

## Theatre and Activism

These course materials are intended to enable those who couldn't attend the workshop, to follow the course and create.

### Session 2

*\*Warm-up:* Build a story:

Write down or speak the first sentence (each sentence must have a main character, and a verb). After the first sentence, add 'And then..' at the beginning of the sentence, and write/speak the second sentence. Build the story in this way. Try not to think too much about it, but stick to the structure. See what story evolves. You could try this more than once. The purpose of this activity is to get the creative juices flowing; and to start thinking about story structure.

*\*Warm up two:* Writing/film-clip/improvisation – drawing from settings and characters.

*If there is one of you, use writing, or speaking to camera. If there is more than one of you, try out the improvisation also.*

Pick a setting and two characters from the lists below.

Create a piece of writing, film-clip or improvisation-working with two characters and a setting.

*Settings:* Birthday party. Outdoor market. Train station.

*Characters:* Business woman. Headteacher. Teenager. Elderly person. Police Officer. Civil Servant.

*\*Context for stimulus:* Take a look at the plot of Blood Brothers (if you are not already familiar with it): [https://en.wikipedia.org/wiki/Blood\\_Brothers\\_\(musical\)#Plot](https://en.wikipedia.org/wiki/Blood_Brothers_(musical)#Plot)

*\*Stimulus/monologue one/narrator:* Blood Brothers/Narrator/Mrs Lyons is terrified: Read the monologue and think about ways to interpret/present it. What images does it evoke?

Also think about the role of the Narrator-as a storytelling tool. Jot down your thoughts and ideas.

*Act 2, scene 11, page 48-49, Blood Brothers, by Willy Russell (Edited by David Self), Stanley Thornes Publishers Ltd.*

**Mrs Lyons enters. She is terrified.**

**Narrator:**

There's no use clutching at your rosary

The Devil's in the garden and he can see

Deep inside; he can touch your bones.

No he won't, no he's never going to let you alone

You can run you can hide but he'll always find you

Wherever you are he's just behind you.

When he rings at the chimes then he knows you're in

No you won't, no you'll never get away from him

No you won't, no you'll never get away from him

*\*Stimulus/monologue two/narrator: Blood Brothers/Narrator/There's a full moon shining:  
Read the monologue and think about ways to interpret/present it. What images does it evoke?  
Also think about the role of the Narrator-as a storytelling tool. Jot down your thoughts and  
ideas.*

*Act 5, scene 5, p70, Blood Brothers, by Willy Russell (Edited by David Self), Stanley Thornes  
Publishers Ltd.*

**Narrator:**

There's a full moon shining on a hole in the clay

Only black cards dealt on the thirteenth day

Two spoons in a cup and an itching knee

Oh Jesus shine your light on me

Oh Jesus shine your light on me

*(Eddie leads Mickey in his house)*

*\*Stimulus/monologue three/narrator: Blood Brothers/Narrator/'..did you ever hear the tale..':  
Read the monologue and think about ways to interpret/present it. What images does it evoke?  
Also think about the role of the Narrator-as a storytelling tool. Jot down your thoughts and  
ideas.*

*Act 5, scene 5, p73, Blood Brothers, by Willy Russell (Edited by David Self), Stanley Thornes  
Publishers Ltd.*

**Narrator:**

So did you ever hear the tale of the Johnston twins

As like each other as two new pins,

How one was kept, one given away

They were born and they died on the self same day

*The end*

*\*Working with a theatre technique – to explore the stimulus:* new writing: write a monologue, poem or spoken word piece – as the narrator - ‘to set the scene’ to a ‘story’ that you want to tell (in the context of theatre and activism)

Share your monologue, poem or spoken word piece – with a friend or on social media – if you feel comfortable to do so

*\*Exploring the concept of the image in storytelling:* if you had to pick one image to represent your monologue/poem/spoken word – what would it be? E.g sunset, hunger, deception

If you add a second monologue/poem/spoken word – what image would this have, and how would these images sit alongside each other? Eg sunset alongside conflict

Think about ordering your monologues/poems/spoken word pieces – play with different orders – see how this affects the meaning

If you created a Haiku in week one, place this at the beginning, middle or end of your monologues/poems/spoken word pieces

Play around with the order

*\*Sharing:* share your finished written piece, with yourself or with a trusted friend; or on social media – however you feel comfortable

The Theatre and Activism course is part of Locked Down, Looking Up, an online programme funded by Arts Council England. Find out more at [www.space.org.uk](http://www.space.org.uk)

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