

Lorraine Kimsa
Theatre for Young People

EDUCATION PARTNERS

BMO  Financial Group



RBC Foundation®

ARTISTIC DIRECTOR
ALLEN MACINNIS

MANAGING DIRECTOR
HUGH NEILSON

THE SHAPE OF A GIRL

THE SHAPE OF A GIRL

BY JOAN MACLEOD

PRODUCED BY GREEN THUMB THEATRE

STUDY GUIDE

MAINSTAGE MAY 11-19, 2011

STUDY GUIDE WRITTEN BY OISE PRE-SERVICE TEACHER CANDIDATES
COORDINATED BY KAREN GILODO AND KAREN CHAN
DESIGN AND LAYOUT BY JAN BORKOWSKI
SEASON DESIGN BY KEYGORDON



FEAT. JANNIFER PATERSON.
PHOTO BY DAVID COOPER.

LIVE THEATRE IS AN ACTIVE EXPERIENCE!

GROUND RULES:

As members of the audience, you play an important part in the success of a theatrical performance. Please review the following theatre rules with your students prior to your LKTYP visit.

- Food, drinks, candy and gum are not permitted in the theatre.
- LKTYP is a nut-free zone. Many children have severe life-threatening allergies; NO PEANUTS or NUT products may be brought to our theatre.
- No electronic devices are permitted in the theatre because they affect our sound system. Photography, audio and video recording during a performance is prohibited by the Canadian Theatre Agreement.
- Students are not permitted to leave the theatre unless they are accompanied by an adult.

THEATRE IS A TWO-WAY EXCHANGE:

Actors are thrilled when the audience is engaged and responsive. We want you to laugh, cheer, clap and really enjoy your time at the theatre. However, please be considerate audience members. Talking, whispering and excessive movement during a live performance is distracting for the actors, and disruptive for other audience members.

Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what they observed. Your students will be more informed and they'll be surprised by how much they noticed. Ask them to be prepared with one question for the actors after the show. Brainstorm with them about possible topics to get the most out of the experience!

SEASON PARTNER



EDUCATION PARTNERS



RBC Foundation®

TABLE OF CONTENTS

THE STUDY GUIDE.....	3
THEMATIC OVERVIEW	
STRANDS AND CURRICULUM CONNECTIONS.....	3
THE COMPANY	4
THE CAST	
CREATIVE TEAM	
SYNOPSIS	4
GLOSSARY	4
UNITS OF STUDY	4
PRE -SHOW UNIT.....	4-6
DISCUSSION QUESTIONS	
ACTIVITY 1: VIOLENCE?	
CULMINATING ACTIVITY: VIOLENCE IN CONTEXT. A MONSTER IN THE SHAPE OF A GIRL .	
POST-SHOW UNIT.....	6-9
DISCUSSION QUESTION	
ACTIVITY 1: PHYSICALITY OF STATUS	
ACTIVITY 2: MINGLE ME	
CULMINATING ACTIVITY: STILL IMAGE	
EXPLORING FORM: MONOLOGUE WRITING & ACTING UNIT	9-11
DISCUSSION QUESTIONS	
ACTIVITY 1: CHARACTER DEVELOPMENT & MONOLOGUE WRITING	
ACTIVITY 2: MONOLOGUE TEXT EXPLORATION	
ACTIVITY 3: MONOLOGUE ACTING & PERFORMANCE POLISHING CHECKLIST	
CULMINATING ACTIVITY: MONOLOGUES AND THE SHAPE OF A GIRL	
APPENDIX 1	12
PERFORMANCE POLISHING CHECKLIST	
APPENDIX 2.....	13
APPENDIX 3.....	14
GUIDELINES FOR WRITING MONOLOGUES	
APPENDIX 4.....	15
CHARACTER DEVELOPMENT QUESTIONS	
APPENDIX 5.....	16
APPENDIX 6.....	17
EXAMPLES OF SCENARIOS:	
READING LIST PROVIDED BY THE TORONTO PUBLIC LIBRARY	18
SOURCES/BIBLIOGRAPHY	18-19

THE STUDY GUIDE

THEMATIC OVERVIEW

The Shape of a Girl is a retrospective account of Braidie, a girl who struggles to come to terms with **bullying** and **violence** that occurred in her past. Joan Macleod, was inspired by the horrific incident that happened in 1997 – the violent murder of Reena Virk by her peers.

Braidie is a bystander who reflects upon the treatment of a bullied friend. She observes the **power** dynamics between friends from young age and sees the gradually intensifying hostility leading to **violence**. Braidie discovers how detrimental **bullying** is to the victim and examines her own actions and the actions of others who participate in the cycles of **violence**.

The play invites the audience to consider the ways in which events can build from seemingly innocuous conflicts to violent encounters. Through watching this play, the audience will come to understand how the passive bystander can also be part of the **bullying** process; their silent acceptance allows bullies to continue their hurtful behavior.

This study guide created in collaboration with a class of teacher candidates at UT/OISE, was designed for students to explore both the content and the form of this play. This guide aims to promote both a reflective and a practical response to the central issues and questions in the play. The suggested units encourage young people to reflect on their attitudes and emotional responses to the issue of **violence**. They will also focus on the dramatic form of the **monologue**. Studying the **monologue** will bring about deeper understandings of **characters** who speak of difficult pasts and reveals much about writing from various perspectives.

A huge thank you to Carolee Mason and her OISE Pre-Service Teacher Candidates for their inspiring work on this study guide:

Nadia Allidina, Gianna Antonacci, Celene Faludi, Stephen Furmaniuk, Devon Healey, Adrienne Kennedy, Caitlin Kennedy, Dante Labriola, Joanna Maxwell, Luke Nares, Kevin Parkin, Siobhan Power, Amanda Smith, Anna Swiderski, Victoria Weaver, Sarah West

STRANDS AND CURRICULUM CONNECTIONS



CURRICULUM CONNECTIONS: Social Studies, Health and Physical Education: Relationships and Social Skills



CHARACTER EDUCATION CONNECTIONS: Responsibility, Respect, Integrity, Empathy



THEMES: Violence, Conformity, Self-reflection

In addition to DRAMA **A** and LANGUAGE ARTS **L**, *The Shape of a Girl* directly relates to student development in the areas of:



SOCIAL STUDIES



HEALTH AND PHYSICAL EDUCATION: Relationship, Rules and Responsibilities

THE COMPANY

THE CAST

Braidie **Georgina Beaty**

CREATIVE TEAM

Playwright **Joan MacLeod**
Director **Patrick McDonald**
Scenery & Props Design **Scott Reid**
Composer **Ian Tamblin**
Scenic Painter **Angela Carlson**
Stage Manager **Rachael King**

SYNOPSIS

Braidie wonders if the teen accused of a shocking act of **violence** is so very different from her and her friends. This “monster in the shape of a girl” propels Braidie to examine her own past and confront the truth of her often-terrifying teenage world. Is she courageous enough to intervene when her friends’ **bullying** of a classmate goes too far? This gripping and powerful play is inspired by a true story.

GLOSSARY

The words in the Glossary appear in pink throughout the study guide.

- Bully:** A conscious, willful, deliberate and repeated hostile activity marked by an imbalance of **power**, intent to harm, and/or a threat of aggression
- Character:** Representation of a personality type or role in a narrative or dramatic work of art
- Empathy:** The action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another
- Monologue:** A prolonged form of dramatic piece performed by a single speaker
- Power:** The possession of control or command over others; authority; ability to act or affect something strongly; physical or mental strength;
- Violence:** The intentional use of physical and psychological force or **power**, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, mal-development, or deprivation. (defined by World Health Organization)

UNITS OF STUDY

PRE-SHOW UNIT

Curriculum Expectations: By participating in these activities, students will:

- Demonstrate the ability to make connections that relate to well being – how their choices and behaviours affect both themselves and others.
- Explain the effectiveness of various conflict resolution processes in daily situations.
- Demonstrate understanding of conflict resolution, anger management, and mediation.
- Demonstrate the social skills required to work effectively in groups and develop positive relationships with their peers.
- Demonstrate teamwork skills that achieve positive results.

DISCUSSION QUESTIONS (A. SMITH)

- Why do we want **power** over others?
- Do we have to hurt others to get it?
- Does one person have to fall in order for another to succeed?
- What can we do in our schools to eradicate dangerous **power** dynamics that lead to devastating outcomes?
- Why do we find pleasure in the pain of others?
- Are we lacking **empathy**? If so, how do we develop it?

ACTIVITY 1: VIOLENCE? (J. MAXWELL, K. PARKIN)

World Health Organization definition of violence: The intentional use of physical and psychological force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, mal-development, or deprivation.



Materials:

Blackboard, print-out of scenarios

Directions:

- Create three sections on the board:
- “**Violence**”, “Not **Violence**”, “Not sure”
- Distribute to the students situations on slips of paper. Have students place their situation on the board with tape under the category they think that fits.
- Once the students have placed their situations on the board, read them the World Health Organization’s definition of **violence**.
- Once the students have had a chance to hear the definition of **violence**, they will have the opportunity to move their situation if they have changed their mind.

APPENDIX 6

EXAMPLES OF SCENARIOS:

1. Mike pushes Josh around because he is small and easy to manipulate
2. The word **fag** is spray painted on a wall where everyone can see.
3. A suicide bomber takes his life in a crowded square.
4. Stephen teases Ashna for wearing a hijab saying “Aren’t you hot under there?”
5. A group of girls makes another girl do their homework in exchange for friendship.
6. A neo-Nazi facebook group.
7. An employer pats his employee on the behind as he passes by.
8. Derogatory comments are called out at women passing by.

- Conduct a discussion about **violence** and things the students have witnessed or heard about in schools.
- Did students change their minds on where the situation should be placed? Why? Were they surprised at the definition and some of the things considered to be **violence**?

Extensions:

- This activity can be extended into a slow-motion tableaux group activity with beginning, middle and end to illustrate some of the situations.

CULMINATING ACTIVITY: VIOLENCE IN CONTEXT A MONSTER IN THE SHAPE OF A GIRL. (C. FALUDI & K. CHAN)

Preface:

The Shape of a Girl was inspired by a true event that happened in 1997, the murder of Reena Virk, which drew attention as a national tragedy.

Directions:

- Invite the class to sit in a circle. Read the article entitled “I Am Not a Monster”(on page 13)
- Following the reading, ask students to think about why Ellard rejects the notion that she is a “monster.”
- What is a monster?
- Ask students to create a list of monsters from literature and/or popular culture. What do they have in common? What makes them different?
- What functions do monsters serve in literature? In popular culture?
- In this article a criminal act is being related to the term “monster”? Is this an accurate connection? Why? Why not?

Debrief and Extension:

To conclude this unit, it will be important to draw out understandings of interventions and **violence** prevention strategies.

- Ask students to explore some of the websites on the resource page ? and create a collaborative classroom list of **violence** prevention strategies.
- Once students have completed the list, ask them to think critically about it. Will these prevention strategies work? How? Have they done similar exercises with their school/class in past? What was the outcome? Will this list provide different outcomes? If yes, why? If no, why not?

POST-SHOW UNIT

Curriculum Expectations: By participating in these activities, students will:

- Create different interpretations of a single drama work, for performance.
- Create drama pieces, selecting and using a variety of techniques.
- Identify the factors that contribute to positive relationships with others.
- Use appropriate social skills and positive attitudes when interacting with others.
- Use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources.
- Use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works.
- Demonstrate an understanding of the challenges involved in human interaction.

DISCUSSION QUESTIONS (N. ALLIDINA, S. POWER, D. LABRIOLA)

- Why do you think the audience only hears Braidie's voice in the play?
- If students could listen/speak to any other **character**, which **character** would it be and why?
- How does Braidie feel as she is sharing her **monologue**?
- How do students think Braidie felt at different stages of her story?
- Do any **characters** show **empathy** in Braidie's story? If so, when? How?
- How do students connect to the **characters** in the play?
- How are students similar to Braidie and how are students different from Braidie?
- Ask students to identify the important relationships in the play? **Characters**? Conflict? Setting? Time?
- What is the **power** dynamic like amongst the friends?
- What makes a good friend?

ACTIVITY 1: PHYSICALITY OF STATUS

Directions:

- Students will be paired up for this activity.
- Student A will begin as the MASTER, Student B as the SLAVE.
- The SLAVE must always follow the MASTER's hand for the MASTER directs the SLAVE.
- However, this activity will not simply be a mirror image activity. Instead the MASTER will start with his/her hand to be followed by the SLAVE's nose as the MASTER moves about the room, varying HEIGHT, PACE, and DIRECTION.
- This activity involves the WHOLE body of each student: for when the MASTER moves on from using his/her hand to direct the SLAVE, s/he will have other body parts as the locus of control (ex. MASTER's right shoulder must be followed by SLAVE's left foot).
- At all times, the students are to attempt to keep the same distance between them, while continuing to experiment with HEIGHT, PACE, and DIRECTION.

Debrief:

- What is challenging about this activity? What is easy?
- What was the relationship that developed between the leader (MASTER) and follower (SLAVE)? Was it hierarchical? Or did you have to come to an unspoken agreement with your partner to always preserve the exact distance between you?
- How did it feel to be the master or the slave? Did your perspective change when the role was reversed? How?
- How can this activity be connected to Adrienne's relationship with her friends?
- Discuss **power** dynamics, cliques in groups of friends and how peer pressure or a leader's pressure can lead others to **bullying**.

ACTIVITY 2: MINGLE ME (A. SWIDERSKI)

Objective:

Mingle Me allows students to get up on their feet and interact with one another. It elicits active participation, cooperative learning and peer interaction. The activity allows students to focus on a single **character** from *The Shape of a Girl* and explore key questions that examine his or her personality, individuality, qualities and life.

Directions:

To facilitate a *Mingle Me* activity, have students choose a **character**. If analyzing *The Shape of a Girl*, students should focus on one **character** from the play to whom they feel strongly connected and feel they understand.

- Students will then travel around the classroom with their **character** in mind. They do not assume the role of this **character**; instead they travel with them, as if they are their invisible guest to the party.
- Allow the students to mingle amongst one another for a few moments before announcing that they stop and pair up with someone beside them. Students will then introduce their invisible **characters** of choice to one another.
- After the student introduces their guest **character**, the other student asks a question about them. The introducing student must then hypothesize what the answer might be based on their familiarity and connection with the **character**, in this case, Braidie. The answer might be "I often spend time with my brother Trevor".

Debrief:

Facilitate a discussion and have students share what they experienced. Did this help them connect with the play? What have you learned about your chosen **character**? What questions were most effective? Students may also be encouraged to go home and reflect in writing.

CULMINATING ACTIVITY: STILL IMAGE (N. ALLIDINA)

Objective:

Explore critical scenes from *The Shape of a Girl* using tableaux. This exercise will aid students in understanding the roles, feelings and relationships of **characters** in the play. Creating tableaux will help students understand various roles in the play and experience what **characters** may have been feeling at critical moments. Building on the scene by adding other **character** adds depth to understanding of primary **characters**.

Directions:

Tableau I

- Divide class into groups of five. Instruct students to create tableaux using their bodies to crystallize critical moments in the play *The Shape of a Girl*. Instruct the students to create the tableaux in chronological order.
- The first tableaux should be an introduction to the play – or a scene that occurred near the beginning. The two scenes to follow should depict rising action. The fourth should be an image of, what the group believes to be, the most critical moment in the play. The final image should be a conclusion or resolution. Ask students to focus on displaying varying levels, facial expressions and body language to crystallize meaning into each image.

Possible scenes that can be used to create the still-images are:

1. 8 years old – Sofie is the new girl
2. 10 years old – Sofie is known as IT
3. 12 years old – Class goes to see Hamlet
4. 12 years old – Adrienne attacks Sofie on the beach
5. 14 years old – Adrienne bullies Sofie at school while Braidie watches
6. 15 years old – Braidie tells Annie about Sofie
7. Final Scene – 8 years old – Adrienne, Amber, Sofie and Braidie are at the beach

Possible characters that can be added to the images: Rachel, Trevor, Lorna, Braidie's parents, Sofie's parents, Annie, Children at the blind camp, Neighbours, Psychologist, Bystanders.



- Ask groups to present their five tableaux to their classmates.
- After each tableaux within a group presentation, tap each group member on the shoulder to reveal the **characters** thoughts/feelings at that moment. Once the group has shared their still-images, ask audience members the following questions:
 1. How did you feel when you were watching the presentation?
 2. How did this group use levels to show relationships between **characters**?
 3. What emotions were shown on the **characters** faces?
- After the students have discussed the scenes, ask the group members to present their tableaux again and ask audience members to add other **characters** to each still-image. Once an audience member has added a **character**, tap them on the shoulder to reveal that **characters** thoughts at that moment.

Debrief:

Who were some of the **characters** added to the images? How did the **bullying** affect the added **characters**? In real life, when someone is being bullied, who is affected by the **bullying** and why?

EXPLORING FORM: MONOLOGUE WRITING & ACTING UNIT

Curriculum Expectations: By participating in these activities, students will

- Apply the creative process for the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives.
- Use the creative process and a variety of sources and forms, individually to design and develop dramatic work.
- Use the elements and conventions of drama effectively in creating individual dramatic work.
- Establish a distinctive voice in their writing, modifying language and tone skilfully to suit the form, audience, and purpose for writing.
- Demonstrate an understanding of the nature and function of drama forms, elements, conventions, and techniques, including the correct terminology for the various components.
- Use the critical analysis process to reflect on and evaluate their own and others' drama works and activities.

DISCUSSION QUESTIONS (C. FALUDI, L. NARES, C. KENNEDY)

- Is it valuable to work with a partner to improve dramatic writing skills? Why? Why not?
- What types of dramatic techniques help to improve **monologue** writing?
- What does my **character** want mostt? What does she/he hope for?
- What does she/he fear most?
- How does this **character** spend their time? What does she/he do for fun? What does she/he hope will change about her/his life?
- What does this **character** see as the most important thing in life?
- How does she/he see her/himself?

ACTIVITY 1: CHARACTER DEVELOPMENT & MONOLOGUE WRITING (L. NARES, S. FURMANIUK, G. ANTONACCI)

Monologue Introduction Discussion:

What is a *monologue*?

What are some *monologues* that people remember?

What purpose do they serve?

Directions:

Monologue in a Minute

- Students will take a minute (or up to 5) to write down everything they can in the voice of their *character* with the prompt: What do you want the most in the world right now?
- Encourage them with further prompts: Why do you want this? Have you ever had it? What is the first thing you would do if you got it right this second?

Energizer

- Have students walk around the class to loud music. Whenever the music stops, they should deliver a line from their new *monologues*.

Group Creative Monologue Development

- Have students walk around the class to loud music. Whenever the music stops, they should deliver a line from their new *monologues*.

Energizer

- Have students walk around the class to loud music. Whenever the music stops, they should deliver a line from their new *monologues*.

Character Development Questions:

In order to write and perform a strong *monologue*, one must first come to know the *character* they will be portraying. Actress Uta Hagen developed questions to guide an actor to discover and develop the *character* he or she is playing. Find these on page 15, appendix 4.

Directions:

- Choose a scene in the play that features the *character* (or imagine a scene that could take place at some point in the story) and answer the questions below.
- Try to be as specific as possible. Keep these questions as you can revisit them throughout the unit as you continue to develop your *character*. Get back into groups. Discuss, critique and ask questions to spark more inspirations!

ACTIVITY 2: MONOLOGUE TEXT EXPLORATION (C. KENNEDY)

Objective:

Through this activity, students will realize the importance of diction and focusing on how each word can change their *monologue*. At this point, they should have at least a draft of their *monologue* ready. They will also explore the importance of voice changing to create different tones and feelings.

Direction:

- Ask students to choose one word from their *monologue* and answer the following questions:
 1. What is the definition of the word?
 2. Where did it come from? (etymology)
 3. What symbols are connected to this word?
 4. List other words that connect to it.
 5. How does this word connect to the monologue?
- Ask students to choose seven words/sounds, either from the text or words/sounds they believe reflect the piece.
- Create a one minute piece that summarizes the story being told by your *character* using only these seven words/sounds. Students may use each word any amount of times.

Debrief:

Discuss with students this exercise can help them start their process in acting out their *monologues*. Ask them: From what you have researched on specific words, has this deepened or brought out any meaning from your piece? What words do you think you can add or take out of your *monologue* to enhance the expression and delivery of your piece?

ACTIVITY 3: MONOLOGUE ACTING & PERFORMANCE POLISHING CHECKLIST (S.G. WEST & V. WEAVER)

Objective:

Trial Performance of **Monologues** are used to peer assess in order to add, rework or change elements of **monologues** so that students can then focus on heightening the aesthetics, pacing, balance, and climactic moments. Students have had an opportunity to develop and sequence their scenes, transitions, and rehearse the overall piece. We will fit this together with warm-ups, setting the stage, and assessing our progress and readiness both onstage and off.

Direction:

- Read Harold Guskin's "Taking it off the Page" article: page (16)
- Students will break into groups of three and take turns reading their **monologue** pieces to one another, while following Guskin's breathing and thought evoking techniques. The students who play the audience to the reader are to take critical notes.
- Using the Performance Polishing Checklist (in Appendix 2), provide positive and constructive feedback to the student who has read first..

Extension:

Have students work on self-evaluation using Performance Polishing Checklist to add to written **monologues**.

CULMINATING ACTIVITY: MONOLOGUES AND THE SHAPE OF A GIRL (S. POWER, L. NARES, S.G. WEST)

Objective:

Students will create a collective piece using **monologues** written in role from the perspective of additional **characters** in "The Shape of a Girl".

Through class discussion students are allocated a specific role to compose a **monologue**. Students are welcome to pick a **character** from the play based on their connections to the **character**. The **monologues** will reflect the point of view of the **character** and contain details of a specific plot point. If more than one **character** is assigned then the students can explore and expose the private and public thoughts of the same experience.

Example: If there are two Sofie's reflecting a similar plot point, private Sofie could share a diary entry and public Sofie could share how she feels in the presence of her parents.

Directions:

- Introduce the culminating performance piece to the class.
- Since the students will be familiar with each other's pieces at this point, the students will write their **character** name on a piece of paper and post each paper in a timeline on a wall.
- The students will be asked to look at the timeline and ask themselves if they made the correct choice in where they placed their **character** within the storyline.
- Students will be asked to justify their placement, and they can feel free to move if they feel it is necessary for their **character**.
- Using **character** motifs, gestures and themes, have students build transitions using the chronological model.
- Students will deliver their **monologues** and transitions using the timeline format.

Extension:

Have students work on self-evaluation using Performance Polishing Checklist on page 12 to add to written **monologues**.

APPENDIX 1

Name: _____

Performance Polishing Checklist

Please keep notes of each stage during your offstage time. Consider what your strengths and challenges were, and note suggestions for other actors in the third column.

Task	To Keep	To change, add or re-work	Notes
Set up set, props, costume pieces			
Physical and vocal warm-up			
Relaxation/ Getting in Role			
Backstage and off-stage etiquette			
Transitions: pacing, volume			
Blocking: Light- ing, visibility from all angles, cheating			
Projection, sound levels			
Overall pacing			
Curtain call order			
Strike			

APPENDIX 2

**'I am not a monster,' Ellard tells B.C. court
Jane Armstrong
The Globe and Mail, July 8 2004, p. A7**

Weeping and rocking in the witness box under a gruelling cross-examination yesterday, Kelly Ellard denied up and down that she killed classmate Reena Virk. Finally, the frustration spilled into anger and Ms. Ellard shot back: "I am not a monster." It was a tense moment between the young accused and Crown attorney Catherine Murray, but Ms. Ellard's outburst failed to dent the prosecutor's blistering questions.

Ms. Murray's cross-examination of Ms. Ellard began yesterday morning and lasted throughout the afternoon. It began just seconds after Ms. Ellard finished her take of events the night Reena Virk was beaten and drowned under a Victoria bridge in November, 1997.

Under the gentle questions of her lawyer, Ms. Ellard admitted that she was an active participant in a first attack on Reena when a gang of classmates lured the Grade 9 student under Victoria's Craigflower Bridge and beat her senseless, leaving the girl dazed and bleeding in the mud.

Dressed in a demure pink sweater with her hair pulled into a ponytail, Ms. Ellard admitted throwing the first punch against Reena. But she vehemently denied the prosecution's theory that she and Warren Glowatski followed the injured girl across the bridge, beat her again and drowned her in an inland waterway.

Instead, she said, she sat at a bus stop after watching Reena cross the bridge. About 10 minutes later, Mr. Glowatski appeared from the bridge, looking agitated. He told Ms. Ellard that he and two other girls followed Reena and beat her again. When he left the scene, the girls were still struggling with Reena in the water.

Ms. Ellard is charged with second-degree murder. Mr. Glowatski was convicted of the same charge in 1999.

Yesterday, Ms. Ellard had barely finished her side of the story when Ms. Murray was on her feet, punching holes in her version. Ms. Mur-

ray suggested that Ms. Ellard did not just succumb to mob anger on Reena; rather, she helped with the plan to lure Reena under the Craigflower Bridge.

She suggested the attack was to settle a score between Reena and at least two other girls, who were angry at Reena over a series of petty issues.

One believed Reena had taken her address book and called boys listed in it.

But Ms. Ellard, now 21, had an answer for each of Ms. Murray's accusations.

She said she had no reason to kill Reena; she didn't even know her.

"You and [another teen] would beat her up for all the problems Reena was causing you, right?" Ms. Murray asked.

"No," Ms. Ellard replied.

"You had cooked up this plan to lure her there, right?"

"No," Ms. Ellard replied again.

"You didn't care about her, did you?" Ms. Murray asked.

"I didn't know her," Ms. Ellard replied.

At another point, Ms. Murray suggested that Ms. Ellard was cruel. In tears, Ms. Ellard replied: "Everyone is capable of being cruel -- even you. But I didn't kill Reena Virk," Later, Ms. Murray asked Ms. Ellard how she felt when she saw Reena crumpled in the mud, with her hands buried in her face. "Is that thought making you upset?" It was then that Ms. Ellard replied: "Obviously -- I am not a monster."

At several points in the exchange, Ms. Murray asked the accused whether she needed to take a break.

"Please quit repeating yourself," Ms. Ellard said, nearly moaning. "You keep wasting time. I just want to get it over with."

In the public gallery, Ms. Ellard's mother wiped tears from her eyes as she watched her daughter spar with the prosecutor.

APPENDIX 3

GUIDELINES FOR WRITING MONOLOGUES

Important Decision/Crossroads

The most dramatic moments are those where the audience gets to see a **character** make a choice right there in the moment. Ensure that you are choosing to dramatize an important crossroads for your **character**. Find a problem in her/his life that must be solved, a choice between two paths, etc. Allow her/him to really go over the options; having a **character** believe one thing and then change her/his mind over the course of a speech can be a very interesting thing to read.

Emotional Build

Monologues always start in one emotional place and finish in another. Often this is the result of a build in intensity of emotion or intention on the part of the speaker. Whether the **character** changes her/his mind and changes emotion through the piece, or stays with one point of view which intensifies, there must be a development of both thought and intensity through the **monologue**.

Context

You must have a deep understanding of the situation each **character** finds her/himself in at each given moment. Insert details of your **character's** life into your text whenever you can. Give us the flavour of her/his life.

Diction/Attitude

Pay attention to how your **character** speaks, what words she/he uses, how emotional she/he gets, and the kinds of things that upset her/him.

Style

Is this a comic **monologue**? Melodramatic (sad, angry, emotional)? Dramatic writing is always concerned with how an audience will respond to a **character** in a given moment. Should the audience laugh at or with this **character**? Become enraged? Feel pity? Make a clear choice. Sometimes there can be a progression between two different or opposite reactions – i.e., a **monologue** can start out humourous, but end with the audience pitying the **character**.

Each of your **monologues** should show evidence of consideration of all of these elements.

APPENDIX 4

CHARACTER DEVELOPMENT QUESTIONS

1. WHO AM I? (name, age, address, relatives, likes, dislikes, hobbies, description of physical traits, religion, education, enemies, loved ones, etc.)

2. WHAT TIME IS IT? (Century, year, season, day, minute, grade, significance of this time, etc.)

3. WHERE AM I? (Country, city, neighbourhood, location, room etc.)

4. WHAT SURROUNDS ME? (Animate and inanimate objects, social conditions, details about my environment)

5. WHAT ARE THE GIVEN CIRCUMSTANCES? (What has just happened, is happening, and do I expect to happen?)

6. WHAT ARE MY RELATIONSHIPS? (newness or familiarity, age difference, affiliations, feelings towards)

7. WHAT DO I WANT? (Character's need. The main objective in the moment and in the scene)

8. WHAT'S IN MY WAY? (Who, what is in the way of getting what you want)

9. WHAT WILL I DO TO GET WHAT I WANT? (specific physical or verbal examples)

APPENDIX 5

Harold Guskin's "Taking it off the Page"

A process called "Taking It off the Page" allows the actor to discover or rediscover the foundation of acting through the text, with no preconceptions of how to play the role.

Here's how it works: The actor looks down at the phrase and breathes in and out while he reads the words to himself, giving himself time to let the phrase into his head. Then he looks up from the page and says the line, no longer reading, but speaking.

Taking your time to breathe in and out while you look down at the page to read the phrase for yourself allows you to access whatever unconscious thoughts or images it evokes. It doesn't matter what comes up—however trivial, simple, deep, or apparently unrelated it is—as long as it is your actual response at the time, and NOT what you *think* is appropriate.

As soon as you exhale, say the phrase before you have a chance to censor whatever thought or feeling surfaces. Just say *what you mean*, no matter how startling, stupid, frightening, funny, touching, irreverent, or boring. You have to *trust* your outrageous responses as much as the subtle ones.

Often actors are afraid they won't have a feeling for the writer's line. And sometimes the honest response to a line is, "I don't feel or think anything". In life, it takes courage to admit to yourself that you don't really have any feelings about something. By accepting this and allowing yourself to do nothing because you feel nothing, you are making yourself available to the surprising and unpredictable responses that follow.

Don't get too exacting about how much text to take off the page at a time. You may pick up a phrase or a whole line or even a couple of short lines at once. Do whatever your instinct tells you.

Most important of all, *don't be careful!* These are *your* lines, your images, your thoughts. The exploration you are beginning is going to become the **character**. Because you are within the script, anything you do could be or could become the **character**. You are in a *state of discovery*, triggered by the only thing we know for sure about the **character**—what the **character** says. This leaves you free to try anything that comes to you.

By "taking it off the page" you *have* to trust yourself. Look down at the page and read a line to yourself while taking a breath in and out. Look up from the page and say the line, relishing the *memory*. You must trust yourself and respond to whatever comes to you. Say what you mean at that moment. Don't let yourself be judgmental.

If you get used to yourself and your responses to your own lines, you will find the **monologue** much easier. Immersing yourself in a **monologue**, relying only on yourself and the text, will make you much stronger and independent in scenes with other actors. The stronger you are and the more available to yourself, the better for your development in the long run. So, breathe in, breathe out, and trust yourself.

APPENDIX 6

EXAMPLES OF SCENARIOS:

- 1. Mike pushes Josh around because he is small and easy to manipulate**
- 2. The word fag is spray painted on a wall where everyone can see.**
- 3. A suicide bomber takes his life in a crowded square.**
- 4. Stephen teases Ashna for wearing a hijab saying "Aren't you hot under there?"**
- 5. A group of girls makes another girl do their homework in exchange for friendship.**
- 6. A neo-Nazi facebook group.**
- 7. An employer pats his employee on the behind as he passes by.**
- 8. Derogatory comments are called out at women passing by.**

READING LIST PROVIDED BY THE TORONTO PUBLIC LIBRARY



The Shape of a Girl

by Joan MacLeod

Braidie wonders if the teen accused of a shocking act of **violence** is so very different from her and her friends. This “monster in the shape of a girl” propels Braidie to examine her own past and confront the truth of her often-terrifying teenage world. Is she courageous enough to intervene when her friends’ **bullying** of a classmate goes too far? This gripping and powerful play is inspired by a true story.

THEMES:

Violence, Conformity, Self-reflection

BOOKS:

Hate List by Jennifer Brown

Lucas by Kevin Brooks

Jumped by Rita Williams-Garcia

See No Evil by Diane Young

Hold On by Alan Gibbons

SOURCES/BIBLIOGRAPHY

On the Reena Virk Story

Armstrong, Jane. “‘I am not a monster,’ Ellard tells B.C. court.” *The Globe and Mail*. July 8, 2004.

P. A7. Print Attached.

CBC News. “Convicted killer Ellard seeking parole”. 09 November 2010. Web. 31 Mar 2011.

<<http://www.cbc.ca/news/canada/british-columbia/story/2010/11/09/bc-kelly-ellard-parole-virk.html>>

CBC News. “The murder of Reena Virk and trials of Kelly Ellard”. 14 April 2009. Web. 31 Mar 2011.

<<http://www.cbc.ca/news/canada/story/2009/04/14/f-virk-timeline.html>>

Steinberg, Corey D. “Reena Virk Story: Senseless Teen Violence – Senseless Waste”.

York Region Anti-Bullying Coalition. Web. 31 Mar 2011.

<http://www.yorkregionanti-bullying.org/Reena_Virk_Story-Senseless_Teen_Violence.aspx>

Heartspeak Productions, prod. *The Reena Virk Story with Manjit and Suman Virk*. 2009. Documentary.

<<http://www.youtube.com/watch?v=oX0pjKkZaOQ>>

ANewsVanIsland. “Parole Hearing for Kelly Ellard in Feb. 2011”. 8 Nov 2010. Video.

<<http://www.youtube.com/watch?v=5McCXW9hLc8>>

Bullying Prevention Resources

b-free. Government of Alberta. Web. 31 Mar 2011. <<http://www.b-free.ca/about.html>>

Bullying prevention in schools. Public Safety Canada. Web. 31 Mar 2011.

<<http://www.publicsafety.gc.ca/res/cp/res/bully-eng.aspx#a06>>

“Bullying.” School Advocacy Hamilton. Web. 31 Mar 2011. <<http://www.schooladvocacy.ca/bullying.pdf>>

Eyes on Bullying Web. 31 Mar 2011. <<http://www.eyesonbullying.org/>>

Safe and Caring Schools and Communities Web. 31 Mar 2011. <<http://www.sacsc.ca/>>

Stop Bullying. Department of Health & Human Services, USA. Web. 31 Mar 2011.

<<http://www.stopbullying.gov/teens/index.html>>

YOU CAN. Web. 31 Mar 2011. <<http://youcan.ca/content/resources>>

YOU CAN is a non-profit organization specializing in youth-led methods for non-violent conflict resolution.

Acting References

Guskin, Harold. “Taking it Off the Page”. *How to Stop Acting*. New York: Faber and Faber Inc., 2003. Print.

Hagen, Uta. “Six Steps”. *A Challenge for the Actor*. New York: Scribner, 1991.

Arts Impact: Making a difference in the lives of students

LKTYP is proud to have **Great-West Life, London Life and Canada Life** as lead sponsors for its Arts Impact programme, which provides opportunities for schools in low-income areas of Toronto to participate in quality arts education. Arts Impact’s goal is to deepen students’ understanding of theatre, allowing them to be inspired by the material presented on stage and to think in ways that challenge their own perceptions.



Connections: Addressing the pattern of poverty

There is empirical evidence that children who live in poverty are at greater risk of dropping out of school. Studies have also proven that exposure to the arts improves scholastic ability and attendance. Thanks to the generosity of **CIBC Children’s Foundation**, LKTYP can offer special subsidized tickets to qualifying schools.



CIBC Children’s Foundation



Allen MacInnis
ARTISTIC DIRECTOR

LORRAINE KIMSA THEATRE FOR YOUNG PEOPLE

(formerly Young Peoples Theatre) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 45-year history we have produced many of the most important works that now form the canon of plays for young audiences in this country. At the heart of founder Susan Rubes'

idea for Young Peoples Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

Through the communal experience of the theatre we create for them, children can receive indications of what is important, funny, trivial; positive, negative, wrong, right, rightish, wrongish; frightening, reassuring, empowering, unavoidable; familiar, new, eternal ... We strongly believe that even through the most playful of plays, we are speaking powerfully to children about the community and the world in which they live.

Therefore, at the centre of the artistic policy of LKTYP is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people. We want children

to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful people they were born to be. To do this, our programming is drawn from the world classics of children's stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

At LKTYP, because we are serious about child development through theatre art, children can experience our work as either audience members or theatre creators. We extend the learning opportunities of our professional productions through our substantial Education & Participation Department. The Department's services for teachers and students helps connect curriculum objectives and learning outcomes to the content of our professional productions; its Community Participation projects link our theatre skill with the educational aspirations of partners who are dedicated to the growth of young people; our interest-based Drama School offers young people the chance to engage deeply in the excitement of theatre art; and our Community Volunteer programme offers everyone who wants it, the opportunity to participate in the mission of LKTYP.

LKTYP is not only a professional theatre for young audiences but a vital community-based centre of arts education.

LORRAINE KIMSA
THEATRE FOR YOUNG PEOPLE
165 FRONT STREET EAST
TORONTO, ON M5A 3Z4
416.862.2222
LKTYP.CA

EDUCATION & PARTICIPATION DEPARTMENT
KAREN GILODO
EDUCATIONAL SERVICES COORDINATOR
416.363.5131 X230
KGILODO@LKTYP.CA



YEARS OF YOUNG PEOPLE'S THEATRE

SEASON PARTNER



EDUCATION PARTNERS

BMO  Financial Group



RBC Foundation*

GOVERNMENT & FOUNDATION PARTNERS



Canada Council
for the Arts

Conseil des Arts
du Canada



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



THE ONTARIO
TRILLIUM
FOUNDATION



METCALF
FOUNDATION

The Ontario Arts Council and the Ontario Trillium Foundation are agencies of the Government of Ontario.