

pilot theatre

in partnership with



By Roy Williams

Directed by Marcus Romer

Education Pack

By Helen Cadbury

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Introduction

This pack offers resources to be incorporated into your own schemes of work in Drama/Performing Arts, English, History or Citizenship.

PART ONE

Resources: The Production

This section offers a unique insight into the process of creating **Pilot Theatre Company's** tour of **Sing Yer Heart Out For The Lads**.

Please note, this section will be updated during the rehearsal process.

PART TWO

Resources: Teaching and Learning activities

These resources include script extracts and additional texts as stimulus for improvisation or discussion, exploring the themes and issues of the play. They are marked **PREPARATION** if they are intended for use before seeing the production and **FOLLOW UP** if they are intended for use after seeing the production.

Activities are differentiated by a

● Red

● Yellow

● or green spot

– red being the most complex and green being the most easily accessible.

Things to think about before seeing the show:

Roy Williams explores racism, peer pressure and the transition to adulthood in a fast paced narrative that mirrors the drama of the game being played on the pitch at Wembley. There is therefore **very strong language** within the context of the story. It would be a good idea to talk to your students about this before they see the show as the shock factor may make them laugh or unsettle them, or both.

“A lot of Pilot's work is focused on this transition to adulthood. These characters are on that quest that all young people go on, a search for a sense of identity and self worth.” Marcus Romer, Artistic Director

“For me, the soul of the play is about what it means to be British, and how you define that.” Roy Williams, Writer

This play was originally one of the successes of the National's Lyttelton Loft season in 2002 and received a revival in the larger Cottesloe Theatre in 2003.

Part One: The Production

Tour dates

| | |
|--|---|
| York Theatre Royal 01904 623 568 | 23 Sep – 7 Oct www.yorktheatreroyal.co.uk |
| Nottingham Playhouse 0115 941 9419 | 10 Oct – 14 Oct www.nottinghamplayhouse.co.uk |
| Birmingham Rep 0121 236 4455 | 18 Oct – 21 Oct www.birmingham-rep.co.uk |
| New Wolsey, Ipswich 01473 295 900 | 7 Nov – 11 Nov www.wolseytheatre.co.uk |
| artsdepot, London 0208 369 5454 | 14 Nov – 18 Nov www.artsdepot.co.uk |
| The Riverfront, Newport 01633 656757 | 31 Jan – 2 Feb www.newport.gov.uk/riverfront |
| Contact Theatre, Manchester 0161 274 0600 | 6 Feb - 10 Feb www.contact-theatre.org |
| Salisbury Playhouse 01722 320333 | 13 Feb – 17 Feb www.salisburyplayhouse.com |
| West Yorkshire Playhouse 0113 213 7700 | 20 Feb – 3 March www.wyp.org.uk |
| Wyvern Theatre, Swindon 01793 524481 | 6 March – 10 March www.wyverntheatre.org.uk |
| Hackney Empire 020 8985 2424 | 22 March – 25 March www.hackneyempire.co.uk |

Education Workshops

Workshops are available in schools, for further information contact education@pilot-theatre.com or

Tel: 01904 635755

Fax: 01904 656378

The Script

The full script of **Sing Yer Heart Out For The Lads** is published as part of a playtext programme at £3.50 plus post and packing from Pilot Theatre Company or at the theatre on the night of the performance.

Synopsis

Sing Yer Heart Out For The Lads tells the story of a group of Londoners who meet in a pub to watch a World Cup qualifying football match in 2000 between England and West Germany. October 7th is the last match at the "old" Wembley Stadium and will be Kevin Keegan's last as England manager.

The pub team return triumphant from winning their own game and sit down to watch the big screen in high spirits. Mark arrives, looking for his brother Barry, the one black player on the pub team. Meanwhile, the landlady's teenage son, Glen, is trying to work out who his friends are on the estate, just as the tension erupts between the adults. His grandfather, Jimmy, wants him to stand up for himself with his fists.

Mark has had a past relationship with Gina but she left him for his friend Lee, a policeman. Lee's brother, Lawrie, has particularly aggressive racist views and is influenced by the smooth talking, far-right organiser, Alan. It is not a comfortable situation but it is intercut with the commentary of those who are concentrating on the game: Becks – supplier of dodgy Sky satellite systems, Phil – who has a crush on Gina and Jason, who gets caught up in the middle of things.

While the game is played out on the pub TV, Glen is out on the estate, where he has his phone and jacket stolen by a so-called friend, Big T, who is bullying him. Another boy, Duane, brings them back, but the adults let their prejudices get the better of them and they try to teach him a lesson. A fracas ensues outside the pub and the conflicts between the adults reach boiling point. Glen tries to take matters into his own hands, with tragic results.





Interview with The Writer

Roy Williams June 2006

What was the inspiration for *Sing Yer Heart Out For The Lads*?

I wanted to write a bigger play, something that would challenge me as a writer. I was interested in themes that I had touched on before, about racism and cultural identity, but I wanted to write something that would be closer to the bone. So I had my theme, but I need a story to pin it on.

I'm mad about football and one day I was sitting in a pub in Birmingham. It was a nice pub and we were watching the England – Germany game, it was Euro 2000 and we won, one – nil (Shearer's goal.) A group of young white men came into the pub to watch the match and the atmosphere became really uncomfortable. They were loud and raucous, chanting anti-German, xenophobic stuff and then having a go at Beckham. The things they said about Posh (Victoria Beckham) were obscene, you'll recognise some of it in Barry's speech and I've edited the worst bits out. There was one other black person in the pub and we made eye contact, I think we were both thinking the same thing: any minute now there is going to be a comment about a black player and then all this racism will come pouring out. I thought about it on the way home and realised that I had my story.

The National Theatre had commissioned me to write something and so I pitched this idea to them. I made the decision to base the play on the next England – Germany match that was coming up. Of course, as a football fan, I was gutted that we lost, but I was happy as a playwright, because it made a much better story.

Are the characters in the play based on real people?

The characters in the play are a hybrid of people who were in the pub that day in Birmingham and people on the estate where I grew up. I had friends at school whose houses I'd go to for tea. I'd meet their parents and they'd have these racist views. They definitely weren't politically correct, even in front of me. I'm not trying to knock these people down but I'm trying to be truthful. Race is revealed in different ways and all the characters have different levels of racist opinion. Alan is the bigot with a briefcase but Lawrie's racism is brutal and instinctive. To explore where it comes from, you have to get it out in the open and not be apologetic. I feel that whenever racism is brought up on television or in film, it's quite cowardly, one of the few films that get it right is Spike Lee's *Do The Right Thing* – it erupts and makes it scary. I have to present people that I don't agree

with, because they exist: Alan is saying, “if you want to stop people being racist, you’ve got to listen to people like me”

All the men in the play seem to have missing fathers, is this a deliberate theme?

It is a common thread in my work, perhaps because my own father was absent, but it wasn’t a deliberate decision, it’s just the way it came about. I wanted the characters to stand on their own two feet, they’ve got the memories of their dads, but I needed them to suffer a bit, not be too reliant on parents. Lawrie, for example, is still working out what it is to be a man, his transition to adulthood is still going on and Alan is well placed to exploit his vulnerability.

What were the highs and lows of writing the play?

The fun part of writing this play was setting it in a pub that’s full of people, it’s the largest cast I’ve ever written, the size of a football team! My favourite bit of the play is when they are talking about the different football strips.

But it was a weird thing to write, having to look up all these far right websites. It made me realise how people can lose any sense of morality in order to try to belong. One of the reviewers of the original production said the line that summed it all up for her was the last line, “don’t lose yourself.” While everyone is trying to stake their claim to being British, they don’t see what they are doing to each other, and themselves, in that process. Barry is trying so hard, when he’s talking about football or about Posh, but it’s all about trying to belong. For me, the soul of the play is about what it means to be British, and how you define that.

What advice would you give to young writers?

Just go for it. Write it down and don’t talk about it too much or you’ll never get it written. Make sure you’ve got something to say and that you know what you’re writing about.





Pilot's Artistic Director Shares his Vision

Marcus Romer June 2006

Challenge

This is an opportunity to tell a story about the underbelly of contemporary England. Although it is set in 2000, it is very relevant in terms of the 2006 World Cup and the rise of racism and fascism across Europe. Glen's experience of having to decide which team he's on, the sense of defending his own turf, is becoming a common experience for young people faced with the rise of urban gang culture. It also echoes current concerns over the increasing numbers of young people carrying knives.

It's exciting to be directing a big show with a diverse cast and themes that are both contemporary and relevant. One of the challenges will be getting the authenticity of language and place right, and making sure the sound and music sound right. It also needs to be able to work on large, proscenium arch stages, without losing the sense of intimacy. Every space on the tour is slightly different and it is a long tour, so the actors have to be able to keep the show on track.

After twenty five years making work as a touring company it's fantastic to be working with a writer like Roy. His writing is great, and this tour gives a chance for a whole new audience to see his work.



Location

In 2000, when **Sing Yer Heart Out For The Lads** is set, there is a sense that everything is changing. It is a new millennium but the pub is still a little England, a microcosm of influences from outside. The football is beamed in from outside, the live experience and the green grass of the pitch are unattainable in the midst of this drab estate. In our production we have added a CCTV dimension, emphasising the grey exterior outside this "little England" fortress, that other pitch of the estate, where daily battles are being fought. One of the challenges will be playing the action out towards the audience, while including it in the atmosphere of the pub and in the experience of watching the match on screen.



Characters

Roy Williams has written such a strong script because every single character has a good reason to think that they are right. They are all flawed individuals, and this is exactly what makes them seem so real. The fact that the structure of the play matches the real time of a football match is very important, we share the pre-match build-up, the rising tension and the post match frustration which threatens to boil over. The characters share their inability to effect any change, they can not alter the referee's decision any more than they can change the life around them.

Casting

We've had 2000 applications for fourteen parts (that's eleven in the team and three on the bench!) One of the real breakthroughs came when we met the actress who would play Sharon, Duane's mum. Here was this very experienced woman and yet the character only has a few lines, so we invited her to become the assistant director and created an opportunity for her professional and creative development.



Young People

A lot of Pilot's work is focused on this transition to adulthood. Glen is on that quest that all young people go on, a search for a sense of identity and self worth. His grandfather tries to teach him to stand up for himself against the black kids, but Jimmy has got youth and race mixed up. Barry is also on a quest for his own identity, a quest that his older brother Mark has been on himself. Barry, Glen, Duane and Big T are the future, but is anyone listening to them or are they just on the receiving end of everyone else's advice? I really feel that until we begin to listen to the worries and concerns of young people we will not understand them. I'd like to share something Marilyn Manson said when asked what he would say to young people, "I wouldn't say anything, but I'd do a lot of listening."

Connections



There is an interesting connection between Pilot, our signature show, **Lord of the Flies** and Roy Williams. The link is another playwright, Nigel Williams, who wrote the adaptation of **Lord of the Flies**. I recently saw his 1977 play, **Class Enemy** (1977), when it was revived at a reading at The Royal Court, directed by Roy. Roy had read the play when he was young, and it left a lasting impression. **Class Enemy** is about a group of boys in a school, left to their own devices. One character, Nipper, has a rant, a racist rant of the kind you didn't normally see on stage. People have always been afraid to put that voice on the stage, but Roy recognised it and it stuck with him. It's what he'd heard in his school and it's what I remember hearing when I was growing up in the seventies. Now the political scene has changed; the BNP has 46 council seats across the country and Alan in **Sing Yer Heart Out For The Lads** is, in effect, Nipper twenty years on.

The Cast



Peter Bankole
as **Barry**



Claude Close
as **Jimmy**



Andrew Falvey
as **Lee**



Chad Gomez
as **Becks**



Darren Hart
as **Duane**



Neville Hutton
as **Phil**



Suzann Mclean
as **Sharon**
Assistant Director



Charles Mnene
as **Bad T**



Mark Monero
as **Mark**



Mikey North
as **Glen**



Sally Orrock
as **Gina**



Tim Treloar
as **Lawrie**



Tom Sawyer
as **Jason**



Deka Walmsley
as **Alan**

Interview with Emma Donovan, Designer

What influenced your overall design concept?

I wanted to re-create the world of the play in a way which is believable, it is a specific world that has to be naturalistic, but at the same time needs to fit on the stage at York Theatre Royal and subsequently on all the different stages on the tour. The King George is a Victorian pub in need of the odd lick of paint. It's not lovely; you've got to have the feeling that the carpet is a bit sticky. Inside the pub is a "little England", insulated from the world outside.

What were the challenges in this design?

The first priority was to solve the practical needs of the play. As the actors are watching the match, we had to think about whether there would be a screen, but it seemed clear that we couldn't have the screen on stage because the audience would watch that, people can't help being drawn to a TV. So the actors will look out across the audience, as if the TV is level with the dress circle. There is a CCTV screen inside the pub, which is a security camera showing what is going on outside on the estate, it is a reminder of the grey world outside. The audience also needs to be able to see what's happening in the toilets, so they are on a truck that can be wheeled in from stage left. As the actor steps through the door, he steps into the men's toilets. The most important challenge is making sure that all the actors can be seen, it is a large cast, who will fill the space, so I have created different levels so that nobody will be blocked.



How have you used colour?

The traditional pub carpet becomes a brighter green around the edges, suggesting the hallowed turf of Wembley. The side lights will also pick up the idea of the football pitch. England flags are everywhere and the bunting will extend into the audience to draw everyone into the pub atmosphere.

What research did you have to do, to make the pub interior so authentic?

Well, it was tough, but I did have to visit a lot of pubs! I watched England getting knocked out of the World Cup in a pub called the Lord Palmerston in South East London, and I got the idea for the trophy shelf from that pub. It was pretty loud in there and I learnt some new songs from all the Millwall supporters, at one point I got accused of being Portuguese because I wasn't shouting enough. I had to send my boyfriend into the men's toilets with a camera to make sure the urinals on the set looked authentic! During rehearsals, the brickwork will have the graffiti added and lots of other objects will appear in the pub as the characters develop. The pumps will work, but the lager will be alcohol-free.



Behind The Scenes at the Pilot Office

Who are you? Elise Roberts - Marketing Officer

What is a typical day in your working life?

Days aren't that typical really, as it depends where we are in the campaign and how far away a show is. I work with the designers and the printers to produce all the posters, leaflets and postcards that promote the show. I hold marketing meetings with venues all over the country, giving them information on the show and its target markets. I compile the marketing pack too, which is a lengthy document giving sample press releases, direct mail letters, copy, education information and facts and articles on social issues behind the play. I speak with advertisers, update the website and search for more ways to promote the show. Then I do the odd crazy thing like take a 2 metre high Subbuteo player on a tour around the country! There's a lot of writing (typing) and a lot of talking to be done in this job. It's all about communication really, and a dash of creativity.



What team do you support?

I'm not a football fan at all, though at school in Gateshead, it was sacrilege to say anything other than Newcastle United.

Who are you? Sarah Seddon – Company Administrator

What is a typical day in your working life?

I generally start my day by answering emails, phone calls and opening all the post. A typical day for me could involve anything from working on the company accounts to co-ordinating our Education programme, from liaising with our freelance staff and teachers, to visiting our acting company whilst they are on tour and helping with any problems. You might even find me touring a 2 metre tall subbuteo player around the country to publicise the show! I think that is why my job is so great, it is never the same from one day to the next and because I assist with so many different areas of Pilot's work, I have to be prepared to deal with anything that happens during the course of the day.

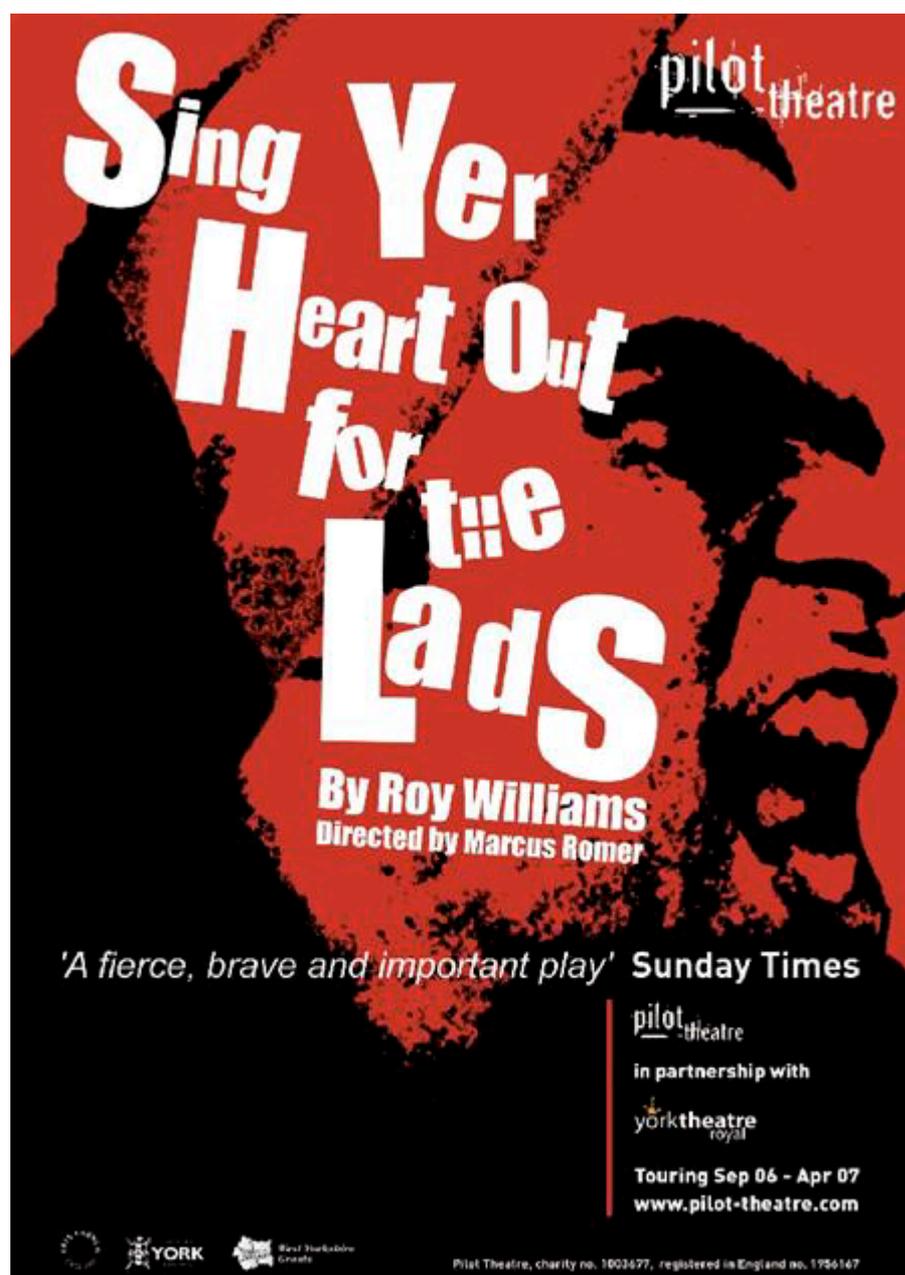


What football team do you support?

Manchester United. Have done since I was 3. My mum tells me I was watching a match and I liked the colour of their kit and I have supported them ever since.

PART TWO

TEACHING AND LEARNING ACTIVITIES



Poster designed by Stone Soup of York

Identity



PREPARATION

Subject Areas: Citizenship/ Drama/ Expressive Arts/ Visual art

Level: KS4

Objective: To raise awareness about issues of identity and what it means to be British. These 3 exercises can be run separately or one after the other.

Resources: Paper and pens. For The National Anthem, you may need a recording of the tune of the national anthem or sheet music and an instrument if students don't know the tune.

1. The Alien Alphabet of Britain

1. Ask students to imagine that an alien from outer space has landed in Britain.
2. to help teach the alien about this country, each group needs to create an Alien Alphabet, (like a child's alphabet, A is for Apple, B is for Bear etc.)
3. These can be shared as a performance or a rap.

2. The National Anthem

1. Each group re-writes the words of the National Anthem to make it more relevant to their lives in Britain today. For example: *God save our fish and chips...* If you are working in Scotland or Wales, explore your own anthem.
2. Sing the national anthems as a performance as if you are the team on the pitch.

Continued in
exercise 3

Identity



PREPARATION

3. Who Am I?

Subject Areas: Citizenship/ Drama/ Expressive Arts/ Visual art

Level: KS4 or KS5

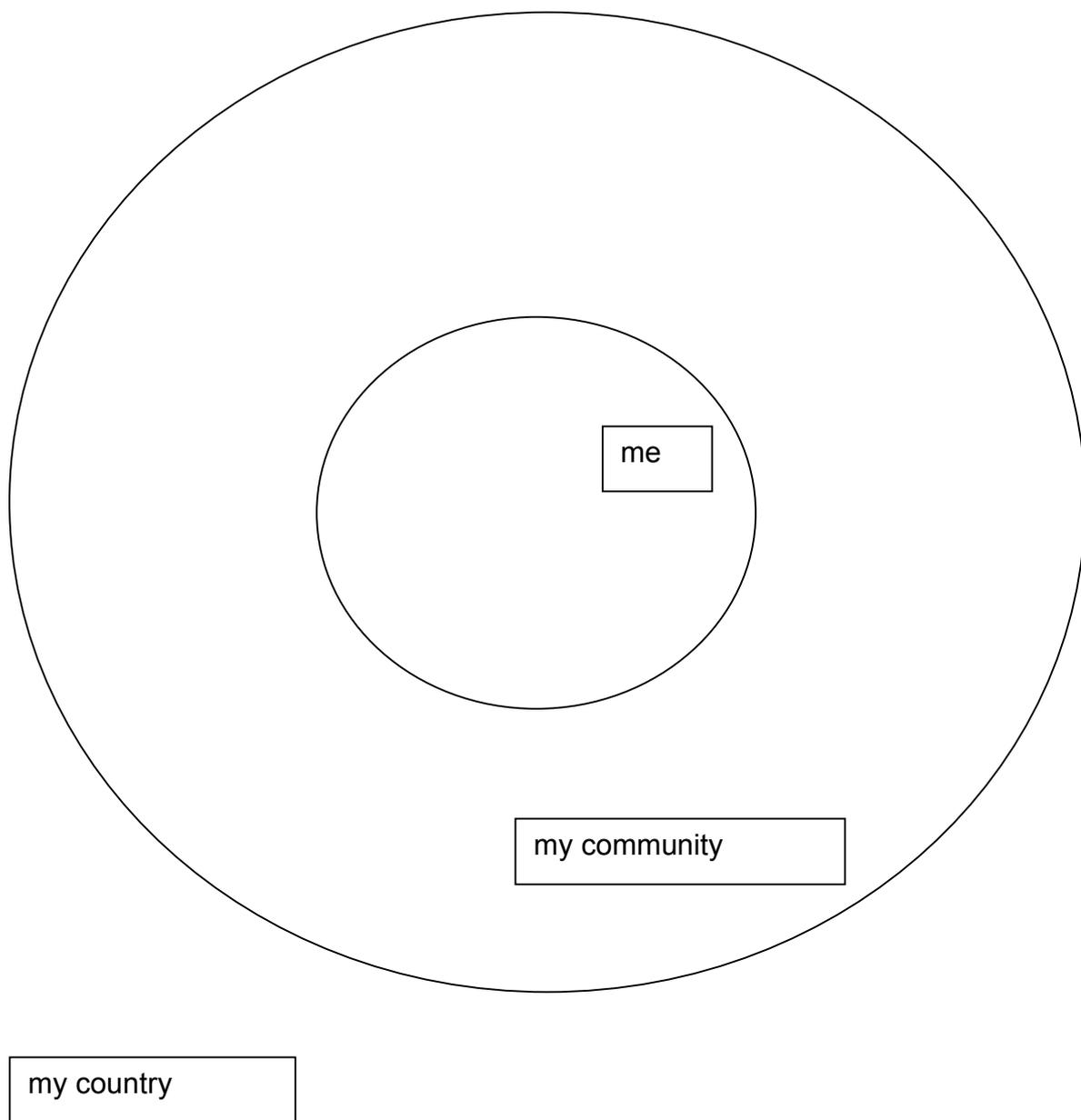
Objective: To raise awareness about issues of identity and what it means to be British.

Resources: **Who am I? resource sheet** enlarged to A3 for each student or used as a template on the whiteboard for students to create their own sheet on a large piece of flipchart paper.

Old magazines and glue sticks, scissors optional (magazines can be torn.)
Pens to add drawings to collages if required.

1. In the centre circle ask students to create a mini- collage which sums up their own personal identity. Encourage them to choose images which tell us something about them, what makes them tick, what food they like. It is important that students do not put their own name on the collage.
2. In the second circle ask them to add images which sum up their community, this might include family, friends, neighbourhood, school.
3. In the outer circle ask them to add images about Country, at this stage it is important that they are expressing their own ideas so it does not matter if they interpret this as Britain, England, Wales, Scotland or another country, or even a combination.
4. When the collages are complete arrange them around the room and ask the students to enter the room in role as visitors from overseas who have come to look at an exhibition called “British Identity.” The teacher can be in role as a gallery guide, drawing out meanings behind the images, connections, similarities and differences behind the images, whilst also questioning the “visitors” about what they can see.
5. **Plenary:** Sum up in discussion the different versions of personal and national identity. How do the personal, the community and the national interrelate? What would it be like if everyone in a country was exactly the same as you? **Who Am I? Additional Resources** contains first hand accounts which may be useful for further discussion.

WHO AM I? RESOURCE SHEET



Who Am I? Additional resources for discussion

I would describe myself as a British Muslim. I don't see any contradiction about the two. I don't agree with Tony Blair about the war in Iraq but neither does Charles Kennedy. I will be a father in February and the thing that concerns me most is schooling. From a list of 10 issues, one might be foreign policy.

I went to school in Buckinghamshire and, unlike my Pakistani friends, I had white friends. I remember instances of racism. One guy told me that he would prefer it if there were no Pakistanis in the UK, except for me and my family! I thought that if we could find the time to speak to English people, even racists, we would melt their hearts at some point. Britain is a nation of immigrants and always will be.

We have to engage. As Churchill said, 'jaw-jaw is better than war-war'. The bottom line is that we are British

Asim Siddiqui, 28 Tuesday November 30, 2004 The Guardian

I've only ever lived in Britain. I go back to Morocco every summer as a holiday but I can never see myself living there. I'm too used to London, I suppose. If I'm sitting down with my friends we look like a Benetton advert. We're all in the same boat. It doesn't seem that people are that interested in where my family is from. When you hear me speaking, you can't tell where they are from.

My parents are originally from Morocco. My mum came here with her brothers and sisters and her parents in the mid-70s. My parents met here. We have lots of family here. Practically the whole of my mum's family lives in Britain and has done for the last 30 years.

I am British, but when you go into my house and you hear the language and see the food that we eat, it reminds you of where you're from. So you are with that all the time.

I know people my age who are not really that interested [in their origins]. They're called Mohammed or whatever, but for them, they're British, and that's all that counts.

Iman Naji, student, Friday December 3, 2004, The Guardian

Belonging 1



FOLLOW UP

Blagging To Belong

Subject: Drama/Expressive Arts

Level: KS4

Objective: to explore the theme of belonging to a group with reference to **Sing Yer Heart Out For The Lads**; to develop a scene from tableau, working from a physical approach into using language.

Resources: No additional resources needed. This exercise should be used with a group who have seen the play but it can also be accessed by students who haven't.

1. Each group creates a tableau of a group of friends.
2. Looking at each group in turn, ask the students to describe how they look, what is their body language, what shapes do they create, what do the angles of their limbs and their proximity suggest?
3. One person should now be excluded from the group, explore how to represent this physically.
4. That figure now has to find a way to re-include himself, the rest of the group do not help him/her but hold their position in the tableau. He/she can experiment with trying to fit him/herself into the shape they have made, possibly imitating their posture.
5. Looking at each group in turn explore which excluded figure has "fitted in" the most successfully and why. Observe what different techniques have been used.
6. Extension: Ask each group to create a short piece of drama with three distinct scenes, one where the group is whole, one where one person is outside and one where they try to re-include themselves. Encourage them to explore the physicality of the interaction although they can now add language.
7. Plenary: Relating the exercise back to students' experience of watching **Sing Yer Heart Out For The Lads**, explore how Glen and Barry try to fit in. How easy or difficult is it to stand up as an individual? The next exercise, **Skippers and Marchers** is an ideal way to explore this practically.

Belonging 2



FOLLOW UP

Skippers and Marchers

Subject area: Drama/ Theatre Studies

Level: AS/ A level or very able GCSE

Objectives: To explore how the individual influences the group and vice versa, through movement, attitude and gesture. To explore through a physical exercise, the themes of identity and belonging which are raised in **Sing Yer Heart Out For The Lads**.

Resources: No additional resources needed. This exercise can be used with a group who have seen the play but it can also be accessed by students who haven't.

1. You will need approximately six students, the rest of the group act as observers.
2. One student stands on one side of the room and the other five stand opposite.
3. The group of five march back and forth across the room in a rhythmic formation, their objective is to march up and down. The first time the group do this exercise, do not tell them what the single player is about to do.
4. When the single player is ready, he/she will skip back and forth or around or in front of the marchers. His/her objective is to get all the marchers to skip. He/she must **not** touch them or speak.
5. This can take some time and may not be successful. Swap groups around and see what different tactics are employed.
6. Feedback in the group what it feels like to be in those roles: to be the only skipper, to be a marcher at the moment you decide to skip, to be the only marcher left. Ask the observers what they saw about the way the skipper tried to influence the marchers, did the marchers convert easily and if so why?
7. Plenary discussion: who are the skippers and marchers in **Sing Yer Heart Out For The Lads**, who are the skippers and marchers in society?. What are the tipping points that cause people to change?

Black History



FOLLOW UP

Subject: History, Citizenship, Drama

Level: KS4

Objective: To explore and celebrate black history.

Context: In October of each year schools across the country take part in Black History Month, celebrating the achievements of black men and women and enabling a greater understanding of the social, political, cultural and economic part played by black people in history.

In the play Mark counters Alan's "England for the English" argument by reminding him about the importance of black Britons in the country's cultural history, see **Script Resource: Black History**.

Activities:

1. **Who's English?** Using **Script Resource: Black History** as a starting point, discuss in groups how many different nations are represented in the town/area you live in. Think about people who might have come from different parts of Britain or Ireland for work in different centuries. Don't forget Normans and Vikings. Roman soldiers came to Britain from all over the Roman empire and the Emperor Septimus Severus, born in Africa, lived in York. Think about parts of the world to where English people have emigrated, (e.g. America, Australia) are they still English?
2. **Black Heroes and Heroines.** Ask students to research a black historical figure. Can they find a scientist, a novelist, a civil rights activist? For further resources go to <http://www.black-history-month.co.uk> or see **Further Resources** at the back of this pack.
3. Present the research as either a docu-drama about the person's life or as a leaflet with text and images.



Script Resource: Black History

ALAN: Show me one white person who has ever treated you as an equal, and I will show you a liar. All this multiculturalism. Eating a mango once a year at the Notting Hill Carnival is still a long way from letting your kids go to a school that is overrun with pakis and blacks.

MARK: I'm English.

ALAN: No you're not.

MARK: I served in Northern Ireland.

ALAN: Oh please.

MARK: How English are you? Where do you draw the line as to whose English. I was born in this country. And my brother. You're white, your culture comes from Northern Europe, Scandinavia, Denmark. Your people moved from there thousands of years ago, what? You think cos I'm Black, I don't read books. Where do you draw the line ?

ALAN: That is such a ridiculous question.

MARK: Answer me.

ALAN: The fact is Mark, that the white British are a majority racial group in this country, therefore it belongs to the white British. If that was the case, what you're asking, we'd all be putting ourselves back into the sea. Because that is where we all originally came from, isn't it?

MARK: Yer full of shit.

ALAN: We say that that people of European, white European descent are entitled to settle in Britain. Or the rest of Europe, where they are. We regard our racial cousins, the Americans, Canadians, as British. They've been implanted there over the centuries, now why should we take a time on it? The fact is the majority of blacks haven't been in this country for centuries, a few yes, maybe but that's it. You've been here, predominately, in your own numbers, three generations at most. That gives you squatters rights. You have given nothing to Britain, and you have never served any purpose in British history.

MARK: Oh, so the fact that thousands of black soldiers died during the war is lost on you.

ALAN: Oh don't waste my time.

MARK: Or the fact that in the 18th century, there was a thriving black community, living right here?

ALAN: Not as many as the Brits.

MARK: With their own pubs, churches, meeting places. Or the fact that in 1596, there were so many blacks slaves over here, working for their white owners, putting money in their pockets, doing all the work, that Queen Elizabeth saw them as a threat and wanted them out.

ALAN: What are you on?

MARK: How many black roman soldiers were here, when they came over and built your roads?

Anti- Bullying Activitiy



FOLLOW UP

Subject Area: Drama/ English/ PSHE

Level: KS4

Objective: To develop the ideas raised in **Sing Yer Heart Out For The Lads** around bullying and to enable a discussion about bullying and your school's anti-bullying policy.

Resources: Script Resource: Bullying.

1. Read together **Script Resource: Bullying** and ask students to re-create this scene in their own words. Remember: Glen considers Big T and Duane to be his friends. Notice Duane's role in this scene as the bystander.
2. When each group has shared their initial scene ask the students to repeat the scene, freezing in 3 different places, each time allowing one of the characters to speak his thoughts directly to the audience. (You may need to remind students about Big T's background, we know his father takes his belt to him.)
3. Imagine this scene is taking place in school. What else could Duane do after this incident? Each group create a scene of what happens next. (In the play, Glen has his jacket and phone taken, Duane returns them, students can create their own version.)
4. **Plenary discussion:** What do you do if you notice that someone is being bullied? What do you do if you are being bullied? What is the policy in your school? Are there any peer mediation groups that students can use? What creates bullies? How do you break that cycle?

There are some excellent resources and very clear advice on the Bullying Online website <http://www.bullying.co.uk>

Script Resource: Bullying

Tyrone (Bad T) has been admiring Glen's new mobile phone, he's even put it in his pocket to see if it fits...

BAD T: So much you sellin it to me Glen?

GLEN: Nuttin.

BAD T: Nuttin, you giving it to me fer nuttin, cheers.

GLEN: Hold up.

BAD T: Nice.

GLEN: I don't wanna sell it.

BAD T: 12 quid.

GLEN: You said twenty a minute ago.

BAD T: Every time you say no, the price goes down. You got a nice jacket too.

DUANE: T?

BAD T: Glen?

GLEN: I aint sellin it.

BAD T: Nine.

GLEN: I can't.

BAD T: Eight.

GLEN: I saved fer months to get it.

BAD T: Six. Keep whining Glen. You crying now?

GLEN: No.

BAD T: Boy's crying man.

GLEN: I aint.

Who's Who?**PREPARATION or FOLLOW UP****Famous names In Sing Yer Heart Out For The Lads Quiz**

Subject: Drama/Expressive Arts, English, PE

Level: Any

Objective: to familiarize students with the team featured in the match which is played out during **Sing Yer Heart Out For The Lads**, also to raise awareness of another historical figure, Enoch Powell.

Resources: **Resource for Quiz** page, internet.

Many famous names are mentioned by the characters in **Sing Yer Heart Out For The Lads** – set this quiz for your students and spot the one who isn't a famous footballer. If you are using the quiz before watching the play, students could do some research on the match before testing their knowledge. All the answers can be found on the page **Resource for Quiz**.

The day is October 7th 2000, how much do you know about the England team which faced Germany on that day?

1. Which player in the 2000 England squad, resigned as captain in 2006? (Clue: he was born on May 2nd 1975.)
2. Which club did Andy Cole play for?
3. Who was the oldest player on the team?
4. Which of these two came on as a sub for Beckham, Raymond Parlour or Enoch Powell?
5. Which club did Michael Owen play for?
6. How many Chelsea players were on the team?
7. Which Gary was a Manchester United player?
8. How many Gareth's (not including Gary from question number 7) played in the match?
9. Who was the only Newcastle United player to play in the match?
10. Which one of these men did not play in the match, and, for a bonus point, who was he? Nicholas Barmby, Enoch Powell or Tony Adams?

Resource for Quiz

The Match: England 0 Germany 1 [0-1]

The England Players, Saturday, 7 October 2000

| Player | Birthdate | Age | Pos | Club | App | G | Career |
|---|-------------|-----|-----|----------------------|-----|----|-------------|
| 1-Seaman, David A. | 19-Sep-1963 | 37 | G | Arsenal FC | 61 | 0 | 1988-2002 |
| 2-Neville, Gary A., sub off 46th min. | 18-Feb-1975 | 25 | D | Manchester United FC | 40 | 0 | 1995-active |
| 3-Le Saux, Graeme P., sub off 77th min. | 17-Oct-1968 | 31 | D | Chelsea FC | 36 | 1 | 1994-2000 |
| 4-Southgate, Gareth | 30-Sep-1970 | 30 | D/M | Aston Villa FC | 39 | 1 | 1995-2004 |
| 5-Adams, Tony A. | 10-Oct-1966 | 33 | D | Arsenal FC | 66 | 5 | 1987-2000 |
| 6-Keown, Martin R. | 24-Jul-1966 | 34 | D | Arsenal FC | 35 | 2 | 1992-2002 |
| 7- Beckham, David R.J. , sub off 82nd min. | 02-May-1975 | 25 | M | Manchester United FC | 36 | 1 | 1996-active |
| 8-Scholes, Paul | 16-Nov-1974 | 25 | M | Manchester United FC | 29 | 10 | 1997-2004 |
| 9-  Cole, Andrew A. | 15-Oct-1971 | 28 | F | Manchester United FC | 9 | 0 | 1995-2001 |
| 10-Owen, Michael J. | 14-Dec-1979 | 20 | F | Liverpool FC | 24 | 8 | 1998-active |
| 11-Barmby, Nicholas J. | 11-Feb-1974 | 26 | M | Liverpool FC | 17 | 3 | 1995-2001 |
| England Substitutes | | | | | | | |
| Player | Birthdate | Age | Pos | Club | App | G | Career |
| 15- Dyer, Kieron C. , sub on 46th min. for Neville | 29-Dec-1978 | 21 | M | Newcastle United FC | 7 | 0 | 1999-active |
| 12- Barry, Gareth , sub on 77th min. for Le Saux | 23-Feb-1981 | 19 | D | Aston Villa FC | 4 | 0 | 2000-2003 |
| 14- Parlour, Raymond , sub on 82nd min. for Beckham | 07-Mar-1973 | 27 | M | Arsenal FC | 8 | 0 | 1999-2000 |

...and the one who wasn't...

Enoch Powell (1912–1998) was a controversial, charismatic right-wing politician who led the anti-immigration campaigns of the late 1960s and 1970s. He was treated as an icon by the far right and as a demon figure by the left. He became a government minister, only to be sacked in 1968 by the then Conservative Party leader Edward Heath after Powell's notorious 'rivers of blood' speech in Birmingham on 20 April 1968 (Hitler's birthday) in which he warned of what he believed to be dire consequences of continued unchecked immigration. Alan and Jimmy both refer to him in the play.

The Power of Language



FOLLOW UP

Subject area: Drama and Theatre Studies, English, History

Level: AS/A2 or Higher level English GCSE

Objective: To explore how language can be used to manipulate an audience and to deepen understanding of the historical and social context of racism in Sing Yer Heart Out For The Lads.

Resources: Script Resource: The Power of Language.

Context: Alan refers to Enoch Powell's "River of Blood" speech (see Resource for Quiz) at a point in the play where both young people and adults, black and white are in conflict.

1. Explore how Alan uses speech: what phrases does he use to encourage Gina to agree with him?
2. Think of something that you hate, such as brussel sprouts or netball, and in pairs decide who will be **A** and **B**.
3. **A** will talk about the hated subject using as few words as possible, plenty of gestures and an attitude of obvious hatred. Try to be deliberately aggressive, simplistic and loud in your argument
4. **B** will feed back to **A** on what it was like to listen to. Was it funny? Was it frightening? Would they feel like joining in with **A**?
5. Now swap and **B** take another topic (which B hates) and use as many well-thought out arguments and phrases as possible. Think of the characteristics of persuasive language, such as repetition, inviting the listener to agree, using "we" to automatically include them in your point of view. Stay calm and smile!
6. **A** feedback on how **B** came across.
7. **Plenary:** Discuss as a whole group your impressions of the two different approaches. Which would a politician use and which would a football hooligan use? Which is the most persuasive? Which is the most frightening? Can you think of positive and negative examples of people using language to manipulate an audience? E.g. for social change or to spread hatred about a particular group? How is gossip and rumour spread in this way, think about sentences which start with "I'm not being funny, but..." "I'm not a racist, but..."

Script Resource: The Power of Language

Glen has returned after Big T took his phone and jacket, Duane has been found with them, but he says he was only bringing them back. The row between the young people has triggered another argument between the adults.

ALAN: (aside) Rivers of blood.

GINA: Go upstairs Glen, clean yer face. Alan, I appreciate your trade, its always nice to see yer, but I've told you before, I don't want to hear that kind of talk in my pub. Leave that England for whites bollocks outside.

PHIL: Fucks sake!

JASON: Will somebody please score!

ALAN: Come on Jimmy, you know what I'm talking about.

GINA: Excuse me, It's my name above that door.

ALAN: I'm sorry babe, I didn't mean to upset you.

GINA: Then don't say it.

ALAN: It's not just me darling. I've got nothing against the coloureds myself, but even you have to admit we've got a problem here. There are too many different races all trying to fit into the same box, how is that supposed to work? Now they've got our kids, talking like them. It's no wonder you feel the same.

GINA: I do not.

ALAN: But I just heard you call that kid a black cunt.

GINA: Cos they beat up my son.

....this extract continues after a few more minutes of watching the game...

JIMMY: Then there's the asylum seekers

GINA: Oh Dad.

JIMMY: You can't deny it, they're everywhere.

GINA: Where Dad? Where? Down the high street, in here? Where? I don't see 'em.

LAWRIE: Tucked away in their nice council homes.

GINA: I'm not hearing this, Lee?

LEE: Leave me out of it.

LAWRIE: He knows it's true.

LEE: You a mind reader?

Continued

Script Resource: The Power of Language continued

LAWRIE: I'm yer brother.

JIMMY: It's in the papers, love.

GINA: Yeah and those papers lie on a regular basis when it comes to the likes of us.. Throw in a pair of tits and they've got you hypnotized. Can you not prove their point please.

ALAN: Gina, love, I don't read papers, I haven't picked one up in years. I read books, And I'm tellin you, its amazing what you read. Pages of it, reams of it, history, telling you, making valid points that the blacks, the non whites, have absolutely nothing in common with the Anglo-Saxon Celtic culture.

GINA: The what?

ALAN: If they want to practice their black culture and heritage, then they should be allowed to do it in their own part of their world. By all means.

GINA: So whites are superior to blacks?

ALAN: Yes.

GINA: Bollocks.

ALAN: Consider this, the blacks lived side by side with the Egyptians for thousands of years, only about twenty miles of sand separated them when the Egyptians came into contact with them, they hadn't even invented the wheel which the Egyptians had thousands of years ago, they couldn't even copy it.

GINA: Maybe they didn't need it.

ALAN: What has the black man done in the world?

GINA: Thass it! (goes back to watching the game)

Further Resources

Web

The following web sites provide useful information. Please note that we are not responsible for their content or availability:

<http://www.srtrc.org/> Show Racism The Red Card.

<http://www.black-history-month.co.uk>

<http://www.dfes.gov.uk/bullying/> - downloadable resources including the National Anti-bullying Poetry Book

<http://www.bullying.co.uk>

<http://www.bully.org/>

<http://www.EnglandFootballOnline.com>

Books

Ali, M (2004) *Brick Lane* Black Swan

Braverman, D. (2002) *Playing A Part: Drama and Citizenship* Trentham Books

Levy, A (2004) *Small Island* Headline

Smith, Z (2001) *White Teeth* Penguin

Williams, Roy (1999) *Two Plays: Starstruck and The No Boys Cricket Club* Methuen