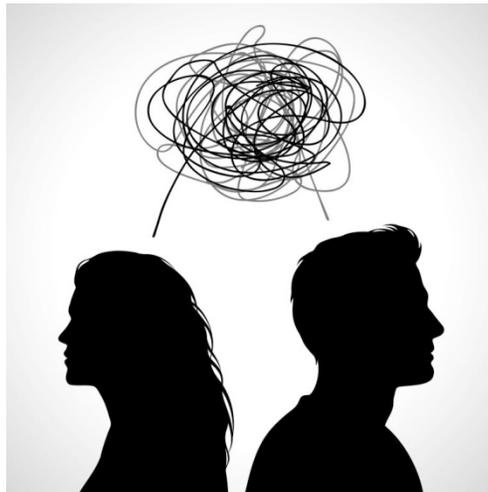


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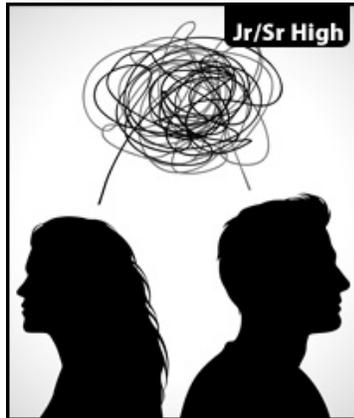
Consent

By Mieko Ouchi



A Study Guide for Teachers

prepared by
Compass Centre for Sexual Wellness and the Sexual Assault Centre of Edmonton
with assistance from Kali Weber and the Canadian Red Cross



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Appendix – (8.5x14 sized page) Healthy Relationship Poster - an optional visual tool to hang in the classroom, as a reminder about what a relationship is.

SECTION 1 ABOUT THE PLAY

Dear Teachers,

The main purpose of this study guide is to make the experience of viewing the play *Consent* a meaningful and memorable one for students.

Consent is relevant and timely given all the messages we are seeing in the media. Movements in social media like #MeToo and #TimesUp have primed audiences to further explore the message of consent and healthy relationships.

Feel free to adapt the activities to suit the needs and levels of your students in your classroom.

If you would like to further explore the topic of healthy relationships in an age appropriate level please ensure you schedule our follow up workshop for your class. It is an adaptable presentation to your class blocks getting the students talking about healthy relationships in their own life while exploring the tough issues discussed in the play.

Thank you for bringing *Consent* into your school community. We hope this guide helps extend the learning into the future.

Notes from the Playwright

When I began to muse and jotting down ideas about writing this play about sexual consent four years ago, I had no idea where all of this would lead. While I hoped it would open up discussion for young people, I certainly did not imagine the unexpected powerful movement that we find ourselves a part of today. But I am so thankful. I'm so deeply glad it is a safer place than I thought to reveal the violence we have experienced, or to talk about acts of violence we have participated in or witnessed in our lives.

But that topicality also made it hard. In fact, *Consent* turned out to be one of the most challenging plays I've ever written. Why? Well, as I look around me, in my own life, in the many different circles and communities I find myself a part of, in schools, on the news, and in all forms of media: traditional and social... adults are struggling mightily with this issue... which begs the question... what can we safely teach young people while remaining authentic and real about our own genuine confusion?

The good news, is that I discovered that I think we can teach them what we are learning. To listen. To educate ourselves with good, clear resources and information. To be brave enough to ask for help from all the amazing community organizations which are available to us when we need them. To offer help and support to others when we can.

For young people, I hope that through a character like Mai, we learn how to be a supportive listener, a warm and non-judgmental shoulder. A soft place to land. I also hope that young people find inspiration and connection with both Caz and Ty. I admire their bravery, to confront the truth of what has happened between them, and see their journey as one of hope and the potential for change.

New plays owe huge thanks. They are not created by one person, and there are many extra moms and dads to acknowledge and thank.

Firstly, the team of artists who dove into this new script. Your patience, passion and dedication made this process very special. Next, our small but mighty staff at Concrete. Your tireless work on all the small details was greatly appreciated. Enormous thanks to our amazing community partners SACE and Compass and all their incredible staff who have worked tirelessly to make sure that the artistic team and every student are well cared for and supported. And a special thank you to Derek Warwick from our board, who gave me such great support and great ideas early on.

Finally, a huge round of applause for all the funders who supported this project. This has meant the world to us, and allowed us to present the show in the safe and supported and accessible way that it needs to be done. We couldn't have done it without you.

~ Mieke Ouchi

About the Characters

Caz: an 18 yr old female high school student. The play starts with a night of sexual intercourse with her boyfriend Ty, after drinking too much at a party. Throughout the rest of the play, her feelings about what happened are explored. She tries to address what has happened by journaling but ultimately, cannot keep the feelings inside and reaches out.

Ty: an 18 yr old male high school student. Ty is left wondering what is going on with his long-time girlfriend after a night at a party. Ty obviously cares about Caz and is confused by her suddenly ignoring him.

Ms. Mai Holmes: a youthful high school English teacher. Throughout her time in university, she was a part of her school's peer support program and is trained to receive sexual assault disclosures. Mai helps each character understand what has happened between them. She is the conduit through which local resources are shared with Caz and Ty.

Play Overview (Synopsis)

Consent is a play that could take place anywhere across Canada.

We open at a raging high school house party. The two main characters, Caz and Ty, enter holding hands. It is apparent they have been drinking heavily.

As the two laugh and joke about the night, they get lost in a moment between them and kiss. Ty encourages Caz to go upstairs with him. Caz is reluctant and unsure. It is clear she wants to stay downstairs with the rest of their friends at the party. Ty, eventually, takes her by the hand and pulls her upstairs with him for sex.

In a heightened theatrical moment, Caz looks out at us, and shares directly with the audience. She tells us her parents always taught her to be independent and that her body is her own. Through their teaching, Caz learned she has the right to say no if someone touches her in a way she doesn't like. So why is she so confused? Why does she feel unable to say anything at all?

We cut to their school. Ty sees Caz in the hallway a few days later. He has texting and calling with no reply. She tries to avoid him, but he grabs her arm. She pulls away, just as Mai Holmes, their English teacher comes into the hall. She clocks this emotional moment between the two.

In the next scene, Ty enters his English classroom, but Caz isn't at her desk. She has skipped class. The teacher, Mai, announces the following unit will be diving into *A Streetcar Named Desire* by Tennessee Williams. She hands out the play to students as they leave.

Ty retreats to the drama room. He starts dancing. Caz appears at a coffee shop. She is journaling. The two are both stewing over what has happened. Ty is getting more frustrated by her lack of response. Caz can't identify her feelings about what happened at the party and Ty doesn't understand why Caz is ignoring him. Both are trying to deal with what is going on their relationship.

A heightened moment. Ty looks out and shares with the audience his upbringing. He tells us about how the movies demonstrate when the guy pursues the girl, it is romantic. Through his repeated actions, he wears her down, and they live happily ever after.

Next time in English the class discusses the characters in *Streetcar*. Caz is back, but the tension is palpable between her and Ty. Mai encourages Caz to share her thoughts on Scene 1. Caz reflects on Blanche and Stanley's interactions with each other. She talks about the tension in the scene and both characters' inability to communicate. Ty seems disturbed by what she says. At the end of class, he leaves abruptly. Mai stops Caz as she leaves and asks if everything is okay. She assures her that it is, but asks for a "friend" about drinking and consent. After a brief and murky exchange, Caz leaves. Mai is left wondering if something serious has happened.

That evening as both sit in their bedrooms, Ty reaches out to Caz again by text, trying to get her to talk to him. After a brief exchange, it is clear to Caz that Ty doesn't think what happened at the party was serious. She is left feeling hurt, upset, angry, frustrated and confused.

The next morning, Mai is in her classroom early. She calls down to the office, and discovers that Caz left school after English class the previous day. She decides to find her that day at school; but Caz finds Mai first. She is at her door. Mai asks questions about the story that Caz was telling the day before. Caz shares that the story is actually about her. She tells Mai about the party, the drinking and about Ty convincing her to go upstairs to have sex.

While not being a trained counsellor, Mai shares knowledge she learned from her time as part of her university's peer support program. Mai helps Caz identify she was sexually assaulted by Ty. Mai, equipped with local resources, shares with Caz where she can go to process what has happened. With support from Mai, Caz decides she would like to contact a local agency for further support and will eventually tell her parents what happened. Mai leaves with Caz to make the call to a local sexual assault organization.

Ty arrives for English. Both his teacher and Caz are missing. Mai enters the class late, without her. Intending on reviewing the second scene of the play, Mai engages Ty to talk about how the characters interact with each other now. They talk about Blanche's speech pattern; how she starts a thought but then cuts herself off. Ty states it is as much about what she doesn't say as to what she does say. Mai ties the idea back to real life, how we are prone to pay attention to verbal cues but also need to be aware of the nonverbal ones.

That evening, Caz and Ty are at their homes. Ty reaches out again to Caz via text message. He apologises to her for what he thinks was a misunderstanding. Caz freaks out at his unintentionally glib response. She lets him know that what happened wasn't a misunderstanding, but sexual assault. Ty is shocked to hear this, and calls Caz. She shares further with Ty that she told their English teacher and reached out for help. Caz encouraged Ty to do the same. Ty is angry. From his perspective, Caz had wanted to have sex before, and she didn't say no when he asked her to go upstairs. Ty is confused as to how he could assault his girlfriend. He accuses Caz of trying to spread lies.

The next day, Ty approaches Mai in her classroom, accusing her of putting thoughts into Caz's head. He states he didn't drug Caz or hold her down, so how could it be assault? After explaining to Ty about enthusiastic consent, Mai asks Ty if he and Caz talked about having sex that night. Ty says no. After further discussion, Ty begins to understand that Caz had given clear non verbal signs that she didn't want to go upstairs, and by not getting a clear and enthusiastic yes to what he was proposing, what happened was in fact, sexual assault. He feels terrible. Mai offers Ty resources so he can further process what he did.

The play ends with Mai's final class on Streetcar. She talks about the relevance of the play for today's readers, and how we as a society, still struggle with gender roles and stereotypes, unhealthy relationships and sexual violence. As she concludes, we begin to see the characters weeks later. Ty is dancing, and Caz journals at a coffee shop. Eventually we land in the drama room. Ty is dancing a new piece he has choreographed. Caz appears in the doorway. Ty apologises to her. He asks if they can still be together and Caz reveals she is unsure. For now, she needs space. While he is heartbroken, he accepts that, and she walks away. Ty packs up to follow her but then decides to head the other direction - respecting her request for space.

What are the central ideas and issues that that this play demonstrates, explains or supports?

- We should believe people when they disclose incidents of sexual assault and harassment
- Definitions of sexual assault and verbal, enthusiastic and affirmative sexual consent
- Exploration of the idea of consent within a dating relationship
- Examination and myth-busting of common myths around sexual consent and assault
- Sexual assault is not always about holding someone down or forcing them to engage in sexual activity through physical violence. Sometimes it is not listening to the verbal and/or non-verbal cues of your partner
- Answers to the many questions by young people about consent and alcohol
- That both genders have agency and control over their sexual decision-making
- Examination of social pressure on gender roles and equity between genders
- That asking for help and support is not as scary as you might imagine
- That there are community resources available to help following sexual assault
- That both genders can receive help, support and education around the issue of respectful relationships

Central Definitions

Sexual Consent

Consent is a **voluntary** agreement to engage in sexual contact.

Voluntary means a person **freely** agrees to the sexual act because they **want** to. Whether it is kissing, sexual touching, oral sex, and/or penetrative sex, everyone involved must give **voluntary** consent.

Because sex* involves more than one person (with masturbation being the exception), consent must be communicated; it cannot be assumed.

While phrases like "yes means yes" and "no means no" are helpful, they can be misleading and do not fully explain all the ways a person can communicate voluntary consent. For example, sometimes a person might say yes because they are scared to say no – that would not be voluntary consent. They did not freely say yes because they wanted to; it was forced. Sometimes people do not say "No." They might give an excuse, or simply be quiet and not say anything, and that is also a valid way of communicating a lack of consent.

There are so many different ways for a person to communicate "no", and often the ways that we say no depend on our feelings of safety. Since we can communicate "no" so many different ways, the only thing that constitutes a "yes" would be a clear and voluntary agreement to engage in sexual activity. Remember, if it's not a "yes", it's automatically a "no"!

*When we use the word "sex," we mean all forms of sexual activity, including kissing, sexual touching, oral sex, and/or penetrative sex.

Consent in Canada is:

- Affirmative, meaning people are not required to say "No."

Consent is something all participating individuals actively communicate to each other, not something someone assumes is there unless told otherwise. Nobody has any obligation to say "No." Rather, the responsibility lies with each of us to pay attention to our sexual partner, and find out if they are giving voluntary consent or not. And if we're ever unsure, we need to check in with our partner and not engage in further sexual activity until we know for sure that they are voluntarily consenting.

Pay attention to their body language and listen. Unless they communicate **voluntary** consent, assume that consent has not been given.

- Continuously communicated during sex.

Everyone must pay attention to their sexual partner during sex, and maintain continuous communication that all parties are consenting. People can change their minds. Once someone changes their mind and withdraws consent, that needs to be respected and the sexual act must stop.

- Act-specific, meaning past consent does not imply future consent.

Consent must be communicated each time people have sex, and for each sexual act they engage in. Just because someone has in the past agreed to a sexual act, for example oral sex, does not mean they will automatically consent to it in the future.

Voluntary consent ultimately means both people are comfortable, happy, and enthusiastic about the sex. People can communicate voluntary consent verbally, and/or with their body language.

Sexual Assault

Sexual assault is any form of sexual contact without voluntary consent.

This includes forced oral contact, fondling, grabbing, groping, sexual rubbing, oral-genital contact, vaginal penetration and anal penetration. Basically, any physical contact, that is sexual in any way, done without a person's voluntary consent is sexual assault.

Alcohol and Consent

According to the law in Canada a person cannot consent if they are under the influence of drugs or alcohol. This is because drugs and alcohol impair our judgment, as well as our ability to process information and make decisions.

People often wonder how this law actually works. Sometimes people will decide to engage in sexual activity with a person during a night of partying, and sometimes this happens even after a person has consumed alcohol; depending on the circumstances this may not constitute sexual assault, so this law may seem confusing at first.

- If there is any reason to doubt whether someone is “sober enough” to consent, we have to wait.

In order to be able to engage in sexual activity someone must be “sober enough” and able to give their consent. Unfortunately, the term “sober enough” is a bit vague. How many drinks is sober enough? That might be different for each person and it might even be different for the same person on different days.

Because this phrasing can be confusing, it can be easier to flip this logic and instead to spend some time thinking about what “too drunk” looks like.

Most people are familiar with signs that someone is too drunk; for example, tripping or stumbling, slurred or incoherent speech, passing in and out of consciousness, vomiting, smelling of alcohol, acting out of character, glazed over or bloodshot eyes, etc. These are really clear and easily identifiable signs that someone is too drunk and not able to give their consent in this moment.

- It is the responsibility of the person pursuing sexual activity to ensure they have voluntary consent from their partner.

If someone is ever not sure whether their partner is sober enough to consent, they have to wait. When it comes to alcohol and consent we must always err on the side of caution; we cannot engage in sexual activity with a person unless we know *for certain* that they want it to happen and that they are sober enough to give voluntary consent.

Drug and alcohol facilitated sexual assault is unfortunately very common, and it is so important that we are able to tell survivors that the abuse they have experienced is *not their fault*. Regardless of whether they were drunk or sober when it happened, survivors of sexual assault are never responsible for the abuse they have experienced.

SECTION 2 TEACHING RESOURCES & EXERCISES

Understanding The Links To Alberta Education Curriculum

Consent was created before the #MeToo movement. While it is timely for what has been happening in the media for the last few months, the original design was to open up discussions about healthy relationships within students' daily encounters. The model was to assist teachers in delivering existing curriculum.

JUNIOR HIGH (7-9)

HEALTH

GRADE 7:

Safety and Responsibility

- W-7.7 analyze the definition, effects and possible consequences of various forms of harassment
- W-7.8 analyze and appreciate differing personal perspectives on safety; e.g., physical, emotional, social safety
- W-7.10 identify and examine potential sources of physical/emotional/ social support
- W-7.12 identify the effects of social influences on sexuality and gender roles and equity; e.g., media, culture
- W-7.13 examine the influences on personal decision making for responsible sexual behaviour

Interactions

- R-7.5 examine the characteristics of healthy relationships, and develop strategies to build and enhance them; e.g., peer, opposite sex

GRADE 8

Personal Health

- W-8.1 examine the relationship between choices and resulting consequences;
- W-8.3 recognize and accept that individuals experience different rates of physical, emotional, sexual and social development

Safety and Responsibility

- W-8.7 determine the signs, methods and consequences of various types of abuse; e.g., neglect, physical, emotional, sexual abuse
- W-8.10 develop strategies to effectively access health information and health services in the community; e.g., health hot line, family doctor, public health unit
- W-8.12 identify and describe the responsibilities and consequences associated with involvement in a sexual relationship

Interactions

- R-8.5 develop strategies for maintaining healthy relationships
- R-8.6 describe and provide examples of ethical behaviour in relationships; e.g., integrity

GRADE 9

Personal Health

- W-9.3 apply coping strategies when experiencing different rates of physical, emotional, sexual and social development; e.g., positive self-talk

Safety and Responsibility

- W–9.7 evaluate implications and consequences of sexual assault on a victim and those associated with that victim
- W–9.8 develop strategies to promote harm reduction/risk management; e.g., differentiate between choosing personal challenges or acting impulsively, encourage others to evaluate risks
- W–9.12 determine “safer” sex practices; e.g., communicate with partner, maintain abstinence, limit partners, access/use condoms/ contraceptives properly
- W–9.14 develop strategies that address factors to prevent or reduce sexual risk; e.g., abstain from drugs and alcohol, date in groups, use assertive behaviour

Interactions

- R–9.5 describe and analyze factors that contribute to the development of unhealthy relationships, and develop strategies to deal with unhealthy relationships
- R–9.6 model integrity and honesty in accordance with ethical principles; e.g., develop strategies to behave in an ethical manner

LANGUAGE ARTS

GRADE 7-9

- General Outcome 1
 - Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.
 - 1.1 Discover and explore
 - 1.2 Clarify and extend
- General Outcome 2
 - Students will listen, speak, read, write, view and represent to comprehend and respond personally and critically to oral, print and other media texts.
 - 2.1 Use strategies and cues
 - 2.2 Respond to texts
 - 2.3 Understand forms, elements and techniques
 - 2.4 Create original text
- General Outcome 3
 - Students will listen, speak, read, write, view and represent to manage ideas and information.
 - 3.1 Plan and focus
 - 3.2 Select and process
 - 3.3 Organize, record and evaluate 3
 - 3.4 Share and review
- General Outcome 4
 - Students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication.
 - 4.1 Enhance and improve
 - 4.2 Attend to conventions
 - 4.3 Present and share
- General Outcome 5
 - Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.
 - 5.1 Respect others and strengthen community
 - 5.2 Work within a group

HIGH SCHOOL (10-12)

CAREER AND LIFE MANAGEMENT (CALM)

General Outcome 1:

Personal Choices

- P11. examine the relationship between commitment and intimacy in all its levels
 - identify expectations and commitments in various relationships
 - examine a range of behaviours for handling sexual involvement
 - describe how personal values play a role in relationships
 - explain the role of trust and ways to establish trust in a relationship
- P12. examine aspects of healthy sexuality and responsible sexual behaviour
 - explain the ongoing responsibility for being sexually healthy
 - examine a range of behaviours and choices regarding sexual expression
 - describe sexually healthy actions and choices for one's body, including abstinence
 - analyze strategies for choosing responsible and respectful sexual expression
 - describe the ways in which personal values influence choices
 - assess the consequences of being sexually active

ENGLISH

- General Outcome 1
 - Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.
 - 1.1 Discover possibilities
 - 1.1.1 Form tentative understandings, interpretations and positions
 - 1.1.2 Experiment with language, image and structure
 - 1.2 Extend awareness
 - 1.2.1 Consider new perspectives
 - 1.2.2 Express preferences, and expand interests
 - 1.2.3 Set personal goals for language growth
- General Outcome 2
 - Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.
 - 2.1 Construct meaning from text and context
 - 2.1.1 Discern and analyze context
 - 2.1.2 Understand and interpret content
 - 2.1.3 Engage prior knowledge
 - 2.1.4 Use reference strategies and reference technologies
 - 2.2 Understand and appreciate textual forms, elements and techniques
 - 2.2.1 Relate form, structure and medium to purpose, audience and content
 - 2.2.2 Relate elements, devices and techniques to created effects
 - 2.3 Respond to a variety of print and non-print texts
 - 2.3.1 Connect self, text, culture and milieu
 - 2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and non-print texts
 - 2.3.3 Appreciate the effectiveness and artistry of print and non-print texts

- General Outcome 3
 - Students will listen, speak, read, write, view and represent to manage ideas and information.
 - 3.1 Determine inquiry or research requirements
 - 3.1.1 Focus on purpose and presentation form
 - 3.1.2 Plan inquiry or research, and identify information needs and sources
 - 3.2 Follow a plan of inquiry
 - General Outcome 4 3.2.1 Select, record and organize information
 - 3.2.2 Evaluate sources, and assess information
 - 3.2.3 Form generalizations and conclusions
 - 3.2.4 Review inquiry or research process and findings
- General Outcome 4
 - Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.
 - 4.1 Develop and present a variety of print and non-print texts
 - 4.1.1 Assess text creation context
 - 4.1.2 Consider and address form, structure and medium
 - 4.1.3 Develop content
 - 4.1.4 Use production, publication and presentation strategies and technologies consistent with context
 - 4.2 Improve thoughtfulness, effectiveness and correctness of communication
 - 4.2.1 Enhance thought and understanding and support and detail
 - 4.2.2 Enhance organization
 - 4.2.3 Consider and address matters of choice
 - 4.2.4 Edit text for matters of correctness
- General Outcome 5
 - Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.
 - 5.1 Respect others and strengthen community
 - 5.1.1 Use language and image to show respect and consideration
 - 5.1.2 Appreciate diversity of expression, opinion and perspective
 - 5.1.3 Recognize accomplishments and events
 - 5.2 Work within a group
 - 5.2.1 Cooperate with others, and contribute to group processes
 - 5.2.2 Understand and evaluate group processes

Questions To Guide Viewing

These questions are intended to engage your student in the active viewing and to encourage them to think critically about the events, characters and the theme of the play before and after viewing. Please feel free to adapt any or all of the questions to meet the needs and levels of your students.

Before the performance:

- Describe examples of healthy relationships you have seen.
- How would you define sexual assault?
- Do you know of local resources you can access to ask questions about sexual health?

Right after the performance:

- How would you describe Caz?
- How would you describe Ty?
- How would you describe Ms. Holmes (the teacher)?
- Do you think what happens between Caz and Ty is realistic?
- How does Caz deal with what has happened? (self-care)
- How does Ty deal with what has happened? (self-care)

Ongoing after the performance:

- What some things you do when you need self-care?
- Who do you feel comfortable talking too when something happens in your life?
- What resources you can access to ask questions about consent and sexual health?

Pre & Post Show Activities & Discussions

MUSIC LYRICS

Age: Junior High & High School (Gr. 7 - 12)

Group size: 30 Students

Timing: 30 minutes

MATERIALS REQUIRED

- Audio recording/YouTube video of 3-5 songs
- Printed lyrics of those songs. (3 Suggested Songs attached)

GOALS

The purpose of this activity is to:

- Encourage students to think about what they hear every day about healthy relationships. Young people often idolize musicians and pop culture, and may not think about the messages they hear.
- Teach students to analyze what they hear every day from classmates, family members, and the news.
- Think about how negative messages impact the way we talk about relationships.

ACTIVITY STEPS

1. Play 3-5 recent, popular songs for students (partially, if they are long).
2. Talk about whether the lyrics to those songs support healthy relationships.
3. Hand out the lyrics after the conversation and address anything that wasn't covered.
4. After going through 3-5 songs, ask students what they feel the impact is of these songs on young people's relationships.

VARIATIONS

- If there is time after listening to the musical version, watch the corresponding videos, do the images shown influence your thoughts about their support of healthy relationships
- If it is a large group or needs more structure, ask students to write down or classify health/unhealthy words and behaviors they hear during the song.
- Ask students for their own examples.

DISCUSSION

DISCUSSION FACILITATOR TIPS

- This is great for a more active group and as an easy introduction to healthy relationships.

QUESTIONS

1. What song exemplifies healthy relationships to you, and why?
2. How does listening to these songs make you feel?
3. What is the impact of these songs on young people's relationships at your school?
4. Are most songs out today violent? Just some? Why?
 - Ask about dating, peer on peer.
 - Is it important to listen to songs that have healthy relationships in them?
5. What other ways do people get messaging about relationships in the community?

This activity is a good precursor to the follow up workshop and discussions about abusive, unhealthy and healthy relationships.

SUGGESTED SONGS

PDA by Scott Helman

Your mama was a doctor
Mama was a fire alarm
Eastern European, I'm gonna miss you when
you're gone
'Cause you know I like the view
Every single time I look at you
They raised you kinda proper
Raised you like a soldier girl
But I know you're softer
Why you looking so concerned?
I know you don't like PDA
But just for now, I think that it's okay

So hold me close and kiss me now in the fake
Grand Central
Your hair tied up with a broken pencil

Couple next to ya
Says "Go get a hotel room"
'Cause they never felt this way
So disapproving
They don't like what we're doing
We don't have no time to waste
It's just a little PDA
It's just a little PDA

Get you in the bedroom
Then you set the world on fire
But outside of your cocoon
It's like I'm just another guy
Because you're so preoccupied
Why you think that stranger's gonna mind?
If you come a little closer
Forget about your suitcase babe
'Cause you know when we're older
We're gonna laugh about today
Soon you'll be so far away
And I'm just gonna have to sublimate

If you can't say it, write a letter, kinda
confidential
Sign your name with a broken pencil

Couple next to ya
Says "Go get a hotel room"
'Cause they never felt this way
So disapproving
They don't like what we're doing
We don't have no time to waste
It's just a little PDA
It's just a little PDA

So baby I just need a memory to sustain me
'Cause I get so crazy worried that you'll go and
replace me
So show me with an action that on the train you
won't get plastered
And hook up with some model slash actor in the
bathroom
All that I need is a confirmation by making a
scene in the station
Before they call
Tell the children to look away
You'll be on the train
Rollin' away, rollin' away

Couple next to ya
Says "Go get a hotel room"
'Cause they never felt this way
So disapproving
They don't like what we're doing
We don't have no time to waste
It's just a little PDA

Couple next to ya
Says "Go get a hotel room"
'Cause they never felt this way
So disapproving
They don't like what we're doing
We don't have no time to waste
It's just a little PDA
It's just a little PDA

God's Plan by Drake

[Intro]

Yeah, they wishin' and wishin' and wishin' and wishin'
They wishin' on me, yuh

[Verse 1]

I been movin' calm, don't start no trouble with me
Tryna keep it peaceful is a struggle for me
Don't pull up at 6 AM to cuddle with me
You know how I like it when you lovin' on me
I don't wanna die for them to miss me
Yes, I see the things that they wishin' on me
Hope I got some brothers that outlive me
They gon' tell the story, shit was different with me

[Chorus 1]

God's plan, God's plan
I hold back, sometimes I won't, yuh
I feel good, sometimes I don't, ayy, don't
I finessed down Weston Road, ayy, 'nessed
Might go down a G.O.D., yeah, wait
I go hard on Southside G, yuh, wait
I make sure that north-side eat

[Post-Chorus]

And still
Bad things
It's a lot of bad things
That they wishin' and wishin' and wishin' and wishin'
They wishin' on me
Bad things
It's a lot of bad things
That they wishin' and wishin' and wishin' and wishin'
They wishin' on me
Yuh, ayy, ayy

[Verse 2]

She say, "Do you love me?" I tell her, "Only partly"
I only love my bed and my momma, I'm sorry
Fifty dub, I even got it tatted on me
81, they'll bring the crashers to the party

And you know me

Turn the O2 into the O3, dog
Without 40, Oli, there would be no me
Imagine if I never met the broskies

[Chorus 2]

God's plan, God's plan
I can't do this on my own, ayy, no, ayy
Someone watchin' this shit close, yep, close
I've been me since Scarlett Road, ayy, road, ayy
Might go down as G.O.D., yeah, wait
I go hard on Southside G, ayy, wait
I make sure that north-side eat, yuh

[Post-Chorus]

And still
Bad things
It's a lot of bad things
That they wishin' and wishin' and wishin' and wishin'
They wishin' on me
Yeah, yeah
Bad things
It's a lot of bad things
That they wishin' and wishin' and wishin' and wishin'
They wishin' on me
Yeah

Perfect by Ed Sheeran

I found a love for me
Darling just dive right in
And follow my lead
Well I found a girl beautiful and sweet
I never knew you were the someone waiting for me
'Cause we were just kids when we fell in love

Not knowing what it was
I will not give you up this time
But darling, just kiss me slow, your heart is all I own
And in your eyes you're holding mine

Baby, I'm dancing in the dark with you between my arms
Barefoot on the grass, listening to our favorite song
When you said you looked a mess, I whispered underneath my breath
But you heard it, darling, you look perfect tonight

Well I found a woman, stronger than anyone I know
She shares my dreams, I hope that someday I'll share her home
I found a love, to carry more than just my

secrets
To carry love, to carry children of our own
We are still kids, but we're so in love
Fighting against all odds
I know we'll be alright this time
Darling, just hold my hand
Be my girl, I'll be your man
I see my future in your eyes

Baby, I'm dancing in the dark, with you between my arms
Barefoot on the grass, listening to our favorite song
When I saw you in that dress, looking so beautiful
I don't deserve this, darling, you look perfect tonight

Baby, I'm dancing in the dark, with you between my arms
Barefoot on the grass, listening to our favorite song
I have faith in what I see
Now I know I have met an angel in person
And she looks perfect
I don't deserve this
You look perfect tonight

LOVE IS...

Age: Junior High & High School (Gr. 7 - 12)

Group size: Any Size

Timing: 15 minutes

MATERIALS REQUIRED

- Large roll of paper or newsprint
- Markers, pens (any appropriate and accessible medium)

PREPARATION

Before class, on a large piece of paper draw a giant heart.

- Large enough to write numerous words inside.

GOALS

The purpose of this activity is to:

- Introduce the concept of healthy relationships.
- Show that we may define love in different ways - but no matter how many definitions love has, abuse is not one of them.

ACTIVITY STEPS

1. Draw a giant heart on a large piece of paper.
2. Post the heart on the wall and have markers available for activity.
3. Write the words "Love is..." above the heart.
4. Invite each student to provide definitions that answer the phrase "Love is..." by soliciting ideas from the class until the heart appears to be mostly full.

VARIATIONS

- Invite students to come up and fill in the heart themselves.
- Ask students to write the phrase and definitions on their own individual sheets of paper, and take pictures or display them all.
- If time or space is not conducive, ask students to verbally
- Grab newspapers, magazines for an opportunity to additional image

DISCUSSION

DISCUSSION FACILITATOR TIPS

- Talking about healthy relationships with youth often resonates better than addressing dating abuse directly. These conversations can allow students to open up about what are healthy, unhealthy, and abusive behaviors. Be sure to encourage sharing and supporting naming positive behaviors. This is a great, quick activity that's good for groups of all sizes.
- The activity is easy to set up and can be done in most spaces, with a wide age range.

QUESTIONS

What types of words are listed in our heart?

- Are there any that appear a lot or multiple times?
- What kind of words are these?

Is there anything you don't see in this heart?

- How do these words make you feel? Not make you feel?
- Is there anything you were unsure of whether it should be in the heart?

Why are there so many different words?

Save the "Heart" our facilitator can review it in the follow up workshop and discussions about abusive, unhealthy and healthy relationships.

Additional Activities for Students To Do Alone

Responding to the play

Because of the intensity of the play and the issues it addresses, it may be useful to provide some opportunities for students to process and respond to the play shortly after they have watched it. As well, you may choose to have students represent their response in a variety of formats, which may include:

Journaling:

Like Caz demonstrates writing down your feelings or thoughts can sometimes help clarify how you are feeling. Have students write a journal response in which they explore their impressions of the play, how they felt watching it, and what questions it raised for them.

Collage:

Provide students with old magazines, newspapers or access to the internet to print images related to their feelings of consent. Ask them to use the images, words or statements found in the media to comment on how they feel.

Further Discussion:

The follow-up workshop is a great way to continue the discussion about healthy relationships. Students are given practical definitions of abusive, unhealthy and healthy relationships. The discussion of consent and healthy relationships is facilitated by a trained educator. These individuals are also able to accept disclosures and help set up students with plans to move forward and help further process what has happened.

Teaching Resource Material

Help Card

Each student who sees **Consent** will be handed a 'help card' from the show with sexual wellness and support numbers and websites. We provide one to every student who watches the production to provide ways to contact 24 hour/7 day a week professional support in case they, or someone they know, are in need of support.

Sex Educator

In addition, we have a trained professional attending the each production of **Consent**. They are there to help with the general question and answer period, to answer specific questions from teachers or students after the show, and to deal with any potential disclosures by students or staff. They have additional resources about healthy relationships and sexual assault that they can send to inquiring individuals.

Follow up Workshop

There is also a follow up workshop offered to teachers interested in having a their class walked through a discussion about healthy relationships, sexual assault, messages in the media and instances in their own life. This one hour workshop is led by one of our community partners, the Compass Centre for Sexual Wellness, which offers additional opportunities to discuss consent in a small class setting.

Resources

Child and Family Services

www.needhelpnow.ca

1-800-387-kids (5437)

Compass Centre for Sexual Wellness

Compasscentre.ca

780-423-3737

Kid's Help Phone

www.kidshelpphone.ca

1-800-668-6868

Red Cross

www.redcross.ca

Sexual Assault Centre of Edmonton

www.sace.ca

780-423-4121

211

Regional Supports:

BANFF/CANMORE

Bow Valley Victims Services

403-760-0197

After hours: 403-762-2226

CALGARY

Calgary Communities Against Sexual Abuse
Support Line

1877-237-5888

Calgary Sexual Health Centre

403-283-5580

EDMONTON

Compass Centre for Sexual Wellness

Compasscentre.ca

780-423-3737

Sexual Assault Centre of Edmonton

www.sace.ca

780-423-4121

LETHBRIDGE

YWCA Amethyst Project

1-866-296-0447

SHERWOOD PARK

Saffron Centre: Sexual Violence Support

(780) 449-0900

GRANDE PRAIRIE

P.A.C.E.

780-539-6692

Peace Country Sexual Assault Helpline

1-888-377-3223

HIGH LEVEL

Sagittawa Friendship Centre

780-624-2443

LLOYDMISTER

Lloyd Sexual Assault/Info Centre 24 hr Crisis Line

306-825-8255

RED DEER

Central Alberta Sexual Assault Support Crisis

Centre 24hr Crisis Line

1-866-956-1099

FORT MCMURRAY

Waypoints 24hr Sexual Trauma Support line

780-791-6708

Sexual Assault/Abuse Programs & Services

780-743-4691 ex 232

SECTION 3 THEATRE RESOURCES

About Concrete Theatre

Concrete Theatre is an award-winning professional theatre company committed to creating, developing and producing artistically excellent and culturally diverse Theatre for Young Audiences that explores issues relevant to the lives of young people and their families. They tour their work across Alberta and Canada and are presented by other professional theatres in cities from coast to coast. Concrete Theatre is a member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association. Concrete Theatre is a non-profit organization and a registered charity.

2018 Production Information:

Featuring: Bobbi Goddard (Mai), Richard Lee Hsi (Ty), Carmela Sison (Caz)

Written and Directed by Mieko Ouchi

Dramaturged by Caroline Howarth

Assistant Directed by Suzie Martin

Stage Managed by Troy O'Donnell

Production Design Adam Tsuyoshi Turnbull

Lighting Design Patrick Beagan

Sound Design Dave Clarke

Projection and Animation Design Kim Clegg

Costumer Betty Kolodziej

Touring Technician Perry Harris

Sexual Health Educators on Tour: Brian Parker & Tamar Dinner (Compass), Shannah Barros, Nikki Bernier & Annette Klevgaard (SACE), Tracy James (YWCA Amethyst Project – Lethbridge).

The play was commissioned by Concrete Theatre with the financial support of the Wuchien Michael Than Foundation. This premiere production by Concrete Theatre is also supported by Alberta Status of Women (Government of Alberta) and the Edmonton Community Foundation Vital Signs Program, and created in conjunction with community partners: Compass Center for Sexual Wellness and SACE: Sexual Assault Centre of Edmonton.

About the Playwright/Director

Actor, writer, director and filmmaker, Mieko Ouchi received her professional training through the U of A BFA Acting Program. Mieko's first full-length play as a playwright *The Red Priest (Eight Ways To Say Goodbye)* was a finalist for both the Governor General's Award for Drama and the Edmonton Book Prize, winning the Carol Bolt Prize for Drama in 2005. Her plays have enjoyed productions across the country, the U.S. and abroad and have been translated into French, Japanese, Czech, Greek and Russian. A founding Artistic Director of Concrete, Mieko has directed award winning productions of *Bello*, *The Antyssey*, *I Am For You*, *Smokescreen*, *Under Cover*, *Routes*, *Apples and Oranges*, *Nami Namersson*, *The Incredible Adventures of Mary Jane Mosquito*, *Are We There Yet?*, *The Plum Tree* and *Naomi's Road* for Concrete. In 2018, Mieko's new play *The Silver Arrow: The Untold Story of Robin Hood* will premiere at the Citadel Theatre.

PREPARING YOUR STUDENTS FOR A LIVE THEATRE EXPERIENCE

Before the Performance

Some students have never attended a live theatrical performance before, and may need some guidance as to what standards of behaviour apply and how best to enjoy the experience. Others may simply need a quick refresher.

The important point to emphasize is that when they are watching the play they are in a partnership. They contribute as much as to the overall enjoyment and power of the performance as the performers do. The performers appreciate audience response. Laughter, sighs, thoughtful silence and listening, and applause all let us know we're reaching you. The unspoken back-and-forth communication of thought and feeling is what theatre is all about.

In-class preparation is very important!

Ask any actor – if the students are thinking about the issues when they walk into the auditorium, they are the most intelligent, responsive, engaged audiences a performer can wish for. By talking about the play beforehand and asking them some key questions to watch for, you can help prepare your students to take away the most benefit from what the play has to offer.



In the Performance Space

Even though the play may be performed in your school's gym, classroom or drama room, the set and performers have transformed it into a theatre.

Some things to remind the students of:

Please respect the performance space and equipment. That means not walking behind the set where the actors may be preparing or playing with cables, projectors and speaker equipment which may be delicate or finely adjusted for the performance.

Sound carries. Speaking aloud to friends during the performance is not only disturbing for the other audience members, it distracts the performers. They can see and hear you from the stage. They really rely on your focus, attention and respect to what they do best.

There is no photography or recording permitted during the performance. This is because of our agreements with our unions. The cast and crew would be happy to pose for a photo on our set after the show is done for students or for your school to include in a newsletter etc.

No use of cell phones, music players and headphones (iPods, MP3 players) allowed during the performance. Please remember to ask students to turn off watch alarms as well. You can imagine why!

Texting during a performance is absolutely not allowed. This one is so important we've given it, its own paragraph. Texting is extremely distracting for both the students and the performers. ***We ask that teachers supervising the performance also refrain from texting.*** Thanks so much for your help!

Leaving the space. In the case of needing to use the washroom, or the need to leave the performance space in the case of an emergency, we ask that the teachers assist with doors and help them leave and return as quietly as possible.

Behaviour Issues. We rely on you as teachers to manage your students' behaviour in the highly unlikely event that they are disruptive. You know them best and know the most effective way to deal with them. Should any students be continuously disruptive, the Stage Manager may ask that they be removed from the audience. We ask for your cooperation in helping to remove them from the performance so that the rest of the students may enjoy the full performance.

Post-Performance Wrap-up:

Like a good meal, theatre should be digested. Create a time and a comfortable environment to review the production with your class. Immediately after the performance the performers will lead a short talk-back session but often students will have more questions after a little time to reflect on what they have seen. Follow up on the issues raised in the pre-show prep. Take advantage of the activities and discussion points suggested in the study guide and feel free to use them as a jumping off point to create your own customized follow-up.

We'd Love to Hear from You:

We love to get feedback from both the students and yourselves. We encourage you to send us the results of your post show discussions or activities and invite you and your students to share their thoughts about the play and the experience of having Concrete Theatre into your school.

If you have any suggestions for us, as to how to improve service to the schools, on the content of the show, or any comments or suggestions for this teacher's guide, please let us know. We are always looking for ways to make the experience of having live theatre into your school enjoyable and the most it can be. Our contact info is on the next page, and we will also email a follow-up survey to our primary contact who booked this production which any teacher is welcome to fill out and email back to us.



102, 10033-80 AVE

EDMONTON, AB

T6E 1T4

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bookings@concretetheatre.ca | www.concretetheatre.ca

facebook twitter & Instagram @ConcreteYEG

Sign-up for our eNewsletter here: <http://eepurl.com/bazY4P>

Consent was developed with the support of The Edmonton Community Foundation Vital Signs Program, the Wuchien Michael Than Foundation, and the Alberta Status of Women:



And with Community Partners: Compass Centre for Sexual Wellness and the Sexual Assault Centre of Edmonton:



And with the support of:



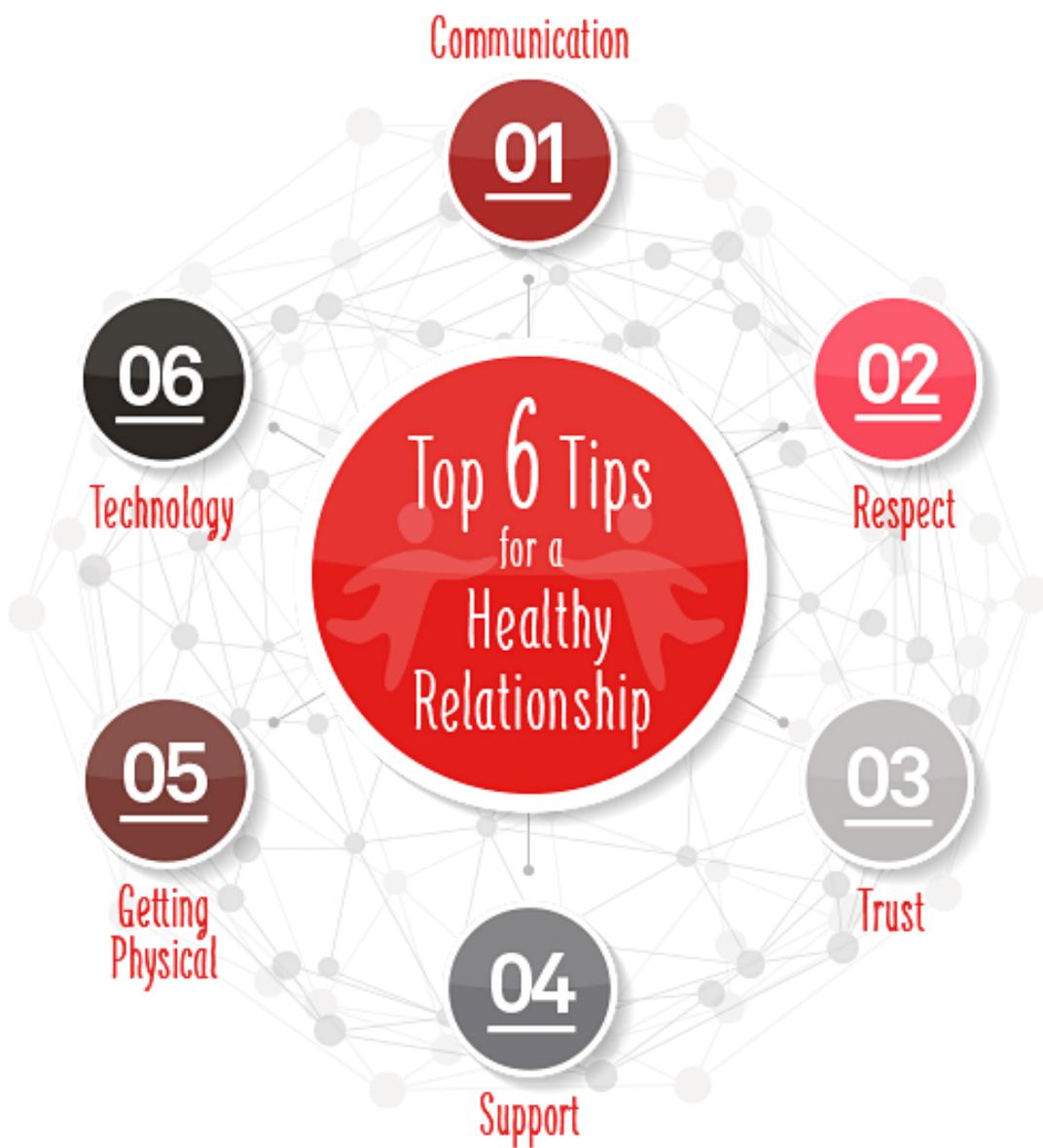
Canada Council for the Arts

Conseil des Arts du Canada



Gadowsky & Associates LLP
Chartered Professional Accountants





Communication

Be open, free and comfortable speaking your mind. Be truthful with how you're feeling. Don't expect your partner to be able to read your mind or just know what's going on. Listen fully without judgement, even when you may not agree.



Respect

Understand that people are different and may have different needs/wants in a relationship. Your partner should respect your feelings, just as you should respect theirs. Even during conflict you should always be mindful of your partner's feelings.



Trust

Give your partner the space they need in their daily lives. Your personal privacy should be respected. Trust should increase over time in a healthy relationship.



Support

Be there for the other person in times of stress. Encourage your partner in the activities that are important to them. Your partner should be supportive of healthy choices you make in your life.



Getting Physical

Understand that consent is mutual and verbal – It is about giving and getting an enthusiastic YES! Show affection that matches the other's comfort level. Be respectful of each other's sexual boundaries.



Technology

Private messages can be fun, as long as they stay private. Personal passwords and accounts are personal! Keep private. Never forward, post or show sexual images or videos of anyone.