

**Synergy**  
Theatre Project

YOU GET UP

YOU GO ABOUT YOUR BUSINESS

YOU EXPECT TO COME BACK

**RANDOM**  
debbie tucker green

Synergy Theatre Project  
Teacher Resource Pack

## Synergy Theatre Project

Synergy Theatre Project is a ground breaking company which works in the arena of criminal justice. We aim to aid the rehabilitation and resettlement of prisoners and ex-prisoners, to reduce offending through the training and development of prisoners, ex-prisoners and young people at risk and to explore issues around crime with young people in mainstream education. The company fulfills these objectives through three main strands of activity - theatre productions (both in prisons and with mixed ex-prisoner and professional casts in mainstream theatres), a new writing programme (play writing courses for prisoners and ex-offenders) and an education programme for young people. In addition, we seek to place wider issues regarding imprisonment and the criminal justice system in the public arena.

The education programme has two main aims:

- To empower young people to make informed choices in situations which may lead to criminal or anti-social behaviour and to encourage responsibility and active citizenship.
- To provide extended training, work experience and employment opportunities for the ex-offender facilitators, thus supporting their resettlement and rehabilitation and reducing rates of re-offending

### ***Random*** by debbie tucker green

Cast	Estella Daniels
Director	Esther Baker
Trainee Stage Manager	Ronnie Actil
Costume Designer	Emmett De Monterey
Sound Designer	Tom Hackley
Education Manager	Paula Hamilton
Lead Theatre Practitioners	Emma Higham
	Brian Mullin
Workshop Facilitators	Ricky Copp Lloyd O'Neill Frank Prosper Debbie Samuel Karl Smith Darrel Swaray Mark Williams

## **Interview with Esther Baker, Synergy's Artistic Director and the director of *Random***

### **Why did you decide to do a production of *Random*?**

I love the play because it is powerful, real and moving but also a highly sophisticated piece of writing. It uses the language of the street but is also poetic and extremely theatrical with one actress playing all of the parts - an exciting challenge for any actress or director. It explores important themes; in particular the devastating effect a random killing has on the life of a normal family. We hear a lot about knife crime in the media but this play brings home the terrible consequences without preaching or sensationalising. The attention to detail and the precision of the language is what makes it so poignant. I thought that the play would appeal to teenagers for all of these reasons and there is a lot in the play that teenagers can relate to and will find funny as well as moving. Also, if they are going to see theatre in school it should be of this quality in order to inspire them to see more.

### **How did you prepare before going into rehearsal?**

I read the play over and over again to really get to grips with it. I made a list of all the facts in the play. In order to get a clear overview of each character, I broke down each one down in terms of 1) how they talk about other people; 2) how others talk about them; and 3) what they say about themselves. I broke the play down into sections or units and gave each unit a title to make the story absolutely clear. I also worked out a timeline of the events in the play. I thought about style and how it needed to be simple but very clear. I talked to the writer to find out about her thoughts on the play, the characters and her views on the style of the piece. We decided not to have a set, props or lighting as this would match the immediate and economic style of the writing. The result is that the focus is entirely on the actress and the words.

### **What have been the particular challenges of directing this play?**

There have been a lot of challenges and it has been very intense working on a play with only one actress! We worked very hard to understand every line and to play every bit of punctuation as the rhythm of the play carries the emotion of the play with it. We were strict about the language but also then had to make it look really natural. We had to work to find the differences between each character physically and vocally and then we had the challenge of creating smooth transitions between each character. We wanted to be as economic as possible with gestures but also to make sure it was real and clear. We wanted the first half of the play to feel very alive and therefore it has quite a lot of movement but we then kept the second half as still as possible reflecting the fact that death has entered the family.

### **If you were going to do some follow work on the play with drama students, what exercises would you do?**

- I would use tableaux, hot seating and role play to explore the different perspectives of the characters - including the minor characters such as the shopkeeper, teacher, the babymother and so on
- I would play around with the media versions of the event, and use the different perspectives of all the characters mentioned in the play, and others who might be affected, to create a series of news reports
- Through improvisation I might explore where the sister goes directly after the play ends. How does she deal with her isolation?
- I would explore the family's journey. How close are the family to each other at the beginning of the play and then at the end of the play. What might

- happen to bring them closer together again? What might help the mother to deal with her anger?
- What happens might happen in the community? Do any witnesses come forward and what are the consequences if they do? I might use police interviews to explore this aspect of the play.
  - I would explore the language in the play with the students and ask them to write a short piece based on a part of their own day, influenced by the style of the play and using a limited number of words, pauses and repetitions

### **Interview with Estella Daniels, the actor in *Random***

#### **What attracted you to doing the play?**

It's a powerful story. The subject matter is very current yet somehow it's not a clichéd "urban" tale. I can identify with all of the characters on some level - they are a loving, funny, close family and each character has an endearing quality. I was also attracted to doing the play as a challenge to myself. I think every actor, should do a one woman/man show as it forces you to play every moment in the moment, technically and creatively.....and to be honest, I didn't think I could do it. I was really scared, so then I knew I had to do it!

#### **What have you found most challenging about the rehearsal process?**

The language was quite tricky; there are a few tongue twisters in there. I foolishly thought that it would be a breeze....at the end of the day, it is "street speak" right? How wrong I was. It's written so well, I couldn't skim over the text. The language and punctuation is very important; it sets the pace of the play. If I get that wrong, I make things very difficult for myself.

#### **How did you work on the characters?**

Esther and I broke the text down and explored all the characters - their individual story and journey. Then we put it all back together and that's when it came alive. I really enjoyed the physical aspect of the play; finding a subtle yet distinctive mannerism for each character and switching between the four.

#### **Would you do it again?**

Would I do it again..... hmmmm ....  
Most definitely!

## **Interview with Karl Smith – a trainee workshop facilitator**

Karl has previously worked with the company as an actor in a production of *Fallout* in Brixton Prison and is currently released on licence to work with young people in the community.

I never used to think about the consequences of my actions, and I never used to care about who got hurt or upset by my wrong doings. But when I was convicted of GBH and sent to prison for eight years everything changed.

There I was, at eighteen years old, facing the long road ahead of me. Prison at first was tough. Getting used to being told when to eat, sleep and wash was very hard to come to terms with, but the hardest thing was being told when I could speak to my family, when I could see my family and how long I could see them for. And that was the thing that first made me stop and think.

It made me think for the first time in my life about the things I had done and the effects it had on my family, all those years turning up at police stations, the court houses and now the prisons. Whilst I was thinking about the effects on my family, I naturally began to think about my victim and his family, and I had this sinking feeling that I now know to be a mixture of remorse and regret.

I felt such sadness for his family and I felt so sorry towards him - I mean it would be a lie if I said that at first I didn't say to myself that he deserved it and at least he still has his freedom. But I grew out of that selfish way of thinking quickly, because not only did he not deserve that to happen to him, but every time I looked at my own father I could see the pain I had caused in his eyes and when I saw that pain, my mind would always turn to my victim and his family. These are the feelings that made me realise I needed to try and make amends. I know I can never take back what I did but I can change what I do.

These are the reasons I feel so strongly about this project Synergy are running as I feel it is important to look at things from the point of view of the victims and their families. And that is what this play does - you can clearly see the effect on the victim's family. I feel young people need to see and understand what is behind the news reports, the prison bars and the police tape.

The effects of crime, and violent crimes in particular, on victims' and offenders' families is so deep and so destructive that it made me see just how important it was for me to mend my ways.

I hope the young people who see this play and work with the Synergy team get that message as I feel it is a message that too often gets overlooked.

## Drama Exercises

### Creating Choral Responses

Stage One: After watching the play, ask the students to brainstorm words and images that have stuck in their minds. These might be abstract words like *grief* or *unexpected*; they might be concrete ones like *porridge* or *clear plastic bag*. Get them all up on a board or a big sheet of paper.

Ask the students to choose one word or phrase as a *prompt* for writing. Tell them to take out a blank piece of paper and a pen, and to write their prompt at the top of the page.

Students are then asked to do 'automatic writing' – which means that they should write for a certain period of time (5 or maybe even 10 minutes) without stopping and without thinking. Their pens should never leave the page and their hands shouldn't ever stop moving. They can begin by writing their prompts again and again (e.g. *porridge, porridge, porridge etc.*) until other words come to mind.

\*\*Be sure to tell them that there is no right or wrong way to do this; they should write whatever comes into their heads and not worry at all about spelling or grammar or about making sense. Their writing might be in complete sentences or it might be more poetic and associative. If they get stuck, they can just return to writing their prompt word over and over again until other words start to flow\*\*

#### Discussion:

- What did it feel like to write for that long without stopping?
- Did new ideas and images emerge?
- Were you surprised by what you wrote?

Students can read silently through their text. See if anyone would like to share a short passage with the group.

- Did any of the students use the same prompts?
- If so, was the writing that resulted similar or different?
- How?

Stage Two: Select a small group of students (3-5) to stand up in front of the class with their texts, perhaps in a line. It might be interesting to pick students who all used the same word as a prompt or, alternatively, to select a variety.

The teacher acts as *conductor*, giving signals to the chorus of voices. The conductor points to the first student, who starts reading his or her text. Each student starts and stops reading when the conductor gives them a cue, and always picks up again at the point where he or she left off.

#### Discussion:

- Was it interesting to hear these different voices next to one another?
- Were there moments of similarity or contrast?
- Were there times when the voices seemed to respond to each other?

You can do different variations with the same set of voices. Perhaps one of the other students would like to try out being the conductor.

After a few rounds of this, the readers should be more comfortable looking up from their pages, and can try to act the text some more. They can make eye contact with one another and start to make real moments of exchange and conversation.

Try arranging the students differently to see how this changes the dynamic. What if they are facing each other? What if they are on opposite sides of the room? What if some are standing and some are sitting? Do these changes start to tell a story?

Soon you may be able to do away with the conductor. Tell students that the first speaker should read as much as s/he wants and when s/he stops, someone else takes over, so that they decide in the moment where the shifts occur.

You can also experiment with movement. For instance, give a direction that every time someone speaks, they should move or change position. How might they move? What kinds of meanings and associations would movements add to the words?

Ask the rest of the students for impressions and feedback:

- Which spatial arrangements and movements told the most interesting stories?
- Which variations of the voices were most effective?
- If we were creating a finished ‘piece’ which parts would we choose to keep?
- If our piece had a title, what would it be called?

\*\*Endless variations on these exercises can be done with different groups of texts and voices. Once the students have become familiar with the basic principles, they could be divided into groups each working on their own to create a short piece, with its own title, using some portions of the texts they wrote. Each group could have its own conductor/director who chooses from among the various options what will be in the finished version. Then each group shares their finished text with the class \*\*

### **Creating Sequences of Snapshots**

**Stage One:** You can begin with a discussion about the way that Junior’s death in the play destroys the life of the family. What are some of the things that we learn about the family *before* the action of the play?

- What do we know about the Sister/Brother/Mother/Father?
  - Age?
  - Habits?
  - Likes/dislikes?
  - Personality?
  - Hopes and ambitions?
- What do we know about the daily rituals of life for each of them?
  - Work
  - Daily routine
  - Relationship with family and with others

When you’ve explored this, ask students to create a still *snapshot* in groups of four (Mother, Father, Brother, Sister) showing the family as it was before the play started. The picture that the performers create should tell us everything we need to know about this family, even though there are no words or movement.

Things they will need to think about:

- Exactly where has this snapshot been taken?
- Exactly when in the past was it?

- What is each character doing?
- What is the spatial relationship between the characters?
- Where are they looking at, what are their facial expressions, what are they doing with their bodies?

If it makes sense, there might be a fifth member of each group who can stand outside of the picture as a director, to make adjustments to pose and facial expression.

Each group shows their snapshot to the rest of the class.

Discussion:

- What can we read from this image?
- Who is who?
- How do you know?
- Where are they?
- What 'story' does this picture tell about the family?

Even though it is a tableau, you could ask the students to think about the inner thoughts of these characters at this moment. Some could be spoken aloud.

Stage Two: Now ask the students to think about the changes in the family that happen as a result of Junior's death. There are the obvious ones (the Brother is gone) but there are others: how does the death change the family routines? How does it change their personalities or their relationships with one another and with the outside world?

Ask students in small groups to make another snapshot, this time of the family on the day after Junior's death. Again, ask them to be very precise about who is in the snapshot, where it is, and what is going on. Make sure that the poses, spatial relationships, and facial expressions tell us what we need to know about how things have changed.

Stage Three: Ask the students to imagine what might happen to the family in the future. Five years after the events of the play, how will they have changed? Again ask them to create a snapshot.

Putting it together: Ask the groups to put all three snapshots together into a sequence with a beginning, a middle and a resolution. Tell them that they'll be presenting the snapshots to the rest of the class as a performance, so the tableaux should be very still and very precise.

The student who stood outside the pictures as the director should be the one to 'call the shots'. One way to do this is to use the directions *lights down/lights up*.

The director begins by saying *lights down* and all members of the audience close their eyes. Once the performers are in place the director says *lights up*, the audience open their eyes and look at the image. After 5 – 10 seconds the director says *lights down*, the audience close their eyes again and the performers get in place for the next image. ETC

Discussion (after each presentation):

- How did it feel to see the three images presented in a row?
- Could we read the story that the group was trying to tell?
- How did they use the space of the stage to tell it?
- How was their 'take' on this story similar or different from the other groups?

If you want to extend this exercise further, individual snapshots could be brought to life using improvisation. This might be particularly interesting for the scenes of how the family is coping with loss five years on.

## **Writing Exercises**

(With thanks to the Royal Court Theatre)

### **Kitchen exercise**

- Think of something that you have in your kitchen at home that you're fairly sure that nobody else has in their kitchen (e.g. bonsai tree, lizard, map of Norway)
- Find a partner and talk about what the object is, how it came to be yours and why it is in your kitchen
- Then swap places and listen to your partner's story
- Now ask students to find another partner and to retell the story they have just heard to someone new
- Ask the group why being told a story is enjoyable. Which aspects of a story are most enjoyable? What makes a good story?

### **Writing your family**

- Choose a member of your family, or a person that you live with
- Write down 10 things about them, focussing on the smallest details, their habits, catchphrases or phobias rather than facts about what they do, where they live etc
- Discuss what can be learned about people from these tiny details (as opposed to a whole life story)
- Suggest that it is this every day domestic detail that makes a character 'live' on stage
- Ask the group to pick a second family member or person who lives in the same house as the first (or who has lived with them in the past)
- Ask them to imagine that these two family members are having a row over breakfast
- What are they rowing about (again, encourage small domestic detail rather than epic conflict)?
- Write a 4 line conversation that these 2 characters might have in this situation
- Read this conversation out to the rest of the group

#### Extension Activity:

- Now imagine that as the characters say each of their lines, they are thinking something about the other character that they don't say out loud, their inner thoughts (e.g. 'I wish she'd just shut up' or 'why does he ask questions that he already knows the answer to?')
- Ask the group to intersperse these thoughts with the lines they have already written so that they end up with a dialogue which is a mixture of direct and imagined speech
- Ask the students to perform their pieces

### **Making a list**

- Get the group into pairs
- Ask one member of the pair to describe everything they did this morning from the moment they got up to the moment they left the house in as much detail as possible
- Ask the second member of the pair to write down the key words of the story with as much economy as possible (e.g. 'alarm, Radio 1, out of bed, cold floor, bathroom, shower, hot tap broken, water everywhere ...')
- Ask the pairs to swap jobs
- Ask some volunteers to read out their lists
- Transform these lists into poems which detail a slice of a character's life

### **End of day objectives**

- Ask students to choose something that they would like to achieve by the end of the day
- Ask students to choose something that they would like to achieve by the end of 2010
- Ask students to choose something that they would like to achieve by the end of their life
- See if you can get a few people to share their choices in different categories
- Now ask them to pick a character from *random* and to give them a specific 'end of day' objective
- Ask them to make a list of all the 'obstacles' that this imaginary character could encounter in the course of a single day that could stop them achieving their objective
- Ask the group to rank the items on this list in order from the smallest obstacle smallest to the largest obstacle and to think of this as a 'scene break down' for a play
- Ask them to choose one 'scene' from this unwritten play and to decide:
  - Where the scene should be set?
  - Which other characters are necessary for the scene?
  - What might actually happen in the scene?
- Ask a few participants to share their 'scene plan' with the group

### **Creating a short play**

- Give students a chance to develop any of the previous exercises into a longer piece:
  - A 'list poem' which tells us what a character does in the course of a day
  - A breakfast argument scene in which characters voice their own thoughts as well as their spoken dialogue
  - A monologue in which someone describes the history of the strange object in their kitchen
  - A scene in which a character attempts to achieve their 'end of day' objective

## **PSHE Activities**

Linked to elements of the PSHE curriculum at Key Stage 4.

### Key Concepts

1. Recognising healthy lifestyles and the wellbeing of self and others, depends on information and knowledge and making responsible choices.
2. Understanding risk in both positive and negative terms and understanding that individuals need to manage risk to themselves and others in a variety of situations.
3. Appreciating that pressure can be used positively or negatively to influence others in situations involving risk.
4. Developing the confidence to try new ideas and face challenges safely, individually and in groups.

### Suggestions for activities that will help students to:

- Understand the consequences of carrying knives and other sharp weapons.
- Talk about issues around violence and knives and understand the choices they can make and how to say NO.
- Feel empowered to help stop knife crime destroying lives

Begin by re-visiting the play - discuss what happened to Junior and the devastating effect that his death has on his family, friends and the wider community.

Parts of the play could be read aloud as stimulus (see Pages 16 – 22 for sections of text)

### Discussion

#### Agree or Disagree

Start the discussion by reading out the statements below and asking students to agree or disagree. Ask one or two of the students why they have chosen their answers and encourage discussion to gauge the students' attitudes.

At the end of the discussion ask if any of the students would change their answer to any question as a result of what they have heard.

1. A lot of young people who say that they carry knives don't really. They are just trying to scare those around them.
2. Carrying a knife makes you feel safer.
3. You are less likely to be bullied or attacked if you are carrying a knife.
4. Knives are a problem – but the media makes the situation sound a lot worse than it is and paints a bad picture of young people.
5. A knife can do as much damage as a gun

### Scenarios – What would you do?

Read out the scenarios one by one. Discuss each scenario and the options available to the young person in each example. Encourage the students to discuss their feelings about each situation and what they think they would do. Things to consider are who would they talk to - police, teacher, parent, friend?

Also explore how they would feel if it was a close friend or a brother or sister who had been in one of the situations.

1. You and three friends are on your way to a party when you pass a group of young people who seem to be having a fight. You see one of them with a knife. What would you do?

2. Your younger brother/sister has left their bag in the kitchen. You pick it up and notice there is a knife in the bag. You confront your brother/sister and they tell you that they are being bullied at school and are carrying a knife for protection. What would you advise them to do? What would you do?

3. You are out shopping with friends when you walk past a girl who is known for carrying knives. She approaches you and asks why you are staring at her. You say that you are not but she threatens you and says that she will get you at school on Monday.

What would you do?

4. How should the issue of young people carrying knives be tackled?  
Suggest possible approaches to ensure young people are kept safe in school and explore the pros and cons. For example you may consider metal detectors on entry to school or harsher penalties etc.

#### Young People and the Law

Read out the following statements/questions and three possible answers for each. Explore each question with the students and after discussion, reveal the correct answer.

#### Multiple Choice Questions

1 It is illegal for any shop to sell a knife to anyone under the age of?

- A. 18 years
- B. 9 years
- C. 25 years

(ANSWER is A. 18 years)

2. Which of the following items could be regarded as a weapon if used to harm someone and could result in a charge of possession of an offensive weapon?

- A. Screwdriver
- B. Pen
- C. Hockey stick

(ANSWER = A, B and C. An offensive weapon is defined as any article made or adapted for use for causing injury or intended for doing so.)

3. What is the maximum penalty for carrying a knife or article with blade on school premises?

- A. 1 hour detention
- B. Up to six months imprisonment
- C. Up to 4 years imprisonment

(ANSWER = C. Up to 4 years imprisonment.)

5 What is the maximum penalty for getting someone else to look after a knife for you?

- A. 1 hour detention
- B. Up to 6 months imprisonment

C. Up to 4 years imprisonment  
(ANSWER = C. Up to 4 years imprisonment)

True Or False Questions

Carrying a knife to defend yourself is an acceptable excuse in law.  
ANSWER = False

2 A recent survey has shown that up to 1 in 3 children have carried a knife.  
ANSWER = True (From Be Safe Project)

3. You are less likely to be attacked if you carry a knife.  
ANSWER = False (More people who carry knives are hurt. If an attacker has a weapon and they know you do too, they are more likely to hurt you first)

4. Nearly half of all people who carry knives have been injured by their own weapons.  
ANSWER = True (information from Crimestoppers)

The law states:

1. Carrying or using a knife that can be used as a weapon in a public place is against the law.
2. Any item or object that could be used to threaten or inflict damage to another person, is classed as an offensive weapon. This could include things like a hammer, corkscrews, or drawing compass.
3. If you are caught carrying anything that could be used as an offensive weapon in a public place, you will have to explain to a police officer why you are carrying it. If you cannot give a good reason you may be arrested.
4. It is illegal to carry a knife for self-defence.
5. If you use a knife in self-defence you could end up in prison.
6. Carrying a pointed article or an imitation firearm is a serious offence.
7. It is an offence to bring any weapon onto school premises.
8. It is illegal for anyone under 18 to purchase a knife.

Advice re knives and how to stay safe

- Never carry a knife – it gives a false sense of security
- Carrying a knife significantly increases the risk of YOU being stabbed or injured. Your own knife can be used against you or someone may attack you in 'self defence'
- Carrying a knife is against the law – you could get a criminal record which will affect job and travel prospects
- How would your family or friends feel if you were arrested for carrying a knife? How would you feel if a younger brother or sister carried a knife because they had seen you do it and then something happened to them as a result?
- Using a knife, even in self defence, can destroy someone else's life, their family's lives and your family's lives
- Being present when someone else uses a knife can have serious consequences for you
- Walk away if confronted with the threat of violence
- Tell somebody you trust – a parent, a teacher, friends, the police
- REMEMBER - You do have a choice

## Resources

### Extract 1

MUM                  '..How yu know iss him?'

#### ***Beat***

'How yu know -?'

Them a chat bout

'eyewitness'

an'

'description'

an'

'i.d' him a carry -

an'

seems that -

they gotta view

of my Son

of

who my Son is -

of

where my Son is

and doin what.

...1.30 – they say. Lunch break.

About - 1.30 - on the high street.

Near by the butchers.

A 'altercation'

a – 'attack' –

a – 'yout – another yout'

they think.

Them a chat bout...

su'un su'un

them mout move –

but me ear them juss...

rebel...

an'

refuse...

an'

try an stop hear.

## Extract 2

SISTER How yu know iss him - how yu know he was there - how yu  
know iss not somebody who favour? How y'know he ent on road  
- ent at he's girls - one a he's girls - how yu don't know that?  
How y'know he ent juss late? How y'know he ent with he's spars  
-  
Spars?  
Friends – man dem – mates - bredrins -  
no...  
not a 'gang'.  
Why you here?  
Why you sittin here?  
Why you in here sittin on *my* Mum's good sofa -  
in *your* outside shoes -  
drinking *my* Dad's sweet tea -  
an' askin bout my *brother* –  
why you here? Why you – why you *here*?

**Beat**

**Beat**

SISTER So they bring out their...  
clear plastic bag  
of a conversation stopper.  
So all can –  
clearly see  
what they –  
clearly  
tryin ta say.  
Mum looks –  
looks away.  
Dad lookin at them  
still.  
I clock the bag  
and it's content

So it look like he's phone - what?  
Nuff mans carry dem same piece a su'un.  
So it look like he's phone – *what*?

My number last dial on it – so?  
So it look like he's phone - yeh - that is my number - *yeh* - that is his phone then. So? And? *What?*...

...What's with the brown on it?

Oh.

Blood.

...Since when does a mans bleed brown?

'...When the blood is old and dry.'

Extract 3

SISTER      Dad goes down to I.D my brother.  
                I go down to support our Dad.

Brother had a –  
birthmark.  
Here.  
Juss like me.  
But his been  
cut thru  
with a chunk of him gone  
now.  
He had an eye  
two.  
Now he got juss one.  
They try to pretty it up  
mek it look like he winkin...  
But  
...you can't pretty up  
whass horrific.  
Y'not meant to.

His mout'  
look like a clown –  
now  
wider than it should be.  
It slashed so much on a one side  
from there  
to there.

That juss he's face.  
Thass juss the ones that would mark him,  
wouldn't kill him.

Apparently.

Thass juss the ones he'd haveta live with.  
Have had to live with.

He have plenty little

like – uh – like -

**(gestures fore-arms)**

look like he a self harmer  
but proof he fought back.

Then they have to turn him  
and

hold him

an'

lie him on his side

an'

so we could see - could see good

lookin hard to see.

Point of entry.

The killer cut.

You have to look hard

to look hard.

This was...

the smallest.

The cleanest.

The easiest to miss

part of it all.

Truss mi.

Juss -

round.

**(gestures)**

From the back –

those rules is broken then –

thru to –

**(gestures)**

punctured his...

su'un - important.

But.

Not no gash.

Not no not sure.

Not no random.

Juss a small

deep

sorta

round

sorta

hole.

In him.

Easy to miss.

Easy to miss.

Extract 4

SISTER            A...  
                  street shrine starts to stack up  
                  flowers  
                  candles  
                  cards  
                  t-shirts  
                  tags  
                  teddy bears  
                  coke an crisp  
                  the flag of our island  
                  Garvey's colours of Africa -  
                  a note from his form teacher  
                  signed with a smile...  
                  Shrine really start to pack up.  
                  A baby mother puts down her contribution  
                  steps back admires  
                  nods me  
                  knows me  
                  her baby sleeps on  
                  'gonna mek it betta than  
                  them mans dem  
                  down them other ends'  
                  she sey.  
                  'This a proper shrine.  
                  Bless.'  
                  And she gone.  
                  A sea –  
                  of he's schoolpeeps  
                  stand there.  
                  Nuff.  
                  In a heavy silence.  
                  With their –  
                  mp3 wires dangling  
                  their  
                  mobile phones  
                  on silent  
                  their school bags still slung  
                  on their  
                  uniformed backs  
                  The homegurlz heng onto each other –

homeboys  
hold each other up  
as they silently shake  
shook.  
Hidin their faces  
in each others shoulders  
witnessin somethin they shouldn't  
and...  
cry.

The press  
pressin  
the picturesque for a bite.  
Their – blue eyed reporters  
shieldin their zeal  
for a – 'good', 'urban' story  
stepping into these sides  
askin foolish questions  
soundbitin so called 'solutions'  
in seconds.

Feelin brave askin a hard lookin 'hoodie'  
what he think.  
Only to find  
under the cloak of addidas  
is a brother  
who's eyes don't stop flowin.  
Wet raw  
with weepin.  
But...  
they don't show that bit tho.  
Death used to be for the old.

An still the street shrine  
propah packs up  
stacks up  
with Black on Black love

Useful websites:

[www.droptheweapons.org/droptheknife.html](http://www.droptheweapons.org/droptheknife.html)

Drop the Weapons (A Metropolitan Police site) includes contributions from the perpetrators and victims of knife crime, information on the law and an interactive film that allows students to decide what happens next in various scenarios. The film features young people, the decisions they make about carrying a knife, and the consequences of their choices.

<http://campaigns.direct.gov.uk/talkaboutknives/>

Practical advice about knife crime and what can be done to reduce the likelihood of a young person carrying a knife.

<http://www.lemosandcrane.co.uk/fearandfashion/login.php>

A website with guidance and advice on helping young people to stop carrying and using knives

<http://www.gunsandknivestakelives.com/>

Advice for teachers, parents and students

<http://www.thesite.org/homelawmoney/law/weaponsculture>

A website aimed at young people aged 16 – 24 years

Synergy Theatre Project can create bespoke workshops and projects for schools. If you would be interested in working with the company, please contact the Education Manager on 0208 237 1177 or [paula@synergytheatreproject.co.uk](mailto:paula@synergytheatreproject.co.uk)



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