

## Theatre and Activism

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

### Session 3

\**Stimulus*: take a look at this image of black activists on horseback in Houston, Texas-during the current Black Lives Matter campaign

[https://www.google.com/search?q=image+houston+horses+black+lives+matter&rlz=1C5CHFA\\_enGB869GB869&sxsrf=ALeKk02FBqcCVv3DfOrPeEkcq3iuTsTN\\_Cg:1591888433956&tbm=isch&source=iu&ictx=1&fir=dAh5M4i\\_kvsWfM%253A%252C-XEhyGklbw3fkM%252C\\_&vet=1&usg=AI4\\_-kRwlui4t66eZViY7jkgmt09rM2pGQ&sa=X&ved=2ahUKEwjG34LFhvrpAhVyQhUIHQI2CcMQ9QEWA3oECAoQCw&biw=1234&bih=550#imgrc=SEz1Hw\\_-DE6\\_4M](https://www.google.com/search?q=image+houston+horses+black+lives+matter&rlz=1C5CHFA_enGB869GB869&sxsrf=ALeKk02FBqcCVv3DfOrPeEkcq3iuTsTN_Cg:1591888433956&tbm=isch&source=iu&ictx=1&fir=dAh5M4i_kvsWfM%253A%252C-XEhyGklbw3fkM%252C_&vet=1&usg=AI4_-kRwlui4t66eZViY7jkgmt09rM2pGQ&sa=X&ved=2ahUKEwjG34LFhvrpAhVyQhUIHQI2CcMQ9QEWA3oECAoQCw&biw=1234&bih=550#imgrc=SEz1Hw_-DE6_4M)

Take a look at this image of Jacob Rees Mogg's lounging in the House of Commons

<https://www.bustle.com/p/jacob-rees-mogg-lay-horizontal-during-a-crucial-house-of-commons-brexit-debate-people-arent-happy-about-it-18726407>

Take a look at this image of permanent rainbow crossings in Paris

<https://www.euronews.com/2018/07/03/paris-mayor-makes-rainbow-crossings-permanent-in-response-to-homophobic-vandalism>

\*Write down your thoughts and responses to these images-which are all relatively recent photographs in news stories - that have been circulated around the world.

\*Write down your answer(s) to this question:  
What stories are these images starting to tell?

\**Follow-up activity*: find 2-3 thought-provoking images/photographs that you have recently seen, and relating to the theme of Activism.

\*Write down your answer to these questions:

If you were to recreate or manipulate one of these images/photographs - in to a drama-based freeze frame – what would it look like and why?

Who would be the character(s), what would be their expression(s)? What would be the underlying action (or inaction); message(s) and stories behind these freeze frames?

*\*Still images:* In 4's, 3's, 2's or solo - create a still image with your physical body-that evokes activism.

Take a photograph of the image, or ask a friend to do so.

Add a title and strapline for each still image.

Add a prop to the still image-how does the prop change the message/story?

Alternatively, if you like sketching-sketch the image(s) above; and add the title(s)/strap-line(s)

If you are happy with your image(s), find a place to exhibit it/them (e.g on-line or in your home)

\*

Script work

Excerpts are taken from: *The Jungle*, written by Joe Murphy and Joe Robertson  
<https://www.faber.co.uk/9780571350186-the-jungle.html>

Publisher: [www.faber.co.uk](http://www.faber.co.uk) ISBN 978-0-571-35018-6

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Joe Murphy and Joe Robertson are artistic directors of Good Chance Theatre

<https://www.goodchance.org.uk/team>

Information about the production *The Jungle*

<https://www.goodchance.org.uk/the-jungle>

*The Jungle* was a co-production between Young Vic <https://www.youngvic.org/>

and the National Theatre <https://www.nationaltheatre.org.uk/>

with Good Chance Theatre, commissioned by the National Theatre.

*Stimulus-introduction to The Jungle:*

‘Okot wants nothing more than to get to the UK. Beth wants nothing more than to help him.

Join the hopeful, resilient residents of 'The Jungle', the refugees and volunteers from around the globe who gather at the Afghan Café. They're just across the Channel, right on our doorstep.

Joe Murphy and Joe Robertson's *The Jungle* premiered as a co-production between Young Vic and the National Theatre with Good Chance Theatre, commissioned by the National Theatre, opening at the Young Vic, London, in December 2017. The play transferred to the Playhouse Theatre, London, in June 2018.'

\*Read through one or more of the dialogues/monologues

*Please note: we do not have permission to perform these scripts publicly*

\*Write down your thoughts on how characters in *The Jungle* are driving through their stories, and how the writing expresses these stories. We are exploring how stories can be told, whilst considering techniques and approaches.

\*

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*Dialogue, plus one person reading stage directions*

**Sam:** She recognises a difference between their population figures and the ones we provided...

....

**Sam:** However...

....

*Pause.*

**Paula:** What?

**Sam:** Has not been convinced that the evidence is sufficient to change her first verdict...Consequently...she upholds the notice and gives legal authorisation for the eviction to begin.

**Paula:** Yeah, knock it down. Knock it down and never let it happen again. But not like this. Not when they have nowhere to go. Kids will disappear. Mark my word. Hundreds of them. They'll run, or be taken, and we'll never see them again. Mark my word.

**Stage directions:** *Numbed silence.*

*The body of a boy is carried on, shrouded in white, raised in to the air, bathed in light, then buried. A song is sung in Arabic.*

\*

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*Dialogue*

**Salar:** Oh! Allah, make him, this child, our means of preservation, and make him a source of reward and treasure for us, and make him a pleader for us, and one whose pleading is accepted.

**Mohammed:** You were close to him

**Salar:** Norullah was like my son.

**Mohammed:** Did he have parents?

**Salar:** His mother in Kabul. He phoned her every week. Told her he was in UK. In London, with his friends. A family had taken him in. He was starting school. He was learning English.

....

He told her he was happy. I will have to tell her he didn't even make it out of France.

\*

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*Monologue one*

**Safi:** The southern half of the camp was evicted six weeks later.

One hundred and ninety-eight children went missing, including Okot, and no one saw them again.

Norullah was hit by a lorry on the motorway and was buried, if you remember, in Angel's Corner, a muddy patch at the edge of a graveyard.

*Little Amal leads Norullah off*

In October, the north was evicted, and the Jungle was gone.

Now, fields of yellow rape, six feet high, grow in the sand where the Jungle once was. Apart from small footprints, where nothing grows. Where the church stood. Mosques. A restaurant.

And now, my friends, I need a good chance.

\*

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*Monologue two*

**Safi:** I sit here, day after day, in my temporary room in Leicester.

I have been waiting to become a person again, an official refugee. The Home Office are doing the best they can. Unfortunately, my name can be spelt in a number of ways, which makes it hard for them to be sure of who I am, and I cannot yet receive asylum. I cannot work but I am given £36.95 each week, which is generous and I appreciate.

I have two friends in Birmingham who I see sometimes. I walk around Leicester, which is a beautiful city to live in, but sometimes difficult to become a part of. Simple things like how do I find another person here? I spoke more English in the Jungle than I do in England. I feel my heart closing every day.

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\*Write down your own ideas for developing an activist script:

To break this down, think about the characters and their back stories, the conflict within the piece, the personal journeys that each character will take; and the style of writing that you feel is most relevant (e.g use of other languages, slang, context, stage directions and editing)

\*With your Theatre and Activism partner:

Use your script idea above, or pick a different story-line (with activism in mind)  
With two characters A and B from the script/story-line: improvise a scene from your story

Ingredients: 2 characters, one scenario, 5 lines each

Reflect on how the story is evolving; what you want to discard and what you want to keep

If you are working solo:

Work with an improvised monologue, or other ideas include: creating a cartoon strip-showing the steps of one scene; or sketch three different outcomes from a scene.

Ask a friend to feedback on the potential of your ideas

\*Turn your ideas in to a piece of script

\*Share your script work, and ask for feedback

\*Once you have a decent amount of script, spend some time editing it

\*Once you are happy with your script, if you want to, blend in another art form that we have been working on (e.g haiku, narrator monologue), or indeed something new such as adding a digital image.

Alternatively, stick with the script on its own.

\*Present to a friend(s) and ask for feedback.

Now ask yourself: how do you want to develop your work, and who will support you with this?

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)

the Space, 15.06.20

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