailers: voice over, flashbacks, fast forward, slow motion, cliff hanger, key moments, hype, exaggeration, catchy tune, song, humour.

Perform and praise.

Extra session to be used at any stage during the 6 week block of work

Forum Theatre

(See Augustus Boal for further notes and guidance on Forum Theatre)

Have a group reading of the play, keep it snappy. Discuss Scene 5 – as a group describe who does what in that scene:

Joe

Daisy

James

Gang

In groups of 5/6 practice the scene but without scripts, improvise the scene, mates, - banter – Daisy talking about James – James finding out – Daisy apologising/explaining- James leaving.

Run the scene without scripts keeping to the main themes, run this improv a second time.

Choose a group to show their work, others all sit to watch.

At first key moment – Daisy “Nowt, I shouldn’t have said anything.” Call “Freeze” actors all hold still. Ask the group watching what is happening here?

When one of the group says Daisy is trying to hide James’ secret/issue probe further. Or someone might say Daisy is about to gossip about James, various comments will be made.

After each comment, ask the participant what they think Daisy should do instead (could be another key moment and another character you are looking at) – we are looking at choices and how they are made and the consequences of them.

When they reply, e.g. to the first comment Daisy is trying to hide James’ secret, say, “Well what should she do instead?” Open this up to the whole group, when someone gives an answer say, “Ok that’s great, can you show us?” The participant who has answered, will then go into the action and replace the Daisy and the performing group will continue the scene from that exact moment but with the new steer and behaviour from Daisy.

If it works better the scene will end with a very different outcome, if it doesn’t and things carry on going wrong, call freeze again and get opinions, replace the character you are examining and try different approaches.

The aim of Forum Theatre is for the group to discuss choices or actions that have had negative consequences and decide how this can be rectified and or avoided, and change the direction of the behaviour. It’s like hindsight with the added advantage of being able to wave a magic wand and make it better.

Group of volunteers perform Scene 5.