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Introduction

This Heinemann Play is supported by a 12-lesson study scheme including medium- and short-term lesson plans and student, teacher and OHT resource sheets. These resources help students to engage with the play and assist in your planning for close study of the play.

These resources include a series of self-contained lessons which can be used to supplement your own teaching plans, or to provide extra support for specific teaching points. Each activity is individually mapped against the framework and Assessment objectives. There are also suggestions for further study areas including speaking and listening, writing, reading and drama activities.

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Synopsis

The play begins with a series of individuals standing separately on the stage, giving what appears to be a random series of statements about a place called ‘Hope Springs’. Gradually, it is revealed that ‘Hope Springs’ is a place, an island, and at least some of what we see taking shape, is a promotional video or DVD for it. We learn from ‘The Principal’, the person in charge, that Hope Springs is a place children are sent when their families can no longer cope with them. It is owned by a private company called ‘Youth Correction Limited’ and run by the Principal and his/her staff. Slowly, a series of pupils who have been sent to Hope Springs tell us how they came to be there, usually as a result of disruptive behaviour, family arguments, and so on.

One voice, the only named character, ‘Sam’, stands out from the rest as s/he reads a letter saying ‘goodbye’. At this stage, we do not know to whom the letter applies, or why or where Sam is going. We find out, too, that ‘Hope Springs’ gets its name from the fresh water source in an isolated cave on the island and this is somewhere the Principal goes to ‘recharge’.

The play continues with the introduction of two new characters, an Inspector and his/her Assistant who are about to set off for the island. They have been watching the same publicity video and are about to visit Hope Springs, in order to find out why all communications have ceased.

In the meantime, back on the island, we see more of a character called ‘The Ringleader’ and a variety of other Pupils, identified only by their numbers. It is now clear something has happened, and we are aware that no staff are present. The Ringleader is clearly in charge and gives out tasks and roles to the Pupils present. S/he also asks for a list of all the Pupils’ names. It becomes obvious some sort of rebellion has taken place. The Ringleader prepares everybody for the arrival of the Inspector and the Assistant, who have arrived by boat.

Once the Inspector and Assistant have landed, the Ringleader instructs the Pupils to behave as if it is any normal day, so the two newcomers to the island are able to witness Pupils doing various educational tasks and activities. However, they soon notice there are no staff present, no Principal, and despite a variety of excuses offered by the Pupils, the Inspector is eventually made aware that s/he and the Assistant are both prisoners on the island, and are told what ‘Hope Springs’ is really like.

At this point we see a montage of various Pupils and Parents who appear and show how their children came to be at ‘Hope Springs’. The Ringleader explains how the place used to operate, through the use of ‘The Programme’, a rigorous scheme run by the Staff. The play then rewinds to show the Ringleader’s arrival at Hope Springs and how s/he was treated by the Principal and Staff, having to undergo a series of humiliating mental and physical punishments so that s/he was broken into a form of obedience.

Back in the present, the Ringleader tells the Inspector that it was this treatment of him/herself and other Pupils that led them to rebel and take control of ‘Hope Springs’, and that the catalyst was the treatment of one pupil called ‘Sam.’
At this point, the Inspector and Assistant, effectively imprisoned, speak together and agree that not all pupils wanted to be part of the rebellion. They question various Pupils, trying to find out what happened to the Staff and Principal. During their discussions with two Pupils they find out what happened to Sam. Driven to distraction by his/her treatment by Staff, and by some of the Pupils too, Sam takes a ‘gift’ of a pebble from each Pupil and disappears to the beach. At low tide his/her uniform is found caught on a rock, and the Pupils recall how ‘all hell broke loose’ when Sam’s apparent suicide letter was read out.

This, we now know, led to the rebellion and the removal of the Staff and Principal. But their whereabouts are still unknown.

However, the Inspector turns the tables on the Ringleader by suggesting that Sam has tricked them all, and has merely faked death in order to escape. Slowly, the Pupils begin to doubt they have done the right thing, and the Assistant is able to find where the Staff have been imprisoned – a basement store room. They are all released, unharmed. But the Principal is still missing.

The Inspector, now pretty sure that the Pupils have had enough of the rebellion and want to return to normality, questions the Ringleader about where the Principal is, but s/he still won’t say. Despite a desperate search of the island by the pupils, s/he cannot be found and the Inspector fears, as night falls, for his/her survival.

The Inspector tries to talk to the Ringleader one more time, and finally s/he talks about his/her home life and why s/he ended up on the island – essentially because of an abusive, hypocritical father. The Ringleader still refuses to say where the Principal is, but one of his/her phrases suddenly helps the Inspector work out where the Principal is imprisoned – the cave mentioned at the beginning.

The Principal is found bound-up but alive – just. S/he has been punished by having to carve the names into the cave wall of every single Pupil at ‘Hope Springs’. A testament to what the Principal and Staff had done to each Pupil.

The play ends with the Pupils being taken off the island by boat, accompanied by the Inspector and Assistant, to face an uncertain future, but one which contains a ‘new dawn’. The last voice of the play is Sam’s, suggesting s/he has survived and is looking ahead.

**Activate prior learning**

As the play is not driven by realistic content, in the conventional sense, nor set in a recognisable historical period, there is not a lot of content-related preparation that can be done. The stylised nature of the script presents its own challenges, however, and there may be a small number of explorations that can be done. Also the subject matter, relating to the way in which society deals with disruptive children both in and out of families, can be approached, although this needs to be handled sensitively.

**Stylised stories**

Ask students to suggest narratives or stories that play around with conventions such as ordinary chronological sequence, or subvert norms such as names for characters. Some may point to films such as *The Matrix* or, longer ago, *The Sixth Sense*, in which our understanding of ‘what has happened’ is clarified and re-written at various stages of the narrative. The children’s picture book, *The Stinky Cheeseman* by Jon Scieszka subverts the conventions of fairy-stories with tales that don’t end and run off the page, have beginnings where ends should be etc. Discussion, if nothing else, of such breaking with tradition, will allow students to be prepared for a play in which events are turned upside down.
The Play of Hope Springs

Themes

Adults, authority and punishment

If the play can be said to be ‘about’ anything, it is surely about the way the adult world – and by association, authority – punishes and/or educates children who have, according to adult terms, transgressed. It might be worthwhile asking students what punishments they are given by their parents/guardians (dealt with carefully!) and how they view their own misdemeanours. Similarly, views about children’s ‘Boot Camps’ and juvenile detention can be discussed and links made to other texts about faceless authority, from 1984 to Holes, via Kafka’s The Trial.

Parents and children

Clearly, linked to the themes above, the relationships between parents and their children and how to ‘bring up’ children is central to the play. It is worth reflecting on the current trend (at time of writing) for television programmes which explore parentcraft, such as Who Rules the Roost?; Wife-swap; The House of Tiny Tearaways etc. It is also worth drawing attention to television series about disruptive youngsters, such as Tracy Beaker, as well as prose narratives in which parent/child relationships are central to the action, such as Alan Gibbons’ The Lost Boys Appreciation Society, Roald Dahl’s Matilda etc.

Islands

The role of the island in story-telling is well-established from what many consider the first novel, Robinson Crusoe through classic modern texts such as Lord of the Flies to recent contemporary tales such as the television series, Lost. Whilst never utilized as a physical set-piece in the play, the isolation and notion of a civilization or society outside the bounds of normal life can only happen on an island. This, linked to the iconic setting of a ‘correctional facility’ – which we might read as ‘prison’, makes for a compelling environment within which the story unfolds. Islands have a duality, offering both liberation (from civilized society) and confinement. This partly explains the duality at the heart of the play – the Ringleader is both victim and villain; the pupils are not united in their view of how the Island and its keepers treat them, some seeing it as benevolent, some seeing it as a straitjacket.
Mindmapping

Principal

Most important

Like a headteacher?

In charge

Like the word ‘principle’ but a different meaning

Ringleader

Someone who has a circle round him/her?
The Play of Hope Springs

Lesson 1

Keeping track

Name: ____________________________ Date: __________________

Act One Scenes 1 to 4 – Selected Questions

Staging

● What is the first sound that can be heard as the play opens? What does this suggest about where the play might take place (in fact, the writer tells us in the bracketed scene direction)?
● The first person who speaks is ‘Sam’. What is s/he reading?
● Who ‘stands alone’, reading what Sam has written?

Different voices

The first scene switches between different voices and situations. First we hear the ‘Island voices’, then Sam speaks and then the ‘Island voices’ again.

● The audience are partly watching an advertisement or promotional tape/DVD of ‘Hope Springs’ when the Principal speaks. Several other people also speak while the Principal explains what ‘Hope Springs’ is like. Who are they? Are they also on the promotional film?

Hope Springs

We find out quite a lot about what ‘Hope Springs’ is from this first scene.

● Where is it?
● What is it?
● What does it do (according to the Principal)?
● Who is in ‘Hope Springs’?
● Is there anything to suggest that ‘Hope Springs’ isn’t quite the same as how the Principal describes it?

The Inspector and the Assistant

● In Scene 2 we meet the Inspector and the Assistant for the first time. What are they watching?
● What has made the Inspector think they need to check out the ‘school’?
● How does the Assistant feel about going to inspect ‘Hope Springs’?
● In Scene 4 they arrive at the island. What is the Inspector’s first reaction?
● Why do you think the Inspector is ’surprised’ by who is there to meet them?
Keeping track (*continued*)

Name: ___________________________ Date: ____________________

The Ringleader

- The Ringleader appears in the first scene, reading Sam’s letter, but we don’t hear from him/her again until Scene 3. When s/he speaks on page 11, s/he says ‘the old rules no longer apply’. What do you think has happened on the island?
- What evidence is there that the Ringleader is in control of the Pupils, and that they listen when s/he has something to say?
- Later in the same scene, Pupil 8 asks the Ringleader to say ‘…what you did with *them*’? Who is Pupil 8 referring to? Why doesn’t the Ringleader tell the Pupils what happened?
- The Ringleader also asks the Pupils to give him/her something. What? Why do you think s/he wants them?

Island Voices

These act as narrators or a chorus at various points in the play.

- They are used in Scene 4 to describe how ‘Hope Springs’ operates now that the Pupils are in charge, (on pages 17–18). What has changed, and what has remained the same?
- Later in the same scene, who do the Island Voices report arriving on the island?
- Why do you think the writer uses this technique rather than show the arrival itself?

The Pupils

- Of the Pupils, only one has a name – Sam. S/he only speaks briefly at the start of the play, and in the middle of Scene 4. S/he says in the letter (which s/he is reading) on page 20, that s/he thanks the Pupils for their ‘special little gifts’. What do you think s/he was given?
- The Pupils often seem to be like a single mass, but in fact they are all different in attitude and behaviour. After whatever happened, they are discussing things in Scene 3. How do Pupils 8 and 9 feel about what has happened?
- What evidence is there that Pupils 3 and 7 feel differently?
Act One Scenes 5 to 9 – Selected Questions

‘Hope Springs’ – Reality and illusion

In Scene 5, the Pupils attempt to show the Inspector and the Assistant that everything is fine. This is done to the background of the ‘promotional’ video/DVD we heard at the start.

- What activities do the Inspector and the Assistant see?
- What is the Assistant’s response to this?
- How do we know that the Inspector suspects something isn’t quite right?

Right at the start of Scene 6, the Inspector asks the key question which will force the Ringleader and the others to reveal what has happened. What does s/he ask?

However, several pupils come up with lies to hide the truth. How do Pupils 2, 3 and 1 try to cover things up in different ways?

Parents and Pupils

- What had Pupil 7 done to make his/her parents send him/her to ‘Hope Springs’?
- How do Parents 1 and 2 disagree over what should be done?
- Pupil 8 admits he was doing ‘some dodgy stuff’. What evidence is there that Parents 3 and 4 agree with each other?
- Parents 5 and 6 are even more divided than 1 and 2 over what to do with their child. Why do Parent 6 think they would have ‘failed’ if they send their child to ‘Hope Springs’? What other argument do they use against it?

The Programme

In Scene 8 the Ringleader describes what happened once children arrived at ‘Hope Springs’.

- Until what age does the Principal say children can be kept in the ‘facility’?
- How do pupils move up from Level 1?
- How do pupils have to behave at Level 1?
- How does this change as they move up the levels?
- What is O.P.?
- What is the Inspector’s reaction to hearing about these things?
- What does the Ringleader say O.P. and the other treatment finally led him/her to do to the Staff?
- Does the Inspector believe him/her?

Sam

- Sam reappears at the end of Act One reading more of his letter. What do you think s/he means by ‘I’ll see you on the other side’?
Keeping Track *(continued)*

Name: ___________________________________________ Date: ___________________

**Act Two Scenes 1 to 3**

**The Family**
- In Scene 2, Pupil 10 says that the Pupils were split into groups called ‘Families’. What sort of names did each family have?
- What did the Pupils have to call the Staff in charge of each ‘Family’?
- Pupil 10 says the meetings were designed to ‘re-programme’ the Pupils, and make them think in the way the Staff wanted them to. In what way does Pupil 9 disagree with this?
- In the meeting itself Pupil 9 seems quite positive about the programme. What example does s/he give of how s/he has changed?

**Sam**
- Sam is in the Family Meeting. What evidence is there that s/he doesn’t want to speak or explain him/herself?
- What does Sam say about having children?
- Sam says s/he finds it hard to cope, and is often ‘upset’. Are the other Pupils sympathetic?
- What is Sam’s view of ‘Hope Springs’ and what do the other Pupils and Staff say?
- What happens to Sam at the end of Scene 3?
Keeping track (continued)

Name: ___________________________ Date: __________________

Act Two Scenes 4 to 7 – Selected Questions

The Inspector

● In Scene 4, the Inspector tells the Assistant to ‘go for’ Pupil 9 in order to find out what has happened to the staff. Why does s/he choose Pupil 9?
● What evidence is there that the Ringleader knows what the Inspector is up to?

Sam

● How was Sam different from the others, according to the pupils?
● What does s/he ask for from each pupil? What does s/he want them for?
● How did the Ringleader’s ‘gift’ differ from that of Pupil 2? What was his/her reason?

The rebellion

● How does the writer show what happened on stage?
● How do these lines link with the very first scene of the play?
● Why does the Inspector say to the Pupils ‘you have done all this for nothing’?
● What evidence does s/he offer to support what s/he thinks is the truth about Sam?

The Ringleader

● The Ringleader has been in control for most of the play, but what evidence is there that s/he is beginning to lose his/her grip in Scene 4?
● Near the end, we find out quite a lot about why the Ringleader is there and what has happened to him/her. In what way was his/her father two different people? What does the Ringleader imply his/her father did? How do you think the Ringleader nearly ‘ruined him’?

The Principal and the Staff

● What happened to the Staff?
● What do we learn from Pupil 9 about what happened at first to the Principal?
● Why do they need to find the Principal quickly?
● How does the Inspector finally work out where the Principal is?
● What was the task (the punishment) s/he had been given to do? Why was this significant?

Leaving the island

● What does the Inspector say will happen to the Pupils?
● Why does the Ringleader think they might get away with what they have done?
● The play ends with a symbolic act - what is it, and what does it suggest?
## The Ringleader

Complete this chart about the Ringleader and what s/he does and says in the play

<table>
<thead>
<tr>
<th>Action/Comment</th>
<th>Reason/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ringleader first appears in Act One Scene 1 when s/he is reading...</td>
<td></td>
</tr>
<tr>
<td>When s/he next appears s/he tells the arguing Pupils that they had to act, even though it was a ‘little unwise’ because...</td>
<td></td>
</tr>
<tr>
<td>S/he asks the pupils to give him/her...</td>
<td></td>
</tr>
<tr>
<td>In Scene 5, the Ringleader tells the Pupils to behave as if everything is normal because...</td>
<td></td>
</tr>
<tr>
<td>The Ringleader organises for the boat to be hidden and the Inspector’s phone to be taken because...</td>
<td></td>
</tr>
<tr>
<td>The Ringleader tells the Inspector that s/he didn’t want ‘retribution’ or ‘revenge’, but ‘redress’ because...</td>
<td></td>
</tr>
<tr>
<td>S/he remembers how s/he was treated by the Principal when s/he first arrived at ‘Hope Springs’ and how s/he was forced to...</td>
<td></td>
</tr>
<tr>
<td>The Ringleader explains to the Inspector how ‘O.P’ changed him/her and also helped him/her in a way, by...</td>
<td></td>
</tr>
<tr>
<td>S/he also tells the Inspector that s/he had ‘to kill the staff’ but we know the Inspector doesn’t believe him/her because...</td>
<td></td>
</tr>
<tr>
<td>Later, when explaining how ‘Hope Springs’ drove Sam to act, the Ringleader says that s/he gave Sam the ‘biggest’ pebble s/he could find because...</td>
<td></td>
</tr>
<tr>
<td>The Ringleader starts to doubt Sam is dead when the Inspector tells him/her that...</td>
<td></td>
</tr>
<tr>
<td>Near the end of the play, the Ringleader explains what his/her father was like and how he was admired at work but at home was...</td>
<td></td>
</tr>
<tr>
<td>At the end of the play the Ringleader finally hands over the key to the Principal’s office so the Inspector can...</td>
<td></td>
</tr>
</tbody>
</table>
# Style and Tone

Name: _________________________________ Date: __________________

With a partner, re-read the opening scene. Go through it together and complete this table:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Page</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>People who speak who don’t have separate characters</td>
<td>3</td>
<td>‘Island Voices’</td>
</tr>
<tr>
<td>Use of voices to create sound-effects (not words)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lines that seem to come from another scene or conversation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>People who speak who have roles/jobs but not names</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Characters who have names</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other types of visual presentation included in what is happening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Different people giving different views about ‘Hope Springs’ and what they feel</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
By yourself, write a short scene plan which would show the story as it actually happens in ordinary time sequence. Start with the ideas below and add four more scenes.

<table>
<thead>
<tr>
<th>Scene</th>
<th>What happens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>Parents arguing with their children; Staff taking them away to ‘Hope Springs’</td>
</tr>
<tr>
<td>Scene 2</td>
<td>‘Hope Springs’ in action – showing how the pupils are treated</td>
</tr>
<tr>
<td>Scene 3</td>
<td>The arrival of the Ringleader and how s/he is treated.</td>
</tr>
<tr>
<td>Scene 4</td>
<td>Sam and the other pupils having their ‘family sessions’</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Sam beginning to….</td>
</tr>
<tr>
<td>Scene 6</td>
<td></td>
</tr>
<tr>
<td>Scene 7</td>
<td></td>
</tr>
<tr>
<td>Scene 8</td>
<td></td>
</tr>
<tr>
<td>Scene 9</td>
<td></td>
</tr>
<tr>
<td>Scene 10</td>
<td>The Principal is freed; the Inspector and the Pupils leave.</td>
</tr>
</tbody>
</table>
# Role-play

Name: ____________________________ Date: __________________

Plan and make notes about what your group will say in your role-play. Make brief notes alongside these headings:

<table>
<thead>
<tr>
<th>An account of what happened (the actual events)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why the Pupils rebelled</td>
</tr>
<tr>
<td>Different viewpoints about who was to blame and why</td>
</tr>
<tr>
<td>How the Ringleader and the other Pupils felt about being sent to ‘Hope Springs’</td>
</tr>
<tr>
<td>How the rebellion ended</td>
</tr>
<tr>
<td>What people think happened to Sam</td>
</tr>
</tbody>
</table>
Features of Reports

First paragraph explains the purpose of the report clearly.
Language – will be formal and precise, based on the information the judge has been given (for example, It is my opinion that… or… one can see that… rather than… I guess/reckon… or it’s dead obvious… etc).
Useful organisational connectives will help make the report clear, especially ones that explain reasons and actions (for example… Therefore, thus, as a result,).
Witnesses’ words will be in quotation marks, or will be in reported speech.
The opinion of the judge will come at the end after all the evidence has been considered.
Decisions or conclusions will be backed up by reasons.
A formal report

Report

date: ...................................

From: Judge ...................................

To: Crown Prosecution Service

Subject: the events which occurred at ‘Hope Springs’ between ................................... and ...................................

This report intends to give a clear account of what happened at ‘Hope Springs’ between ................................... and ................................... and contains information about what happened, different witness statements about the events, conclusions about who, or what, was to blame and recommendations for action.

Evidence has been gathered by speaking to a number of key witnesses. For example:

I have also spoken to

It is my conclusion that the main cause of the events at ‘Hope Springs’ was

Therefore, I recommend that
Complete the following table about the Principal, based on the scenes you have looked at.

<table>
<thead>
<tr>
<th>Scene</th>
<th>What Principal is doing</th>
<th>Impression given of him/her</th>
<th>Evidence (what s/he and others say)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act One Scene 1</td>
<td>Presenting a promotional video of ‘Hope Springs’ to persuade parents to send their children to him/her.</td>
<td></td>
<td>‘Just ask yourself: is your child safer on the streets…..or here with us?’</td>
</tr>
<tr>
<td>Act One Scene 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act One Scene 8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act Two Scene 6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Decide from your table, whether the evidence you have gathered shows the Principal in a good or bad light.
Designs and styles

- art-deco
- punk
- gothic
- 1930s fascist
- pantomime
- stylised
- naturalistic
- magical-realism
- surreal
Designing ‘Hope Springs’

Name: _____________________________ Date: _______________________

As the designer for ‘Hope Springs’ you need to be absolutely clear about the themes and characters, otherwise your design will not fit the mood of the play.

1 Start by looking again at Act One Scene 1, and briefly review how the play’s opening shows that it is not a ‘naturalistic’ setting and style. Consider…

- Names and roles of characters
- How the story is told
- Use of sound etc.

2 In order to create a design for the play, you need to have a clear sense of what it is about (what themes are important; its setting etc). Now, consider the following questions:

a What are the **key themes** of the play? You might like to consider each of these:

  - Friendship
  - Generation gap
  - Education
  - Depression
  - Communication
  - Authority
  - Punishment
  - Freedom
  - Hope
  - Power

Talk about each in turn, and how important they are.

b What is the **setting** of the play, and why is this important? Consider;

- geography (where and what it is)
- what is there
- who is there.

c **Who** is in the play? Consider;

- Are there different groups? If so, who?
- What are the relationships between people? Think about whether some people are friends/enemies/in control?
- How do people behave? What do they want and how do they try to achieve it?
Choosing your focus for design

Name: ___________________________ Date: __________________

You are the Designer for ‘Hope Springs’. You have a lot to do, so start by choosing one of the three categories below.

Once you have done this, explain your design ideas in writing for the selected option. Explain your ideas clearly and give reasons why you would select the design. You might like to attach drawings or diagrams to your writing.

**Option One: Costume**

Write about how the characters are dressed: would you go for a naturalistic feel, for example with the Principal in a suit; the Inspector with glasses and briefcase etc. or something more unusual such as everyone dressed in black? Or would you go for an overall theme, such as battle-gear, suggesting the Iraq war for example?

**Option Two: The staging**

Write about the set and how it would look. Would you suggest a built-set with rocks, water, buildings etc, or something more surreal (i.e a canvas with video images flickering/changing through the play)? Or perhaps, a simple bare stage with a series of black and white cubes? You decide!

**Option Three:**

**Make-up** or other facial appearance (including hair, if relevant).

Write about how characters’ faces/heads would look. Would you use conventional stage make-up or would you use make-up to create a particular look or style (for example, vampire faces or clowns). Perhaps you would suggest the use of masks? What you decide will be linked to the style of play you think will work.

You may also want to discuss your ideas with someone working on the staging or costume side.

Write your ideas up in organized paragraphs with your reasons stated clearly and, where relevant, links to the play and its themes.
The play’s title

- Opposite to ‘despair’
- Hope
- Looking ahead
- Religious?
- To what?

Springs
Choosing a new scene

Name: ___________________________ Date: ______________________

A number of other scenes could be added to the play’s end. Which of these would be the most interesting? Note your views in the boxes under each scenario.

- The Inspector gets the chance to go and visit the Ringleader who is in a new prison just for children and has asked to see him/her. The scene details their conversation and what the Ringleader wants/needs.

- The Principal has returned to ‘Hope Springs’ and it has re-opened under a new name, ‘Calm Horizons’. The scene deals with a time ten years’ later when Sam, or the Ringleader, returns (in disguise) for a job interview as a member of staff.

- Pupil 3 is sent home to his/her parents who have heard about what happened. The scene deals with his/her arrival back at the family house.
Script model

Bare stage, except for a bright cone of light on a simple table at which the Ringleader sits. Ringleader has head in hands.

ISLAND VOICE (whispers) You can never escape, never.....

RINGLEADER (looking up) Go away! Leave me alone!

Enter the INSPECTOR.

INSPECTOR: Hello.

RINGLEADER puts his head down on the table.

How are they treating you?

RINGLEADER looks up again slowly.

RINGLEADER (scornfully) Who sent you?

INSPECTOR:

RINGLEADER:

INSPECTOR:
Gender table

Imagine you are casting ‘Hope Springs’. Decide whether a female or male should play each part, filling in the advantages and disadvantages.

<table>
<thead>
<tr>
<th>Character</th>
<th>Male or Female?</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRINCIPAL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INSPECTOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RINGLEADER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAM</td>
<td></td>
<td></td>
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</tbody>
</table>
Author Notes on performance, casting and structure

Hope Springs’ was originally written to be performed seamlessly, with the exception of the interval. The numbered scenes have been inserted to assist with making it work as a piece for reading in the classroom. They occur at moments that seemed to make a sort of sense to me, but in performances one has always run naturally into the other.

The text is gender-neutral throughout and can be approached by casts of either gender or any mix of both. Needless to say that casting throws up interesting debate about gender politics and can shine new light on the lines. I hope this approach to writing the piece means teachers can give the most appropriate part to the most suitable pupil.

Familiarity with the characters of The Pupils will give readers and performers a chance to inhabit them and find a way to the deliver lines which works – for ease of use though, I make these suggestions by way of a few clues:

Pupil 1: Used to getting what they want through their looks & charm; a flirt.
Pupil 2: Street wise and assured; cocky, almost to the point of aggression.
Pupil 3: Idealistic, principled and thoughtful.
Pupil 4: Mercurial, creative, sardonic.
Pupil 5: A thief and a liar, with an aggression just barely below the surface.
Pupil 6: Nervous, twitchy, with a record of fire-setting.
Pupil 7: Bewildered and un-nerved; borderline learning disability.
Pupil 8: Anxious and timid; a conflict avoider; keen to go un-noticed.
Pupil 9: Unafraid to speak own mind but can be devious; eager to please whoever is of most use.
Pupil 10: Indignant and impulsive, with more than a hint of truculence.

The Island Voices are, of course, the Chorus of the piece and can slip in and out of being observers, scene-setters and characters in their own right.

A version of ‘Hope Springs’ was first performed by IMPACT at The Castle Theatre, Wellingborough in 2004. The cast were: Anna Thompson, Alex Roche, Sarah Arnold, Charlotte Hole, Hannah Mutlow, Michaela Burgess, Caroline Redden, Rebecca Fincher, Cecily Clayton, Jeremy Evans, Martin Kelly, Chris Wakely, Adam Stones and Liz Mahon. It was directed by Wenna Stockdale.
Lesson 1  

<table>
<thead>
<tr>
<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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</table>

**Lesson coverage:**  
Act One Scenes 1 to 4

**Lesson aims:**  
1. To develop awareness of the play’s main characters through discussion of the opening scenes.  
2. To use brainstorming techniques to predict and consider ideas about characters and events.  
3. To use inference and deduction to speculate about the nature of the play.

**Prior learning/knowledge:**  
- How to use spider diagrams to build information  
- Experience of reading inferentially

**Book activity:**  
Keeping Track (1)

<table>
<thead>
<tr>
<th>Framework Objectives:</th>
<th>Assessment Foci:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 7: S&amp;L1, S&amp;L13, S&amp;L17, R2, R6</td>
<td>R2, R3</td>
</tr>
<tr>
<td>Year 8: S&amp;L10, S&amp;L16, R1, R3</td>
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<tr>
<td>Year 9: S&amp;L11, S&amp;L14, R2, R3</td>
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**Starter:**  
(20 minutes) To introduce the play, tell students that it has a large cast, and mention its title. Ask for some immediate response to the title – a few suggestions only: what it might be about? Now ask students to look at the first page of the play. Think about the play’s setting. What does the writer tell us about the actors and where they are standing when the play starts? Do they think the setting for this play is going to be realistic or more stylised and flexible?  
Refer the class to the cast list at the start of the play. How many real names are used? (like ‘Billy’ or ‘Jenny’). Elicit from them, that this emphasises the ‘otherness’ of the play – but also that it might have allegorical elements – be about all people in all places. Show OHT 1, and ask them to complete their own brainstorm for ‘Inspector’ and ‘Pupils’. Take brief feedback, hopefully drawing out ideas such as ‘young’, ‘learning’, ‘teaching’ etc. and ‘authority’, ‘judgement’ ‘police?’ etc.

**Introduction/Development:**  
(30 minutes) Read Scenes 1 to 4 around the class. If there is insufficient time to complete this, carry over the reading into a subsequent session. Student Sheets 1A and 1B may be used in their totality, or you may wish to ‘dip into’ them to monitor understanding. Key elements, however, to draw out from this early stage are:  
- What we have found out about the setting – i.e. it is a place called ‘Hope Springs’ where troubled youngsters are sent.  
- What we have found out about the situation – an Inspector and his/her Assistant are visiting the place because of a possible problem.  
- What we have found out about the people – the hints at problems, the emergence of different ‘players’, from the Ringleader to different Pupils, to the Principal him/herself.

**Plenary:**  
(10 minutes) Draw out any similarities between the play so far and any other dramas or stories students know. In particular look at ones where people are prisoners or captive in some way (i.e. Lost, Lord of the Flies, Alcatraz etc.)

**Resources required:**  
OHT 1, Student Sheet 1A, Student Sheet 1B.

**Personal teaching notes:**  
You may wish to refer to the author’s own notes about some of the casting and characters (see Teacher Support 1 at end of the support materials) but do not, at this point, explore ideas about gender (a whole lesson is given to this at a later point).
Lesson 2  
60 minutes

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<th>Class:</th>
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**Lesson coverage:** Act Two Scenes 1 to 3  
**Lesson aims:**  
1. To read aloud from a play script intelligibly and expressively.  
2. To actively interrogate the text in order to make personal responses to character and theme.  
3. To listen attentively to others, modifying personal responses accordingly.  

**Prior learning/knowledge:** Experience of reading aloud in class  
**Book activity:** Keeping Track (2) and (3)  
**Framework Objectives:**  
- **Year 7:** S&L12, S&L15, R8, R12, R14, R18, Wr10, Wr11  
- **Year 8:** S&L7, S&L11, S&L16, R5, R10, Wr10  
- **Year 9:** S&L5, S&L7, S&L14, R6, R11, R12, R14, Wr9  
**Assessment Foci:**  
- R3, R5, R6, Wr10  
- W2, W7  

**Starter:** (10 minutes) Through question-and-answer, briefly recap the knowledge students gained about the play in Lesson 1. Then distribute *Student Sheet 2A* – a list of questions on the remaining scenes of Act One to help students keep track as they read.  

**Introduction/Development:** (45 minutes) Read Act Two Scenes 1 to 3 around the class. Use *Student Sheet 2B* at your discretion. It can, of course, provide the basis for written homework.  
In the course of this lesson’s reading, highlight the following:  
- The disagreement by (some) Parents on how to deal with their children’s behaviour.  
- The nature of the Programme, and O.P in particular.  
- What leads Sam to his/her outburst and why this is a significant moment in the action (it is the catalyst for the rebellion). Point out the irony of the situation from which Sam’s disintegration begins – a discussion with a ‘family’, albeit one invented by the Staff.  

**Plenary:** (5 minutes) Ask the class to discuss to what extent the other Pupils (up to this point) have shown sympathy or support for Sam’s point of view. It is important, in the context of what happens later, to draw out the fact that several Pupils seem unmoved by what happens to Sam – none rush to save or support him/her.  

**Homework/Follow-on:** If this option is taken, students make brief notes in answer to the questions.  

**Resources required:** *Student Sheets 2A and 2B*  

**Personal teaching notes:**
# The Play of Hope Springs

## Lesson 3 60 minutes

<table>
<thead>
<tr>
<th>Class:</th>
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<th>Period:</th>
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| Lesson coverage: | Act Two Scenes 4 to 7. |
| Lesson aims: | 1 To read aloud from a play script intelligibly and expressively. |
| | 2 To actively interrogate the text in order to make personal responses to character and theme. |
| | 3 To listen attentively to others, modifying personal responses accordingly. |

| Prior learning/ knowledge: | Experience of reading aloud in class |
| | Experience of finding personal relevance in literature |

| Book activity: | Keeping Track (4) |

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<thead>
<tr>
<th>Framework Objectives:</th>
<th>Assessment Foci:</th>
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<tbody>
<tr>
<td>Year 7: S&amp;L12, S&amp;L15, R8, R12, R14, R18, W11</td>
<td>R3, R5, R6</td>
</tr>
<tr>
<td>Year 8: S&amp;L7, S&amp;L11, S&amp;L16, R5, R10, W10</td>
<td>W2, W7</td>
</tr>
<tr>
<td>Year 9: S&amp;L5, S&amp;L7, S&amp;L14, R6, R11, R12, R14, W9</td>
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| Starter: | (10 minutes) Students in pairs recap and summarise the play to this point. They should be clear about what they know rather than what is, at present, speculation, thus try to discourage comments such as ‘Sam is dead’, or ‘The Pupils all support Sam’, unless clearly verifiable in the text. |

<table>
<thead>
<tr>
<th>Introduction/</th>
<th>(45 minutes) Hand out Student Sheet 3 (the remaining questions on the play) and then read the remainder of the text with the class. Then, in pairs or small groups work through the questions on the sheet.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>During feedback, focus on two areas – what happens to Sam and how the Inspector is able to sow doubts in the Pupils’ minds; and secondly, what we find out about the Ringleader and his/her background. You might wish to end by speculating on what will happen next – a core part of subsequent lessons.</td>
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<tr>
<td></td>
<td>Students should listen to what others suggest and respond with their own ideas, rooted, wherever possible, in what they have found out about characters and themes within the play.</td>
</tr>
</tbody>
</table>

| Plenary | (5 minutes) In concluding, sum up what the story is about (in its simplest turns) and also elicit views about how optimistic or negative it is about children, institutions, power and social-engineering. Also, start to draw out what the class feel about ‘Hope Springs’ and how they would respond to a similar situation of they were there. |

| Homework/ Follow-on: | If this option is taken, students make brief notes in answer to the questions. |

| Resources required: | Student Sheet 3 |

| Personal teaching notes: | |

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| Lesson coverage: Whole play, focusing on the scenes to which the Ringleader is central. |  |
| Lesson aims: 1 To locate, in a wide-ranging text, material relevant to purpose and to separate it from that which is not. | 2 To identify the Ringleader’s key character traits, relating these to his/her experiences, background and behaviour. 3 To write a recount essay using textual reference, including some quotation. |
| Prior learning/pre-reading of whole play knowledge: Experience of selecting from a literature text material for a given task |  |
| Book activity: Activity 1 – Tracing the Ringleader’s actions and character development in the course of the play |  |
| Starter: (10 minutes) In class discussion, ask students to suggest what they have found out as ‘facts’ about the Ringleader. (e.g. S/he has been brought to ‘Hope Springs’; S/he leads rebellion etc.). Make sure students are able to separate conjecture (the Ringleader’s account of his/her father’s actions) from what we actually see (fact) or can be reasonably certain about. |  |
| Introduction/Development: (40 minutes) Divide the class into pairs. Distribute Student Sheet 4 – a writing frame in which they complete information they have gleaned about the Ringleader from the play. This will endorse – and add to – what has been discussed in the Starter. After 20 minutes, take brief feedback from the pairs. |  |
| Plenary: (10 minutes). Establish broad class agreement about the reasons why the Ringleader leads the ‘rebellion’; whether s/he is defeated, or has ‘won’ by the end of the play, and whether they approve of the Ringleader’s actions. End by setting the homework task below. |  |
| Homework/Follow-on: Ask students to write an account of the Ringleader’s actions and motives, saying whether they sympathise with the Ringleader. They should quote directly from the play to support the points they make. |  |
| Resources required: Student Sheet 4 |  |
| Personal teaching notes: |  |
# Lesson 5

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<th>Class:</th>
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<th>Period:</th>
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## Lesson coverage:
Whole play, with a focus on the opening scenes.

## Lesson aims:
1. To understand the ways a writer shapes the tone and mood of a play.
2. To use inference and deduction from reading the play to explore an alternative structure for the play.

## Prior learning/pre-reading knowledge:
- Pre-reading of whole play
- Some experience of the conventional organization of stories (i.e. chronologically told)

## Book activity:
Activity 2 – Pair work on tone/mood of opening and alternative structure chart

## Framework Objectives:
**Year 7:** R2, R4, R7, R8, R12, W2, W5, S&L5, S&L10  
**Year 8:** R2, R5, R7, R10, R11, W1, W9, S&L10  
**Year 9:** R4, R7, R14, W5, W17, S&L12, S&L13, S&L14

## Assessment Foci:
- R3, R5, R6, W2, W7

## Starter:
(15 minutes) Ask students to work in pairs to tell a story in one minute about a man/woman who gets stranded on a desert island and how s/he is rescued. Then feedback and hear one or two examples. Point out (assuming students have done this!) that their stories are likely to have been told in a straight, chronological sequence. How do we know this is not the case from the opening to *Hope Springs* (the letter doesn’t come before the promo video, for example)?

## Introduction/Development:
(35 minutes) As a class, briefly re-read Act One Scene 1 aloud, and then distribute Student Sheet 5A to the same pairs. Then, ask them to complete the table with close reference to Act One Scene 1. Once this is complete, feedback responses that elicit ways of describing the tone/mood and time-frame of the opening scene. Suggest words/phrases such as ‘impressionistic’ (i.e. like a ‘trailer’ for a movie) rather than setting the scene. Talk about the disrupted time sequence, ‘fragments’ of dialogue and the way the text ‘switches’ between people, time and events.

## Plenary:
(10 minutes) Sum up by contrasting the play’s opening with other stories or plays they may be familiar with (e.g. soap operas, which tend to work chronologically) but suggest contemporary or recent dramas that do play around with time (‘Lost’ with its use of flashback, dream; films such as ‘The Sixth Sense’ and ‘Twelve Monkeys’ etc.)

## Homework/follow-up:
Students can complete Student Sheet 5B which provides them with the chance to re-write the sequence of events in the play in conventional chronological order. Point out that this will have the added benefit of clarifying what ‘really happened’ in the play.

## Resources required:
Student Sheets 5A and 5B

## Personal teaching notes:
Lesson 6

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<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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</table>

**Lesson coverage:** The final scene of the play.

**Lesson aims:**
1. Explore a variety of characters from the play using role-play.
2. Predict outcomes and explore new ideas.
3. Plan and present your ideas.

**Prior learning/knowledge:** Pre-reading of Act Two Scenes 4 to 7

**Book activity:** Activity 3

**Framework Objectives:**
- **Year 7:** S&L15, S&L16, S&L17, R12, R16, W11
- **Year 8:** S&L14, S&L15, S&L16, R4, R8, W16
- **Year 9:** S&L10, S&L12, S&L14, R1, R14, W9

**Assessment Foci:**
- **Year 7:** R1, R3, R5, R7
- **Year 8:** W1, W2, W5

**Starter:** (15 minutes) Tell students to imagine that after the play ends, a special inquiry is set up to investigate the events. The inquiry will consist of a Judge investigating what happened by questioning various witnesses to get their view of events. Divide the class into groups of five or six and allocate parts for the roles of the Inspector, the Ringleader, the Principal, one member of Staff, Pupil 2, and Pupil 9. Tell students that a Judge (not in the play) played by you will be conducting the inquiry. The role-play will consist of the Judge asking questions and calling witnesses to find out what went on.

**Introduction:** (20 minutes) In their groups, students plan and make notes about what they will say in the role-play, which will last between 5-10 minutes. They should jot down basic prompts/lines only using **Student Sheet 6**.

**Development:** (20 minutes) Students then need to prepare for the role-play, by considering these questions about their own, individual character:
- How would your character behave in this situation? For example, would they be frightened about what might happen to them, or feel bold and ready to stand up to any questions?
- How would they show their emotions? For example, would they pace around nervously, or stare at the Judge directly?
- How would they speak? Calmly? Or would they hesitate and pause anxiously?

Then, working groups must decide how the scene will begin (will everyone be present? Or will some characters be waiting ready to be called in? Which ‘witness’ will speak first?). Everyone must have at least two lines to say. Select one group and ask them to tell you how the role-play begins, then run it in front of the class, with you as ‘judge’.

**Plenary:** (5 minutes) Discuss the conclusion of the role-play – did the class agree with the Judge’s decision/assessment of the situation? Who came out as most convincing in role?

**Homework/follow-up:** Write a short evaluation of the role-play, commenting on the ability of those involved to accurately convey the feelings, motives and language of the characters.

**Resources required:** **Student Sheet 6**

**Personal teaching notes:**

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### Lesson 7

**Class:**  
**Date:**  
**Period:**

#### Lesson coverage:
Whole play, with the focus on Act Two Scenes 6 and 7.

#### Lesson aims:
1. To develop analytical skills and use evidence from the play to present ideas.
2. To write for a specific audience, with a specific purpose.

#### Prior learning/knowledge:
- Pre-reading of whole play

#### Book activity:
- Activity 4

#### Framework Objectives:
- **Year 7:** S&L4, R4, R8, Wr1, Wr10, Wr11
- **Year 8:** S&L10, R3, R6, Wr1, Wr2, Wr7
- **Year 9:** S&L6, R2, R3, Wr4, Wr9, Wr12

#### Assessment Foci:
- **R1, R3, W1, W6**

#### Starter:
(10 minutes) Re-cap on what evidence was heard at the inquiry in the role-play that was shown in the previous lesson. Then, in class discussion, ask students to suggest who came out best/worst from the inquiry? Why? Also, if they were the judge, what action would they take as a result (Close ‘Hope Springs’? Send the Ringleader to a proper jail? etc.)?

#### Introduction:
(20 minutes) Display OHT 2 and go over the key features of formal reports ensuring students are sure what each element refers to. Model the opening of a report into the events at ‘Hope Springs’ starting, for example: *This report intends to give a clear account of what happened at ‘Hope Springs’ between [add dates] and …. (you can use Student Sheet 7 as a model)*

#### Development:
(20 minutes) Students now plan and begin to write a formal report for the Crown Prosecution Service from the Judge of the inquiry. They should include the evidence given by the Ringleader, Inspector, Principal, Staff and Pupils 2 and 9, and end with a recommendation for what action should be taken.

#### Plenary:
(10 minutes) Set the homework as stated below, reiterating the required contents and style. You might wish to distribute *Student Sheet 7* (the report template) to weaker or less confident students to complete.

#### Homework/Follow-on:
Students complete their report, if possible on computer in order to make it seem more like a real report, e.g. by using a memo-style format, with room for a title, who the report is going to, the date etc.

#### Resources required:
- *Student Sheet 7*, *OHT 2*

#### Personal teaching notes:

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**The Play of Hope Springs**

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# Lesson 8

**Lesson coverage:** Whole play.

**Lesson aims:**
1. To explore the character of the Principal within the play.
2. To read closely, identifying and making use of relevant evidence.
3. To turn evidence into a coherent account of the character and his/her traits.
4. Use improvisation to understand status and power relationships.

**Prior learning/pre-reading of whole play knowledge:**

**Book activity:** Activity 5

**Framework Objectives:**

**Assessment Foci:**

Year 7: S&L5, S&L16, S&L17, R12, R18, Wr9, Wr14

Year 8: S&L10, S&L11, S&L16, R3, R10, R13, Wr16, Wr17

Year 9: S&L2, S&L9, S&L14, R3, R5, R14, Wr13, Wr17

**Starter:**

(10 minutes) In pairs, improvise a short scene in which the Governor of a prison ‘welcomes’ a new prisoner and tells him/her about the rules and regulations. It should be very clear from the improvisation who is in charge, even if the prisoner is initially resistant. You may wish to view the improvisations, but it is not necessary for the work that follows.

**Introduction:**

(25 minutes) In groups of three, students read through the following three scenes in which the Principal speaks. For each scene, the Principal’s part should be taken by a different group member so that all get a chance to play him/her (the others can read the remaining parts between them).

- Act One Scene 1 – the Principal’s speeches from the video/DVD
- Act One Scene 5 – more speeches from the video/DVD (pp 24-26)
- Act One Scene 8 – the conversation between the Ringleader and the Principal (pp 37 – 41)

Students should read with as much expression as they can, for example, if the Principal is angry, how will they show this? Then, as a final task in this stage of the lesson, briefly re-cap as a whole class what we are told about what happened to the Principal in Act Two scene 6 (pp 82-84).

**Development:**

(20 minutes) Using Student Sheet 8, ask students to look at the specified extracts and complete it. Take feedback to the whole class, and decide whether the evidence gathered shows the Principal in a good or bad light.

**Plenary:**

(5 minutes) Use this to set the homework task below, which will also encompass a re-cap on what they have discovered in the lesson.

**Homework/Poll-on:**

Tell students that they should write four paragraphs about the Principal.

- In the first, write about how they present ‘Hope Springs’ and what it offers.
- In the second, write about the reality of ‘Hope Springs’ and how pupils are treated.
- In the third, write about what happens to them and what they are like when they are found at the end of the play.
- Finally, write about whether they agree with how they were treated.

**Resources required:** Student Sheet 8

**Personal teaching notes:**

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### Lesson 9 60 minutes

**Class:**  
**Date:**  
**Period:**

<table>
<thead>
<tr>
<th>Lesson coverage:</th>
<th>Whole play.</th>
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<tbody>
<tr>
<td>Lesson aims:</td>
<td>1 To become familiar with some conventions of staging a play and the terminology relating to this.</td>
</tr>
<tr>
<td></td>
<td>2 To work in role as a designer, envisaging scenes from the play in performance.</td>
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<td></td>
<td>3 To write to explain, inform and advise about key aspects of staging in the form of design/production notes.</td>
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**Prior learning/knowledge:**  
- Pre-reading of whole play.
- Familiarity with the basics of staging a play.

**Book activity**  
Activity 6

**Framework Objectives:**
- **Year 7:** S&L1, S&L5, S&L13, R4, R5, Wr11, Wr13
- **Year 8:** S&L4, S&L11, S&L16, R3, R10, Wr1, Wr10
- **Year 9:** S&L4, S&L5, S&L10, R2, R3, Wr4, Wr9, Wr12

**Assessment Foci:**
- R4, R5, R6, R7
- W2, W3

**Starter:**  
(10 minutes) Introduce the idea that students will be working as if they were designers on a production of ‘Hope Springs’. Explain that in larger professional productions, a designer’s job is to work with the director and producer to create the ‘look’ of the play. Show OHT 3 which uses some stylistic/generic terms and ask students if they can suggest what any of these might mean in terms of look and appearance. They will not necessarily be familiar with them, but they will help in getting students to think in terms of style.

**Introduction:**  
(15 minutes) Ask students to look again at Act One Scene 1 with a partner. Briefly review how the play’s opening shows that it is unlikely to be a ‘naturalistic’ setting and style. They should consider the names and roles of characters; how the story is told; and the use of sound etc.

**Development:**  
(20 minutes) Tell students that in order to create a design for the play, they need to have a clear sense of what it is about (what themes are important; its setting etc.). Distribute Student Sheet 9A, and ask them to discuss the questions on it. Feedback what they have discussed and ask whether any of this suggests a way the play should look?

**Plenary:**  
(5 minutes) Use this time, to set the writing/homework task which is to choose one of the three areas on Student Sheet 9B. Go through the sheet carefully so that all students are aware what they have to do.

**Homework/Follow-up:**  
The writing task includes the opportunity to add diagrams and drawings. These are not necessary to the work, but will naturally appeal to those with artistic inclination. However, make it clear that whatever visual support is provided clear reasons given for the chosen design should be provided in writing along with a written explanation of the design decisions.

**Resources required:**  
Student Sheet 9A and 9B, OHT 3

**Personal teaching notes:**
# The Play of Hope Springs

## Lesson 10 60 minutes

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<th>Class:</th>
<th>Date:</th>
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**Lesson coverage:** Whole play.

**Lesson aims:**
1. To relate the play’s title to the main themes and ideas in it.
2. To read inferentially and make deductions from the text.
3. To write a formal literature essay, observing its structural and stylistic conventions.

**Prior learning/ knowledge:**
- Pre-reading of whole play
- Familiarity with the conventions of a literature essay

**Book activity:** Activity 7 – Considering how the play’s title applies to its characters and themes

### Framework Objectives:

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<th>Year 7:</th>
<th>Year 8:</th>
<th>Year 9:</th>
</tr>
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<tbody>
<tr>
<td>S&amp;L1, S&amp;L5, S&amp;L13, R14, R15, Wr16, Wr19</td>
<td>S&amp;L1, S&amp;L10, R4, R10, R13, Wr13, Wr18</td>
<td>S&amp;L2, S&amp;L5, S&amp;L9, R2, R6, Wr2, Wr16</td>
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**Assessment Foci:**
- R1, R2, R5, R6, R7
- W1, W2, W3, W4, W5

### Starter:
(5 minutes) Briefly mindmap as many words and ideas as possible related to the two words, ‘Hope’ and ‘Springs’. This can be done on OHT 4 or copied and distributed to groups. This should show that there is already a double meaning in the title, ‘springs’ the verb, and ‘springs’ the noun – source of water.

### Introduction:
(20 minutes) In small groups, students discuss the following questions:
- In what way does ‘Hope Springs’ have a double meaning in the play?
- What ideas come to mind if you hear of a place called ‘Hope Springs’?
- How often, and at what points in the play, is the phrase ‘Hope Springs’ used (they will need to scan the play to find where it is mentioned)?
- Why is the location of the cave significant in the story?
- How has our view of ‘Hope Springs’ changed by the end of the play?

### Development:
(25 minutes) Feedback initial ideas, encouraging students to note down the findings from each group under the headings above. Now set the main writing task, which is for students to work independently to explain why they think the author chose the title ‘Hope Springs’? The key elements of the essay will be to look at how the title draws our attention to the play’s themes and ideas. Students will need to use evidence and quotations from the play to support their ideas, and draw upon earlier discussions. Help them start by modelling the first paragraph, which will refer to the essay title and set out what is to be covered, e.g:

*Richard Conlon has chosen the title ‘Hope Springs’ for a number of reasons which all add to our understanding and enjoyment of the play. First of all, let’s look at when we first hear it mentioned in the play. This is in Act One …etc*

### Plenary:
(10 minutes) Begin this stage by setting the homework task below. Then, through question-and-answer, revise briefly the main conventions of a literature essay:
- Planning and structuring in response to the precise wording of the essay title.
- Supporting key points by reference and/or quotation.
- Working towards a balanced conclusion.
- Using a formal, third-person style.

### Homework/ Follow on:
Ask students to write their essay which will be to explore the reasons for calling the play ‘Hope Springs’.

### Resources required:
OHT 4

### Personal teaching notes:

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# The Play of Hope Springs

## Lesson 11 60 minutes

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<th>Class:</th>
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### Lesson coverage:
Whole play.

### Lesson aims:
1. To collaborate with a partner on a creative drama-based task.
2. To assume the role of playwright and invent plot, dialogue and stage directions for one new scene based on the play.
3. To enact, as on stage, the newly-scripted scene to an audience of peers.

### Prior learning/pre-reading of whole play knowledge:
- Pre-reading of whole play
- Some experience of (i) writing dialogue for drama (ii) acting to an audience

### Book activity:
Activity 7

### Framework Objectives:
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<td>S&amp;L10, S&amp;L11, S&amp;L14, R10, R16, Wr6, Wr7</td>
<td>S&amp;L10, S&amp;L12, S&amp;L14, R6, R14, Wr5, Wr11</td>
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### Assessment Foci:
| R3 | W1, W5, W7 |

### Starter:
(20 minutes) Explain to students their task, which will be to select a scene that follows the end of the play, write it – and then perform it. The plays consist of either two or three characters. Then distribute Student Sheet 11 – which lists the 3 scenes and ask students to make their own personal selection. Students then link up with another person who has chosen the same scene as them. If there are odd numbers, then diplomatically persuade the student concerned to work on a different scene so that everyone has someone to work with.

### Introduction/Development
(35 minutes) In their pairs/threes begin by running a non-scripted improvisation of the scene. This needn’t be very long but should give some idea of how the written version might progress. These can be viewed, or not, as you see fit. Then, take one example from one pair/three and model how this might be turned into written script. If there are no suitable examples, use OHT 5 to show layout, style and language. Remind students that the dialogue should reflect how the characters spoke in the play, and the stage directions should be written in the same style that Richard Conlon uses. They will also need to build their scene to a climax that will work on stage and grip the audience.

Students can start by working collaboratively as pairs/threes on their chosen scene, but they will all need individual copies of the start of the script to take away and finish.

### Plenary:
(5 minutes) Set the homework/follow-up task, which is for students to write the script on their own. Recap on the key conventions as explained during the modeling process.

### Homework/Follow-up:
To write the complete scene. In a subsequent lesson, students can link up with others from their original pairings/threes and select one of their scenes (or all if time) to rehearse and perform. End by reflecting on how convincing the follow-up scene was and evaluate how well the performances reflected what we know of the characters from the play.

- Was it consistent with how the characters behaved in the play?
- Did the dialogue sound convincing?
- Did it end in an interesting way?

### Resources required:
OHT 5, Student Sheet 11

### Personal teaching notes:

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Lesson 12  60 minutes

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**Lesson coverage:** Whole play.

**Lesson aims:**
1. To reflect on a key feature of the play and explore its importance and effect.
2. To explore characters in relation to assumptions we make and whether these are supported by evidence.
3. To relate a theme to wider social and cultural issues.

**Prior learning/pre-reading of whole play:**

**Framework Objectives:**

| Year 7: R7, R8, R9, W15, S&L2, S&L14 |
| Year 8: R5, R7, R14, W17, S&L10 |
| Year 9: R6, R11, W17 |

**Assessment Foci:**

| R1, R3, R5, R7 |
| W1, W2, W5 |

**Starter:**

(5 minutes) Very quickly, get students to respond by calling out ‘Male’, ‘Female’, or ‘Not sure’ as you call out the names of the characters below. Alternatively, write ‘M’, ‘F’ or ‘NS’ in a book as you say the names. This must be an instant response to the names, without checking the play. The names to call out are: Ringleader; Principal; Inspector; Assistant; Sam

Briefly feedback responses and get an overall picture of what the class thinks.

**Introduction/Development:**

(30 minutes) Then in pairs, look at Act One Scenes 1 to 3 again, and ask students whether there is anything that indicates what sex these characters are (not definitely)!? Now look at Pupils 1, 4 and 5. Which of them are boys, which girls? Or can’t you tell? Then ask how many in the class fell into allocating roles to men (e.g. Principal as a man, Ringleader as a man etc – in fact, most main characters as men) and explore why this might be the case? Is it that we are used to men being the agents of change, action etc. as is usually the case in blockbuster movies for example.

Pairs can now join up with another pair and discuss the following: Why do you think the writer avoids giving characters specific genders? (Think about practical reasons – this was originally written for youth theatre, and also reasons to do with the themes of the play)

**Plenary:**

(5 minutes) Do students think the non-gender specific idea works in Hope Springs or not? Is it mostly a practical consideration, or is it because the idea of the centre/institution is that people lose their identity (i.e. their names) – and therefore their sex too?

**Homework/Follow on:**

Distribute Student Sheet 12 and ask students to complete the table. They need to imagine you are casting the play, and decide whether a male or female should play the parts in the table. Write in the advantages/disadvantages.

**Resources required:** Student sheet 12

**Personal teaching notes:**

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<table>
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<th>Lesson</th>
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<th>Objectives and lesson outcomes</th>
<th>Assessment focus</th>
<th>Reading through the play</th>
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</table>
| **1**  | The play's cast-list and Act One Scenes 1 to 4 | - To develop awareness of the play's main characters through discussion of the opening scenes.  
- To use mindmapping techniques to predict and consider ideas about characters and events.  
- To use inference and deduction to speculate about the nature of the play. | R2, R3 | **Act One Scenes 1 to 4** |
| **2**  | Act One Scenes 5 to 9  
Act Two Scenes 1 to 3 | - To read aloud intelligibly and expressively.  
- To respond personally to character and theme by actively interrogating the text.  
- To listen to others, modifying personal responses accordingly. | R3, R5, R6, W2, W7 | **Act One Scenes 5 to 9  
Act Two Scenes 1 to 3** |
| **3**  | Act Two Scenes 4 to 7 | - To read aloud intelligibly and expressively.  
- To respond personally to character and theme by actively interrogating the text.  
- To listen to others, modifying personal responses accordingly. | R3, R5, R6, W2, W7 | **Act Two Scenes 4 to 7** |
| **4**  | Whole play: focus on scenes in which the Ringleader is central | - To locate, in a wide-ranging text, material relevant to purpose and to separate it from that which is not.  
- To identify the Ringleader's key character traits, relating these to his/her experiences, background and behaviour.  
- To write a recount essay using textual reference, including some quotation. | R2, R3, R6, R7, W3, W4 |
| **5**  | Whole play: focus on the opening scenes | - To understand the ways a writer shapes the tone and mood of a play.  
- To use inference and deduction from reading the play to explore an alternative structure for the play. | R3, R5, R6, W2, W7 |
| **6**  | Act Two Scene 7 (final scene) | - Explore a variety of characters from the play using role-play.  
- Predict outcomes and explore new ideas.  
- Plan and present your ideas. | R1, R3, R5, R7 W1, W2, W5 |
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<td>Week of study: 3</td>
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| 7 | Whole play, with the focus on Act Two Scenes 6 and 7 | To develop analytical skills and use evidence from the play to present ideas.  
To write for a specific audience, with a specific purpose. |  
R1, R3  
W1, W6 | |
| 8 | Whole play | To explore the character of the Principal within the play.  
To read closely, identifying and making use of relevant evidence.  
To turn evidence into a coherent account of the character and his/her traits.  
To use improvisation to understand status and power relationships. |  
R2, R3, R6  
W2, W3, W4 | |
| 9 | Whole play | To become familiar with some conventions of staging a play and the terminology relating to this.  
To work in role as a designer, envisaging scenes from the play in performance.  
To write to explain, inform and advise about key aspects of staging in the form of design/production notes. |  
R4, R5, R6, R7  
W2, W3 | |
| Week of study: 4 |
| 10 | Whole play | To relate the play’s title to the main themes and ideas in it.  
To read inferentially and make deductions from the text.  
To write a formal literature essay, observing its structural and stylistic conventions. |  
R1, R2, R5, R6, R7  
W1, W2, W3, W4, W5 | |
| 11 | Whole play | To collaborate with a partner on a creative drama-based task.  
To assume the role of playwright and invent plot, dialogue and stage directions for one new scene based on the play.  
To enact, as on stage, the newly-scripted scene to an audience of peers. |  
R3  
W1, W5, W7 | |
| 12 | Whole play | To reflect on a key feature of the play and explore its importance and effect.  
To explore characters in relation to assumptions we make and whether these are supported by evidence.  
To relate a theme to wider social and cultural issues. |  
R1, R3, R5, R7  
W1, W2, W5 | |