

Hustle N' Bustle Theatre in association with



Present

# OFFENSIVE FOULS

By Jason Long

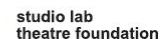


## A STUDY GUIDE FOR TEACHERS

Prepared by Deborah Nyman, OISE/UT

Edited & Published by Roseneath Theatre's Education Department

SUPPORTERS



**HUSTLE N' BUSTLE THEATRE**  
in association with  
**ROSENEATH THEATRE COMPANY** presents

**OFFENSIVE  
FOULS**

**By Jason Long**

JOEY	<b>Colin Doyle</b>
CHRISTINE	<b>Mayko Nguyen</b>
DIRECTOR	<b>Rae Ellen Bodie</b>
SET & COSTUME DESIGNER	<b>Jackie Chau</b>
STAGE MANAGERS	<b>Kathleen Harrison &amp; Kevin Olson</b>

**For Roseneath Theatre [www.roseneath.ca](http://www.roseneath.ca)**

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Roseneath Theatre has been producing original theatre for children, families, teachers and communities since 1983, has toured internationally and is seen as one of the foremost producing companies of our kind in Canada. Its productions consistently garner awards and nominations based on the excellence of the scripts, the caliber of the performers, directors and designers and the quality of the production values, as well as outstanding critical and audience response. Roseneath Theatre tours as many as 300 performances to over 100,000 young people and their families annually and is the largest touring company in Ontario.

**Study Guide Prepared by Deborah Nyman, Drama Instructor, OISE/UT**

**Edited & Published by Patterson Fardell, Roseneath Theatre's Education Department**

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*Offensive Fouls* was originally commissioned and produced in Calgary, Alberta by All Nations International Theatre Society (Natasha Nadir, former Artistic Director) in 1999-2000. The playwright wishes to thank Natasha and the cast of the initial production for their invaluable contributions.

The playwright also wishes to acknowledge and thank Jared Matsunaga-Turnbull and Concrete Theatre in Edmonton, Alberta for their assistance in workshopping and reshaping the play in the summer/fall of 2006.

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## A. THE PLAYWRIGHT: Jason Long



Jason Long is a playwright and screenwriter from Calgary, Alberta and a graduate of the National Theatre School of Canada's Playwriting Program. His theatre for young audience play, *Offensive Fouls*, has toured extensively across Canada and has been produced by several theatre for youth audience companies. The text has been published in an anthology of plays for teens called, *Things That Go Bump* - Volume One, published by Signature Editions. When he's not giving workshops on writing for theatre and film, Jason continues to work on new projects for young audiences with Quest Theatre in Calgary. Jason has also written several short films and has co-written two feature films that received theatrical distribution, *Turning Paige* and *Walk All Over Me*.

## B. NOTES FROM THE PLAYWRIGHT

Excerpts from *Things That Go Bump* - Volume 1 - the anthology of teen plays that includes *Offensive Fouls*

- ◆ “.. For me, in writing work for young audiences I feel an extra sense of importance in bringing challenging, surprising and entertaining stories that go well beyond the commissioned theme or subject matter.”
- ◆ “*Offensive Fouls* unfolds in real time. If properly executed it does not give the audience a moment to breathe, or check in with themselves or deconstruct what they have just witnessed. From the start it is one big push to the climax. They just don't know it yet.”
- ◆ “There's the voyeuristic quality (in the play) that has appeal as well - like we are peaking in on 50 crucial minutes in the lives of two young people. I'm fascinated by the great lengths to which people go to sustain lies, or to fracture and manipulate the truth when it suits them most.”
- ◆ “It's my hope that the core audience for this play—male and female adolescents—will find familiarity in the drama on some level – identifying characters with someone they know, or even themselves directly. How can insidious, hidden conflicts like the one in this play, told through two “everyday” young people, find positive resolution? Maybe that's overly ambitious, and was never my intent, but if it can open the emotional faucet and get people to gush—to speak out, to complain, to vent about important subject matter like racism - then at least we have a starting point.”
- ◆ “As for feedback from past productions? My favourite feedback of all time, is the quote below...”

*“It (the play) wasn't preachy in the slightest. It took on the questioning approach throwing questions that didn't have a defined right or wrong answer to them at the audience, and withholding the answers so that the audience can come up with their own thoughts... playing the story this way stops us from passing judgment on the characters, and simply allows us to see them as real teenagers with real teenager relationship problems.”*

- York Region DSB Student

## C. THE DIRECTOR: Rae Ellen Bodie

Rae Ellen is an actor, director/producer and acting/voice coach, who has been working professionally for the last twenty years. Acting credits include roles in *The Old Neighbourhood* (East/West Theatre Company), *Lemon Water* (Summerworks), *Dwarf* (Equity Showcase Theatre), *Romeo and Juliet* (LKTYP) and *Bluebeard* (GromKat Productions). TV credits include recurring characters on *Queer As Folk* and *This is Wonderland*, and film credits include *Tkaronto* and *All You Got*. As an on-set dialogue/acting coach in film and TV, Rae Ellen has worked on *The Border* (CBC), *The Dresden Files* (Sci-Fi), and *The Summit* (CBC). She teaches voice/acting at the Professional Actors Lab and privately in her downtown studio space. As a director, she has directed and produced a workshop production of Neil Labute's *Fat Pig*, Celia McBride's *Anatomy of a Broken Love Affair* (for Montreal's Zoo Fest and for Summerworks), and cabarets for Jean Stilwell and Brad Hampton.

## D. NOTES FROM THE DIRECTOR

When I was 20 years old, I began dating a man from Uganda. Augustine adored me and treated me with respect and kindness. He was beautiful – his skin was dark, dark brown, his smile wide and his eyes playful and joyous. He could make me laugh and we could talk about anything. Owing to his many fine qualities, I was very sweet on Augustine, but broke up with him soon after we began going out. At the time, I convinced myself that I was breaking up with him because I was too busy starting my career as a young actor, but in truth, a truth I was not able to face until many years later, I had broken up with Augustine because he was African. I broke up with him because I was afraid to bring him home to meet my parents; terrified of what they'd say. When I finally faced that truth, it rocked me to the core and there began a journey for me of uncovering the unconscious, integrated racist attitudes that I had experienced within my city, my school, my peer group and my home.

The protagonists of *Offensive Fouls* are only a few years younger than I was when I had to face my own racism. So it was with great excitement that I first read the play and felt the uncomfortable tickle of recognition that the story I was reading was, in some way, my own story. And is, in fact, the story of many of us – adults and young adults alike. The setting of High School is a blazing hot crucible that heats up the core issue of the play – that of racism – and adds a deep complication to how a young couple, Christine and Joey, Chinese and Caucasian respectively, deal with the racism that they have grown up hearing and experiencing, that is now surfacing in their relationship. How do two young people face the fact of their racism – racism that neither of them actually feels they have toward the other or toward themselves?

Will our two young lovers survive the intense conversation they enter on a spring afternoon in the final semester of their graduating year? Will Christine face the racism she feels towards her own culture? Will Joey confront the racism that he has grown up with and demonstrates within his family and amongst his peers? We'll never know the answer to these questions – although we can formulate answers that are based on our own experiences, beliefs and identities.

The question marks that the play leaves by its end are perhaps the most exciting aspect of *Offensive Fouls*. It is my great hope that the production will ignite conversation amongst the young adults and teachers who see it, and that through these conversations insightful learning can occur – and perhaps an arrival at the wisdom and compassion that is required of us all as we chart our way through life at any age.

## E. THEMES INTRODUCED IN THE PLAY

- ◆ *Bias, stereotyping, prejudice, discrimination and racism*
- ◆ *Personal values and attitudes regarding cultural diversity*
- ◆ *The challenges & struggles of maintaining teenage dating relationships*
- ◆ *Interracial relationships & friendships*
- ◆ *Assimilation: Wanting to “fit in” with the dominant culture*
- ◆ *Taking pride in one’s culture & heritage*
- ◆ *Keeping secrets from our parents & dating partners & telling lies to save face or avoid problems*
- ◆ *Developing healthy relationships based on mutual respect, honesty & trust*
- ◆ *Relationship choices vs. family & cultural expectations, especially around choice of friends and dating partners*

## F. CHARACTERS IN THE PLAY



Colin Doyle (Joey) and Mayko Ngyuen (Christine), performers in *Offensive Fouls*

**Joey** is a 17-year-old Caucasian male high school student in his final year who is wondering about his future. He and his girlfriend Christine are planning to travel together after graduation. Joey is a basketball fanatic and his family is encouraging him to pursue a basketball scholarship and go to university. He is committed to postponing university and traveling with Christine after graduating this year.

**Christine** is a 17 year old Asian student who is also completing her last year of high school. Christine comes from a traditional Chinese family and as a result struggles with many pressures and expectations placed on her by her family. As a student from a visual minority, she has struggled so hard to “be white” and fit in, that she has crushed any pride in her own cultural identity. She has not even told her parents about her plans to travel with Joey. It is not clear whether she has even told them about him at all, probably because her parents likely wouldn’t approve of her dating a white boy, or even dating at all.

## G. SYNOPSIS OF THE PLAY

*Offensive Fouls* draws us immediately into the lives of two teens in an emotionally charged dating relationship - Christine, a 17 year old of Asian descent and her basketball-playing jock boyfriend, Joey - a white boy who hangs out with the guys and likes to talk about his Irish background, though Christine knows he's just another mainstream kid. On this particular day, supposedly celebrating their 6 month anniversary of going out together, their future plans and dreams may come to a serious halt.

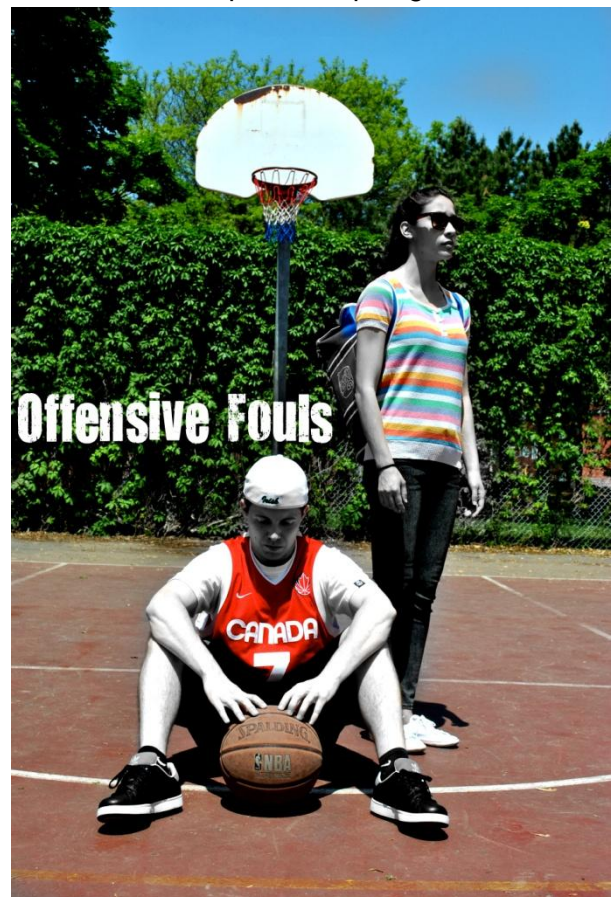
As the play opens, Christine is obviously mad at Joey. She pouts and is giving him the silent treatment. Joey is uncomfortable with her silence, and is not sure what it is all about. He continues to shoot his basketball, ramble on about the latest game on TV, their upcoming romantic getaway after graduating and even homework, rather than bringing up the question of what is bothering Christine. Apparently, an incident at a local neighbourhood snack shop the previous night has her wondering if she really knows her boyfriend at all. The owner of the shop, Mr. Chan—of Asian descent, like Christine, had racial epithets hurled at him by some local white boys who argued with him and knocked over merchandise in his store. She has it on good authority that Joey's older brother Doyle was there. Joey denies being there himself, and denies that his brother would be capable of such acts.

The raising of this incident sends both Joey and Christine into analyzing their relationship, their beliefs, their assumptions, their feelings and their biases related to each others' cultural identity. With more probing, Christine is soon able to peel away the layers of Joey's lies, not only about the incident in Chan's snack shop, but in the dark truths about how he views her and her differences. She reflects back on some of the many racist comments and jokes he has made during their relationship. They were hurtful, and while she remained silent at the time, she is now ready to call him on the things he has said. Then comes the real clincher; she tells Joey that Mr. Chan is her uncle. His heart sinks as he realizes the serious consequences and ramifications of what he has done and its implications on their relationship. He is apologetic and is forced to admit to being racist.

It is then however, that Joey turns around and accuses Christine of being racist too. Why is it that he is always whisked away before her parents get home and why has he never met them? Has she even told her parents that she is going out with him? Christine begins to see herself in a new light. It is only in attacking her perceived racism within Joey and his family that she begins to see that, by hiding her relationship to Joey from her parents, and perhaps being ashamed of her own culture and identity, that she herself may be no better than Joey.

Why hadn't she told Joey that she was related to Mr. Chan? Perhaps being a visible minority, she was trying so hard to fit in and appear "invisible" at school, she didn't want her classmates, Joey or his family to associate her with Mr. Chan. She knew he was viewed as the stereotypical Chinese immigrant who ran a corner store and spoke with a funny accent that white kids like Joey mimicked and ridiculed. Why hadn't she told her parents about Joey? Perhaps like many traditional Chinese parents, they wouldn't approve of her going out with a white boy or they might even disapprove of her dating at all.

Colin Doyle (Joey) and Mayko Ngyuen (Christine),  
performers in *Offensive Fouls*



Through the confrontation in *Offensive Fouls*, both teens are both forced to examine their relationship, their beliefs, their culture and identity, and what being racist means in our diverse, supposedly 'tolerant' and 'politically correct' society. This very engaging play invites its youth audience to struggle along with the characters, to make sense of the incident and more importantly understand the truth of their feelings and the implications and consequences of their actions. In the end, we are left wondering if Christine and Joey will be able to overcome the hurt feelings and better understand each other or whether the truth will destroy their relationship. The audience is left to decide.

***Offensive Fouls* is an honest, sometimes harsh look at the pains of teenage love, especially amid an interracial relationship. The play does not attempt to provide easy answers, but rather poses difficult and sometimes humorous scenarios, complications and choices that young people of all cultures have to deal with in teen relationships.**

## H. BACKGROUND INFORMATION FOR TEACHERS

*Students need to feel engaged in and empowered by what they are learning, supported by teachers and staff, and welcomed in their learning environment. To this end, boards and their schools will use inclusive curriculum and assessment practices and effective instructional strategies that reflect the diverse needs of all students and the learning pathways that they are taking. Schools must provide students and staff with authentic and relevant opportunities to learn about diverse histories, cultures, and perspectives. Students should be able to see themselves represented in the curriculum, programs, and culture of the school.*

*Developing and Implementing Equity and Inclusive Education Policies in Ontario Schools, April 2009  
Policy/Program Memorandum No. 119,*

***Offensive Fouls*** is a strong vehicle for “engaging and empowering students in what they are learning” in a variety of curriculum areas and modalities. By viewing the Roseneath production and engaging in the PRE and POST-SHOW ACTIVITIES and discussion, it is our hope that the experience will ignite important dialogue with teens that can serve as a catalyst for introspection, insight, personal growth and learning. It can help nurture the understanding, empathy and compassion that is required of every individual citizen in combating racism as we navigate the challenges of an increasingly complicated world in this big Canadian experiment called multiculturalism. The play is rich source material for deepening understanding of equity, power, stereotypes, the hurt of racism, the struggles within teen relationships, and issues of communication, honesty and trust. Students will see themselves in this piece of theatre. They will learn about themselves as they challenge their pre-existing beliefs and assumptions and move to new learning and understandings.

*All students, especially young adolescents need to see themselves in the material they encounter, They need to be able to choose independently to interact with content that has personal relevance in their day to day lives, including material that deals with issues related to fairness, equity, and social justice.*

*Ontario Curriculum Grades 1-8, The Arts*

Through the theatre experience and exploration of *Offensive Fouls* using this guide, students will develop drama skill and critical literacy skills. After viewing the play they will discuss its themes, share personal stories, interact with text, write, step inside and role-play from a variety of perspectives, and connect and empathize with the characters as they wrestle with the issues and problems relevant in their lives. Prior to this work, teachers should consider reviewing the Equity and Anti-racism materials on the following page, those in the RESOURCES section of this guide (Pg. 35), and those available through their board, to plan some additional grade level appropriate activities of their own with their students.

## Equity and Diversity

### Realizing the Promise of Diversity: Ontario's Equity and Inclusive Education Strategy, 2009

<http://www.edu.gov.on.ca/eng/policyfunding/equity.html>.

### The Toronto District School Board, **Equity Foundation Statement and Commitments to Equity Policy Implementation**

[http://www.tdsb.on.ca/wwwdocuments/programs/Equity\\_in\\_Education/docs/Equity\\_Foundation\\_Statement.pdf](http://www.tdsb.on.ca/wwwdocuments/programs/Equity_in_Education/docs/Equity_Foundation_Statement.pdf)

Most boards of education in Ontario have policy statements and activity documents addressing equity and anti-racism education in the classroom and the workplace. These can be located on individual board websites and should be investigated.

Review your board's equity documents and resources for teachers and others listed in the RESOURCES section of this guide. Select activities to use with your students that are geared to the level you teach and are relevant to issues related to racism as presented in this play.

## Character Education

As well as addressing equity and anti-racist education, **Offensive Fouls** is a strong vehicle for character and values education. Students, in viewing and exploring the play, will consider the meaning of truth and integrity in relationships and the need to find one's voice and stand up for one's beliefs and values. Character Education is woven into the PRE and POST-SHOW ACTIVITIES. To this purpose teachers can review:

### Character Development in Ontario Schools, K-12, June 2008.

<http://www.edu.gov.on.ca/eng/document/reports/literacy/booklet2008.pdf>.

### A Teaching Resource for Dealing with Controversial and Sensitive Issues in Toronto District School Board Classrooms

[http://www.tdsb.on.ca/wwwdocuments/programs/Equity\\_in\\_Education/docs/CSI%202003.pdf](http://www.tdsb.on.ca/wwwdocuments/programs/Equity_in_Education/docs/CSI%202003.pdf)

Given that the character of Christine in *Offensive Fouls*, is of Asian descent, to engage in a more informed discussion around Asian Heritage, teachers might want to review **Asian Heritage: Activities and Resources**

[http://www.tdsb.on.ca/wwwdocuments/programs/Equity\\_in\\_Education/docs/Asian%20Heritage%202003.pdf](http://www.tdsb.on.ca/wwwdocuments/programs/Equity_in_Education/docs/Asian%20Heritage%202003.pdf)

Teachers in Catholic schools will find that discussion around the characters in this play serves as an excellent vehicle for reinforcing **CATHOLIC VALUES EDUCATION** as part of the Religion program.

## I. PRE-SHOW ACTIVITIES

**Students have memories, families, religions, feelings, languages and cultures that give them a distinctive voice. We can critically engage that experience and we can move beyond it. But we can't deny it.**

*P 88. Bell Hooks: Teaching to Transgress*

- ◆ *Through the following activities, students will have a more subjective experience of Roseneath's play **Offensive Fouls** within their lives and community. They will remember and share activities and build new classroom experiences through the work. Hopefully they will develop a commitment to a better understanding of each other, recognize their similarities and accept their differences in order to support a safe and inviting classroom environment essential for success.*
- ◆ *The activities are scaffolded and designed to deepen the students' understanding of the performance text and its production and encourage students to make personal connections with the characters and the issues explored throughout the play.*
- ◆ *It is important to prepare your students for the performance to maximize the learning experience. Introducing **equity related vocabulary and content** in advance will assist students in active listening as they view the play to enable them to respond appropriately and thoughtfully to the performance. Providing your students with activities addressing the issues in the play will invite them to think beforehand about how they are feeling with respect to these issues and how they might respond in similar situations. They will be curious to meet the characters and to learn how the story unfolds for them.*
- ◆ *In the PRE-SHOW ACTIVITIES, students will draw on personal stories and experiences, which will encourage them to activate prior knowledge and feelings. They will be introduced to the performance text through active exploration from specific selections of the script. This work will encourage students to enter the world of the play, to empathize with the characters and to prepare them for the strong and sensitive nature of the content.*
- ◆ *The POST-SHOW ACTIVITIES provide students with a method to better understand the nature of Christine and Joey's relationship and community and to further explore the issues and the artistic form.*
- ◆ *Viewing this play is an opportunity for the teacher to analyze a dramatic production using the **Critical Analysis Process** with the class and/or to use this piece of theatre as a source for discussion, for writing and for critical literacy exploration through dramatic exploration in support of the curriculum.*
- ◆ *The suggested strategies may be implemented in a drama class, a language arts class or a Guidance session. In this study guide, the activities are aligned with the learning expectations from the Ontario Curriculum documents. The activities are designed in a specific order to create a comfort level for the students working with this content and to encourage them to "shift" their understanding of themselves and the issues facing the characters. It is recommended that activities be worked through in the given order.*

## 1. Identity: My World and Your World

**Christine:** *“You honestly, honestly, think we’re the same? ... Look at my eyes. Look at my skin...Now do you think we’re the same?”*

**Joey:** *“Well, at least you were invited to my house*

*~from Offensive Fouls*

**Offensive Fouls’** characters, Joey and Christine, come from different homes, families, races, and value systems. These differences lead them to ask some hard questions about their relationship. The following activities are not tied to any specific expectations but are useful in activating prior knowledge and encouraging students to think about their own identities, i.e. how are they similar and different to each other and what does it feel like to be part of a group or shut out of a group? These issues and experiences will be further discussed in relation to the characters and the play.

## 2. What I don’t know about you

- ◆ *Invite students to brainstorm a list of things they might want to know about someone with whom they are not very familiar such as- what is their favourite food, where do they come from, where have they lived, how many members are in their family and with whom do they live, what is their position within the family (oldest, middle child, youngest), what are their hobbies and interests, where have they traveled, what language(s) do they speak, what is their favorite celebration, their favorite sport or pastime, their favourite movies or music?*
- ◆ *Working in pairs, each student chooses three items from the list to ask their partner, e.g. I don’t know your favourite food; I don’t know who you live with; I don’t know what your favourite subject in school is.*
- ◆ *The partner chooses at least one item to respond to, but may respond to all three. Students record what they have learned about their partner.*
- ◆ *Repeat the activity with the other student asking his/her own set of questions and instruct them to record their discoveries.*
- ◆ *On a signal from the teacher, students are told to move around the room and repeat the process with at least 5 or 6 other partners, in their own time. They may choose to ask new questions each time.*
- ◆ *Did you get to know your classmates better? Discuss your findings and the activity as a group. Consider charting your discoveries about individuals to share. What did you have in common with others?*

## 3. Thinking About Our Lives: “All those who.....”

The following is an activity to discover things that are similar and different about members of your class. You can add to or generate your own list of things to compare. Invite students to sit in a circle and ask them if any of the following statements are true for them. If a statement is true for a student, that student stands and changes chairs with anyone else who is standing.

- ◆ *All those who have an older brother*
- ◆ *All those who have a sister - younger / older*
- ◆ *All those who walk to school / take the bus*
- ◆ *All those who were born in a country other than Canada*

- ◆ *All those who have parents who were born in a country other than Canada*
- ◆ *All those who have lived somewhere other than Canada*
- ◆ *All those who have relatives who live outside this country*
- ◆ *All those who have visited relatives or travelled outside this country*
- ◆ *All those who speak a language other than English as their first language.*
- ◆ *All those who have played on a sports team this year or last.*
- ◆ *All those who have a curfew when they go out with their friends, either at day or night.*
- ◆ *All those who have a dating relationship with a boyfriend or girlfriend that they have kept secret from their parents.*
- ◆ *All those who have experienced racism or had racist remarks addressed towards them.*
- ◆ *All those who can remember a time when they spoke out against the perpetrators of a racist incident or called someone on a racist comment addressed to themselves or to someone else.*

The teacher or students can create other statements to continue and to enrich the activity.

**Follow-up:** Invite the students to share at least one of the facts that pertain to them and share the story with a partner. Follow-up by writing a journal entry about it.

#### 4. I belong to.....

- ◆ *Explain the meaning of “**assumptions**” to the students. Ask them if people make assumptions about them? Ask them if society makes assumptions about them or about youth in their age group. What sort of assumptions? How does that feel when people make assumptions that may not be true?*
- ◆ *Instruct the students to write their name in the middle of a page and create a web around it of all the ‘groups’ that they belong to in the world. For example: a gender group, a sports group, an ethno- cultural group, those with a certain colour of hair, people in different positions in their family (oldest, youngest, middle child), people who were born in/outside Canada, people who speak a language other than English, people who play a particular sport, people who play a certain instrument, etc.*
- ◆ *Working with a partner, have students make a similar web list about their partner without talking to them.*
- ◆ *Students exchange lists and then discuss them. Ask the students to consider how close their partner’s list is to the list they made about that person? What is missing? What is correct? What is not true? Did they make any **inaccurate assumptions** about the other person? How do you feel when people make assumptions based on gender or race? How do you respond to these assumptions?*
- ◆ *Direct the students to join another pair to form a group of four.*
- ◆ *Invite the students to make a list of **all the groups they have in common** and have groups post their lists at the front of the room. Examine them as a class.*
- ◆ *Discuss the activity with the class considering the following questions:*
  - *Is the list longer or shorter than your original list?*
  - *How does it feel to belong to some of the same groups?*
  - *Did you know that you had these groups in common?*
  - *What did you learn about yourself and members of your group through this activity? How does it feel to be part of a group? / Not part of a particular group?*

## 5. Personal Narratives: Reflecting and Sharing 'Write- Pair- Share'

- ◆ Invite students to think of a time when they were in the minority, on their own or in a group due to age, gender, race, language, etc.
- ◆ Ask them to write on an index card as many details about the situation they can remember, such as where they were, who was involved and how they felt. Ask them to remember if anyone tried to help them feel more comfortable and how they felt about this gesture. Did they accept the help and support? Did they feel better as a result? How could someone have helped them feel more comfortable in that situation?
- ◆ Invite the students to share the writing with a partner and if they are willing, share it with the group.
- ◆ In reflection, ask the students: What did you learn about yourself from this activity? How did it feel to remember the story? What did you learn about your classmates listening to their stories? What title might you give your story? / Your classmates' stories?

**Note to teacher:** Encourage the students to remember and write about a time that they feel comfortable thinking about and sharing with a partner or the group. Writing on an index card will challenge strong writers to be succinct and reluctant writers to feel confident in the task. If you feel that the students are comfortable sharing their stories, one strategy is to have them find a space in the room and individually begin reading on a signal from you. Allow the student to read for a few moments and then signal another student to begin as the previous student trails off. In this way the class will hear fragments of the stories and the students will be engaged on two levels, both listening as an audience, and waiting for their cue as a performer. These stories could also be polished and developed into monologues.

## 6. The Role of Power in Society An activity adapted from The Future We Want Video Study Guide, from the Peel District School Board, Aug.2003

As a class, brainstorm some factors that contribute to different rights and privileges being assigned to certain groups of people (i.e. age, birth order, gender, religion, ethno-cultural group, socioeconomic status, class, physical/mental ability, level of education, nationality, etc.).

Use the **ROLE OF POWER GRAPHIC ORGANIZER** on the following page to facilitate a discussion and increase student understanding of the role of power and its relation to equity issues. Students may work individually or in small groups to complete the graphic organizer, filling in each section. They are asked to select 8 categories from the list provided, and print each selected category on the outside of the largest circle, one for each segment.

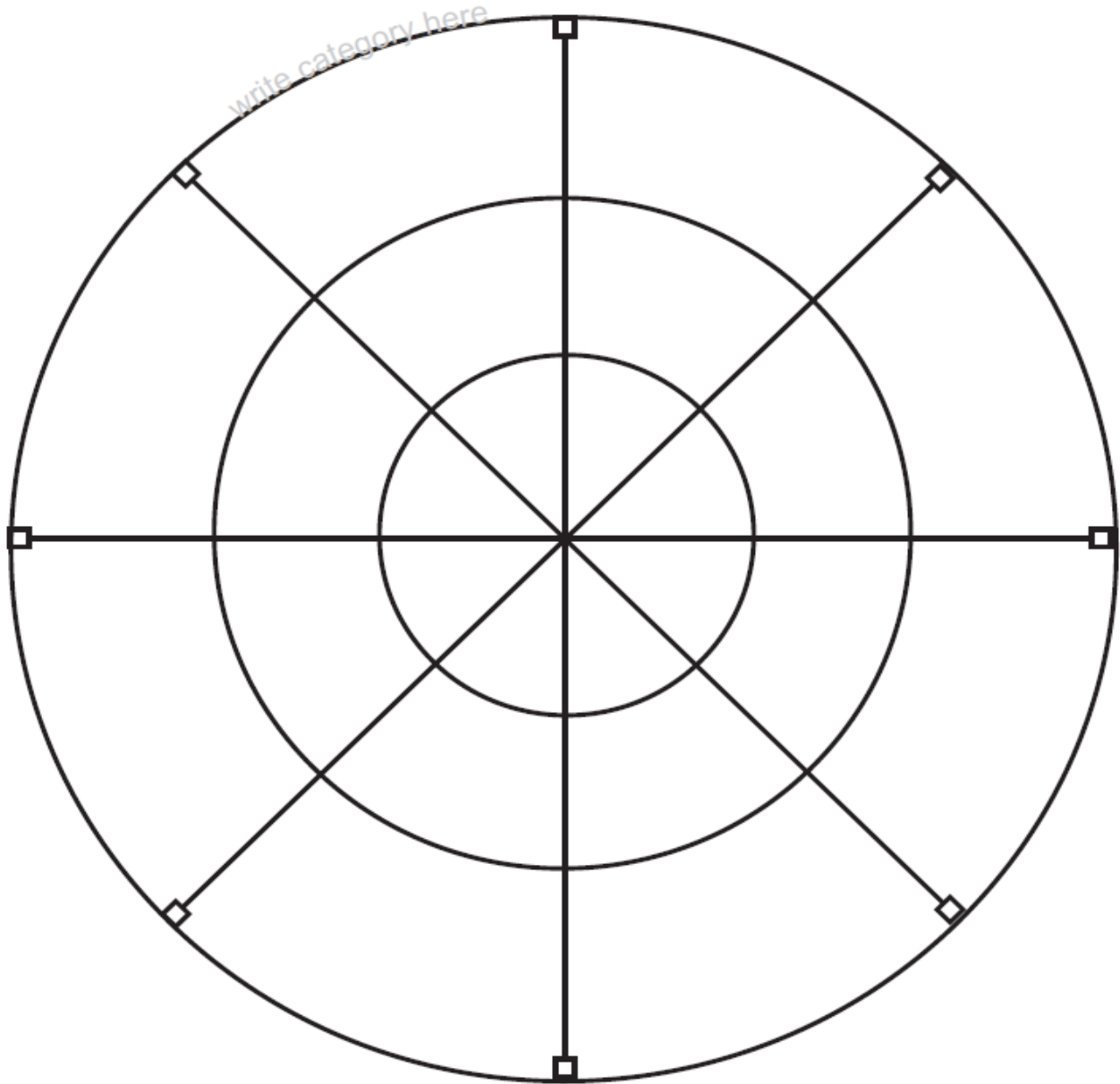
**Option:** The teacher can choose the eight factors from the list provided or add different categories for their students to work with.

- ◆ In groups, students discuss and then fill in, from the inner to the outer layer of each segment, their opinions regarding groups that have the least power, to groups that have the most power in society.
- ◆ As a class, post up all completed charts for students to examine and look for similarities and differences. Discuss patterns and relate findings to the students' own experiences and observations.

## THE ROLE OF POWER IN SOCIETY: Graphic Organizer

**Select 8 categories from the following list:** gender, language, nationality, age, ethno-cultural group, socio-economic group, marital or family status, faith, level of education, ability; developmental/physical/mental attributes, occupation, sexual orientation, geographical location, human rights.

Write the title of **one selected category** on the outside of each of the 8 segments below. Working together, come to a consensus for each segment and print the name of the group with the most power in society on the inside, the group with the least power in the outer-most section, and those in between, in the middle section.



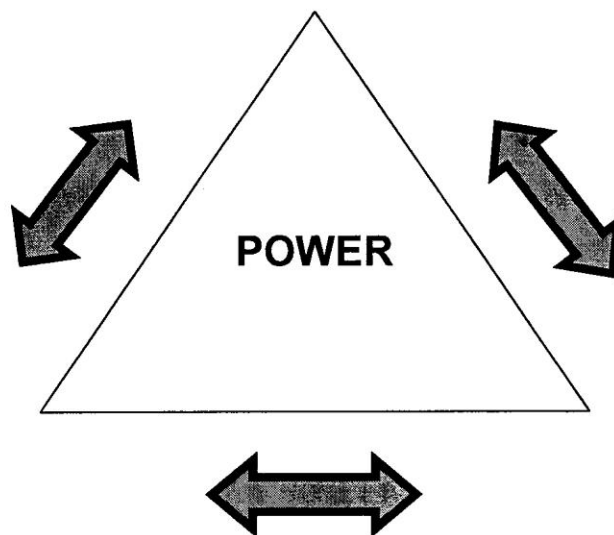
**Follow this activity with a discussion around the role of power in creating inequity in our society.**

Relate power to the development of unfounded beliefs, biases, stereotypes, prejudice, exclusion and discrimination. Use "**The Power Triangle**" sheet from the Toronto District School Board Equitable Schools document found on the following page, as a resource for your questioning and discussion with this activity.

## The Power Triangle

### *Individual Discrimination/ Individual Acts*

- Name calling: racial slurs, homophobic remarks, making fun of mannerisms, inappropriate jokes.
- Exclusion based on ability, race, gender, sexual-orientation, or socio-economic status.
- Physical threats, cyber-bullying, avoidance.



### *Ideas/Beliefs Stereotypes and Prejudices*

- Disability: If a person is exceptional in one intelligence, he or she is also exceptional in others or all.
- Ethnocultural: One individual of an ethnocultural group communicates the wishes of all the people from that group.
- Gender: boys are outgoing, girls are nurturing.
- Sexual Orientation: being LGBTQ is a sickness which can be treated.
- Socio-economic: Poor people don't work hard

### *Institutional/Systemic Discrimination*

- Media portrayal of stereotypes, bias, and prejudice.
- Portrayals of racial and ethnic groups, gender, peoples with disabilities, LGBTQ communities, lower socio-economic status as inferior or suspicious.
- Inequitable resources as determined by wealthier neighbourhoods.
- The use of institutional power to deny or to grants rights, representation, resources, and respect to groups and individuals from those groups based on race, gender, sexual-orientation. class. and/or disability.

## 7. Review of Equity & Anti-racism Related Terms & Vocabulary (Activity Sheet)

Individually or in groups of 4 or 5, have students test their knowledge of the following terms by matching them with the definitions below. Check your results using the **Glossary of Equity Related Terms** found on page 32 of this guide.

<b>discrimination</b>	<b>tolerance</b>	<b>poisoned environment</b>
<b>ethnic</b>	<b>diversity</b>	<b>culture</b>
<b>assimilation</b>	<b>harassment</b>	<b>racism</b>
<b>stereotype</b>	<b>social justice</b>	<b>euro centrism</b>
<b>respect</b>	<b>race</b>	<b>assumption</b>
<b>bias</b>	<b>prejudice</b>	<b>advocacy</b>

	A belief taken for granted or accepted as true without proof. I.e. It is assumed that because someone is tall, they will be a good basketball player.
	A situation in which members of minority groups “melt” into the dominant society, so they become indistinguishable.
	The act of publicly defending or supporting an individual or group.
	An opinion, preference or inclination formed without any reasonable justification. This is reflected in people’s attitudes and behaviours towards people of different race, class, gender, cultural background, etc. and makes it difficult for a person or group to evaluate particular situations and thus take action objectively or accurately.
	The totality of ideas, beliefs, values, knowledge, language, and way of life shared by a group of people with a certain historical background. Manifestations of culture include art, laws, institutions, and customs. Cultures change continually and, as a result, often contain elements of conflict and opposition.
	This exists when all communities, including traditionally excluded communities, and all designated groups within communities, can give voice effectively to their issues and partake equitably in the decision-making structures that determine their lives.
	The persistent, ongoing communication (in any form) of negative attitudes or beliefs towards an individual or group. Forms of harassment include name-calling, jokes or slurs, graffiti, insults, threats, discourteous treatment, and written or physical abuse. Harassment may be either subtle or direct.
	A set of opinions or an attitude towards a certain group, or individuals within it, which casts that group and its members in an inferior light and for which there is no legitimate basis in fact.
	A philosophy or opinion that presupposes the supremacy of Europe and Europeans in the world culture, etc. and relates history according to a European perception and experience.

	A situation when biased slurs, comments or behaviours affect the places where people live, work or receive a service. Such comments “poison” the environment even when they are not directed towards a person directly, and even if members of the insulted group are not there to hear them. As a consequence of creating this environment, certain individuals are subjected to terms and conditions of employment, tenancy, services, etc., that differ substantially from those experienced by individuals who are not subjected to these comments or conduct. In such instances, the right to equal treatment in the Ontario Human Rights Code may have been violated.
	Acceptance and encouragement of diversity as part of a value system.
	The practice or act of making distinctions between people based on characteristics such as race, ethnicity, nationality, language, faith, gender, disability, or sexual orientation, which leads to the inequitable treatment of individuals or groups based on these characteristics.
	An adjective used to describe groups that share a common language, race, religion, or national origin. Everyone belongs to one of these groups. The term is often confused with “racial minority”.
	A socially defined group which sees itself and/or is seen by others as being different from other groups in its common descent or external features such as skin colour, hair texture or facial characteristics.
	The cultural, institutional, and individual set of practices and beliefs that assign differential value to people according to their skin colour and racial heritage. It is the exercise of power, supported by prevailing ideas and systems that create unequal opportunity and outcomes for people from non-dominant groups.
	A vision of society in which the distribution of resources is equitable and all members are physically and psychologically safe and secure; a society in which individuals have a sense of their own agency as well as a sense of social responsibility.
	A false generalized conception of a group of people, which results in the unconscious or conscious categorization of each member of that group, without regard for individual differences. This conception may relate to race or age; ethnic, linguistic, religious, geographical or national groups; social, marital or family status; physical, developmental or mental attributes; and / or gender or sexual orientation.

## **Double-sided Reproducible Activity Sheet**

Adapted from *The Future We Want: Building an inclusive curriculum*,  
published by the Peel District School Board

To check your accuracy in matching terms to definitions, refer to the  
**Glossary of Equity Related Terms** found on page 32 in this guide.

## 8. Speaking out Against Racism

**Joey: “Jeez, they were just jokes. Words.”**

*From Offensive Fouls*

In small groups, assign students to view and discuss the **anti-racism ads on U-tube** which are listed in the RESOURCES section of this Guide. Make notes on your discoveries with regards to particularly good ads students might recommend when they share with the larger group. How do particular ads reflect the messages that they feel are most important to share with youth at their school?

## 9. Anticipation Guide: Agree or Disagree?

**Note to teacher:** An ANTICIPATION GUIDE is a series of questions or statements, usually related to the topics, themes or point of view expressed in a particular text.

**OPTION 1:** Photocopy and distribute to all students the sheet on page 19 in this guide. Have the class work silently to read and then check off either **agree** or **disagree** beside each statement, based on their own opinion about the statement.

**OPTION 2:** Cut out each statement and post each one at a station around the classroom. Under each statement put a sheet with two columns AGREE and DISAGREE. Have students walk about the room to each station, read the statement and print their name under AGREE or DISAGREE on the group chart.

**Tally up the number of names under AGREE and DISAGREE for each statement. Note observations.**

It is important to return to the ANTICIPATION GUIDE at the end of the unit of study on **Offensive Fouls** and ask students if, having seen the play and given the work they have done in class, they might change any of their responses.

- ◆ Explain to the students that this is not a test with right or wrong answers but an opportunity to explore their ideas and opinions.
- ◆ After completing the activity, ask students to choose one statement that they **strongly agree with** and share it with a partner. The student should explain why they so strongly agree.
- ◆ Ask students to choose one statement that they **strongly disagree with** and share it with a partner. Again, instruct the students to explain their choice.
- ◆ Ask students to choose one statement that they are uncertain about, that they have questions about, or that they might respond differently to under certain circumstances, and share it with a new partner.
- ◆ Survey the class to discover the overall collective responses to statements **8, 10 and 12**, i.e. the total number of students that agree and disagree with each statement. Ask students what they can learn from this group analysis.
- ◆ Ask the class to speculate what they think the play might be about, given that this activity is designed to prepare them for a theatre experience. Record students' answers on a chart and post it for sharing purposes.

**Return to the student ANTICIPATION SHEETS after seeing the play and find out if anyone wants to change their mind on any of their choices. Discuss the reasons for the changes. Ask them to relate each statement to the play and to the characters when they re-visit this activity.**

## ANTICIPATION GUIDE - Reproducible Activity Sheet

Place a check to indicate whether you agree or disagree with each statement.

	AGREE	DISAGREE	
1			Teenagers should be watched carefully in convenience stores because too many of them are trouble makers or shop lifters.
2			Parents should always know and approve of a teen's friends.
3			Parents should know and approve of the people teenagers date.
4			There should be no secrets from one another in a respectful dating relationship.
5			Teenagers should be able to keep secrets from their families about their friends and dating relationships.
6			Teenagers themselves should have the final say in what they choose to do after high school.
7			It would make absolutely no difference to my family if I dated someone from another race.
8			When I hear a racist remark, I always speak up and call the person on it, even if they are just trying to be funny.
9			There are times when it is best to ignore a racist comment.
10			There are no racist incidents in our school.
11			Making jokes about race is not a big deal; everybody does it at times.
12			Youth who grow up in families where there is racism, prejudice and discrimination are more likely to be racist themselves.
13			Everyone should be proud of their culture and heritage and feel free and comfortable about expressing in public everything that makes them distinct, especially when among other groups or members of a more dominant culture.
14			Everybody in my peer group or grade level is basically the same in terms of status, regardless of race.
15			Groups of students of one particular racial group should be able to hang around together at school and exclude others if they choose to.
16			Students who commit racist acts or make racist comments should always be reprimanded.

## 10. Playing with Words: “One liners” from the Performance Text

**Note to teacher:** Working with lines from the performance script is an opportunity for students to further predict and prepare for the play as they develop their interpretation and critical literacy skills. The following activity uses these lines from the play and involves creating tableaux, so you might want to review the elements of tableau found under DRAMA TERMS in this guide (see page 34). Exploring the text before the presentation will heighten engagement in viewing the play and generate interest when the characters within the context of the play say the quotes they have previously explored.

- ◆ Provide students with the page of dialogue from the script. (Page 21 in this guide)
- ◆ Students read the page silently.
- ◆ Instruct students to ask you for the meaning and pronunciation of any words that aren't familiar.
- ◆ Students may choose any line to begin with and read through the dialogue out loud.
- ◆ Instruct the students to read the dialogue in a variety of ways e.g. read loudly, softly, quickly, slowly, in an angry voice, in a happy voice, in a curious voice, etc. When they reach the end of the list, they should return to the top of the list and continue reading. In this way the class is not reading the lines in unison.
- ◆ Students choose a new line to begin reading from. This time they read the dialogue as they walk around the room, exploring the entire space while being mindful of others.
- ◆ With a partner, students read through the dialogue alternating lines.
- ◆ Instruct the students to select a line that intrigues them, or that they like the sound of and memorize it.
- ◆ Invite the students to share their selected memorized line with other students in a variety of ways: as a greeting, as a compliment, as an insult, as if it was an amazing fact, with great sadness, etc.
- ◆ Students find a new partner and number themselves A and B. On a signal from the teacher, A delivers his/her line as an opening line to an improvisation (with attitude and intention) and B responds appropriately. Then, B delivers their selected opening line (with a different feeling, attitude or intention) and A responds with his/her line appropriately to convey a particular point of view. Together they improvise a second brief scene.
- ◆ Invite the pairs to work with another pair, to make groups of four. Students number themselves 1 to 4. Together each group builds a scene using only their four selected lines delivered in order, clearly indicating an intention and feeling so others can respond accordingly. After sharing their lines in order, invite each group to arrange the lines in a different order so that they will create a more logical or meaningful scene. Students decide how they wish to arrange themselves as a group to share their scenes with the class. Invite the audience to provide a title for each of their scenes as they are shared.

**Extension Activity:** Groups are asked to develop short improvised scenes using the four lines of text in any order. This time, add additional dialogue to flesh out the story or situation, creating a beginning, middle and end. Give each scene a title and share it with the class, once rehearsed.

## ONE LINERS FROM THE PERFORMANCE TEXT OF "OFFENSIVE FOULS"

Were you hidin' from me or somethin'?

I heard you the first time, when you told me your dad and your brother were pushing you to go to university.

Could you please stop insultin' me and tell me what's goin' on?

I didn't mean to.....I should've.....I'm sorry.

I need to know, tell me....Tell me the truth.

They knocked over some merchandise and said some pretty awful things to him.

No. no. "Forgotten my whereabouts". I get what that is. That is fancy talk for "Joey's a liar".

I trust you.

I mean ....freedom. Free to do whatever.

Nothing. Just a little wrinkle at home. I'll deal with it.

So words can't hurt? Jokes can't hurt?

You don't know a thing about bearing the brunt of racist comments.

Jeez, they were just jokes. Words.

Just you and me. Together. Out in the open.

For six months I said nothing.....started small.....Little things, but I kept ignoring them.

How come I've never met your parents? I mean do they even know about me?

You don't look or act at all, you know ...ethnic.

At school I don't exist! I spend every waking second trying not to stand out!

I'm a racist. Fine. So are you.

## 11. Tableaux: Working with lines from the play

Working in groups of four, have students choose one line of dialogue from the list and create a tableau to begin to tell a story of their own invention suggested by the line. Students decide who they are as characters, where the scene takes place, who will say the line aloud (or if two people will say the line).

- ◆ *Students share their tableaux with the class using the **carousel technique** (drama strategy described on page 34). Groups form a circle around the room. On a signal from the teacher, the first group slowly grows into their still image, says their line, holds the image for a few seconds and then melts back in slow motion to a sitting position. As they are melting, the next group beside them begins to form their tableau, until each group around the circle has seamlessly shared their tableau.*
- ◆ *Ask the students to reflect on the images: Which image was particularly strong for you and why? Which image touched you personally and why? Which image was similar to your group's interpretation? Did any other group interpret their line differently?*
- ◆ *Instruct the students to return to their chart with predictions about the play. Add further predictions to the list based on discoveries learned from this activity.*

## J. POST-SHOW ACTIVITIES & DISCUSSION

### 1. Discussing the Production: First Impressions

- ◆ *Invite the students to discuss the play, beginning with first impressions or initial reactions. Deeper discussions will emerge from the exploration of the play through the drama activities.*
- ◆ *What did you like about the production? How did it affect you?*
- ◆ *What did you like about the direction and staging of the production? What aspects of the design and the production - the set, the costumes, the sound, the direction (the casting, staging and blocking) helped create the world of the play and helped you better understand the characters, the setting, and the issues being explored in Jason Long's script?*
- ◆ *What questions might you have for the director about any of her choices in the staging of the play?*
- ◆ *What aspect of the staging of the play kept you most interested and engaged in the production?*
- ◆ *What moments stood out for you in the actor's portrayal of Christine? Of Joey?*
- ◆ *When did you feel most interested in the play? Explain your choice.*
- ◆ *Explain the significance of basketball in the play. What do you learn about Joey through references to basketball? What is an "offensive foul" in the sport of basketball? What specific offensive fouls are committed in the play? Is "offensive fouls" an effective central metaphor and title for this play?*
- ◆ *Read the NOTES FROM THE DIRECTOR and discuss Rae Ellen Bodie's personal experiences with racism in a teenage dating relationship. The director mentions she sees this play as a reflection of her own personal story. Do you think her remembrances affected the way she directed Offensive Fouls? If so, how was that sensitivity evident in the production?*

### 2. Offensive Fouls: Post-Show Student Reflection Sheet

Have students respond to the play on a personal level by completing a copy of the reproducible **STUDENT REFLECTION SHEET** on the following page. Share student responses in a group discussion of the play.

## **"OFFENSIVE FOULS" POST-SHOW STUDENT REFLECTION SHEET**

1) I liked this play because \_\_\_\_\_  
\_\_\_\_\_

2) This play reminded me of \_\_\_\_\_  
\_\_\_\_\_

3) At the end of the play, I am wondering \_\_\_\_\_  
\_\_\_\_\_

4) One thing I liked about the set was \_\_\_\_\_

5) One thing I noticed or liked about the performers and the acting was \_\_\_\_\_  
\_\_\_\_\_

6) I was really involved in the play when \_\_\_\_\_  
because \_\_\_\_\_

7) I found the following moment in the play very powerful \_\_\_\_\_  
\_\_\_\_\_

8) One of the moments in the play when I felt uncomfortable was \_\_\_\_\_  
\_\_\_\_\_

9) I relate to \_\_\_\_\_ in the play because \_\_\_\_\_  
\_\_\_\_\_

10) If I were a close friend of Christine, I would ask her \_\_\_\_\_  
and I would tell her \_\_\_\_\_  
\_\_\_\_\_

11) If I were a close friend of Joey I would ask him \_\_\_\_\_  
\_\_\_\_\_ and I would tell him \_\_\_\_\_  
\_\_\_\_\_

12) This play made me think about \_\_\_\_\_  
\_\_\_\_\_

13) This play made me feel \_\_\_\_\_  
\_\_\_\_\_

14) If I was directing this play I would \_\_\_\_\_  
\_\_\_\_\_

15) If I could be in the play with the characters I would choose the moment when \_\_\_\_\_  
\_\_\_\_\_ and I would say \_\_\_\_\_  
\_\_\_\_\_

### 3. Discussion Questions based on the Glossary of Equity & Anti-Racism Terms

Discuss the following questions as a class, or assign discussion topics to small groups of students. Encourage students to refer to the **Glossary of Terms** reprinted from *The Future We Want: building an inclusive curriculum*, published by the Peel District School Board (see page 32) to check their understanding of highlighted words in their questions.

- ◆ *In the play, Christine says, “**At school, I don’t exist! I spend every waking second trying not to stand out!**” How has Christine struggled to **assimilate**, to “fit in” at school and with Joey’s friends? Do you think some of her actions were done in an effort to keep their relationship together?*
- ◆ *How have Christine’s efforts to “be white” and to fit in compromised her own sense of **cultural identity**? Do you think Christine is ashamed of her **cultural identity**?*
- ◆ *What are some of the **stereotypes** that are evident or referred to in the play?*
- ◆ *Why does Christine hide from Joey the fact that Mr. Chan is her uncle? Is she embarrassed because Mr. Chan fits a **stereotype** about Chinese people with which she is uncomfortable?*
- ◆ *Does the use of stereotypes always result in **discrimination**? Where do we see discrimination reflected in the play?*  
***As an extension to this question**, explore some of the common stereotypes that exist about groups to which students belong including teams, clubs, cliques, family types, cultures, races, dominant groups, minority groups, etc. – and that students feel comfortable in bringing forward.*
- ◆ *What **biases** and **prejudices** are evident in the play? What biases do Joey’s and Christine’s parents hold, respectively? How are these reflected or implied in the play? How do parental pressures, biases and prejudices affect Christine and Joey’s relationship?*
- ◆ *What **prejudices** do Joey and Christine have?*
- ◆ *What do you think Joey means when he tells Christine, “**You just don’t look or act all that, you know ... ethnic.**”? Is he using the term correctly? What is he really trying to say in his own awkward way?*
- ◆ *Identify and describe some of the factors that contribute to different **poison environments** that are demonstrated, implied or referred to in the play **Offensive Fouls**?*
- ◆ *How do certain comments and actions by students at your school, if any, contribute to a **poison environment**?*
- ◆ *Do the actions of Doyle and Joey toward Mr. Chan constitute **harassment**?*
- ◆ *Are Joey’s racist jokes and slurs around his girlfriend Christine a form of **harassment**? Why does Christine remain silent and not say anything? Do you think Joey is being intentionally hurtful when he makes racist jokes and comments around Christine?*

- ◆ Do you think Joey and Christine have a relationship based on mutual **respect**?
- ◆ What lies, half-truths and secrets do we discover as we learn more about their relationship through the course of the play? What reasons do you imagine are behind each character's lies and secrets?
- ◆ What advice would you give to Joey and to Christine to help them understand what it takes to have a healthy and mutually respectful dating relationship?

#### 4. Brainstorming Questions: "I am wondering..."

- ◆ Invite the students to work in groups of 4 or 5 and consider what they wonder about at the end of the play.
- ◆ Instruct them to generate two lists of questions. Brainstorm 10 questions they would like to ask Christine at the end of the play and 10 questions they would like to ask Joey to better understand each of them and their relationship.
- ◆ Instruct students to number the three most important questions on each list.
- ◆ Students can share their top questions. Did other groups choose the same questions? Having listened to each group, would they now make any changes to their list?
- ◆ Explain to the students that the following activities will help them discover some of those questions so that they are better prepared when considering the major one we are left with at the end of the play: "Will Christine and Joey get back together or is the relationship over?"

**Note to teacher:** It is likely that this will be something students will wonder about. Will they get back together? Should Christine forgive Joey? What needs to change for both of them? If the students do not raise these questions, you could draw their attention to the ending and ask them what they think.

#### 5. Stepping Inside: Remembering a moment

- ◆ Invite the students to remember a moment from the play, perhaps when they were most engaged, or when they might have wanted to be in the scene to better understand the situation or character by asking a question or giving advice or support.
- ◆ Instruct the students to form groups of three, share their selections and explain the reasons for each of their choices.
- ◆ Ask the students to choose one of the moments (perhaps they might select the same moment) and create a tableau to depict this moment in the play.
- ◆ Have two students create the moment. The third student stands somewhere in the image and asks a question or offers the advice that the group has decided upon in making the selection.

**Invite the students to share their tableaux**, one after the other, along with **one question** or **a statement of advice**. At the end, ask the students: What did you learn about the characters and the play from viewing the tableaux?

## 6. Role on the Wall: Meet Christine and Joey

**Christine:** “I don’t think it’s your fault. Entirely.”

**Joey:** “Oh...of course...My brother is the king of all racists and I’m just following in his footsteps. That it?”

-from *Offensive Fouls*

**Christine:** “You don’t know a thing about bearing the brunt of racist comments”.

-from *Offensive Fouls*

Thinking back on the play, have the students use the following activity to create a profile and express their understanding of the two characters in *Offensive Fouls* - Christine and Joey

- ◆ Using a large sheet of craft paper, create the outline of a girl (label it Christine) and beside it the outline of a boy (label it Joey), perhaps tracing around the outline of students lying on the sheets of paper. Leave a space between the two figures on which students have room to write. Post this chart at the front of the room.

**Using different colours of markers record the students’ responses to the following:**

- ◆ Everything we know for sure about Christine and Joey print on the outside of the outline and in a designated colour (e.g. students, been going out for 6 months, plays basketball, etc.)
- ◆ Everything we know about their relationship in the space between the characters in a different colour.
- ◆ Everything you think you know about each of them, on the inside of the figures....their feelings, insecurities, fears, hopes, dreams, aspirations, biases and prejudices - in another colour
- ◆ Include each character’s assumptions and perceptions about the other and the assumptions and perceptions of the people in their lives, in a different colour. E.g. how would Joey’s brother describe Christine; how would her friends, her parents, her teacher describe her? (Repeat with Joey)

### **Note to teacher:** Options for this activity

- 1) Fill in the representations of the characters collectively as a class as the students make discoveries and observations during full group discussions or as they work on activities related to the play.
- 2) As a full class activity, invite the students themselves either in silence or with quiet background music, to come up one by one in their own time and print or draw on the representations using the assigned colours. Continue until all ideas are added.
- 3) Invite the students to work in groups of 4 or 5 and have each group complete the representations as a collective. When complete, invite them to share their images with other groups.
- 4) Post the images they have completed and return to them after the next exercises, as the work builds.

## 7. Hot Seating: What others say & what they might say about themselves

- ◆ Ask the students to consider the people who know Christine and Joey and how they might help us to better understand them.
- ◆ Invite the students to choose which 3 or 4 characters from the play to hot seat and interview. E.g. a teacher, a parent, a friend, Mindy, Mr. Chan.

- ◆ *Review role-playing with the students, reminding them to be truthful and to use the information from the play and from their previous work in their answers. Remind them that they can always choose not to answer a question if they are uncertain or uncomfortable by saying “pass”.*
- ◆ *Instruct the students before the role-play to brainstorm questions that they would ask that might be useful in finding out more about the character.*
- ◆ *Invite students to play the various roles. Put a sign with the person’s name in front of each hot seat to identify the character.*
- ◆ **Option:** *“Hot seats” can be set up around the room with different characters at each, and students can walk around the room and select a character to question, sitting in a circle around that person. On a signal from the teacher, the students can move to another character and then a third character to continue interviewing.*
- ◆ *Following the hot seating ask the students:*
  - *What did you learn about Christine and Joey?*
  - *How did the characters in the hot seats feel about Christine and or Joey?*
  - *If you were Christine, whom would you trust?*
  - *If you were Joey, whom would you trust?*
  - *Do you believe these characters? Do you feel sorry for any of these characters? Why or why not?*

## 8. Improvisation: Eavesdropping on the Other Side

**Note to teacher:** For this activity, students can choose which side to explore - the female perspective, through the character of Christine, or the male perspective, through Joey. **Option:** You could ask the boys in the class to play the male side and the girls to play the female side. These scenes can be improvised or scripted.

- ◆ *Invite the students to choose a viewpoint to explore and form groups based on that shared point of view.(Joey or Christine)*
- ◆ *Instruct the students in the large group to divide into four groups and create four imagined scenes involving Joey or Christine...*
  - i) with family ii) with friends / the guys / the girls iii) in a scene at school or*
  - iv) in another place or situation of their choosing.*

*The purpose of the activity is to see what the students discover about the two characters as they interact with others outside of the relationship.*
- ◆ *In creating the scenes, ask the students to consider what they would want their partner to know about themselves and their lives and feelings and what might have influenced them to make racist or hurtful choices.*
- ◆ *Provide time for the students to create and rehearse the scenes.*
- ◆ *Negotiate with the students which side will present first.*
- ◆ *When the group is presenting Christine’s scenes, instruct the students viewing (audience) that they are*

watching in the role of Joey. While the students are presenting Joey's scenes, the students are watching in the role of Christine. At the conclusion of the scenes, ask the students to reflect first in role. For example, ask the audience in the role of Joey:

- What did you learn about Christine from these scenes?
  - Do you feel differently having seen this situation?
  - If you were to talk to her now, what would you want to say?
  - Is there any advice you could give her?
- ◆ Ask similar questions of the audience in the role of Christine.
- ◆ Following this discussion, ask the students to reflect out of role about the scenes. Ask the students:
- How has creating their group's scenes and viewing the other group's work helped them to better understand the characters and their situation?
  - What did they most enjoy about the process of improvising and presenting the scenes?
  - Having seen the other group's scenes, is there anything they might consider incorporating into their work next time?
  - How does working in drama change one's thinking and feeling about an issue or a person?
  - How did they use the process of dramatization to express ideas and feelings?

## 9. Culminating Gesture: "If I were you..."

- ◆ Invite the students to form a large circle in a cleared room.
- ◆ Select two students to take on the roles of Joey and Christine. In the centre of the circle, have the two actors recreate the last image of Joey and Christine at the closing moments of the play, remembering the emotional tone of the moment and what each character might be thinking and feeling.
- ◆ Negotiate with the class where the students should stand in relation to each other, where they should be focusing, how their bodies should be positioned, etc. Once the group is satisfied with the frozen image, ask the two volunteers playing Joey and Christine to hold their positions.
- ◆ Invite the rest of the class in the circle to choose one of the characters with which they feel most connected and, in turn and on their own time, go and place their hand on the character's shoulder and complete the phrase, "**If I were you, I would...**" and then return to the circle. Encourage every student to take a turn.

## 10. Writing in role as Christine and Joey: Past, Present or Future

Invite the students to write a journal entry or letter to a particular person in the role of either Christine or Joey in the past, present or future. They might choose from some of the following examples:

### **The Past:**

- ◆ Christine might write about how she feels after the first incident with Joey when she is questioning if he is a racist, or her feelings when she gets home after having had dinner with his family.

- ◆ *Joey might write about his feelings about the dinner with his family and Christine or the incident with his brother and Mr. Chan.*

## **The Present**

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*Christine and Joey express their feelings immediately after Christine walks away at the end of the play.*

## **The Future**

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*Christine and Joey describe what they are doing 2 to 5 years after the end of the play, thinking about where they are now, if they still see each other, what they are studying or doing, how their relationship may have impacted their lives and other relationships they have had since, etc.*

## **11. Sharing the Writing: Listening to the Voices**

- ◆ *Invite the students to create two circles, one inside the other. Students who wrote as Joey form the inside circle and students who wrote as Christine form the outside circle.*
- ◆ *Invite students to read aloud an excerpt from their journals or letters on a signal from the teacher.*

**Note to teacher:** *Give students time after they have completed their journal entry to highlight or choose the most important part of the piece, an excerpt that might give the audience an inkling into the characters' feelings at different points in their lives, the choices they made before and after the play, or how they might have changed. It can be effective to move from a Christine reading to a Joey reading and sometimes return to a student who has already read. Remind students to be prepared to read more than once. The teacher is the orchestra leader.*

## **12. Writing "in Role" to Monologues**

*Invite the students to shape their writing into a 3 minute monologue considering:*

- ◆ *a strong opening line and closing line,*
- ◆ *any props or costume pieces the character might want to use during the monologue*
- ◆ *to whom the monologue is addressed*
- ◆ *who the audience is*
- ◆ *whether they choose to "block" their monologue or remain stationary.*

*Invite the students to perform their monologues for the class after rehearsing them.*

Share your responses and add new discoveries to your **"Role on the Wall"** character representations of Christine and Joey created as an earlier activity (See page 26).

### 13. Improved scenes based on extrapolating from what you know

**Christine:** *“This is, at the very least, the second time I’ve caught you in a big lie this afternoon.”*

- From *Offensive Fouls*

Have students make a list of some of the unseen interactions or scenarios that are mentioned in the play or that you could extrapolate on given what you know about the characters and their relationships with their families. Working with a partner or in groups, explore the following scenes through dramatic improvisation.

#### **Options to get you started:**

- 1) The family dinner Christine attended at Joey’s house
- 2) An interaction with school mates where Christine tries hard to be “invisible” in order to fit in
- 3) Mindy (Christine’s cousin) telling Christine what she heard in her dad’s store on the night of the incident in the snack shop
- 4) A scene between Doyle and Joey in which Doyle expresses his feelings about the fact that Joey is dating Christine
- 5) Christine tells her parents for the first time that she is going on a date with Joey
- 6) The next time Joey enters Mr. Chan’s store
- 7) Joey, his dad, and Doyle watching a basketball game together and talking about Christine
- 8) The next time Christine and Joey see each other after the end of the play
- 9) A scene between Mindy and Christine that takes place after the end of the play. Christine tells Mindy about what happened, and shares her feelings about her encounter with Joey that day. She talks about how she feels about him now and whether she will forgive him or end the relationship. Mindy asks all the right questions.

### 14. Revisiting the ANTICIPATION GUIDE: What has changed?

- ◆ *Invite the students to re-visit the ANTICIPATION GUIDE they created as an earlier activity.*
- ◆ *Instruct them to look again at their responses and having viewed, discussed and explored the play, consider if they would change any of their responses.*
- ◆ *Students share their responses with a partner considering which statement(s) they are thinking of changing, given the work they have done about the play and the characters.*
- ◆ *Which part of the work has contributed to this change: the discussions, viewing the play, the role playing, the scene work?*
- ◆ *How can drama and theatre help us to better understand issues in our world and in the larger community?*
- ◆ *Does this play remind them of other dramas or plays, TV characters or shows, movies or songs? Share your ideas.*

## 15. Reflection: What is this Drama really about?

- ◆ Invite the students to consider what the drama is really about – the central issues, themes, messages.
- ◆ Brainstorm together all the words to describe these issues and themes i.e. racism, parental controls, dysfunctional versus healthy dating relationships, etc. Make a list as a class.

## 16. Exploring the Themes through Art

Invite the students to work in small groups and select one of the above themes to further explore in the following ways:

### **Media Search:**

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- ◆ Find two current articles that focus on this issue and summarize the new learning about the issue found in the article.
- ◆ Research and find two Public Service Announcements that address one of the themes or issues and share them with the class.

### **Literature Search:**

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Brainstorm a list of novels, poems, plays and non-fiction that the students have read that develop around similar themes and issues or relationships.

- ◆ Research and make a list as a class of new literature for further reading and discussion through the semester.
- ◆ In a drama classroom, students might select scenes from other plays to explore and present.
- ◆ In an English classroom, students might use the list for independent reading selections.

### **Making a Statement about the Issues through Art:**

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Using all the information and learning from the media search and the unit of study pertaining to *Offensive Fouls*, explore the issues raised in the play through integrated arts.

- ◆ Create a collage, poster or other visual art representation or an installation that includes several art forms.
- ◆ Create a short video or public service announcement to share your understandings, opinions or serve as a call for action on the subject of your choice as related to the play

### **Some ideas to get you started:**

- ◆ How to speak out against racism.
- ◆ How to support and recognize the need for truthfulness, honesty and respect in families and relationships, etc.

## 17. Breaking the Silence

In *Offensive Fouls*, Christine has many opportunities to let Joey know how she really feels about his racial slurs and stereotyping, but she remains silent, as she has done for the duration of their relationship. Even though she loves and respects her boyfriend, she says nothing until she is pushed too far.

*With your class, explore strategies to help empower other more reluctant individuals to break that silence, stand up for what is right and feel proud about their cultural identity.*

## 18. Taking Action

Invite the students to consider which theme or issue in the play is most relevant to their student body and school community that they could bring to the attention of all students and staff.

*Have the class brainstorm and negotiate how best to do this and through which art form and venue, e.g. a poster campaign, a gallery walk in the front foyer, an assembly with scenes you have prepared, short videos, a panel discussion, or a list of discussion topics prepared and distributed to each classroom teacher with which to work.*

**Note to teacher:** *If the students are to focus on a particular theme or issue such as racism or equity, this can be assigned. Students might work in groups to create a piece on racism to share with the school. If students have access to video equipment, art supplies, music and sound equipment, they can choose a form to create the new piece. If they are creating a Public Service Announcement, students can research PSA's on U-tube. Tailor the assignment to the needs and availability of equipment and materials required. You might want to meet with the school administration in order to better support the project.*

## 19. Stop Racism Now!

*Offensive Fouls* raises issues surrounding the systemic way racism is passed down in our society, in subtle or sometimes overt ways. Many young people are challenging the tacit acceptance of racism. In this exercise students can find out who is making a difference and how they can get involved.

- ◆ *Conduct a media search to find ways in which youth are working to fight racism in their communities (local or national). Find three articles and make a list of the actions that these community members have taken.*
- ◆ *Collect all lists together as a class and discuss the impact that this work has had.*
- ◆ *If there are changes to be made regarding the way your community views racist comments or attitudes, find a way to challenge your school population to make those changes*

## K. GLOSSARY OF EQUITY RELATED TERMS

Classroom discussions concerning the issues of racism, discrimination, bias and equity etc. are sometimes accompanied by gray areas that fall between fair and unfair, justice and injustice, or seemingly good-natured joking and mean-spirited attacks. The following terms will enable teachers and students to find common ground in the language used to enter such discussions. This glossary has been adapted from *The Future We Want: Building an inclusive curriculum*, published by the Peel District School Board.

<b>assumption</b>	A belief taken for granted or accepted as true without proof. I.e. It is assumed that because someone is tall, they will be great at playing basketball.
<b>assimilation</b>	When members of minority groups “melt” into the dominant society, becoming indistinguishable, they have assimilated, perhaps at the expense of pride in their own cultural identity.
<b>advocacy</b>	The act of publicly defending or supporting an individual or group.
<b>bias</b>	An opinion, preference or inclination formed without any reasonable justification. Bias is reflected in people’s attitudes and behaviours towards people of different race, class, gender, cultural background, etc. and makes it difficult for a person or group to evaluate particular situations and thus take action objectively or accurately.
<b>culture</b>	The totality of ideas, beliefs, values, knowledge, language, and way of life shared by a group of people with a certain historical background. Manifestations of culture include art, laws, institutions, and customs. Cultures change continually and, as a result, often contain elements of conflict and opposition.
<b>diversity</b>	Exists when all communities, including traditionally excluded communities, and all designated groups within communities, can give voice effectively to their issues and partake equitably in the decision-making structures that determine their lives.
<b>tolerance</b>	Acceptance and encouragement of diversity as part of a value system.
<b>harassment</b>	Persistent, ongoing communication (in any form) of negative attitudes or beliefs towards an individual or group. Forms of harassment include name-calling, jokes or slurs, graffiti, insults, threats, discourteous treatment, and written or physical abuse. Harassment may be either subtle or direct.
<b>“poisoned environment”</b>	When biased slurs, comments or behaviours affect the places where people live, work or receive a service. Such comments “poison” the environment even when they are not directed towards a person directly, and even if members of the insulted group are not there to hear them. As a consequence of creating a poisoned environment, certain individuals are subjected to terms and conditions of employment, tenancy, services, etc., that differ substantially from those experienced by individuals who are not subjected to these comments or conduct. In such instances, the right to equal treatment in the Ontario Human Rights Code may have been violated.
<b>prejudice</b>	A set of opinions or an attitude towards a certain group, or individuals within it, which casts that group and its members in an inferior light and for which there is no legitimate basis in fact.

<b>discrimination</b>	The practice or act of making distinctions between people based on characteristics such as race, ethnicity, nationality, language, faith, gender, disability, or sexual orientation, which leads to the inequitable treatment of individuals or groups based on these characteristics.
<b>ethnic</b>	An adjective used to describe groups that share a common language, race, religion, or national origin. Everyone belongs to an ethnic group. The term is often confused with “racial minority”.
<b>race</b>	A socially defined group which sees itself and/or is seen by others as being different from other groups in its common descent or external features such as skin colour, hair texture or facial characteristics.
<b>racism</b>	The cultural, institutional, and individual set of practices and beliefs that assign differential value to people according to their skin colour and racial heritage. It is the exercise of power, supported by prevailing ideas and systems that creates unequal opportunity and outcomes for people from non-dominant groups.
<b>Euro centrism</b>	Presupposes the supremacy of Europe and Europeans in the world culture, etc. and relates history according to a European perception and experience.
<b>social justice</b>	A vision of society in which the distribution of resources is equitable and all members are physically and psychologically safe and secure; a society in which individuals have a sense of their own agency as well as a sense of social responsibility.
<b>respect</b>	The primary - and ultimate - social justice goal in society; respect represents the final stage on a continuum of tolerance, acceptance and respect.
<b>stereotype</b>	A false generalized conception of a group of people, which results in the unconscious or conscious categorization of each member of that group, without regard for individual differences. Stereotyping may relate to race or age; ethnic, linguistic, religious, geographical or national groups; social, marital or family status; physical, developmental or mental attributes; and / or gender or sexual orientation.



Colin Doyle (Joey) & Mayko Ngyuen (Christine) from *Offensive Fouls*



## L. DRAMA TERMS & STRATEGIES USED IN THIS GUIDE

### Carousel

After rehearsing a short performance piece within a drama, small groups can present their work without interruption. The teacher numbers the groups seated in a circle and instructs students to remain still and silent until it is their group's turn to perform. Usually an order is given for the groups to present one by one around the circle. Using slow motion, counting silently in their heads for five seconds, or signaling to freeze the work can help enhance the individual performances, which usually should not last more than one minute.

### Hot Seating

A student takes on a role and sitting at the front, facing the class, is questioned by the rest of the group. The questioners may speak as themselves or in role. The person in the hot seat responds to questions "in role" as the character. A chair is usually designated as the "hot seat", a place for characters to sit and respond to questions. This activity is an excellent tool for learning more about the characters and the students' understanding of the performance.

### If I Were You

Students approach the protagonist, put their hand on his/her shoulder, and complete the sentence "If I were you..." In this way, advice is given to help a character make a decision. Advice can be given in role or out of role. This convention is useful near the conclusion of the drama as a moment of reflection.

### Role on the Wall

A central character/role to be explored in the drama is represented in picture form, as a diagram, or outline on a chart which is put on the wall. Students reflect on the thoughts, feelings, and qualities that are significant to the character by adding words or statements or questions on the page inside or outside the character's image. Information about the role is added as the drama is introduced and progresses. This role can later be adopted by students in improvisation.

### Tableau/Still Image

Working alone, with a partner, or in small groups, students become motionless figures to represent a scene, theme, important moment(s) in a narrative, or an abstract idea frozen in time, like a photograph. Important features of a tableau include character, space, gesture, facial expression, and levels. Still images can be shared by one group watching another, or the class can be an audience as the work is presented. As tableaux are interpreted, students should be encouraged to brainstorm the messages they think have been conveyed within a single image. The teacher can point out a character in a tableau and ask the class, "What might this character be thinking/feeling at this moment?" or "What might this character want to say at this moment in this scene?" Having the group or the audience provide a title for the tableau is a great way to share understanding of the messages being conveyed in the scene.

## M. FURTHER RESOURCES for teachers and students

**Ensuring Student Success: Antiracism Indicators for an Antiracist School**, produced by the York Region DSB

[www.yrdsb.edu.on.ca/pdfs/a/depts/racere/antiracismindicators.pdf](http://www.yrdsb.edu.on.ca/pdfs/a/depts/racere/antiracismindicators.pdf)

**I Belong, You Belong, We Belong: Challenging Myths and Stereotypes: The Future We Want** video study guide for teachers and students

*This is an excellent document, published by the Peel District School Board in 2003 and is a good resource examining, in-depth, equity issues in a school. There is a useful section covering the 'isms' (ableism, classism, racism, etc.) and many classroom activities for both elementary and secondary school teachers.*

**National Anti-Racism Council of Canada**

<http://www.narcc.ca/index.html>

**Racism. Stop It**

<http://www.cic.gc.ca/english/multiculturalism/march21/index.asp>

**Toronto's Mosaic: A Reality Check**

<http://www.cbc.ca/toronto/features/mosaic/index.html>

**Ontario Human Rights Code**

[http://www.e-laws.gov.on.ca/html/statutes/english/elaws\\_statutes\\_90h19\\_e.htm](http://www.e-laws.gov.on.ca/html/statutes/english/elaws_statutes_90h19_e.htm)

**Youth Forums Against Racism/Forum Jeunesse contre le racisme**

[www.unac.org/yfar/splash.htm](http://www.unac.org/yfar/splash.htm)

**Equality Today**

[www.equalitytoday.org](http://www.equalitytoday.org)

**Multicultural Children's Literature**

[www.lib.msu.edu/corby/education/multicultural.htm](http://www.lib.msu.edu/corby/education/multicultural.htm)

**Speak out against Racism**

<http://www.youtube.com/watch?v=u4KMt2sTBHM>

**Believe. Racism. Stop It**

<http://www.youtube.com/watch?v=-lEQi9E8XcY>

<http://www.youtube.com/watch?v=SbPG-v4ttbE>

**"Human Rights Toolkit."**

[www.unac.org/en/link\\_learn/hr\\_toolkit/classroom.asp](http://www.unac.org/en/link_learn/hr_toolkit/classroom.asp)

The play ***Offensive Fouls***, by Jason Long is published in an anthology of plays for teens called **"Things that Go Bump in the Night, Volume 1"** published by Signature Editions.

This volume is available through TheatreBooks in Toronto and is a great addition to a drama class collection of plays based around teenaged characters and the true to life issues they face in their lives. It is very effective for scene study and performance activity in the classroom because all characters are within the age range within which students can comfortably work.