

**WHAT USE IS A BOY  
WHO CAN'T SAY HIS OWN NAME?**

PW Productions Ltd  
presents  
the Bristol Old Vic production of

# WONDER BOY

WRITTEN BY  
**ROSS WILLIS**

DIRECTED BY  
**SALLY COOKSON**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

**RESOURCE PACK FOR TEACHERS  
FOR THE STUDY OF  
WONDER BOY**

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# ***Welcome to our education pack for ‘Wonder Boy’, a brilliant new play about the power of communication!***

The story and themes will connect with the PHSE curriculum including antibullying, oracy, emotional intelligence, healthy relationships and resilience, as well as GCSE and A-level Drama syllabuses.

The play features live, integrated creative captioning. All of the characters’ lines are projected onto part of the set, including lines delivered in British Sign Language. The show embraces different methods of communication in its story and presentation.



**I brought along a large group of students from years 10 to 13 to see ‘Wonder Boy’ at the Bristol Old Vic in 2022. The students really enjoyed the play, and they especially loved the movement and energy of the piece. The design, story and characters were all strong and easy for the students to relate to.**

**We talk a lot about what inclusivity looks like and this show opens up that discussion on many levels. Students could then write about this play in their GCSE exam with confidence as they found it both relatable and entertaining. We have booked tickets for September and we cannot wait to see it again.”**

Claire Richards, Head of Performing Arts,  
Saint Gregory’s College, Bath

# The Show



You can watch a trailer for the show [here](#) on youtube.

## The Producer

PW Productions is the producer of 'An Inspector Calls' and 'The Woman in Black', two shows which have introduced hundreds of thousands of school children and young people to theatre over more than three decades.

### A personal introduction to 'Wonder Boy' from General Manager Zoë Simpson

It's 15th March 2022 and I'm in the office scrolling through that day's reviews. This jumps out at me on the website [whatsonstage.com](http://whatsonstage.com):

***"A collective standing ovation and an audience roaring with laughter and love from the first minute. Wonder Boy, by rights, should be on the school curriculum tomorrow."***

The Guardian gives it 5 stars and says it "deserves to be packed to the rafters with kids on school trips." I think about 'The Woman in Black' and 'An Inspector Calls' and a lightbulb goes off in my head – wouldn't it be wonderful if we could introduce thousands of school children to a new play this time? I book a train ticket and head to Bristol to see the show. This was my email to the Bristol Old Vic team after the performance: *I've just seen the matinee. It is superb, really special - congratulations. I had a great chat with a group of college students afterwards - three of whom had never been to the theatre before - they were blown away.*

I too was blown away, drawn into Sonny's world, rooting for him to find his pride and accept himself. I loved the creative captioning which I had not seen in a show before. I laughed (a lot), I cried. I felt inspired by the audience around me – year 7s giggling at the colourful language alongside a traditional matinee crowd seeing another brilliant production helmed by director Sally Cookson. The standing ovation was spontaneous and full of joy. The reviews were spot on.

Two years later PW Productions is preparing its first UK tour and we couldn't be more proud. We want to share Ross Willis' beautiful play with as many people as possible. Thank you for looking at our education pack and we hope to welcome you and your students to a performance very soon.

Zoë Simpson, April 2024

# About 'Wonder Boy'

## The Story

Sonny is twelve. He's the new kid in school, he's lonely and he stammers. He's finding his way in a world ruled by vicious vowels, confusing consonants, and let's not forget the biggest beast of them all - small talk. To make matters worse the Headteacher has decided that he's going to be in the school production of 'Hamlet'. Sonny's only friend is Captain Chatter, a comic book hero of his own creation, but in the real world language is power and Sonny must find a way to be heard.

## The Writer

Ross Willis is a playwright from Bristol, UK. His debut play 'Wolfie' follows two twins separated at birth and asks who is truly responsible for society's most vulnerable children. It won Best Play at the 2020 Writers' Guild Awards and Best New Play at the 2020 Off-West End Awards.

## The Director

'Wonder Boy' is directed by Olivier award-winning director Sally Cookson, known for 'A Monster Calls', 'Jane Eyre' and 'Peter Pan'.

## The Characters

**Sonny** Sonny is our main character. He stammers and loves creating art. He misses his mum.

**Roshi** Roshi is smart and funny and talks a lot. She meets Sonny outside the Deputy Head's office and becomes his friend. Roshi and Sonny attend behavioural meetings with Wainwright and lunchtime drama club with the Headteacher.

**Wainwright** A teacher at Sonny's school. She shares Sonny's interest in Star Wars. She reveals that she also stammers.

**Sonny's Mum** Sonny's mum had been poorly and has passed away before the action of the play starts. She appears to Sonny in the play.

**Fish the Headteacher** "I'm Miss Fish. I'm your new Headteacher. I enjoy the company of my cats, I have five and a half."

**Captain Chatter** Sonny's imaginary best friend who's determined to stop him from speaking. While most imaginary best friends probably realise they'll only ever have a job for a year or two, Captain Chatter has always seen it as a job for life.

# Themes and Pre-Show Activities



**... and when we speak we are afraid  
our words will not be heard  
nor welcomed  
but when we are silent  
we are still afraid**

**So it is better to speak ...”**

from 'A Litany for Survival' (1978) by Audre Lorde



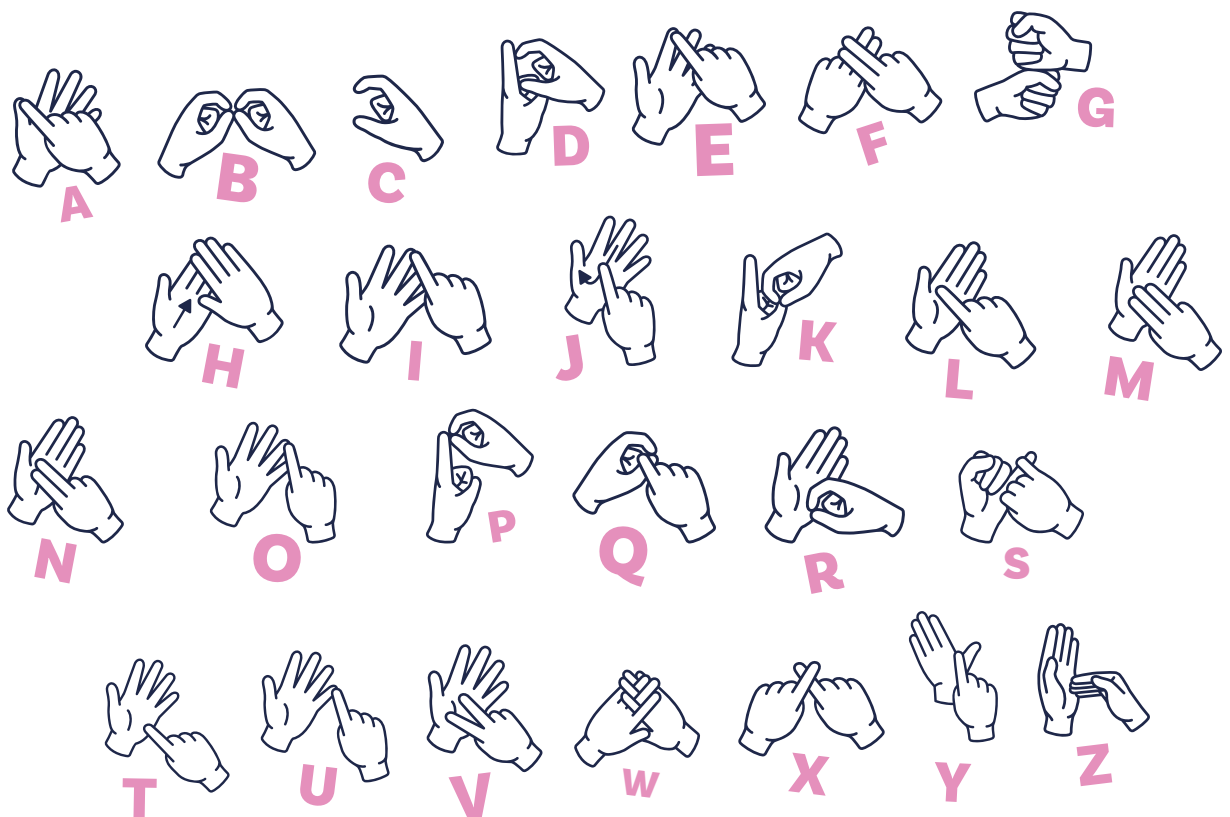
**Theme**

**What is Your Voice?**

People who are deaf or hard of hearing may speak in British Sign Language (BSL) or lip reading or a combination to understand and communicate with others.

Despite his name, Captain Chatter does not speak out loud. He communicates in British Sign Language (BSL). His words are captioned on the screen along with all the other characters.

Here is the BSL alphabet:



**ACTIVITY**

BSL resources: [BSL Video Dictionary](#) | [BSL Alphabet Videos](#) 🌟

**Practice communicating with BSL**

- Fingerspell your own name.
- Fingerspell the names of the characters in 'Wonder Boy'. Take turns to fingerspell them and guess which character your partner is spelling.



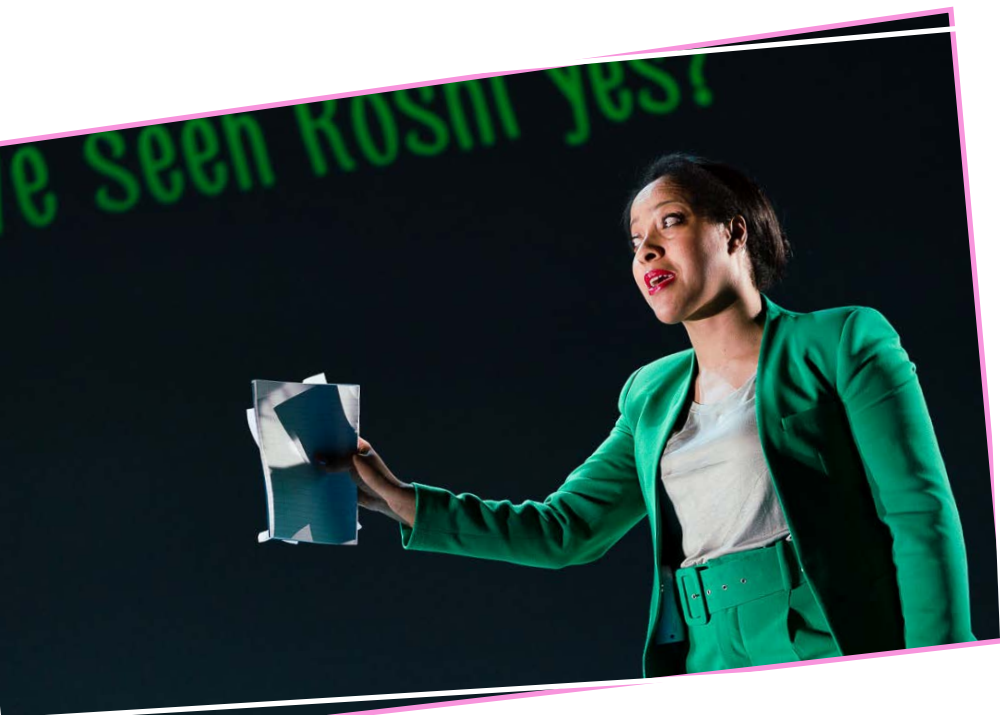
**Theme**

**Finding your “voice”. Being confident and having a sense of your own agency.**

Agency means a sense of control that you feel in your life, and your capacity to influence your own thoughts and behaviour. Agency is about your very own power, your ability to affect the future. It can be about how you self-organise, be proactive, self-reflect and take responsibility for your behaviour and understand its impact on others. Having a sense of your own agency gives you faith in your ability to handle a wide range of tasks and situations.

**ACTIVITY**

- Think of the ways you use your communication skills and voice in different situations such as in the classroom, in the playground, on the sports field, at home etc.
- In pairs, share examples of when you demonstrated a sense of agency. Feed back to the group or set up short drama scenes.



**Theme****Conflict Resolution**

Conflict resolution is finding a way to resolve a disagreement, argument or conflict between two or more people. If conflict is not resolved, relationships and communication can break down, creating bad feelings which can last for days, weeks or years. A person who is not involved in the conflict, such as a teacher or another authority figure who is respected by both sides, can be useful in supporting conflict resolution.

Fish and Wainwright have a disagreement about how to manage and help the students in the school. Headteacher Fish wants Wainwright to fill in her Behaviour Development Forms. Wainwright tries to eat them instead. In anger, Fish breaks Wainwright's treasured Lego model of the Millennium Falcon from Star Wars.

**ACTIVITY**

- Think of a time when you have experienced conflict resolution either by being the one who keeps the peace or helping sort out a disagreement.



**Theme**

**Miscommunication, misunderstanding, misinterpretation and not being listened to.**

**Miscommunication** refers to two or more people failing to communicate successfully with one another, by making a mistake, choosing the ‘wrong’ words, or speaking unclearly or in a voice or accent that isn’t understood.

**Misunderstanding** refers to a failure to understand correctly, a mistake as to meaning or intent or not listening carefully and properly.

**Misinterpretation** refers to the failure to understand the intended meaning of a communication.

Not being listened to and not being heard is a major theme in ‘Wonder Boy’. Sonny is not able to speak fluently, which affects his confidence such that at the beginning of the play he would prefer not to speak at all. He is not given enough time to communicate clearly by some of the other characters in the play.

Roshi is not listened to, and she struggles to explain reasons for her behaviour well enough to teachers or other pupils – they always think the worst of her.

Fish speaks over people so they cannot be heard.

Wainwright encourages Sonny to use his voice and be proud of it.

**ACTIVITY**

- **Think of times when you have not been listened to or when you haven’t listened properly.**

**What happened?**

### This is a Play

- **Direct address:** When an actor or character 'breaks the fourth wall' - the imaginary barrier between the characters and the audience - and speaks directly to the audience.
- **Direct characterisation:** A method of communicating a character's traits or qualities where they are directly described by the author, either through narration or spoken by one of the characters (including the character in question). The other option is indirect characterisation, where the traits can be inferred from their behaviour and interactions with other characters.
- **Dramatic irony:** This occurs when the audience knows something that the characters do not, meaning they can imagine a likely outcome before the characters could.
- **Theatrical devices:** Theatrical or dramatic devices are elements and techniques of playwriting which are used to communicate a story and create the desired response in the audience. They are things such as dialogue, monologue or soliloquies, stage directions, asides, flashbacks or foreshadowing.
- **Monologue:** A monologue is an extended speech by one character (while a dialogue is speech between more than one character). The word 'monologue' comes from the Greek for "alone" and "speak". A monologue is generally directed at other characters or the audience. If the character is thinking out loud to themselves, this is a soliloquy.



### 'Wonder Boy' production elements

- **Use of tech, set and props:** This production of 'Wonder Boy' uses technology for sound effects, amplification of the actors' voices and playing the electronic score, in the lighting and in the creative captioning (see below).

The cast use props – a bag, a book, a cushion, a phone, a desk, Lego etc. to bring the drama to life.

The set uses multiple levels to differentiate areas of the action. At times this changes and the actors use the whole area of set, especially at points in the play when strange things happen such as the letters coming to life, Shakespeare appearing on stage and so on.

The audience can imagine the rooms and areas of the school and other places that the action takes place.


- **Movement:** Slow motion, freeze frame, exaggerated movement and choreographed movement. This enhances the naturalistic elements within the play and differentiates between scenes with stronger emotions and drama. The actors use different levels of the set and move around the whole set with different areas of the stage representing different areas where the action takes place.
- **Integrated Creative Captioning:** Captions are used throughout the play. A large digital screen is used for the characters' words and thoughts throughout the production. You can follow the action by watching the actors, listening to them and by reading the captions. Watch the video below for an in-depth look at creative captioning.




# GCSE Teachers!

We'd love to invite you to use this visit to 'Wonder Boy' for your GCSE Live Theatre Review.

**This production provides excellent opportunities for exploring the different elements:**

- **Set design, sound design, lighting design**
- **Characterisation, the performers, costume, use of props**
- **Use of captions, technology**
- **Consider using mind maps to create a resource for your review**
- **Reviewing drama, writing about and evaluating theatre:**
  - **BBC Bitesize** 

## Bullying and its various forms

→ **Bullying:** The Anti-Bullying Alliance and its members have an agreed shared definition of bullying based on research from across the world over the last 30 years. Our definition of bullying: [anti-bullyingalliance.org.uk](http://anti-bullyingalliance.org.uk) 

**66** *The repetitive, intentional hurting of one person or group by another person or group, where the relationship involves an imbalance of power. Bullying can be physical, verbal or psychological. It can happen face-to-face or online.”*

→ **Banter:** Some suggested questions to ask young people (adapted from John Khan, Anti-Bullying Practitioner):

## DISCUSSION

- What is banter?
- Can you give me some examples of banter?
- When does banter turn into bullying?
- How might we know if we cross the line?
- How might they be feeling or behaving?
- Do people use the term banter to disguise bullying?

## DRAMA ACTIVITY

- Bring to life a moment and create a scene where banter has gone too far and turned into a form of bullying or intimidation. Replay the scene and pause it where you can make suggestions for the character affected to stop the banter. Replay the scene where the people giving the banter understand its impact and may consider making a change.

## Bullying and its various forms

→ **Digital/social media:** Cyber-bullying takes place over digital channels like social media platforms and on mobile phones. It can involve all kinds of victimisation including online trolling, the sharing of private photos, the sending of abusive messages, impersonation, cyber-stalking and more.

Cyber-bullying can affect people in many ways; depending on how long it goes on for and who it is by, it can lead to visible behavioural changes.

→ **False Friendships:** False friendships are when someone pretends to be your friend, but uses their power to bully you. It can be really difficult to recognise a false friend. A good friend makes you feel good about yourself and is thoughtful and kind. Talk to others about what a good friend looks like – this may help you recognise a false friendship.

→ **Physical:** This is when someone harms you by hitting, kicking, slapping, punching, biting, scratching, shaking or any other form of hurting you physically.

**Childline: 5 things to remember: Physical abuse | Childline** 

- No matter what the reason, physical abuse is always wrong.
- Being abused is not your fault.
- It might feel like telling someone could make it worse, but getting help can keep you safe.
- Physical abuse can make you feel powerless. Being hurt is never your fault and Childline counsellors are always there to help.
- If you're in immediate danger, you can call the police for help on 999



**Building Up Empathy -****Finding empathy for characters you might not connect with**

Empathy is the ability to understand and share the feelings of another person or character. Some of the characters in 'Wonder Boy' are not easy to empathise with. Think about why they might be acting like they do.

**DISCUSSION ACTIVITY****CHARACTER MOTIVATION AND INTENTION**

- Think about the different characters and ask questions about the way that the characters behave and how we see them.

*For example:*

Why does the Headteacher seem to prefer her cats to her students?

Why did Sonny's Mum need to stay at home on her own?

Why does Sonny create an imaginary friend?

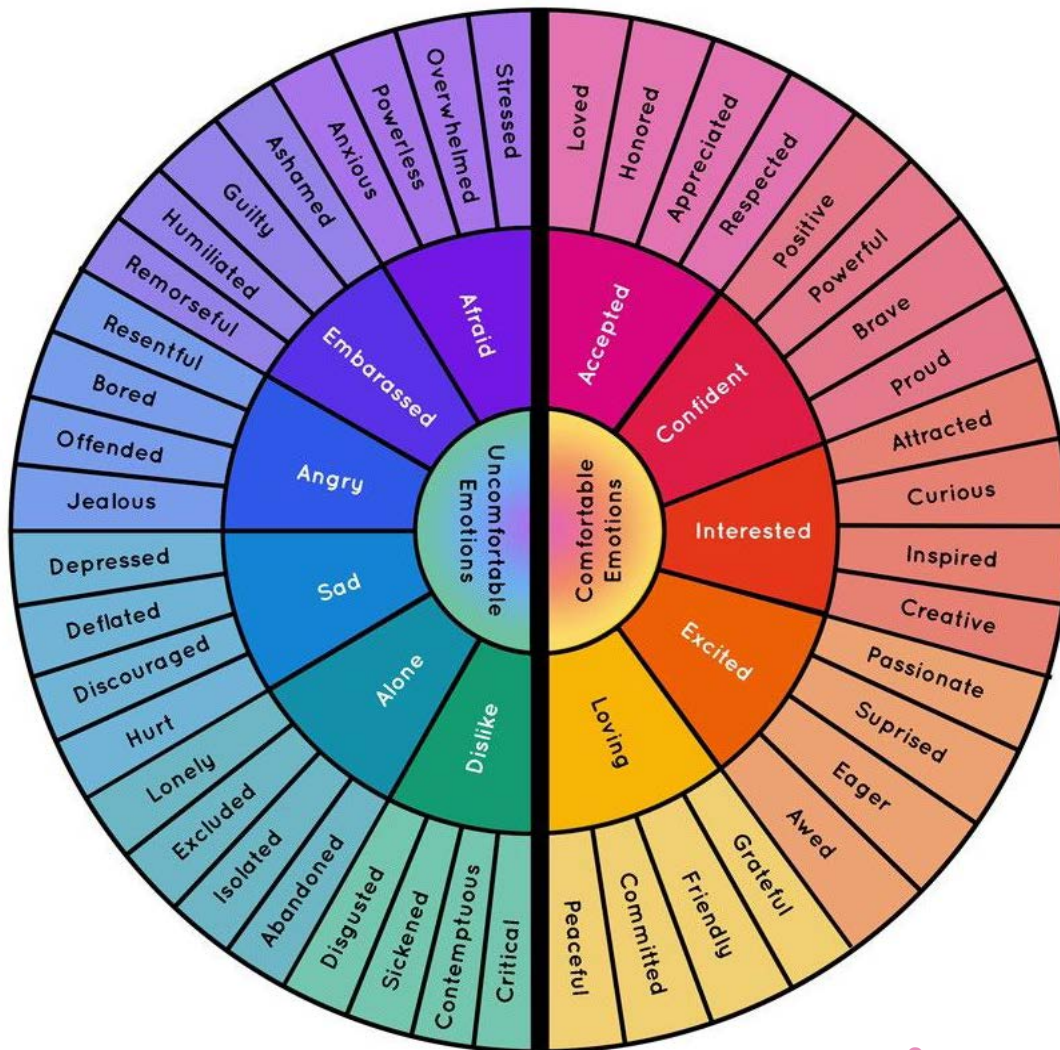
Why does Roshi appear to be so confident and cocky?

Why does Wainwright rebel against the Head's new rules?

Why does Captain Chatter want Sonny to avoid Shakespeare?



Look at the emotions in the centre of the wheel and work outwards to see how a seemingly simple emotion can be explored to become more specific and potentially easier to deal with.



Source:  
humansystems.co



## ACTIVITY

- Encourage conversations about the characters in **'Wonder Boy'** and the emotions they experience. Think about why they feel and act the way they do. Relate this to real life situations.
- Identify and replay some moments from the play and offer new language for the characters to use from the 'Emotions Wheel'. How did this make a difference?

# Post Show Activities

## Moments of Adversity and Moments of Resilience

### DISCUSSION POINT

- Sonny faces challenging moments throughout the play. Use the following excerpts to discuss how he copes (or doesn't) with moments of adversity.
- We see Sonny stammer as he struggles to say his name; to answer a question; to recite his lines. And all the while we see him soaring on the inside, eloquent and bursting with thoughts and ideas he feels powerless to express out loud. It is his inner strength that gets Sonny through with unorthodox support from his friend Rishi and Wainwright, his teacher – the only one who truly hears him.
- Consider when the characters weren't resilient – see Scene 2 of *'Wonder Boy'*. Sonny is trying so hard to be resilient. What goes right and what goes wrong for him in this scene?

**EXCERPT FROM SCENE 2**

A fluffy pillow begins to fly to Sonny. It flies like a comet crashing to earth. Sonny looks utterly terrified about speaking in public. The walls start to crack.

**Captain Chatter:** COMING AROUND THAT CIRCLE IS A PILLOW OF PURE FLUFFY EVIL!!!

The pillow flies faster and faster and lands in Sonny’s hands. The ground shakes.

**Sonny:** !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

The ceiling collapses.

**Captain Chatter:** GET READY TO DEFLECT ON MY SIGNAL!!!!!!!!!!

**Sonny:** !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

The pillow lands in Sonny’s hands.

**Captain Chatter:** EVERYBODY’S LOOKING!!!!

A hundred eyeballs come out from the floorboards. The pillow also reveals it has eyes and stares at Sonny.

**Sonny:** !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

**Captain Chatter:** JUST DON’T STAMMER!!!!!!

All the butterflies in the world enter his stomach. These lines should probably overlap. Sonny opens his mouth.

**Sonny:** MMM- MMMM-

**Captain Chatter:** PASS IT OFF AS A COUGH! THE POWER OF A FAKE COUGH! SPLOOSH!

Sonny coughs out laser beams.

PRETEND YOU FORGOT THE QUESTION!  
THE POWER OF DEFLECTION! BOOM!

**Sonny:** Ummmmmmmmmmmmmmmmmmmm.

Sonny stops time. Five. Four. Three. Two. One.

**Sonny:** MMM- MMMM- My name i- is S- S- S-

**Captain Chatter:** OUCH! NOOOOOOOO  
THEY FOUND OUT YOU STAMMER!!!!!!!!!!!!!!!!!!!!!!

The ceiling collapses even more.

Captain Chatter desperately holds it up trying to stop it from crushing them.

**Sonny:** SHHHH- SHHHH -

**Captain Chatter:** PLOP! NOOOOOOOO! DON'T SAY YOUR NAME!  
YOU ALWAYS STAMMER WHEN YOU SAY YOUR NAME!  
IT BEGINS WITH YOUR ARCH ENEMY THE LETTER S!

**Sonny:** I LLLLH- like A- A- A-

**Captain Chatter:** OUCH! NOOOOOO!  
YOU CAN'T SAY ART, REMEMBER!?  
IT'S A TRAP FROM THE EVIL LEAGUE OF VOWELS!  
SONNY YOU'RE SWEATING SO MUCH!

Sonny sweats out a tsunami.

NOOOO WHAT'S GOING ON WITH YOUR FACE!!?

Sonny makes contorted faces. In his mind he's a grotesque creature.

A handful of the letters fall from the sky.

Sonny desperately tries to catch the falling words but they slip through his hands.

Sonny drowns in a sea of letters.

Sonny isn't giving up.

He tries to catch the letters but Captain Chatter holds him back.

A single word SONNY slowly falls. Sonny sadly watches his name fall.

The word lands on the ground.

Sonny stomps on it. He stomps on it again.

And again.

And again.

His rage grows.

He throws the pillow on the ground and runs out of the hall.

**EXCERPT FROM SCENE 3**  
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**Wainwright:** How does stammering make you feel Sonny?

Wainwright flies the plane back.

Sonny stops the action.

**Sonny:** It's like everyone else is flying and I'm just standing still.  
But I wanna fly.  
I wanna soar.

**Captain Chatter:** HOW ARE YOU EVER GOING TO GET A JOB?  
HOW ARE YOU EVER GOING TO MEET A PARTNER?

**Sonny:** I wanna soar!

**Captain Chatter:** AFRAID OF YOUR OWN NAME.

**Sonny:** I wanna soar!

**Captain Chatter:** WHAT USE IS A BOY WHO CAN'T SAY HIS OWN NAME?

**Sonny:** (At the top of his lungs) I WANNA SOAR!

**EXCERPT FROM SCENE 10**  
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**Wainwright:** When you sing do you stammer?

**Sonny:** Don't s- s- s- sing M-Miss!

**Wainwright:** Bullshit. You sing in the shower.  
If you're speaking alone, do you stammer?

**Sonny:** N- n- n- n- n- never.

**Wainwright:** I bet, to you, those moments feel like magic don't they?

**Sonny:** H- h- h-- how y- yous knhh- knhh- knows M-Miss?

**Wainwright:** I know everything, obviously.

**Sonny:** T- t- that why your h- h- heads shh- shh- so massive?

What If?

## DISCUSSION

*Encourage students to discuss the following points*

- What if the characters acted differently? Think about how different the play would be if everyone took the time to listen to each other.
- What if everyone gave Sonny the space to get his words out, to find his voice – would he feel more confident? Would he feel more accepted? Would he need Captain Chatter, his imaginary friend?
- What would Roshi be like if she didn't talk so much? Would people like her more? Would she be listened to? Would she have proper friends? Would she be as funny? Do you think she is like she is because she is confident or lacking in confidence?
- Do you think Fish likes young people? Do you think she would get better results if she listened to people and took the time to get to know them?
- What do you think about Wainwright? Is she sympathetic to the young people? Does she respect them? Does she really listen to them?
- Do you think Captain Chatter is supportive of Sonny? Why does he get upset when Sonny starts to gain his confidence? What if he was genuinely happy for Sonny?
- Do we really listen to people? What is the difference between listening and hearing?

## DRAMA ACTIVITY

- Choose one of the discussion points from the above section. In small groups act out the scene as you remember it happening. Replay the scene where the characters take the time to listen and hear what each other is saying. What changes for the characters and what outcomes are different for the characters? Does their resilience or self-esteem improve?



## What Helps During Moments of Adversity?

# DISCUSSION

### Prompts

- Personal tolerance
- Stress management
- Coping strategies
- Personal collective responsibility
- How do I know I'm being bullied?
- How do I know if I'm the bully?
- Increasing oracy and resilience skills



# Drama Activities

## Bullying - Exercise 1

This activity enables pupils to explore their own opinions and understand how others feel about bullying.

Set up two chairs with “Agree” and “Disagree” signs. Read out one statement at a time and ask the students to place themselves according to what they believe, stressing that there is not always a “right” answer. Pupils standing near each other can discuss their decisions and random students can be picked out to explain why they have chosen their particular location. Following this, students can change position if they have formed a new opinion.

*Suitable statements include:*

- It's best to keep it a secret if you are bullied.
- If you see somebody in trouble you should try to stop the bullies.
- It's OK to call someone a name if you are only joking.
- It's better to tell a friend about bullying than to tell the teacher.
- If you ignore bullies they will go away.
- Anyone can be a bully. ✖

## Ageing Population. (adapted from Drama Menu by Glyn Trefor-Jones)

The characters in the play are young people and adults, but their behaviour is not necessarily age appropriate! This exercise explores the movements and sounds people make at different stages in their lives.

Ask the group to move around the room in different directions. Call “freeze” and explain that on your command they are to carry on walking round the room, but this time they will be 6 month old babies. Give them time to explore this concept. Next declare that they are 1-year olds. Give them time to explore that movement and repeat by working through different ages – e.g. 5, 10, 18, 25, 36, 45, 58 etc. up to the age of 100.

Discuss how their physical movements and voices changed as they aged and in the different stages of life and how this can relate to the characters of the young people and the teachers in the play.

## Bullying - Exercise 2

The play shows the actors expressing many emotions. This drama activity encourages young people to express two distinct emotions within a scene.

Ask the participants to form groups of three or four. Ask them to sit in their groups while you distribute slips of paper upon which you have written two contrasting emotions - for example:

*Excitement - Terror*

*Fear - Joy*

*Eager - Anxious*

*Bored - Curious*

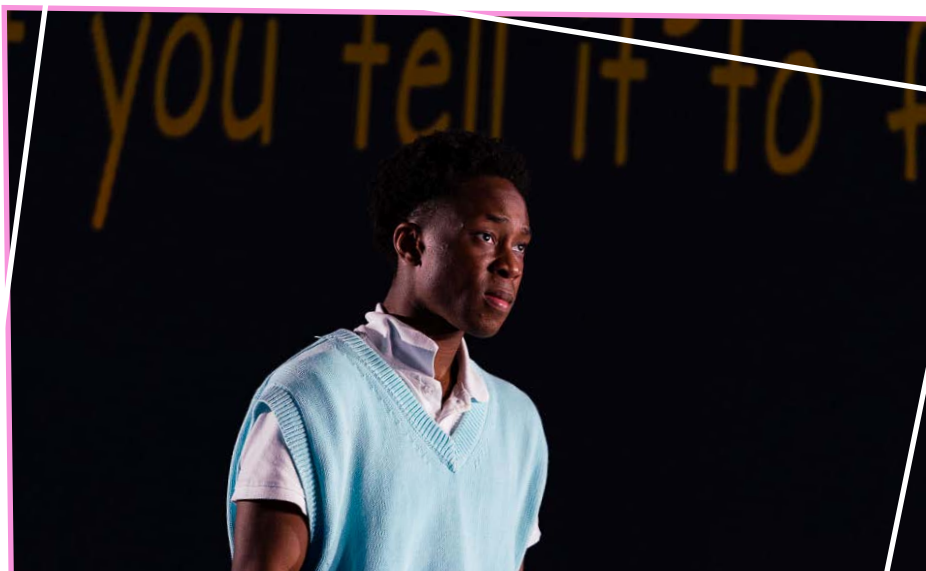
*Cowardly - Excited*

*Disappointed - Overjoyed, etc.*

**Write some of your own!**

Instruct the players to produce a scenario that will enable them to switch from one emotion to the other. Point out that these are highly charged emotional states so their scenarios should reflect the full range of emotions of excitement/terror/joy/disappointment etc. in their pieces.

After each group has performed their scenario, ask the audience if they can identify the two emotional states. Were the emotions clear? Did the performers portray them convincingly?



## Using Shakespeare

Sonny is helped by Wainwright to overcome his fear of performing Shakespearean dialogue. Use the opening of 'Macbeth' to encourage the group to be as dramatic, powerful and imaginative as they can.

In groups of three, encourage participants to explore their vocal range, create sound effects, develop characterization, physical levels, movement etc. to create a focused performance for the rest of the group.

This exercise should support the group to break down perceptions and see how much fun can be had by working with Shakespearean language.

<b>First Witch:</b>	When shall we three meet again In thunder, lightning, or in rain?
<b>Second Witch:</b>	When the hurlyburly's done, When the battles lost and won.
<b>Third Witch:</b>	That will be ere the set of sun.
<b>First Witch:</b>	Where the place?
<b>Second Witch:</b>	Upon the heath.
<b>Third Witch:</b>	There to meet with Macbeth.
<b>First Witch:</b>	I come, Graymalkin!
<b>Second Witch:</b>	Paddock calls.
<b>Third Witch:</b>	Anon
<b>All:</b>	Fair is foul and foul is fair: Hover through the foul and filthy air.

## Improvisation

In small groups, ask the participants to choose a short scene or excerpt from the play to reenact and improvise with. They do not need a script. Encourage them to choose a scene that they feel shows the characters displaying strong emotions. Ask them to present their scene to the group.

## Forum theatre

If the scenes are suitable, use forum theatre techniques (detailed below) to explore areas where resilience can be demonstrated or improved. Think about exploring empathy for the characters using the 'Emotions Wheel' as a resource.

Forum theatre was first explored by Augusto Boal and can be great for developing ideas. It brings the actors and audience onto an equal playing field. Ideas generated are varied, as audience members can experiment with situations from their own life experiences. As such, forum theatre can work well as a way to explore alternative outcomes for a variety of pieces of devised work.

A scene is shown once and then repeated to the audience, during which any audience member (Boal called them 'spect-actors') can shout 'Stop' and step into the scene, taking the place of one of the characters. The scene then continues in a different way, showing how that audience member can change the situation and gain a better outcome. This can happen several times, with different spect-actors. Actors need to remain in character and improvise their responses, with a facilitator aiding the communication between the actors and the audience.



Forum theatre - Developing an idea - Edexcel  
GCSE Drama Revision - Edexcel - BBC Bitesize



# What help is there in your school or college?

Use the space below to write about anti-bullying help in your school. If you're unsure, write about what you'd like to see.

**Things you might include:**

- Buddy system
- Campaigns
- Advocates + allies
- Zero tolerance
- Calling it out

**What else could be done?**

- Your own plan for reducing bullying in school
- What would you like to see happen
- What do you think would work

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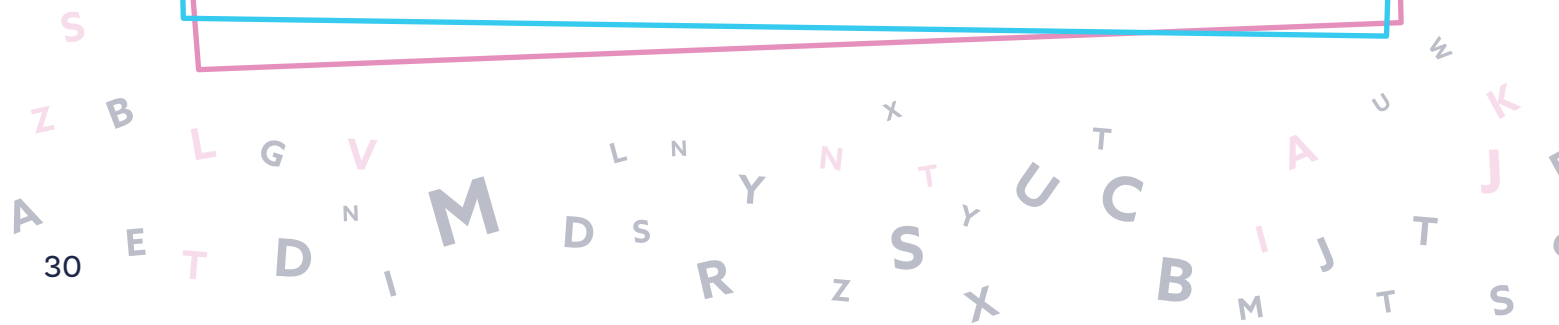
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# Support

Links to organisations and resources

[Anti-Bullying Alliance](#) ✨

[Anti-Bullying Week - Teacher Resources - BBC Teach](#) ✨

[Place2be \(improving children's mental health\)](#) ✨

[National Bullying Helpline](#) ✨

[Act Against Bullying](#) ✨

[Childline](#) ✨

[Kidscape](#) ✨

[The Cybersmile Foundation](#) ✨

[Get Help | STAMMA](#) ✨

[For Kids | Stuttering Foundation:  
A Nonprofit Organization Helping Those Who Stutter](#) ✨

# Reading List

*Speak Up!* Rebecca Burgess

*Wonder* RJ Palacio

*Wolfie* Ross Willis

*A Monster Calls* Patrick Ness

*Can I Tell You About Stammering?:*

*A Guide for Friends, Family and Professionals* Sue Cottrell

*How To Be More Hedgehog* Anne-Marie Conway

*The Boy Who Made Everyone Laugh* Helen Rutter

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