

**A Scheme of Work for
English at KS3 to
accompany *Nation***

based on a novel by **Terry Pratchett**
adapted by **Mark Ravenhill**

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How to use this scheme of work

This scheme of work is intended for use with students studying English at KS3.

Teachers will need to refer to both:
Nation, the play, by Mark Ravenhill,
(ISBN: 9780552162159, priced at £9.99)
and *Nation*, the novel, by Terry Pratchett
(ISBN: 9780552561945, priced at £6.99).

Both are available to buy from the NT Bookshop.

T: 020 7452 3456 **F:** 020 7452 3457

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Extracts quoted from *Nation* by Terry Pratchett (published by Doubleday) in this scheme of work are used by permission of The Random House Group Ltd.

Enclosed you will find five areas of exploration which can be delivered in any order, or independently, according to your preference. They are as follows:

Inspirations
Traditions
Transformations
Language and civilisation
Dramatic devices

Each area is divided into two sections:
EXPLORE and **ACTIVITIES**.

EXPLORE sections contain topics for discussion in class.

ACTIVITIES sections have suggestions for reading, writing, speaking & listening, and drama exercises.

At the end of the document there are suggestions for assessment tasks.

The document also includes some links to websites external to the National Theatre which are correct at the time of publication. The NT is not responsible for the content of any of these external websites.

Nation: synopses for the novel and the play

Terry Pratchett's novel:

Finding himself alone on a desert island when everything and everyone he knew and loved has been washed away in a huge storm, Mau is the last surviving member of his nation. He's also completely alone – or so he thinks – until he finds the ghost girl. She has no toes, wears strange lacy trousers like the grandfather bird and gives him a stick which can make fire. Daphne, sole survivor of the wreck of the Sweet Judy, almost immediately regrets trying to shoot the native boy. Thank goodness the powder was wet and the gun only produced a spark. She's certain her father, distant cousin of the royal family, will come and rescue her but it seems, for now, all she has for company is the boy and the foul-mouthed ship's parrot.

www.terrypratchett.co.uk/books/books.php?ean=9780552557795&lib=1

For the stage adaptation by Mark Ravenhill:

A parallel world, 1860. Two teenagers thrown together by a tsunami that has destroyed Mau's village and left Daphne shipwrecked on his South Pacific island, thousands of miles from home. One wears next to nothing, the other a long white dress; neither speaks the other's language; somehow they must learn to survive. As starving refugees gather, Daphne delivers a baby, milks a pig, brews beer and does battle with a mutineer. Mau fights cannibal Raiders, discovers the world is round and questions the reality of his tribe's fiercely patriarchal gods. Together they come of age, overseen by a foul-mouthed parrot, as they discard old doctrine to forge a new Nation.

Oh I think you think I want to eat you but – no no no – I am offering you afternoon tea – over there – in one hour.

www.nationaltheatre.org.uk/49671/productions/nation.html

Photo: Emily Taaffe (Daphne) and Gary Carr (Mau), by Johan Persson



Inspirations

EXPLORE: Creation Myths

The Nation has its own creation myth which affects the beliefs of the people and how they live their lives. How many different creation stories do you know? Think about stories from all around the world and from different cultures.

Here are some cultures that have their own creation stories that you may want to research: Aboriginal, Judeo-Christian, Chinese, Egyptian, Greek, Inca, Maori, Mayan, Scandinavian etc.

ACTIVITY

Read the prologue of the novel:

HOW IMO MADE THE WORLD, IN THE TIME WHEN THINGS WERE OTHERWISE AND THE MOON WAS DIFFERENT.

- Pick out the main message of this creation story. What similarities and differences can you identify between this creation story and others that you have read?
- Write your own creation story using ideas from Pratchett's prologue and the other creation stories you have read.
- Act out one of the creation stories.



EXPLORE: Inspiration

What does the word *inspiration* mean to you? After reading how Terry Pratchett was inspired to write *Nation*, discuss the things that inspire you. They could be close friends or family members, famous people or an object or belonging that is important to you. Consider how they inspire you; perhaps to write something imaginative and creative, or to behave in a certain way.

Teacher Note: This could be linked to the activity in the 'Traditions' section in which pupils find an object that represents traditions in their culture/family.

'It began as an image, of Mau standing on the beach in the chilly rain and screaming at the gods. At that moment I had no idea why. I couldn't get it out of my head, and the rest of the book began to form around it, like ancient rocks drifting together to become a planet.

Oh, I know where some of it comes from: years and years of reading books that I thought would be interesting. That left me with a head full of useful junk which, as so often happens, turns out to be very useful indeed. It seemed to me that whenever I needed something it sprang into my hand, and then I'll stop and think "oh, yes I remember I read about that in a geography book when I was 10." Just when I needed to know how far bullets can travel underwater, I met a man who deals with guns and explosions for the movies, and he told me everything I needed to know.

In fact it seemed that everything I saw, read or heard just slotted into place. It's a kind of magic. I call it 'Delta Star' (a phrase pinched from a book of the same name by Joseph Wambaugh), an excitement that takes you over so fully that the only job left to you is to type the words that are streaming into your head.

I don't think people understand this; they think the author sets out to write a book on the theme of our common humanity, or the conflict between science and religion. Well, maybe some people can do that, but I don't work like that, and I am not sure it is possible.

[...] In the end I wrote Nation because I was as anxious as anyone to see how it ended, and then I was able to pretend that I knew what I was doing all along.

This is an extract from a full article by Terry Pratchett in the programme for the National's production of *Nation*.

Inspirations

EXPLORE

Do any parts of *Nation* remind you of other stories that you might have read, or films that you might have seen?

ACTIVITY

- Read the descriptions of the tsunami in the novel. Underline in one colour all of the words that are used to describe what the wave is like. In another colour, underline all of the words that describe how Captain Roberts and Mau react to the wave.
- How does the author use language to show their different reactions to the storm?

Captain Roberts

'And now, with the End of the World at hand, and the skies darkening at dawn, and the fires of Revelation raining down and setting the rigging ablaze, Captain Roberts tied himself to the ship's wheel as the sea rose below him and felt the 'Sweet Judy' lifted into the sky as if by some almighty hand [...]'

'There was something big and dark out there, coming closer very quickly. It would be impossible to steer around it. It was too big, and in any case the helm didn't answer. He was holding it as an act of faith, to show God that he would not desert Him and hoped that in return God would not desert Captain Roberts. He swung the wheel as he began the next verse, and lightning illuminated a path across the restless wave and there, in the light of the burning sky, was a gap, a valley or cleft in the wall of rock, like the miracle of the Red Sea, thought Captain Roberts, only, of course the other way round.'

'The next flash of lightning showed that the gap was full of forest. But the wave would hit it at treetop height. It'd slow down. They might just be saved, even now, in the very jaws of Hell.'

Mau

'The cloud was reaching to the top of the sky, but there was something new down at sea level. It was a dark grey line, getting bigger. A wave? Well, he knew about waves. You attacked them before they attacked you. He'd learned how to play with them. Don't let them tumble you. Use them. Waves were easy.'

'But this one was not acting like the normal waves at the mouth of the reef. It seemed as though it was standing still.'

'He stared at it and realised what he was seeing. It looked as if it was standing still because it was a big wave a long way off, and it was moving very fast,

dragging black night behind it.

'Very fast, and not so far away now. Not a wave either. It was too big. It was a mountain of water, with lightning dancing along the top, and it was rushing, and it was roaring, and it scooped up the canoe like a fly.'

'Soaring up into a towering, foaming curve of the wave, Mau thrust the paddle under the vines that held the outrigger and held on as –'

ACTIVITY

Read the description of Daniel Defoe's *Robinson Crusoe* – a copy of which was studied in the *Nation* rehearsal room – who is thrown into a giant wave when his boat capsizes. What similarities can you find with *Nation*?

'The wave that came upon me again buried me at once twenty or thirty feet deep in its own body, and I could feel myself carried with a mighty force and swiftness towards the shore—a very great way; but I held my breath, and assisted myself to swim still forward with all my might. I was ready to burst with holding my breath, when, as I felt myself rising up, so, to my immediate relief, I found my head and hands shoot out above the surface of the water; and though it was not two seconds of time that I could keep myself so, yet it relieved me greatly, gave me breath, and new courage. I was covered again with water a good while, but not so long but I held it out; and finding the water had spent itself, and began to return, I struck forward against the return of the waves, and felt ground again with my feet. I stood still a few moments to recover breath, and till the waters went from me, and then took to my heels and ran with what strength I had further towards the shore. But neither would this deliver me from the fury of the sea, which came pouring in after me again; and twice more I was lifted up by the waves and carried forward as before, the shore being very flat.'

'The last time of these two had well-nigh been fatal to me, for the sea having hurried me along as before, landed me, or rather dashed me, against a piece of rock, and that with such force, that it left me senseless, and indeed helpless, as to my own deliverance; for the blow taking my side and breast, beat the breath as it were quite out of my body; and had it returned again immediately, I must have been strangled in the water; but I recovered a little before the return of the waves, and seeing I should be covered again with the water, I resolved to hold fast by a piece of the rock, and so to hold my breath, if possible, till the wave went back. Now, as the waves were not so high as at first, being nearer land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that

Inspirations

the next wave, though it went over me, yet did not so swallow me up as to carry me away; and the next run I took, I got to the mainland, where, to my great comfort, I clambered up the cliffs of the shore and sat me down upon the grass, free from danger and quite out of the reach of the water.'

THIS TIME IT'S YOUR TURN...

Imagine you have been thrown out of a boat in a storm and are tumbling about in the force of a giant wave. Brainstorm some words you might use to describe how this feels.

Carry out a 'soundscape' in the classroom to recreate the storm.

- Start by deciding on the 'direction' of the soundscape so that the students know where it will start and end. It is most effective if you stagger it so that the sounds are started by a few students and then gradually build up to a crescendo
- Start with the students rubbing the palms of their hands together, until all students are doing it
- Next they should faintly tap their fingers on the table
- This should turn into them using the palms of both hands to tap the table a bit more forcefully
- Same as above but louder and faster
- Same as above but introduce stamping feet
- At this point students could shout out some of the words they came up with to describe how they would feel if they had fallen into the wave.

Write your own account of being swept up in a wave using a more up-to-date style. Think about:

- vocabulary
- sentence length
- literary techniques
- paragraphing



EXPLORE

What would you do if you were stranded on a desert island? How would you react if you met someone there who didn't speak the same language as you?

ACTIVITY

Read the first meeting between Mau and Daphne on pages 52-3 of the novel, and discuss the way that they react towards one another.

- Half of the class to write Daphne's diary entry after her encounter with Mau and the other half do the same from Mau's perspective.
 - Listen to some examples and discuss how they react differently.

Read their second meeting (bottom page 71 to top of 76) and discuss how it is different.

Teacher Note: This could be linked to the drama activity in the 'Traditions' section in which pupils act out Mau and Daphne's first meeting.

ACTIVITY

Continue exploring how Terry Pratchett has been inspired by other texts by using the extract from *Robinson Crusoe* where he meets Man Friday.

- Underline the descriptions of Friday and discuss how Crusoe treats him. How does it make you feel? Is it fair?

'The poor savage who fled, but had stopped, though he saw both his enemies fallen and killed, as he thought, yet was so frightened with the fire and noise of my piece that he stood stock still, and neither came forward nor went backward, though he seemed rather inclined still to fly than to come on. I hallooed again to him, and made signs to come forward, which he easily understood, and came a little way; then stopped again, and then a little farther, and stopped again; and I could then perceive that he stood trembling, as if he had been taken prisoner, and had just been to be killed, as his two enemies were. I beckoned to him again to come to me, and gave him all the signs of encouragement that I could think of; and he came nearer and nearer, kneeling down every ten or twelve steps, in token of acknowledgment for saving his life. I smiled at him, and looked pleasantly, and beckoned to him to come still nearer; at length he came close to me; and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head; this, it seems, was in token of swearing to be my slave for ever. I took him up and made much of him, and encouraged him all I could.

'[...] He was a comely, handsome fellow, perfectly well made, with straight, strong limbs, not too large; tall, and well-shaped; and, as I reckon, about twenty-six years of age. He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his face; and yet he had all the sweetness and softness of a European in his countenance, too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high and large; and a great vivacity and sparkling sharpness in his eyes. The colour of his skin was not quite black, but very tawny; and yet not an ugly, yellow, nauseous tawny, as the Brazilians and Virginians, and other natives of America are, but of a bright kind of a dun olive-colour, that had in it something very agreeable, though not very easy to describe. His face was round and plump; his nose small, not flat, like the negroes; a very good mouth, thin lips, and his fine teeth well set, and as white as ivory.

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'After he had slumbered, rather than slept, about half-an-hour, he awoke again, and came out of the cave to me: for I had been milking my goats which I had in the enclosure just by: when he espied me he came running to me, laying himself down again upon the ground, with all the possible signs of an humble, thankful disposition, making a great many antic gestures to show it. At last he lays his head flat upon the ground, close to my foot, and sets my other foot upon his head, as he had done before; and after this made all the signs to me of subjection, servitude, and submission imaginable, to let me know how he would serve me so long as he lived. I understood him in many things, and let him know I was very well pleased with him. In a little time I began to speak to him; and teach him to speak to me: and first, I let him know his name should be Friday, which was the day I saved his life: I called him so for the memory of the time. I likewise taught him to say Master; and then let him know that was to be my name: I likewise taught him to say Yes and No and to know the meaning of them. I gave him some milk in an earthen pot, and let him see me drink it before him, and sop my bread in it; and gave him a cake of bread to do the like, which he quickly complied with, and made signs that it was very good for him. I kept there with him all that night; but as soon as it was day I beckoned to him to come with me, and let him know I would give him some clothes; at which he seemed very glad, for he was stark naked. As we went by the place where he had buried the two men, he pointed exactly to the place, and showed me the marks that he had made to find them again, making signs to me that we should dig them up again and eat them. At this I appeared very angry, expressed my abhorrence of it, made as if I would vomit at the thoughts of it, and beckoned with my hand to him to come away, which he did immediately, with great submission.

ACTIVITY

You are going to be given an extract from either a novel or play. In your groups you need to:

- Read your extract together
- Write a brief summary of what is happening and who the main characters are so that you can tell the rest of the class.
- Pick three quotes that you think use some really effective examples of emotive and descriptive language.
- Be able to say how you think your extract links to *Nation*

Extract 1: *Roots* by Alex Haley.

Chapter 22; pg 86, 87-88 (pub: Vintage)

From 'A long time awaited now drew steadily nearer. Not a day passed that Kunta'...[to]... 'some mangy hyena, scorned by everyone; it was too horrible to think of.'

Extract 2: when Ralph meets Piggy from *Lord of the Flies* by William Golding pg 1&2 (pub: Faber and Faber)

From 'The boy with the fair hair lowered himself down the last few feet of rock'...[to]... 'grinned at the reversed fat boy. 'No grown-ups!'

Extract 3: (G&T) Shipwreck from *The Tempest* by William Shakespeare; Act 1, Scene 1

SCENE I. *On a ship at sea: a tempestuous noise of thunder and lightning heard. [...] Enter Mariners*

Boatswain: Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail.
Tend to the master's whistle. Blow, till thou burst thy wind, if room enough!

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others

Alonso: Good boatswain, have care. Where's the master?
Play the men.

Boatswain: I pray now, keep below.

Antonio: Where is the master, boatswain?

Boatswain: Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

Gonzalo: Nay, good, be patient.

Boatswain: When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not.

Gonzalo: Good, yet remember whom thou hast aboard.

Boatswain: None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say.

Exit

Gonzalo: I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Exeunt

Inspirations

Re-enter Boatswain

Boatswain: Down with the topmast! yare! lower,
lower! Bring her to try with main-course.

A cry within

A plague upon this howling! they are louder
than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO

Yet again! What do you here? Shall we give
o'er and drown? Have you a mind to sink?
[...]

A confused noise within: 'Mercy on
us!-- 'We split, we split!--' Farewell, my
wife and children!' -- 'Farewell, brother!'-
'We split, we split, we split!'

Antonio: Let's all sink with the king.

Sebastian: Let's take leave of him.

Exeunt ANTONIO and SEBASTIAN

Gonzalo: Now would I give a thousand furlongs of
sea for an acre of barren ground, long
heath, brown furze, any thing. The wills
above be done! but I would fain die a dry
death.

Exeunt

Inspirations

EXPLORE

Why do you think Terry Pratchett decided to call the novel *Nation*? What connotations does this word have?

ACTIVITY

Imagine that you have discovered a deserted island that you want to turn into your own nation. In groups:

- Brainstorm what you would like your nation to be like: who would you want to live there; what rules would you impose; what would you need to take with you to survive?
- Draw a map of your nation and label it to show what would be found there. Would you have a 'women's place' or 'god anchors'?
Think about the rules and traditions of your nation: are there laws, religious beliefs? Are there different roles and responsibilities for men and women, adults and children or young and old?
- Remember to give your nation a name!

WRITING TASK

Write a detailed description of their island, OR a diary entry describing your first day on the island.

OTHER SUGGESTED RESOURCES

See the clip from the film, *Castaway*, when Tom Hanks is shipwrecked on the island.



Photo: Emily Taaffe (Daphne)
by Johan Persson

Traditions

EXPLORE

The theme of tradition is incredibly important in *Nation*. The Nation has traditions relating to how the islanders have lived their lives, how they grow into adults and how stories and ideas are passed from one generation to another. In a similar way, the traditions of Victorian England are shown in the way the new king is crowned and the ladylike behaviour Ermintrude/Daphne has been taught.

What traditions do you have in your family/culture? How have you been taught about these traditions?

EXPLORE: Rites of Passage

Rites of Passage are the traditions – often including rituals – involved in growing up or key events in peoples' lives. These are particularly important for the people of the nation and, when Mau doesn't complete the rituals needed to become a man – removing the blue crab shell from around his neck, receiving a sunset tattoo, having a 'manhood ceremony' – it creates lots of difficulties for him.

Read these extracts from the novel and the play and think about how Mau would be feeling and how he responds to what is happening.

ACTIVITY

Many of the traditions in *Nation* have links to specific objects – the crab shell Mau wears, the sunset tattoo, the red carpet

- Talk to your family or friends about the traditions related to your family, culture or religion. Grandparents or older relatives can be particularly useful here – they may know about traditions that are not followed anymore.
- Bring in an object linked to the family/religious/cultural stories or traditions that you have learned – jewellery, traditional clothing, books, greetings cards etc.
 - > Tell the story of your object and how it came to be owned by you or your family. This could be conducted as a speaking and listening exercise, or a piece of written work.
 - > Look at the objects that have been brought in by different people in the class. Are there similarities in the traditions, eg jewellery used to mark different ages or events?



Photo: Sirine Saba (Cahle) and David Ajala (Milo) by Johan Persson

Extract 1: Novel, page 114

'Well, at least there can be a hut for the mother, up at the Women's Place. It's not too far. I can light a fire there', said Mau.

'You dare to go into the Women's Place?' The priest looked shocked, and then smiled. 'Ah, I see. You are only a boy.'

'No, I left my boy soul behind me. I think the wave washed it away.'

'It washed away too many things,' said Ataba. 'You have no tattoos, not even the Sunset Wave. Have you learned the chants? No? No manhood feast? You were not given a man's soul?'

'None of those.'

'And the thing with the knife were you - ?'

'Not that, either,' said Mau quickly. 'All I have is this.' He held out his wrist.

'The blue jade stone? They're only protection for a day or so.'

'I know.'

Then it could be that behind your eyes is a demon or a vengeful spirit.'

Mau thought about this. He agreed with it. 'I don't know what's behind my eyes,' he said. 'All I know is that it is very angry.'

Extract 2: Play

Islander: *Please help us. Our homes were destroyed by the wave. We've been wandering the seas looking for others. We made our way here to the big island. Everyone has heard of the Nation. We don't have anything to offer you except our hunger. Will you turn us away or will you share your Nation? Who decides? Who is chief here?*

Mau: *There is no chief.*

Pilu: *Mau is chief*

Ataba: *No*

Milo: *This is Mau's island. He is the oldest man from the Nation still*

Traditions

living. He is chief.

Ataba: *He doubts the gods.*

Pilu: *Still. He is the one. Mau. You must decide. Do we share the food and land of your island with these strangers? Mau!*

Mau: *I'm not ready. I can't carry the burden. What do the grandfathers want?*

Ataba: *Yes. We must pray to the ancestors before we know.*

Marisgala, very old and weak comes forward.

Marisgala: *Everyone gone. Belly howls. Share your –*

She stumbles and falls. Daphne runs to her.

Daphne: *This woman. She is dying. Why aren't you helping her?*

Cahle: *Decide!*

Mau: *No more death. I'm Mau.*

Pilu: *And he is chief.*

Mau: *And ... I'm chief.*

Milton: *Arses.*

Ataba: *A blue crab!*

Mau: *Come and join us. We are the Nation.*

ACTIVITY

Invent your own tradition. Write about this tradition, describing it in detail, eg your tradition could be that only people of certain ages would wear particular types of shoes – wearing stripy trainers could be a sign that you have reached your teenage years or perhaps only people who are married wear shoes with laces.

- Explain the meanings behind the objects or symbols that would relate to your traditions and whether there would be any ceremonies or events involved in maintaining your tradition.

EXPLORE

There are other traditions that are important to the people of the Nation:

- the God anchors protect the people
- when people die a hole is cut in their bodies so that their soul can be released and their bodies are sent into the sea so that they can become dolphins
- a naming song must be sung when a baby is born
- when making beer you have to spit in it and sing the beer song.

Why do you think traditions are so important for people in the story?

Where do these kinds of tradition come from? Can you think of any practical reasons why the Nation's traditions and rituals might have been invented?

What do you think might happen to traditions after a natural disaster such as a tsunami – does everything get forgotten? Why might traditions be even more important after an event like this?

ACTIVITY

Prepare for a CLASS DEBATE about the importance of maintaining traditions. You will either be arguing that:

- traditions must be maintained – it is always important for people to know the traditions of their culture

OR

- things have to change, people have to be flexible, the way people behave can't stay the same forever

Some things to think about from the story to help you:

- Some people find it difficult to accept Mau as chief because he is still has the 'blue crab'
- When Foxlip fails to follow the tradition of spitting into the beer and singing the song, he dies
- Without the traditions of passing the crown down through the family to Daphne's father, there would be no one to rule England
- Should Daphne have to change the way she behaves because the rules of Victorian etiquette aren't understood on the island?
- Think about real life situations, too, eg should immigrants to the UK keep or let go of traditions from their home countries?



Traditions

ACTIVITY

Think about the rules of etiquette that Daphne has learned. Read this extract from the novel, which shows her trying to act like a true Victorian lady when she is inviting Mau over for tea:

Now she rummaged in the mess that had been a neat cabin and found her writing box. She balanced it on her knees and opened it, taking out one of the gold-edged invitation cards she had got for her birthday, and stared at it for a moment. According to her book of etiquette (another birthday present), there should be a chaperone present if she invited the young man to visit, and the only person she could think of was poor Captain Roberts. He was a real captain, which counted for something, but he was unfortunately dead. On the other hand the book didn't actually say the chaperone had to be alive, only present. Anyway, she had still got the sharp machete stuffed down behind her bunk.

She dipped her pen in the ink and crossed out 'Government House, Port Mercia' at the top of the card, and carefully wrote underneath: 'The Wreck of the Sweet Judy.' There were other changes that needed to be made. Whoever had designed the cards had completely overlooked the possibility that you might want to invite someone whose name you didn't know, who lived on a beach, wore hardly any clothing and almost certainly couldn't read. But she did her best, on both sides of the card (where it said 'Dress' she'd written: 'Yes, please.') and then signed it 'Ermintrude Fanshawe (the Honourable Miss)' and wished she didn't have to, at least about the 'Ermintrude'.*

Now imagine how Mau would respond to someone behaving in this way. Act out one of the first meetings between Mau and Daphne. You may wish to use this extract from the play to help you but you can add in your own ideas about rules of etiquette, eg sitting/standing; eye contact; physical distance; clothing etc.

Mau sits up

Daphne: Good morning. I suppose your people are local people, yes? My people are from Wiltshire. The Wiltshire Fanshawes. My father is 139th in line to the throne. He's governor of Port Mercia. No doubt you've heard of that? It's in your hemisphere. I was on my way to see him when – Wasn't the weather absolutely shocking?

Mau: Where are your legs?

Daphne: So sorry. I don't speak your language.

Mau: What are you? Are you dead?

Daphne: Do you speak English?

Mau: Ghost girl.

*Milton I beg your pardon, nobbly savage.
(the parrot)*

Mau: Away now. I am Mau. This is my Nation.

Mau stamps the ground in a ritual war chant and then charges forward

Daphne: No please don't do that because you see I have –

Daphne produces gun

Daphne: I really don't want to but if I have to I'll fire.

Mau: What's that stick?

Daphne: Keep away from me.

Mau: Never seen one of those before.

Daphne: I've warned you and now I'm going to –

Daphne fires. There is a bang but no bullet. Daphne falls backwards, dropping the gun.

Mau: What's this for?

Mau picks up the gun. Points it towards himself and is about to pull the trigger.

Daphne: Careful you mustn't –

At the last moment turns it around and then pulls trigger.

Mau: Fire. I've got a fire-maker. Thank you.

Daphne: I'm sorry I tried to shoot you. I was frightened. I'm so sorry. We haven't been introduced. My name is ...

Milton: Trudy

Daphne: Daphne

Mau: Daphne. Mau

Milton: Mau.

Daphne: Mau. A lovely name. Delighted to meet you Mau.

Daphne extends a hand. Mau copies her.

Daphne: No. You shake it. Like this.

She shows him.

Daphne: And then you stop.

Transformations: adapting a novel for the stage

EXPLORE

Discussion questions:

Why would someone change a novel into a play? What sort of decisions do you think need to be made by the author or the playwright? You may want to think about: characters, narrators, descriptions, sustaining tension and the passage of time.

Here's what Mark Ravenhill said about the process of adapting Terry Pratchett's novel for the stage:

Several years ago, I approached the National Theatre's artistic director, Nicholas Hytner. I had just had a pantomime, *Dick Whittington*, produced by the Barbican in London, and had loved the experience of seeing families come together to watch my show; it's an experience playwrights rarely have. Could I adapt something for families for the National's main stage? He said yes, if I could come up with the right book.

I started to ask friends' children for recommendations, and the theatre's literary department sent me several books, but nothing seemed quite right. Then director Melly Still, who had staged Jamila Gavin's *Coram Boy*, read a newspaper review of Terry Pratchett's new book *Nation* while on a plane journey. She told Hytner that the story – of a tsunami that brings together a South Sea island native boy and a British Victorian girl – sounded like something for the National. Hytner asked me to spend the weekend reading the book.

When I sat down to read it, I realised that the first thing I had to do was forget that I might be adapting *Nation*: I just had to enjoy it as a good read. No trouble there. Pratchett's book centres on the characters of Mau and Daphne, stranded on a South Sea island, both of them struggling to come to terms with death (her mother, and his entire civilisation). As they develop a friendship, and eventually build a new nation, they make some enormous philosophic and scientific discoveries, as well as battling sharks, cannibal raiders and shipwrecked mutineers. Without any idea how I might go about it, I called Hytner and said, yes, I want to make this into a play.

Everyone I gave the book to had the same reaction: how on earth are you going to put all that on the stage? How are you going to do the tsunami? The sow, the shark, the parrots? The cave with the giant statues of the gods? Those bits, I've discovered, are the easy bits. With the right combination of actors, music, puppets, light and sound, theatre can create incredible things, as anyone who has seen *War Horse* will know.

The really difficult thing is to get to the emotional and philosophical heart of Pratchett's book, and then realise that in a totally different medium.

At the centre of the novel lies the emotional struggle the two young characters have with death. But there are also questions about man's need for religion and science, about the meeting of northern and southern hemispheres, and about the creation of a new culture. The novel is evenhanded, allowing the reader to see the world through the eyes of both Mau, whose sense of time and the cosmos is entirely different from our own; and Daphne, who is very much the product of a Victorian world of scientific rationality and empire. The whole story is also infused with Pratchett's love of knowledge, his humanism and sparkling sense of fun.

I realised that I had taken on a massive job. I started with the moments in the novel where the characters revealed themselves through action. Characters in a novel have the luxury of internal reflection and of memory. In the book, Daphne and Mau spend weeks on their own, struggling with their feelings about the present and relating these to moments from their past. But characters in a play exist solely in terms of what they say and do to each other; they can ask profound questions about existence but, like Hamlet, they need to talk to the audience or someone else on stage. And, like Hamlet, who takes part in feasts and funerals and a play within a play, I knew I needed to find those inherently theatrical moments when the characters come together in social rituals – a Victorian funeral, a tribal war dance.

Gradually, my script began to take shape. In fact it still is, as a large company of actors, musicians and puppets prepare for our opening night in November. I've written the play as, first and foremost, something that I myself would want to see at the theatre. But I have also talked to young readers of the book – again, the children of friends, and some school groups. I was struck by how emotionally connected they were with Mau and Daphne, how they admired their bravery.

This article originally appeared in October 2009 on the *Guardian's* website:

www.guardian.co.uk/stage/2009/oct/12/nation-competition-adaptation-terry-pratchett



Transformations: adapting a novel for the stage

EXPLORE

Read the part of the novel when Mau goes to milk the sow in order to provide milk for Twinkle (Chapter 5: The Milk that Happens)

- What might be the difficulties of showing this on stage? How might you adapt this, bearing in mind Mark Ravenhill's comment:

...characters in a play exist solely in terms of what they say and do to each other; they can ask profound questions about existence but, like Hamlet, they need to talk to the audience or someone else on stage.

The pig-milking is one of the events that Ravenhill changed when writing the play – instead of Mau going on his own and trying to keep his actions secret from Daphne to avoid embarrassment, in the play they go together.

- Why do you think Ravenhill chose to write this section differently? Think about which characters need to be seen as equal in the story and how much time there is available in a play version for characters to share experiences.
- Try improvising a scene with only one person in it in which someone hides his/ her embarrassment from someone else who isn't there. How easy is it to show what you want to the audience?



EXPLORE What do the director and actors do with the script?

Melly Still, the director of *Nation* said,

...Mark's [Ravenhill] like Shakespeare – his stage directions just say: 'There is a tsunami'.

Making this happen is a little less straightforward than writing it! The director, the designer and the actors work through the play in the rehearsal room using the stage directions and dialogue to indicate how the production should be staged and performed. With a new play like *Nation*, the writer is often in the rehearsal and is able to give the director and actors guidance on what he or she intended. In response, the actors and director might also offer ideas about how the script could change, based on unforeseen things that are gained or lost in putting the play 'on its feet' or ideas which are discovered through improvisation, research or pure accident.

- Discuss how important you think stage directions are when writing a play. How important are they when you are directing a play?
- Shakespeare famously uses very few stage directions, often only marking the points where characters enter or exit the stage. Think about any of Shakespeare's plays that you have read and how location, actions and information about characters are put into the dialogue rather than stage directions.
- The actors who perform in *Nation* helped to develop the characters and story in different ways – they wrote diary entries, autobiographical pieces, lists of rules and did research – they had to do homework at least twice a week! Do some research about the time period and locations in the story.

Teacher Note: See the assessment resources at the end of this pack for linked activities

Transformations: adapting a novel for the stage

WRITING ACTIVITY

Pick an extract from the novel and try transforming it into a play. Look at this example from Mark Ravenhill's script for how to present your work:

You can give your scene a title or think about where it would happen in the play

When a character speaks, their words are introduced by their name so that you know who is speaking.

Punctuation can be used to indicate the rhythm of a line and the right words to emphasise.

One

Thunder. Great flashes of lightening. A huge storm at sea. The deck of the Sweet Judy. Sailors rush around, desperate to save the ship.

Sailors: We're taking in water. She's breaking up. We're going down. Abandon ship.

Daphne, aged thirteen and in Victorian clothing, appears from below, runs along the deck with Milton, the ship's parrot.

Daphne: What's happening?

Milton: Abandon ship.

Captain Roberts appears above.

Roberts: Tie me fast.

Several sailors tie Roberts to the wheel.

Daphne: Captain Roberts!

Milton: Captain Roberts.

Daphne: What are your instructions?

Roberts: The light is so bright. He's calling me to march amongst the chosen ones. Oh rapture! Oh everlasting light!

The stage directions need to be in italics so that they are different from the dialogue. These stage directions are more detailed because they are used to set the scene.

These stage directions tell the actors what their characters are doing on stage.

Language and civilisation

EXPLORE

Although they both appear to speak English, Mark Ravenhill develops Terry Pratchett's convention that Daphne and Mau speak different languages and do not understand each other. When they first meet they have to find alternative ways of communicating, but how do you show feelings such as anger or happiness without using words? When we communicate without using words, we call it non-verbal communication.

- Discuss how you would communicate with the following people:
 - > A baby who hasn't yet learned to speak
 - > Someone who is deaf
 - > Someone who doesn't speak the same language as you
 - > An alien from another planet
- Discuss how you communicate things like feelings without words. How is this different from communicating instructions or directions, for example? Do we ever communicate messages about how we are feeling without realizing we are doing it?
- As well as using non-verbal communication such as gestures and facial expressions, we can sometimes use symbols. How much do you know about ancient civilizations that used symbols to communicate ideas?

ACTIVITY

Imagine that you find yourself stranded on an island. The only other person on the island does not speak the same language as you but you need to communicate with each other. There is lots of sand and you have sticks so you can draw symbols to tell each other things. Perhaps you need to explain that you want to build a fire together or find somewhere to sleep. Maybe you just want to say how you are feeling. Using symbols, write a message for the other person on the island. Mau and Daphne communicate this way in the novel, but why do you think this method of communication was left out of the stage adaptation?

ACTIVITY

Imagine you are stranded on an island with no phone, internet, or postal service.

You want to get a message to someone back home. Who would you write to? Write your message in a bottle using the following ideas to help you plan:

| | |
|-----------|--|
| Imagine | What is life like on the island? Imagine the setting and what you would be doing there |
| Explore | Explore your feelings – what emotions do you feel being stranded on the island? |
| Entertain | Make it interesting for your reader – think carefully about your word choice and the tone – will it all be sad or serious or will you use some humour too? |

Teacher Note: The drama activity in the 'Traditions' section could also be used to explore how Mau and Daphne communicate when they first meet.



Photo (Daphne and Mau) by Johan Persson

Language and civilisation

ACTIVITY

- In groups look at the images relating to slavery shown via this link:

<http://hitchcock.itc.virginia.edu/slavery/index.php>

List the **denotation** (what we see in the picture) and **connotation** (what the picture suggests to us or what meaning we attach to it) of the images and then write a paragraph explaining how your image makes you feel. Each group should feedback their ideas to the class.

- Read the passage from the end of the novel when they the English try to claim 'Nation' with a British flag from Chapter 15, 'The World Turned Upside Down'. Discuss how it could have ended differently if Daphne hadn't been able to dissuade them.
- Think about the characters in the novel who are supposed to represent the 'civilised world'. Add to the grid on this page, focusing on how they treat those around them.
- What do you think? Who are more civilised, the inhabitants of 'the Nation' or the people who come from the "civilised" West?

| WHO? | HOW DO THEY TREAT OTHERS? |
|----------------------|---|
| Daphne's grandmother | Refers to people like the islanders as 'savages' <ul style="list-style-type: none"> • • • |
| Cox | Takes control of the raiders' island <ul style="list-style-type: none"> • • • |
| Foxlip and Polegrave | Kill Ataba <ul style="list-style-type: none"> • • • |

Language and civilisation

ACTIVITY

You are going to have a formal debate, proposing (arguing for) or opposing (arguing against) the following motion:

You can always spot a civilised person: they wear clothes

Each group needs to have six members who will take on the following roles:

- Three speakers for the proposition
- Three speakers for the opposition
- A chairperson selected from another team

Once the roles have been decided, proposers and opposers need to get together to organise what they will say, and to make sure that each person on the side makes a different point. When the groups are ready, the classroom should be set up with the chairperson in the middle and the proposition and opposition speakers on either side. Several debates can happen simultaneously, or teachers might prefer to do them one at a time so that the rest of the class can act as the audience and ask questions at the end.

Teacher Note: this topic could be debated in the same way as the debate found in the TRADITIONS section.



EXPLORE: Power and Leadership

The themes of leadership and how people get or use power are woven into the story of *Nation*. At the start, Mau tries to follow the rules of the Nation, but finds it extremely hard to adjust when there is no one in charge anymore and when he realises he will have to lead the island. As more people migrate to his island after the wave, some automatically place him in a position of power – as chief – because he is the only survivor from the island. Even though characters like Ataba doubt his ability to lead and are unsure that he has the experience to be chief, his authority is unchallenged.

DISCUSS:

- What do you think power means? How is it different from leadership?
 - What do you think gives people the right to power?
- > Consider the following: age, experience, wealth, land, gender and race.
- Look at the activities above which explore what makes people civilised – what are the links between being ‘civilised’ and having power?
 - You could look at the following sections to see how Mau deals with being leader and having the power to make decisions on behalf of the Nation:
Finding a way to feed the baby – *Chapter 5, ‘The Milk that Happens’*
Dealing with new arrivals to the island – *pg 136*
Making decisions about the God anchors – *pp.186-187*
Going into the Grandfathers’ cave – *Chapter 10, ‘Believing is Seeing’*
Fighting Cox – *Chapter 14, ‘Duel’*

ACTIVITY

In pairs imagine that you are trying to explain to someone what power means. Prepare a series of freeze frames that show the different ways that people can have power. You could use some of these ideas or make up your own:

- A headteacher and a pupil
- A shop assistant and a customer
- An elderly person and a teenager
- A celebrity and a fan
- A parent and a child
- An older sibling and a younger sibling

Try experimenting with which of these people has the power.



EXPLORE

Another person who has power in the novel and play is Cox, in his dealings with the Raiders, Polegrave and Foxlip. Discuss the following:

- Mau and Cox are both considered to be chiefs. What makes them different?
- Who would you rather have as your chief and why?
- If you have seen the play and read the novel, how is Cox presented differently in each, eg how is he shown to be using his power?

Dramatic devices

EXPLORE: Comic Relief

Do you think there are points in the story when Terry Pratchett has used humour? When would you use comic relief in the play to relieve tension? How would you make it funny?

If you have seen the play, discuss the effect of Milton, the ship's parrot. In the novel, the parrot didn't have a name; the reason he is called Milton is that while the play was being rehearsed and written, at one point, all of Milton's lines rhymed so he was named after a famous poet. How did the audience react to him? Why do you think Milton was played by an actor, rather than using a puppet? Discuss why this sort of comic relief works well in a play that deals with the serious subject of a natural disaster and a society trying to rebuild itself.

Think about other plays that you have studied – for instance the use of Dogberry in *Much Ado About Nothing* or Trinculo and Stephano in *The Tempest*. What similarities are there to *Nation*? What kind of language or behaviour do you notice? How does the comedy break the tension of the main plot or characters' relationships?



EXPLORE: Set Design

Creating the set for a play is a very interesting process: directors and designers have to think about how much space they have and which locations they are going to show.

We didn't start off by trying to recreate the island. This one location has to be many – we didn't want for it to be literal.
Melly Still, Director

How would you show the locations in the play on stage? Would you have just one main location or several? Would you include the ship?

ACTIVITY

Design a set for *Nation*. Do one of the following:

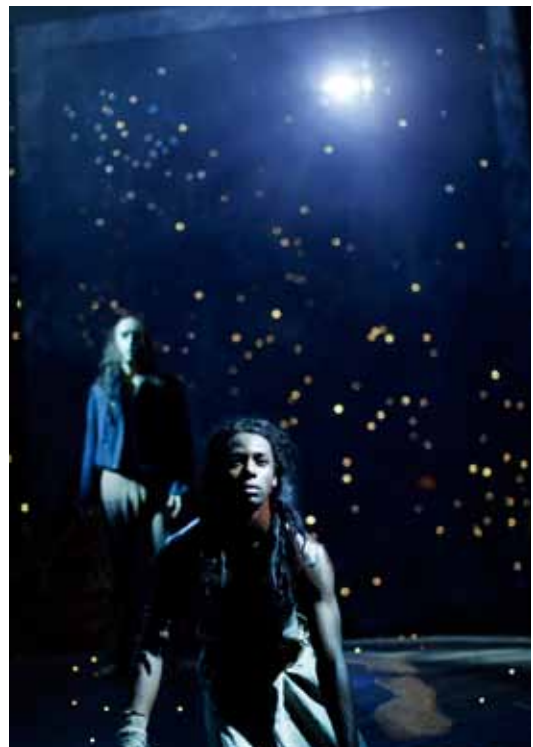
- Draw the set, remembering to think about backdrop, scenery, objects, where characters will be on stage, lighting and costumes.
- Build a model of the set in a cardboard box
- Use plasticine to create the set

Here are some things to think about from the National Theatre's production of *Nation*:

- Puppets were used for the Grandfather birds, dolphins, the pig, sharks, an effigy of Locaha and

Twinkle. Why are puppets useful on stage?

- In the centre of the National Theatre's set for *Nation* is a raised dome, decorated to look like a globe, on which much of the action takes place. What do you think is the importance of the globe and why do you think this design was chosen?
- Look at the quotation from Melly Still above. The National Theatre used glass panels to project some images onto to help create different atmospheres but location is mostly indicated by dialogue – characters have to make it clear where they are as part of what they say. How can lighting design help the production to establish the location of the scene?
- Sometimes you don't need to have every object on stage – in the National Theatre's production, actors use their bodies and cloth to represent water and just a few objects can be used to say a lot for example, when the Raiders arrive, their weapons are spears but the people of the Nation just have whatever tools or objects they were already using, eg handmade hammers.
- What about costumes? How important do you think it is to research clothing from the Victorian period? Do the costumes have to fit the time period for the message of the play to be understood?
- The huge god statues form one of the biggest parts of the *Nation* set. Why do you think the designers chose to have them as large as this?



Scene from *Nation* (photos by Johan Persson)

Suggested writing assessment task 1

All the actors who perform in the National Theatre's production of *Nation* were asked to think carefully about the backgrounds of their characters, and were even asked to do homework. Some of the tasks they had to complete were:

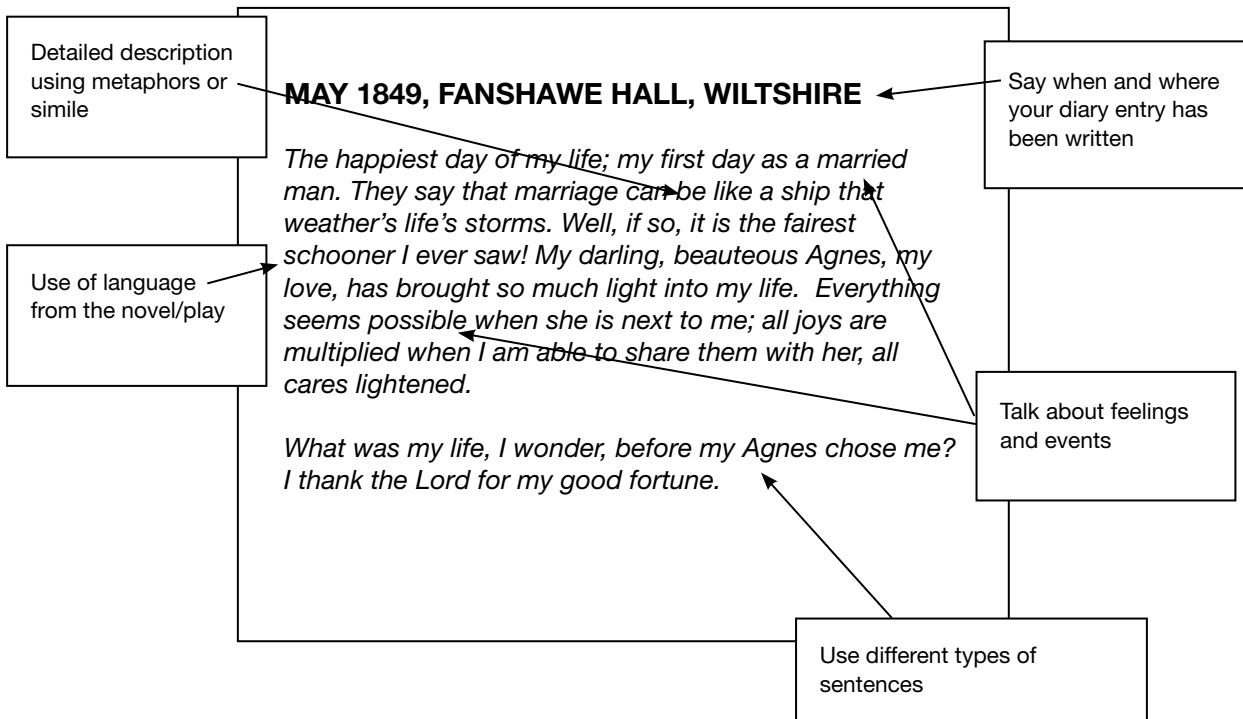
- Writing diaries in role
- 'A day in the life' of their character
- Researching the historical period in which *Nation* is set
- Autobiographies
- Descriptions about what the characters were like before the tsunami

Writing:

Pick one of characters in the novel or play and write a series of diary entries or biography to show what their life was like before the tsunami. Look at the example below as a model for what you might do:

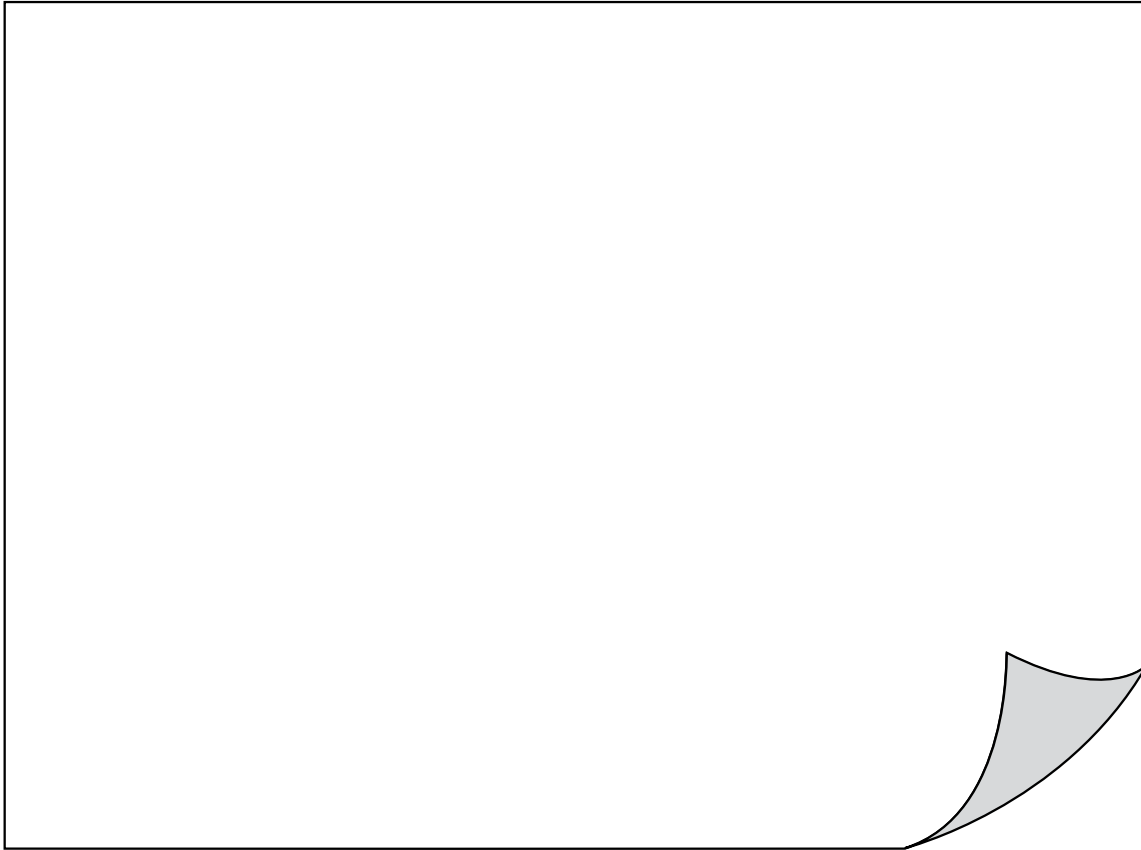
Preparation:

See below the extract from Cox's diary, written by Paul Chahidi, the actor playing him in the production. In the play, Cox is the play's main villain but the actor has decided to explore what Cox's life might have been like before the tsunami and how different events may have changed him.



Planning

Use the box below to plan your ideas about your character and what you will include in your piece of writing



Now you have decided what you want to include, think about language techniques that you could use in your writing. Pick at least four from this list:

- Repetition
- Superlative adjectives
- Powerful vocabulary
- 1st person narrator/3rd person
- Creating suspense by delaying details until the end of sentence
- Short sentences for impact
- Complex sentences for detail
- Lists of three
- Use of emotions/feelings
- Detailed descriptions

Assessment Criteria

Use this checklist while you are writing.

- Use an appropriate form and layout
- Use at least 4 of the devices from the list
- Use effective or powerful vocabulary
- Use a range of sentence types and lengths (simple, compound, complex)
- Use a range of punctuation

Extract's from Cox's diary

Written by Paul Chahidi, the actor playing Cox

May 1849, Fanshawe Hall, Wiltshire

The happiest day of my life; my first day as a married man. They say that marriage can be like a ship that weather's life's storms. Well, if so, it is the fairest schooner I ever saw! My darling, beauteous Agnes, my love, has brought so much light into my life. Everything seems possible when she is next to me; all joys are multiplied when I am able to share them with her, all cares lightened.

What was my life, I wonder before my Agnes chose me? I thank the Lord for my good fortune.

April 1851, F. Hall, Wilts

It is a little over 7 months since the Good Lord saw it fit to take my beloved Agnes from me. My thoughts are heavy and I struggle daily to accept that he has a plan for us all. Why was she taken? Why?

My heart aches and since Lord Arnold appoints me his Valet, I see less and less of my boy, Benjamin. What joy there remains to me I gain from him; his laughter, his frowns and his ever-constant gaze that he fixes me with when I am with him. In him, I find my life's purpose and my salvation. And in his beautiful face my beloved Agnes lives.

I thank God for my sister in Pewsey who wet-nurses the boy and cares for him. I visit as often as I may between trips to London and abroad with Lord Arnold, who has shown quiet kindness and sollicitousness to me that fills me with fortitude.

I do not know how I shall manage with both the boy's care and my job in the coming months; certainly it will be hard.

But all is for my boy now. I pray that laughter and light may return once more again to my soul.

August 29th 1861, The Sweet Judy

Today would have been his eleventh birthday. My darling boy. My Ben. I see no reason why the Lord, for I cannot now bring myself to call him 'Good', decided to take him from me. Why? It is surely some fault in me that angered Him; I am to blame, for that boy was as innocent as his mother before him. Why? Why? Why? I should have looked after him better.

As I write, I can hear Captain Roberts leading the nightly hymns. What is the point? Hollow, hollow words. They didn't save my boy, my darling boy. I look to the poetry book that Lord Arnold gave me all those years ago for a crumb of solace.

Suggested writing assessment task 2

All the actors who perform in the National Theatre’s production of *Nation* were asked to think carefully about the backgrounds of their characters, and were even asked to do homework. Some of the tasks they had to complete were:

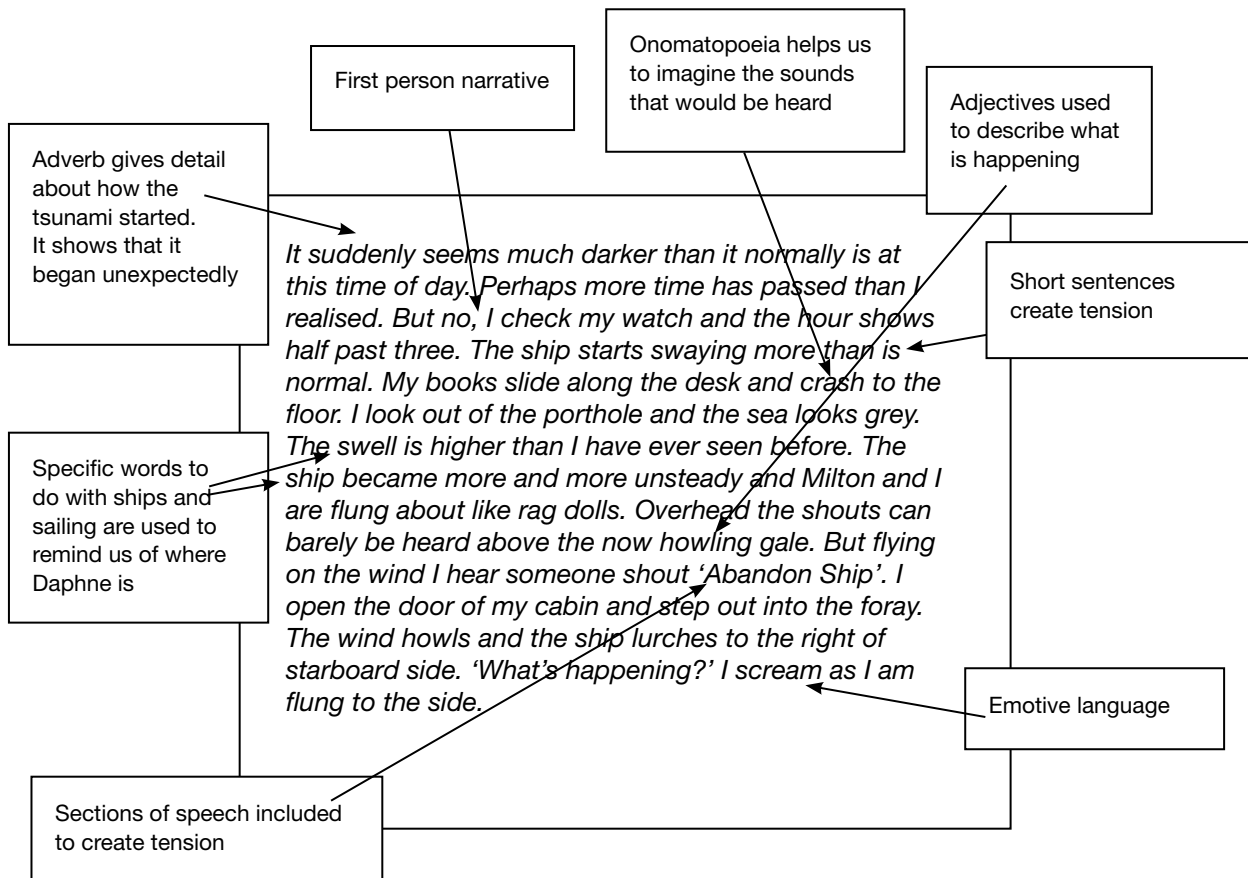
- Writing diaries in role
- ‘A day in the life’ of their character
- Researching the historical period in which *Nation* is set
- Autobiographies
- Descriptions about what the characters were like before the tsunami

Writing:

Pick a key moment from the novel or the play and write it as autobiography or a series of diary entries, from the point of view of one of the main characters.

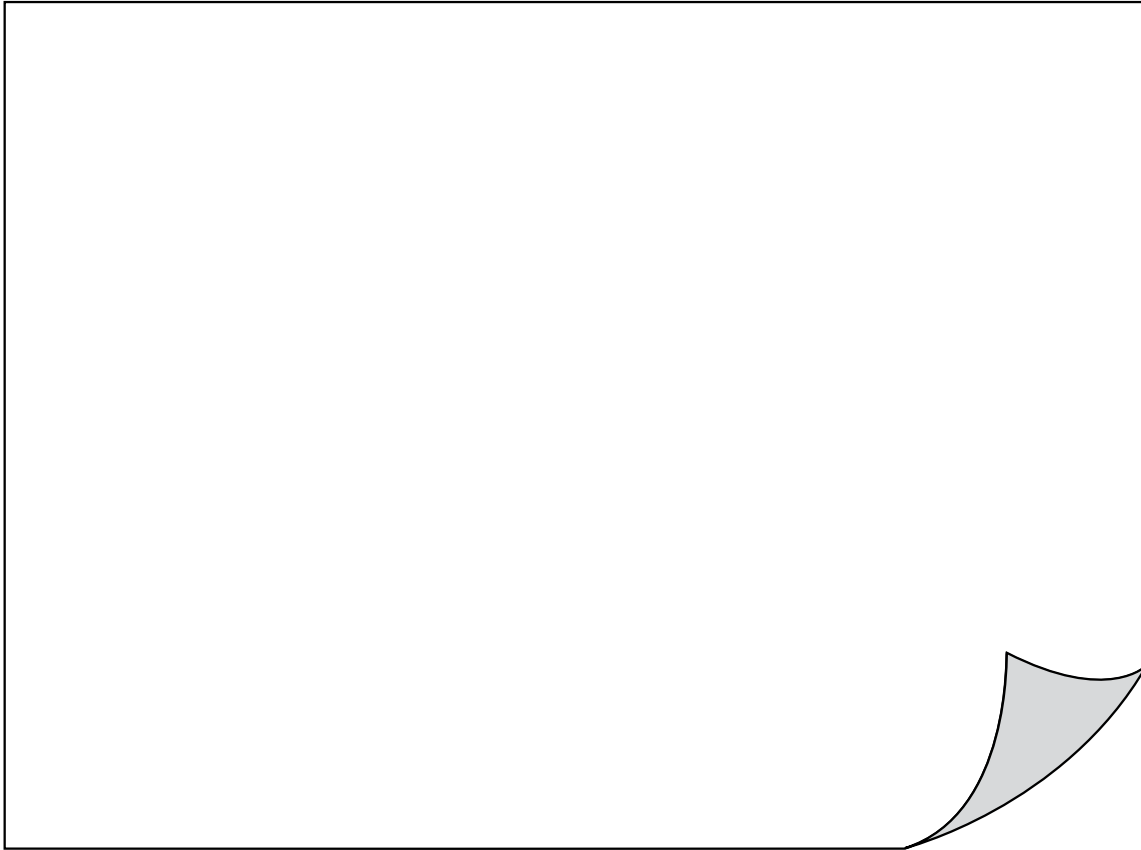
Preparation:

Read the extract from Emily Taaffe’s diary for her character, Daphne. This entry is the last before the tsunami hits.



Planning

Use the box below to plan your ideas about your character and what you will include in your piece of writing



Now you have decided what you want to include, think about language techniques that you could use in your writing. Pick at least four from this list:

- Repetition
- Superlative adjectives
- Powerful vocabulary
- 1st person narrator/3rd person
- Creating suspense by delaying details until the end of sentence
- Short sentences for impact
- Complex sentences for detail
- Lists of three
- Use of emotions/feelings
- Detailed descriptions

Assessment Criteria

Use this checklist while you are writing.

- Use an appropriate form and layout
- Use at least 4 of the devices from the list
- Use effective or powerful vocabulary
- Use a range of sentence types and lengths (simple, compound, complex)
- Use a range of punctuation

Resources

The texts quoted, consulted or recommended in this resource include:

Nation, by Terry Pratchett
Published 2008 by Doubleday
(The production edition by Corgi:
ISBN: 9780552561945)
Extracts used in this scheme of work by
permission of The Random House Group Ltd

Nation (the play), by Mark Ravenhill
Published 2009 by Corgi Books
(ISBN: 9780552162159)

Roots by Alex Hayley
Published by Vintage
(ISBN-10: 0099362813)
(ISBN-13: 978-0099362814)

Robinson Crusoe by Daniel Defoe
Published by Wordsworth Editions and others
(ISBN-10: 1853260452)
(ISBN-13: 978-1853260452)

The Lord of the Flies by William Golding
Published by Faber and Faber (and others)
(ISBN-10: 0571191479)
(ISBN-13: 978-0571191475)

The programme for the National Theatre's production of *Nation*, including a full-colour Make-a-Nation supplement, is on sale at the NT Bookshop at £3.
T: 020 7452 3456 F: 020 7452 3457
E: bookshop@nationaltheatre.org.uk
W: nationaltheatre.org.uk/bookshop