

RIFT



School Resource Pack: Year 9 – 11 PSHE Teacher Guidance

Explore *Rift* with your students to address critical issues like misogyny, discrimination, and prejudice through drama. This engaging audio play and activity pack develops empathy, critical thinking, and drama skills. Flexible session plans encourage collaboration and meaningful discussions, fostering personal growth in a safe, supportive environment. Perfect for Year 9 and beyond.

This resource pack is designed to:

Foster empathy and awareness:

By exploring the experiences of relatable teenage characters, students can gain a deeper understanding of social issues and reflect on their own perspectives.

Develop drama skills:

The activities in the pack are tailored to support students in honing their drama techniques, including scene interpretation, character analysis, and collaborative performance.

Encourage critical thinking:

The themes in *Rift* prompt meaningful discussions about the complexities of the modern world, empowering students to think critically and express their ideas creatively.

Rift is an audio drama written by Abi Falase for Immediate Theatre. The original play was initiated through workshops with young people, leading to the development of a young women's writing group. *Rift* explores how a group of teenagers attempt to navigate the issues of misogyny, discrimination and prejudice in an increasingly challenging social and online climate.

This pack contains Drama activities that are designed to support students' exploration of some of the themes and issues in *Rift* as well as developing key drama skills. The activities in this pack are recommended for Year 9 students, however, you are free to amend these activities to suit younger or older students.

The suggested set of session plans below are designed to be delivered across a half term or can be extended to cover a whole term depending on your class and school setting's needs. Each session begins with playing a scene/scenes to your students using the links provided which include accompanying images. This is then followed by a series of practical activities, with opportunities for students to work individually, in a pair or as a group. Each session lasts approximately 1 hour, however, you may wish to spend less or more time on specific activities depending on your students' needs.

Each session begins with playing a scene/ scenes for your students using the links provided which include accompanying images. This is then followed by a series of practical activities, with opportunities for students to work individually, in a pair or as a group.

You can play *Rift* out loud using your classroom speaker system or smaller groups may wish to use their own headphones, if these are

available, to create a more intimate listening experience. You may want to ask students to listen to scenes at home in preparation for the practical activities within lessons.

Rift contains themes and language which staff and students may find challenging. We recommend that teachers listen to the full audio play before exploring with students to ensure that they feel comfortable with the content. Please see links on **page 24** for organisations who can offer further support to young people.

Character biographies, a plot synopsis and a glossary of the key themes and issues in the play can also be found within this pack. Key extracts from the play have also been provided.



If you and your students are interested in learning more about audio dramas, here are a few suggested places to start:

'Drama Dan' Radio Drama lesson series:
<https://rb.gy/ch3unx>

Or
www.appliedstories.co.uk
www.wirelesstheatrecompany.co.uk

You can listen to a wide range of audio dramas here (please check age suitability):
www.bbc.co.uk/sounds/category/drama
www.audible.co.uk

Rift Synopsis

Chi loves her twin brother, TikTok-famous Kam, but why does she always have to clean up his mess? Since a kiss captured on social media cost Chi her best friend Ella, she has been focussing on her GCSEs and planning to get away.

Charlie is proud of his “meninist” approach to life, but has he thought this through? Now everyone’s stuck at the Geography residential and things could really get out of hand. Can Ella and Chi find female solidarity? Will Kam and Charlie ever wake up to the impact of their privilege?

An introduction to Audio Dramas for your students:



“What is an Audio Drama and why can’t we just watch the play?”

This may be the first time that your students listen to an Audio Drama. Some may find this a bit unusual to start with and it might take a couple of sessions to get used to it. It might be helpful to remind students that listening to an Audio Drama is a bit like listening to music or listening to a Podcast. Students may ask why they can’t just watch or see the play. One of the unique benefits of an Audio Drama is that the audience can form their own images of the characters and settings in their minds, therefore, everyone can form their own interpretations. The images that are included with the recording of **Rift** are designed to support students by giving them visual aids to focus their attention whilst they are listening to the play.

*This education pack was produced by Nadya Bettioui, Schools Consultant.
With thanks to Kyarna Morris and Anna Bennett for their valuable contributions to the activities.*

Introduction to the unit, hints and tips:



In collaboration with students, set some ground rules before starting the play and activities. This is an essential way of creating a safe space for students. Here are some sample ground rules, taken from the BBC PSHE & Citizenship guide:

[https://www.bbc.co.uk/teach/topics/crgpz7ey4rt.](https://www.bbc.co.uk/teach/topics/crgpz7ey4rt)

- We will not ask each other personal questions.
- We have the right to 'pass' if we do not wish to comment.
- We agree to join in and make a positive contribution.
- We will listen to each other without interrupting.
- We will show respect for each other and each other's views, even where they are different from our own.
- We agree that it is OK to make mistakes and learn from them.
- We will support each other and encourage those who are less confident than ourselves.

Display the ground rules somewhere visible in the space during all of the sessions and refer to them when needed. You can also ask students to all sign a copy of the rules once they're agreed, to act as a group 'contract'.

- Outline the themes and issues that will be covered and explain that some of these may be challenging for some students. In line with your school's Safeguarding policy, reassure students that they can reach out to a trusted adult staff member if they feel like they need to discuss any issues they are experiencing.
- Make students aware of the links to organisations and charities provided at the end of this pack who can offer support.
- Create a confidential 'Questions Box' where students can anonymously post any questions that they would like to ask if they feel uncomfortable asking them in front of the class. These can be answered to the whole class in the next session.
- If you are aware of specific students who may be sensitive to some of the themes and issues explored in the play and activities, please ensure you follow your school policy for providing the appropriate support where needed. You may wish to adapt some of the activities to suit your individual students' needs.

Activities

Session 1 (Scenes 1 & 2)



Learning Objectives:

- To identify and understand different types of discrimination and prejudice.
- To evaluate how we might respond to instances of discrimination.

Introductory activity: Present the glossary of key themes from **page 22** in the play without their definitions and ask students to write down their own definitions for each, either individually or in pairs. This is a good opportunity to establish the key themes and address any misconceptions that students may have (5 minutes)

Scene 1:



- **Play Scene 1 to the class.**
- Establish the relationship between Kam and Chi and the setting; they're twins and the scene takes place on their arrival at the Geography field trip.

Key moments/ prompts to support Scene 1 activities/discussion with students:



- Chi is made to give Kam the charger even though it's hers.
- Chi was asked to help Kam pack his suitcase.
- Kam refers to Ella as "just one of many gyal" and "MY ting". Chi refers to her as his "clapped girlfriend". What does this tell us about their attitude towards Ella?
- Chi says a male teacher told her to "hold" her period. Kam responds with "I don't need to hear about all of that please. Keep that nasty stuff to yourself yeah".
- Chi is pressured to be part of the TikTok video even though she doesn't want to be.

Activity: Identifying discrimination (5 minutes)



- In pairs, ask students to see if that can identify the types of discrimination and prejudice evident in Scene 1.
- They may wish to use the key themes and definitions on **page 22** for support.
- Select pairs to share their views and the reasons for their selections with the class.

Extension activity:



Students may wish to read and explore '*I Feel Like a Walking Tap*', a piece written by a young writer. How does this relate to what Chi expresses in Scene 1? This can be found in Additional Texts via Additional Resources & Support on the landing page.

Scene 2:



- Play Scene 2 to the class.

Key moments/prompts to support Scene 2 activities/discussion with students:



- Charlie is critical of Chi, saying “you were doing it wrong anyway”.
- Charlie says to Kam “I’ll talk to her however I want. I’ll talk to whoever however I want”.
- Charlie calls Kam “Kameron” and “little man”.
- Chi and Ella both ask Kam to “leave it”. Why are they reluctant to challenge Charlie?
- Kam instigates the physical conflict with Charlie in response to his insults. What motivates him to do this? I.e. pride, toxic masculinity?
- Charlie says “I’m not the one who hit her. I’d never hit a female, but I guess that’s what happens when you’re not raised right”.

Activity: Whole group discussion (10 minutes)



- Why did Kam react the way he did?
- Kam asks Ella “Why did you get involved? You should’ve let me have him. Now he thinks he’s...”, how do you think Kam would finish this sentence?
- How can Charlie’s discriminatory comments be challenged without physical aggression?

Activities

Session 2 (Scenes 3 & 4)

Learning Objectives:

- To understand and explore the concept of 'consent'.
- To identify the features of healthy and unhealthy relationships.
- To explore ways to challenge discrimination in a productive way.



Scene 3:

Warm up activity: 'Yes/No circle' to start exploring the concept of consent (10 minutes)



- Ask students to sit in a circle with one person stood in the middle. Their aim is to get someone from the circle to take their place in the centre. They can do this by making eye contact with someone and saying their name.
- The person sat in the circle can simply answer either 'Yes' or 'No'. If they say 'Yes', they can replace the person in the middle. If they say 'No', the person in the middle continues to someone else in the circle, and so on.

Debrief with the group:



- How did you feel saying 'No' to someone (emotionally, physically, or both)?
- How did you feel when someone said 'No' to you?
- Did you feel pressure to answer one way or the other? Why or why not?
- How does this exercise help us to understand the concept of consent? (Read the definition of consent and the laws relating to consent on **page 22**).



- **Play Scene 3 to the class.**

Key moments/prompts to support Scene 3 activities/discussion with students:



- Ella says to Kam, "if you put your hands on him, you know who's gonna get in trouble. It won't matter who started it".
- Kam refers to '**My** sister' and '**My** ting'. What does this tell us about Kam's apparent attitude to women?
- Kam receives a message from Michelle whilst he is speaking to Ella.
- Kam says "As a man, that's what I'm supposed to do init. Protect".
- Chi has been trolled online by her peers, she says to Ella, "You said nothing! You just let them chat crap. Commenting under all types of stuff on Kam's videos".
- Chi says "you know the worst part in all this... in none of those situations was I given a choice".
- Chi says to Ella, "And I'm the sket?". What does this tell us about how **internalised misogyny** could be playing a role in their relationship?

Activity: Healthy and unhealthy relationships (10 minutes)



- In small groups or pairs, ask students to create a list of ten 'rights' within a relationship.
- What should everyone expect to receive within a healthy relationship? Students can use the following words* to help them create their list of rights.
- Ask students to share their ideas as part of a whole class discussion.

Respect	Boundaries	Consent	Expression	Comfortable	Friends
Safety	Equality	Family	Freedom	Privacy	Identity

*taken from this NSPCC Learning module:

<https://learning.nspcc.org.uk/services/talk-relationships?modularPage=ages-14-16>

Activity: Relationship red flags (5-10 minutes)



- What are the 'red flags' of an unhealthy relationship? Read out the quotes/moments below from the play so far and ask students to raise their hand if they believe it is a 'red flag'.
- Ask a range of students with their hands raised to explain their reasons.
 - Kam pressurises Chi to be in the TikTok video.
 - Kam calls Ella "my ting".
 - Kam says that he has Chi's back.
 - Kam is understanding when Ella says she isn't ready to take their relationship to the next level yet.
 - Ella doesn't defend Chi when Chi is trolled online.
 - Chi is kissed without her consent at Dani's party.

Extension activities:



- If you were Ella's best friend, what advice would you give her at this stage in the play with regards to her relationships with Kam and Chi? Are these relationships serving her well or are they potentially detrimental to her wellbeing?
- Students may wish to read and explore 'Transit', a short play written by a young writer which explores similar friendship dynamics to Chi and Ella's. This can be found in Additional Texts via Additional Resources & Support on the landing page.

Scene 4:



- Play Scene 4 to the class.

Key moments/prompts to support Scene 4 activities/discussion with students:



- The girls are continually dismissed by the boys when they try to help with the bridge building activity. What is motivating them to ignore the girls and feel that they have to take the lead?
- Charlie makes the following statements:
 - “All you girls do is complain”.
 - “It’s a race, we need speed not... just sit your pretty self down somewhere and focus on your nails or something”.
 - “No, nah, I mean – for a black girl init”.
 - “What, you interested in a little cream in your coffee?”.
 - “Listen to your man yeah. Men are better at this stuff, it’s just a biological fact”.

Activity: Giving the girls a voice (15 minutes)



- In groups of four, ask students to re-write or devise an alternative version of Scene 4 where the girls are empowered to stand up to the boys by asserting their ideas on the bridge building task and not allowing themselves to be silenced.
- How might the boys respond more positively? Students can use the Scene 4 script for support. Select a couple of groups to read out or perform their re-written scenes to the class. This can be found in Additional Resources & Support on the landing page.

Extension activity:



- Can students identify the **sexism, misogyny, gender stereotypes** and **misogynoir** in Charlie’s comments?

Activities

Session 3 (Scene 5)

Learning Objectives:

- To understand and explore the concept of 'privilege'.
- To reflect on your own experiences of discrimination and privilege.



Scene 5:



- **Play Scene 5 to the class.**

Key moments/prompts to support Scene 5 activities/discussion with students:



- Chi challenges Charlie's opinions, attitudes and values.
- Charlie listens to what Chi has to say and begins to understand her perspective.
- How do Chi and Charlie manage to find common ground? What divides them and what unites them?
- To what extent does someone's upbringing dictate their views and values?

Activity: 'The Privilege Walk' (10 minutes).



- This is the PSHE activity referred to in the play by Chi. It ideally requires a large, clear space with any tables and chairs stored safely away.
- Remind students of the ground rules agreed in Session 1 in order to create a safe space for this activity.
- Explain the concept of 'privilege' to students: many people are born or raised with a set of privileges that give them automatic advantages in life. They may not notice these as they are so embedded in society. It's important to recognise that others who do not have these privileges can face additional barriers and challenges in their lives. This does not mean that these people cannot go on to have very successful lives, but that they have to overcome these barriers and challenges in order to do so.
- We all have different personal attributes and circumstances which make us who we are. We should be proud of our own identities and all of the elements that make us special and unique.
- Ask students to stand in a horizontal line in the middle of the space, facing the teacher/ workshop leader.
- Read out the following set of statements and ask students to take one step forwards or backwards, as applicable. If a student does not feel comfortable to move, they can remain where they are...

1. If you feel good about how your identity is portrayed by the media, take one step forward.
2. If you were ever discouraged from an activity because of race, class, ethnicity, gender, disability, your physical appearance or sexual orientation, take one step back.
3. If you can find makeup or plasters at a mainstream shop designed to blend in with or match your skin tone, take one step forward.
4. If you have ever tried to change your appearance, mannerisms, or behaviour to fit in more with the people around you, take one step back.
5. If you have attended a school with people you felt were like yourself, take one step forward.
6. If you have ever been profiled by someone else using stereotypes, take one step back.
7. If you are never asked to speak on behalf of a group of people who share an identity with you, take one step forward.
8. If you constantly feel unsafe walking alone at night, take one step back.
9. If you have always assumed you'll go to university if you want to, take one step forward.
10. If you have ever been spoken over because you could not articulate your thoughts fast enough, take one step back.
11. If you can make mistakes and not have people attribute your behaviour to flaws in your racial or gender group, take one step forward.
12. If you were ever uncomfortable about a joke related to your race, religion, ethnicity, gender, disability, physical appearance or sexual orientation but felt unsafe to confront the situation, take one step back.



- Ask students to take note of where they are standing in relation to others. How might this help them to reflect on the role that privilege plays in society?
- Ask students to take note of the multiple factors that can cross over to form either a privileged or marginalised position in society. This is called intersectionality: where multiple factors intersect in the way that Chi refers to in the play, i.e. she is a woman and she is black; both of these factors can be seen to place her at a disadvantage in contrast to a white male, for example.

In a circle, discuss the following debrief questions as a whole group
(10-15 minutes):



- Were there any factors that haven't occurred to you previously as being a sign of privilege?
- Are there any additional indicators of privilege you can think of that weren't mentioned in the statements?
- How can your understanding of your privileges or marginalisations improve your existing relationships with yourself and others?

Activities

Session 4 (Scenes 6 & 7)

Learning Objectives:

- To explore and analyse gender stereotypes in society.
- To understand the spectrum of sexual orientation.
- To identify healthy and unhealthy coping strategies.



Scene 6:



- **Play Scene 6 to the class.**

Key moments/prompts to support Scene 6 activities/discussion with students:



Ella makes the following statements:

- “Yeah! Guys don’t even know what girls really look like”.
 - “OMG, if I was to turn around and say I like football, you’d interrogate me about the offside rule and girls would call me a ‘pick me.’ I say I like makeup and fashion and now you have more to say”.
 - “My brothers always have something to say and I just don’t want the hassle. My parents’ are fine but the boys are just – ”
 - “I hear it, I’m the middle child and I’m always washing dishes”.
- What does the first statement tell us about modern expectations of female beauty?
 - How do these statements help us to understand the pressures that Ella is experiencing?
 - Ella and Chi almost kiss. Why might Ella be struggling to find the space to explore/ explain her sexuality?



Activity: Exploring gender roles and stereotypes (10-15 minutes)

- This activity should ideally take place in a clear space. If this is not available, the activity could be adapted by asking students to raise their hands to show if they agree, disagree or are unsure.
- Stick three signs up in the space; ‘Agree’ on one side, ‘Disagree’ on the opposite side and ‘Unsure’ in the centre.
- Read out the following statements to students and ask them to stand next to the sign in the part of the room that represents their opinion. Following each statement, select students to explain their choices. Give students the option to change their vote after hearing others’ opinions.

Statements:

- Men should protect women.
- Women are as capable as men at all things.
- Men are supposed to be physically stronger than women.
- Women are more intelligent than men.
- Men should earn more money than women.
- Women should wear makeup.
- Men shouldn't cry.
- Women are better at multi-tasking than men.

Activity: Ella's sexual orientation (10 minutes)



- In the play, Ella and Chi almost kiss and Ella appears to be confused about her sexual orientation. This is normal for young people as they are still growing and developing as a person which is a natural part of developing an identity.
- Sexual orientation (who someone is attracted to) is different to Gender Identity (the gender someone identifies with which might be different to the gender assigned at birth).
- Ask students if they can write down the different types of sexual orientation they can think of. Does someone's sexual orientation have to remain fixed?
- After the task, present these definitions to students and explain that these are just a few examples:

<p>Gay/Homosexual Attracted to the same gender (typically refers to men attracted to other men).</p>	<p>Lesbian Women attracted to other women.</p>	<p>Aromantic Someone who does not experience romantic attraction.</p>	<p>Asexual Experiences little to no sexual attraction.</p>
<p>Straight/Heterosexual Attracted to someone of the opposite gender.</p>	<p>Bisexual Attracted to both men and women, or more than one gender.</p>	<p>Queer Some people identify with this umbrella term if they feel that other terms do not reflect their sexuality or they are more fluid with their orientation.</p>	<p>Pansexual Attracted to others, regardless of their gender.</p>

- More terms and definitions to support students' understanding can be found on the Stonewall website here: <https://www.stonewall.org.uk/resources/list-lgbtq-terms>

Extension activities:



- What barriers might Ella be facing which may prevent her from exploring her sexual orientation more confidently? Ask students to discuss in pairs and feed back.
- Students may wish to read 'Boys will be Boys' a piece written by a young writer. This can be found in Additional Resources & Support on the landing page.

Scene 7:



- **Play Scene 7 to the class.**

Key moments/prompts to support Scene 7 activities/discussion with students:



- Charlie makes a homophobic comment, “Eurgh that’s gay” but then says “I heard it that time, my fault. I’m not a snake”. Is this an example of Charlie beginning to develop greater self-awareness?
- Kam says “Oooh, just got a pic from Ella... I’ll check that later”. What might have motivated Ella to send a nude picture to Kam in this moment?
- Why is Kam drinking alcohol to deal with his problems despite knowing it’s damaging effects? What could Kam use as a healthier coping mechanism?

Activity: Healthy and unhealthy coping mechanisms (10- 15 minutes)



- In this scene, we see Kam under a lot of pressure and turning to alcohol as one of his coping mechanisms. Present the following coping mechanisms to students and ask them to categorise them as either ‘healthy’ or ‘unhealthy’.
- You may wish to print out the statements and give them to students to physically categorise, working in pairs or small groups.

Coping mechanisms: Healthy or Unhealthy?

Drinking alcohol to forget about your problems

Try and forget about your problems and hope that they just go away

Smoking or vaping to feel more relaxed

Doing breathing exercises

Doing physical exercise, e.g. running, playing sports

Speaking to someone you trust about how you feel

Eating fast food to feel comforted

Seeking professional support, such as counselling or therapy

Taking up a fun hobby to improve your quality of life and learn new skills

Stay inside your room so that you don’t have to face anyone

- Select pairs/ groups to share and explain their choices.
- What are some of the barriers Kam is facing in seeking out more healthy coping mechanisms and how could he overcome these?

Activity: Charlie's changing views (10- 15 minutes)



Charlie shows some evidence of beginning to change his views in this scene. In groups or pairs, ask students to consider how the following influences may have negatively impacted Charlie's opinions, attitudes and values in the past and how he could make different choices going forwards:

- **His upbringing and family.**
- **Misinformation on social media.**
- **His peers.**

Ask students to write down three suggestions for each influence.

For example, for point number 2, 'Misinformation on social media', one suggestion could be for Charlie to take a break from social media or delete any apps that he realises are perpetuating harmful messages and stereotypes.

Activities

Session 5 (Scenes 8, 9 & 10)

Learning Objectives:

- To understand the laws relating to sharing nude images.
- To evaluate Kam's decision at the end of the play.

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Scenes 8 – 10:



- **Play Scenes 8, 9 & 10 to the class.**

Key moments/prompts to support Scene 8-10 activities and discussion:



- Chi says to Ella “Good, okay. You’re lucky, once that stuff is out there... the internet is forever” about the nude image she sends to Kam.
- Ella is feeling unclear/conflicted about her sexuality.
- What does the charger symbolise in Scene 8?
- Kam says “She was dead anyways, I’ve got better tings on my line anyway”, what does this tell us about the extent to which Kam has shifted his views on women throughout the play?

Activity: Sharing nudes; the law and the impact (5 minutes)



- In this scene, Chi warns Ella after she sends Kam a nude image that “once it’s on the internet, it’s out there forever”.
- Ask students if they know what the law says with regards to posting and sharing nude images.
- Reveal the following facts to students by either reading them aloud, writing up on a board or handing out written copies. Are they surprised?

“Children and young people who share nudes and semi-nudes of themselves, or peers, are breaking the law”

“Making, possessing, and distributing any imagery of someone under 18 which is ‘indecent’ is illegal. This includes imagery of yourself if you are under 18”

(The relevant legislation is contained in the Protection of Children Act 1978 (England and Wales) as amended in the Sexual Offences Act 2003 (England and Wales))

“The non-consensual sharing of private sexual images or videos with the intent to cause distress is also illegal” The relevant legislation is contained in section 33 of the Criminal Justice and Courts Act 2015.

Advice for education settings for dealing with the sharing of nudes and semi-nudes can be found here:

[Sharing nudes and semi-nudes: advice for education settings working with children and young people - GOV.UK](#)

Extension activity:



- Ask students to consider the reasons why Ella sent the image to Kam and what the possible consequences might have been if Chi didn't delete it before he saw it?

Activity: Was it right for Kam to post the video?

Whole class debate (20- 30 minutes)

- We learn that at the end of the play that Kam has posted a video which we assume reveals Chi and Ella's near kiss.
- Divide the class into two teams, 'For' and 'Against'. The team 'For' must formulate and present an argument which supports Kam's decision to post the video. The team 'Against' must formulate and present an argument which shows that Kam should not have posted the video. For a large class, you may wish to divide the class into four groups and facilitate two separate debates.
- Give both teams up to 15 minutes to prepare their argument. They may wish to start by nominating a 'scribe' to write down all of the main points the team would like to communicate and three main speakers for each team.
- Within each team, they should aim to agree on three main points of their argument.
- Once both teams have prepared, the teacher should ask for the first speakers from each team to present their arguments to each other, this is then followed by the second speakers from each team and then the third. The floor can then be opened to other members of the teams who wish to contribute any additional points.
- Some tips for setting up a successful debate:
 - Students must take it in turns to speak.
 - Each team must have an equal amount of time to present their argument.
 - The debate isn't a 'competition', there is no winner.
 - Students should try and use persuasive language and non-verbal techniques as well as evidence from the play to back up their argument.
 - Students must present their points in a respectful manner to other members of the team.

Activities

Session 6 (Reflection and additional exploration)

Learning Objectives:

- To recall the plot of the play.
- To apply all of our learning from the play to create an anti-discrimination campaign.



Activity: Re-cap the whole plot as a class (5 minutes)



In groups, give students the plot summary sentences on **page 21** (without the scene numbers!) and ask them to sort them into the correct order.

Activity: Create an anti-discrimination campaign for use on social media (30- 40 minutes)



- In pairs or groups, ask students to select a type of discrimination/prejudice addressed in the play that they would like to base their campaign on. You can refer to the glossary on **page 22** to help students remember the different types.
- Each pair or group must create the content for a 2 minute video to be shared on social media which helps to challenge this type of discrimination/prejudice and shift harmful attitudes in order to create positive societal change.
- If the resources are available, you may wish to allow students to use props or create simple materials such as posters or placards to use in their video content.
- Ask each pair or group to share their 'performance' of their video content or a presentation outlining their ideas to the rest of the class.
- You may wish to spend longer on this project in order to create real filmed content which could be used to promote positive messages to your school community via assemblies or in other ways to help support a tolerant culture within your school setting.

Character biographies



Chi / Age: 15

Chi is an extremely well-read black girl. She is driven and focused but equally out-spoken and caring to her fault. Although 10 minutes younger than her twin brother, Kam, she takes good care of him at her mother's insistence.

If Chi was to tell you why she's so smart, she would say it's because she has to be. She has to be ready to argue clearly and concisely for fear of being called irrational, she has to be better than everyone else if she is going to go through life as a young black girl from a less privileged background, she has to work three times as hard. Chi has never been allowed to be a child, she faces constant adultification and infantilisation at the same time, she lives in constant paradox. She desperately wants to have fun and let loose but can't quite fathom that it won't be the end of the world if she does.

Kam / Age: 15

Kam is Chi's twin brother. He is fun and extremely affectionate with big dreams of being a content creator. Kam has ultimate golden retriever energy, he's sensitive about his intelligence and hates being compared to his sister who is in higher sets at school.

Kam cares a lot but is an unfortunate product of his environment. He generally believes in the equality of all genders but doesn't have the knowledge of how deep rooted the sexism is within his culture and environment. This means his sexism and gender bias is more casual rather than intentionally problematic.



Character biographies (cont.)

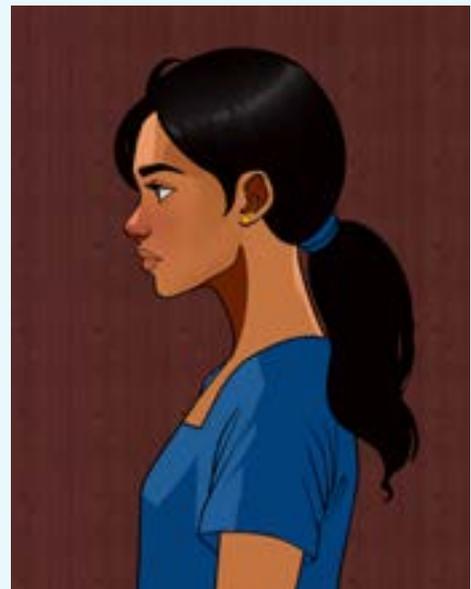


Charlie / Age:16

Charlie is a 'lad's lad', an alpha male, a young geezer who is also a product of his environment. He's working class and his parents are pretty bigoted, mostly due to the fact that they feel disenfranchised as born and bred English Brits with right-wing views. Charlie would identify as a proud "meninist" or men's rights activist, he holds a lot of unconscious bias and prejudice but has done none of the work to undo that. He is smart and in the top sets at school but does not apply his intelligence to thinking about societal issues. He can be funny and likeable and is very popular at school.

Ella / Age:15

Ella is Muslim, a middle child and only girl. Ella is shy and aloof in bigger groups but one on one with both Chi and Kam, she finds her voice a little. She's kind but lacks confidence. Ella is very good at makeup and art and finds confidence through this. Ella is confused about her sexuality and developed a crush on Chi, which led to a "kiss" in Year 10. In the summer, their group of friends hosted a party, at which Chi kissed the boy one of the other girls was dating. Feeling pressured by the rest of the group, Ella passively joined the campaign against Chi by ignoring her and not standing up for her with the other girls.



Scene summaries

These summaries can be printed and cut out for students (without the scene numbers!) to re-arrange for the activity in Session 6. Alternatively, they can be displayed in a jumbled order on a PowerPoint presentation for students to number.

Scene 1:

Kam and Chi arrive at the geography field trip in Osmington Bay. Kam wants to use Chi's charger as he has left his at home. They go to Chi's cabin which she is sharing with Ella.

Scene 2:

The four characters are on the beach working on their geography project. Chi is measuring out an area on the beach without help from the others. Charlie and Kam have an altercation after Charlie makes offensive comments.

Scene 3:

Ella and Kam discuss their relationship status. Ella says she does not feel ready to take their relationship to the next level yet. We discover why Ella and Chi have fallen out.

Scene 4:

The four characters are doing the bridge building activity on the beach. The boys are dismissive of the girls.

Scene 5:

In the Sensory room, Chi is working on an application to a Sixth form college. Charlie and Chi have a conversation about prejudice, privilege and ignorance. Charlie begins to change his mindset.

Scene 6:

In Ella and Chi's cabin, Kam and Ella discuss gender roles. Ella and Chi begin to resolve their differences. They almost kiss and Charlie sees them.

Scene 7:

On the beach, Chi tries to tell Kam about the near kiss with Ella. Charlie finds Kam drinking vodka; he thinks he's already been told about the kiss and almost tells him what has happened.

Scene 8:

Back at the Cabin, Chi deletes the nude picture that Ella has sent to Kam. Kam confronts Chi and Ella and finds out about their near kiss.

Scene 9:

Chi confronts Kam about his attitudes and ignorance.

Scene 10:

Ella and Chi find female solidarity. Chi submits her college application. Kam posts a Tik Tok video which we assume reveals Chi and Ella's near kiss.

Glossary of key themes & issues

Sexism: Prejudice or discrimination based on someone's sex or gender.

Misogyny: Prejudice or discrimination targeted towards women and girls.

Internalised misogyny: When women and girls project sexist ideas on to other women and girls or themselves.

Misogynoir: Prejudice or discrimination towards black women and girls due to the intersection of race and gender.

Meninist: Someone who believes that men are victims of feminism/ feminist agendas.

Toxic masculinity: A set of behaviours that men and boys are expected to display, for example stoicism and physical strength. These expectations can be damaging for men and boys as it sends unhealthy messages such as suppressing emotions and mental health challenges which are perceived as signs of weakness.

Hypermasculinity: The exaggeration of stereotypical masculine qualities such as physical strength, aggression and suppressing emotions, usually depicted through the media.

Racism: Prejudice or discrimination based on someone's race and skin colour.

Homophobia: Prejudice or discrimination directed at people who are homosexual.

Privilege: Characteristics such as gender, race, class and physical/cognitive ability which give some people an unfair advantage over others in society due to untrue/ stereotypical perceptions.

Pressure: In the play, all of the characters are facing pressures from family, peers, school and society to behave in some ways that they don't feel comfortable with/ are not a true representation of who they really are.

Friendship: The characters' friendships are tested in the play, particularly their loyalty for each other. The play also raises the challenge of maintaining friendships between siblings.

Family dynamics: The patterns of behaviour and relationships within a family. These can be healthy or unhealthy.

Consent: Permission given for someone to be able to do something. RIFT explores the issues of physical consent and sexual consent. For more information on discussing healthy relationships, consent and the law with young people, please visit: <https://pshe-association.org.uk/consent>

Gender identity: The gender a person chooses to identify with, which may be different to their assigned sex at birth.

Sexuality: How someone chooses to express themselves sexually.

Sexual orientation: Who someone is sexually attracted to: this may be categorised as being gay, lesbian, bisexual or heterosexual, amongst other types of sexual orientation.

Gender stereotypes: Pre-conceived ideas and misconceptions about male and female roles in society. These can be harmful and lead to gender discrimination.

Drama skills

The following skills are explored in the activities in this pack.

Thought tracking: A method of revealing a character's inner most thoughts and feelings. During a Freeze Frame, the teacher can tap an actor on the shoulder to hear them speak their character's thoughts out loud to the audience. These might be in contrast to how the character appears on the 'outside'.

Body language: The way an actor uses their body to portray their character's feelings, mood, status and age. This can include making use of posture, facial expressions, hand gestures and eye contact.

Posture: The position of an actor's body when they are standing or sitting. This can help us to understand a character's status, feelings and mood. For example, an upright posture with a raised head may suggest someone who feels confident as opposed to a slumped posture with slouched shoulders which might suggest someone who is lacking in confidence.

Gait: The way an actor moves when they walk which can depict aspects such as a character's feelings, status or age. For example, a wide stride with swinging arms could suggest someone who is confident and purposeful. In contrast, someone who drags their feet, moves slowly and looks at the ground could suggest someone who is feeling unhappy, tired or fed up.

Vocal skills: A range of techniques that an actor can use and vary in order to portray their character's feelings, mood, emotions and status. These can include:

- **Pitch:** How high or low the actor's voice is.
- **Pace:** The speed at which the actor is speaking. For example, speaking very quickly could portray excitement or panic.

- **Tone:** How an actor expresses their character's mood, attitude or feelings through their voice as opposed to what they are actually saying.

- **Volume:** How loud or quiet an actor's voice is to express the character's emotions or the situation they are in.

Conscience alley: A method of exploring the conflicting thoughts a character is experiencing during a dilemma. By placing themselves in the character's 'shoes', actors can begin to understand and develop empathy for the character's situation.

Forum Theatre: A form of theatre developed by practitioner Augusto Boal (Theatre of the Oppressed) which encourages audience interaction in order to offer solutions to a character facing a challenging situation.

Hot Seating: A method of developing a deeper understanding of a character through placing a character on a 'hot seat' whilst they are questioned about different aspects of their life/experience/attitudes.

Cross Cutting: A technique whereby two scenes are performed side by side alternately in order to highlight either the similarities or differences between the action/characters in each of the scenes. Whilst one scene is being performed, the other is frozen.

Monologue: A speech performed by one actor to the audience.

Information and support

ChildLine

www.childline.org.uk

Telephone: 0800 1111 (24/7)

Childline offer free and confidential support for young people. Languages include Bengali/Sylheti, Gujrati, Hindi, Punjabi, Urdu and English.

Safeline

www.safeline.org.uk

Telephone: 01926 402 498

(Weekdays 9am - 5pm)

Information and support for young people who have experienced revenge porn.

Live Safe

www.livesafe.org.uk/young-people/knife-crime

Information and support for young people who have been affected by knife crime.

Young Minds

www.youngminds.org.uk

Telephone: 0808 802 5544

(Weekdays 9.30am – 4pm)

Young Minds offer free advice on how young people can look after their mental health and support for young people experiencing mental health issues.

Stonewall

www.stonewall.org.uk

Stonewall offers support and information for members of the LGBTQ+ community.

Papyrus

<https://www.papyrus-uk.org/>

Telephone: 0800 068 41 41

(9am – 12am every day)

Text: 07786 209 687

Papyrus (Prevention of Young Suicide) provides confidential advice and support for young people experiencing suicidal thoughts.

Headspace

<https://www.youtube.com/channel/UC3JhfsgFPLSLNEROQCdj-GQ>

Headspace – YouTube

The Headspace YouTube page has useful videos for young people including how to use social media mindfully and how to set healthy boundaries, as well as guided meditations for reducing anxiety and stress.