

HighRise Theatre with Black Theatre Live &
Stratford Circus Arts Centre present

BIG FOOT

and tiny little heartstrings



EDUCATION RESOURCE PACK

NATIONAL TOUR 2017

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Big Foot & the National Curriculum

The play explores a number of key themes and issues which cross the National Curriculum at **Key Stages 3 and 4** and could be explored with young people in a workshop or classroom environment.

Debates around race, sex, migration, faith, wellbeing and identity have become the preeminent concerns of our times today. This Education Resource Pack sets out to encourage students to explore the prescient issues raised in **Big Foot** by stimulating classroom activity in a 'safe space', inspiring deeper understanding through discussion and learning across the curriculum.

The production includes adult themes and is aimed at audiences aged 14+.

English – analysing the script as a text, engaging with themes and ideas; create written pieces in response to play, e.g. writing autobiographically; critically analyse characterisation, setting, plot; create spoken work in response e.g. speeches, discussions, debates.

PSHE (SMSC – Social, Moral Spiritual and Cultural measures) – health and wellbeing, including mental, physical and sexual health e.g. teen pregnancy; risk and safety including: gang culture; healthy relationships; managing loss / bereavement; rights and responsibilities living in diverse communities; making informed choices.

Drama – performance techniques - using body, voice, facial expression and space; approaching a script; developing characters; interpreting and staging a scene; structure of play; understanding style/genre of theatre; analysing design and technical elements; reviewing and evaluating theatre.

Music - music theory; music technology; performing and evaluating music.

Art & Design – three-dimensional design, textile design (set and costumes).

Religious Education – both religion specific, understanding practices, beliefs, values of different religions; and philosophy and thematic studies e.g. ethics, global issues, family, healthy relationships and lifestyle and how religion applies to these themes.

The show is touring to a wide range of theatres and regions across the country, each with its own audience and local community. This Education Resource Pack is designed to engage participants from all backgrounds. We're very pleased to be sharing this story with you.

IDEAS FOR CLASSROOM EXERCISES & ACTIVITIES are indicated throughout this Education Resource Pack

This **Education Resource Pack** has been designed to give teachers, students and workshop participants, information about the play and practical classroom games and exercises to support student visits to see the theatre production on tour.

We have assembled a range of activities to help you reflect and work creatively, through presentation, discussing, role play and performance, improvisation and writing.

Photos of previous national tours by the Black Theatre Live consortium



MACBETH

by Shakespeare (2015)

Directed by Jatinder Verma
Designed by Claudia Mayer

with Robert Mountford
(RSC, Silent Witness) &
Shaheen Khan (Rafta
Rafta, NT, Bend It Like
Beckham)

Tara Arts with Queen's Hall
Arts & Black Theatre Live



**SHE CALLED ME
MOTHER**

by Michelle Inniss (2015)

starring Golden Globe /
BAFTA nominee
Cathy Tyson,
directed by Cara Nolan

Pitch Lake Productions with
Black Theatre Live



**THE DIARY OF A
HOUNSLOW GIRL**

by Ambreen Razia (2015)

Directed by Sophie
Moniram Design by Petra
Hjortsberg

starring Ambreen Razia
(*Murdered By My Father*,
BBC 3)

Ambreen Razia with Black
Theatre Live



HAMLET

Abridged by Mark Norfolk (2016)

Directed by Jeffery Kissoon
Design by Cleo Harris-Seaton

Cast included Raphael Sowole, Patrick Miller, Trevor Laird & Joy Elias-Riwan



AN EVENING WITH AN IMMIGRANT

by Inua Ellams (2017)

Fuel Theatre with Black Theatre Live



AND AUTUMN 2017

BIG FOOT

by Joseph Barnes-Philips (2017)

HighRise with Black Theatre Live & Stratford Circus Arts Centre

AND SPRING 2018 SWEET MANDARIN

Black Theatre Live with Yellow Earth Theatre & Royal Exchange, Manchester

About HighRise Theatre

HighRise is a theatre collective that seeks to spark conversation and build bridges between forgotten communities by representing the rhythm of the streets. With family roots spreading five continents HighRise have a unique approach to telling stories.

Following a long list of critical acclaim in 2016, several shows at the Edinburgh Fringe in the summer (2017) and *Big Foot* touring the UK this Autumn, HighRise is starting to make a name for itself as a company willing to take risks and bring a new flavour to the palettes of audiences.



‘...Friendly, funny and frank throughout, they share an irresistible, knockabout charm...’ **** Fergus Morgan, *The Stage* (for *Merryville*)

‘...completely accessible and whole-heartedly entertaining from start to finish...’ **** Christina Calgarom *londontheatre1* (for *Merryville*)

‘...their rapport with each other makes sharing a room with them a thing of laughter and pleasure...’ Maddy Costa, *The Guardian* / *Exuent* / *statesofdeliquescence*



@HighRise_UK

<http://blacktheatreive.com/companies/london-highrise-theatre>

About Black Theatre Live

Black Theatre Live is a pioneering national consortium of 8 regional theatres. Following Black Theatre Live's first tours in 2015 of *Macbeth* and *She Called Me Mother* starring BATFA and Golden Globe nominee Cathy Tyson; in 2016 the award winning *The Diary of a Hounslow Girl* and the UK's first all-black *Hamlet* in 2016; and in spring 2017 *An Evening With An Immigrant* with Inua Ellams' prior to his season at the National Theatre; we are delighted the next Black Theatre Live small-scale tour is *Big Foot* with HighRise theatre.

In spring 2018 we tour the world premiere of *Sweet Mandarin*, the first ever British East-Asian tour on the mid-scale, a co-production of Black Theatre Live with Yellow Earth Theatre & Royal Exchange, Manchester

Black Theatre Live is Tara Arts (London), Derby Theatre, Queen's Hall Arts (Hexham), Theatre Royal Margate, Theatre Royal Bury St Edmunds, Key Theatre (Peterborough), Stratford Circus Arts Centre (London) and the Lighthouse (Poole).

Collectively the theatres are committed to effecting lasting change for Black, Asian Minority Ethnic theatre through a concerted programme of commissions and touring; and audience and sector development.

Supported by Arts Council England, Esmée Fairbairn Foundation, John Ellerman Foundation and the Ernest Cook Trust.



[@BlackTLive](https://twitter.com/BlackTLive)



[BlackTheatreLive](https://www.facebook.com/BlackTheatreLive)

<http://blacktheatrelive.co.uk>

BLACK THEATRE LIVE EXTRAS

The tour will be accompanied by post show Q&A's with the cast and creatives, a free-to-view live-streamed performance and workshops.

Please contact your local theatre for enquiries and see the tour dates at the end of this Education Resource Pack

For blog posts from artists on national tour see here
<http://blacktheatrelive.com/blog>

ABOUT STRATFORD CIRCUS ARTS CENTRE

Stratford Circus is a dynamic arts centre in the heart of Stratford's cultural quarter. Driven by artistic excellence and the diverse communities of east London, our mission is to inspire and develop local talent in collaboration with the best artists in the United Kingdom and internationally.



We curate a visionary, artistic programme of dance, theatre, music, comedy, literature and circus, and together with our Circlets branded children's theatre programme at the centre, we are a destination venue for local families & residents.

Our comprehensive education programme supports local schools to deliver creative learning experiences and we also offer in-house creative and wellbeing classes for adults and children.

Further to this, Stratford Circus offers a number of flexible spaces to hire for learning, training, performing and celebrating.

<https://stratford-circus.com/>



@StratfordCircus



StratfordCircus1

ABOUT THIS PRODUCTION

HighRise Theatre with Black Theatre Live & Stratford Circus Arts Centre
present

BIG FOOT

and tiny little heartstrings

By Joseph Barnes-Phillips

Directed by Dominic Garfield



When the euphoric highs of teenage life in south London collide with his mum's terminal illness. Rayleigh just wants to watch anime in his pants and eat indomie.

He met a girl last week not the jezebel type he usually goes for. His mum doesn't approve of him being in this new relationship. She needs him to focus on her and church.

Love, life and masculinity meet head-on as Rayleigh tests the waters between these two relationships whilst working out how not to replicate his father's mistakes.

With Guyanese folk stories, grime, roti and raucous energy, Big Foot is a funny and impassioned portrayal of becoming a man and the responsibility that comes with it.

Classroom activities

VISUAL ANALYSIS: What does our publicity poster tell you about the play?

Publicity image photography Kairos Creative

Themes explored in *Big Foot*

Big Foot explores a range of contrasting and related themes in the storytelling:

- **MOTHER & SON RELATIONSHIP** – *Big Foot* explores the responsibility faced by a boy who has become a carer for his mum, who is terminally ill. The arrival of Joe's new girlfriend on the scene adds further complexity and tension to the relationship.
- **HEALTHY RELATIONSHIPS & SEX** – Boys' hormones, discovering girls, sex and teenage pregnancy all come together as *Big Foot* explores the idea of healthy relationships.
- **PERSONAL RESPONSIBILITY & ACCOUNTABILITY** – growing into maturity from childhood to youth and becoming more responsible. Learning to live with the consequences of your actions and taking responsibility for them when you make mistakes. Becoming a father means that Rayleigh has to grow up fast: *Big Foot* explores the effects this has on him.
- **IDENTITY** – what's it like to grow up as a young person today, dealing with the tensions between your everyday life, family and heritage? With Rayleigh's life set against the backdrop of the Evangelical Church, how does a young man reconcile these two very different parts of this life?

Big Foot also features grime, reggae, jazz and hip hop inspired sound track.

Joseph Barnes-Philips in *Big Foot* paints a complex portrait of black youth, machismo with sensitivity and wit. The story often shows contradictory points of view of the central character, to allow the audience to discuss their own thoughts and feelings of the coming-of-age story.

"Have I ever told you I'm into exotic types of women? I blame it on my heritage because the Guyanese are mixed with six different races: the English, the Americans, the Natives, the Portuguese, the Chinese, the Indians from Delhi and the black kings and queens from Ghana. All of us thrown into one big pepper pot, mixed up and tasting real sweet. I like a black girl mixed with a Brazilian girl, with a dash of soy sauce and a sprinkle of Swiss cheese. Eyes that are grassy emerald green like the Irish. A real anime Goddess."

Classroom activities

GROUP DISCUSSION (PSHE): What does this extract from the play suggest to you about Joseph and how he considers women and love? Do you think he's a feminist?

Theatre, form and aesthetic

Joseph Barnes-Philips has written a distinctive funny and poignant solo theatre show. Based on Joseph’s own and imagined experience with a whiff of the fantastical. The script includes multiple-roleplay – **Rayleigh** (the main protagonist), **Moongazer** (Rayleigh’s Mum) and **Spice Girl** (Rayleigh’s girlfriend) - storytelling, imagined scenes and direct interaction with the audience at different locations over a period of 4 months.

The story has a beginning, middle and end and the narrative structure is linear in terms of time-frame and order of events. It’s like a patch-work with contrasting scenes of direct interaction with the audience where the ‘fourth wall’ is broken; and real and imagined scenes of dramatic memories and turbulent events all in the space of a just one 4-month period. The script includes quick-fire rhymes, slang and hip hop.



Rayleigh is the name of a character in Japanese anime illustrated novels and animation.

Moongazer is also a mythic maternal figure in Guyanese stories.

Spice Girl the group where huge in the ‘90’s and coined the slogan ‘girl-power’

Image of @ demon King Rayleigh from anime illustration

Although we see only one actor on stage Joseph plays a range of others in his cast of characters including **Rayleigh** (the main protagonist), **Moongazer** (Rayleigh’s Mum) and **Spice Girl** (Rayleigh’s girlfriend)

Joseph describes a formative experience for Rayleigh with brilliant brevity in the writing.

“I remember when my Moongazer put me on a plane and sent me over to
New York as a present.
She saved up all her money and I spent 10 days with my Dad.
A particular man (he was in the army), I got a crash course in fatherhood. How
to Iron clothes in a regimented way, how to brush my shoes clean, how to
shake hands with someone properly.
Never a limp handshake, it has to be firm.”

<p>Classroom activities</p> <p>CREATIVE WRITING: write a paragraph which encapsulates a short story in it. See if you can be as brief and as emotive as the example above. In groups select a classmate to be your Director, to direct your short story - turn the story into a new piece of theatre!</p>

In **Big Foot** the writer is exploring the character of Rayleigh and challenging typical preconceptions and stereotypes of what it is to be a Black youth.

Read the following press articles

<https://www.theguardian.com/society/2015/jun/24/rise-proportion-black-ethnic-minority-young-prisoners-stop-and-search>

<http://www.dailymail.co.uk/news/article-462085/Black-youths-broken-homes-turn-street-crime.html>

<https://www.theguardian.com/uk-news/2017/mar/28/beyond-the-blade-the-truth-about-knife-in-britain>

Classroom activities
 GROUP WORK: What do these articles tell you about the stereotypes of young black men in the media? Thinking about the language used in the articles and the headlines, do you think they offer an accurate portrayal?

Religious Education and Ethics

In *Big Foot*, Rayleigh, the leading male character has two important women in his life Moongazer (his Mum) and Spice Girl (his Girlfriend). Rayleigh has to face up to some big choices and emotional dilemmas with both of them. Caring for his sick Mum and discussing with his Girlfriend pregnancy her pregnancy.

While his Mum persuades him to come back to the Church. Rayleigh’s Dad is a very distant figure, we never meet him in *Big Foot* but he still exerts an aloof presence.

Rayleigh’s time at Church is not 100% positive. In the Bible God is referred to in three ways in the Trinity.

**God the Father
 God the son
 And God the Holy Spirit**

Classroom activities
 GROUP DISCUSSION: in Western religion God is always a man in the Bible. But Rayleigh has no male role model he can turn to for advice and guidance. In groups discuss - do you think in this context the Church and its teachings of God would be a help or a hindrance to Rayleigh?

Grime and Hip Hop in Big Foot

Music and sound design are an important to the storytelling in **Big Foot**. They give a flavour of the music of the day, atmosphere and indicate the mood of the characters in the scenes. It's also true that grime is important to Joseph.

Grime – grime is a music genre that emerged in London in the early 2000s. It developed out of UK garage and jungle, and also draws influence from Jamaican dancehall, ragga, and hip hop.



The style initially spread among pirate radio stations (such as Rinse FM) and underground scenes before achieving some mainstream recognition in the UK during the mid-2000s through artists such as Dizzee Rascal, Kano, Lethal Bizzle, and Wiley.

Classroom activities

CREATIVE WRITING & PERFORMANCE: try writing your own hip hop to tell a real story, you may want to refer a real event from your life or perhaps something imagined.

SOUND DESIGN: Create your own music playlist, think about mood and atmosphere. How does your choice of music help tell your story, sense of place, character, home and mood?

Joseph Barnes-Philips, Actor & Writer



It is brave to write your own story with honesty and candour for an audience of strangers. This is what Joseph Barnes-Philips has done in **Big Foot** with a healthy mix of imagined events too.

How will the audience react? What will they make of me and my story? These are the questions Joseph will be asking himself when he performs

Rayleigh's story.

Try this for yourself. You'll be putting yourself in the shoes of Joseph. This is what he will be doing night after night with **Big Foot** show only with different audience every night on our national tour.

Classroom activities

CREATIVE WRITING: Interview one of your family about an important choice they had to make when growing up. Now write this up as if you are a journalist reporting the story for a newspaper. Try to write in the style of a tabloid (The Sun, The Daily Mail) and then a broadsheet journalist (The Guardian, The Times). Write using hyperbole and stereotypes for the tabloid; and in a balanced and authoritative style for the broadsheet?

The Creative Team

Joseph Barnes-Philips (Writer & Performer) Joe's work as a Director for HighRise Theatre has seen him work in collaboration with Cardboard Citizens, The Arcola, Artsdepot, The Yard, Oval House to name a few. Joe is also a workshop practitioner. He works tirelessly in community arts and with young people to uplift those around him and to empower them through issue-based drama projects. **Big Foot** is a passion project for Joe. Supported by Black Theatre Live and Stratford Circus Arts Centre for the nationwide tour in autumn 2017.

Dominic Garfield (Director) is an actor, rapper, director, writer and wannabe samurai from London. He is the Co-Artistic Director of HighRise Theatre and an associate artist with Coney and Muju. Dom's work as a writer and director for HighRise has seen him work in partnership with the Arcola, Theatre Royal Stratford East, artsdepot, Ovalhouse, The Yard and Camden People's Theatre.

Dom works extensively with young people to keep sane and promote positivity. His practice uses theatre, street culture/music and a collection of games to engage the disaffected. He is the co-director of The Spotlight Youth Theatre and leads theatre driven employment programmes for young people at The Spotlight, youth arts centre in East London. He is also the current director of artsdepot's young company. He studied on the contemporary theatre course at East 15 Acting School.

Joshua Azouz (Dramaturg) is a writer and a director. Writing credits include: 10,000 Smarties (Old Fire Station) The Mikvah Project (The Yard) The Bike (Royal Court/Pimlico Playground). Directing credits include: Come In! Sit Down! (A Muslim-Jewish Theatre production at the Tricycle Theatre) The Man Who Almost Killed Himself (Edinburgh Festival, BBC iplayer & ODEONS nationwide). Josh is currently under commission to The Bush and The Yard. He is also developing a new musical about a boy who stole Queen Victoria's knickers for the National Youth Theatre. In Autumn 2017, Josh will start an attachment with the National Theatre.

Big Foot Home and Migration

In the story of **Big Foot** we explore different senses of identity, heritage and cultures. Centred on a young man in modern day, south London, **Big Foot** features the protagonist's family background growing up in Guyana, in South America.



Guyana is on the northern mainland of South America. It is, however, included in the Caribbean Region due to its strong cultural, historical, and political ties with other Anglo Caribbean countries and the Caribbean Community.

Guyana is bordered by the Atlantic Ocean to the north, Brazil to the south and southwest, Suriname to the east and Venezuela to the west.



Guyana is the only South American nation in which English is the official language. The majority of the population, however, speak Guyanese Creole, an English-based creole language, as a first language.

Guyana's geographical location, its sparsely populated rain-forest regions, and its substantial Amerindian population differentiate it from English-speaking Caribbean countries. Its blend of Indo-Guyanese (East Indian) and Afro-Guyanese (African) cultures gives it similarities to Trinidad and distinguishes it from other parts

of the Americas. Guyana shares similar interests with the islands in the West Indies, such as food, festive events, music and sports.

In **Big Foot** the character Moongazer (Rayleigh's Mum) make several references to the Guyanese food and drink his Mum cooks for him including aloo curry, roti and sorrel tea.

Aloo curry, curry from India made with potatoes.

Roti is a flatbread originating from the Indian subcontinent, made from stoneground wholemeal flour that originated and is consumed in India, Pakistan, Nepal, Sri Lanka, Singapore, Maldives, Malaysia and Bangladesh.

Sorrel, a drink made from the herb which has strong antioxidant qualities, popular in the West Indies.

In the food and drink of Guyana you can see the influences of the migration from India and West Africa. In **Big Foot**, it is clear Joseph's Mum has a strong affection for this food as it represents a memory of her former homeland, and of course – it's delicious

Classroom activities

GROUP ACTIVITY: thinking of your family's heritage. Work in groups to design a menu which reflects the different backgrounds to your families. You may need to talk to you grandparents or even great grandparents. What does the menu suggest to you about the different backgrounds of your families?

Although **Big Foot** describes Joseph (the playwright and performer) and his Mum's memories of Guyana, by contrast Joseph in real-life he is actually living in Bromley in south London.



Bromley is one of the 32 London Boroughs. Bromley is typically leafy, green and suburban and borders Lewisham, Croydon and Greenwich.

Bromley is where Joseph spent most of his teenage year, growing up and hanging out with his crew. These stories inspired **Big Foot**.

Bromley in south London is quite a contrast to Guyana!

Classroom activities

CREATIVE WRITING: Imagine yourself ten years older from now. Write yourself a letter describe your current home. What memories do you want to record and sense of place to evoke? Would you say it's dull and dreary or exciting and cosmopolitan?

Cook your own Guyanese curry

To welcome the audience in to the theatre at each performance Moongazer will offer a taste of Guyana to the audience with a traditional dish.

In the recipes, you will discover the culinary and cultural influences of Guyanese dishes with spices and vegetables from South America, India and the Caribbean.

You too could prepare the food and drink perhaps at school or at home.

Aaloo Curry (Potato Curry)

Ingredients King Edward potato, aubergine (eggplant), onion, garlic, red chilli (Scotch bonnet) , curry leaves, curry caste, curry powder, curry seasoning, cumin seeds, turmeric and cardamom seeds

Boil the potatoes in a pan of salted water for eight minutes until just tender, then drain well. Heat the oil in a heavy-based saucepan or karahi over a medium-high heat, add the potatoes and fry over a high heat for 5 minutes, or until just starting to colour. Add the turmeric and fry for 30 seconds. Remove from the heat.

For the sauce, heat the oil in another pan over a medium-high heat. Add the bay leaves and fry for one minute, then add the asafoetida and stir. Add the onion and fry for five minutes; then add the garlic and ginger and fry for five minutes, or until softened and lightly golden-brown.

Add the chilli powder, cumin, coriander, amchur, turmeric and salt and fry for one minute, then add the tomato passata, green chillies and 100ml/3½fl oz water and stir together. Add the fried potatoes, reduce the heat to medium, cover the pan and cook for 10 minutes, adding a splash of water if anything catches on the bottom of the pan.

Add the peas and garam masala and cook uncovered for 3-4 minutes, or until the peas are cooked. Garnish with fresh coriander and serve.

http://www.bbc.co.uk/food/recipes/potato_and_pea_curry_19537

Roti (a flat bread)

Ingredients plain flour, salt, vegetable oil and ghee (clarified butter)

Sift the flour and salt into a large bowl. Sprinkle over the oil, and add enough water to make a soft, but not sticky, dough (about 140ml/4½fl oz) – add a little more flour or water if needed. Knead gently until smooth. Cover and leave to rest for about 30 minutes.

Divide the dough into six equal pieces and roll each one into a thin circle about the thickness of a 20 pence coin (2mm/1/16 in), using a rolling pin.

Brush the bottom third of one of the roti with oil using a pastry brush, and fold the oiled third towards the middle. Repeat with the top third, fold inwards, then turn the roti a quarter turn clockwise and repeat this process with the top and bottom third. Repeat with the remaining five rotis. Leave to rest again.

Heat a little oil in a heavy-based pan. Roll one of the roti thinly into a round with a rolling pin, and fry on one side until it puffs up and is speckled brown on the underside. Turn it over and fry on the other side for a few minutes, until it too is puffed and speckled brown. Remove from the pan, allowing the roti to cool for a few seconds, and fold into 4 and wrap in a clean tea towel placed in a colander until ready to eat.

Cook the remaining roti in the same way and serve warm.

http://www.bbc.co.uk/food/recipes/roti_31237

Sorrel (a spicy soft drink)

Ingredients Cinnamon sticks, cloves, ginger, demerara sugar and water

A very simple recipe and all it takes is patience. Remove the core out of the sorrel flowers and discard, then place all the ingredients in a large pot, cover with the water and bring to a boil.

<http://caribbeanpot.com/traditional-caribbean-sorrel-drink/>

Articles and related charities

In **Big Foot** the story intimates Rayleigh may also have been bullied. He has been a young carer for his sick Mum, got involved with gangs and got his girlfriend pregnant. Yep its complicated.

Start your own research and see which charities offer advice.

YOUNG CARERS

CARER'S TRUST carers.org/about-us/about-young-carers

BARNARDO'S

www.barnardos.org.uk/what_we_do/our_work/young_carers.htm

YOUNG PEOPLE'S MENTAL HEALTH

YOUNG MINDS: youngminds.org.uk

TEENAGE PREGNANCY

CORAM: www.coram.org.uk/supporting-young-people/young-parents

GANG PREVENTION THROUGH COMMUNITY INTERVENTION

NCPC: www.ncpc.org/topics/violent-crime-and-personal-safety/strategies/strategy-gang-prevention-through-community-intervention-with-high-risk-youth

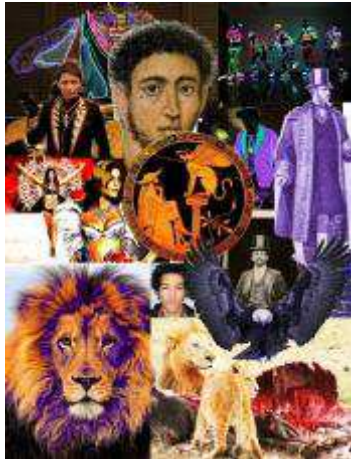
HEALTHY RELATIONSHIPS

LOVE IS RESPECT: www.loveisrespect.org/healthy-relationships

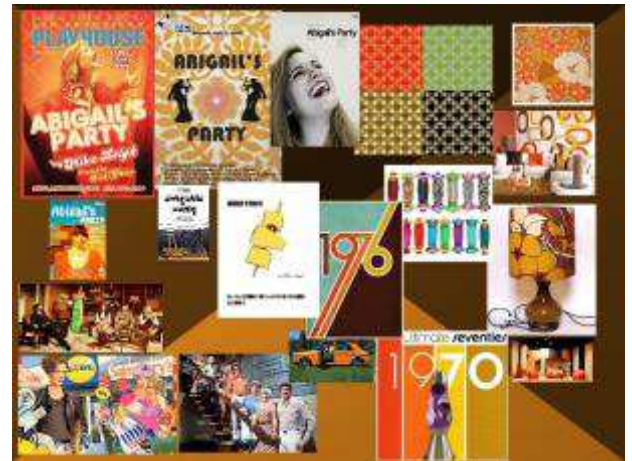
DESIGNING FOR BIG FOOT – making a mood board

Designers in theatre often use a **Mood Board** to present initial creative ideas for costume or set designs to the Theatre Director and Producer. A mood board can use photographs, drawings, short phrases, images from magazines and colour, even pieces of fabric and materials. Let your imagination run free.

Below are very different examples of mood boards from other productions by different designers of different shows.



@ Lyn Rose copyright
<http://www.lynnrosegarden.com/oedipus-re/>



@ Edward Evans copyright
<https://edwardevansgraphicdesign.wordpress.com/>

Classroom activity

INDIVIDUAL WORK: Imagine you are the Set or Costume Designer for the production put together a mood board which exemplifies your ideas for the design – think about the period the show is set in, its location and different scenes in the play and importantly imagine the mood and feelings you wish to suggest in the production design

BE A THEATRE CRITIC – REFLECTING & WRITING ABOUT PERFORMANCE

Theatre Critics write about plays they have seen at the theatre, they write reviews. These reviews often appear in newspapers such The Guardian, The Times and The Independent.

WRITING ABOUT THE PERFORMANCE

You will need to justify the following: Why does a director make certain choices? How does the lighting, costume and set help to tell the story? Watch carefully and write notes after the play. These questions will help you:

THE STAGE

Q: What can you see on the stage?

COSTUME

Q: What colours and styles are being used?

Q: What else do the costumes tell us about the characters?

LIGHTING

Q: What colours and shades of colour are being used?

Q: What levels of brightness are being used and why?

Q: When do the lights change?

THE PERFORMERS

Q: Which actors do you think were well-cast and why?

Q: Did main characters have a good on-stage relationship? How did their performance help you to understand the play?

Q: How do the actors use the set?

Q: How do the actors relate to the audience?

THE MUSIC

Q: What did music make you think and feel?

AND LAST BUT MOST IMPORTANTLY

Q: What does the play make you think, feel, want to talk about?

REVIEW QUOTES FROM TARA ARTS' RECENT PRODUCTION OF SHAKESPEARE'S *MACBETH*

★★★★ THE JOURNAL by David Whetstone: "Ultimately, a Shakespeare play stands or falls on the language and here it is king" (Macbeth, premiere at Queen's Hall Arts, Hexham)

Blogger review from Theatre Royal Margate "Tara Arts, who brought an elegant element of Asian culture to the production, also cleverly tapped some of the sometimes-underplayed comic elements to the play, with the porter particularly relishing her part." [Beach Walk Muse](#)

★★★★ The Stage "Vibrant Indian retelling of the Scottish Play, rich in style"

And for HighRise previous shows

'...Friendly, funny and frank throughout, they share an irresistible, knockabout charm...' **** Fergus Morgan, The Stage (for Merryville)

'...completely accessible and whole-heartedly entertaining from start to finish...' **** Christina Calgarom londontheatre1 (for Merryville)

'...their rapport with each other makes sharing a room with them a thing of laughter and pleasure...' Maddy Costa, The Guardian / Exuent / statesofdeliquescence

<i>Classroom activities</i>
1. Write a short article on the production for a newspaper of your choice. When writing, comment on how the actors support the themes of the piece, and how the set design, costumes, and lighting create atmosphere.
2. Create a news report for the BBC on <i>Big Foot</i>

GLOSSARY

In the dialogue, Joseph Barnes-Philips uses a host of words and phrases to pepper the language and dialect of the characters, some with brilliant comic and dramatic effect. We've put together a short glossary to help along your understanding.

Two piece - Two Pieces of chicken from the chicken and chips shop.

Beat and delete - one night stand.

Rug rats at messy play - have sex in a fanatical way.

Roofie - a slang term for 'Rohypnol' which is a powerful sedative drug of the benzodiazepine class. Commonly used as a date rape drug.

Blood - slang term for mate.

Saltfish - Cod which is preserved by salt. Its used a lot in west Indian cooking.

Peng - Better the beautiful.

If used in a sentence you'd say '*She/He is peng*' or '*That juice was peng*'

'Peng' is always used in reference to how something looks and maybe how something tastes.

BossMan/Boss - A sign of respect to an elder, Shop Keeper, or anyone that deserves the title.

Rah - an expression of disbelief.

Road Man - a person that's quite street wise and knows how to handle themselves in difficult Circumstances.

Ten Toes - running away.

SNM - Say no more / Enough Said.

Opp - Enemy/Opposition. If used in a sentence '*That guys a op fam!*'

Fam - Family

JOIN OUR NETWORKS & FOLLOW THE PRODUCTION ON TOUR



BlackTheatreLive
#BigFoot



@BlackTheatreLive
@HighRise_UK

LIVE STREAMED PERFORMANCE

On Wed 18th October 2017 at 7.30pm from the Queen's Hall Arts Centre (Hexham) the performance will be freely streamed over the internet direct. With live pre-show interviews with the creative team from around 7pm and post-show Q&A from 8.30 when audiences can send questions and comments in via Twitter and Facebook using #BigFoot

Run in partnership with Pilot Theatre company. Including backstage interviews, the show and audience reactions live. Audiences will be encouraged to Tweet or Facebook questions from wherever they are watching for the post-show Q&A to #BigFoot

World Premiere

Wed 4 - Sat 7 October + post show Q&A date TBC

STRATFORD CIRCUS ARTS CENTRE

Theatre Square, Stratford, London, E15 1BX

Box Office: 020 8279 1080

Thurs 12 October 7.30pm

THEATRE ROYAL MARGATE

Addington Street, Margate, CT9 1PW

Box Office: 01843 292 795

Fri 13 October

BREWHOUSE THEATRE & ARTS CENTRE

Coal Orchard, Taunton, Somerset, TA1 1JL

Box Office: 01823 704 042

Sat 14 October 7.30pm

ARTSDEPOT

5 Nether Street, North Finchley, London N12 0GA

Box Office: 020 8369 5454

Wed 18 October 7.30pm

QUEEN'S HALL ARTS CENTRE

Beaumont Street, Hexham, Northumberland, NE46 3LS

Box Office: 01434 652 477

Fri 20 & Sat 21 October

KEY THEATRE

Embankment Road, Peterborough, PE1 1EF
Box Office: 01733 207 239

Wed 25 October 7.30pm

THEATRE ROYAL BURY ST EDMUNDS

Westgate Street, Bury St Edmunds, Suffolk, IP33 1QR
Box Office: 01284 769505

Thurs 26 October

LIGHTHOUSE

21 Kingland Road, Poole, Dorset, BH15 1UG
Box Office: 01202 280 000

Sat 28 October, 8pm

DERBY THEATRE

15 Theatre Walk, St Peter's Quarter, Derby, DE1 2NF
Box Office: 01332 59 39 39

Tues 31 October

CONTACT

Oxford Road, Manchester, M15 6JA
Box Office: 0161 274 0600

Wed 1 to Sat 4 November, 7.30pm, Thurs matinee 2.30pm

TARA THEATRE

356 Garratt Lane, Earlsfield, London SW18 4ES
Box Office: 020 8333 4457

Wed 8 November

LAWRENCE BATLEY THEATRE

Queens Square, Queens Street, Huddersfield, HD1 2SP
Box Office: 01483 430 528

Thurs 9 November, 7.30pm

LAKESIDE THEATRE

University Of Essex, Wivenhoe Park, Square 5, Colchester, CO4 3SQ
Box Office: 01206 873 261

Fri 10 November, 7.30pm

UPSTAIRS AT THE WESTERN

70 Western Road, Leicester, LE3 OGA

FURTHER RESOURCES & RESEARCH

We hope the production has inspired you and the students to learn more about *Big Foot* and different theatre performances and cultures. Students are now encouraged to undertake their own research online and by visiting theatres and their archives, here are some useful pointers.

Tara Arts see our digital theatre archive this website has been supported by the Heritage Lottery Fund. [TARA ARTS DIGITAL THEATRE ARCHIVE](#)

Black Theatre Live tours archive
[BLACK THEATRE LIVE TOURS](#)

BBC Bitesize
[BBC BITSE SIZE SCHOOLS ENGLISH LITERATURE](#)

Digital Theatre
[DIGITAL THEATRE](#)

British Library theatre sound archive recordings
[SOUNDS AT THE BRITISH LIBRARY ARTS LITERATURE AND PERFORMANCE](#)

V&A Theatre & Performance collections
[V&A THEATRE AND PERFORMANCE](#)

BLACK CULTURAL ARCHIVE Brixton based archive and exhibition centre for diverse range of Black cultural resources.

The **BLACK PLAYS ARCHIVE**, hosted by the National Theatre archives.

Warwick University BBA Shakespeare, **BRITISH BLACK & ASIAN SHAKESPEARE**

South Asian Diaspora Arts Archive **SADAA**

FEEDBACK FORM

If you have found this pack useful, please take a moment to give us your feedback.

What year group are your pupils in?

Which pages did you use with your pupils after the performance?

Which resources will you use in future schemes of work?

Was the level of this pack appropriate for your pupils? (If no, explain how we could have made it better)

Is there any other information you would have liked, in order to enhance your students' experience of the performance?

Any other comments?



Please return to Black Theatre Live c.o. Tara Arts at the freepost address below or email tara@tara-arts.com

Freepost RRKJ-GLAR-ZCEG
Tara Theatre, 356 Garratt Lane
London, SW18 4ES