



# HEALTH WEALTH

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# HEALTH WEALTH CONTENTS

<b>Developing <i>Health Wealth</i></b>	<b>3</b>
<b>Childhood Obesity</b>	<b>4</b>
<b>Keeping Healthy</b>	<b>5</b>
<b><i>Health Wealth</i> in Rehearsal</b>	<b>7</b>
<b>Writing <i>Health Wealth</i>: An interview with Morgan Lloyd Malcolm</b>	<b>10</b>
<b>Performing <i>Health Wealth</i>: Interviews with the cast</b>	<b>11</b>
<b>Further Activities</b>	<b>13</b>
<b>Appendix 1: Healthy Eating Plate</b>	<b>16</b>
<b>Bibliography and credits</b>	<b>17</b>

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# DEVELOPING HEALTH WEALTH

Earlier this year, Old Vic New Voices staged a massive community musical called *Epidemic* in The Old Vic Tunnels. *Epidemic* was a project of immense proportions. It began with the idea of public health. Moving into an Olympic year, health and well-being were at the top of both the political and the personal agenda. Not long after we had begun the project, proposed changes to the NHS came to light. Government-led health initiatives began to kick in. It seemed that the further we went in the process, the more prevalent the subject matter became. An intensive research and development phase saw us collaborate with scientists, health care professionals and individuals in the community to reveal two core issues that clamoured for our attention: obesity and mental health. Over the course of the project, we collaborated with a team of nearly 200 people within the local community.

From the offset, we were keen to involve schools in the project, and so from that, *Health Wealth* evolved, focussing firmly on the issue of obesity. We commissioned Morgan Lloyd Malcolm, the writer of *Epidemic*, to create a new 30-minute piece that explored the issue, and drew from the huge bank of research material that we had generated during *Epidemic*. It was important to all of us that the play told a human health story that avoided becoming a dry public service announcement. We wanted to create a piece that raised questions and ideas about well-being. We also felt that it was important for the show to be accompanied by a post-show workshop in which audience members could unpick the issues raised within the play, and to give them the opportunity of coming up with their own solutions.



## SYNOPSIS

*Health Wealth* follows a day in the life of a Theo – a 15 year old London schoolboy. When his mum refuses to cook him something, he leaves the house without eating breakfast, instead buying a chocolate bar to satisfy his hunger. His Oyster card won't work, and so instead of getting the bus, he reluctantly walks to school – a journey that takes him 20 minutes. He finds it difficult to concentrate in class, and so gets told off by his teacher who suggests that his lack of concentration may be down to his poor breakfast choice. His friend Clare also tries to advise him of the importance of being a bit healthier, but Theo ignores her advice, and goes to the chicken shop for lunch. As his day progresses, Theo meets more people who try to persuade him to make a change, including some runners, a mysterious old lady and, in a turn for the surreal, a rather seductive chicken. After another chat with his teacher in which she confides that she wishes she had changed her lifestyle when she was his age, Theo begins to realise that what he puts in his body is his choice: 'I need to go from taking to choosing. From consuming to eating. To go from sitting to standing. And move.'

# CHILDHOOD OBESITY

Childhood obesity in the UK has been rising steadily over the past decade. Earlier this year, 19-year-old Georgia Davis – who weighed 63 stone – hit the headlines when she had to be cut out of her house. Recent statistics suggest that **25% of boys and 33% of girls living in the UK aged between 2 and 19 are obese**. What's also become apparent is that many are unaware of the severity of their condition. Worryingly, **33% of mothers, and 57% of fathers thought that their children's weight was 'about right,' when in fact they were obese**. Linked in to this, is the high diagnosis rates in young people of Type 2 diabetes – a condition more traditionally associated with middle-aged adults. The Foresight report, which is used to guide government policy, has predicted that **nearly half of the male population and over a third of the female population of the UK will be obese by 2025**.

## So what do we actually mean by 'obesity'?

According to the NHS, 'obesity is when a person is carrying too much body fat for their height and sex. A person is considered obese if they have a body mass index (BMI) of 30 or greater.' A person's BMI can be calculated using an online BMI calculator, and takes into account a person's height and weight.

## What causes obesity?

The recommended daily allowance of calories is approximately 2,500 for a man, 2,000 for a woman, and 1,800–2,000 for a teenager. However, calorie intake must be balanced with using up calories through physical exertion. Our lives are now generally less physically active than they used to be, with an increased reliance on public transport, and office-based jobs. With increased periods of sitting still, we're not necessarily burning off the calories that we're eating, so the extra calories become stored in our bodies as fat, eventually leading to noticeable weight gain.

## What are the symptoms of obesity?

Day-to-day problems may include:

- Breathlessness
- Increased sweating
- Snoring
- Difficulty sleeping
- Increased tiredness
- Painful joints and back

## What are the long-term consequences of obesity?

Over a period of time, obesity can cause high blood pressure and high cholesterol levels, which can increase the risk of heart disease and strokes. As mentioned above, obesity can also lead to Type 2 diabetes, most commonly identified by extreme tiredness, increased thirst and increased need to go to the toilet. There are also potential psychological repercussions of obesity including low self-esteem and isolation, which can in turn lead to depression.

# KEEPING HEALTHY

Over the course of *Health Wealth*, the cast and creative team worked closely with nutritionist Jo Lewin ([www.jolewin.com](http://www.jolewin.com)). Here, Jo outlines the importance of keeping healthy.

## What do we mean by 'being healthy'

- Being fit, exercising without getting out of breath, playing sport, being active
- Being a normal weight, not being too heavy for age and height
- Feeling happy and well
- Eating foods full of nutrients that are good for our body – having nice skin, hair, nails etc
- Infrequent illness

## What may cause us to be unhealthy?

- Eating high fat and/or sugary foods eg takeaways, fried foods, chocolate, crisps etc
- TV advertising for foods high in fat and sugar
- Larger portions eg supersize and helping yourself to big portions
- Eating more processed, convenience foods eg ready meals and packet food
- Less cooking and eating together with family
- Having treat foods such as chocolate, sweets and biscuits everyday instead of as treats
- Eating between meals eg snacking
- Not doing enough exercise
- Watching too much TV and sitting in front of the computer

## What can happen to our bodies if we are unhealthy?

- Get sick – future health risks eg high blood pressure, high cholesterol, heart disease, diabetes
- Gain weight
- Find it difficult to exercise
- Feel low in mood

## What can we do to improve our health?

- Eat healthier foods eg 5 fruit and vegetables per day, low fat foods, fewer take-aways, fewer sweets, crisps, biscuits
- Eat smaller portions
- Drink less sugary fizzy drinks and squashes
- Walk more
- Play more and sit less eg watch less TV and computer games

## Can you be 'fat on the inside'; skinny but not necessarily fit and healthy?

Yes, it is possible to appear thin on the outside but have a high percentage of internal body fat even if it is not visible. Internal fat surrounds the organs and is a significant risk factor in heart disease and Type 2 diabetes. The difference between being thin and being healthy lies with body composition: the measure of lean muscle to fat tissue. Weight alone is not an accurate measure of health if you consider weight lifters or athletes who may have a weight outside the healthy range, but their body compositions are optimal due to the high amount of lean muscle.

Having a disproportionate percentage of body fat to lean body tissue on the inside. This is a result of eating very little; mainly junk food/calorie dense foods and a lack of exercise. Thin people may be lulled into a false sense of security by assuming that because they are not overweight, they are healthy. Fat is then stored around the organs (liver, kidneys, heart) which is high risk. To be healthy, ensure exercise and a balanced diet are components of your lifestyle. Exercise will increase your amount of lean body mass, metabolic rate, tone and strengthen your body and increase circulation.



### Jo's Top 10 Dietary Recommendations

1. Eating a diet **high in protein** to provide the body with what it needs to rebuild and preserve muscle mass, so that it can be lean and healthy. Choose chicken, fish, eggs, nuts, seeds, beans.
2. **Whole foods** are the best: unrefined, unprocessed. When it comes to grains, opt for brown (rice, bread, pasta etc).
3. Stick to **healthy fats**, such as avocado and olive oil.
4. Load up on fresh fruits and vegetables and choose all colours of the rainbow. It is the easiest way to ensure you are getting all the nutrients you need.
5. **Reduce sugars**, refined carbohydrates, and food additives; stay away from anything that comes in a packet. In doing so, you will improve your mood and energy levels.
6. Have **breakfast** every day. Incorporate eggs, wholegrains, yoghurt, fruit.
7. Don't drink your calories; **no fizzy drinks**, sweetened drinks
8. **Avoid factory food**; ready meals contain fake ingredients including trans fats and MSG, high fructose corn syrup, artificial colours and preservatives.
9. Get going and get strong! **Exercise**, including cardio (walking, running, cycling, kick boxing) builds fitness and improves metabolism and strength training which builds muscle (so you won't be a skinny fat person!)
10. **Sleep well**. Sleep deprivation alters metabolism and increases cravings for carbohydrates and sugar. Aim for 7–8 hours per night.



# HEALTH WEALTH IN REHEARSAL

Director Simon Pollard gives us an insight into a typical day in the *Health Wealth* rehearsal room

## Warming Up

Every day begins with a brief chat to find out how everybody's feeling at the beginning of the day. Are you feeling tired? Are you feeling stressed? It's really important to take our mental – as well as our physical – wellbeing into account. Especially with such a small cast, it's important that we can all be sensitive to each other's needs and moods.

This is followed by an intensive warm-up, lasting between 45 minutes to an hour. This is quite a physical show, and with two performances a day, it's important that the actors are at a good level of physical fitness. Also, it feels right that if we're trying to spread the message of the importance of a healthy lifestyle, we should put that into practice in our own lives too! One of my friends is a performer, and in a recent cabaret show, he talked about how he had lost 7 stone in 8 months, thanks to following the mantra 'Who hasn't got 20 minutes?' – the idea being that everybody can find 20 minutes in their day to do some form of exercise. I took this on board and filtered it into rehearsals too!

### Our Top 5 Work Out Tracks

1. 'Titanium' – David Guetta featuring Sia
2. 'Bom Bom' – Sam and the Womp
3. 'Hot Right Now' – DJ Fresh featuring Rita Ora
4. 'Young' – Tulisa
5. 'Good Feeling' – Flo Rida (as featured in the show)

We might start with a quick game to get our energy levels flowing, and then one of us will run a thorough physical work out, ensuring that all the muscles throughout the body are prepared for a day of movement. We always do this standing in a circle, and to music – something loud and upbeat that keeps us motivated!

One of our typical physical warm-ups might look something like this. We start and end with light cardio, and then work our way down the body with a series of simple stretches:

- Jogging alternated with fast running on the spot
- Star Jumps
- Stretches down across the body (eg in a 'star' position, stretching the left hand down to the right foot and vice versa, holding the stretch for a few seconds)
- Rotating the head gently from right to left
- Rolling the shoulders backwards and forwards, firstly with arms by our sides, then with our hands on our shoulders, and then with arms fully extended (windmill arms)
- Stretching arms, holding the left arm across the body towards the right, using the right arm to push the left arm closer to the body, and then vice versa
- With one hand, grip the other hand just below the wrist and rotate the hand clockwise and anticlockwise
- On all fours, arching and then dipping the spine. We refer to this as 'Happy Cat, Angry Cat' because cats arch their backs when they're angry!
- Sitting back on our knees, with our hands stretched as far forwards as possible, we hold this stretch for a while before pulling our bodies through to meet our hands, without our upper torso touching the ground.
- Rotating our hips in circles, and in a figure of eight
- Lunge towards the right, placing the body's weight on the right foot and extending the left feeling the stretch, and vice versa
- Standing on the right foot, holding the left foot behind the body, and vice versa
- Sitting down, with one foot crossed over the other, grip the foot just above the ankle and rotate the foot clockwise and anticlockwise.
- Sitting down, stretch up and then stretch down across the body, aiming to touch your toes, or reaching as far as possible, and holding for a few moments.
- Bring your knees up towards you and give yourself a hug.
- More star jumps or gentle jogging

On other mornings, depending on how our bodies feel, we might do some yoga, tai chi, circuit training or everybody's favourite – a massage chain, where you massage the neck and shoulders of the person standing in front of you while the person behind you massages you!

After our work out, we warm up our faces and voices, using a combination of facial stretches, humming, singing and tongue twisters!

We'll end our warm-up session with another game to get us focused. Here are a couple of examples of good games to improve concentration and focus:

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### One Frog

In a circle, everybody establishes a rhythm by clapping their hands on their legs twice, and then clapping their hands together twice. One person starts the sequence by saying 'ONE FROG' in time with the leg claps. The next person in the circle will wait for the two hand claps and then say 'TWO EYES.' The third person will wait for the two hand claps, and then say 'FOUR LEGS' in time with the leg claps. The fourth person says 'KER-PLUNK' in time with the next two leg claps. The fifth person then starts the sequence again, but with 'TWO FROGS.' The next people along must work out how many eyes and legs two frogs will have, as well as keeping the rhythm going. The idea of the game is to work as a team to count as many frogs as possible, without getting the maths wrong or breaking the rhythm. It's harder than it sounds! I think our record was five frogs...

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### Red Ball, Yellow Ball

This is a good game to play when you're just getting to know each other. Eye contact and good throwing and catching skills are essential! With the group standing in a circle, one person throws a red ball to another person saying their name, for example 'Red ball Bevan.' Bevan would then say 'Red ball thank you. Red ball Jen,' throwing the ball to Jen. This would then continue, and gradually a yellow ball would be introduced as well, so there are two balls flying around the circle. We got to the stage of adding a third ball, but with only five people in our circle, I don't think we could have handled any more!



### Devising Movement

Morgan's script for *Health Wealth* is very fast-moving, and there are occasions where the dialogue is almost rap-like. There are certain stage directions in which she suggests the actors launch themselves into a scene 'almost like a fight or a dance.' We felt that the piece really suited a very physical style of theatre, and so early on in rehearsals I encouraged the actors to create movement sequences with each other, in exercises influenced by practitioners including Laban and Frantic Assembly. Not all of the pieces they created made it into the final piece, but the exercises served to get the actors working very comfortably with each other, and also showed the actors that although they might not see themselves as dancers, they were more than capable of devising and rehearsing choreographed movement.

As those who have seen *Health Wealth* will know, it starts and ends with different versions of a movement sequence, which also recurs throughout the piece. This is how that sequence was devised:

Theo repeats the line 'the fug, the smells, the stink' frequently throughout the play, when describing what it feels like to live in a big city. I gave each cast member a variation of this line:

- 'My lungs are full of... what? The fug, the smells, the stink, but I love it.'
- 'My body is filled with... what? The fug, the smells, the stink and it feels like the real start of my day.'
- 'I breathe in the... what? The fug, the smells, the stink and I start to realise... I'm hungry.'

I asked them to sum up their individual line in four clear moves that they could do standing on the spot, which would transmit the sense and feel of those lines to a non-English speaking audience. Putting on some music, I then encouraged them to run this string of four moves through, in time with the music, playing with the timing and finding a natural rhythm. They then taught their sequences to each other, creating a string of 12 moves, which they began to loop.

They then began to move around the room in time with the music, repeating the 12 move sequence. Once they had become confident with this, I got them to speed the sequence up, running it at double time, and once they had done this – quadruple time! They obviously found this very tricky to start with, but saw it as a challenge and by working on it every morning for a few days, they had managed to do it!

We joked about learning the sequence in reverse, but then realised that actually this might not be such a bad idea, as the play ends with Theo realising he can choose to go backwards or forwards, for his health to get better or worse. We decided that running our movement sequence in reverse might be a good way of suggesting this, and so during the second week of rehearsals the cast began to relearn the sequence as if they were being rewound, walking backwards, and after a few days they had cracked it, and now the sequence exists in several incarnations throughout the show.

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### Food Diaries

Discussion around the issues of the play is an important part of rehearsing. On the first day of rehearsals, I asked the team to write down everything they had eaten within the past 24 hours – and I did it too. We then went through and discussed our various choices. Had any of us managed to eat our recommended '5 fruit & veg' a day? Had we drunk the suggested two litres of water? Had we eaten a balanced diet? It was alarming to realise that although most of us considered ourselves to be relatively health conscious, in actual fact we were sometimes fooling ourselves! We discussed the nature of eating food on the go, and often preferring food that is fast and convenient rather than really thinking about how good or not it is for us. We decided on this first day, that we would all make a conscientious effort to eat a balanced diet and make small changes, just as Theo is recommended to do in *Health Wealth*. This has often proved difficult, as two of us in particular enjoy baking, and muffins and brownies have been brought into rehearsals on more than one occasion! But, following the message of the play, I think we've all come to really embrace the idea of 'balance' – it's not about completely depriving ourselves of treats, but at the same time, we shouldn't have them all the time!

# WRITING HEALTH WEALTH

## An interview with Morgan Lloyd Malcolm

### How did you get involved in this particular project?

I was originally commissioned to write a full length musical which was a show called *Epidemic* performed by members of the community in The Old Vic Tunnels earlier this year. *Health Wealth* was a follow on piece to be performed in schools and focus on obesity and issues around diet and health in teenagers. Both projects were challenges in either their scale or their subject matter and for that reason I jumped at the opportunity to be involved.

### How important is 'health' to you?

It has become more important as the years have progressed. And since becoming a mother I've realised that my health is now important to another human being too – as is theirs – and my example I need to be setting! I guess I am now beyond the period of my life where I feel invincible and I've realised I need to be more active in my attempts look after my body. I also realise how much my health impacts on my happiness.

### What have been the challenges for you writing this show?

I was attracted to *Epidemic* as it was a large scale, ambitious show that was also trying to say something important to the audiences. It was focused on mental health but also touched on issues around old age and obesity. When I was asked to write a follow on piece that would be performed in schools it was asked that I focus on obesity as food and the issues surrounding it was deemed most relevant for the teenage audience. I also had to create something that would be easy to tour and so the large-scale ambition of *Epidemic* was no longer possible and I instead had to focus on the story and the message being conveyed in a creative way using just three performers rather than the 50 we had for *Epidemic*! It was also a challenge to create something that could deliver information without being boring or patronising to the teen audience: I hope that this is what has been achieved!

### Have you learnt anything during the writing process?

I have learnt an awful lot about food during the researching of this project! A lot of myths around diet and also some interesting stuff about why we seem so attracted to fats and sugars!

### What would you like audiences to take away from the play?

I would like our audiences to first and foremost be entertained but I also hope that the way we have tackled the subject matter means we have given them something new to think about in terms of health and diet. Hopefully we will empower our audiences to take charge of their bodies and the decisions they make about what to put in them as fuel.



# PERFORMING HEALTH WEALTH

An interview with the cast: Bevan Celestine (Theo), Rebecca Birch (Clare/Chicken) and Jennifer Greenwood (Mum/Teacher).

## What attracted you to working on the project?

**Rebecca Birch:** I've just finished performing in a show at Chichester Festival Theatre, and while I was there I got involved in the youth theatre, and I found it really inspiring working with the young people, and hearing about their thoughts on stuff. So when I saw Health Wealth advertised I applied straight away. I'm really interested in the issues raised by the play, because working as a young actress, particularly when you're at drama school, there's a lot of pressure on what you eat and how you look, and I wanted to be able to explore some of these issues with our audiences.

**Jennifer Greenwood:** Although I've recently graduated as an actress, I used to work as a teacher, so playing a teacher on stage seemed the natural progression! The issues raised by the play are quite important to me because I love my food and am always very interested in what goes into it!

**Bevan Celestine:** For me it was all about the writer, Morgan Lloyd Malcolm, and the company and the various other people who were going to be involved, and I knew it was going to be something epic so I thought I'd try and get involved. When I first read the script, I was amazed by how alike I was to the main character Theo, so it seemed like the perfect part for me really!

## Bevan, in what ways are you similar to Theo?

**BC:** I pretty much used to be Theo when I was 15. In fact, pretty much up until the age of 21 to be honest! I used to eat chicken every day and be in love with cars, and I used to think I could get away with not worrying about my health. It wasn't until later on in life that I realised that I couldn't really get away with it anymore. It's interesting because if I had seen a play like this when I was younger, it might have alerted me to a lot of the dangers to do with not eating healthily.

## How has your lifestyle changed since the days when you were like Theo?

**BC:** My eating habits have a lot more balance, which is interesting because I think that's the main message of the play and workshop. I haven't stopped eating junk food, but I eat quite healthily on the whole, and I work out every day which is good – before I didn't do any exercise at all. I've also started thinking more about my cholesterol level, thinking about the amount of fat that my food contains, which links into the idea of being 'fat on the inside' which we explore.

## How have you found the rehearsal process?

**JG:** It's very intense because there are only three of us, and we're onstage pretty much all the time. So every day, we do a full physical warm-up, and because Morgan's play really lends itself to a physical style of theatre, we've had to really build up our stamina!

**RB:** My favourite thing about the rehearsal process has been working out together every morning, because it meant that we had to really get into shape, in order to do a play about getting into shape! For the first few days I was definitely a bit stiff, I couldn't touch my toes, and now – two weeks on – I can get my hands flat on the floor again, so it feels great to be able to really notice that progression. I also loved how collaborative the rehearsal process was – we had to use our brains as well as our bodies – and had to work as a team and support each other.



### Is there anything that any of you have learnt over the course of the project so far?

**RB:** I learnt a lot from Jo Lewin, a nutritionist who came in to speak to us. I used to drink 5 or 6 bottles of Diet Coke a day, and I used to love it, thinking that because I thought it's sugar-free, I'm not going to put on any weight. But now I've found out that it's got aspartame in it, which is a 'fake sugar' which actually makes it worse for you than regular Coke, which contains natural sugars. So I thought that if we're expecting our audiences to make changes to their eating habits, I can make a small change too, so I've been drinking no-added-sugar squash instead of Diet Coke, and I already feel a little bit better within myself!

**JG:** My biggest guilty pleasure is dairy products. I usually buy full-fat cheese, mayonnaise, cream and yoghurt, but I know it would be better for me to buy the half-fat options. So that's going to be my way of making a small change, as well as exercising regularly!



### What are you most looking forward to about going on tour with Health Wealth?

**RB:** I think the reaction of the audience is going to be different in every school – I'm looking forward to hearing the ideas they come up with in the workshop, and I really hope that they learn something, even if it's only something little that they're going to change.

**BC:** I think it's going to be challenging at times, but I'm looking forward to hearing the audience's opinions, so I think it's going to be really rewarding too.

### If you could pass one top health tip on to people reading this, what would it be?

**RB & BC:** Balance!

**JG:** Exercise! 'Who hasn't got 20 minutes?!'

# HEALTH WEALTH

## FURTHER ACTIVITIES

Having seen the show and participated in the workshop, here are some exercises which students may be interested in, which the issues raised in greater depth. Some are taken from the workshop, and others were used by the cast in rehearsals.

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### Stand Up Sit Down

- Organise the students into a space and ask them to follow these instructions:
    - Stand up
    - Sit down
    - Touch the floor
    - Reach up as high as you can
  - Once the group has got to grips with the four basic rules the actions will be swapped so that:
    - Stand up means Sit Down
    - Sit down means Stand Up
    - Touch the floor means reach up as high as you can
    - Reach up as high as you can means touch the floor.
- 

### True or False

- Ask the group the following statements, and the students should guess if they are true or false. This exercise can be completed in teams or individually.
    - **Butter is better for you than margarine**  
TRUE: butter is made from natural fat where as margarine is made from manmade fat so it is harder for the body to process.
    - **Your 5-a-day can only come from fresh fruit and vegetables**  
FALSE: Tinned fruit, fruit juice, smoothies also count.
    - **You can be fat on the inside**  
TRUE: Fat can also be stored on the inside so it is possible to appear thin on the outside of the body but to be storing fat deposits on the inside.
    - **You should not eat after 7pm**  
FALSE: Food takes up to an hour to process through the body so as long as you leave an hour before you go to bed it is fine.
  - After each question have a brief conversation about the statements and the students reactions.
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### Agree/Disagree

- Organise a room and mark one side of the room 'agree' and the other 'disagree'.
  - Ask the following statements and students should respond by moving to the points in the room which best reflect their opinion.
    - Skipping breakfast makes you less productive
    - Eating healthily takes more effort
    - Eating healthily can be expensive
    - 'Junk food' tastes better than healthier options
    - Eating 'junk' food is fine in moderation
    - Exercising is important
  - After each question have a brief conversation about the statements and the students reactions.
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### What is a healthy meal?

- Split the group into two teams and give them one of the following titles:
  - The Most Unhealthy Meal
  - The Most Healthy Meal
- They should work as a team to create a menu which suites the title.
- Once both the menus have been completed compare both thinking about the following questions:
  - Would anyone eat the items on these menus?
  - How would you get a balance between the two?
  - Should portion size be considered?

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### Food Diaries

- Ask the students to make a list of all food consumed within the past 24 hours.
- Using the 'Eatwell Plate,' look at whether the content of the lists are in line with the recommended guidelines.
- Things to think about:
  - The calorific content of all the food consumed
  - The amount of fat and sugar contained in the food
  - Compare the lists to the Recommended Daily Allowances.
  - If necessary, how could changes be made to the diet in the future?

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### Persuasion

- Set the group up in a circle and place one chair in the middle of the circle.
- Ask for a volunteer to sit in the chair and give them the character card below.

Theo is a 15-year-old schoolboy. When his mum refuses to cook him something, he leaves the house without eating breakfast, instead buying a chocolate bar to satisfy his hunger. His Oyster card won't work, and so instead of getting the bus, he reluctantly walks to school – a journey that takes him 20 minutes. He finds it difficult to concentrate in class, and so gets told off by his teacher who suggests that his lack of concentration may be down to his poor breakfast choice.

- Once this card has been read explain to the group that Theo needs to make some changes to his lifestyle if he doesn't want to get ill.
- The objective of the students who are forming the circle is to persuade Theo to make some changes. The volunteer who is playing Theo should listen to these suggestions and respond accordingly. If the group suggests something which the volunteer thinks would persuade Theo to make changes, then they should acknowledge this by standing up.
- Questions to ask:
  - What types of persuasion worked?
  - What didn't work?
  - What kind of realistic changes could be made?
  - Would any of the class make these changes themselves?



### Higher or Lower

- Ask each student to choose one individual item of food or drink.
- Ask them to research the calories, fat, sugar and salt contained within that food. This information can be found at; [www.weightlossresources.co.uk](http://www.weightlossresources.co.uk).
- Now ask them to find or draw a picture of their chosen food or drink on an A4 sheet of paper, and write their various food levels on the back of the sheet.
- The group can now participate in a 'Top Trumps' style game, investigating whether one piece of food has a 'higher' or 'lower' quantity than another.
- Questions to ask:
  - Which food could be called the 'healthiest'?
  - Which is definitely the 'unhealthiest'?
  - What criteria did you use to define 'healthy'?

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### Advertising

In *Health Wealth*, Theo is presented with a series of adverts each tempting him in a different way. They promise that eating their food will make him richer, more fun or even skinnier.

- As a research assignment, ask students to look at an advert for food; either on television, radio or in print. Ask them to analyse who the advert is aimed at, and what the manufacturers are using to persuade the customer to buy their product.
- Now ask students to create their own adverts in small groups – first for a particularly unhealthy product, and then for a healthier option – using their research as inspiration. What can they do to make the food seem appealing to their chosen audience?

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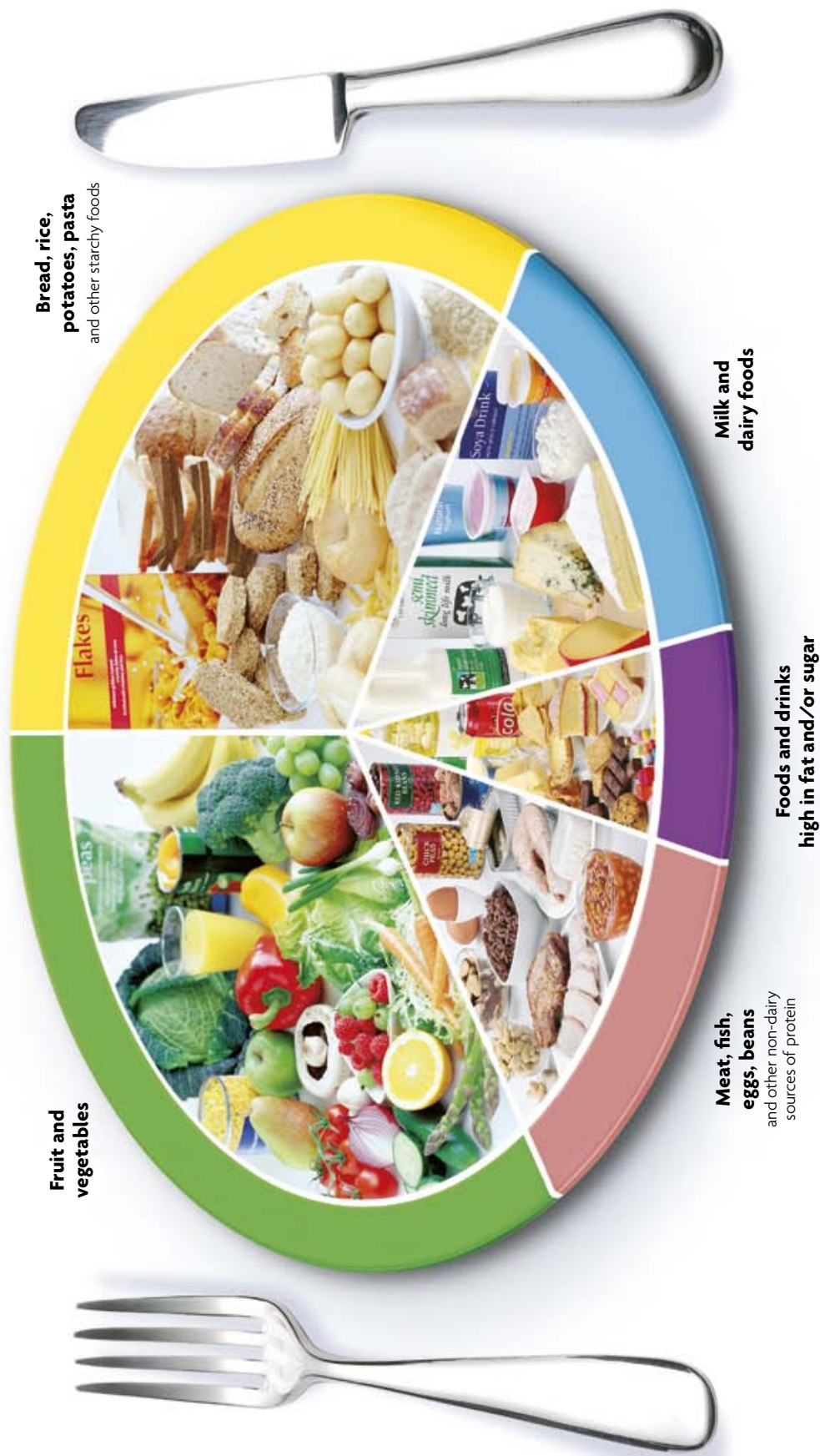
### Areas of Responsibility

We used this exercise in the research stages of Epidemic which eventually led us to the theme of obesity. This can cover the wider issue of public health but could also explore some of the root causes of the obesity epidemic.

- Areas of the room are split up and allocated a particular group. For example:
  - Government
  - Big Business
  - Media
  - Individuals
  - Family and friends
  - Charities
- Select a public health issue, for example, smoking, pollution or littering. Students then have 10 seconds to decide who they think should be primarily responsible for addressing it. The 'delegation' at each area must elect a spokesperson and come up with one reason why they believe that particular group is primarily responsible for addressing it.
- Once you have established the exercise you could begin to focus on the root causes of obesity – high calorie intake, lack of exercise, high salt and fat content in regular foods. This can prompt a discussion about the barriers to healthy living and ways that we could all address them.

# The eatwell plate

Use the eatwell plate to help you get the balance right. It shows how much of what you eat should come from each food group.



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# BIBLIOGRAPHY & CREDITS

## HEALTH WEALTH

Written by **Morgan Lloyd Malcolm**

Produced by **Old Vic New Voices**

Directed by **Simon Pollard**

Cast **Rebecca Birch, Bevan Celestine, Jennifer Greenwood**

Stage Manager **Victoria Heathcock**

*Health Wealth* toured London schools September–October 2012.

For further information on any of the issues mentioned within this resource pack, please visit the following websites:

[www.jolewin.com](http://www.jolewin.com)

[www.nhs.uk](http://www.nhs.uk)

[www.weightlossresources.co.uk](http://www.weightlossresources.co.uk)

[www.nhs.uk/Livewell/Goodfood/Documents/Eatwellplate.pdf](http://www.nhs.uk/Livewell/Goodfood/Documents/Eatwellplate.pdf)

[www.guardian.co.uk/society/2012/mar/11/obesity-children-healthcare-food-industry/](http://www.guardian.co.uk/society/2012/mar/11/obesity-children-healthcare-food-industry/)