



# **HIDDEN TEACHERS' PACK**

**the definitive guide for drama**



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# ABOUT THIS PACK

This pack has been produced by Peer Productions - a unique youth arts charity dedicated to using theatre to transform young people's lives.

It is for teachers who would like to use the play *Hidden* by Nina Lemon as either part of their Drama or PSHE curriculum.

It is designed to be part of a digital theatre experience which includes:

- A full 90 minute filmed production.
- A Prospero Smartsript. This is an interactive online resource that allows the user to choose the content that is most relevant to them. Our *Hidden - A Student's Guide* Smartsript includes exclusive interviews from the cast and creative team, as well as tips for how to develop their own practice.
- 8 Drama Lessons for Key Stage 3
- 8 Drama Lessons for Key Stage 4
- 8 PSHE lessons.

We'd love to hear feedback from you and your students. Please [click here to fill out a short form](#) about your experience.

# Peer Productions

Peer Productions' vision is to use theatre to genuinely change young people's lives.

Founded in 2006, Peer Productions is an award winning youth arts charity specialising in combining high quality arts practice with peer education. Each year we reach 15,000 young people across the South East of England, enabling them to change the way they think about the issues that most affect them and to make positive life choices. Since the pandemic we have expanded into the digital space. Our work is made with, by and for young people.

We offer:

Training - A FREE one year actor development programme for young actors aged 18 - 23 years. 83% of our graduates go on to top drama schools.

Plays - We create and tour original educational plays to schools and youth settings which tackle the issues that matter most to young people.

Projects - We create and deliver innovative arts projects for vulnerable, marginalised or hard to reach young people. Most notably our Generation Girls project for Autistic girls and girls with learning disabilities.

Digital - We produce innovative digital projects exploring the issues which matter most to young people. Most notably 50 Days: Alone Together, our interactive, improvised miniseries.

# AUTHORS OF THIS PACK



**Nina Lemon FRSA** is Peer Productions' Artistic Director and founder. She is a playwright, director, workshop leader, academic researcher and award-winning social entrepreneur. She has a wealth of experience mentoring young people from a wide range of backgrounds and specialises in making theatre that seeks to address the issues that matter most to young people. Nina is currently researching a PhD at Royal Central School of Speech and Drama exploring how plays can change the way teenagers behave in early intimate relationships.

**Nina has overseen the development of this resource and has built the Prospero Smartscrip student guide.**

**Sophie Torrent** B.A (Hons), PGCE, currently teaches Drama through Key Stages 3,4 and 5 at an all girls school in West London. She passionately inspires her students to become creative and innovative theatre performers. She has a wealth of experience both in and out of the classroom, which includes theatre workshops, Theatre In Education tours and subsequent productions. Over 10 years of diverse involvement have equipped Sophie's expertise to high standards with successes in a wide range of public and curricular projections. These have included Forbidden Planet, The Penelopiad and Blue Stockings. Through her instagram [@read.play.work.repeat](#) account, she offers other teachers access to new and upcoming plays to use for GCSE and A-level repertoire and further best practice in Drama in schools.



**Sophie has devised the drama lesson plans in this resource.**



**Dr. Pooky Knightsmith** completed her PhD in child and adolescent mental health at the Institute of Psychiatry, London, where she specialised in developing practical strategies for supporting self-harm and eating disorders in schools and other non-clinical settings. The strategies that Pooky advocates through her freelance work are all developed as a result of direct consultation with school staff and students and she also seeks inspiration from her clinical colleagues at the world famous Maudsley Hospital, adapting and simplifying evidence based approaches for use by non-specialists. In addition to freelance training, speaking and writing, Pooky is currently the mental health and emotional wellbeing advisor at the PSHE Association, an associate trainer for the Charlie Waller Memorial Trust, a trustee of Beat, the eating disorders charity and a trustee of the Kidstime Foundation which supports children of parents with mental health issues. Pooky's latest book is "Self-Harm and Eating Disorders in Schools: A Guide to Whole-School Strategies and Practical Support"

**Pooky consulted on the script and has contributed to the Safeguarding and PSHE lesson plans in this resource.**

# CONTRIBUTORS TO THIS PACK



**Valentina Rosati MA** is an award-winning theatre director from Italy. She graduated from the Accademia Nazionale D'Arte Drammatica 'Silvio D'Amico' in Rome with a diploma in theatre directing and has worked as a director, actress, performer and educator for over 15 years. During this time, she has staged shows spanning from classical theatre to contemporary dramaturgy, and more recently from site-specific to circus theatre and contemporary Opera. In 2014 Valentina moved to London, driven by a newfound will to learn a new language and open to a wider artistic landscape. In this diverse and multicultural environment, she started to develop a keen interest in new ways of making theatre. In London, she performed with "PartSuspended", a group of physical and visual devised theatre (Queen's Mary University and Central Saint Martins) and directed the Encore theatre company (South Bank University). In 2020 she completed a master's degree at The Royal Central School of Speech and Drama in Applied Theatre and The Criminal Justice System.

**Valentina directed the digital theatre production of *Hidden* and composed the original musical score.**



**Molly Chartres**



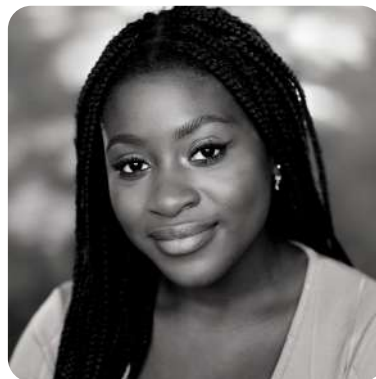
**Liam Stone**



**Grace Pennell**



**Caitlin Walmsey**



**Janet Oyewole**



**Naomi Langford**

All the young actors in the play contribute to the Prospero Smartscrip. They are all trainees on Peer Productions Free Actor Development Programme.



# SAFEGUARDING

Whether you are using the play for PSHE or for Drama, it is important to consider how you will safeguard your students' wellbeing.

All teachers will know that self-harm is an issue which is affecting young people. Whilst a very useful way of starting a conversation on a difficult topic, this play should not happen in isolation. It is best presented in schools where there is robust and ongoing work being delivered on mental health and wellbeing.

To deliver this work in your school we would advocate for:

- The implementation of a whole school plan for self-harm prevention.
- The establishment of ground rules in PSHE and any other lessons where sensitive topics are discussed.
- Students being given information in advance about potential triggers in the play.



# Whole School Plan

Self-harm is an issue that can affect every aspect of school life. It is important that, as a whole school, you acknowledge and address the issue. We would strongly recommend Dr. Pooky Knightsmith's book, 'Self-Harm and Eating Disorders. A guide to whole school strategies and support' as a reference tool to enable your school to best support its students and staff. Below is a handy 5 point plan (produced with permission of Dr. Knightsmith) regarding some of the actions your school can take to make it a safer space

## 5 POINT PLAN FOR A SAFER SCHOOL SPACE

1. **Create an open culture.** Young people need to know that they can talk about issues that affect them. As teachers, model this by being open, practical and factual when discussing topics relating to personal development.
2. **Train your staff.** Self-harm is a complex issue and not something that many teachers or support staff will feel confident working with without support. Don't assume that this is just an issue for staff leading pastoral care or PSHE. Young people will talk to whoever they feel confident and comfortable with and this would be anyone within your school.
3. **Be pro-active.** Many teachers fear that, if they try to help someone, they could make things worse. Research shows that early intervention leads to a better long term prognosis so, if you suspect a student needs support, don't wait. Whilst I would not advocate asking leading questions or making assumptions, a simple, 'are you ok?' might be enough to empower a student to open up. Give vulnerable students space to talk if they want it and always reiterate where they can go for help and support should they need it.
4. **Have a clear policy.** Make certain your school has an active working policy in which self-harm is expressly named and that it is clear who is expected to do what, when and why.
5. **Include mental health** alongside academic and behaviour concerns in meetings.



# Trigger Warnings

When we talk about triggers, we mean something that could trigger negative feelings or damaging behaviours. Obviously, as everyone's experience is unique, anything could potentially be a trigger.

Having said this, there are certain key triggers that we have actively sought to avoid in the play. [Click here to watch a video](#) explaining what you will and wont see in this play.

## In this play you **WILL NOT** see or hear

- Graphic or explicit details regarding the mechanisms of self-harm.
- Graphic or explicit details regarding suicide.
- Any suggestion that suicide has any positive outcomes.
- Graphic or explicit accounts of sexual abuse or any other trauma.

## However in this play you **WILL** see and hear

- Non-explicit references to self-harm - cutting, burning, hair pulling, laxative abuse and overdosing on unspecified medication.
- Non-explicit references to suicide and the emotional impact on the family.
- Non-explicit references to memories of childhood sexual abuse.
- Non-explicit references to memories of war trauma.
- Scenes containing bullying including Islamophobic bullying and emotional bullying centred on a character's weight.
- Characters who have scars as a result of cutting and burning.

*We are confident that the play is suitable for age 11 and upwards. If this play were to be televised it would be able to be screened pre-watershed.*



# Vulnerable Students

As teachers you will be aware of students who may be potentially more likely to be affected by the content of this play. However, it is important to remember that not all students will have disclosed their personal situations so ALL STUDENTS need to be adequately prepared before seeing the play.

If you are aware of students in the proposed audience who have experience of any of the following, then it may be a good idea to have a more detailed discussion with them in advance.

- They have experience of self-harming either themselves or within their family or friendship group.
- They have been diagnosed with or are known to have depression, anxiety or other mental health issues themselves or within their family or friendship group.
- They have had experience of abuse in their childhood.

It is important to allow these students to make their own informed choices about how or if they see the play. These students, like any others, may well find watching the play enjoyable or cathartic. Many vulnerable young people struggle to feel in control of their lives so making the decision to remove them from the experience without consultation might heighten this belief. It is a good idea to give the student some options:

- Opting out. They should be given an opt out option if they want it, without having to justify their absence to their peers. If they take this option you will need to think about how best to follow up with them.
- Being seated in a position where they can see the play but discretely leave and move to a safe space if necessary. This may mean sitting them at the back or on an aisle.
- Seeing the play without any special arrangements being made. If the student tells you that they feel happy to watch the play, then you should let them unless you have any counter information from another source (i.e. mental health team, doctor, parent etc). In this instance arrange a quiet time to speak with the student after the play to check that they are still ok.

# Ground Rules

Teaching PSHE is challenging. It is a subject in which students and teachers alike can end up talking about their own personal experiences. The same is also true of Drama. This has its uses and can make the subject feel less dry but can also be damaging, as a group classroom environment is unlikely to be an appropriate space for a student to disclose upsetting and personal information.

It is worth taking the time to engage your students in creating their own set of ground rules for these lessons. You may even want to get your students to sign the rules to show that they agree to them and you can put them on display for future reference.

A good way to start the conversation regarding ground rules with your students would be to say something along the lines of:

'In PSHE/Drama we will be having discussions about a number of issues that might affect you personally either now or in the future. These will include.... Bearing in mind we will be talking about these topics, what difficulties do you think that we might face as a class. For example if we are talking about sex, some people might feel embarrassed. In your pairs come up with a list of other problems that might occur.'

You can then use these lists to generate a class discussion regarding what rules you need to have in place so that everyone feels comfortable. We are assuming that appropriate ground rules are in place before you engage in any of the activities recommended in this teachers' pack with your students.

There is an example list of rules below which were generated by a year 9 group of students:

- Be honest.
- Be respectful of other people's opinions and experiences.
- Listen to each other and ask questions if you don't understand.
- Do not share anything personal with the group that you might find upsetting to talk about. If you need to talk to someone about a problem instead go to....
- Do not share anything personal about anyone else in the group or within the school in the class.
- Do not gossip about anything discussed in the class. Keep the conversation in the room.
- Keep anything shared in the group confidential UNLESS you are concerned for someone's safety or welfare. If you are concerned about someone in the group's safety or welfare speak to a teacher or trusted adult after/outside of the class.
- It is ok to pass. If someone doesn't want to answer a question or take part in part of the class respect that.

# TECHNICAL INFORMATION & COSTS

*Hidden* is a full 90 minute high quality filmed production, created in partnership with Serpent Films. To see the quality of the production see [our trailer](#) here. Schools can stream the play for their students from digital streaming platform Overture+.

- The cost depends on the number of times you want to stream the production. Each stream can be stopped and restarted up to three times.
  - 1 stream = £55
  - 5 streams = £99
  - 10 streams = £145
  - 15 streams. - £175

Please contact us for larger streaming packages. The licence to stream the production will remain open until the end of December 2021.

The play is available to buy from [Salamander Street](#) and other bookshops. The performing rights are also handled by Salamander Street.

The [Interactive Student Guide](#) is FREE and can be accessed via Prospero. You will need to set up an account but it's FREE. Click [here](#) for a video guide explaining everything you need to know to get started.

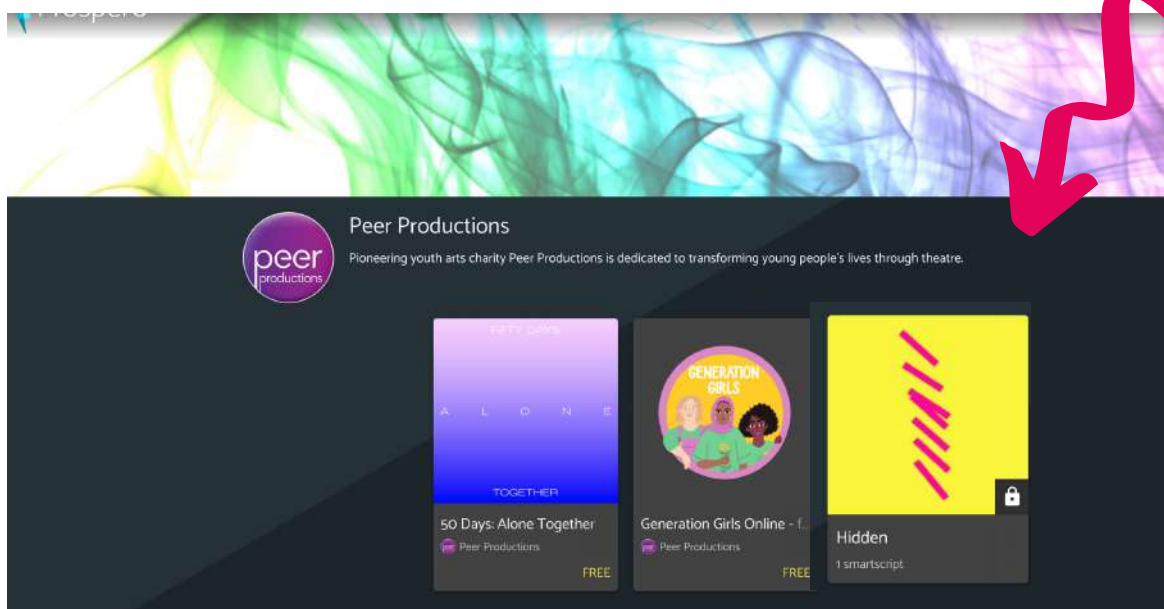
All the video resources designed to support the play are also available on [Peer Productions' YouTube Channel](#).

# PROSPERO SMARTSCRIPTS

Prospero is an innovative online platform designed to facilitate the sharing of creative resources and it hosts several of Peer Productions' projects. It is free to access. You will need to set up an account and you should use google chrome for best results. You can access an instruction video to get you started [here](#).

The *Hidden* Prospero smartscript allows your students to navigate, in their own way via choice buttons, through a series of video resources to support their understanding of the play. It includes interviews with the actors and the creative team as well as insights into key moments and rehearsal techniques.

The video content from this smartscript can also be found on our youtube channel [here](#). The benefit of using the smartscript is that students can tailor their own learning to fit in with their particular interests.

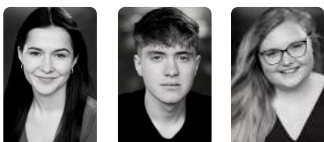




# SMARTSCRIPT MAP

## Introduction

### Meet the Actors



For each of the 6 actors, 4 videos:

- Meet the actor
- Actor's top tip
- Actor's biggest challenge
- Actor's interview

### Meet the Creative Team



For the writer and director, 2 videos:

- 3 Top Tips
- Interview

### Top tips

- 1 top tip from each actor
- 3 top tips from playwright and director.

### Design Choices

2 presentations including sketches and photos of design inspiration.



Use of trees



Design Choices

### Key Moments

3 videos for each of the key moments.

- Actor's view
- Director's view
- Playwright's view

+ Video extracts of each scene.



Matt & Hayley (scene 3)



Matt's panic attack (scene 30)



Yas & Tash (scene 12)



Chloe's Mum (scene 34)



Sophia & Emily (scene 18)



Trees (various)

### Rehearsal Techniques & warm up

1 video demonstrating each of the following rehearsal techniques and warm ups.



Dance circle



The Stick



Characterisation  
Vocal warm up  
Physical warm up

### Trigger Warnings

1 video with cast detailing trigger warnings for the play.

### Support

Live links to various organisations for support if you are affected by the issues in the play.

### Give Feedback

An online form for teachers and students to give feedback.



# DRAMA LESSONS KS3

This 8 lesson scheme is designed for students in years 8-9. The programme of work includes 2 sessions for the students to watch and respond to the digital version of *Hidden*.

Please refer to the safeguarding section to ensure that your classroom remains a safe space to explore this play and the issues explored. We recommend giving students notice in advance about the potentially challenging subject matter before embarking on these lessons as well as establishing safe ground rules.

## Learning objectives for the scheme

- All students learn strategies for dealing with their feelings through the use of drama exercises.
- All students are able to create a didactic piece of theatre.
- All students understand that mental health can affect anyone.
- To challenge and break stigmas around mental health issues and self-harm.
- To encourage safe discussion and respect for a variety of different opinions.



# DRAMA LESSONS KS3

## Lesson 1 - Part 1 of *Hidden*

N.B. *Hidden* is written as one continuous piece of 90 min drama. You can choose where to pause for the end of part 1. We recommend at the end of Scene 20, “So where do you want to break the cycle” at 48:13.

In this lesson students will watch and respond to Part 1 of *Hidden*.

Before starting to watch the play we would recommend reminding students of the safety ground rules and the trigger warnings. You can find a recap of the trigger warnings in a video by the cast [here](#).

Depending on the length of your lesson the following questions can be addressed as discussion or as homework.

- Which scene did you find most interesting and why?
- Which actor's performance did you find most interesting and why?
- How did the costume and set design influence your understanding of the play?



# DRAMA LESSONS KS3

## Lesson 2 - Part 2 of *Hidden*

In this lesson, students will watch and respond to Part 2 of *Hidden*.

Depending on the length of your lesson the following questions can be addressed as discussion or as homework.

- When an actor plays more than one character, this is called doubling. How effective was the use of doubling in the play?
- Which moment did you find particularly effective? Why?
- How was lighting used in the production?
- What messages do you think the production is aiming to convey?



# DRAMA LESSONS KS3

## Lesson 3 - Conveying emotions

- Physical warm up of your choice - why not try the dance circle ([link here](#)).
- Ask them to walk around while thinking about different feelings - happy, sad, angry, fearful etc. Discuss how we are able to read and understand body language.
- In groups choose one of the three main characters - Matt, Sophia or Tash. You can use the character cards to help you decide. Devise 5 freeze frames of how your chosen character's feelings change throughout the play.

Extension: Add 30 seconds of thought tracking to each freeze frame.



# DRAMA LESSONS KS3

## Lesson 4 - Physical Characterisation

- Physical warm up of your choice - why not try the stick exercise. You can substitute the stick for a ball or beanbag if required ([link here](#)).
- Ask them to walk around the room leading with different body parts.
- Explaining the concept of neutral physicality, ask the group to find their neutral and experiment with transitioning into different character's physicality. See characterisation video. For Key Stage 3 students we recommend using Matt and his mates - Matt, Hayley, Chloe, Barry, Dan and Bob.
- Having developed the characters' different physicalities, in smaller groups, ask the students to stage scene 32 considering the following questions:
  - Who has the most power in the scene? How can you show this?
  - Why does Matt behave in this way? What does he want? What are his motives?
  - Bob doesn't speak in the scene. How do you think he is feeling? How can you show this?

Extension: Use the scene to create a piece of forum theatre to consider how Bob, Barry and Dan (as bystanders to the bullying) could have behaved differently.



# DRAMA LESSONS KS3

## Lesson 5 - Working as a physical ensemble

- As the students enter, have some up tempo music on and ask them to find a space. They will need to get into 4 rows for “Jumping Lines”. Number each row 1-4. They will jump from 1-8 and turn on 8. It will begin with row 1 and proceed down the lines. When they get to row 4 they come back but only go to 6. Jumping on 6 and so on. Allow them to really shout the numbers as they go through & turn the volume up.
- In groups of around 6, stage scene 2 of *Hidden* considering:
  - Maintaining physical characterisation of characters.
  - Building relationships between different characters.
  - Conveying the sense of different locations (bus, theme park, rollercoaster etc) using minimal staging (blocks, chair etc)
  - Maintaining pace of story in shared narrative.
  - Use of music.
- Watch some of the staged scenes and ask students to comment on what they found most effective and why.





# DRAMA LESSONS KS3

## Lesson 6 - Choral Speech

- Watch the three videos with the actor, writer and director talking about the panic attack scene.
  - Ask the students to summarise what they have learned from watching those videos. Make certain that they are aware that they need to ensure their practice is safe and that, when working with the speech, no one is really hyperventilating.
- In small groups ask the students to work as a choral speech ensemble to bring the monologue to life. They can use small percussion instruments to help them. How can they use their different voices together to convey Matt's sense of panic?
- Listen to several of your groups asking the audience to close their eyes. What was effective and why?
- Remembering the skills that they learned in lesson 5, ask the students to develop a physical sequence to work alongside their choral speech.



# DRAMA LESSONS KS3

## Lesson 7 - Duologues

- In pairs ask students to choose one of the following scenes:
  - Yas and Tash (scene 12)
  - Sophia and Emily (scene 18)
  - Tash and Mum (scene 24)

Ask the students to read through their scene and think about:

- Who has the power in the scene? Does it change as the scene progresses?
  - What do we learn about the two characters in the scene?
  - What do you think each character wants? What are their objectives?
  - Is there conflict in the scene?
- Ask students to devise their own duologue in which the two characters want very different things. Think carefully about how we present an argument or a disagreement.
  - Watch some of the devised duologues and provide feedback.



# DRAMA LESSONS KS4

This 8 lesson scheme is designed for students in years 10 and 11. The programme of work includes 2 sessions where the students will watch and respond to the digital version of *Hidden*.

Please refer to the safeguarding section to ensure that your classroom remains a safe space to explore this play and the issues attached. We recommend giving students notice in advance about the potentially challenging subject matter before embarking on this scheme of work as well as establishing safe ground rules.

*Hidden* is a flexible and adaptable piece which lends itself to being used for live theatre review, text work and as a stimulus for devising.

Students can access the free interactive [Prospero smartsript](#) at school and at home to further support their learning.

## **Learning objectives for the scheme**

- All students will explore the play *Hidden*, focusing on all areas of theatre, including Staging and Technical Elements, Character Development and Director's Vision.
- All students, by the end of the scheme, will have created a unique piece of theatre.
- Most students will be able to find creative ways to link theatre and mental health and create strategies to help to educate their audience.
- Most students will improve their performing and analysing skills through the practical exploration of *Hidden*.

## Lesson 1 - Initial exploration

Explain to the students that they are going to be working on a new play called *Hidden*.

- Place the following items around the room.
  - The character cards.
  - The lines of dialogue provided.
  - (optional) Items of costume that could signify key characters.
    - A hoodie for Matt/Hayley
    - A school tie or blazer for Tash/Yas
    - A school scarf or suitcase for Sophia/Emily
- In small groups, using at least one character card, one line of dialogue and one item of costume as inspiration, ask your students to devise a short scene.
- Ask your students, based on what they know so far, what they think the play might be about.
- Introduce *Hidden* and explain that the play is about self-worth, mental health and self-harm. Explain that, in the next lesson, they will be watching a digital version of the play.
- Make sure to establish a safe working environment by playing the [Trigger Warnings video](#). Ask the students what ground rules they think they will need if they are to be working on a play which tackles these issues.
- In pairs, ask students to look at one of the following duologues in the play. How does reading that scene change their understanding of the play so far?
  - Yas and Tash (scene 12)
  - Sophia and Emily (scene 18)
  - Tash and Mum (scene 24)
- Watch actor Naomi talking about the characters she plays in *Hidden* ([link here](#)). How does this video change their expectations for the play? What style do they expect the play to be in?

# DRAMA LESSONS KS4

## Lessons 2 and 3

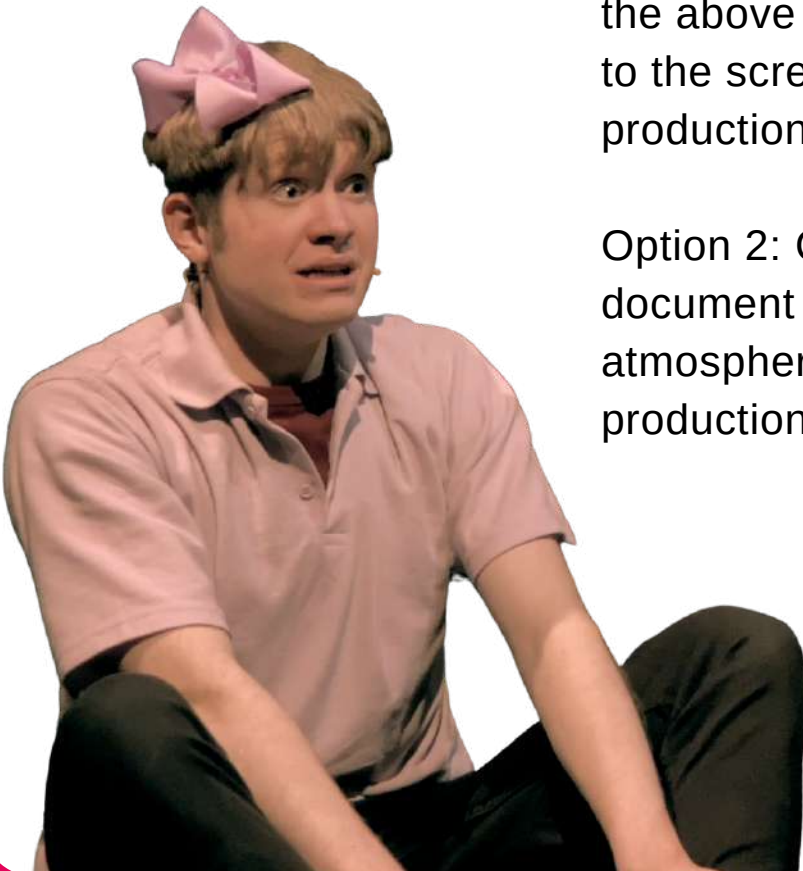
N.B. *Hidden* is written as one continuous piece of 90 min drama. You can choose where to pause for the end of part 1. We recommend at the end of Scene 20, "So where do you want to break the cycle" at 48:13.

In each lesson, students can use the worksheet provided. Divide the class so that half focus on Staging and Technical Elements and the other half focus on Character Analysis and Director's Vision, swapping groups for the second lesson.

## Homework

Option 1: Create a vlog type video where you discuss one of the above elements in response to the screening of the production.

Option 2: Create a mood-board document in response to the atmosphere created in the production.





## Staging

What configuration is the stage in and what impact does this have on the audience?

How do the performers use the space?

## Technical Elements

Describe the Lighting

Describe the Sound

Describe the Furniture and Props

Describe the Costumes

## Character Analysis

How does multi-roling affect the way the actors portray their characters?

Pick 2 characters and describe their given circumstances/ narrative across the play.

## Director's Vision

What do you think was the director's intentions when working on the delivery of dialogue?

What do you think they wanted their audience to feel and how did they do this through their direction?



# DRAMA LESSONS KS4

## Lesson 3 - Physicality

Start with a physical warm up of your choice or use the physical warm up from this video ([link here](#)).

Discuss Physical Theatre - Why would we use it in this piece? What works and what doesn't? Now look at the bus scene from *Hidden*. ([link here](#))

What do they notice?

What is the dynamic of the movement?

Are they working as one unit? What is the timing etc?

Hear the students feedback and also discuss the use of stage blocks.

Task 1: Give each group a stage block. If you don't have any, a chair would be a suitable alternative. Ask them to stage the same scene using the script and adopting their own style of movement. Allow freedom to use their own music.

Watch some of these scenes and get feedback asking -

“How did we feel as an audience?”

“Did their movement create the sense of a moving vehicle?”.

Task 2: Now watch the Panic Attack scene ([link here](#)). Allow the students to share their initial thoughts in pairs before feeding back to the class. The students should film their own pieces and discuss design elements that could be explored to heighten them.

# DRAMA LESSONS KS4

## Lesson 4 - Actor's Process

Split the class up into up to 6 groups - Matt, Sophia, Tash, Yas, Hayley and Chloe.

Each group should watch the actor's video discussing their acting process and take notes. (links below - or find them in the smartscript)

Liam (Matt)

Grace (Sophia)

Molly (Tash)

Janet (Yas)

Caitlin (Hayley)

Naomi (Chloe)



As a group feedback and discuss any differences or similarities in the acting processes of the actors.

Next re-watch Tash's monologue ([link](#)) and Matt's monologue ([link](#)). Compare and contrast their feelings and how the actors got into role.

Working in pairs, students should choose which monologue to work on, thinking about the elements that make up a monologue performance. Using the criteria on the Developing a Monologue Worksheet, continue to work in pairs directing each other.

Homework - Students should write their own monologue based on one of the characters they have focused on today. They can record it to share with the class.

## Units & Objectives

Units are a really good way of splitting up your monologue. Units can be anything from a change of thought, emotion, entrance/exit, tone, or status. Can you think of any others?

Objectives - What is the character's goal? What does the character want? Discuss in first-person terms. Use "I want..." phrasing when discussing your character's objective. Go through each line and explore what their objective is.

## Who are you performing to?

You will be performing these monologues to a camera, but that doesn't necessarily mean you will be directing your dialogue to the camera lens. Is your character talking to someone? Are you moving around the space? If so why? Your surroundings will come into play here. Is the person you are speaking to in the room with you or not?

## Blocking/ Physicality

If you are deciding to sit down, why? Does the character suggest he/she is sitting? Does it specify it in the stage directions? How does it feel? If you think the character would get up at a certain point, you should be able to justify the reasons why. These are decisions that will change and adapt so you need to be versatile as ideas change. Nothing is set in stone.

## Vocal Delivery

Your units and objectives will help and guide you through this. Think about intonation/ inflection/ pause/ pace/ silence. Silence can be very effective when creating tension but it needs to be in the right place. Vocal warm ups will help you to improve your diction and clarity. It is particularly important to do these before performing to camera.

## Lesson 5 - Theatre and Mental Health

As the students enter the space, have a question on the board - "What is Theatre for?".

Encourage them to consider all the different ways that theatre can have an impact on its audience. Ask them to discuss what they have learnt so far this term. How have they used their understanding of mental health to help them to produce theatre?

In smaller groups, assign one of the following scenes -

Matt and Hayley - Scene 3

Tash and Yas - Scene 12

Sophia and Emily - Scene 18

Matt's panic attack - Scene 30

Chloe's Mum - Scene 34



Using the script, students can consider the following questions:

- What are the key educational points in this scene?
- How does the writer convey their message?
- What do you think is the main message of this scene?

Discuss these questions and then watch writer Nina Lemon ([link](#)) discussing her intentions.

In smaller groups discuss the use of trees in the play. Why did the creative team include trees? What do you think they were hoping to communicate?

Watch these videos of the creative team and cast discussing the use of trees in the play. ([director](#), [actors](#), [presentation](#))

## Lesson 6 and 7 - Devising TIE

In groups, ask the students to discuss and make a mind map of the kinds of topics that they would like to see covered in theatre for young people. Their choices might be related to mental health or could be something different. Ask each group to choose a topic which they would like to work with for the next two lessons.

Once they have identified their topic, ask them to come up with three core objectives for their piece. For example, for *Hidden* the core objectives might be:

- To reduce the stigma attached to self-harm.
- To encourage those who are struggling to seek help.
- To show that lots of different types of people are affected by self-harm.

Then ask the groups to consider the different dramatic elements that are used in *Hidden*. The list of elements could include:

- Shared story telling
- Archetypal characters and use of comedy
- Direct address
- Physical theatre
- Monologues
- Duologues
- Multi-roling.

Each group should choose at least two of these elements to include in their devised piece. At the end of the lesson 7, they will share their pieces and the group will discuss what messages they were able to convey.

## Lesson 8 - Written Assessment

Depending on your exam board's requirements, and your student's level of expertise in essay writing, you may need to adapt this lesson. Using the Top Tips for a Theatre Review Worksheet to help structure your response, answer one of the following questions:

- Briefly explain the effects created by the performers' use of physical skills at particular moments. Analyse and evaluate how the performers' physical work contributed to the total dramatic effectiveness of the production.
- Briefly explain how live and/or recorded sound was used to create or change the mood or atmosphere at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.
- Briefly explain the effects created by a non-naturalistic approach to costume design at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production by referring to two or three specific designs.
- Explain how the actors used their performance skills to create or change the mood or atmosphere for the audience during one live production that you have seen. Assess their success in doing so with reference to particular moments within the production.
- Explain how two or more performers worked together on stage to entertain the audience in one live production that you have seen. Assess how effective this was with reference to particular moments within the production.



## Top Tips for a Theatre Review

### Tip 1

At the beginning of your answer, the following information should be included:

- The name of the piece - *Hidden*
- The company and/or director - Peer Productions, Valentina Rosati
- The date the production was seen
- The venue/medium of production (Live, live-streamed, digital theatre)

### Tip 2

In your first paragraph you can give some context as to the overall piece. The style/genre of the piece and the production's aims. Depending on the question, you can then discuss what areas you will focus on.

### Tip 3

Pick out key 2-3 moments to describe in detail. You may want to use the Key Scenes videos on Prospero/Youtube to help you. Analyse and evaluate depending on the question chosen.

### Tip 4

Conclude with a final summing up of your thoughts, which should refer back to the wording of the question.

# Character Cards - Matt



**Matt has a great group of friends and strong feelings for Hayley. When she confides her secret in him, he really wants to help her but doesn't know how. When exam stress takes over, he begins to follow the same path as Hayley.**

# Character Cards - Hayley



**Hayley is outwardly popular and happy but she is secretly overwhelmed by her home life and has some unhealthy coping mechanisms.**

# Character Cards - Chloe



**Chloe is a lively student with a passion for fashion. She spends a lot of time online and becomes addicted to destructive websites.**

# Character Cards - Tash



**Tash is quiet at school and lacks confidence. When a new girl called Yas starts school, Tash is delighted to have made a new friend, but tensions run high when Yas discovers that Tash has a dark secret.**



# Character Cards - Yas



**Yas joins the school in year 9 and becomes best friends with Tash. She is outwardly confident, speaks her mind and is proud of her muslim faith. Tash is shocked to discover that Yas has not told her everything about what happened at her last school.**



# Character Cards - Sophia



Sophia has always found it hard to control her emotions. She feels self-conscious about how she looks and hates being at boarding school. With pressure building, she's not sure where to turn or how to manage her feelings.

# Character Cards - Emily



Emily has been Sophia's friend since they were children but she often finds her frustrating. When they both go to the same all girls boarding school, Emily takes the opportunity to find new friends and, under their influence, her relationship with Sophia takes a sinister turn.

"I don't get why  
someone as funny and  
talented and intelligent  
and beautiful as you  
would want to do that to  
themselves."

"Not everything stays  
the same. Some things  
change.."

"You promised that you  
wouldn't tell anyone."



"So where do you want  
to break the cycle?"

"There's a pain in my chest and I can't get my breath and my heart's beating right out of my rib cage and my head is buzzing, and my heart is thumping and I feel sick in my stomach and then..."

"And I'm telling you this  
because absolutely  
nothing good can come  
from what happened to  
Chloe."

"It doesn't matter how many times you're told you're not. It just keeps whirling around in your head. You're fat, you're ugly, nobody wants to be seen with you. I just couldn't shake that thought..."

"I mainly existed at the edge of things. I kept my head down, did my schoolwork, tried to make sure I didn't draw attention to myself. I didn't have friends, but I wasn't bullied. No one was deliberately cruel. I wasn't anything. I was just not really there."



# Support Information

Below you will find a list of websites which we recommend. Please note Peer Productions are not connected to these sites and are therefore unable to update them or edit them.

[www.selfharm.co.uk](http://www.selfharm.co.uk) - This is a website developed by someone who used to self-harm. It provides lots of support and information including access to 'Alumina' which is a 6-week online programme to help you overcome self-harm. You can self-refer.

[www.youngminds.org.uk](http://www.youngminds.org.uk) - Young Minds are a charity which focus on young people's mental health and emotional wellbeing. Their site includes downloadable information leaflets on a range of topics, including self-harm, aimed at both young people and adults.

[www.childline.org.uk](http://www.childline.org.uk) - Childline provide support to young people. They are trained listeners who will never break confidentiality and will never judge. They are available 24 hours a day, every day of the year. You can either call them on 0800 1111 or talk to them online at [www.childline.org.uk](http://www.childline.org.uk)

[www.nshn.co.uk](http://www.nshn.co.uk) - National Self-harm Network is an online forum which aims to support and provide information for individuals who self-harm and their families.

[www.kooth.com](http://www.kooth.com) - Free, safe and anonymous support

[www.riseabove.org](http://www.riseabove.org) - Rise Above is an NHS developed young people's website designed to build emotional and physical resilience on a variety of issues.

# Support Information

[www.selfinjurysupport.org.uk](http://www.selfinjurysupport.org.uk) - Self Injury Support (formerly Bristol Crisis Service for Women) is a national organisation that supports girls and women affected by self-injury or self-harm.

<https://stem4.org.uk/> - Supporting teenage mental health

[www.orcha.co.uk](http://www.orcha.co.uk) - Orcha work with organisations to empower people to actively use & embrace digital health.

[www.inourhands.com](http://www.inourhands.com) - Dr. Pooky Knightsmith's own website providing details of her accessible mental health training for schools, parents and students.

[www.charliewaller.org](http://www.charliewaller.org) - Charlie Waller Memorial Trust website with support and further information about depression and related issues including self-harm.

[www.youtube.com/user/pookyknightsmith](https://www.youtube.com/user/pookyknightsmith) - Dr Pooky Knightsmith's YouTube channel with new videos weekly, has practical ideas on how to support young people and their mental health.

<https://www.nhs.uk/apps-library/category/mental-health/> - NHS have gathered a list of mental health apps which may be beneficial for any of your young people who are struggling with their mental health.

# Bibliography

Essential Listening Skills for Busy School Staff

-by Nick Luxmoore

A Short Introduction to Understanding and Supporting Children and Young People Who Self-Harm

-by Carol Fitzpatrick

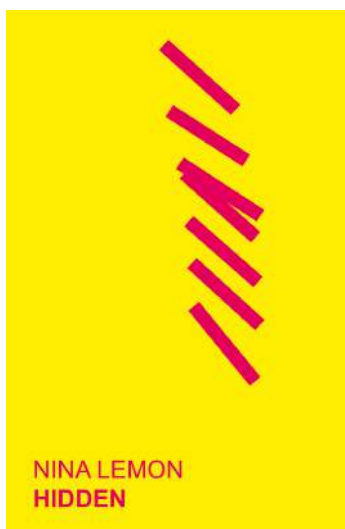
Banish Your Self-Esteem Thief: A Cognitive Behavioural Therapy Workbook on Building Positive Self-esteem for Young People

- by Kate Collins-Donnelly

Self-Harm and Eating Disorders: A guide to whole school strategies and support

by Dr. Pooky Knightsmith

Plays by Nina Lemon available from [Salamander Street](#).



# Peer Resources

Please click on the links below for more information about Peer Productions.

**Peer Website - [www.peerproductions.co.uk](http://www.peerproductions.co.uk)**



**Generation Girls Website - [www.generationgirlsuk.com](http://www.generationgirlsuk.com)**

Online resource for Autistic girls and girls with learning disabilities.



**50 Days: Alone Together Website -**

**[www.50daysalonetogether.com](http://www.50daysalonetogether.com)**

Interactive teen mini-series exploring the mental health impact of social isolation during the pandemic.



**Prospero Producers' Page - [Peer Productions](#)**



**YouTube Channel - [Peer Productions](#)**



**Instagram Channel - [Peer Productions](#)**



**Facebook Page - [@peerproductions](#)**



**Twitter - [@peerproductions](#)**



**LinkedIn - [Peer Productions](#)**



**Tiktok - [@peerproductions1](#)**

