

THE CYBERSCENE PROJECT
COOKIES RESOURCE PACK EXTRACTS

CREATED BY THEATRE ROYAL MASTERCLASS TRUST



in collaboration with

KIDSCAPE



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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.

Tickets for *Cookies* can be bought via this link: www.trh.co.uk/whatson/cookies/

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

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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 – DRAMA LIVE 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.

KEY OBJECTIVES

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

APPROPRIATE AREAS OF USE

AQA GCSE Drama - KS3-4
AQA A-Level Drama - KS5

ACTIVITIES

Unit A: Character Development

Main activity: Online profile not defined.	Error! Bookmark
Extend it! Option 1: Character interaction not defined.	Error! Bookmark
Extend it! Option 2: Timeline investigation not defined.	Error! Bookmark
10-minute exercises not defined.	Error! Bookmark

Unit B: Acting

Main activity: Annotating the script	5
Extend it! Option 1: Acting not defined.	Error! Bookmark
Extend it! Option 2: Chorus impact not defined.	Error! Bookmark

Unit C: Sound

Main activity: Lyrical exploration not defined.	Error! Bookmark
Extend it! Option 1: Soundtrack to my life not defined.	Error! Bookmark
Extend it! Option 2: Building a chorus not defined.	Error! Bookmark

Unit D: Set & Design

Main activity: Setting an online world on stage not defined.	Error! Bookmark
Extend it! Option 1: Mood board of my cyber life not defined.	Error! Bookmark

Unit B: Acting



Main Activity: Annotating the Script

[30 mins]

KEY LEARNING OBJECTIVES

This activity will explore the different acting techniques 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 – that is – a person less than 18 years old – is considered to be a child sexual abuse."

"What?"

"and distribution of those images is severe misuse"

The room is intense - but none of this makes sense.

- 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 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 - that is - a person less than 18 years old - is considered to be child sexual abuse." //

"What?" //

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

The room is intense / - but none of this makes sense. //

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 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, take a moment 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 in October]

- 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.

EXTRACT 2 – DRAMA DEVSING

Inspired by a collective voice of 16-19 year olds, *Cookies* presents young people with stimulating, relevant and pertinent subject matter which can be translated into GCSE Drama devising. This section provides activities and processes in which to create exciting devised performances, whilst developing a coherent and full documentation of the process.

KEY OBJECTIVES

To present current and interesting stimuli from which students are inspired to devise. To provide activities to support students in their creative theatre devising and tools to develop a coherent and structured documentation of the process.

APPROPRIATE AREAS OF USE

AQA GCSE Drama - KS3-4

ACTIVITIES

Unit E: Reviewing stimuli

Main activity: Exploring a stimulus not defined.	Error! Bookmark
Extend it! Option 1: Research not defined.	Error! Bookmark
Extend it! Option 2: Put it in writing not defined.	Error! Bookmark

Unit F: Develop your story

Main activity: Character boards	8
Extend it! Option 1: Character journey – brainstorm a timeline not defined.	Error! Bookmark
Extend it! Option 2: Find your voice not defined.	Error! Bookmark

Unit G: Setting your scene

Main activity: Spatial relationships not defined.	Error! Bookmark
Extend it! Option 1: Tracking mood changes not defined.	Error! Bookmark
Extend it! Option 2: Props game not defined.	Error! Bookmark

Unit H: Documenting your devised work

Activity 1: Response to a stimulus not defined.	Error! Bookmark
Activity 2: Development and collaboration not defined.	Error! Bookmark
Activity 3: Analysis and evaluation not defined.	Error! Bookmark

Unit F: Developing your Story



Main exercise: Character boards

[30 mins]

KEY LEARNING OBJECTIVES

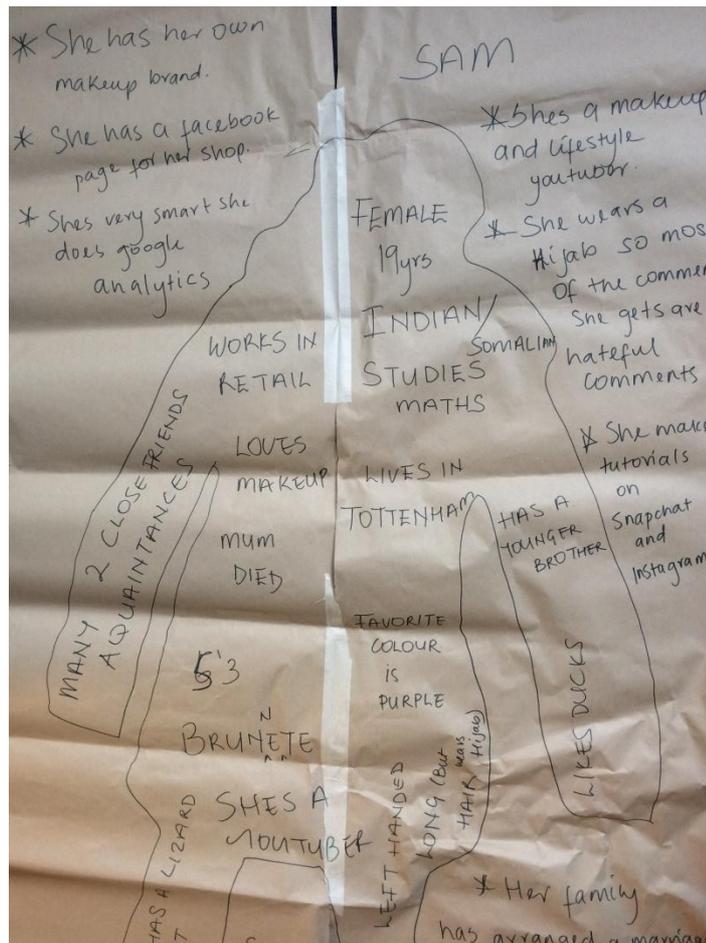
In this exercise, students will begin to consider and gather detail about their characters. This activity encourages creative thinking and careful structuring of ideas.

ACTIVITY INSTRUCTIONS

- Sellotape 2 sheets of flip-chart paper together on the vertical side, to make a piece of paper the length (approximately) of a student.
- Repeat until you have 2 large sheets per devising group.
- Ask the students to organise themselves into their devising groups. Hand each group their two large pieces of paper.
- Give the groups 10 minutes to work on their first principal character according to the below instructions:
 - One person should lie on the piece of paper, while another draws their outline on the paper using a thick marker pen. This is now the outline of your character.
 - On the paper, write the below details about your character – you should write these wherever you feel represents this aspect the best – eg. their love relations could be written over where their heart would be, their friend relations by their hand, their confidence by their head etc.
 - Male or female
 - Age
 - Physical appearance: hair, eye colour, height, clothes, glasses, braces etc
 - Personal attributes: intelligence, skills, confidence
 - Hobbies
 - Passions
 - Dislikes
 - Fears
 - Family relations
 - Friend relations
 - Love relations
 - Social media sites used and how they are used
 - Favoured social media platform

- Online presence (active, inactive or hidden online activity)
- Online popularity (number of friends or followers)
- School/college/university/apprenticeship/employed/nothing
- Home town
- Name
- Social media handles (@yournamehere)
- Create your character's name last. This name should try to reflect all that you have uncovered about the character already.

- See below for an example that was developed during our workshops to create the script for *Cookies*:



- Repeat this activity for the second principal character.
- Ask the groups to add another statement to both character boards:

- Relation to Character 1
- Relation to Character 2

- Once the groups have finished their character boards, ask them to discuss between them why they have chosen these elements for their characters. Give them 5 minutes to discuss in groups.
- Ask the groups to write with a short sentence "**character essence statement**" (no more than 140 characters total) for each character that captures their essence.

- It should be noted at this point that these characters do not have to be the final version; they can be scrapped at any point. This exercise simply encourages creative thinking and structuring of ideas.
- Ensure to keep the character boards safe or take images of each, as these can be used as evidence in their devising logs.

EXTRACT 3 - PSHE

Cookies deals with true stories of 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”.

KEY OBJECTIVES

Use drama-inspired activities and context from the play *Cookies* to inspire discussion, provoke thought and encourage action in all areas of online bullying and online safety. 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. Appeal to young people in a language they can understand so that they can better navigate their online lives.

APPROPRIATE AREAS OF USE

KS3-5 PSHE, general studies and tutorials

ACTIVITIES

Core Theme 1: Health & Wellbeing

6-19

Unit A: How to maintain physical, mental and emotional wellbeing
not defined.

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Unit B: The role and influence of the media on lifestyle
not defined.

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Unit C: The role and influence of the media on body image
not defined.

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Unit C: The role and influence of the media on body image extension
not defined.

Error! Bookmark

Unit D: How to manage online safety in all its forms
not defined.

Error! Bookmark

Core Theme 2: Relationships

20-22

Unit E: How to deal with negative relationships, including all forms of bullying
not defined.

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Core Theme 3: Living in the Wider World

23-31

Unit F: How to live safely in an ‘online’ and ‘connected’ world [KS5 only]

11

Unit G: How social media can offer opportunities to engage with a wide variety of
not defined.

Error! Bookmark

views on different issues and also distort situations and issues

PSHE Core Theme 3: Living in the Wider World



Unit F

[30 mins]

How to live safely in an 'online' and 'connected' world [KS5 only]

KEY LEARNING OBJECTIVES

In this activity, we will compare online encounters with strangers to real-life encounters. It is normal to see online and offline differently, but by putting them into a different context, students should be able to identify potential threats online and look to protect themselves in order to live safely in an online and connected world.

ACTIVITY

- Split the class into pairs. Hand each pair the below character profiles. Ask them to assign themselves a character each.

Character A

You're on the train and it's been halted on the tracks. You're sitting next to a stranger. They are asking you questions. It is up to you to reply however you see fit.

Character B

You're on the train, which is delayed. You are sitting next to a young person. Ask them the below questions and see how they reply:

1. What's your name?
2. How old are you?
3. Where are you from?
4. Where do you go to school/college/university?
5. What do you study?
6. Where do you live?
7. Who are your friends?
8. How can I contact you?

- Give the pairs 3 minutes to role play the above – Character B should ask the questions and Character A should respond however they feel they would respond in real life.
- Ask the class who answered:
 - Question 1 with their name – why?
 - Question 2 with their age – why?
 - Question 3 with a detailed accurate reply of where they are from?

- Question 4 with the name of their school/college/university?
 - Question 5 with a true answer of what they are studying?
 - Question 6 with the location of their home? Why?
 - Question 7 with the names of their friends?
 - Question 8 with a contact detail of some type? – Point out that all who gave their name have given some form of contact information should their social media accounts be public.
- Ask the class ended the conversation, refusing to answer any more questions. If so, why?
 - Now give each pair the below profile – this is Character A's online profile.



Sasha Basil Add Friend Message

Timeline About Friends Photos More

DO YOU KNOW SASHA?

To see what she shares with friends, send her a friend request. Add Friend

Intro

- Studies Drama at South Bromley College
- Works at H&M, Bromley
- Lives in Bromley, Bromley, United Kingdom
- From London, United Kingdom

Photos

Tom Daniels with Sasha Basil at Bromley Common. 8 mins · Bromley, United Kingdom

Favourite place with my favourite person

Share

Sasha Basil 30 July at 22:40 · 🎂

Thank you everyone for making my 17th the best birthday ever!! 🥳❤️🍰🎉

Friends · 1214

- Repeat the same questions, but this time Character A must answer the questions with whatever information they can find on the profile.

- After 5 minutes, lead an informal discussion into online security settings. Should their accounts be public, then anyone can see their information, including the interested stranger on the train. Anything you wouldn't say to the person on the train, don't post online.
- End the class by going through the below advice by Kidscape, reading each piece aloud. Allow students to take a copy with them for future reference.



Kidscape's advice for staying safe on social media

Set your profiles to private

Do you really want the whole world seeing everything that you post online? Set profiles to ['friends/followers'](#) only.

But don't get complacent

Even with strong privacy settings in place, it is important that you come to terms with the fact that what you post online is never really private. It is therefore imperative that you always [think before you post](#).

Recognise the fakes

Not everyone on social media will be who they say they are. We don't want to scare you, but there will be adults who want to cause young people harm. These people might hide behind profiles that claim to be much younger, be enrolled in school and/or have similar interests to people your age. Be very wary of anyone you don't know taking an unusual amount of interest in connecting with you. Never meet up with anybody who you haven't met in person, and make sure that you only accept friend requests from people you know.

There is no positive reason why a complete stranger would need access to your personal account. If you are posting for a wider, public audience such as for a fan account or campaign, do this in a separate dedicated profile.

Spring clean your contacts

Once you make a friend online, it doesn't have to be permanent. Regularly review and clean up your contacts by removing anyone you no longer engage with. Most sites also allow you to separate your contacts into lists so that that you are able to control who sees what.

Block anyone who bothers you

All social media sites allow you to [block people](#) who you don't want accessing your account. It is not permanent and they won't be notified.

Protect your identity

Your phone number, address, bank details and any information that may hint to your personal passwords should never be shared online. Experienced password hackers or phishing sites can piece together your information to gain access to your account, or use your identity to create a new one. Make sure passwords are strong, change them regularly and always keep them private.

Avoid potential disasters

Be aware of what you send to people privately, as no matter how trustworthy they seem you can never be sure that they will not pass information on. If you would never want something to be seen in public, such as a sexual image or video, do not share it with anyone. If this ends up in the wrong hands, there can be [severe consequences](#).

Inform your friends

Other people will never respect your privacy as much as you do. Make sure your friends know your preferences about uploading pictures, tagging your location or sharing information you expect to be confidential. This works both ways, so make sure that you respect other people's privacy in the same way.

Be wary of suspicious messages

Messages with a shortened url alongside a statement such as 'OMG look at this picture of you...' or 'Have you seen what they are saying about you...' are not to be trusted. Never be fooled by the grabby statement, as it will only send you to a malicious site.

Phishing emails are also a problem. These are fake communications pretending to be a trusted organisation such as Facebook that will try and get you to log in. They can look very convincing, and even have your personal profile info, so only sign into a site through their official page or app. If something looks suspicious, check the email address and put it through a search engine. Malicious senders are usually named and shamed online!

ADVICE AND LINKS



[Kidscape advice on Social Media Security Settings](#)

Advice into how to protect yourself online through Social Media's security settings.



[Social networking and the law](#)

The Mix article - a great top-up and easy to follow article to remind internet users what the laws are on the internet and to remind us all that there are laws protecting us online.

