

PILOT THEATRE PRESENTS

NOUGHTS

& CROSSES

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TEACHING PACK
FOR ENGLISH & DRAMA

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INTRODUCTION

*Sephy and Callum sit together on a beach. They are in love.
It is forbidden.
Sephy is a Cross and Callum is a Nought.
Between Noughts and Crosses there are racial and social divides.
A segregated society teeters on a volatile knife edge.*

As violence breaks out, Sephy and Callum draw closer, but this is a romance that will lead them into terrible danger.

This gripping Romeo and Juliet story is a captivating drama of love, revolution and what it means to grow up in a divided world.

This production will have Pilot's trademark characteristics of innovative design and relevance to young people. As a text it provokes discussion about race, equality and what it feels like to be a young person embarking on life in an adult world.

The play provides a great opportunity for students studying Drama and Performing Arts and can be used as a text to perform or a devising stimulus for KS3, GCSE, BTEC or A Level. The play can be used for study as a text in English at KS3, either in its own right or to draw comparisons with Malorie Blackman's novel. It could be used as a comparative work when studying Noughts and Crosses as a set text for AQA GCSE Drama and as a cultural discussion point linking to school PSHE initiatives.

Although we imagine most teachers will be familiar with Malorie Blackman's novel, we remind teachers that the play explores issues of race, discrimination, prejudice and segregation. Students may recognise their own experiences of discrimination when doing some of the exploratory tasks in the lesson plans, and the teacher may

also wish to establish ground-rules for any improvisations around not using discriminatory language and being sensitive to the issues being explored.

Teaching pack written by Carolyn Bradley.
Designed by Sam Johnson.
Photography by Robert Day.
Filming by Ed Sunman with editing by Ed Sunman and Sam Johnson.

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With thanks to the cast, creative, production, and admin teams and a special thanks to the teachers and teaching professionals involved in the consultation of the design and content of this pack. Your feedback has been invaluable in its development.

THE HADLEY FAMILY 2019 cast



Sephy:
Heather Agyepong



Minerva:
Kimisha Lewis



Kamal:
Chris Jack



Jasmine:
Doreene Blackstock

THE MCGREGOR FAMILY 2019 cast



Callum:
Billy Harris



Jude:
Jack Condon



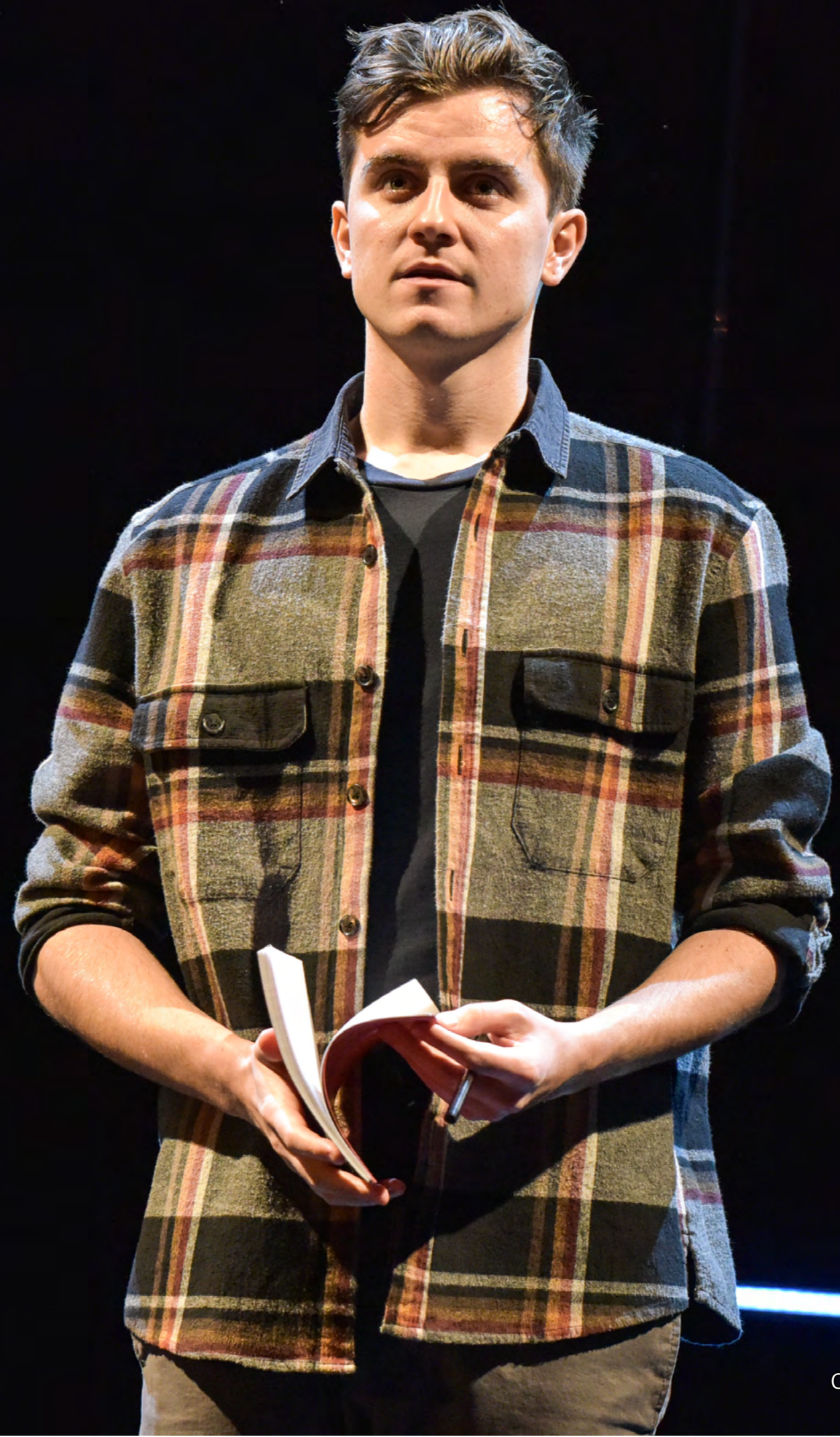
Ryan:
Daniel Copeland



Meggie:
Lisa Howard

PHOTOGRAPHY

from the 2019 production



ABOUT THE LESSON PLANS

The English lessons take a holistic approach and aim to cover all areas of learning in the National Curriculum Key Stage 3 Programme of Study for English. The lessons are structured to allow you to read the whole play with students. To summarise, throughout these lessons, students will learn to:

- Appreciate texts, including multi-modal texts
- Infer from texts, use evidence from texts and explore how language choices create meaning
- Study setting, plot, characterisation and the interpretation of a dramatist, exploring the effect of these elements on the reader and audience
- Write fluently and articulately for a range of purposes and audiences – producing fiction and non-fiction writing
- Speak confidently and effectively – including for short speeches, presentations, formal debates and in role through improvisation and scripted acting scenes.

The Drama lessons are more focused on the core drama skills of creating and performing, and allow students to develop skills needed for the assessment objectives required for GCSE Drama, including:

- Creating original devised performances based on a stimulus
- Performing scripted drama
- Analysing and evaluating the work of others
- Developing knowledge and understanding of how drama and theatre are made.

Note to teachers:

Most lessons are stand alone and can be extended into multiple lessons at your discretion. The English and Drama lessons can be combined to make a longer scheme of work, and a suggestion for a medium term plan is included in the pack. Some suggestions for extension tasks or alternative tasks are included, but you may wish to provide more differentiation for your setting.

ENGLISH LESSON 1

NC Links: Reading - Infer from texts, use evidence from texts and explore how language choices create meaning; Study setting, plot, characterisation and the interpretation of a dramatist, exploring the effect of these elements on the reader and audience

Starter tasks (10 mins): Read **scene 1** (the prologue) of Sabrina Mahfouz's *Noughts and Crosses* as a whole class. Encourage students to take on the roles and read out loud.

After reading, ask students to discuss what they learn about the world of the play from this scene. Ask students how this is similar to our world, and how it is different to our world. Students can make their notes in a mind map or bullet point list.

Development tasks (40 mins): Read **scene 2** of *Noughts and Crosses*. You could do this with two able students or ask all the students to read this scene together in pairs.

After reading, ask students to make a table, like the one below. They should fill their tables with what we learn in this scene about the difference between Callum and Sephy's lives. They should pick out facts from the text, and also infer

Callum's world (The Noughts)	Sephy's world (The Crosses)
E.g.: Noughts are not allowed to carry mobile phones	E.g.: Her family has a private beach

Encourage students to focus on small nuanced details, for example, Callum's line "– we might even be allowed mobile phones too!" indicates the Noughts are not allowed to carry mobile phones.

Read **scene 3** of *Noughts and Crosses*. This scene is split between the Hadley and McGregor households, and so you could ask different groups of students to either read or act out these sections. After reading, discuss what else we have learnt about the difference between the world of Noughts and the world of Crosses, and also how each group sees the other.

Plenary tasks (10 mins): Ask students to spend 10 minutes adding more information into their tables, which they established in **scene 3**.

HANDOUT 7 – ACTIONING VERBS

I CONFRONT	I LOVE	I QUESTION
I HURT	I NURTURE	I PUSH
I HIT	I ENCOURAGE	I TRICK
I PUNCH	I ADORE	I TEASE
I STOP	I PLACATE	I QUIZ
I SILENCE	I CALM	I PUSH
I DISMISS	I SATISFY	I CHALLENGE
I REJECT	I REASSURE	I PROBE

SCENE EXTRACTS

In this section, you will find five videos of scene extracts from Pilot Theatre's 2019 production of *Noughts & Crosses* and accompanying script extracts.

This footage has been made available as an educational resource. Please do not share on any form of social media or reproduce in any way.

Thank you for your co-operation.



Prologue – The Nursery

This is the first scene in the production. The prologue sets up some of the key relationships to the story and informs the audience of how Callum and Sephy have experienced their friendship up until this point.

[Download PDF of the script](#)

FURTHER RESOURCES

POETRY AND BOOKS

- Anthony Anaxogorou, *A Difficult Place to be Human* (London: Outspoken Press, 2013)
- Raymond Antrobus, *To Sweeten Bitter* (London: Outspoken Press, 2017)
- Malorie Blackman, *Noughts & Crosses* (London: Corgi, 2006)
- Renni Eddo-Lodge, *Why I'm No Longer Talking to White People about Race* (London: Bloomsbury Publishing, 2017)

WEBSITES

- [Q&A with Malorie Blackman](#)
- [Observer interview with Sabrina Mahfouz](#)
- [Interview with Esther Richardson](#)
- [Malorie Blackman and Sabrina Mahfouz interviewed by Graham Norton on BBC Radio 2](#)
- [Heather Agyepong and Kimisha Lewis on BBC Radio Derby](#)
- [British Theatre Guide podcast with Esther, Billy and Heather](#)

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