
**seven methods
of killing
kylie jenner by
Jasmine
Lee-Jones.**

**Digital
Resource
Pack**



seven methods of killing kylie jenner



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seven methods of killing kylie jenner

Original Production

First performed at the Royal Court Jerwood Theatre Upstairs, Sloane Square on Thursday 4th July 2019 and then in the Jerwood Theatre Downstairs on Wednesday 16th June 2021.

The play was part of the Royal Court's Jerwood New Playwrights programme, supported by Jerwood Arts.

Cast

(Alphabetical order)

Kara Tia Bannon

Cleo Leanne Henlon

Creative Team

Director Milli Bhatia

Designer Rajha Shakiry

Co- Lighting designers Jessica Hung Han Yun, Amy May

Sound Designer Elena Peña

Movement Director Delphine Gaborit

Assistant Director Shereen Hamilton

Associate Designer Jemima Robinson

Voice and Dialect Hazel Holder, Eleanor Manners

Therapeutic Associate Wabriya King

Stage Managers Constance Oak, Mica Taylor

Deputy Stage Manager Sylvia Darkwa Ohemeng

Set Built by Ridiculous Solutions

Tree Sculpture made by Syeda Bukhari, Ella Callow

Scenic Artist Alice Collie

From the Royal Court, on this production

Casting Director Amy Ball

Company Manager Joni Carter

Stage Supervisor Steve Evans

Lead Producer Chris James

Sound Supervisor Emily Legg

Production Manager Marius Rønning

Lighting Supervisor Eimante Rukaite

Costume Supervisor Lucy Walshaw

A note to Teachers/ Workshop Facilitators/ Users of this resource:

This resource pack is intended to offer a way into exploring the play text and the production *Seven Methods of Killing Kylie Jenner* by Jasmine Lee – Jones. The activities and tasks are suggestions for engaging with the text, its themes and to spark conversation.

The activities have been designed with teachers and workshop practitioners in mind and are aimed at GCSE and A level students. The workshop ideas have been focused around the key components of the examination specifications, but can be adapted to suit a variety of situations.

Some of the themes or concepts may be new or presented in an unfamiliar way. This pack has been designed with the intention of opening up creative ways into the language, themes and context of the work so everyone can explore it. Please be mindful to ensure you have researched and read around the topics explored before leading discussions in your education setting.

Some of the activities are conversations and discussions. Only encourage students to share what they are comfortable with, in the setting they are in. Make sure ideas, thoughts and feelings are honoured and respected and are held in an accountable space.

Please be mindful as to the lived experience of students in your classrooms and centering those students needs, and that students with lived experience do not undertake any additional emotional labour.

Where students are asked to perform from text (Pg. 33) We encourage you to be conscious when casting and consider the appropriateness of the play being performed by your participants. The characters of Cleo and Kara have a specified cultural heritage as outlined by the playwright under Characters (Pg. 5). It is important for participants who identify as white to study this play and as part of that, we would encourage you to provide white identifying students with guidance to ensure their reading is not performative and in no way seeks to embody the characters. Please be mindful of the risk of students appropriating cultural identities that are not their own.

The text referencing throughout the pack is the Methuen Drama Modern plays paperback version:

Bloomsbury Website



About the play

Written and performed in a flurry of tweets, dialogue splurges, gifs and quips, the play centres around two friends and their anger at the proclamation that “On March 5th, 2019, Kylie Jenner was announced as the youngest self-made billionaire.” In frustration and anger, the character of Cleo posting as ‘@Incognegro’ on Twitter, responds by suggesting seven methods of killing Kylie Jenner. In the anonymous sphere of the internet, the Twitter thread quickly becomes comical, threatening and at times deeply personal. The two characters and their connection is an integral part of the story exploring the strains of friendship under the guise of a shared conflict.



Characters

The play focuses on the friendship between Cleo and Kara.

“CLEO aka ‘@INCOGNEGRO’ on Twitter, Black* dark-skinned black woman, 21 years old, sharp and dope as fuck but also hella problematic.”

“KARA, Black* mixed -race woman, 22, alpha female but also vulnerable.”

Context

The play was first performed in 2019, against a backdrop of social media use, where meme’s and GIFs are a part of everyday online life, communicating and visually presenting hopes, fears, frustrations, political and social commentary. These meme’s and GIFs are integrated into a host of online platforms including social media messaging apps, texting, emails, and other forms of online dialogue which drive the form of the play.

The play interweaves a physicalisation of GIFs and memes, moving between the more abstract Twittersphere and the tangible four walls of Cleo’s bedroom (IRL).

Who is Kylie Jenner?

Understanding who Kylie Jenner is and her role within popular culture is central to Cleo’s frustration and subsequent tirade that sparks the play’s dialogue. There are many accounts, commentaries and opinions on Kylie Jenner and her family’s status.

“Kylie Jenner is a famous American socialite, reality television star, model, and fashion designer. She rose to fame, along with her family, with the E! network reality TV series Keeping Up with the Kardashians... Kylie and her older sister, Kendall Jenner, soon became famous following their onscreen fame. They started to endorse a number of fashion brands, and eventually launched their own fashion line Kendall & Kylie... Kylie soon began modelling and appeared in a number of commercials, as well as music videos by popular musical stars. She has also launched her own lipstick line Kylie Lip Kit and hair extension line Kylie Hair Kouture. Kylie is known to take part in various charitable initiatives. She is also one of the most followed celebrities on Instagram.”

Source: www.thefamouspeople.com

Kylie Jenner and the Kardashian’s are frequently accused in articles and on social media of cultural appropriation and ‘Blackfishing’.

Teen Vogue
Article



Time
Article



In Style
Article



Themes

The play is a social commentary on blackness, friendship, the instantaneous, reactive and sometimes toxic space of Twitter and the real-world consequences of colourism, cultural appropriation and media bias as seen from the perspective and lived experience of two young black women.

What is Colourism?

“Colorism is a form of racial discrimination based on the shade of an individual’s skin tone, typically favoring lighter skin. It can occur both within a specific racial or ethnic group or across groups.

The practice of colorism spans history and culture.

Many have charged the entertainment industry with colorism for casting white performers in historically Black roles or choosing lighter-skinned Black people over darker-skinned counterparts—a practice also known as whitewashing. Publications have also faced charges of colorism for artificially lightening the skin tones of prominent black figures from Beyoncé to Barack Obama.”

Source www.dictionary.com



Image Credit: Helen Murray

What is Cultural appropriation?

Kylie Jenner and her siblings have been accused of cultural appropriation and identity politics by many as they have styled their physical features and the looks on the aesthetics of women who are black or from the global majority without acknowledgement. This is also linked to the disparities between eurocentric standards of beauty and the negative beauty tropes of black women in the media.

“Cultural appropriation is when a tradition, such as clothing or a hairstyle, is taken from a culture and used in a different way. It can offend people when people do this without making it clear where the traditions come from, or when they don’t acknowledge how important they are to certain cultures.”

Source: www.bbc.co.uk

What is Media Bias?

Media bias and how the world views celebrities and their achievements is a pivotal discussion in the understanding of this play and the outrage experienced by Cleo.

“Media bias relates to the bias or perceived bias of journalists and news organisations in mass media. It normally implies a widespread bias that impacts the standard of journalism, rather than bias in the perspective of one journalist or article. Media bias can affect the selection of events and stories that get published, the perspective from which they’re written, and the language chosen to tell them.”

Source: www.futurelearn.com

Seven Interviews with Jasmine Lee - Jones and Milli Bhatia

Playwright Jasmine Lee-Jones: ‘The theatre industry is full of isms and schisms and nepotism’ | Theatre | The Guardian



Jasmine Lee-Jones interview: Seven methods of killing kylie jenner Royal Court debut | Evening Standard



20-Year-Old Playwright Jasmine Lee-Jones On The Inspiration Behind ‘Seven Methods Of Killing Kylie Jenner’ | British Vogue | British Vogue



Interview with Jasmine Lee-Jones and Milli Bhatia – Royal Court (royalcourttheatre.com)



Milli Bhatia discusses bringing seven methods of killing kylie jenner back to the Royal Court | WhatsOnStage

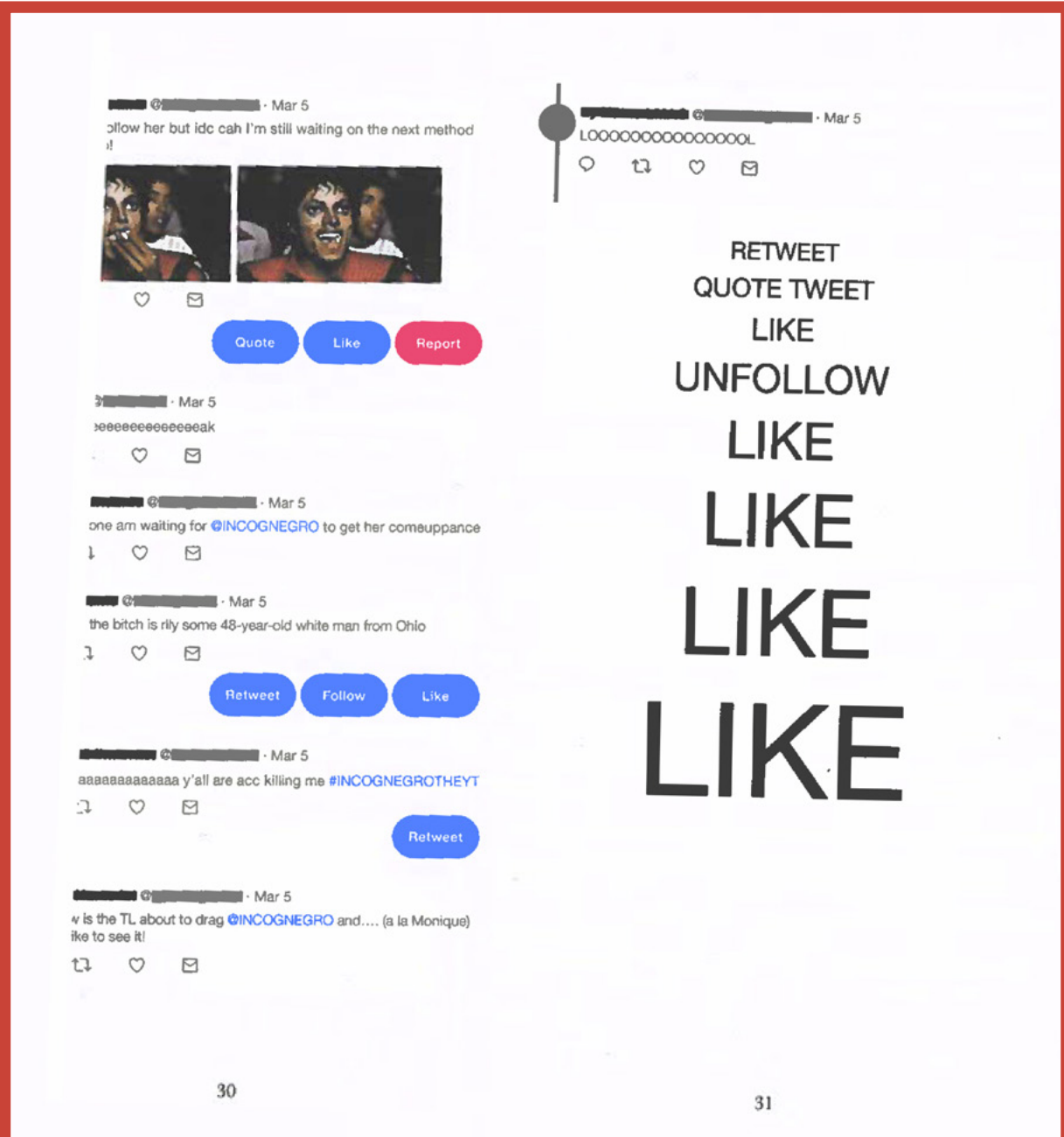


Milli Bhatia on the Seven Methods Of Killing Kylie Jenner | South Asian Lifestyle (burntroti.com)



Skin Deep Meets ‘seven methods’ director Milli Bhatia (skindeepmag.com)

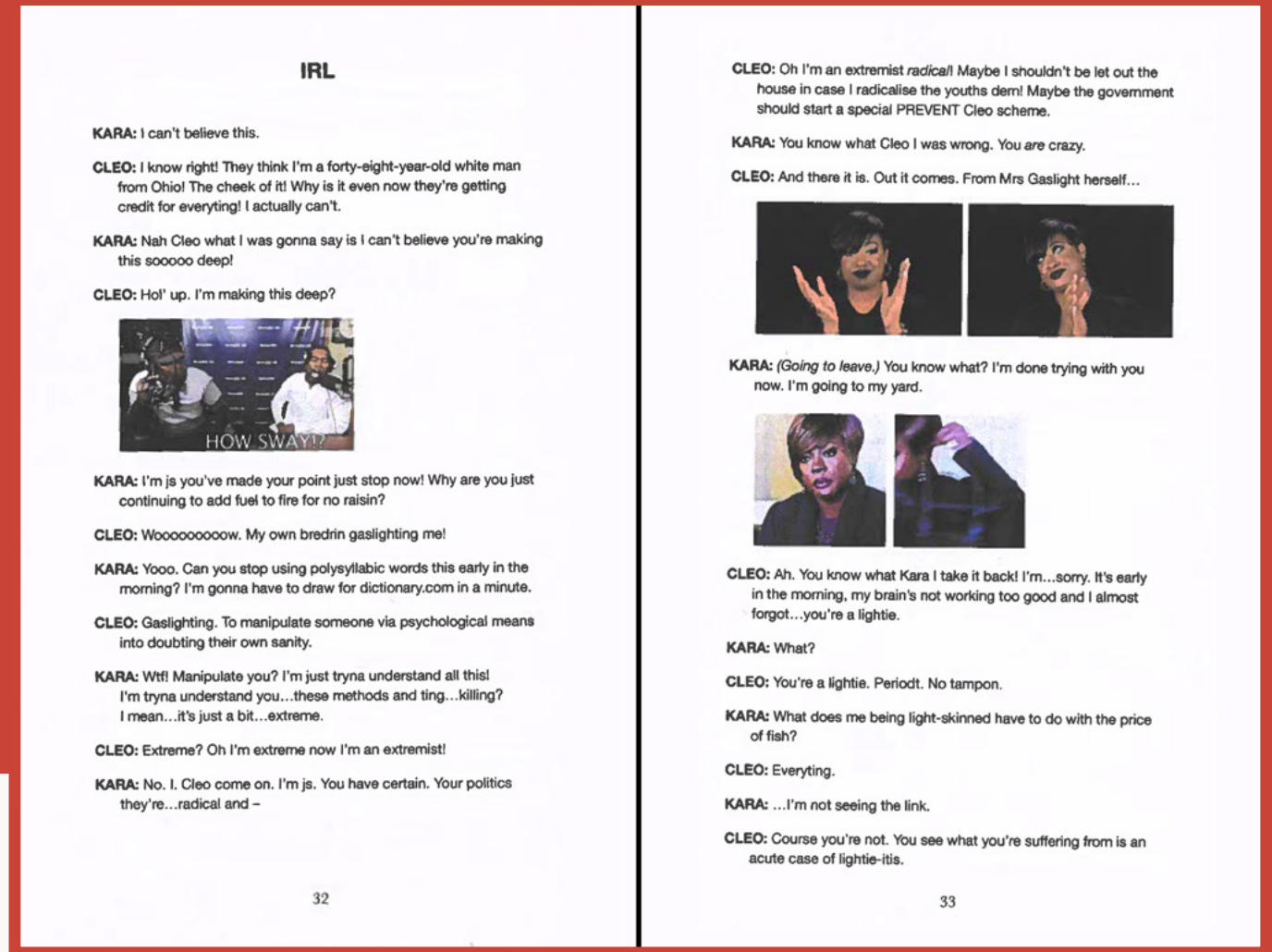




Page to Stage

The text on the page differs between the Twittersphere and Cleo's bedroom (IRL). The Twittersphere sections read like a Twitter feed with the posts, memes and GIFs visually represented on the page and are dispersed between the sections of dialogue between Cleo and Kara as they happen.

In the production at the Royal Court, the actors became both the physical representation of the Twittersphere as well as portraying Cleo and Kara. This junction of online and real life, challenges the landscape of the work as the two performers vocally and physically become every tweet, GIF and meme, representing the immediacy of the online responses as well as showcasing the fractured friendship of the two protagonists.



Interviews with Cast and Creatives



In Conversation with Rajha Shakiry

Press Play to watch the videos.



In Conversation with Constance Oak and Mica Taylor



In Conversation with Tia Bannon & Leanne Henlon



Seven Methods for Devising and Creativity

Image Credit: Helen Murray

Seven Methods for Devising and Creativity

Before approaching these exercises, please read the note on page 4.

Method 1 The Time Capsule

Resources:

Boxes – 1 per pair in the session.

Read pg.1 The Premeditation I

Ask the students to discuss the section Jasmine has included here and the events reported on in this section in the 2021 iteration of the play. If you have access to the 2019 production play text, you could discuss how the events included have changed. Ask the students to think about three things of societal/ cultural significance, which they would put into a time capsule to be remembered by future generations.

Ask each pair to bring in items to represent these three things (or they can write / draw them.)

Each pair will keep these items a secret from the rest of the group and place them in their box. They should then write a note to the person they think will find their time capsule and why they chose the objects.

Each pair will choose another box to discover and explore its contents.

The students will create an improvisation of discovering the capsule, exploring the two characters who have opened it and their responses to what they find inside and how things might have changed in the future world in which they exist.



Image Credit: Helen Murray

Method 2 The Burial Plot

Please be mindful in your approach to this exercise, it may be triggering for some if they have experienced loss or trauma especially in relation to Covid 19.

Resources:

Objects determined by students (These need to be appropriate items for your setting. The workshop leader could also bring in a range of items for the students to choose from, but it works best when students are allowed creative freedom.)

Burial

Get students into pairs and discuss the events of the last few years. Get them to select two things that have brought them joy (e.g. seeing a shooting star for the first time) and then contrast this with things they might want to leave behind.

Ask students to write down the things they would want to leave behind from the last few years (e.g. Covid19) and choose two each. Next, invite the students to bring in two items that are symbolic of the things they would want to leave behind – these can be physical objects, drawings, images etc.

Discuss the objects and look for similarities and discuss how age, culture and responsibility may impact these choices.

Students will then create a movement piece showing the burial of their items. Ask them to build in use of music to heighten tension, focus on use of gesture and facial expression.

Use this exercise to create a whole class improvisation around regret, loss, and the past.

Method 3

Perceptions of Beauty: Looking at a range of beauty advertisements through the ages.

With your group, discuss perceptions of beauty and changing attitudes.

Split students into three groups and ask them to consider a question per group.

1. What common traits do people who are considered attractive/ beautiful have? How have these traits changed over the ages?
2. Is there a difference between the male and female gaze as to whom and what we deem as attractive?
3. Do different countries and cultures view certain traits as attractive? How are these traits influenced by class, societal pressures and age?

Using the resources below as a starting point, each group chooses or is given, a country to focus on. Ask the students to research further as a group, their assigned country and perceptions of beauty in that country.

Taking the information they have, each group creates a two-minute pitch, promoting a beauty product from their chosen country/culture.

This could be extended to create an improvisation with business executives in a boardroom discussing the beauty product and its money making potential.

Further Inspiration

Korean Beauty Standards



Modern Beauty in Africa

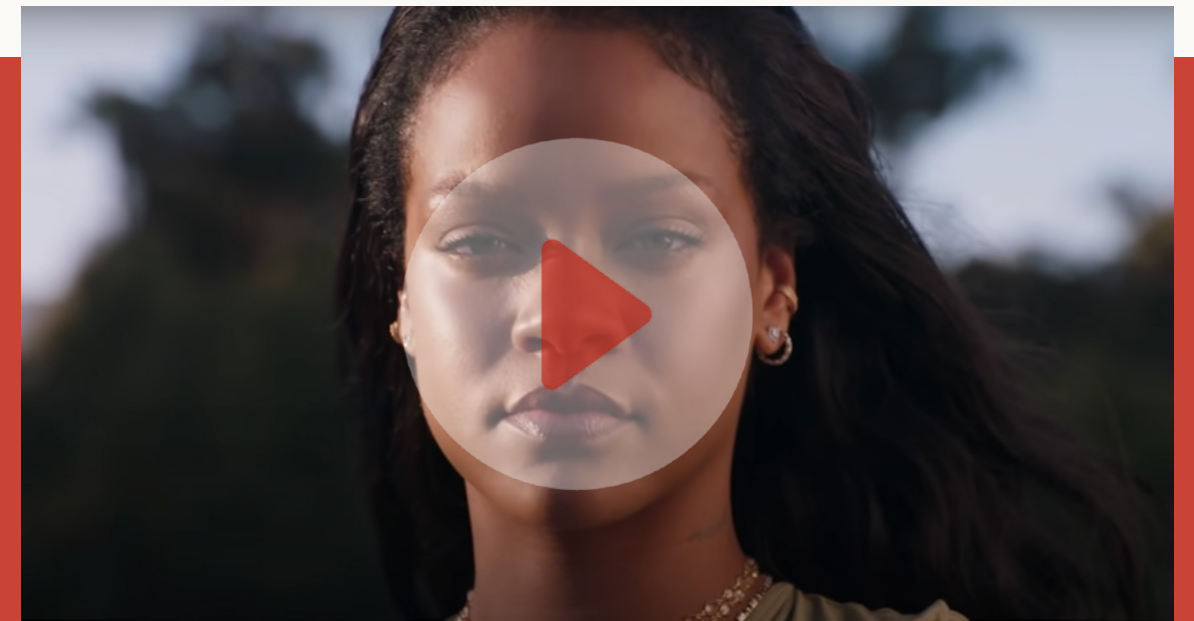


Videos

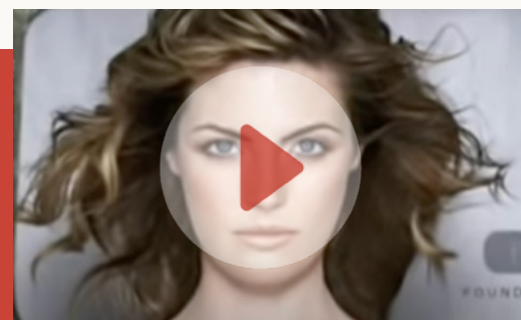


Lady Leshurr Olay advert

Press Play to watch the videos.



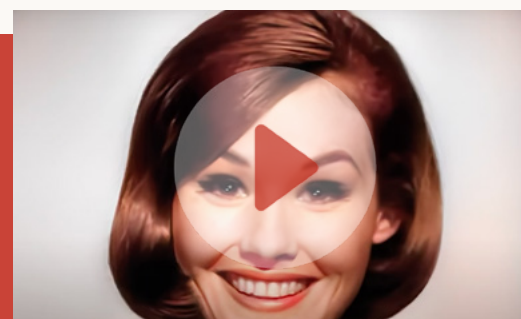
Fenty Skin Introducing New Culture of Skincare



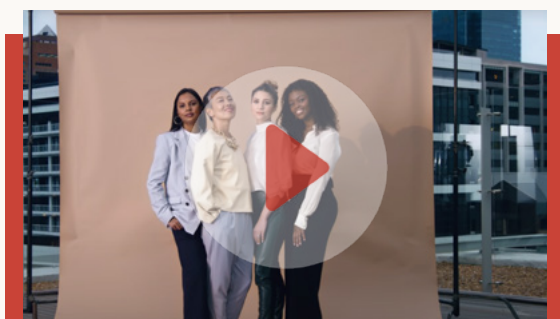
Dove beauty self-esteem



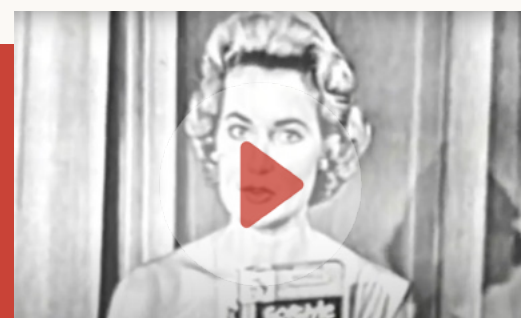
Real women- Beauty through the decades, the realistic way



60's and 70's beauty commercials



Beauty is a Powerful Force that Moves Us - Loreal



Vintage beauty and personal care commercials



Miss USA Changing Beauty Standards

Method 4

“You don’t own blackness...”

Quote as stimulus: Kara “.... You don’t own blackness Cleo! You don’t own blackness just because you’re dark – skinned!” p37

Possible discussion points

1. What do you think Kara means when she says ‘blackness?’
2. Looking at the definition of ‘blackness’ the Noun above, how does this manifest in reference to race throughout the media? Think of a couple of specific examples.
3. Similarly, what is ‘whiteness’ and how does this manifest in reference to race throughout the media?
4. Think about your relationship with the word ‘black’ and ‘white’ throughout childhood e.g. in stories, cartoons, films, at school. What associations come to mind?
5. Where do these associations come from?
6. Can we see these associations traced throughout history?
7. How are these associations reflected in the dialogue between Cleo and Kara in the play?
8. How does the quote speak to the theme of colourism in the play?

Please see the further exploration section for guidance around exploring this discussion with your students.

Blackness NOUN

1. the property or quality of being black in colour.
“it restores grey hair to blackness”
2. complete darkness; the absence of any light.
“the entire house was plunged into pitch blackness”
3. the fact or state of belonging to any human group having dark-coloured skin.
“my experiences have made me far more aware of my blackness than ever before”
4. the quality or character associated with black people.
“the blackness of his poetry is an inextricable aspect of his subject matter”
5. a state characterised by despair or depression.
“there is a little hope amid the blackness of his life”

Whiteness NOUN

1. the property or quality of being white in colour.
“a landscape dominated by the whiteness of snow”

the quality of being very pale.
“the whiteness of her skin, like fine porcelain”
2. the fact or state of belonging to a human group having light-coloured skin.

“whiteness was defined as both a racial and a regional characteristic”



Method 5 The Tree- Design

Suggested Resources:

Newspapers, Fairy lights, Cardboard boxes, Coat hangers, Balloons, Old shoes.

The tree design is integral to the aesthetics of the play.

Ask students to create a design intention for representing the online world of the Twittersphere. This can be done individually, in pairs or small groups. Ask the students to think about how the structure must integrate with the dialogue and the characters. Ask the students to think about how their design interacts with lighting and sound.

Using the cardboard box and a range of found materials, ask students to create a model box showcasing their Twittersphere design.

Ask each group to present their model box to the rest of the students as if they were presenting a model box to a director. The students should describe how their design works in relation to their intention.

Method 6 Kiki / conscience alley

In the play Cleo describes a moment when her wig is pulled off at a party and she is made to feel shame and embarrassment. #wiggate. Pgs. 47 – 48

“Camera’s flashing without my consent

Over and over

Images posted all over socials

Me a meme

A silent, unconsenting gif....

I’ve never felt so ugly in my life, “

As a group, read this section of dialogue between Cleo and Kara.

Improvisation in character as attendees of the party but not Cleo and Kara.

Using the Forum Theatre methodology as a starting point, (see page 25 in this pack) ask the students to improvise as the characters who were bystanders at the party and explore what could have been done to change this harmful moment for Cleo.

Method 7

Clubbing #wiggate part 2 - writing as stimulus

The history of black women wearing wigs is more complex than just eurocentric ideals of beauty. This issue of beauty and hair is explored in the play through Cleo's recollection of a party where she feels there was a collective sense of discrimination and bullying.

Wigs for Black Women: The Historic Relationship Between Black Women and Wigs | InStyle



Using #wiggate Pgs. 47 – 48 as stimulus, ask students do one or more of the following:

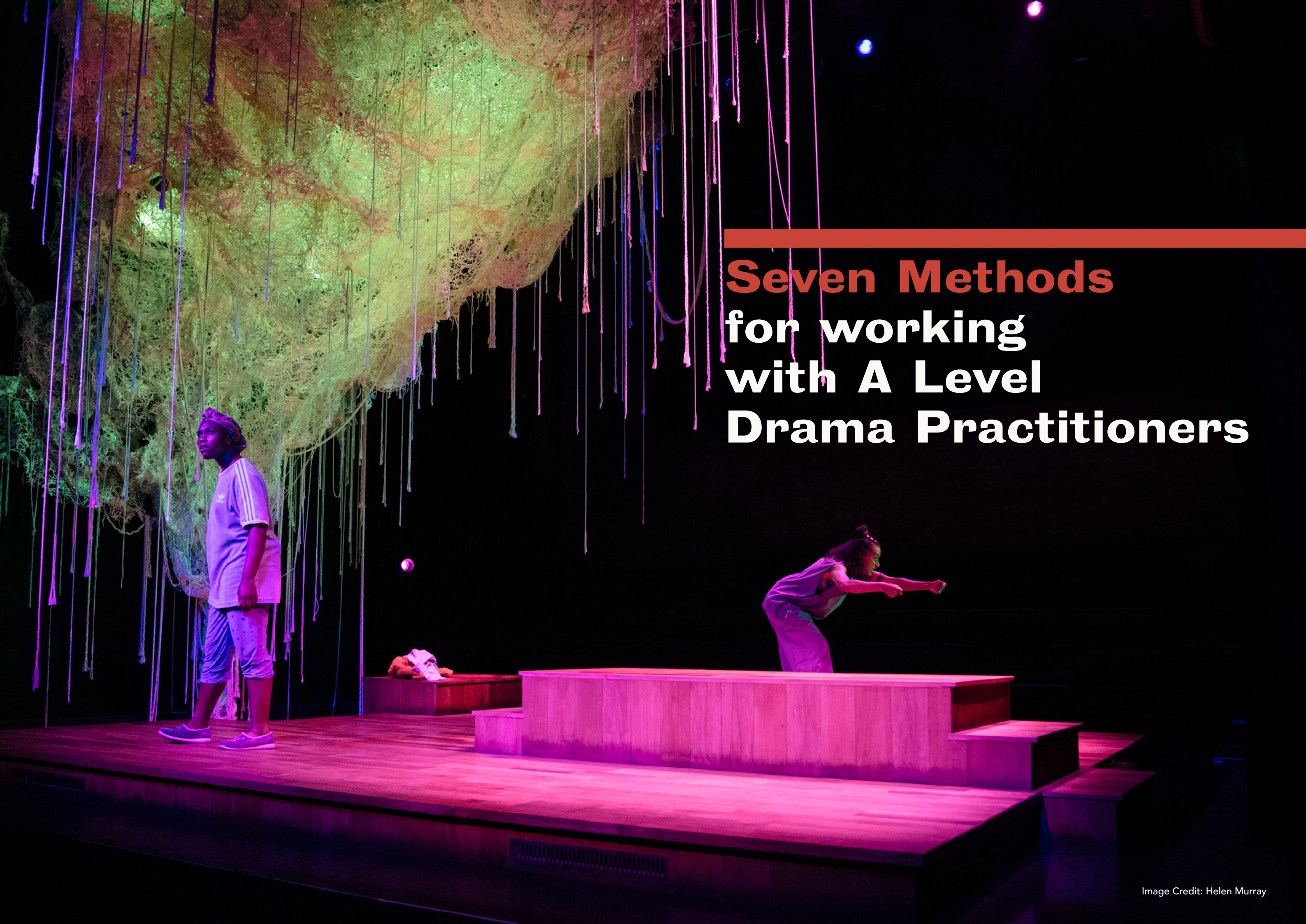
- Write a monologue as a witness of the events at the party considering what could have been done differently
- Write a duologue as two students talking about the party at school the following day reflecting on Cleo's experience.
- Write a social media chain about the events of the party using emoji's, memes and GIF's.
- Write a diary entry as Cleo after the incident.
- Write a diary entry as Kara after the incident.
- Write a scene with all of the male characters reflecting on their actions at the party several years afterwards.



Image Credit: Helen Murray



Image Credit: Helen Murray



Seven Methods for working with A Level Drama Practitioners

Seven Methods for working with A Level Drama Practitioners

1. Augusto Boal

“Augusto Boal was a Brazilian theatre director, writer and politician. He studied drama and chemistry at Colombia University and between 1950 and 1960 developed a new form of acting, O Teatro do Oprimido (“Theatre of the Oppressed”), which soon became famous all over Latin America and later in Europe. Boal wanted to contribute to diminishing injustice and defend Human Rights. Boal believed that the human was a self-contained theatre, actor and spectator in one. Because we can observe ourselves in action, we can amend, adjust and alter our actions to have a different impact and to change our world.”

Information of Augusto Boal (weebly.com)



One of Boal’s most famous key methodologies is Forum Theatre. Forum theatre is an activity that puts the audience at the centre of the performance as catalysts for change. A key scene is performed and the audience has permission to take to the stage to stop the action and suggest alternative lines of dialogue. The actors then explore these new scenarios or the audience themselves take on the roles to explore the consequences. This then opens up possibilities and moments of debate and dialogue.

Using key quotes from the play, ask students to use Forum Theatre to discover a new or alternative journey in the dialogue.

Some suggested starting points:

Kara: Oh please! You knew what you were doing when you posted that tweet. And a whole hashtag too! And I know you wouldn’t be moving this mad if the account wasn’t anonymous.

Pg15

Kara: I mean I hear what you’re saying. But it is just a tweet.

Cleo: Just a tweet? Just a tweet? **Pg15**

Kara: No shade sis but this isn’t the first- time shit’s ended up this way. **Pg23**

Kara: Do you think I wanted man to be watching face constantly? Always moving me just for the sake of it. I never consented to being someone’s light-skinned fantasy... cus that’s all I was Cleo... **Pg37**

A Brief Biography of Augusto Boal (ptoweb.org)



2. Bertolt Brecht

“Bertolt Brecht, original name Eugen Berthold Friedrich Brecht, (born February 10, 1898, Augsburg, Germany—died August 14, 1956, East Berlin), German poet, playwright, and theatrical reformer whose epic theatre departed from the conventions of theatrical illusion and developed drama as a social and ideological forum.” His methodologies and practices are often used to distance the audience from emotions of catharsis.

Below are some exercises using Brecht’s methodologies:

Placards

- Divide the play into seven key questions that you feel the characters/ themes/ moments are asking the audience to consider. Link these seven key questions to wider conversations about moments throughout history or key political / societal events.
- Use the script to find the key moments/ scenes where these placards would be shown.

Narration

- Add a narrator to the play to reflect upon the social and moral questions the play is posing. Create dialogue which comments on the action, highlighting to the audience key moments of conflict and angst.
- Investigate the idea of creating a narrator who is neutral or a narrator who has some form of bias.
- Explore the narrator being a social media platform commenting on the action.
- Use the narrator commenting as the subconscious of Cleo, Kara or both.

Music

Think about music and songs which could be used in the piece to reflect moods and emotions between the characters.

- Select three songs to represent each character. Choose lines from these songs to be sung by the characters at key moments between dialogue to break tension.
- Find a song that captures the mood or emotion of each character in the beginning of the script and use these lyrics to underscore heightened moments when their friendship is fractured (either played, sung or used as projection).
- Explore using a song which represents each of the characters core personality traits and use the beat or rhythm to create a movement motif for each character.



An introduction to Brechtian theatre

3. Graeae Theatre Company

“Graeae is a force for change in world-class theatre, boldly placing Deaf and disabled actors centre stage and challenging preconceptions.” “Graeae was founded in 1980 by Nabil Shaban and Richard Tomlinson.”

Using Graeae’s methodologies for accessibility and theatre for all, how could you make this play open to all audiences, making creative, accessible practice which is integral to the production e.g. as a sound designer, set designer and director.

The following could then be explored as design tasks built into creative ways of reimagining space, environment and audience interaction.

Examples

- Explore the historical and cultural significance of BSL and research how Graeae integrate BSL into their productions.
- Create a stage design and front of house space which is accessible for disabled audiences.
- Transcribe key extracts from the script to use as audio description (include descriptions of movement)
- Explore elements of a relaxed show and look at ways to adapt technical design to support this. Investigate sensory breaks and gaps in the text to allow for moments of pause for those that may need it.
- Explore how to make the play an immersive experience with audience interaction for those with sensory needs.
- Explore the use of Makaton and how it might be incorporated into the text.

[Our artistic vision | Graeae](#)

[Five ways to connect online with disabled festival audiences | Culture professionals network | The Guardian](#)

[About Makaton](#)

[Resources for audio describers | Vocaleyes.co.uk](#)

4. Katie Mitchell

“Katie Mitchell is a British theatre director whose unique style and uncompromising methods have divided both critics and audiences. Though sometimes causing controversy, her productions have been innovative and groundbreaking, and have established her as one of the UK’s leading names in contemporary performance.” Her work often focuses on feminist themes and is a mix of Naturalism with multimedia often termed Live Cinema”

[Katie Mitchell – Selecting a practitioner – Edexcel – GCSE Drama Revision – Edexcel – BBC Bitesize](#)

Begin by choosing an extract of the text where there is a mix of the Twittersphere and real life.

- Get students to explore moments of contrast between the spoken dialogue of the characters and the online world.
- Create timelines for both characters exploring their lives from birth up until the world of the play.
- Find a way to heighten moments of tension using naturalistic performance techniques in contrast to the use of multimedia in the online world.
- Find a creative way to use multimedia to represent the Twittersphere, making the use of multimedia more present in the visual design of the performance, almost like a third character.
- Experiment with live feed to focus on the facial expressions of each of the characters at key moments.
- Use projections to overlap imagery from the Twittersphere.



[BIOGRAPHY: Katie Mitchell – Theatre Director – The Heroine Collective](#)

5. Rajha Shakiry and Design

Design plays a major part in the production and aesthetics of the show with the cast interacting with the set design, as if the Twittersphere tree is a living character.

Using elements of Rajha Shakiry’s work, explore the use of props and memory in elements of design.

The show’s designer “Rajha Shakiry is a freelance set and costume designer, trained in Theatre Design at Wimbledon School of Art. She has extensive experience in small-scale, medium-scale, national and international touring productions. Rajha has designed and collaborated on numerous devised and text based projects, physical theatre, musical theatre and opera, utilising various skills ranging from prop and costume making, workshop training, film editing to puppetry and performance.”

- Using elements of Shakiry’s work, explore props and memory in elements of design.

Home – Rajha Shakiry



Moi Tran

Moi Tran is a creative designer working in a variety of Multi-Disciplinary projects, including Theatre, Dance, Opera, Film, Animation, Site Specific Installation. Moi trained at the Motley School of Design, Winchester School of Art, Masters in Fine Art at The Chelsea College of Art.

- Using Fine Art as a stimulus, think about how you might create a set design around a painting and the world within the painting.

Moi Tran Website



Roma Patel

“Roma Patel is a scenographer and artist that makes work for site-specific performance, theatre and interactive installations in the UK and Europe. She develops performances that extend and explore the audience relationship to scenography.”

- Explore scenography and audience dynamics looking at ways to merge set, audience and performer spaces.

Roma Patel (theatredesign.org.uk)



Zepur Agopyan

Zepur Agopyan is a UK, Australian maker and designer of set and costume. “My designs are often influenced by historical and scientific interests, and exploration of skills or materials not previously utilised, to create something new. “

- Experiment with materials when considering set design, consider using materials which are unusual, unique and contrasting.

Zepur Agopyan | Designer and Maker | UK and Australia



Bob Crowley

“Bob Crowley is a theatre designer (scenic and costume), and theatre director. He lives between London, New York and West Cork in the south west of Ireland.” Crowley’s career has spanned three decades in which time he has won several Tony Awards as well as a Lawrence Olivier award for designer of the year.

- Explore the use of colour and scale to approach design.

Theatre masterclass: Bob Crowley, set and costume designer
| Theatre | The Guardian

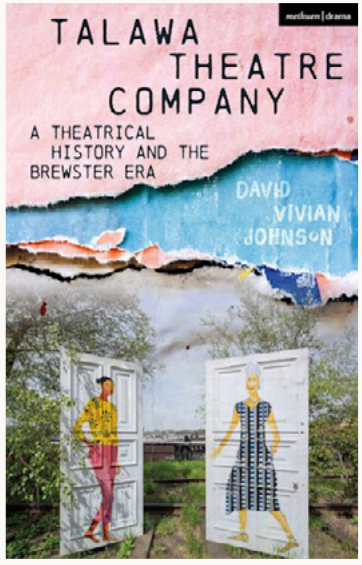


Behind the scenes: Bob Crowley’s set designs have wowed audiences the world over | The Independent | The Independent



6. Talawa Theatre Company

Talawa is the UK’s outstanding Black British Theatre Company. “Our purpose is to champion black excellence in theatre: to nurture talent in emerging and established artists of African and Caribbean heritage and to tell inspirational and passionate stories..”



About Talawa



Talawa Book



Taking ideas from Talawa’s book Talawa Theatre Company: A Theatrical History and the Brewster Era.

Chapter one deals with Voicing an identity and defining voice.

In pairs students answer the question, ‘Who are you?’ Each person takes it in turns to speak for two minutes, while the other listens. The listener then writes down the key words or phrases they heard from their partner. These words or phrases can be turned into a group piece of dialogue about identity and belonging.

Chapter two deals with Ritual as a survival technique

Individually, get students to mime an everyday or familiar ritual.

Examples

- Getting ready in the morning
- Their journey to school/college/ work
- Preparing to watch a theatre production/ movie or film

Break down the use of movement and gesture into a series of repeated actions. Get students to turn these into movement sequences looking at and exploring ritual/ habit.

They could repeat their own sequence or join several together, focusing on non verbal communication.

Chapter five deals with the oral language of performance.

In pairs, ask students to take it in turns to recount a key moment from the play. Focus on how they felt about the moment, rather than the accuracy of the retelling. This retelling is then told by the listener to someone else, with as much accuracy as possible in terms of tone of voice and gesture. Follow this chain through three or four people. Compare the original story to the end performance. Discuss what has changed and how oral stories ebb and flow over time.

7. Tamasha Theatre Company

“Tamasha was formed in 1989 by director Kristine Landon-Smith and actor / playwright Sudha Bhuchar with a mission to bring contemporary work of South Asian influence to the British stage.” Their aim is “to create a home for a new generation of artists from the Global Majority, enabling them to shape the most powerful stories to move, provoke and inspire people across the UK.”

Using Tamasha’s history of theatre making to spark conversations and tell untold stories, use the text as a springboard for conversations around different narratives.

Example

- Reimagine this play in another cultural context e.g. Indian
- Explore the themes of colonialism, colourism and cultural appropriation through the cultural lens you have chosen. (e.g. British colonialism in India and the caste system.)

Tamasha Theatre Company



History | Tamasha



Image Credit: Helen Murray

Seven Key Extracts for performance



Image Credit: Helen Murray

Suggestions:

Monologues

Cleo: Pg. 26 “I know I still can’t believe the extent of the fuckery...”

Cleo: Pg. 36 “Shut up and let me finish!...”

Cleo: Pg. 47 – 48 “But what do you kno?...”

Kara: Pg. 66 “Remember T’Sharn’s 13th birthday party...”

Duologues

Cleo: Pg. 35 – 40 “ On the eve of year 7 I suggest we both straighten our hair,...”

Kara: Pg. 43 – 44 “ Oh my god this is mad!...”

Kara: Pg. 45 – 46 “ OMDS ur soooooooooooooooooooooo long. Just talk! FFS!...”

Methods to engage and respond on social media

The following are ways to engage with the production and share work online. All schools and students who share work, must have parental consent if students are under 18, and have school/ institutional consent if posting from a school social media account. All work must be age appropriate.

Twitter

7methods

Take a photograph of seven ways the group responded to the play Seven Methods of Killing Kylie Jenner and post on your institution’s Twitter feed #7methods

Key extracts for performance and ways to engage on social media.

Tik Tok

TikTok Monologue

Recite 15 seconds of dialogue as either Kara or Cleo and upload to TikTok #7methods. Please refer to A note to Teacher’s/ Workshop Facilitators/ Users of this resource (Pg. 4) before approaching this.

Instagram

#7methods

Number 7

Print or draw the number 7 on a piece of A4 paper. Photograph the number 7 with seven different types of an object relating to the key themes of colourism, cultural appropriation, perceived beauty standards, media bias or friendship. E.g. 7 different lipsticks, 7 different newspapers, 7 different nail art designs.

Instagram/ Twitter

#Deathto

Students think about systems, practices, rituals, and habits they wish they could eradicate. Post a placard with the hashtag #Deathto e.g. Dieting, Sats tests, People labelling, Patriarchy.

Twitter

7 ways to share love.

Share a quote from a book, poem, or movie that you feel would inspire others to love themselves. #7methodsoflovngU

Further Exploration

Articles/videos and reading suggestions

Image Credit: Helen Murray

Representation and Black Womanhood: The Legacy of Sarah Baartman (2015) by
Natasha Gordon – Chipembere >

Black women and blackness
| Nylon >

Which is right? Black vs. BIPOC vs. African American vs. POC vs. BAME
terminology and the use of black and people of colour >

How to Describe Skin Color? (47 Common Terms)
| Skin Care Geeks >

Kylie Jenner Lip Kits
| Kylie Cosmetics >

What is colourism?
| BBC Three >

Misogynoir: The Unique Discrimination That Black Women Face
| Forbes >

Don't touch my hair
by Emma Dabiri >

Zine Hub
The Black Curriculum >

What makes a black woman real? What Stories About Botched Plastic Surgery
Miss | The Atlantic >

Mexico's Color Line and the Cultural Imperialism of Light-Skin Preference |
truthout.org >

Black girls and childhood | A new report shows how racism and bias deny black
girls their childhoods | Vox >

Thandiwe Newton speech on colourism Thandiwe Newton's tearful speech
shows we need to tackle colourism | The Independent >

Black women on make up | 'I can never find a shade deep enough': Black women
on beauty shopping | Metro News >

Cultural appropriation: What is it and what does it mean?
| CBBC Newsround >

Blackfishing: 'Black is cool, unless you're actually black'
| The Guardian >

Why Representation Really Matters | Aisha Thomas
| TEDxBristol | YouTube >

Glossary

‘@’ – Twitter handle, comes before the user’s chosen profile name and is used as a way of signposting to or getting the attention of another user.

Aamito – ‘A Ugandan model, best known for being the winner of the first season of Africa’s Next Top Model.’

acc – Abbreviation of ‘actually’

AF – Abbreviation of ‘As F***’

Angela Davis – ‘A radical African American educator and activist for civil rights and other social issues.’

Blackfishing – ‘(A portmanteau of Black and catfishing that describes a step beyond cultural appropriation, when people alter their appearance with makeup, cosmetic surgery, filters or digital editing to appear Black) originated on social media in 2018.’

Blik– ‘A slang term using to describe someone who is dark skinned black as an insult’

Blocked – ‘When you block someone on social media, you prevent them from seeing your posts on that social network. Blocked users will also be unable to follow you, message you, or tag you in photos.’

Blue tick– ‘If someone has a blue tick on Twitter or Instagram, ‘it means the account is verified. Verified means that the profile that has been confirmed by the social media platform is the official profile for that person, or brand that it represents.’

BMT – Abbreviation for ‘Biting my tongue’

BS – An abbreviation of ‘Bull S***’

BW – Abbreviation for ‘Black women’

Bye Felicia– Slang way to dismiss someone. Often as a way of disregard or indifference.

Cardi B/ Belcalis – American rapper and songwriter who became an internet celebrity by achieving popularity on Vine and Instagram.

Chakras – ‘In Sanskrit, the word “chakra” means “disk” or “wheel” and refers to the energy centers in your body.’

Clickbait – ‘articles, photographs, etc. on the internet that are intended to attract attention and encourage people to click on links to particular websites’

Coretta – ‘Coretta Scott King was an American author, activist, civil rights leader, and the wife of Martin Luther King Jr.’

Dagging – A dance move originating in Jamaica

DM’s – ‘A direct message sent to one or more users of a social media service or private messaging service’.

Dp – Abbreviation for ‘Display picture’, a profile picture of a social media user.

Dpmo – An abbreviation of ‘Don’t p*** me off’

DSTRKT – A nightclub in London which had incidents of racism and colourism in their door policy, sparking a social media campaign and protests.

Glossary

Emoji – ‘An emoji is a pictogram, logogram, ideogram or smiley embedded in text and used in electronic messages and web pages.’

Facebook – ‘Facebook is a website which allows users, who sign-up for free profiles, to connect with friends, work colleagues or people they don’t know, online. It allows users to share pictures, music, videos, and articles, as well as their own thoughts and opinions with however many people they like.’

ffs – Abbreviation of ‘For F***’s Sake’

Fr– Abbreviation for ‘For real’

GIF– ‘An image file that is shared online to represent an idea or shared understanding of a topic or theme.’

Grand Theft Auto – Action adventure video game

gtfo –Abbreviation for ‘Get the f*** out

Hashtag – ‘A word or phrase preceded by a hash sign (#), used on social media websites and applications, especially Twitter, to identify digital content on a specific topic.’

Hawt – Hot, someone who is attractive

Hotep – ‘Comes from an ancient Egyptian word that means “peace” or “contentment.”

Hottentot Venus – ‘The name under which Sara Baartman/ Sartjie was exhibited.’

Idc – Abbreviation for ‘I don’t care’

IDK – Abbreviation of ‘I don’t know’

IKR – Abbreviation of ‘I know, right?’

Instagram – ‘Instagram is an entirely visual platform. Unlike Facebook, which relies on both text and pictures, or Twitter, which relies on text alone, Instagram’s sole purpose is to enable users to share images or videos with their audience.’

IONO – Acronym for ‘I don’t know’

IP address – ‘An IP address serves two main functions: network interface identification and location addressing’

IRL – Abbreviation for ‘in real life’

Jah – Rastafarian name for God

Joanne the Scammer – A fictional character created by comedian Brendan Miller.

Js – Abbreviation for ‘Just saying’

Kiki – ‘A term which grew out of Black LGBTQ American social culture and is loosely defined as a gathering of friends for the purpose of gossiping and chit-chat.’

KL– Abbreviation for ‘Cool’

KMT – An abbreviation of ‘Kiss my teeth’

LEWL – ‘a derivative of the acronym “lol,” this word is often used emphatically to mockingly describe the overused internet expression of amusement.’

Lightie – slang term for a lighter skinned black person

Marga –very thin, small.

Glossary

Meme– ‘A meme is an idea, behaviour, or style that spreads by means of imitation from person to person within a culture and often carries symbolic meaning representing a particular phenomenon or theme.’

MLK – Abbreviation of Martin Luther King. ‘Martin Luther King JR was a social activist and Baptist minister who played a key role in the American civil rights movement from the mid-1950s until his assassination in 1968.’

Mo’Nique – American comedian and actress who went viral with the ‘I would like to see it’ meme.

No – lye relaxer – A product which straightens hair.

NVM – An abbreviation of ‘Nevermind’
ofc – An abbreviation of ‘Of course’

OMDS – An abbreviation of ‘Oh my days’

Passa – Origins in the Caribbean: ‘an exciting, emotional, or unexpected series of events or set of circumstances; drama’

Peng – Attractive

Pree – ‘To take notice of something.’

Queer – ‘An umbrella term that is both an orientation and a community for those on the LGBTQIA+ spectrum.’

rn – Abbreviation of ‘Right now’
ROFL – Abbreviation for ‘Rolling on the floor laughing’

s2g – Acronym for ‘Swear to God’

Saartjie– Is the diminutive name for Sarah Baartman a Khoikhoi tribes woman who was hypersexualised for entertainment.

Selfie – ‘a photograph that you take of yourself, usually with a mobile phone. Selfies are often published using social media.’

Shaku – A dance move originating in Nigeria

Shubz: A house party or rave

SJW – Abbreviation of ‘Social Justice Warrior’

SMH – Abbreviation of ‘Shaking my head’

SNM – Abbreviation of ‘Say no more’

Snm –Acronym meaning ‘Say no more’

Social Media – ‘Social media is a computer-based technology that facilitates the sharing of ideas, thoughts, and information through the building of virtual networks and communities.’

SRS – An abbreviation of ‘Serious’

Stfu –Abbreviation for ‘Shut the f*** up’

Sweet Brown – Kimberly ‘Sweet Brown’ A woman who became famous for a viral YouTube video stating ‘ain’t nobody got time for that’

tbh –Abbreviation for ‘To be honest’

TFW – Abbreviation for ‘That feeling when’

Glossary

TikTok – ‘TikTok is a popular social media app that allows users to create, watch, and share 15-second videos shot on cell phones.’

TL – Abbreviation for timeline, referring to the Twitter ‘user’s home page where you can see the content of your newsfeed.’

Twitter – ‘Twitter is an American microblogging and social networking service that allows users to post and interact with short messages known as tweets.’

Ty– An abbreviation of ‘Thank you’

Wahum – ‘What’s going on?’

Woke – ‘Having or marked by an active awareness of systemic injustices and prejudices, especially those related to civil and human rights.’

WTF – Abbreviation for ‘What the F***’

Wyd –Abbreviation for ‘What You doing?’

Yk – An abbreviation of ‘You’re kidding’

YT – White person, abbreviation for ‘whitey’

Zaddy– ‘An attractive man who is also stylish, charming, and self-confident.’

Sources

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How to geek.com	www.google.co.uk	www.healthline.com
urbandictionary.com	www.metro.co.uk	www.dictionary.cambridge.org
Wikipedia.com	www.investopedia.com	www.cosmopolitan.com
www.webwise.ie	www.urbandictionary.com	

seven methods of killing kylie jenner

This resource pack has been co- created by the Open Court team at The Royal Court Theatre, Maylene Catchpole, Subject Leader for Drama at Sydenham School and designed by Kunmi Ogunsola, KO Media Studios.

Open Court at The Royal Court

The Open Court Programme places at the heart of our practice; a space to spark and advance the creative potential in everyone. We are on a journey of evolving our work, centred around **8 key principles** that underpin all our practice. We are aiming to create a 'light' and connected programme which responds with agility. Writers will continue to be threaded and embedded within all areas of the work.

Our programme is made up of, ENCOUNTERS, SPACES, IMMERSIONS, RESOURCES, and THE PROJECT. We curate, co-create and deliver our work for and with young people and community groups, creating artistically ambitious collaborations with the Royal Court writers, artists, and the season of work. We strive to extend the reach of our work across the Royal Court and beyond.

More information on our 8 key principles [here](#)

For more information on Open Court and its programmes [Click Here](#)

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