



Lyric

CROSS the LINE

GVEU
GANG, VIOLENCE AND EXPLOITATION UNIT

h&f
hammersmith & fulham

EDUCATION RESOURCE

OVERVIEW & CONTENTS

This Education Resource has been created to accompany the performance of *Cross the Line*, a touring production visiting over 25 Hammersmith and Fulham Primary and secondary schools during June 2025. Here are some ideas and activities that you can use to further explore the themes and issues with your students as a result of this thought-provoking piece of theatre.

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CAST



G
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Bailey
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Tyler
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EXPLORATION ACTIVITIES

Discussion Points

When reflecting on the performance consider the following questions:

- Make a list of some of the reasons that make Tyler at risk of being influenced by someone like G. You might want the pupils to create a mind map:



- Once you have a list of reasons, a follow up task could be to rank them in order of influence.
- When Tyler first meets G, how does G start a conversation with Tyler? What ways does he make Tyler feel comfortable around him?
- How does G manage to manipulate and persuade Tyler to work for him?

Word Poem

As a class create a word poem where everyone submits one word that they associate with the performance of *Cross the Line*. It could be a word about an emotion they felt or something it reminded them of. You then display each word on a whiteboard or large piece of paper that becomes a piece of poetry e.g. shock, manipulate, dark, scared, boastful, angry, depressed

You can also choose to explore these one-word responses in more depth such as grouping students and asking them to create still images / tableaux that symbolically represent some of their words.

Character Motivation

Here are a few ways you might structure some group or whole class discussions about why the characters behaved and acted as they did in the performance.

- **Key Decisions**

Ask students to consider the character of Tyler and think of three key decisions that he made during the performance e.g. accepting the Nike top / trainers / money from G or agreeing to drop off the back pack.

Use this as a way to discuss and explore what led to Tyler making these decisions - what external (e.g. being bullied and assaulted) and internal factors (e.g. feeling accepted by G) influenced him?

- **Role on the Wall**

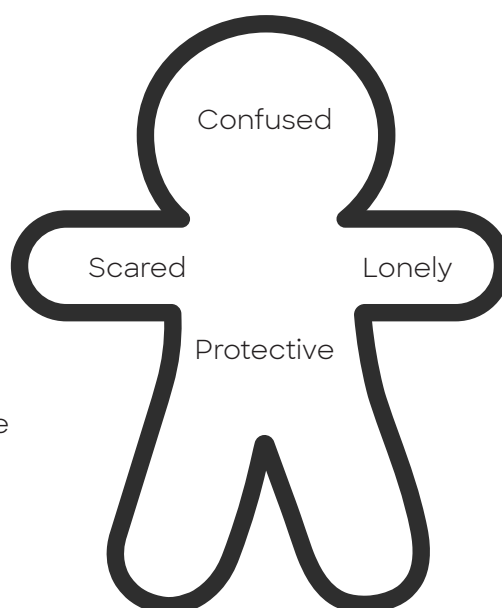
Focus on one of the characters from *Cross the Line*. Get students to draw the shape of a gingerbread man in the middle of a blank page (this can be an individual or group task). There is a template you can use on the next page.

On the inside of the shape write emotions and feelings the character experiences during the play. On the outside of the shape pupils might want to write actions the character takes during the play:

TYLER

Takes trainers from G

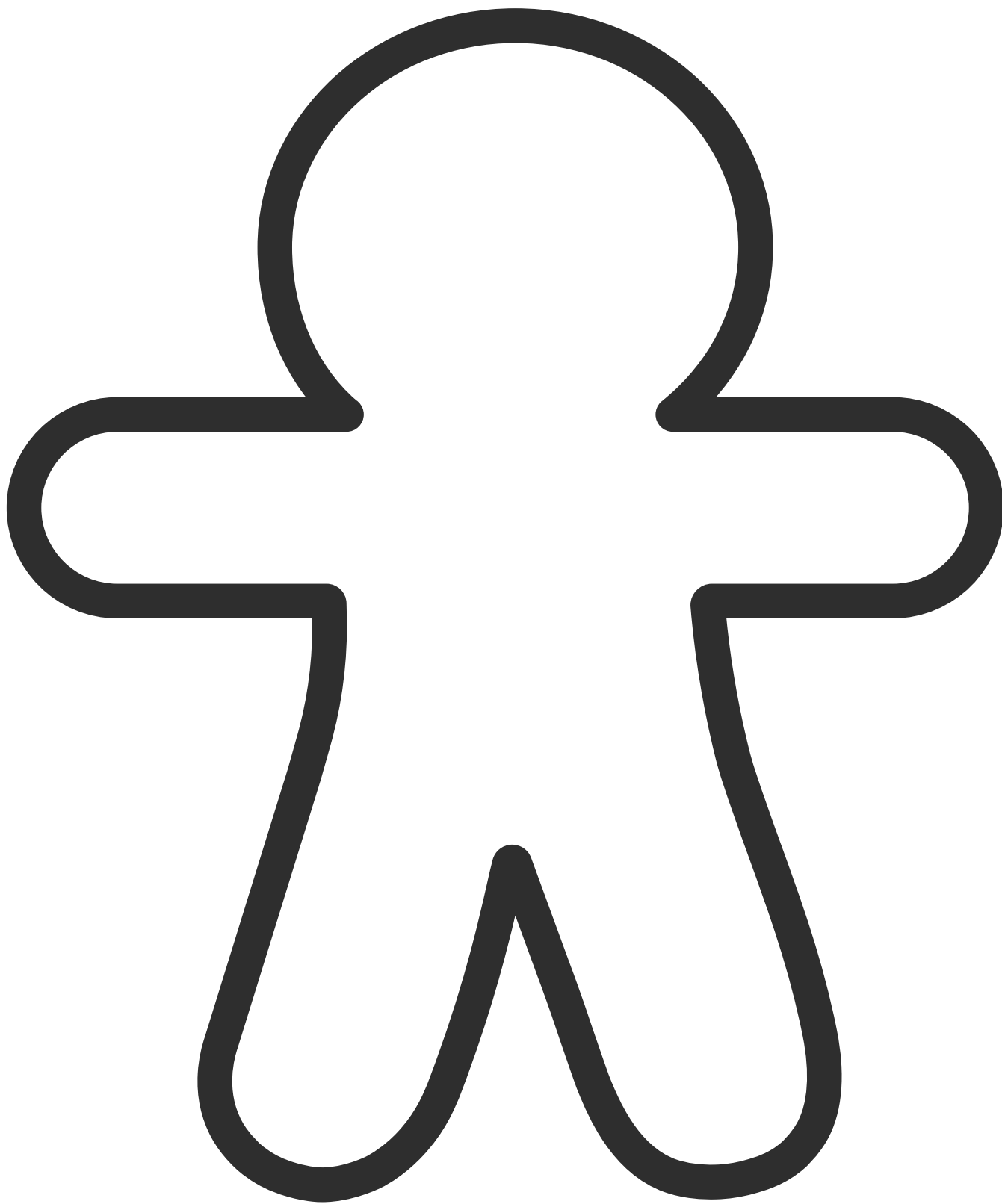
Puts electric money on the gas meter by mistake



Runs away

Travels to Crewe to deliver the bag

Other versions of this activity might include writing down positive, negative and interesting characteristics of the character.



Hot Seating

This activity is where you or a pupil become one of the characters from the play and sit in a chair (hot seat) at the front of the classroom. The class is then able to think of questions they would like to ask that character. To have more control you might want pupils to write down their questions on post it notes or a mini white board and then you can select which ones are asked. The person in the hot seat must answer the questions in role as that character.

Decision Corridor

This is a whole class activity that does require a bit of space. Divide the class in half and get them to stand in two straight lines about a metre apart facing each other creating a corridor. As the teacher you will ask them to consider a decision that one of the characters might be facing e.g. Tyler making the decision to take the bag or not. After you have posed the decision / question, walk along the line and as you pass each pupil get them to give you a response about what they think you should do.

Example: Character – Bailey: “I am worried about my brother hanging out with G. What should I do?”

Not every pupil has to respond – if they don’t have a contribution just walk on to the next pupil. It is also fine if the same advice or answers are repeated by other pupils.





Eye Witness

Choose a key moment from the play (e.g. when Bailey argues with Tyler about taking money from G). Ask pupils to imagine that they are an eye witness to this moment. How would they explain what they saw to someone that was not there? In pairs ask the pupils to improvise a scene showing the conversation where they are telling a friend or family member about what they witnessed.

In Role Writing

Imagine that you are Tyler and you have still not come home. Write a letter to Bailey explaining what happened and why you left – consider what he would want to say to her.

You could also flip it and write a letter to Tyler in role as Bailey. What would you want to say to your brother?

Exit Ticket

A quick reflection activity to help understand what impact the play has had and how to continue the discussion could be an exit ticket like the one below where pupils are asked three questions that you can collect and review:

You can of course adapt the questions for your pupils.

CROSS the **LINE**

- This play made me feel...
- Something interesting I learned watching this play is ...
- A question I still have after watching this play is...

EXIT TICKET





About *Cross the Line*

This is a collaboration project between the Lyric Hammersmith Theatre and the London Borough of Hammersmith and Fulham's (GVEU) Gangs Violence Exploitation Unit. The GVEU was formed in 2020, due to the rise in gang activity and its impact on families. The GVEU is a non-statutory service made up of council professionals and H&F Council-funded police officers. It seeks to identify young people at risk of becoming involved in gang activity or exploitation and provide effective early-intervention strategies to vulnerable children, young people and their families. Both the GVEU and Lyric Hammersmith Theatre have worked with the young people of H&F to ensure their voices are heard in this production.

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