



THE CYBERSCENE PROJECT  
**COOKIES RESOURCE PACK EXTRACTS**

CREATED BY THEATRE ROYAL MASTERCLASS TRUST



in collaboration with

KIDSCAPE



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**PURELAND  
FOUNDATION**



# WHAT IS ALL THIS?

## **The story of Masterclass, The Cyberscene Project, *Cookies* and these resources...**

Supporting and nurturing young people through theatre is, and always will be, at the heart of **Masterclass**. As the in-house education charity of the Theatre Royal Haymarket, for the past 19 years we have been dedicated to opening up this beautiful and historic building as a resource for young people so they can gain hands-on experiences through theatre.

The Masterclass programme hosts inspiring and empowering talks with leading industry figures, onstage workshops, career advice sessions, creative opportunities and paid apprenticeships for young people aged 16-30. We are devoted to using theatre as a platform to build confidence, strengthen self-esteem, nurture creativity and develop business and life skills in young people – the talent of the future.

Masterclass created **The Cyberscene Project** in 2016 in conjunction with children's charity Kidscape, and it is now reaching its finale. We have been working with 16-19 year olds using theatre workshops to understand directly from them what is happening in their cyber lives and particularly to hear their take on cyber bullying. From these workshops, we have commissioned a new play, ***Cookies***, which will be performed at the Theatre Royal Haymarket on the 29th October 2017.

We now have a play that is being professional produced in London's West End that has practically been written by young people for young people.

Many tickets are priced at £7.50 specifically for young people, teachers, family and carers.

From a teaching perspective:

- It is the ideal live performance show to bring GCSE drama students
- It is the ideal show for students to see to spark discussions on the PSHE curriculum
- It is an ideal stimulus for tutorial content for students aged 14-19

Tickets to the performance entitle you to a free **education resource pack** developed around the production and designed to support you in any of the above areas of teaching.

What follows is an extract of the resources we are developing so that you can see how Masterclass - an advocate of theatre as a learning tool - are offering a way of integrating theatre techniques into your cross-curricular teaching.

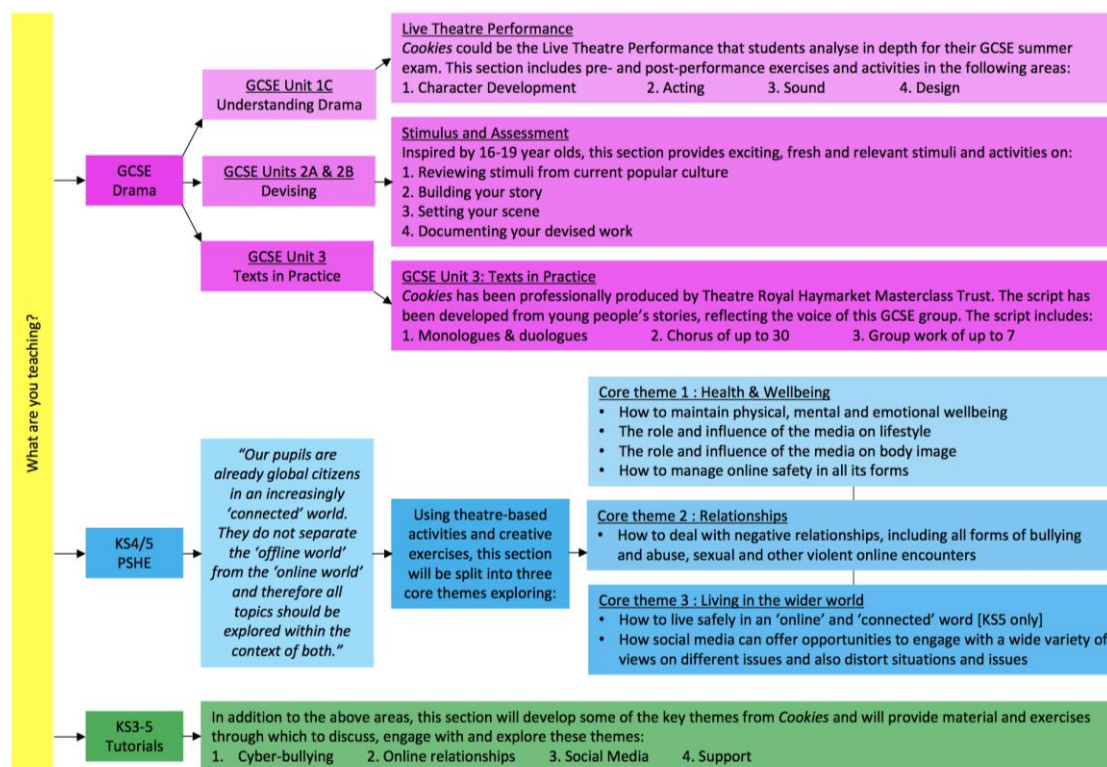
The rest of the resources will go live on the 7<sup>th</sup> August. Tickets for *Cookies* can be bought via this link: [www.trh.co.uk/whatson/cookies/](http://www.trh.co.uk/whatson/cookies/)

Any questions please do not hesitate to get in touch with the Masterclass team:

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# OVERVIEW



## Section 1 GCSE DRAMA

### Section 1.1 GCSE Drama 1C: Understanding Drama

- Live Theatre Performance

### Section 1.2 GCSE Drama 2A&B: Devising

- 2A Stimulus
- 2B Assessment

### Section 1.3 GCSE Drama 3: Texts in Practice

- Monologues
- Duologues
- Chorus
- Group Work

## Section 2 PSHE

### Section 2.1 PSHE Theme 1: Health & Wellbeing

### Section 2.2 PSHE Theme 2: Relationships

### Section 2.3 PSHE Theme 3: Living in the Wider World

## Section 3 TUTORIALS

### Section 3 KS3-5 Tutorials

# KEY

In these resources, you will find:



Extracts from the script



Notes from the rehearsal room



Links to current popular culture



Multi-media material



Links to supporting media and websites



Expert advice



Notes from director, playwright or creative team

**Post-performance activity**

An activity which has been designed to take place after students have watched the live theatre performance of *Cookies*

**Pre-performance activity**

An activity which has been designed to take place before students watch the live theatre performance of *Cookies*

# EXTRACT 1

Taken from Section 1.1 GCSE Drama 1C: Understanding Drama: Live Theatre Performance

*Cookies* has been developed from real and unique stories, gathered over 12 weeks of theatre-based workshops with 16-19 year olds. The subject matter for the play, its design and its conception are all relevant, pertinent and wholly accessible for GCSE drama students.

## Objective

To engage students in a live theatre performance of their generation, with relevant plot, character development, music and design.

## Appropriate area of use

GCSE Drama - KS3-4

## Unit B: Acting

[30 mins]

Post-performance activity



## KEY LEARNING OBJECTIVES

This activity will explore the different acting elements employed by the actors to express emotions, shifts in plot and character development. Students should gain skills in identifying effective acting techniques and how the actors in *Cookies* employed their voice, as well as identifying key moments in the play's text where acting skills were evident.

## ACTIVITY INSTRUCTIONS

- Split the class into groups of 4
- Hand out the following excerpt to each group:



### **SIMON**

I hear my mum's weight shift and her voice, softer scratchier, with a little shake.

"There must be a mistake. Simon's right.

Eva's seventeen.

I made her her birthday cake. Before her and my son broke up"

Ha that should shut him up.

The stupid jerk must have got her age wrong or messed up the paperwork.

But the guy leans forward with a kindly yellow smile that bores

into my pores

like a metal file:

"I'm afraid under the law, visual depiction of sexually explicit conduct involving a minor is

considered to be

child sexual abuse."

"What?"

"and distribution of those images is severe misuse"

- Ask the groups to read the excerpt in silence.

- First, pose a question to the class: what point in the play does this extract come from?  
*Answer: Simon has been visited by a police officer after images of his ex-girlfriend, Eva, have been distributed online. He is with his parents. He doesn't know how the images ended up online, but knows he has sent them to two of his closest friends.*
- Next, ask the class to discuss in groups what emotions Simon must be feeling at this moment in time. Ask the groups to write these down onto the paper below the excerpt.  
*Eg. Fear, shame, panic, defiance...*
- Give the class up to 10 minutes to annotate their text in their groups according to the below instructions:
  - highlight in a different colour the moments where Simon may be feeling a different emotion.
  - mark moments of pause with //
  - mark moments of break in the sentence with /
  - circle rhymes
  - underline moments they feel the actor would raise their voice and increase in volume
  - double underline moments that would become softer and decrease in volume*Their annotations could look something like this:*

### **SIMON**

I hear my mum's weight shift and her voice. / softer scratchier. / with a little shake. //

"There must be a mistake. / Simon's right. //

Eva's seventeen. /

I made her her birthday cake. / Before her and my son broke up"

Ha that should shut him up. /

The stupid jerk must have got her age wrong or messed up the paperwork. //

But the guy leans forward with a kindly yellow smile that bores /

into my pores /

like a metal file. //

"I'm afraid under the law, / visual depiction of sexually explicit conduct involving a minor is considered to be /

child sexual abuse." //

"What?" //

"and distribution of those images is severe misuse" //

Fear

Shame

Panic

Defiance

- After up to 10 minutes, ask the students to act aloud their annotations in their groups, taking care to emphasise their changes in pitch, pace, volume and rhythm. Give them up to 5 minutes.
- Ask one group to nominate one person to read their extract aloud to the class, again taking care to use their voice to reflect the varying emotions. Repeat with all other groups.
- Once each group has performed their annotations, it may be an opportunity to comment on the differences between each group's interpretation of the text and their different portrayals. If this is relevant, invite a discussion into what made different groups choose different volumes/pace/pitch/rhythm to demonstrate different emotions.



Finally, show the class the video clip of [Simon in the rehearsal room](#) performing this extract [link live on 15 October 2017]

- Hand out another copy of the excerpt.
- Once again, ask the groups to gather and analyse what the actor has done with the text, annotate the text with the emotions, pauses, dynamics etc. that the actor and director have chosen to employ in this extract.

#### HOMEWORK IDEA

Write a paragraph of minimum 300 words comparing how your original annotation differed from or was similar to the post-video annotation. Make note of how the actor used his voice, pitch, pauses, pace, rhythm and rhyme to express his emotions in this scene.

## EXTEND IT!

Option 1: Acting extension  
Post-performance activity

[20 mins]



### KEY LEARNING OBJECTIVES

This activity is an extension of the previous exercise. It can be used as a homework by sharing the links to the video clips with students, or in class as a group activity. Through this activity, students will be able to reference multiple key moments and extracts in the play, to be used as examples in the Live Theatre Performance written examination.

### ACTIVITY INSTRUCTIONS

- Repeat as before with the below excerpts, this time asking the students to watch the clips before marking the script.



4 ADDITIONAL MEDIA FILES AND EXTRACTS TO GO LIVE ON 15<sup>TH</sup> OCTOBER 2017

## EXTEND IT!

Option 2: Chorus impact  
Pre- and Post-performance activity

[15 mins]



### KEY LEARNING OBJECTIVES

This activity explores how the chorus is used to demonstrate a network of online abuse in *Cookies*. Students should be able to effectively analyse acting techniques, recalling how the actors in *Cookies* employed their skills in movement, physical acting and choreography to portray and evoke emotions, and develop story.

### ACTIVITY INSTRUCTIONS [Post-performance]

- As a class, consider the below questions in regards to *Cookies* the play and then in regards to the Volcano Scene in *Madagascar 2: Escape 2 Africa* [[https://youtu.be/CT\\_rqPlqwp4](https://youtu.be/CT_rqPlqwp4)]
  - Did the chorus have one character or was it made up of individual characters?
  - What was the chorus' function in telling the story?
  - How did the chorus use movement to communicate thoughts and feelings?
  - How did the chorus use their collective voice to communicate thoughts and feelings?
  - Did the chorus give information about the mood and atmosphere? Did this change during the play?
  - Was the chorus used to create spaces on stage, if so in what way?
  - Was the chorus used to guide the audience's focus? If so, how?
- As a class, explore the similarities between the use of the chorus in *Cookies* and in the clip from *Madagascar 2*
- After having watched the play, pose the above questions to the class in the form of an informal discussion. Try to recall examples for each.



## HOMEWORK IDEA [Pre- and Post-performance]

Write 500 words detailing what choices you would make for either of the below extracts in order to utilise the chorus to add drama, tension, energy and storytelling. Consider the following:

- How can you use the bodies in space to enhance the storytelling?
- Is your chorus one character, all individuals doing the same, or is the chorus made up of individuals with different reactions but the same motive?
- How can you communicate thoughts and feelings through movement? Think about levels and quality of movement.
- How can you communicate thoughts and feelings through voice or sound of the chorus? Think about dynamics and quality of sound.
- Is there a change in mood in the chorus and how can you show this?
- Can you use the chorus to guide the focus on stage?

### Extract 1:



*They run back into the CHORUS to the sound of machine gun fire which turns into a rhythmic beat. Another voice from the CHORUS starts speaking*

**I always wanted to be like a YouTuber. But not like, not like a guru like a makeup guru coz I don't know how to do makeup – properly, obviously I wear it but you know**

*EVA is spat out of the CHORUS. She begins a hip hop dance to the beat*

**But I want be inspirational. You know? That's what I wanna do. In a different kinda way. I know a lot of teenagers aren't like that.**

*EVA begins shouting instructions as she dances - what move is coming next etc. We realise she is demonstrating a dance routine on her YouTube channel. She is a very good amateur dancer.*

*The dance finishes.*

### Extract 2:



*Echoes of the warzone again.*

**CHORUS to Audience**

**last year was a video where they filmed this guy in my school is being beaten up. ...he's kicked or sumin and all of a sudden, I swear, it was trending/ everywhere... Like it totally exploded**

*The CHORUS surround SIMON. ROB steps out and towers above him. The CHORUS get out their mobile phones and stand silently filming as ROB punches SIMON several times, knocks him to the ground and kicks him. SIMON goes still. ROB moves away. The CHORUS put away their mobile phones.*

**Simon! Are you ok? What happened!**

**Si mate! You're an internet sensation.**

**Saw the vid of Rob beating the crap out of you. Hilarious.**

**Simon are you OK? What did you do?**

**You dick. Can't believe you did that to Eva. I'm posting and reposting that video of Rob giving you what you deserve. Wish he'd kept kicking.**

**Mate. Brutal.**



Notes from *Cookies Director*, Anna Ledwich, about how she uses the large chorus: Live in October

# EXTRACT 2

Taken from Section 2.1 PSHE Core Theme 1: Health & Wellbeing

*Cookies* deals with real-life small and large-scale issues relating to life online and its consequences offline. As the PSHE Association outlines in their Programme of Study: “Our pupils are already global citizens in an increasingly ‘connected’ world. They do not separate the ‘offline world’ from the ‘online world’ and therefore all topics should be explored within the context of both”.

## Objective

To consider the effect of the online world amongst young people and to prepare them for both the challenges and the benefits that it can have.

## Appropriate area of use

KS3-5 PSHE, General Studies and Tutorials

Unit B: CORE THEME 1, No. 8: The role and influence of the media on lifestyle

[30 mins]



## KEY LEARNING OBJECTIVES

It is often difficult to understand the distinction between online and offline worlds. So overlapped are these two realities that lifestyle is impacted and influenced by social media. This exercise will help students to distinguish the difference between their worlds through linking the subject matter to the play, *Cookies*.

## CONTEXT

Each character in *Cookies* appears online on a different social media platform. In rehearsing, the Director will encourage actors to consider their character’s online profile; what they might post, what language they would use, what emojis and hashtags etc. Online engagement and socialising is the backdrop to these characters and their online worlds, and so by creating online character profiles, we are able to create a more in-depth understanding of the characters themselves.

## ACTIVITY INSTRUCTIONS

- Split the class into five groups of relatively equal size and assign one of the below characters to each:

### Sosa: Female, 17

Sosa blames herself for her sister’s death, who was stabbed by a local gang when she was 13. Huge fan of YouTube rapper, MacDown – music and rap is her escape.

**Social media: Instagram**

### Salena: Female, 16

Muslim and fan of Zayne Malik – he’s perfect husband material! Young and innocent, she wants to be treated like an adult.

**Social media: Twitter**

### Simon: Male, 17

Gamer, plays COD with friends. Recently broke up with long-term girlfriend, Eva, after rumours she was cheating on him.

**Social media: COD gaming messenger**

JC: Male, 16

Friends with Simon. COD player and active Facebook user. Fancied Eva, but she turned him down for Simon. No regards for consequences, easy-going 'lad'.

**Social media: Facebook**

Eva: Female, 17

Used to date Simon, broke up following rumours she was cheating on him. Has a YouTube profile where she dances and teaches hip hop moves to her followers. YouTube is her way out.

**Social media: YouTube**

- Hand out a blank A3 piece of paper to each group.
- Ask each group to create an **online** profile of the character they have been assigned on the piece of paper. It should be styled according to their social media preferences, and should include:
  1. Image & image filter
  2. Short biography/inspirational quote/about me section
  3. Do they use hashtags? If so, what?
  4. Do they use emojis? If so, which?
  5. Number of followers/following
  6. What is their content?
  7. What is their branding?
  8. What sort of comments do they receive?

*Eg. Eva should have a YouTube-style profile, whereas Salena should have a Twitter profile.*

- After 10 minutes, ask each group to consider their assigned character's **offline** profile, detailing on the reverse side of the paper, their character's:
  1. Image – reflecting their character **offline**
  2. About me section
  3. Number of close friends
  4. Number of social acquaintances
  5. Hobbies
  6. Social standing
- After another 10 minutes, ask the groups to decide on the status of their character. Status is the relative importance of the character perceived by others (external) and by themselves (internal).

*For example, a high-profile celebrity vlogger would have a high status, 10/10, as perceived by others on line and a high internal status as they are happy with their life and have lots to say for themselves in real life as well.*

*However, it would be possible also to have a high status online, 9/10, perceived by others on line, but a relatively low internal status, 3/10, if a person is not as confident as they make themselves out to be online and/or are suffering through cyberbullying.*
- Finally, ask the groups to present their online characters to the class, explaining why they have awarded their status.
- If time, reflect together as a class in the form of an informal discussion upon whether or not the online and offline worlds are the same, questioning how they differ, what challenges these differences can present, what we can do to better understand online and offline realities going forward and finally, of course, note that what you see is not always what you get on social media.



<https://www.kidscape.org.uk/advice/advice-for-young-people/dealing-with-cyber-bullying/think-before-you-post/>

Kidscape's 'Think before you post' advice.



## KEY LEARNING OBJECTIVES

This exercise is an extension of the last activity. It will get students on their feet and physicalize the subject matter. The aim of this is to commit the message to memory and encourage a further discussion on the topic of online and offline distinctions.

## CONTEXT

A tableau or freeze-frame is like pressing pause on a video and is a dramatic technique in which actors tell a story in one 'image'. In a freeze-frame, people should position themselves and pose in the best way that expresses what they are trying to say.

## ACTIVITY INSTRUCTIONS

- Use the same groups from the previous exercise.
- Ask each group to create a freeze-frame of their character's **online** character. Make sure that every group member is involved in some way – they could be different people related to the character, or objects/props that help to express the scene/story they are trying to portray.  
*Eg. If Eva's online character is an outgoing, confident dancer with many devoted followers, one student could be freezing mid dance move, with other members of the group in front of her copying her dance move with adoring expressions.*
- After 5 minutes, ask the groups to create a new freeze-frame of their character's **offline** character. As before, make sure that every group member is involved in some way.  
*Eg. Eva's offline character might be receiving hate from online bullies and people at school, so may be more sombre, retreating into herself. She could be frozen hugging her knees to her chest, with the other members of the group frozen in a menacing way, pointing at her back.*
- After a further 5 minutes, ask the groups to quickly present their character's online and offline characters – presenting the online freeze-frame first, and then showing the offline freeze-frame.
- If you have time, explore the differences between the two freeze-frames and ask why they chose to position themselves in the way they did. Reflect upon the harsh reality that people may not be showing their pain, anxiety, upset etc. online to the public, but that offline support (from friends, family, teachers) can help bring the online and offline worlds into balance.



<https://www.kidscape.org.uk/advice/advice-for-young-people/dealing-with-cyber-bullying/staying-safe-on-social-media/>

Kidscape's advice on staying safe and recognising danger on social media.



<https://www.kidscape.org.uk/media/1039/dontsaydentsend.pdf>

Kidscape cyber bullying awareness and advice resource for young people – “don't say don't send”.



[Is the news making you feel anxious](#)

The Mix article - A look into how we cannot avoid hearing or seeing the news, and how this can make us feel anxious.