



ENACT

Resource Pack

Bringing young people's voices
into the conversation around
sexual violence



About People's Theatre Collective

People's Theatre Collective is a registered charity (number 1137145). Since 2004 we've created an environment where young people feel safe, can be themselves, make new friends and feel valued. We work collaboratively to bring their unique qualities and aspirations to life through:

- Weekly drama groups - inclusive community theatre for young people aged 11-25.
- Amplify - a programme of creative projects across the community.
- Schools - delivering exciting projects using drama to explore a variety of topics and issues.
- Continuing Professional Development (CPD) for teachers
- Park Ranger - an environmental arts project engaging young people to adventure in green spaces
- Productions - our drama groups for ages 11-25 work with professionals to develop performance opportunities.



Introduction

This resource pack is designed to help young people to explore the topic of healthy relationships and sexual violence through creative activities. This pack can be used by professionals working with young people to explore the themes of sexual violence, based on the play scripts from ENACT: Volume One and ENACT: Volume Two, which can be found on our website in film and script form. Some activities in this pack address the themes on a general basis, and others relate more closely to the stories and characters of the plays. We hope that these activities support young people to explore the topic of healthy relationships and sexual violence and discuss how the themes the plays identified present themselves in their own lives, communities and wider society.

How to use this resource pack

Flexible Use

- **Non-Sequential:** You do not need to work through the guide sequentially. Feel free to pick and choose the exercises that best suit your needs and the interests of the young people you are working with.
- **Customisable:** The activities are designed to be flexible and adaptable. You can modify them to better fit the context and dynamics of your group.

Choosing Activities

- **Based on Needs:** Select activities based on the specific themes or issues you wish to address at any given time.
- **Engagement Level:** Consider the engagement and comfort levels of the participants. Some activities are more introspective, while others are highly interactive.

Getting Started

- **Preparation:** Review the activities beforehand and gather any necessary materials.
- **Context Setting:** Provide context to the participants about the activity's purpose and how it relates to the broader themes of the subject.

Sharing and Collaboration

- **Professional Network:** We encourage you to share this resource pack, along with our play scripts and filmed performances, with other professionals who may benefit from these creative tools.
- **Feedback:** Share your experiences and feedback with us to help improve and expand the resources.

We hope you find this guide useful and that it supports meaningful and engaging discussions with young people on these important topics.

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Theatre Activities

Warm Up Exercises

These short activities are designed for introducing themes gently, while preparing students to work together collaboratively. They are designed to warm young people up to working physically in the space and the idea of exploring issues through creativity.

Romeo, No

- Find a space in the room and stand with your eyes closed, ensuring there is space around you.
- Someone is selected as the counter and stands away from the group with their eyes open.
- The counter travels around the participants and selects someone to stand behind.
- The counter raises their hand above the person's head and counts their fingers down from 5.
- If the person they have selected says "no" during the countdown, they must be left to stand.
- If the counter reaches 0, they must touch the person on the shoulder to become a counter.
- The game continues until there is only one person left with their eyes closed.

Discuss

What feelings participants experienced when their eyes were closed, how it felt to be the counter, and how these feelings could be experienced in relationships.

Theatre Activities

Warm Up Exercises

Enemy and Protector

- Find a space in the room, ensuring there is space around you.
- Select one person in the room to be your enemy and another to be your protector.
- The aim is to ensure your protector is located between yourself and the person you have selected to be the enemy, without letting the protector and enemy know that they have been selected.
- The game begins and participants must move around the space pursuing the aim of the game.
- As the game progresses, participants can be instructed to vary their pace and direction.

Discuss

How it felt to pursue the aim of the game, to know you had been selected as someone's enemy or protector and what these titles felt like to hold during the game.

Secret Code

- Everyone stands in a line side by side at one side of the space.
- Select one person to remove themselves from the line and instead face the line at the other side of the space, they then decide on an action that will be the 'secret code' of the game.
- In turn, each participant from the line must travel to the selected person and try an action.
- If the person's actions is correct, the person with the secret code must move to the side to allow them through.
- If the person's action is incorrect, the person with the secret code does not move and the game moves to the next person's turn.
- As the game progresses, participants can be given hints between rounds of turns to help them.

Discuss

How it felt to offer an action and for it to be found incorrect, to hold the power of the secret code, and the power imbalance we see in the game and where we see the same dynamic.

Theatre Activities

Useful For

The following theatre-based activities are designed to further support young people's exploration of the themes of the Enact plays. These can be found on our website and YouTube channel and are free to use alongside any of these activities.

Relationship Machines

- Split participants into groups, ideally with a minimum of four participants in each.
- Give the groups a few minutes to discuss what they think are attributes of a healthy relationship, ask them to allocate an attribute to each member of the group.
- Ask the groups to create a healthy relationship machine with actions and sounds, incorporating each of the attributes they have identified and allocated to a member of their group.
- Repeat the previous two steps, changing the aim to a machine of an unhealthy relationship.
- Encourage groups to consider the order of the attributes, at what pace they may work within the machine, whether attributes may work together, and the volume and size of the sounds and actions.

Discuss

Once each group has presented their machine, discuss their creative choices with them, encourage audience members to ask questions and offer their own thoughts and ideas on how the balance of the attributes within the machine felt for them.

Theatre Activities

Puppeteers

- Participants form a circle in the centre of the space .
- Two people are selected to enter the circle, they stand one behind the other. The person in front is the puppet and the person behind is the puppeteer.
- They are both instructed that if the puppeteer moves their arm left to right, the puppet must shake their head in time to the movement. If the puppeteer moves their arm up and down, the puppet must nod their head in time with the movement.
- In turn, the participants in the circle ask the person in the middle yes or no questions, and the puppeteer decides how the puppet must answer.
- Extension Activity; the puppeteer establishes more detailed controls for the puppet's arms or legs, and the participants in the circle ask the person in the middle more complex questions.

Discuss

Discuss how it felt to be controlled into giving a certain answer, to ask questions to a person knowing someone else was determining the answer, and to control someone's answers.

Exploring Capacity

- Select a section of high impact from one of the scripts.
- Ask participants to perform the scene as scripted.
- Ask participants to then repeat the scene in the following ways in turn; without speaking, without actions, with one participant blindfolded, with one participant delivering all of the lines, with one participant stood up and one participant sat down.

Discuss

The shifts in ability, power and dynamic these changes presented. Explore how the capacity of the acting participants changed based on their own restrictions or their restrictions placed on their acting partner.

Further discuss how this could relate to the barrier of people across society, the type of relationships they have with others, their situations, lifestyles and scenarios in relation to th of peopl

Theatre Activities

Character Web

- Read through or watch a selected Enact script which focuses on the theme you want to explore. As a group, recall the story and key moments for each of the characters.
- Ask participants to move around the space as each of the characters in turn.
- Ask participants to freeze. Now, repeat step two as if the character's key moment has just taken place; considering how they think, feel and interact with others.
- Take it in turns for each participant to create a still image of each key moment and ask the remaining participants to become one of the 'other' people in the character's life. These could be character's we meet in the play or from outside of that like a parent or teacher. Ask them to place themselves in proximity to the still image based on how much they think they would be affected, closest being most affected and furthest being least affected.

Discuss

Discuss the proximity of each character and how they may think or feel about what is happening, ask the participants to present this using their body language and facial expression, and consider whether any may be linked to each other, such as professionals, and link them physically.

You'll Never Guess What Happened

- Ask participants to stand in a circle and two participants to head outside of the space.
- Instruct the two participants to decide 'what happened' before they enter again. This is a story they have made up which could be about anything.
- Direct the two participants to rush into the room and into the centre of the circle. One participant says 'you'll never guess what happened' and the other delivering the first line of an improvised story. They proceed to take it in turns to explain what happened, line by line.
- Once they have finished, ask the participants in the circle around them to consider how they might escalate or elaborate their story, basing their point on something that has already been said.
- Take it in turns to hear the participant's offerings and push these further to maximise the story.

Discuss

The escalation of the story, what felt believable, too far-fetched, and how this may relate to how rumours or gossip travel in their own lives in relation to the subject

Theatre Activities

Real to Ideal

- A group of participants perform a scene either from an Enact play or improvised around themes from the play. The rest of the participants are the audience.
- Before the scene begins, audience members are instructed to say 'stop' when they think something they are seeing is not realistic to their experience or to young people's experience in general.
- When this happens, the participant who stopped the action must take the place of a performing participant and carry on the scene, making the change for the scene to become more realistic.
- The other performing participants must adjust accordingly, following the new direction of the scene.
- Audience members can stop the scene as many times as they like, as long as the previous change has been established.
- Once the scene has come to an end, instruct the group of initial participants to perform the scene again, with the rest of the participants returning to be the audience members.
- Before the scene begins, audience members are instructed to say 'stop' when they think something they are seeing could be changed to reach a more 'ideal' outcome.
- The same steps apply as when the scene was performed previously.

Discuss

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The difference between the initial scene and the 'ideal' scene, the changes that were made and whether other participants agreed, and how realistic the 'ideal' scene is to achieve.

Theatre Activities

Market Stall

- Read through a chosen Enact script and identify a key moment for each character.
- Consider the views and opinions the character may be receiving from those around them in each of the key moments.
- Discuss who the people voicing these views and opinions may be in relation to the character.
- Select one participant to take on a character from the story. The remaining participants will take on the people around them who are voicing views and opinions.
- Focus on each of the key moments in turn. Ask participants to place themselves as if they were all market stall holders around the space, voicing their views and opinions as if they were selling their produce on market day, relentlessly and loudly. Establish a way to control when the sound will stop.
- On your count of three, ask the first participant in role to make their way through the market, reacting to what they hear and showing us how this affects the character.

Discuss

How it felt to make your way through the market stall of characters, who you think your character would listen to the most and how this could influence their decision making in the play. Discuss whether the voices and opinions offered would be the ones you would choose to voice if you were to play that character and how the views and opinions of characters differ depending on their relationships.



Writing Activities

These activities support young people to examine the plays and their themes through creative writing activities.

What if, What Next and Why?

- Select a scene from one of the scripts and read it through.
- Discuss changes that could be made to the character's responses and reactions.
- Considering the changes made, explore what would happen next, rewrite the scene.

Realistic Accuracy

- Select one of the scripts and read it through.
- Consider the scenario, settings and characters and how realistic they are.
- Discuss the dialogue and phrases and how true to real life they feel.
- Explore the alternatives for each of these elements you feel could be more realistic.
- Have a go at rewriting sections and share with the group or in partners.

Exploring Defining Junctions

- Select one of the scripts and read it through.
- Identify a defining junction in the story that affects the characters.
- Consider the other options the characters could have had at that junction.
- Explore the outcomes of each of those options for the characters and the story.
- Choose some outcomes to explore and read through the scene again pursuing them verbally and then rewriting the outcome of the scene.

Writing Activities

Storytelling Consequences

- Ask participants to sit in a circle with a piece of paper and a pen each.
- Instruct participants to write a character name at the top of the page and fold it over, so that it is hidden, before passing the paper to the person on their right.
- Repeat these steps, folding over each time for the following tasks;
 - a second character name.
 - a setting for the characters.
 - three events for a scene.
 - two lines of script.
- Now unravel the pieces of paper and discuss how each piece of paper could create a short scene.
- Draft the scene to present back to the group.
- Explore how the scenes could differ with different characters, settings, events and lines of dialogue from different pieces of paper.

Scenario Storyboards

- Ask participants to work in small groups to create a storyboard of a scenario that they feel is realistic in relation to the topic of healthy relationships. This should include six drawings and a brief line at the bottom of each explaining what is happening.
- Ask the groups to hand their storyboard over to another group.
- Ask each group to explore the storyboard they have been given and select a defining junction in which the scenario could have ended differently and more positively.
- Ask the groups to hand the storyboards back to the initial group that created them and feedback their identified junction.
- Ask the groups to create a new section of their storyboard after the defining junction to show the scenario resolving differently to the initial storyboard created.
- Discuss how realistic the final storyboard scenarios feel to participants and the real life choices and decisions that could be made to resolve the first storyboards.

Writing Activities

I am.

- Ask participants to select a character from one of the plays and write 'I Am' at the top of their page, followed by the character's name, and 'and this is my story'.
- Instruct the participants to then write what has happened in the story from the character's perspective, followed by how they feel about it, how it has changed them, what the character thinks is going to happen next in the story, how they think they are viewed by different people and may be treated differently and why.
- Ask participants to present their writing back as a monologue for the character.
- Discuss each monologue as a whole group, considering whether the rest of the group understood the character as they are presented in the monologue, what their answers to the stimulus questions and prompts would be, how these differ and why.

Relationship Adverts

- Divide participants into small groups and ask them to discuss and note down the attributes of their perfect date, their expectations and their "icks" of a partner.
- Ask them to write a short advert advertising for a partner, including all of the attributes they have discussed.
- As each group to feedback their writing and discuss each in turn.
- Explore whether the notes included in the advert are realistic, healthy and measured, where they come from in our lives, community and society, and whether the notes presented in the adverts add pressure to the topic of healthy relationships and how these pressures can affect healthy relationships.

Writing Activities

Time Travel

- Divide participants into groups and ask them to select one of the plays.
- Ask them to take the play they have selected and choose a time to travel the scene to, this may be the Victorian era, before women gained the right to vote etc.
- Instruct participants to note the changes necessary to the script to transport the story to the time they have chosen, ie changes a mobile to a landline etc.
- Ask participants to consider whether interactions between the characters would have been the same, and ask them to rewrite short sections of dialogue to suit this.
- Explore the findings and edits of each group, and reflect on these as a group, considering whether pressures and expectations of healthy relationships would have been the same in the chosen times and how we may have moved to these nowadays.

9 Questions

- Ask participants to select a character of interest from one of the plays.
- Instruct them to create 9 questions they would like to ask the character.
- Ask participants to create a circle and each participant to sit in the centre of the circle one at a time.
- Instruct the participant in the centre of the circle to tell the group which character they selected and read out their questions one at a time, leaving a gap between each of participants sitting in the circle to write a suggested answer for each in character.
- Reflect on the questions asked and the answers that participants noted down, whether other participants to ask and answer the same things, and how the character may conduct themselves differently if they were presented with them.

Writing Activities

Line Actions

- Select a scene of interest from one of the play scripts.
- Read the scene aloud for the whole group to listen to whilst taking notes.
- Instruct participants to note any line from the scene that they hear that they feel has a possible action attached to it, designed to affect or evoke reaction from a character, ie where the character may be intimidating, undermining, controlling.
- Reflect on the lines that participants have identified as possible lines of action and instruct participants to rewrite the line and physicalise it, ie if the character is trying to intimidate, the action line may be 'I shake you' or 'I rattle you'.
- Ask participants to deliver the stage direction of how this line may be delivered, considering volume, tone, position on stage, proximity to the character they are directing it at.
- Explore all of the action lines created and how each could change the feeling or tone of the script it sits within, how other character may react and how the story may change.

Character Messages

- Ask participants to select a pair or small group of characters of interest from one of the plays, these will need to be characters they think would message each other.
- Instruct participants to create a short text message chain between the characters, this could be surrounding a main event in the script or a general conversation.
- Ask for this writing to be presented to the whole group and discuss whether participants feel the nature of the conversation is true to the characters, the language chosen for them and matching their actions in the script of the play.



ENACT

If you would like to learn more about our ENACT project, please visit our website for full information about our schools-based programme and public performances.

Please share this resource pack, our play scripts and filmed performances with other professionals working with young people that you think would be interested in delivering the creative activities this resource pack offers.

This project is supported by:



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