



THE PASSENGER

Resource Pack 2018-2019

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1. Introduction

1.1 About Box Clever

Box Clever was founded by Michael Wicherek in 1996 in order to create and bring exciting theatre to young people, the audiences of the future, and to involve them fully in the dramatic experience as audience members, participants and co-creators. They are encouraged to attend rehearsals-in-residence in their schools and local theatres and to contribute to the creation of new plays. Our projects also bring together students from different schools, geographical areas and social backgrounds to share their ideas and creative writing.

We explore many different aspects of the world experienced by young people and encourage them to do the same through theatre, thereby supporting the development of knowledge and understanding, creativity and imagination, self-confidence and personal relationships.

Michael's plays have won awards (The Prince Michael of Kent award for innovation for *The Buzz* and a Fringe First at the Dublin Fringe for *Sixteen*) and have toured extensively in the UK and abroad.

As well as annual tours of our plays and projects for schools, details of which can be found on our website, www.boxclevertheatre.com, we also offer bespoke workshops on texts and other areas of the English, PSHE or Drama curriculum. Please contact us at admin@boxclevertheatre.com if you would like to know more about this area of our work or to discuss the commission of a workshop.

Our relationship with schools is something we value highly. Your feedback is vitally important to us, whether about the play itself or the contents of this resource pack, so please do get in touch with your thoughts or suggestions.

1.2 The Resource Pack

This pack is designed to support any follow-on work you may wish to do on driving and passenger distraction after students have seen the play.

The activities range from classroom discussion, both in groups and full class, to drama exercises for which a hall or larger space will be required.

Please feel free to adapt our ideas into formats that are more appropriate to the needs of your students.

1.3 Information about driver distraction

The following chart lists the ways in which drivers may engage in distracting activities while on a journey. Students should discuss these in groups and then put the activities in order of seriousness i.e. putting the driver at the greatest risk of causing an accident. There are spaces for the students' own ideas.

Talking on a mobile phone	Eating
Answering/dialling on a mobile phone	Drinking
Manipulating music/audio controls	Reaching for something
Brushing hair/putting on make up etc	Talking with passengers

In fact, surveys have shown that all these activities seriously distract the driver and therefore put him/her at risk of having an accident. However, the one on which the most time was spent was talking with passengers

Further information: Distraction and the law

- It is not a criminal offence in itself to drink, smoke (unless there are young children in the car) or eat whilst driving a vehicle however there is a potential punishment of failing to drive with due care and attention. It is, therefore, a matter of how the individual activity affects your ability to drive reasonably, with due concentration and safely on the roads.
- A common example of something which is still legal is when a person lights a cigarette. It can be very difficult to drive with due care and attention since part of that person's attention will be concerned with using a lighter.
- The Highway Code states that motorists must "avoid distractions when driving such as loud music, trying to read maps, inserting a CD or tuning a radio, eating and drinking and smoking".
- It is illegal to ride a motorcycle or drive using hand-held phones or similar devices. The rules are the same if you're stopped at traffic lights or queuing in traffic, if the car is stopped but the engine still running. It's also illegal to use a hand-held phone or similar device when supervising a learner driver.

Research indicates that most car crashes are preventable, not inevitable.

Recent research in the UK, Australia and the US has suggested that young people are influenced more by the effect of peer passengers in their cars than they might realise.

- Having two or more peer passengers more than triples the risk of a fatal crash when a young person is driving the car.
- Teenage drivers with peer passengers are more likely to be distracted just before a serious crash than teens driving alone.
- Among the young drivers who said they were distracted by something inside the vehicle before crashing, 71% of males and 47% of females said they were distracted directly by the actions of their passengers.
- Young men who drove their friends were almost six times more likely to perform an illegal manoeuvre and more than twice as likely to drive aggressively just before a crash than when driving on their own. Young women, however, rarely drove aggressively before crashing whether they had passengers or not.

Before looking at the information in the next section, it might be an idea to go through the following questions from the post-performance evaluation form with the group.

The Fatal Four:

Distraction | Speed | Drink/Drugs | Not Wearing Seat Belts.

- Young drivers under 25 are more than twice as likely to fail a breath test as older drivers.
- Young drivers aged 17-19 are ten times as likely to have a drink-drive crash compared to drivers of all ages
- All drugs come with side effects that are incompatible with driving a vehicle. Many prescription and over-the-counter medications can impair your ability to drive safely, by causing drowsiness or affecting reaction times, coordination, concentration or vision. These include hayfever medications, painkillers, antibiotics and cough and cold medicines. These side effects become worse when the drugs are combined with alcohol.

- Seat belts save the lives of 2,500 people in crashes every year.
- Research has showed seatbelt use decreases among young drivers when increasing numbers of passengers are present and is lowest with passengers aged 20-29 years
- In a crash, an unrestrained back seat passenger can be thrown forward with enough force to kill the driver or front seat passenger if they hit them.
- An unrestrained front-seat passenger can put everyone's lives at by movements which affect the actions of the driver.

2. Exploring Power and Trust

The following activities allow the students to explore the ideas and feelings associated with power and trust in a controlled environment. You will need a large enough space to facilitate movement and, for the second and third activities, to place obstacles around the course.

2.1 The Hand that Moves

- Ask the students to get into pairs. Student A places their hand very close in front of Student B's face. A moves around the room whilst B must always keep their face close to A's hand. A's hand has absolute power: B's face is locked to it.
- Swap over so that B leads A around the room.
- When both students have experienced the sensations of power and trust, hold a plenary session for feedback using the following prompt questions.
- Do you prefer leading or being led?
- How did leading make you feel?
- How did being led make you feel?
- Did the person leading ever feel a sense of caring responsibility – a need to look after this helpless face?
- Or did the person leading enjoy the power and made things deliberately difficult for their partner
- Can the students now relate this activity and what they experienced to being a driver and a passenger? What similarities would there be?

2.2 Fingertips

This activity is similar to the one above but slightly more challenging. It would be a good idea, if you have the time and space, to create some obstacles which the players will need to negotiate. These could be chairs or smaller items, or you could position other students to create a route. If the class is large, then divide into half (or smaller groups) so the activity can be observed each time.

- Ask the students to get into pairs. Students A and B should then touch all finger tips on both their hands.
- Student A then closes his/her eyes and keeps them closed.
- Student B then leads Student A safely around the room, navigating through the obstacles and other players.
- Swap over so that A leads B around the room.
- Follow up with a plenary session using the prompts for exercise 1.

3. USING THE PLAY

3.1 After the rabbit

The following scene is taken from the play. Sami has gone home with her friends after the rabbit has been killed while Gary drives off with his mates into the night.

Students should be divided into small groups and given copies of this extract to read.

They should then be asked to list all the things that they think would influence Gary's driving and distract him from fully concentrating on what he needs to do to keep himself and his passengers safe. These should be listed on the board in a plenary session and discussed. How great is the potential for an accident in this scene?

Finally students should, in their groups, re-write the scene, giving dialogue to the other passengers in the car to show the ways in which they could use their influence to ensure that he concentrates on driving. Groups should be chosen to perform their version and a final discussion should highlight positive steps that passengers could take in order to ensure both they and the driver behave safely.

GARY: Yes, I was mad. All that fuss over a rabbit.
I brought my hand hard down on the steering wheel. Bang!
She really got to me, all right. I was all tense, you know. I could feel
my body getting all tense.
I gripped the wheel like I was strangling someone.
I was looking dead straight out of the window.
It was pitch black.
I put my foot down.
What right has she got to make me feel bad, eh?
What right?
And then, some car was right up my backside.
'Get out of here!'
And I put my foot down
He stayed with me.
'Has he got his beam on?' I shouted. No one could hear me, could
they?

 'Cause the music was up so loud. It's like a boom chi, boom chi,
boom chi.

 Now I'm really mad. If there's one thing that gets up my nose, it's
someone up my backside.
'He's trying to pass!' CJ shrieks. 'Don't let him, Gazza!'
He's not gonna get past.
I put my foot down. We were well far from town.
No street lights. Well there wouldn't be, would there? We were in
the country.
I took the centre of the road. Man! He's still there. Staying with me.
Lights shining bright in my mirror.

3.2 What if?

This scene provides an alternative version of the fatal accident. This time, Gary and Sami aren't alone in the car. This time, when they stop the car at the reservoir, CJ produces a bottle stolen from the party and passes it round. Gary's little sister is sound asleep in the back, but everyone else drinks. When they pile back into the car to go home, no-one in the back seat is wearing a seat belt.

This is what happens when the car leaves the road. All the people in the car die, even Gary, though he doesn't realise this at the time (it is his ghost's story)

Hand out the extract to the students and ask them to read it.

Their task will be to rewind to the scene at the reservoir and to ensure that the accident and the deaths of the passengers and driver do not happen. This can be done as a piece of drama or as a list of suggestions as to what should be changed and how this might be managed.

Discussion points

- Who do you think is most to blame for this version of accident and why? Could anything have been done to prevent it?
- Whose responsibility is it to ensure that no-one in the car is drunk? In what ways could a drunk passenger constitute a danger to the driver?
- Whose responsibility is it to ensure that all passengers are wearing seat belts?
- In this scene, could Sami or Denise (CJ's girl-friend) have played a larger role in preventing the accident? What could they have said or done?

As soon as the car hit,
Denise left her seat
Fast forward, fired at the enemy tree.

CJ close behind, raced her to be first.
His body a bullet at close range
Hit the tree full on, opening up his head,
his brain exiting at full speed
To a final resting place among the dog roses.

My kid sister, her neck snapped like a twiglet,
When it punched the back of my seat Looked
like she was still sleeping
When the men in blue came to unpick them.

‘Who’s this?’ they said

When they saw my girl Sami lying there
And I’m watching this happen
Like some BBC reporter at the scene.
I saw it happen.

BEAT PAUSE

A stretcher comes through.
Unidentified male with his face all un-done

‘Where did he come from!’

A stowaway! Must have sneaked on board when I wasn’t looking-
down at the reservoir when we was having a toilet break.

They put him down on the ground

His skin’s boiled over blending in with his clothes making some
strange patchwork. Nothing left of what he went out with that night.
Nothing left except one trainer. Oh his right foot, a white Adidas
Europa. It’s like in perfect condition. Like he’s just put it on. Not a
scratch or a scar. Not a soot mark.

4. Monologue Challenge

This activity challenges the students either individually or in pairs to construct a dramatic monologue reflecting the response of a character to the accident in which Sami dies and their thoughts about both it and Gary.

The class should first consider all the people who might be affected by the accident and a list constructed from those who knew the teenagers (parents, grandparents, siblings, friends, teachers etc) to those who came into contact with them because of the accident (emergency responders, police, doctors, reporters, etc)

They should then choose one of these and write a dramatic monologue in that person's voice, describing how they heard of the accident, their reaction to it, the emotional impact it had on them both immediately and in the aftermath, how it has changed their lives, what they have learnt from it and anything else that reflects their response.

The monologues can then be performed in class or to a wider audience in an assembly or used for display.

5. The Passenger Charter

Writing the Passenger Charter

As a final outcome of seeing the play and undertaking the activities above, students should be able to create something concrete from their new understanding.

This final exercise invites the students to contribute ideas, initially in groups and then through sharing their thoughts with the rest of the class, to the construction of a Passenger Charter. The completed charter can then be attractively designed and displayed in classrooms and around the school.

The students should be divided up into working-size groups. Half of the groups should concentrate on listing the **rights** of a passenger while the other half concentrates on their **responsibilities**. Alternatively, all groups could be asked to list both rights and responsibilities. Their points should be precise and practical rather than vague.

A plenary session should bring all the ideas together and the best chosen to form the **Charter of Passenger Rights and Responsibilities**. A scroll template has been provided below as a suggested layout and the students should aim to balance their ideas so that each right is matched by a corresponding responsibility.

If there is time, or it is thought appropriate, a complementary **Charter of Driver Rights and Responsibilities** can also be created and displayed.

Charter of Passenger Rights and Responsibilities

As a passenger in a car I have the right to:

- 1.
- 2.
- 3.
- 4.etc

As a passenger in a car I have the responsibility to:

- 1.
- 2.
- 3.
- 4.etc