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Cuttin' It

**Teachers' Educational
Resource Pack**

**by Maylene Catchpole
with National Theatre Learning**

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Introduction

Cuttin' It is a play about the heart-wrenching connection between two London school girls from Somalia. The past and present collide in a tale centred around friendship and the harrowing impact of female genital mutilation (FGM) in Britain. The play was written by activist, actor and playwright Charlene James in 2016.

Fifteen-year-old protagonists Muna and Iqra go to the same school and both discover their shocking links through their experiences of female genital mutilation and the realities of the practice in Britain.

The theme of FGM may seem a daunting one but the play uses humour, friendship and connection as a way into this topic. Do not be put off by the delicate nature of the central story arc as the witty dialogue and characters are relatable to many young people and show a unique perspective on an often-taboo subject in a way that is easy to understand and draw commonalities.

Although the central theme of the play focuses on female genital mutilation other dynamic themes include culture, sibling bonds and friendship; many things young people from any background or culture can draw parallels from.

I have seen students from a range of backgrounds react to the production first-hand and can honestly say the impact the play has had is profound and long lasting in terms of themes, acting and dialogue.

The play does not demonise the Somali culture; it focuses on the friendship of the two central characters and the realities of FGM in a modern-day Britain. This pack will explore some of the details of female genital mutilation to give the play its context but does in no way do this to upset or offend. If the subject matter causes distress or is triggering in any way we have included links to organisations that can offer support and guidance.

Maylene Catchpole,
Drama Teacher

The Department of Education states that all teachers throughout England need knowledge and awareness of FGM and its impact on school age girls. This is to protect young people and keep them free from harm. The guidance is part of the Keeping Children Safe in Education 2021 document and is part of a teacher's duty of care to know and see the signs of all types of abuse and harm.

'Whilst all staff should speak to the designated safeguarding lead (or deputy) with regard to any concerns about female genital mutilation (FGM), there is a specific legal duty on teachers. If a teacher, in the course of their work in the profession, discovers that an act of FGM appears to have been carried out on a girl under the age of 18, the teacher must report this to the police.'

DfE Keeping Children Safe in Education 2021.

The Black Plays Archive

The Black Plays Archive supported by Sustained Theatre and Arts Council England, is an online catalogue for the first professional production of every African, Caribbean and Black British play produced in Britain.

You can find out about more professional productions of plays by African, Caribbean and Black British playwrights in the Black Plays Archive here: blackplaysarchive.org.uk

Original performance

The original production was performed at the Royal Court Theatre in 2016; it was a Royal Court/Young Vic co-production with Birmingham Rep, Sheffield Theatres and The Yard Theatre.

Charlene James was the winner of the George Devine Award for most promising playwright and the Alfred Fagon Award for best new play.

The play is performed by the two young protagonists in a series of interwoven and connecting monologues.

The running time was about one hour, 15 minutes.

There was no interval.

Age guidance is 14+ years.

Historical context

The play is set in Britain in 2016, around a local state school. Both characters are originally from Somalia. Muna lives with her mum while Iqra lives with an older female she calls aunty. She is possibly an orphan.

Somalia

Somalia is a country in East Africa bordered by Ethiopia, Djibouti, the Gulf of Aden and Kenya. The population of Somalia is roughly 15 million, of which two million live in the capital of Mogadishu. The official languages of Somalia are Somali and Arabic.

Somali civil war and unrest

The catalyst for the turmoil in Somalia is said to be due to the fall of President Siad Barre's regime in January 1991. The regime was understood to be a dictatorship that saw extreme brutality, oppression and suppression of the Somali people. This led to interclan rivalries between both nationalistic and Islamic groups. This dissatisfaction with the government led to an attack on the government and military posts, prompting the first civil war from 1988–1991.

In 2000, there were concerted efforts to rebuild and reunite the Somali central government. This led to the signing of the Arta Declaration (2000) which addressed representation in government, a major building block of the peace process. This states that all future Somali governments must use the 4:5 formula in reference to clan representation. The four major clans, Dorad, Hawiye, Dir and Rahanweym will have equal representation while other smaller clans share the remaining decision-making power. Under the leadership of Hassan Sheikh Mohamud, the federal government of Somalia (FGS) was created in 2012. The aims were to stabilise the country and build a national consensus between the government and newly formed regional states.

Themes

The Somali diaspora

Somalia has faced civil unrest and internal conflict for decades. Due to this political and economic instability, Somali people are increasingly living outside of Somalia. Migrants are making their way to places like Europe, but they face a treacherous journey over land and sea.

Somalis in the United Kingdom

Somalis in the United Kingdom include British citizens and residents born in or with ancestors from Somalia. It is thought that the United Kingdom (UK) is home to the largest Somali community in Europe. In 2018, there were an estimated 108,000 Somali-born immigrants residing in the UK, according to the Office for National Statistics.

The earliest Somali immigrants in the UK were lascars and merchants who arrived in the 19th century. A second small group of seamen came during the Second World War with the Royal Navy and stayed in search of employment from the British Somaliland (present-day Somaliland). During the 1980s and 1990s, the civil war in Somalia led to a large number of Somali immigrants. The Somali community represents one of the largest Muslim groups in the UK.

Female Genital Mutilation (FGM)

Female genital mutilation (FGM) is a procedure where the female genitals are deliberately cut, injured or changed. This is done to prove purity before marriage and is an antiquated notion that it makes girls clean and pure. It is believed by some that the procedure is about what is acceptable sexual behaviour and prepares its subject for adulthood and marriage. It is often performed on girls before puberty starts and on girls as young as four. In some communities the practice is widespread and often unquestioned.

FGM is also known as female circumcision or cutting, and by other terms, such as sunna, gudniin, halalays, tahur, megrez and khitan, among others.

FGM is illegal in the UK and is considered child abuse.

It's very painful and can seriously harm the health of women and girls.

It can also cause long-term problems with sex, childbirth and mental health.

[Source Female Genital Mutilation is a global issue | The Girl Generation](#)

To find out more about the impact of FGM, please visit the NHS' website:

[Female genital mutilation \(FGM\) - NHS \(www.nhs.uk\)](#)

FGM's presence in Britain

You would be wrong to make assumptions that FGM only impacts women and girls in faraway countries. As the African diaspora dispersed many still hold true a variety of customs and beliefs, including the practice of FGM. NHS statistics from April 2016 to March 2017 reveal that there were over 9,000 cases where FGM was identified, 5,391 of which were newly recorded cases.

The true extent of FGM offences in the UK is likely to be much higher as many young girls will have had the procedure and go undetected.

Help and support for victims of FGM

The NHS has several FGM support clinics.

These are community based and offer a range of services.

[National FGM Support Clinics - NHS - NHS \(www.nhs.uk\)](#)

- Contact the police if someone is in immediate danger on 999
- NSPCC: 0800 028 3550 (or email fgmhelp@nspcc.org.uk)
- Childline: 0800 1111

Play Structure

The play runs as a two-hander, switching between Muna and Iqra speaking. Both are dressed in school uniforms and the story flits between their journeys from strangers to friends to the realisation of the fractured connection and history they both share.

Faber edition of *Cuttin' It*.

Late to school	p. 15 – 16
Maths – Iqra flashback	p. 17 – 18
School gate	p. 19 – 20
Canteen	p. 20 – 21
Bus Stop	p. 22 – 24
Connection	p. 24 – 29
Muna at home	p. 29 – 32
Iqra at home	p. 32 – 35
Home clean / school search	p. 35 – 36
Home visit	p. 37 – 38
Talk about Muna's sister/ Cutting	p. 39 – 42
Fainting / Iqra flashback	p. 42 – 45
The day	p. 45 – 55

Characters

Muna is a 15-year-old schoolgirl. Born in Somalia and raised in England, Muna lives with her mum and sister. She would have a local, English accent. Bold, edgy and streetwise.

Iqra is a 15-year-old schoolgirl from Somalia. She came to England aged ten and has just moved to a new school. Iqra has a strong Somali accent. She is nervous and wants to fit in. Iqra lives with a woman she calls aunty but who she is not related to by blood.

Interview with playwright Charlene James

Why was this story important at that time?

I'd watched a documentary called *The Cruel Cut* on Channel 4 by Leyla Hussein about FGM and was really shocked and moved by it. I started doing some research and came across an article that claimed girls were being cut in Glasgow. I was horrified to learn that as well as happening to girls abroad, FGM was happening to girls on our doorstep and I wanted to speak about it.

Who Inspired the characters of Muna and Iqra?

Muna was inspired by my friends at that age and the girls I was seeing on the buses after school at the time of writing it. Funny, loud, caring and relatable. Iqra was inspired by the 'outsiders' who have more of a difficult time fitting in and 'cutting it' in an environment they're not necessarily used to—but are equally warm hearted and good intentioned.

What was the intention of creating this play?

I wanted people to know that female genital mutilation is happening to girls in the UK. It's not an 'abroad problem' – it's our problem.

Who were your target audience?

I wanted everyone to come and see the play. Young, old, men and women. I thought it was important that we're all seeing what's happening to the bodies of young women and girls.

Why did you decide to write it with only two characters?

Why have you excluded all adults?

Although it's a big and difficult subject to tackle, I wanted it to feel intimate – like we were reading from the pages of Muna and Iqra's diaries. I wanted to focus on their voices. We hear from the adults through Iqra and Muna.

Are there deliberately no male characters? Why?

In an early draft, I'd written a few scenes with Muna's dad in them but then the play evolved to being a two-hander and focused on the complex relationships with the female family members in their lives.

Exploration activities

Costume and design workshop

Resources

- A3 images of four to six different school uniforms plus school emblems and mottos
- Script extract pages 15–17
- Blank school uniform templates or plain paper

Exploring the text

20–30 minutes

As a group, read pages 15–17 from the text

In smaller groups, encourage your students to discuss the following questions:

1. What references are there to school?
2. What kind of area is the school in?
3. Has the school got a diverse population?
4. What feeling do we get about the school?

Ask the groups to read the text again, how does Muna's language give insight into her attitude towards school?

Individual task– annotate copies of the script with your thoughts about Q2 and Q3.

Understanding costume

40 minutes

Print out outlines of school uniforms to annotate.

Split the class into small groups and provide each group with one piece of paper with uniform outlines. Ask the students to write down their thoughts about what Muna's uniform should look like. What can her costume communicate about her character?

Questions you might want to use with your students:

- What do the colours connote?
- What does the style reflect about the school's culture?
- Is the school private or comprehensive? How do you know?
- What assumptions do we have about the occupation of the students' parents?

Example of this exercise from one of my students:

Group task:

Students think of a school uniform in the local area other than their own. Think about their uniform, colours and style.

Discuss what impression the uniform gives about the school and the image the school wants to project of itself. Discuss how this impacts the local community's view of the school.

Extension exercise:

Design a uniform that each group feels reflects the school Muna and Iqra would go to, based on elements from uniforms from the local area.

Decide on a colour scheme and the school's dress code policy.

1. Write a school dress code policy.

Then explain the ways in which Muna would break this code and how Iqra would reflect her culture and background through the wearing of the uniform.

2. Once students are familiar with the whole text, they can be given different sections and adapt costume for specific extracts.

Add detailed personalised elements to reflect the characters' specific circumstances or the day's events.

Hair pin given by cousin back home. What would this look like?	Earrings against school policy – a gift from an aunty. How would they go unnoticed?	Ketchup stain from the school canteen.
Schoolbag with logo missing to show defiance. Is it ripped off, damaged etc? How will you create this using a new school bag?	Tie – incorrectly worn and dirty. How will you achieve this distressed look using everyday items.	How can this be achieved backstage in between scenes?
Lip gloss – against school policy. What colour and why?	Bag torn when running for the bus. Which extract could this relate to? What kind of bag would Muna carry and why?	Wrong colour socks– socks given to them by little sister. What design are they? What does this say about her relationship with her sister?
School cardigan without logo because lost previous one on school trip – stained / ripped.	One earring missing – was lost in a moment of distress. Which scene would this be reflected in and why?	School jumper itchy because it's new. How would you show this through characterisation and movement?

Elements to consider in costume design:

Sweat stains, food stains, damaged or missing items of clothing, how to distress costume. How to show mood through styling of the hair, personalised items given to characters by relatives or friends, types of clothing to reflect status/culture. Types of fabric and character affordability.

Lighting workshop

One hour

Resources:

- Extracts 16–17, 17–18, 50, 51, 53 (you can choose to focus on one extract or give a different extract to each small group)
- For lighting: stage lighting would be ideal but mobile phones or torch lighting to create basic effects will work. Each group would need access to colour gels or transparent, colourful sweet wrappers and five light sources per group.
- Dolls and doll's house furniture or Lego models would be useful.
- Card to create gobos and shapes.
- Lighting has five primary objectives
- Setting the scene – lighting can show time of day, season or location of the scene.
- Visibility – let the audience see what is happening.
- Mood – intensity, direction and colour all help shape mood and emotion.
- Form – sculpting and shaping the characters and environments on stage helps reveal elements of visual design.
- Composition – how visual images help contribute to the overall themes of the play and use light to create imagery to complement these.

Some excellent lighting resources and posters can be found here:

<https://www.etconnect.com/Support/Training-Events/LTD/Stage-Lighting-Essentials-for-Educators.aspx>

1. As a large group, discuss the basic principles and objectives of lighting.
2. In small groups discuss how you would you show the following?

One per group – feedback to the class

Dusk	Summer morning	Cold winter's evening	Autumn afternoon	City centre	Sunrise
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- Using the resources above create a scene with the dolls/card/Lego to illustrate your response.
- Next think about mood and the themes of shadow and secrecy.

A figure at the window	A secret diary	A hidden object	Scared and frightened character	Isolation	Being followed
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- Think about how you are staging your extract and how this will impact what the audience sees.
- Next give each group an extract or moment from the text.
- Questions to consider.

What time of day is it? What mood do you want to convey as the scene begins? How is the character feeling? Do you want to focus on their personal emotion or the wider sense of what is happening in the space?

- Next think about type of light, colour, focus, intensity, direction and desired impact.
- Using the elements of the two previous tasks apply these skills to one of the extracts/moments below or a moment of your choice.

Extract	Examples of mood / emotion	Lighting decisions Light / colour / intensity direction – ideas
School Bus – Focus Muna pages 16–17	Panic, shame, embarrassment	Front light 45 degrees, good visibility to show how she is seen by others
Maths lesson – Focus Iqra pages 17–18	Desperation, loss, worry	Side light to create surreal moment during flashback. Bright white when reveal answer to show her fear at the onlookers
Focus Iqra page 50	Feelings of sorrow and excitement	Two front lights at 45 degrees – warm oranges / yellows
Focus Muna page 50	Feelings of panic and fear	Top light to show isolation, sculpting her face to show panic, cool white light, soft focus
Iqra page 51	Sorrow. Remorse	Two front lights at 45 degrees – dim blues, low intensity
Muna page 53	Anger, guilt, regret	Top and side lighting to cast characters shadow as well as show her isolation, red or green hues medium intensity

Sound and soundscapes workshop

40–60 minutes

Resources:

- Dictaphones or small recording devices like mobile phones – one per group.
 - An array of objects to create live sounds. Eg. A pair of shoes with hard soles, crisp packets, cutlery, chairs, bowl of water and a cloth– use what you have to hand.
 - Extracts of text can be used but the soundscapes can be created without.
1. Ask students to make a mind-map of sounds you may hear around a school or on the way to school. Get students to be very specific about what these sounds represent and how they can pinpoint location and mood.
 2. Encourage students to think about different versions of the same sound– recorded, live or found sound clip – discuss the differences and the impact on the audience.
 3. Creating soundscapes with objects – in small groups, have the students use the objects above to creatively add sound to one scene. Eg. the canteen, Muna running, a classroom. Get students to add their voices to create atmosphere and build tension.
 4. Using dictaphones or other recording devices, record sounds of the school environment to create atmosphere.
 5. Layer recorded and live sounds to create a soundscape for one key moment in the play. Present this back to the class for analysis and evaluation.

Monologues and duologues

GCSE / A Level

The whole text could be approached as a series of short monologues so there is a lot to choose from in terms of performance choices for examination.

Monologue suggestions for GCSE or A Level

- Muna, pages 16–17 – Missed the bus
- Iqra, pages 17–19 – Maths lesson flashback
- Muna, pages 22–23 – first impressions
- Muna, pages 29–32 – Little sister
- Iqra, pages 32–35
- Iqra, pages 42–45 – Flashback
- Muna, pages 45–46 – Sister's birthday

Duologue suggestions for GCSE or A Level

- Iqra, pages 20–24 – Friendship
- Muna, pages 24–29 – Panic attack, 'but she is gone'
- Muna, pages 36–41 – Iqra's house
- Iqra and Muna, pages 50–55 – Balloons

Monologue exercises

Example One

1. Vocal warm-ups – breathing exercises and tongue twisters.
 2. Get students to read through chosen monologues in pairs for support (pairs can work on the same monologue or different monologues. Pairs could also be the same character at different points in the play).
 3. Look at the context of the scene and what has happened before the scene / extract begins– annotate how this will impact the character's mood at the start of the scene.
 4. Think about the character's overarching main objective in the scene. What are some of the things that motivate us and what does the character want?
 5. Next break down the text into smaller units of action / changes in mood.
 6. Add stage directions (there are not many stage directions in the text, get students to add these in thinking about the character's physicality and use of gesture).
 7. Use punctuation to pause and change mood, emphasis or tempo in delivering lines.
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Example Two: Paired monologue exploration.

1. Take in turns to work on each other's monologues.
2. Read through monologue one and decide who the character is talking to and the purpose of them expressing this opinion. Think about how the meaning and context of the monologue would change depending on who was listening. Experiment with a few examples. Eg Friend, parent, teacher. Who our audience is changes our use of vocal and physical skills so imagine confessing the text to the person you are talking about or someone the character is scared of. Note how this elicits a range of different skills and ways of being in performance.

3. Note down changes in vocal and physical skills you feel were successful in conveying a range of emotions suitable to the text.
 4. Next, write down the subtext of what the character is not saying, thinking about why they hide parts of themselves.
 5. In pairs, perform the monologue where one reads the monologue and the other inserts the lines of subtext.
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Example three

1. Individually stand in neutral position and complete relaxation exercises to loosen up the muscles. Focus on the neck and head as well as the shoulders, legs and back.
2. Next using Lecoq's 'seven stages of tension', work through each stage noticing how it feels in your body and how it changes your energy as a performer.
3. Take your chosen extract and look at your character's emotional journey through the play and connect these to the different stages of tension.
4. Using the text, you are going to perform use the level of tension and work through given moments and lines and identify different tensions within the body and how the character will express these within the scene.
5. Think about moments of pause between the different states and how these are moments of changes of thought for characters and reflections of what is happening around them.
6. Good examples to use this on would be Iqra –Maths classroom, pages 17–18; Muna, pages 37–38; and Muna, pages 39–42.

Off-text improvisation exercises

These tasks could be used for devising or further exploration

Top deck

Resources

- Extract pages 15–16
1. Using pages 15–16 as a starting point, ask students to read through the extract and discuss the feelings of both characters on their way in to school. Discuss the language used by each character and what it reveals about their opinions of others and their own stereotypes or prejudices.
 2. Next split the class into small groups of four to six people, and either give them top deck or bottom deck as group labels.
 3. The groups who have bottom deck are to imagine they are people on the bottom deck of a bus on their way to work or school at 8am. The groups who have the top deck are to imagine they are people on the top deck of the bus on their way to work or school at 8am.
 4. Discuss what kinds of people sit where on the bus and what it says about their character or disposition.
 5. Each person in the group should then create a character, giving themselves a job or status, an age and a purpose for their bus journey that morning. They can add more depth to their chosen character and give them some background information and context.

Examples: Josie, 23. Works in Burger King. She is on her way to start a day shift after being up late with sick relative. Ade, 32, is a trainee accountant heading to their first day of new job after graduating from university. Chloe, 14, is on her way to a new school as she has recently moved home. Chloe needs to change buses by the Burger King and is

very nervous about her first day. Get students to be creative about character context and background and be diverse in the names they select and the characters' circumstances. Try and keep the characters as naturalistic as possible and not caricatures or stereotypes.

6. Each person then writes a monologue as their chosen character on their journey. Work could be presented in a range of creative ways.

Performance work can then be a mix of creative expression.

Monologues from top deck passengers can be woven with those of the bottom deck passengers.

A series of connecting monologues with similar phrases used as repeated lines and connections between characters. Key lines can be used as cues for the next character.

Monologues punctuated by movement in unison

Classroom daydreaming

Resources:

- Extract pages 17–18

Iqra has a flashback to the conflict she witnessed back in Somalia which gives the audience an insight into her past and the tragedies she has witnessed.

1. In groups of eight, students could write down happy flashbacks to their childhood. These could be real or imagined.
2. Each student can link that memory to something visual or auditory in the classroom. Each student then writes a monologue connecting the auditory or visual clue with their flashback. This should be written in first person.
3. Each monologue could then be performed as if in a classroom and the dialogue broken up and overlapped. This could lead into a whole class improvisation/

dialogue using elements of chorus to repeat/echo similar words or phrases. Iqra's monologue could then be inserted to contrast the others and highlight the trauma she has faced.

Hot seating/ interview scenarios / improvisations

1. Parents' evening
2. Iqra at immigration when entering the country
3. Muna translating for her mother at the doctor's
4. Muna being questioned about her lateness
5. Iqra being sent to the shop for supplies to help aunty
6. Muna and D'Marnie at the bus stop after school
7. Iqra and Muna at school after the play (in the classroom, in the corridor, in the canteen)
8. Muna at home after school with her seven-year-old sister
9. Iqra when first meeting aunty and finding out what she must do
10. Iqra arriving in London for the first time
11. Muna in the canteen in the middle of the play
12. Iqra in the launderette washing the clothes and sheets and then bumping into a classmate

Devising ideas / using the text and connected themes as stimulus

Performing and realising text – connection to practitioners

These ideas are about making connections with the text and wider themes and issues. They can be used with the different requirements of the main A Level and GCSE exam boards.

Each exam board has different requirements for each component so please check the specification for exact details that fit the unit requirements. This table is a springboard of ideas and connections for further development.

Suggested starting point (If ten-minute extract needed as stimulus)	Themes / ideas/ quotes	Practitioner connections
Pages 29–38	<p>Equality for girls Malala Yousafzai speech to the UN Link: Malala Yousafzai addresses United Nations Youth Assembly –YouTube</p>	<p>Brecht – Political and epic theatre. Placards Direct address Narration</p> <p>Propeller- –all-male company. Words of women and girls spoken by all-male cast. Link: Propeller’s Twelfth Night at the Theatre Royal Plymouth – YouTube</p>
Pages 24–32	<p>Oppression of women. Quote ‘When men are oppressed it’s a tragedy. When women are oppressed it’s tradition.’ Letty Cottin Pogrebin Link: https://cdn.quotesgram.com/img/64/37/195268154-eac9cffd04469cdd8c7fcc84026f7824.jpg</p>	<p>Augusto Boal – Theatre of the oppressed / Theatre for social change. Link: Augusto Boal’s ‘Theatre of the Oppressed’ – Harvard Gazette</p>

<p>Pages 39–45</p>	<p>Surgical procedures</p> <p>Organ smuggling article</p> <p>Link: 12-year-old smuggled into UK for gang to sell his body parts on black market Daily Mail Online</p>	<p>Handspring Puppet Company.</p> <p>Surgeries performed by puppets. Link to manipulation and control</p> <p>Link: Handspring Puppet Company</p>
<p>Pages 32–39</p>	<p>Tribal/cultural rituals.</p> <p>Alice Walker Warrior Marks</p> <p>Link: Watch Warrior Marks-Clip 1 Online Vimeo On Demand on Vimeo</p>	<p>Complicité.</p> <p>Different tribal rituals used as choreography and movement to punctuate dialogue around customs and beliefs. Objects change form and become anew, creating new meaning.</p> <p>Link: Complicite.org</p>
<p>Pages 39–45</p>	<p>Haemoglobin and blood disorders</p> <p>African and Caribbean Leukaemia Trust</p> <p>Link: Home – ACLT</p>	<p>Stanislavski.</p> <p>Emotion memory</p> <p>Magic if</p> <p>Units and objectives of characters</p>
<p>Pages 35–42</p>	<p>Health inequality</p> <p>Public Health England report</p> <p>Chapter 5: inequality in health – GOV.UK (gov.uk)</p>	<p>Mike Leigh.</p> <p>Character-based devising.</p> <p>Real character studies.</p> <p>Hot seating.</p> <p>Improvisation.</p>
<p>Pages 29–35</p>	<p>Women and family</p> <p>Article on pressures women and girls</p> <p>The Five Things Society Pressures All Women to Be (theodysseyonline.com)</p>	<p>Nicolas Kent.</p> <p>Interview women around the theme of family and the demands that society puts on them. Can include mothers, cousins, teachers, shop owners, cousins, friends etc</p> <p>Verbatim theatre</p>

Video resources and links

Video resources and further reading

Trailer

<https://youtu.be/fHWKbeJSo98>

Charlene James speaking to the BBC's Sophie van Brugen – video 2.01 minutes

Review

Theatre: *Cuttin' It* at the Young Vic, SE1 | Times2 | The Times
www.thetimes.co.uk/article/cuttin-it-at-the-young-vic-se1-h8bfkl6gg

Royal Court schools tour education pack
Cuttin-it-Resource-Pack-2018-v4.pdf
<http://bitly.ws/kbHU>

Further reading

Alice Walker and Pratibha Parmar – Warrior Marks, research into female genital mutilation and the sexual binding of women Warrior Marks | Alice Walker | The Official Website for American Novelist & Poet
alicewalkersgarden.com

Alice Walker – novel about FGM Possessing the Secret of Joy

Cut FGM in Britain by Hibo Wardere

The Cut: Female Genital Mutilation in the Modern World – The AHA Foundation

The Five Things Society Pressures All Women to Be
theodysseyonline.com

Chapter 5: inequality in health – GOV.UK
gov.uk

Plays by Charlene James

- *Maybe Father*, 2009
- *Do You Wish to Continue?*, [short play] 2012
- *Lundun*
- *Dad(die)*, 2012
- *Jump! We'll Catch You*, 2013
- *Bacon*
- *Tweet Tweet*, 2014
- *Cuttin' It*, 2014
- *Bricks and Pieces*, 2016
- *Go Home*, [short play, published in *The Guardian*] 2017
- 'Reclaim the Night', [monologue] in *Snatches: Moments from 100 Years of Women's Lives: Eight Monologues*, 2019

Gbolahan Obisesan Directing and writing

- *The Mountaintop*, 2020
- *The Last King of Scotland* (directed), 2019
- *Yvette* (directed), 2019
- *Random* (directed), 2019
- *SS Mendi: Dancing the Death Drill* (directed), 2019
- *The Fishermen*, 2018
- *Cuttin'it* by Charlene James (directed), 2016
- *Zaida and Aadam*, 2016
- *Re:Exhibit*, 2015
- *Off the Page* (directed), 2014
- *How Nigeria Became: A Story, and A Spear That Didn't Work*, 2014