



Education Pack

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SEASON 2012

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Imagination bodies forth, the forms
of things unknown

Theseus, Dream

INTRODUCTION

Welcome to the Education Resource Pack for the 2012 season at Regent's Park Open Air Theatre.

The 2012 season features Shakespeare's *A Midsummer Night's Dream* and *Ragtime the Musical* (book by Terrence McNally, lyrics by Lynn Ahrens and music by Stephen Flaherty).

The pieces are thematically linked through their studies of community, freedom, prejudice, hope, despair and marginalisation, which feed naturally into Citizenship, PSHE, SEAL, SMSC and RE studies. The Open Air Theatre's celebrated fusion of music, movement and unique setting brings both of these productions bang up-to-date and they will equally be ideal for students of English, drama, dance, music, performing arts, art and design.

This Education Resource Pack is arranged thematically, with links to both productions, and to the Universal Declaration of Human Rights. It is packed full of ideas for you to use with your students, either before or after your visit to the Open Air Theatre and contains activities that are suitable for students from KS3 to KS5.

Your visit can also be enhanced by booking a workshop, run by Cardboard Citizens, either at the Open Air Theatre or in your own school.

Please contact the education team for further details:

Education helpline: 0845 673 2151
E-mail: education@openairtheatre.com

ABOUT

To show our simple skill,
That is the true beginning
of our end

Quince, Dream

Regent's Park Open Air Theatre

Now in its 80th season, the award-winning Regent's Park Open Air Theatre is a London landmark – a firm fixture of summer in the city, providing a cultural hub in the beautiful surroundings of a Royal Park.

Its steeply raked auditorium is one of the largest in London with 1,240 seats, yet those who attend say it is one of the most intimate.

Each night an incomparable atmosphere is created by the buzz of people enjoying their theatregoing in every sense: people setting up hampers on the picnic lawn as the fairy lights twinkle in the trees.

Yet the Open Air Theatre is not just about an amazing atmosphere, it is about remarkable storytelling too. Built upon a core of outstanding dramatic credentials, we aim to present bold and dynamic productions that stimulate the senses. Weather and climate add a thrilling contribution to our work, making the relationship between performer, text and audience a truly unique event at every performance.

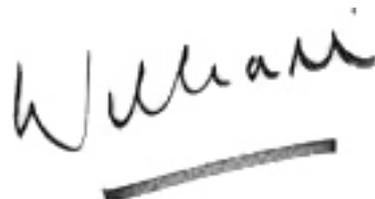
Take away the ceiling and walls of a theatre, and the traditionally perceived barriers seem to melt away too; the relationship between actors and audience is more direct and this creates the ideal environment for a group of young people to enjoy high quality drama.

Over 130,000 people attend our productions annually between May and September with many people telling us they saw their first theatre production here.

We are particularly proud of our ability to appeal to such a broad range of theatregoers, particularly young people, and look forward to welcoming you and your students this summer.



Timothy Sheader
Artistic Director



William Village
Executive Director

CARDBOARD CITIZENS

So we grew together,
Like to a double cherry,
seeming parted

Helena, *Dream*

Cardboard Citizens changes the lives of homeless and displaced people through theatre and the performing arts.

Their varied activities include: presenting plays performed by homeless and displaced people, to share experiences and problem-solve together; making theatre for general audiences so a wider public can share in the company's learning and understanding of the issues faced by homeless people; enabling excluded people to develop skills and confidence through projects and workshops; meeting the practical needs of homeless and displaced people, supporting them in matters of housing, education, employment, health, career and personal development.

Cardboard Citizens is a world leader in its field, creating great theatre that makes a real and positive difference to our society and those living on its margins. Theatre can be a catalyst for change, growth and learning for participants and audiences and Cardboard Citizens works to develop projects for a wide range of audiences, focussed on the lives of homeless and displaced people.

Through their work, they seek to help homeless people to play their part in the world, and society to understand how life is lived on the margins. On a regular and sustainable basis, Cardboard Citizens produces theatre-based and site-specific productions, telling stories of the excluded.

Cardboard Citizens was conceived in 1991, and since 1994 has had charitable status. For the first few years of its existence it toured devised Forum Theatre pieces to hostels and day centres, in London and throughout the country, sometimes producing two tours a year. From the very beginning, the vast majority of its performers have been drawn from homeless people.

The work broadened, first to include touring Forum Theatre to secondary schools, mainly in London, and then to embrace site-specific productions. Aimed at a general theatre-going public, including the company's core homeless audience, these latter productions have included versions of *The Lower Depths*, *The Beggar's Opera*, *Mincemeat*, *Pericles* and *Timon of Athens*. Cardboard Citizens has developed significant partnerships, most enduringly with the Royal Shakespeare Company, which has led to three major pieces of work to date.

People who have experience of homelessness can be well placed to support other homeless people. Whenever possible, Cardboard Citizens employs ex-participants, particularly as Peer Educators. The company believes that poverty of resources need not mean poverty of aspiration. Homeless people have in many cases overcome huge obstacles to survive their journeys. Cardboard Citizens recognises the nature of the difficulties people face, whether in health, or education, or personal circumstances and the corresponding value of their achievements.

cardboardcitizens.org.uk



THEATRE OF THE OPPRESSED

Theatre is a form of knowledge;
it should and can also be
a means of transforming
society. Theatre can help us
build our future, rather than
just waiting for it

Augusto Boal

Theatre of the Oppressed was developed by Brazilian theatre director Augusto Boal, who believed that his audiences should be involved in a dialogue, rather than being passive consumers of his work. He believed that, without dialogue, theatre became a form of oppression, imposing the views of performers and director, rather than giving the audience themselves an input and a voice. In order to facilitate this, he developed a range of workshops and performance forms that allowed his audience to challenge, interact, question, critique and also to have fun.

One of Boal's favourite quotations was from Shakespeare's *Hamlet* (Act 3, Scene 2):

For anything so overdone is from the purpose of playing,
whose end, both at the first and now, was and is to hold,
as 'twere, the mirror up to nature

He believed that one of the purposes of theatre was to allow audiences, as it were, to reach into the mirror and affect the reality of what they were watching.

Boal developed a series of techniques that would allow this actor/audience interaction to take place and the audience to engage in a very real sense with the subject matter of the play.

Forum Theatre

In Forum Theatre, the audience is presented with a specific problem, portrayed through a series of prepared improvisations, involving a protagonist and an antagonist. The protagonist comes up against a series of obstacles, which the antagonist has placed in his path and a possible solution to overcoming these obstacles. The audience is then given the opportunity to discuss the solutions and offer alternatives that can then be played out by the actors, or with an audience member themselves taking the part of the protagonist.

His actions speak for all oppressed people.
It is the cry of revolution

Emma Goldman, *Ragtime*

Image Theatre

Boal used image theatre as a way of sculpting the human body to represent ideas, emotions or relationships. By developing these images, either as an individual or in a group, the 'sculptor' can present their view of an issue or situation.

Invisible Theatre

In order to stimulate debate, often political, to provoke discussion and to raise awareness, Boal developed 'Invisible Theatre', in which a previous rehearsed play would be performed in public, without anybody realising that it was actually a play that had been prepared. The work and the setting would be contemporary, with the intention of highlighting the fictions that exist in what we perceive to be reality.

Rainbow of Desire

This technique was essentially offered by Boal as a way of theatrical psychology. In it, the participant works with a group of actors to present a real life situation that he has dealt with in a particular way, but which he has found difficult or does not feel that he has dealt with effectively. It may be that relationships in the situation have been problematic, or that he has felt insecure about his decisions. The scene is played and the audience then use image theatre to represent what they feel to be going on 'under the surface' of the scene. This could incorporate feelings or motivations that are implicit but not explicit in the scene, both strengths and weaknesses. A series of situations are explored in this way in order that the participant may better understand themselves and how to deal with ongoing situations in their life more effectively.

Some of Boal's work dealt with theatre 'games' and others were more closely linked to performance, but in both, performer/audience interplay ensured that the audience was fully engaged, thinking and problem solving. In Boal's philosophy:

There are no spectators in a theatre of the oppressed session:
there are only active observers.

Augusto Boal, *The Cop in the Head, Three Hypotheses*, The Drama Review 1990

Boal believed that external factors, controlled by oppressors such as governments or other leaders, 'socialise' us to believe that certain things are right and wrong, when in fact, they are tools of the oppressor. These, he felt, became so engrained as to be policed by the 'Cop in the Head', which stops us acting when perhaps we should. He sought to use theatre to highlight the 'Cop in the Head' and challenge it, ensuring that his audience learnt to think for themselves rather than passively accept the status quo, or, worse, to believe that they were consciously making a decision that was actually a result of the unintended acceptance of an external reality.

As a contemporary and friend of Bertholt Brecht, he believed, as Brecht did, that theatre was much more than a forum for entertainment, that it should challenge its audience, focus on the inequalities in society and strive to stimulate change.

What better example of Boal's theories, than the Open Air Theatre's 2012 season, with its focus on the dispossessed and marginalised in our society, challenging us to question our own prejudices.

Now more than ever I believe it is time for a theatre which, at its best, will ask the right questions at the right times. Let us be democratic and ask our audiences to tell us their desires, and let us show them alternatives. Let us hope that one day – please, not too far in the future – we'll be able to convince or force our governments, our leaders, to do the same; to ask their audiences – us – what they should do, so as to make this world a place to live and be happy in.

Augusto Boal, *Game for Actors and Non-Actors*, 1992

sources: www.theatreoftheoppressed.org; www.wvcd.org/action/Boal.html;
www.beyondthedoors.co.uk/forumtheatre2.htm

RAGTIME

THE MUSICAL

Book by **TERRENCE McNALLY** Music by **STEPHEN FLAHERTY** Lyrics by **LYNN AHRENS**

Based on the novel RAGTIME by E.L. Doctorow

COMPANY

Jamal Andreas
Stephane Anelli
Fin Banks
Rolan Bell
David Birrell
Louise Bowden
Katie Brayben
Lily Burgering
Tamsin Carroll
Anthony Clegg
Rosalie Craig
Rory Fraser
Hayley Gallivan
Shimi Goodman
Ewan Harris
Lila Heller
Harry Hepple
Waylon Jacobs
Kurt Kansley
Claudia Kariuki
Joshua Lacey
Mireia Mambo-Bokele
John Marquez
Sandra Marvin
Sophia Nomvete
Oriana Pooles
Corinna Powlesland
Caroline Rovina
Carl Sanderson
Jo Servi
Lucy St Louis
Tom Woods

Harry Houdini
Little Boy
Coalhouse
Father

Evelyn Nesbit
Little Girl
Emma Goldman
Ensemble
Mother
Little Boy

Little Boy
Little Girl
Younger Brother
Ensemble
Ensemble
Sarah
Willie Conklin

Tateh

Henry Ford
Grandfather

CREATIVE TEAM

Director
Set Designer
Costume Designer
Choreographer
Musical Director
Lighting Designer
Orchestrator
Sound Designer

Associate Director
Voice and Text
Casting Director
Fight Director

Timothy Sheader
Jon Bausor
Laura Hopkins
Javier de Frutos
Nigel Lilley
James Farncombe
Chris Walker
Nick Lidster
for Autograph
Barbara Houseman

Pippa Ailion
Kate Waters

SYNOPSIS

New Rochelle, New York, 1906. A large Victorian house, the home of an upper middle class family: Father; Mother; their son, the Little Boy; and Mother's Younger Brother, a genius at explosives who works in Father's fireworks factory. This is the Gilded Age, everything is new and anything is possible.

In Latvia, a widower named Tateh dreams of escaping with his daughter, the Little Girl, to America.

Father leaves New York to join an expedition to the North Pole. As he leaves Mother at the dock, a rag ship arrives, carrying refugees including Tateh and the Little Girl. Back in New Rochelle, Mother, is shocked when she finds a black infant boy. The police arrive with Sarah, the scared and mute mother of the child. Mother says that she will take responsibility for Sarah and her baby and brings them into her home.

On Ellis Island, crowds of immigrants, including Tateh and the Little Girl, arrive, filled with joy and optimism. Months pass and Tateh finds it increasingly difficult to survive. His desperation increases and his optimism wanes and he wonders whether America's golden promise was a lie. In his disillusionment, he has a vision of Harry Houdini and is inspired to escape his own confining circumstances. He sells his cart and, with the Little Girl, leaves New York.

In a nightclub in Harlem, Coalhouse Walker Jr. entertains the crowd. While introducing one of his numbers, he reminisces about a woman he loved named Sarah, and vows to win her back. Henry Ford and his assembly line appear before Coalhouse in an apparition and he watches intently while a Model T is built. It is clear that the production of Ford's Model T will transform the country and the world and Coalhouse is inspired to buy one of these new cars.

Meanwhile, settling into her new life, Sarah sings a lullaby to her child. Coalhouse arrives and asks to speak with her but she refuses to see him. He leaves, but persistently returns every Sunday for several weeks, she eventually agrees to see him. Five months pass. One Sunday, Father returns and is surprised to see Sarah, her baby and Coalhouse in his house and to learn about Sarah's predicament. Mother ponders why she and Father have grown apart, and are unable to experience the love that Coalhouse has for Sarah. Coalhouse takes Sarah and their baby for a ride in his new Model T. He promises Sarah that this is the beginning of a new life and a better time for them and their son.

In Lawrence, Massachusetts, Tateh works in front of a loom for 64 hours a week for just under six dollars. One day, the workers go on strike. In New York, Younger Brother hears Emma Goldman call for a general strike in support of the striking mill workers. Inspired, Younger Brother calls out his support. Within three days, every mill in Lawrence is shut down. Factory owners call in the militia to protect their property.

In New Rochelle, Coalhouse and Sarah drive by the Emerald Isle firehouse. Chief Willie Conklin and the firemen block their way. Willie speaks abusively to Coalhouse, demanding twenty-five dollars, claiming that Coalhouse is driving on a private toll road.

Coalhouse leaves the car to look for a policeman. The firemen vandalise and destroy the car. When he returns and sees what they have done, he vows to find justice. Frustrated by the law's delay, Coalhouse proclaims he will not marry until his property is restored to him. Sarah is shattered, but is determined to help Coalhouse. At a political rally, she attempts to speak with the Republican vice-presidential candidate. The police, thinking Sarah is armed, club her with their nightsticks. She dies.

In his bed in the house on Broadview Avenue, the Little Boy sits up, wide awake, having had a nightmare about Harry Houdini and a miracle escape. Little Boy senses that many people are about to die. Coalhouse has begun a reign of vengeance and terror, killing firemen and burning down firehouses. Coalhouse declares he will agree to end the violence when his car is restored to him in its original condition and Willie Conklin is turned over to him. Reporters besiege Father and his family, seeking information about Coalhouse. Father suggests that the family take a trip to Atlantic City to escape the harassment.

On Atlantic City's boardwalk, elegant vacationers are filmed by the Baron Ashkenazy, a director. The Baron introduces himself to Mother and her family. The next morning, Mother and the Baron chat: she is attracted by his charm; he is drawn to her kindness. The Baron confides that he is not really a Baron. He is Tateh, a poor immigrant Jew who wants to give his daughter a better future.

In Harlem, Coalhouse allows Younger Brother to join him and his men, vowing that with Younger Brother's genius and dynamite, he will unleash an act so terrible that no white man will ever mistreat a black person again. In due course, Coalhouse and his men take over the Morgan Library and Father, as someone who knows Coalhouse, is called to New York to try to negotiate a peaceful settlement. Mother realises that things will never be the same again.

In New York, a crowd of police, reporters and onlookers maintains a vigil outside of the library. Coalhouse sits inside the library surrounded by many priceless treasures and artworks. Bundles of dynamite are everywhere. Booker T. Washington arrives to talk to Coalhouse, telling him that his actions are the destruction of everything for which he has fought. Washington urges him to give up and leave the library, promising that he will intercede on Coalhouse's behalf during his trial. Coalhouse agrees to surrender on the condition that his men can leave unharmed.

Father arrives as a hostage, just as the men leave the museum and drive off. Assured that his men are safe, Coalhouse thanks Father for his family's kindness and prepares to leave. Coalhouse asks Father whether he will be killed. Father replies, "No," that the authorities are decent men. Coalhouse walks out the door and is greeted by a barrage of gunfire.

Following Coalhouse's death, Younger Brother joins the revolutionaries in Mexico. Father perishes in WW1 when his ship is torpedoed by a U boat. After mourning for a year, Mother accepts a marriage proposal from Tateh whom she adores. Together with the Little Boy, the Little Girl, and Coalhouse and Sarah's son, also named Coalhouse, they move to California to make a new home and start a new life.

A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

COMPANY

Jamal Andreas
Stephane Anelli
Rolan Bell
Kingsley Ben Adir
George Bukhari
David Birrell
Louise Bowden
Katie Brayben
Tamsin Carroll
Anthony Clegg
Hayley Gallivan
Christopher Colquhoun
Shimi Goodman
Harry Hepple
Waylon Jacobs
Oliver Johnstone
Kurt Kansley
Joshua Lacey
Mireia Mambo Bokele
Sandra Marvin
Sophia Nomvete
Rebecca Oldfield
Tom Padley
Caroline Rovina
Carl Sanderson
Jo Servi

Mustardseed
Flute
Demetrius
Bottom
Titania
Philostrate
Hippolyta
Titania
Egeus
Oberon
Hermia
Cobweb
Quince
Moth
Puck
Snout
Peaseblossom
First Fairy

Helena
Lysander

Snug
Starveling

CREATIVE TEAM

Director
Set Designer
Costume Designer
Composer
Choreographer
Lighting Designer
Sound Designer

Associate Director
Voice and Text
Casting Director
Fight Director

Matthew Dunster
Jon Bausor
Laura Hopkins
Olly Fox
Charlotte Broom
James Farncombe
Nick Lidster and
Ian Dickinson
for Autograph
Barbara Houseman

Pippa Ailion
Kate Waters

SYNOPSIS

Theseus, the Duke of Athens, is asked by Egeus to mediate in a disagreement with his daughter about her future marriage prospects. She is in love with a suitor named Lysander, who also loves her, but Egeus prefers an alternative suitor named Demetrius. Demetrius has decided that he loves Hermia, having previously been in love with Helena, who still loves him! Athenian law states that Hermia must decide within four days whether to marry as her father chooses, commit to life in a nunnery, or receive the death sentence. She decides to run away with Lysander and together they escape into the forest.

In the forest, the King and Queen of the Fairies, Oberon and Titania, argue about a boy that Titania has adopted. Oberon's servant, Puck, is told to bring some magic love drops to help Oberon to teach Titania a lesson. He will sprinkle the love drops in her eyes whilst she's asleep and she will then fall in love with the first creature that she sees when she wakes up.

Helena and Demetrius have followed Hermia and Lysander into the forest. Overhearing that Helena is still in love with Demetrius, who continuously spurns her advances, Oberon decides to help and tells Puck to use some of the magic liquid to make Demetrius fall in love with Helena after all. Unfortunately, Puck makes a mistake and drops the liquid into Lysander's eyes, so that he falls in love Helena instead, much to Hermia's shock!

Meanwhile, in a clearing in the forest, a group of tradesmen, under the leadership of one Peter Quince, are rehearsing a play called 'Pyramus and Thisbe', that they have been asked to perform in front of the Duke of Athens on his wedding day. The mischievous Puck casts a spell on Nick Bottom, the weaver, whose head is transformed into an ass, just as Titania wakes up and sees him, falling immediately in love with him. This amuses Oberon, until he realises that Puck has created chaos by mistaking Lysander for Demetrius. In an attempt to put things right, Oberon himself puts magic love drops into the eyes of Demetrius, who wakes up and falls in love with Helena! She, however, thinks that both men are laughing at her by pretending to be in love with her.

Oberon decided to put things right properly and gives an antidote to Lysander, so that he will fall back in love with Hermia when he reawakens. He also gives some of the antidote to Titania, ensuring that they successfully get back together again. The lovers wake up and try to make sense of what they think has been a very strange dream.

Back in Athens, Bottom returns to his colleagues and they perform their play at the triple wedding of Theseus to his bride Hippolyta, Lysander to Hermia and Demetrius to Helena, to the great delight of their audience.

As everybody retires to bed, the Fairies reappear to bless the marriages and Puck bids the audience a tender farewell.

FREEDOM

What this world needs is a
good swift kick in the pants

Grandfather, *Ragtime*

Article 1. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

The Free School

Watch the following video with your students:

<http://www.knowyourrights2008.org/en/universal-declaration-of-human-rights/6-billion-others.html>

- o Start by asking them to discuss what they have seen and heard. Do all of the people in this video have the universal right described in Article 1?
- o It is interesting to note that those that feel free are generally the men in the video. For various reasons, the women do not. Why?
- o Does real freedom actually work?
- o Could we design a society in which everybody is truly free?

Next, have a look at the basis of the UK Human Rights Act with your students:

http://www.direct.gov.uk/prod_consum_dg/groups/dg_digitalassets/@dg/documents/digitalasset/dg_070456.pdf

- o Is there anything that they disagree with? Or anything that they think should be added?
- o Ask your students to design a school in which all of the students and the teachers are truly 'free'. What would this school look like? Would there be a timetable? If not, how would anyone know where to go or what to do? Would every student receive a 'broad and balanced' education? If there is a timetable, does this restrict freedom? Ultimately, would anybody, teachers or students, actually choose to come to this new school? What would happen to those who don't? Would there be a hierarchy? Would teachers teach in the traditional sense, or would students be 'free' to guide their own learning? Does this new style of school need some rules to make sure that it can operate effectively, or would such rules unduly restrict the freedom of those within it?
- o In such a school, what would students learn and who would decide this? If students themselves were to decide, giving them real freedom, how could the school be run? Would they decide in advance, or day-by-day? How could the school day be planned? Who would make sure that teachers are in the right place and that they don't have too many children in their classes? If they are told where to go, is their own freedom being restricted? Ultimately, are some rules necessary? Do we have to accept that some freedoms have to be curtailed in order for this new school community to operate effectively? Which freedoms, therefore, is it acceptable to curtail? Is this okay as long

as all members of the community remain equal? Or is it necessary to have someone in charge? If they are in charge, are they more free than those whom they manage? Can we all truly be 'free and equal'?

Having had this discussion, in small groups of around 4-5, ask students to draw up their own 'charter' for their 'free school'. In this charter, allow them up to ten statements that make clear how their school will operate. Once this is complete, ask them to come back together as a class and share their decisions and the reasoning behind it.

What Freedom Means

With your students, look at the images at this link:

<http://www.bihar.org.uk/galleries/changing-the-face-of-human-rights-photo-gallery>

In these photographs, people from a range of backgrounds and cultures have chosen an object that relates to their lives and stories and expresses what human rights means to them. Ask your students to consider each of these objects. Discuss each person's story and how the object that they have chosen relates to that story. Ask them to consider which of the characters in the Open Air Theatre's 2012 productions might have an opinion on Human Rights and what object they might choose to indicate their position or story:

- o Bottom's freedom is taken away when his head is transformed into an ass, but what would his object be?
- o Tateh finds his new life in tenement New York anything but free. What would demonstrate this effectively in a still image?

Ask students to create images for the characters that they have chosen. If they can, use real objects and try to adopt appropriate body language and facial expressions to show which character is being portrayed. Use a digital camera to take these photographs and then ask students to caption them appropriately, either using quotes from the relevant production, or their own slogan to highlight an area of human rights.

For the more able, use photo manipulation software to change the background of the photograph, placing the characters into an appropriate setting, which should make the message relevant to as many people as possible.

I Have A Dream

In *Ragtime*, Coalhouse Walker represents the African-American story. The final song of the show *Wheels of a Dream* reflects the famous speech by civil rights campaigner Dr Martin Luther King Jr that features the words "I have a dream".

Watch the following clip with your students. This is an extract from Dr Martin Luther King's speech:

<http://www.youtube.com/watch?v=V57lotnKGF8>

Next, show them the following lyrics from *Wheels of a Dream*:

Well, when he is old enough
I will show him America
And he will ride
Our son will ride
On the wheels of a dream

- o Ask them to consider whether the dreams of Dr King and of Coalhouse and Sarah Walker have been fulfilled in 21st Century America? Is there freedom in America and has the American dream been achieved?
- o Ask them to write their own passionate 21st Century speech that relates to their beliefs and reflects what they feel is wrong in the world today. Remind them that their speech should use persuasive language and should be delivered with confidence and determination.

This activity usually works best if you ask students not to use the words "I have a dream", as this forces them to think about alternatives that are equally powerful.

For more able students, this speech could be written from the point of view of either Dr King, or Coalhouse Walker, but based on the way that the world is now, rather than the periods in which they were living.

Article 18. Everyone has the right to freedom of thought, conscience and religion

Past and Future

In both *Ragtime* and *A Midsummer Night's Dream*, we see that the actions of individuals have a significant effect on others. In *Ragtime*, Willie Conklin's racist actions spark Coalhouse to embark on a road that will ultimately lead to his death. In *A Midsummer Night's Dream*, Puck's impishness affects all four of the lovers, as the confusion of who loves who take hold. In fact, recent history is littered with individual decisions that have had long lasting effects on, sometimes very large numbers of people.

Ask your students to think about the television programme *Room 101*. The premise of this programme, if they haven't seen it, is that guests confine their pet hates to a fate worse than death in *Room 101* (named after the torture room in George Orwell's *1984*). Ask them to consider which decisions, made in the recent past, they would confine to their own *Room 101*. These could be things that have happened in their personal lives, or decisions that have been made at a local, national, or international level. Explain that they will have to make a case that explains why the decision in question should be confined to *Room 101*, by considering what the consequences would be. They should consider that good things sometimes come from bad decision and that, if the bad decisions aren't made, the good things won't happen either. For instance, acts of bravery or heroism. In wider terms, reversing one decision by banishing it to *Room 101* might mean that another problem will prevail. When putting their case, they should be clear about what wider implications their changes would make.

They should put their case in a speech to the rest of the class and then allow the class to ask questions to clarify any aspect or to raise any possible implications that haven't already be discussed. At the end of the presentation, the class vote on whether the decision in question should, indeed, be confined to *Room 101*.



The Crime of the Century
Photo Johan Persson

Our Time

Throughout the production of *Ragtime*, reconstruction suggests a future full of possibilities, symbolised by the crane in the Open Air Theatre's set. In fact, imagery can very clearly sum up the mood of a nation and any given period of time. For instance, Charles C Ebbets famous photographs *Men Asleep on a Girder* and *Lunch Atop a Skyscraper*, instantly evoke 1930's New York and the brave growth of a nation, symbolised by the construction of the Rockefeller Centre.

Ask your students to consider an image that could symbolise their location and their hopes and dreams for the future. They should consider the world that they will grow up into and the challenges that they face in the future, in order that their images can be grounded firmly in the beginning of the 21st Century.

Depending on the resources that you have available, students could record their images as photographs, perhaps manipulating them to make them black and white like Ebbets, or painting or drawing them. Even more simply, they could create them using just themselves and their friends, as dramatic freeze frames, perhaps sharing them with each other by using site-specific locations.

DISPOSSESSED

Not a mouse shall disturb
this hallo'd house

Puck, *Dream*

Article 12. No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Moral Dilemma

Watch the following video with your students:

http://www.youtube.com/watch?v=SztljicQ_yA

In this clip, Channel 4 News reports on the circumstances surrounding Dale Farm, the travellers site in Essex that has recently been the subject of significant media attention. The productions of both *Ragtime* and *A Midsummer Night's Dream* reflect the events at Dale Farm with their setting in a contemporary travellers community on the edge of society.

Divide your class into smaller groups – this activity will work best if you can arrange to have an even number of groups, i.e. six groups of five. Give each alternate group a reason for or against the eviction of the travellers at Dale Farm and ask them to come up with as many ways as possible to argue their case. Explain to them that, in order to achieve this, they do not have to personally agree with the points that they are making, but they do need to try to make them as persuasive as possible. As a group, they should construct a speech that lasts for 3-5 minutes, that seeks to persuade their audience that their point-of-view is right. Possible reasons could be:

For the travellers staying at Dale Farm

- o They own the land, so planning permission doesn't matter
- o The council have withheld planning permission because they are discriminating on the grounds of race or religion
- o The travellers have nowhere else to go
- o The traveller children are in local schools and will have to move if their families are evicted

Against the travellers staying at Dale Farm

- o Everyone else has to gain planning permission if they want to use land in a different way (i.e. live on it),
- o why should travellers be any different?
- o The traveller children are rude to local residents and cause trouble
- o The traveller site has caused the prices of local property to plummet
- o The council have offered some of the travellers houses, so they don't need to live in caravans any more



Next, ask each group to think of as many counter arguments as they can against their points, in preparation for things that they may be asked later on. For each counter argument that they can predict, they need to come up with an answer to it, in readiness for the forthcoming debate.

This video clip offers more information to inform the debate:

<http://www.guardian.co.uk/uk/video/2011/sep/18/dale-farm-eviction>

Before the debate, ask each group to share their basic argument with another group. On receiving another group's argument, the group should come up with questions related to it that they can ask during the debate. This will work best if you pair up groups who are working on opposing points-of-view.

Each group will need to nominate one person to deliver their speech (their arguments) and one person to ask questions of their 'opposing' group. Appoint one student to be chairperson of each debate.

It might be useful to model this role yourself first, if your class is not used to the formality of debating.

Hold the debate in a formal style, encouraging all students to listen carefully to the arguments and to try to come up with questions that could help to clarify a group's position, or argue against it. It is very important that each element of the debate sticks to the time limits given. This is particularly important with an emotive issue such as Dale Farm, where some students may be quite forceful in their opinions.

Lila Heller and John Marquez
Photo Johan Persson

The following is a slight adaptation of the formal debating style adopted by the English Speaking Union (www.esu.org).

Introduction (1 minute)



The chairperson introduces the topic under debate (the proposition) and the speaker who is going to deliver the first speech.

The Speech (3-5 minutes)



The first speaker delivers a 3-5 minute speech either for or against the topic that they have prepared.

Questions (4 minutes)



The questioner from the group that has prepared questions on the subject under discussion, asks questions to which either the speaker, or a member of his/her group can respond. These should be polite, but challenging, particularly if the opposing group feels strongly that the argument is wrong.

Audience Questions (3 minutes)



The chairperson offers members of the audience to respond to the speech and the matters raised by it. It might be worth reminding students that they should be commenting here on the content of the speech, not its delivery (although this might be something for you to discuss outside of the formality of the proceedings later).

Summary (1 minute)



The chairperson should thank the speaker and the questioners and attempt to summarise what has been discussed.

Swap roles so that each group has an opportunity to make their prepared arguments and respond to the group that they are opposing. This may take a couple of lessons to achieve. Finally, discuss the success of the debates with your students and ask them to reflect on the skills that they have learnt, in terms of listening and constructing a persuasive argument. Ask them to consider why formal debates such as this take place, and particularly how they help us to consider more carefully the view and opinions of others.

RESPECT

We should be woo'd and
were not made to woo

Helena, *Dream*

Article 2. Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Truth

The 2012 Regent's Park Open Air Theatre season deals with some difficult issues. In contemporary society, the treatment of the traveller community is one of these. Watch the following video with your students:

<http://www.youtube.com/watch?v=OAbiFuhsLTY>

- o Discuss with them the impression that is given in this clip about the traveller community. Is it a positive or negative impression? In what ways?

Now, ask them to read this article from The Guardian newspaper:

<http://www.guardian.co.uk/lifeandstyle/2011/feb/25/truth-about-gypsy-traveller-life-women>

- o Ask them to compare the two. Is it possible, by analysing these two pieces of evidence, to ascertain the truth about traveller society?
- o Ask your students to consider why these two texts are apparently so at odds with each other. Why would journalists and programme makers want to give such contrasting impressions? And what can we summarise is the underlying truth in both?

Divide your class into small groups of around 4 and ask them to consider the elements of these two texts that they consider might be accurate. Ask them to try to identify and research into other sources that could help them to make these judgements, looking for information that provides a more balanced view. The following website may help here:

<http://irishtraveller.org.uk/>

Ask them to create their own trailer for a new documentary programme based around the traveller community. It should be fast paced and engaging to watch, but should avoid sensationalism at all costs and stick to truth. They could either create their trailer as a live action piece of drama, or film and edit it as a television promotional trailer. Either way, once they are complete, watch them together with the rest of your class, perhaps watching the clip from *My Big Fat Gypsy Wedding* again, comparing the selection of material, and considering whether it is, indeed, possible to get to the truth behind such polarised viewpoints.

How now, my love! why is your cheek so pale?
How chance the roses there do fade so fast?

Lysander, *Dream*



Tom Padley as Lysander, Kingsley Ben Adir as Demetrius

Photo Hugo Glendinning

Romance

The Open Air Theatre 2012 season utilises a somewhat controversial approach to gender equality in its interpretation of *The Lovers* in *A Midsummer Night's Dream*. The men adopt a misogynistic attitude toward the women, whereas the women are devoted to their men and are keen to be married before they find themselves 'on the shelf'. Ask students to consider Lysander and Hermia's lines from Act 1, Scene 1 of *A Midsummer Night's Dream* (see photocopyable resources). Over the years, these characters have been played in a multitude of different ways in a variety of productions.

Start by going through the words with students to ensure that they understand them fully. You could ask them to write a contemporary version if this is easier for them in the following task. Next, ask them to create the characters of Lysander and Hermia, but taking two contrasting approaches. One, where Lysander is misogynistic and does not appear to have any respect for Helena, and then a version where he is respectful, even diffident. You could ask them to set these contrasting scenes in two contemporary communities, linking them to television programmes such as *My Big Fat Gypsy Wedding*.

Put your student pairs into fours and ask them to perform their different versions using the technique of cross-cutting to aid comparison.

- o Which version is truest to life? And which is most socially acceptable?
- o Is it okay for us to impose our society's view as to what is acceptable on the belief of others?
- o How would this scene look if it were to explore a different culture altogether? What about if Lysander and Hermia were Muslim, for instance? How would the scene play then?

Discuss with your students the importance of not reverting to cultural stereotypes during the development of their work here.

Contradictions

One of the key philosophical questions that gets people thinking is:

What does it mean to be human?

In the world created at the Open Air Theatre, where characters live on the edge of society and are treated as outcasts, this question is particularly pertinent.

Start by asking your students to consider their answer to this deep philosophical question.

What qualities do we have to exhibit in order to display 'humanity'?

Write these words down so that they are displayed prominently. Next, ask them to consider a recent time when they were mean to somebody. This could have been at home, in the playground, or in class. It could be a time when they said something that wasn't very nice, or when they pushed somebody or called them a name. Ask them to try to reconcile this action with the words that they came up with previously. By doing something mean, were they acting in a way that we would consider to be 'inhuman', by their own definition?

Watch the following clip with your students (the trailer for the film *Boy in the Striped Pyjamas*):

http://www.youtube.com/watch?v=_EfD5VaTX0A

Ask them to consider the character of the father. In the trailer, he is seen being a loving and kind parent, looking after his son and wanting his best for him. But he is also a Nazi officer, in charge of an extermination camp in the depths of the forest. How can he be both things at the same time?

- o Where is the line between actions that are okay and those that aren't?
- o Can a person be human one minute and inhuman the next?
- o How was the father himself able to balance these contradictions, or did he not see them as contradictions at all?

Ask your students to create a short piece of film that promotes their idea of what it means to be human and to have humanity. To add an additional level of challenge, explain that their film should not include any dialogue, but rather be told only through actions. They can use captions or music to create their atmosphere or mood and to tell their story. This will encourage them to think carefully about the power of the images that they select. Some students may like to do this in a series of still, rather than moving images, which may give their final piece more power.

If you do not have access to the technical equipment to make films or to take still photographs, students could create their images by using themselves to make tableaux. Once the work is complete, watch them as a class and see whether it is possible to bring the different ideas to a conclusion, and maybe even answer the question that has had philosophers arguing for years!

A MIDSUMMER NIGHT'S DREAM

Regent's Park Open Air Theatre
Photocopiable Resource

LYSANDER

How now, my love! why is your cheek so pale?
How chance the roses there do fade so fast?

HERMIA

Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.

LYSANDER

Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run
smooth;
But, either it was different in blood,—

HERMIA

O cross! too high to be enthrall'd to low.

LYSANDER

Or else misgraffed in respect of years,—

HERMIA

O spite! too old to be engaged to young.

LYSANDER

Or else it stood upon the choice of friends,—

HERMIA

O hell! to choose love by another's eyes.

LYSANDER

Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and
earth,
And ere a man hath power to say "Behold!"
The jaws of darkness do devour it up:
So quick bright things come to confusion.

HERMIA

If then true lovers have been ever cross'd,
It stands as an edict in destiny:
Then let us teach our trial patience,
Because it is a customary cross,
As due to love as thoughts and dreams and
sighs,
Wishes and tears, poor fancy's followers.

LYSANDER

A good persuasion: therefore, hear me, Her-
mia.
I have a widow aunt, a dowager
Of great revenue, and she hath no child:
From Athens is her house remote seven
leagues;
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law
Cannot pursue us. If thou lovest me then,
Steal forth thy father's house tomorrow night;
And in the wood, a league without the town,
Where I did meet thee once with Helena,
To do observance to a morn of May,
There will I stay for thee.

HERMIA

My good Lysander!
I swear to thee, by Cupid's strongest bow,
By his best arrow with the golden head,
By the simplicity of Venus' doves,
By that which knitteth souls and prospers loves,
And by that fire which burn'd the Carthage
queen,
When the false Trojan under sail was seen,
By all the vows that ever men have broke,
In number more than ever women spoke,
In that same place thou hast appointed me,
Tomorrow truly will I meet with thee.

A Midsummer Night's Dream
by William Shakespeare
Act 1, Scene 1

HOPE

We can never go back to before

Mother, *Ragtime*

Preamble. Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world.

The American Dream

The story of *Ragtime the Musical* is the story of the American dream. Early in the show, the character of Coalhouse buys a car, a heavily symbolic act that reflects the rise in consumerism and his own vision of the future, a life of equality for a black man in American society. The Open Air Theatre production of *Ragtime* is set in a contemporary, post 9/11 apocalyptic landscape, but this is a world where the American dream can still be said to be alive.

James Truslow Adams (*Epic of America*, 1931) categorised the American dream as,

not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.

Watch the following video with your students:

<http://www.youtube.com/watch?v=C48aGtPluZo&feature=fvst>

Ask students to consider, in a world that is post 9/11, post Iraq, post Afghanistan and post Lehman Brothers, whether they think that the American dream still stacks up for ordinary Americans. Is it an ideal that they will never attain?

Having visited the Open Air Theatre to see the 2012 production of *Ragtime*, ask students to create their own collage of images and text that reflects America as they see it. This could be done individually, in small groups, or as a whole class. Some can be obtained from magazines and newspapers, others could be created by projecting images and painting them onto large sheets of paper or material.

Once this is completed, reflect on it with your class and consider how it might be interpreted by an American citizen if they came into your classroom to see it.

Would they consider it to be fair reflection of the American dream?

Why?

It might also be interesting, as an extension activity, to repeat this activity, but this time to focus on British society, particularly in a world that is post the 2011 summer riots, post *My Big Fat Gypsy Wedding* and post parliamentary expenses.

- o Are we generally more negative and cynical about ourselves, or do we like to find the positive in our view of our society?
- o Are we, ultimately, that different to America? Is there such a thing as a “British Dream”?
- o As a society and as individuals, do we need dreams?

Compare the work that has been done on the two societies and see what clues can be drawn out from them.

Peaceful Protest

At the end of Act 1 of *Ragtime*, Coalhouse has had his car, the symbol of his escape from oppression, trashed by racist thugs and Sarah has been killed, mistaken for an assassin. The lack of justice for black people in America, as seen in this sequence in the show, is reflected in the experience of another famous American civil rights icon, Rosa Parks.

Watch this video with your students, which is a trailer for the film ‘The Rosa Parks Story’:

<http://www.youtube.com/watch?v=1tuCAAPOZQQ>

Divide your students into groups of 4. In a series of five tableaux, ask your students to recreate the scene on the bus, with Rosa refusing to give up her seat to a white man. Her peaceful protest, and her subsequent arrest, sparked the Montgomery Bus Boycott and became an important landmark for the Civil Rights Movement. Their still images should be performed in a ‘loop’, held for approximately five seconds and then changed to the next image, giving the effect of a ‘live’ stop frame animation. Following the last image, they return to the first and go through their sequence twice.

Next, join two groups together. One group is going to recreate their ‘loop’ of still images. The other is going to create a soundscape to go alongside the still images. They will then swap over and repeat the exercise. They may decide that their soundscape should start with very little noise, building up to a crescendo in the middle of which Rosa Parks is a quiet oasis. Or they may go for a more naturalistic approach, with lively daily chatter. They could use some of the lyrics from *Ragtime* to help to bring their pieces to life. For instance, from *Till we Reach That Day*:

A day of peace.
A day of pride.
A day of justice
We have been denied.
Let the new day dawn,
Oh, Lord, I pray...
We'll never get to heaven
Till we reach that day.

Whatever they decide, they should aim for maximum impact on their audience. Perform each piece to the whole class and then discuss which combination of still images and soundscape has been the most effective and why.

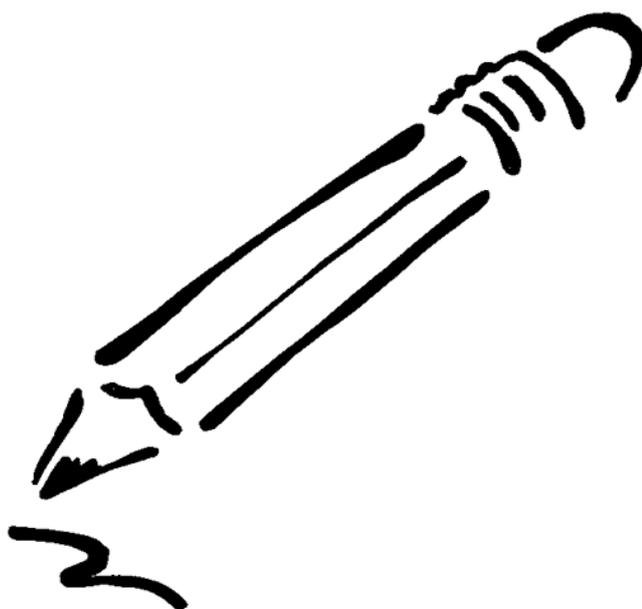
What does the future hold?

In *Ragtime*, the past and the future are sometimes uncomfortable bedfellows. Father believes that, despite Sarah's death, they can return to their lives as they were, but Mother realises that this is not the case. In *A Midsummer Night's Dream*, the night's events are easily explained away by Bottom and the Lovers as being part of a strange dream or vision. But we are left wondering whether the future will really be smooth, despite the group wedding and the success of the play *Pyramus and Thisbe*.

Ask your students to study the lyrics of *Back to Before*, Mother's powerful solo from Act 2 of *Ragtime* (see photocopiable resources). In it, she talks of a time when women were happy to accept their lot and leave everything to their husbands. But, after everything that has happened to her, she cannot go back to that time.

Ask your students to consider what has happened to them over the past few years of their lives. Inevitably, lots of things will have changed. There will be some constants, but they are now living in a world of Facebook, Tumblr, Twitter, smartphones and *The Only Way Is Essex*, none of which were in their lives to the same extent just a few short years ago.

Ask them to write a letter to their younger self, suggesting things that they could do differently, decisions that they would alter with the benefit of hindsight. Be aware that this activity can be sensitive for some students and should be approached delicately.



RAGTIME

Regent's Park Open Air Theatre 2012
Photocopiable Resource

MOTHER

There was a time
Our happiness seemed neverending
I was so sure
That where we were heading was right
Life was a road
So certain and straight and unbending.
Our little road
With never a crossroad in sight.
Back in the days
When we spoke in civilised voices
Women in white
And sturdy young men at the oar.
Back in the days
When I let you make all my choices
We can never go back to before.

There was a time
My feet were so solidly planted.
You'd sail away
While I turned my back to the sea.
I was content
A princess asleep and enchanted.
If I had dreams
I let you dream them for me.
Back in the days
Everything seemed so much clearer.
Women in white
Who knew what their lives held in store.
Where are they now,
Those women who stared from the
mirror?
We can never go back to before.

There are people out there
Unafraid of revealing
That they might have a feeling
Or they might have been wrong.
There are people out there
Unafraid to feel sorrow,
Unafraid of tomorrow,
Unafraid to be weak...
Unafraid to be strong.
There was a time
When you were the person in motion
I was your wife.
It never occurred to want more.
You were my sky,
My moon and my stars and my ocean.
We can never go back to before.
We can never go back to before.

Ragtime
book by Terrance McNally
lyrics by Lynn Ahrens
music by Stephen Flaherty

DESPAIR

Hopes turn to despair on the Lower East Side

Emma Goldman, *Ragtime*

Article 4. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Liberation

Look at the following news story with your students:

<http://www.bbc.co.uk/news/uk-england-beds-bucks-herts-14871318>

Perhaps the most shocking aspect to this story is that it was reported by the BBC in September 2011. The media reports that dispossessed, homeless people such as this, are often asylum seekers who are picked up by the travelling community with promises of work and of money. The enslaving of them, they say, can often last for months or even years.

Ask your students to explore the events at Green Acres Travellers Site in Leighton Buzzard. Ask them to do this in the style of *Crimewatch*, including a reconstruction of the events on the night of the arrests and liberation of those that were being held. They should include an interview with one of the police officers leading the case and a request for witnesses who may have seen something over recent months and years. By researching into this story, facts and figures will emerge that can be included in the *Crimewatch* feature and could help to lead to further arrests. Students should consider that there are always two sides to every story. For some of those that have been enslaved, for instance, is their captivity a better option than living on the streets with no food or job? In this situation, at least they have a roof over their heads.

- o In the *Crimewatch* drama, how can we offer a balanced perspective, not just relying on the police or mainstream media to provide our information?
- o How can we ensure that our portrayal of Travellers is not stereotypical, which it shouldn't be in a factual programme such as *Crimewatch*?

The *Crimewatch* feature could be produced as a video package, a radio podcast, or as a piece of 'live' drama.

Negative Publicity

One of the enduring images from the Open Air Theatre's production of *Ragtime* is the peeling billboard poster, symbolising the deconstruction that must precede the reconstruction of a society's values. This links very clearly to the 21st Century media dominated world that we live in today, which feeds on the oxygen of negative publicity.

Discuss with your students the ability of negative images to influence positive outcomes. This might include images that are shocking that encourage people to give to charity, for instance. Ask your students to study the Universal Declaration of Human Rights (see 'The Universal declaration of Human Rights' at the end of this pack) and to select one of the articles. Ask them to create a billboard poster, either photographically or artistically, that shows the very thing that the article declares against. Explain that the intention is to use this shocking image, with the text of the article clearly featured on their finished poster. Once this is complete, ask your students to repeat the task, but this time to create an image that shows the result of the human right in question being observed. They should similarly include the text of the article, as before. Discuss the results with your students:

- o Which are most successful, the positive or the negative posters? Why?
- o Have we been conditioned by the media to react to negative images in a way that makes them more effective? Is this a good thing or a bad thing?



Lila Heller and John Marquez
Photo Johan Persson

PREJUDICE

He counselled friendship
between the races and spoke
of the promise of the future

Booker T Washington, *Ragtime*

Article 19. Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Pyramus and Thisbe

The 'play within a play' at the centre of *A Midsummer Night's Dream* uses the Roman myth about *Pyramus and Thisbe*, being separated by the wall of their adjoining houses and thus symbolically and literally providing a barrier to their union. Whilst the myth has a tragic end, it was taken by Shakespeare and used comedically as a story for his Mechanicals to tell. The story has been regularly updated over the years for different audiences and tastes, whilst ultimately remaining true to its core plot. Watch the following video clip with your students:

<http://www.youtube.com/watch?v=yUVL-0ONwYY>

This clip shows the first 3 minutes and 6 seconds of Buster Keaton's 1920 film *Neighbors* (up to the point where he falls into the barrel!). It is the same story as that of *Pyramus and Thisbe*, this time performed visually, telling the story for an early 20th Century audience. You might also like to show them an appropriate section from *West Side Story*, to reinforce their understanding that this is the same story, retold in different ways.

Ask students to come up with their own, modern-day version of the *Pyramus and Thisbe* myth. What are their characters going to be called? In the myth, they are *Pyramus and Thisbe*; in *Neighbors*, they are The Boy and The Girl; by the time of *West Side Story*, they have acquired names, Tony and Maria. Ask them to explore their own reasons for the division between their characters. Can they make any allegorical references of their own to modern-day society? For instance, they may like to consider religious divides such as in the modern day history of Northern Ireland. As they are creating a modern-day story, ask students to find an up-to-date way to tell it. This could be through contemporary dance, vox pops or video diaries or a Blog. Importantly, students should consider how their story might end. The myth of *Pyramus and Thisbe* is a tragedy, but they may decide that they inspired to create a happy ending. Whichever they choose, they should ensure that it is a satisfying ending for their audience.

Rumour

Watch the video clip *Clashing Cultures* with your students:

<http://www.channel4.com/programmes/big-fat-gypsy-weddings/articles/video-extras>

Of course, gossip and rumour often fuels fear and lack of understanding, as is clear at the travellers fair at Stow-on-the-Wold, where shops and pubs are closed during the fair because of rumour rather than experience. But what if media coverage was positive rather than negative? Ask your students to create a front page newspaper spread, complete with headline, strapline, standfirst and byline, that tells the positive story of a travellers fair at Stow-on-the-Wold, where only positive things happen

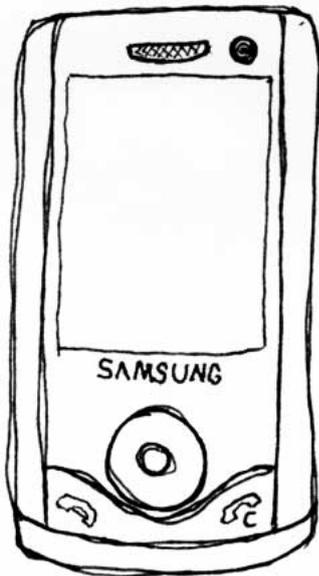
Once these are complete, ask your students to consider whether a more positive media could help to influence the persistence of rumours in situations like this.

RESPONSIBILITY

Do not blame me
for my past

Younger Brother, *Ragtime*

Article 29. (1) Everyone has duties to the community in which alone the free and full development of his personality is possible.



It's Good to Talk

One of the threads that runs through both *Ragtime* and *A Midsummer Night's Dream* is the focus on the way that people treat each other.

Willie Conklin thinks that it's acceptable to be rude to Coalhouse and to call him names:

Try turning around and going back
where you came from

Demetrius in *A Midsummer Night's Dream* believes that being nasty to Helena is the right way to behave:

Tempt not too much the hatred of my spirit;
for I am sick when I do look on thee.

In fact, the 'Rights, Respect and Responsibility' curriculum, and good manners, teaches us that we should take responsibility for our actions and behaviour.

Watch the following video clip from *The Jeremy Kyle Show* with your students:

<http://www.youtube.com/watch?v=OzKhz3qbSXA>

The guests on this show believe that taking recreational drugs is acceptable. The host seems unable to convince them that their position does not conform to the accepted rules of society. They seem to believe that 'everybody does it', so it must therefore be okay.

Ask your students to consider the characters of Willie Conklin from *Ragtime* and Demetrius from *A Midsummer Night's Dream*.

- o How could these characters be convinced to change their positions in regard to Coalhouse and Helena, respectively?

Use either teacher-in-role, or ask a couple of your students to play the parts of these characters, explaining clearly that you or they will be taking on the attitudes and opinions of someone else for the purposes of this exercise and that what is said in improvisation is in character, rather than the actors personal position.

Hotseat each character in turn, with the rest of the group looking for ways to convince the character that their position is flawed. The actor should answer each point 'in role', trying all the time to think of the answer that their character would give. At the end of the improvisation, discuss the wider question of how it is possible for society to affect the change of opinion of a large number of people. Looking at the recent changes to the law in smoking might act as an example of how legislation can make an impact on people's behaviour.

Make them hear you

Ask your students to study the lyrics to the song *Make Them Hear You* from *Ragtime* (see photocopiable resource). In it, Coalhouse calls to his followers to spread the story of their struggle and beliefs. Ask them to consider his rhetoric and the short yet meaningful phrases that he uses to make his point.

Ask them to select an issue that they feel strongly about. It could be to do with their lives or futures, or the wider world. Ask them to write a letter to somebody in power that they think could make a difference to their issue, either contemporary or historical, from President Obama to Winston Churchill, using the most powerful rhetoric that they can to make their case for change.

RAGTIME

Regent's Park Open Air Theatre 2012
Photocopiable Resource

Make Them Hear You

COALHOUSE

Go out and tell our story.
Let it echo far and wide.
Make them hear you,
Make them hear you.

How justice was our battle
And how justice was denied.
Make them hear you,
Make them hear you.

And say to those who blame us
For the way we chose to fight
That sometimes there are battles
That are more than black or white.

And I could not put down my sword
When justice was my right.
Make them hear you,
Make them hear you.

Go out and tell the story
To your daughters and your sons.
Make them hear you,
Make them hear you.

And tell them, in our struggle,
We were not the only ones.
Make them hear you,
Make them hear you.

Your sword can be a sermon
Or the power of the pen.
Teach every child to raise his voice
And then, my brothers, then
Will justice be demanded
By ten millions righteous men.
Make them hear you,
When they hear you.
I'll be near you
Again.

Ragtime
book by Terrance McNally
lyrics by Lynn Ahrens
music by Stephen Flaherty

GENERAL RESOURCE

The Universal Declaration of Human Rights

Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, Therefore THE GENERAL ASSEMBLY proclaims THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2.

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3.

Everyone has the right to life, liberty and security of person.

Article 4.

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5.

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6.

Everyone has the right to recognition everywhere as a person before the law.

Article 7.

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8.

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9.

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10.

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11.

(1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12.

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13.

(1) Everyone has the right to freedom of movement and residence within the borders of each state.

(2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14.

(1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.

(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15.

- (1) Everyone has the right to a nationality.
- (2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16.

- (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
- (2) Marriage shall be entered into only with the free and full consent of the intending spouses.
- (3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17.

- (1) Everyone has the right to own property alone as well as in association with others.
- (2) No one shall be arbitrarily deprived of his property.

Article 18.

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19.

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20.

- (1) Everyone has the right to freedom of peaceful assembly and association.
- (2) No one may be compelled to belong to an association.

Article 21.

- (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
- (2) Everyone has the right of equal access to public service in his country.
- (3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22.

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23.

- (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
- (2) Everyone, without any discrimination, has the right to equal pay for equal work.
- (3) Everyone who works has the right to just and favourable remuneration ensuring for himself

and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

(4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24.

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25.

(1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

(2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26.

(1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

(3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27.

(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28.

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29.

(1) Everyone has duties to the community in which alone the free and full development of his personality is possible.

(2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

(3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30.

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

RESOURCES AND LINKS

Books

Theatre of the Oppressed
Augusto Boal
Pluto Press
ISBN: 978-0745328386

Pedagogy of the Oppressed
Paolo Freire
Penguin
ISBN: 978-0140254037

Augusto Boal
Frances Babbage
Routledge
ISBN: 978-0415273268

A Midsummer Night's Dream
William Shakespeare
Arden Shakespeare
ISBN: 978-1903436608

Ragtime
E.L. Doctorow
Penguin Classics
ISBN: 978-0141188171

Ragtime the Musical Vocal Selections
Lynn Ahrens and Stephen Flaherty
Warner Bros Publications Inc
ISBN: 978-1576239551

DVDs

Ragtime (1981)
Starring James Cagney and Elizabeth McGovern
Directed by Milos Forman
Sanctuary Studio

A Midsummer Night's Dream (1996)
Starring Lindsay Duncan and Alex Jennings
Directed by Adrian Noble for the RSC
Cinema Club

A Midsummer Night's Dream (1935)
Starring James Cagney and Mickey Rooney
Directed by Max Reinhardt
Warner Home Video

CDs

Ragtime the Musical (2003)
Terrance McNally, Lynn Ahrens and Stephen Flaherty
RCA Label

Links

<http://www.openairtheatre.com>
Website for Regent's Park Open Air Theatre

<http://www.cardboardcitizens.org.uk/>
Official Website of Cardboard Citizens, workshop partner of the Open Air Theatre for 2012

[http://en.wikipedia.org/wiki/Ragtime_\(musical\)](http://en.wikipedia.org/wiki/Ragtime_(musical))
Wikipedia page on Ragtime the Musical

http://en.wikipedia.org/wiki/A_Midsummer_Night's_Dream
Wikipedia page on *A Midsummer Night's Dream*

<http://shakespeare.mit.edu/midsummer/full.html>
Online text of *A Midsummer Night's Dream*

<http://www.knowyourrights2008.org/>
United Nations site that explores the Declaration of Human Rights

<http://www.bih.org.uk/>
Website of the British Institute of Human Rights

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