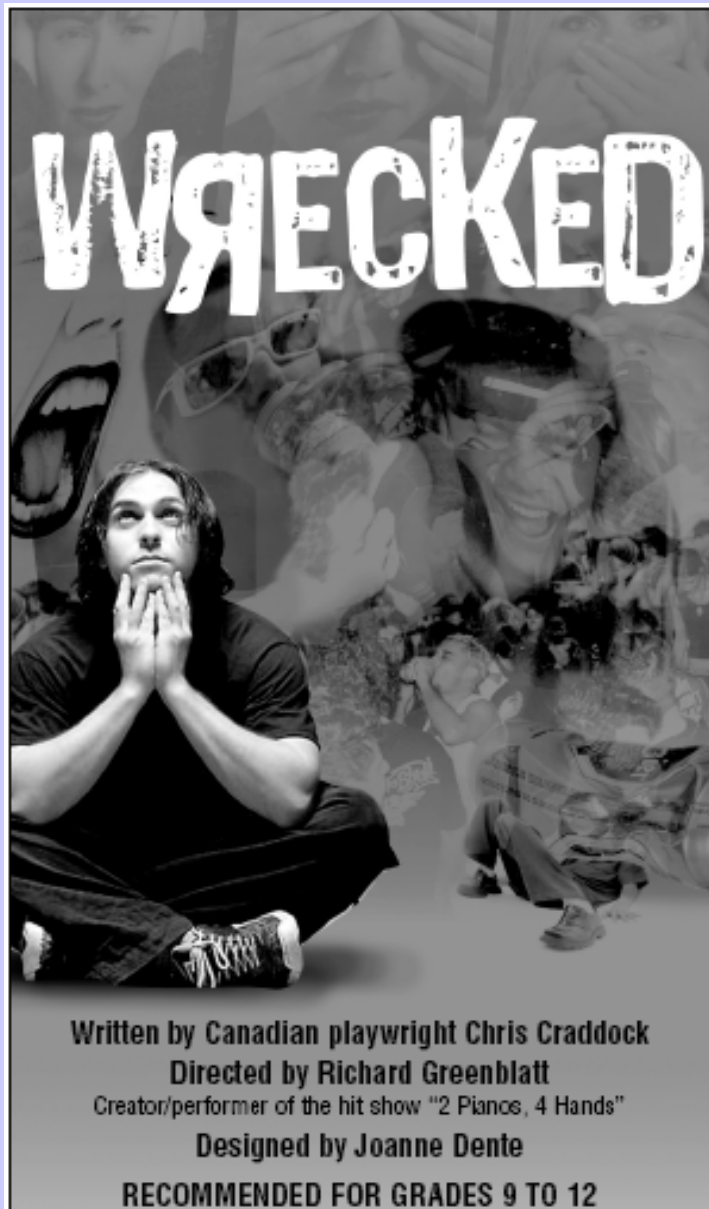




**Roseneath
Theatre**

Artistic Director: David S. Craig

From the award-winning theatre company that brought you Smokescreen, Health Class, Napalm, Danny King of the Basement ... & 22 years of great shows for youth



A STUDY GUIDE FOR TEACHERS

**A resource package & educational companion piece
for the Roseneath Theatre touring production of "Wrecked"**

A play in Roseneath's Annual Teen Theatre Series.

Study Guide prepared by Sue Daniel

In collaboration with Patterson Fardell, Director of Education, Roseneath Theatre

PROFESSIONAL THEATRE – ‘ONCE A YEAR, EVERY YEAR’

An introduction to “Wrecked” and Roseneath’s Annual Teen Theatre Series From Artistic Director, David S. Craig

Thank you for bringing “*Wrecked*” to your school. On behalf of the Board of Directors, Staff and Artistic Team at Roseneath Theatre, we are grateful for the extra time you have taken to organize our visit. It speaks to our shared commitment to live theatre, one of the great civilizing forces of our age.

Roseneath Theatre initiated its **Annual Teen Theatre Series** in 2004 in response to the decline in school trips to professional theatres in the community. These declines were precipitated by the education reform and restructuring of the late nineties which compressed a five year course of study at the senior level into four and introduced a challenging new curriculum JK to Grade 12. While elementary students were at least sporadically exposed to professional theatre as a requirement of the Arts Curriculum, senior level students frequently had no opportunity. In fact, high school students who don’t take Drama after Grade nine 9 (where they earn their one required Arts credit) may get little or no exposure to live theatre or to any cultural experiences over the next three years. Bussing, high ticket prices and timetabling issues posed additional barriers to cultural participation in the community. Our solution at Roseneath was to bring quality professional theatre into high schools.

The shows in Roseneath’s Teen Theatre Series are plays of ideas that connect directly and viscerally to young people by reflecting themselves and their lives. There is no filter between these plays and the audience. There is no Elizabethan language to interpret; neither is there historical context to understand or a particular style (be it physical theatre, commedia del ’ arte or forum theatre) being profiled. We are looking, as Shakespeare said, “to hold a mirror up to life” and in this case, the challenging modern life of a teenager. From the start, the response to this initiative has exceeded our expectations. In nearly 100 performances in schools throughout the GTA and Southern Ontario region, we have reached close to 30,000 students during our first two years of this program alone. We are delighted by this response and are determined to build on this success by continuing to produce high-quality, small-cast, professional touring productions geared to teens to complement our other programming for younger children.

WHY ARE WE DOING THIS PLAY?

“*Wrecked*”, by award winning Edmonton playwright, Chris Craddock, is the third production in Roseneath’s Teen Theatre Series following “*Health Class*” (2004) and “*Smokescreen*” (2005). The play has enormous appeal. The language is dynamic and well observed and the characters finely drawn. The conflicts are explosive and revealing. It is also very funny! In exploring teenagers’ relationships with alcohol, the playwright never moralizes. He uses irony to dramatize the appeal and consequence of drinking. He also explores the experience of one teenager living with an alcoholic mother.

“*Wrecked*” was first produced by the Azimuth Theatre in Edmonton. The current version was commissioned by Roseneath Theatre for an Ontario audience; it was developed through discussion, further drafts and public readings. I paired Chris with veteran stage director Richard Greenblatt (“*Letters from Lehrer*”, “*Two Pianos, Four Hands*”, “*Danny, King of the Basement*”). Richard has directed several premieres of Dennis Foon’s plays for young adults written in the eighties and nineties and is one of the finest dramaturges in the country. He has, in turn, introduced us to production designer Joanne Dente, who created the simple, but imaginative and effective set for the show. We sincerely hope you enjoy “*Wrecked*” and look forward to bringing you “*Dying To Be Thin*” by **Linda Carson** in 2007.

We hope to hear from you and your students after seeing the play. Feedback on our work is greatly appreciated.

Part One: Community & Curriculum Resources about Alcohol Use & Abuse

There are myriad resources available on websites to supplement Ministry of Education curriculum guidelines for teachers wishing to create individual class or course-specific units, eg., substance use and abuse units for Healthy Active Living Education, gr. 9 and 10, and mental health units in gr. 11 and 12; or potential units for Leadership & Peer Support in gr. 9 Guidance and Career Studies, or as resources for Positive Peer Culture or Conflict Resolution groups. Social Sciences and Humanities courses such as Individual and Family Living, Issues in Human Growth and Development, and Parenting in Human Development might also benefit from such resources.

The following have the most useful resources for providing teachers with solid factual background information as well as for supporting student research connected to the activities suggested in this guide.

OPHEA: The Ontario Physical & Health Education Association

www.ophea.net

This site has many teacher resources: curriculum implementation support documents, an archive of articles and research dating back ten years, and links to Ministry of Education curriculum documents. They produced a kit in 2001 which was provided free to Ontario schools for gr. 7 and 8, called *Action: Alcohol, Cannabis and Tobacco Youth Prevention Program* which includes lesson plans, activity sheets, fact sheets and guidelines for effective programs; this is still available to schools, and many of the activities suggested could be used for gr. 9 students as well. *The Alcohol Fact Sheet* (Appendix 4i) is a useful starting place as it lists common myths and the facts about each of them.

CAMH: The Centre for Addiction & Mental Health

www.camh.net

An extremely useful site for teachers, health professionals and parents. They produced a comprehensive unit on drug use and abuse in 2001: *Educating Students about Drug Use and Abuse: Ready to Use Lesson Plans for Drug Education in Your Classroom* with specific sections focused on substance use for gr. 1-8, gr. 9-10 public, gr. 9-10 Catholic and for mental health units for gr. 11 (PPL30) and gr. 12 (PPL40). A related and very useful source is *Building Teacher Confidence and Comfort about Substance Use and Abuse*, gr. 1-10 (see www.camh.net/education/curriculum for both of these resources.) They also offer a lively interactive web site by and for youth at www.virtual-party.org

PAD: Parent Action on Drugs

www.parentactionondrugs.org

This well-respected twenty year old organization has a three part mandate: prevention, education and support. It was begun by parents to provide information to increase parental awareness about alcohol, tobacco and other drug use. PAD believes that prevention has to begin in the family, and offers confidential telephone support services for parents including information, counseling and referrals. As an outgrowth of this it has created units for schools and health professionals, with a focus on those in which older youth can help younger ones.

Its current projects and resources include *Challenges: Beliefs and Changes: An Innovative Peer Education Program on Alcohol, Tobacco, Cannabis and Other Drugs*, 2004, aimed at students in gr. 8 and 9 via training senior high school students to lead programs to help them make informed decisions about smoking, drinking and drug use. It includes a video, activities, and discussion sheets along with 'training the trainers' information. Another ongoing project is *YAMM: Youth and Alcohol: Message and Media*, which started with a conference held last year to address social marketing areas concerning the way alcohol is marketed to youth. This has resulted in a report and ongoing plans for future activities; a report on the conference and how to access the reports is on the website.

Two other projects might also provide useful resources: *Peers and Parties...Plus*, which is an Ontario Curriculum Support Resource for gr. 8 and 9 students, features a 25 minute video, *Skeletons in the Closet*, about motives, risks and consequences related to young teens and parties, with seven interactive modules, and teacher, student and parent resources--available as CD or as hard copy with the video. *PASS it on Project*, done in 2002 on a Trillium grant, was a pilot project on using older high school students to create a health promotion campaign for younger students about lowering the risks associated with partying; examples of strong units created by several schools are shown.

Although designed for Alberta teachers, parents and students, this site has a wealth of useful resources presented in very well organized, easy to follow, clearly written informational chunks which can be downloaded as pdf files or produced as print versions. There are three sub-sites of specific interest: www.teacher.aadac has *Alcohol: the ABCs* and *Alcohol: Beyond the ABCs* as well as a great deal of prevention information; www.zoot2.com is an interactive site by and for youth which is extremely well designed to appeal to its target audience without any of the patronizing or cutesy tone too common in other sites aimed at teens but written by adults; and www.aadac4kids, which is designed for pre teens and includes both information and support for younger children dealing with alcoholism in their families or already struggling with whether or not to use alcohol.

Other Resources:

The sites below, most of which are government related or sponsored, tend to provide more comprehensive information for adults, especially health professionals, educators and those working with a wide variety of social agencies which deal with abuse issues. Because all but the last one are concerned with many other areas regarding health issues besides alcohol, they have vast and varied resources available: statistics and databases; links to a wide variety of local or provincial organizations; sections on action, education and training; and policy and laws around alcohol and other addictive substances. The difficulty in navigating these sites--you have to know exactly what you are looking for or it takes a long, frustrating search--and the complexity of the language make them better resources for teachers or parents than for students doing research.

Health Canadawww.hc-sc.gc.ca**Canada Health Network**www.canadian-health-network.ca**Addictions Foundation of Manitoba**www.afm.mb.ca**Alcohol Policy Network**www.apolnet.ca**Part Two: Introduction to the Play and the Production for Teachers***Notes from playwright Chris Craddock ~*

The play you will see is the product of many interviews, conversations and fevered memories, collected carefully from a teenaged brain not working to its full capacity. It is *Wrecked* and it contains all I might have to say to a teenaged child of my own in those delicate years between when drugs and alcohol are made available, and when they have figured out how to use them without threatening their life and livelihood, if at all. It also contains an exploration of the life of the child of an alcoholic parent, for many of the kids in your care are suffering this situation in silence as you read this. It is a specific sort of hell, and they need to know they are not alone.

Doing drugs and drinking alcohol are a source of fun for many of us, teens included. You will not get far telling a teenager that drinking and drugs are no fun. As a teen, I myself did drugs and drank at parties, and had lots of great fun. But I also got into many scrapes while drinking and doing drugs, and on many occasions it was dumb luck that I didn't end up dead or arrested or kicked out of school. I had friends who were arrested, a few that struggled with school throughout their foreshortened educations due to drugs and alcohol, and more than one who died, in cars, by violence or of

overdoses, leaving grieving friends and family. Serious consequences for a pastime meant to divert and amuse. I hope that *Wrecked* can offer alternatives to trusting luck, while still having fun at parties.

Just as serious is the plight of children trapped in a home with one or more addicted parents. It is a life of wondering who your mother or father will be today, of hiding and crying, of struggling desperately to create the appearance of normalcy for an outside world trained to mind its own business. It is an isolated and abused existence, where surreal horror is a daily occurrence, creating children parenting their parents, growing up far before their time. Help is available, but the silence must be broken. *Wrecked* hopes to softly touch this most frayed nerve, and encourage kids to seek help.

I furthermore encourage you, as an educator, to be one of the resources for the kids in your care, a trusted bridge between them and the counsellors and professionals who stand ready to help. We will tell their story, but it is you and your community who will be there to help the kids cope with what the story reveals. Be brave in this, and the rewards will be tenfold.

Notes from director Richard Greenblatt ~

I have three teenage children. It is unrealistic to expect that they have not and will not experiment with alcohol, drugs, and sexuality. My only hope is to help them survive these turbulent years by attempting to instill in them a sense of personal safety, self-determination, and self-worth.

When I first read *Wrecked*, I responded immediately to its humour, insight, heart and intelligence. Chris Craddock has approached the issue of alcohol abuse from a very human vantage point and with an unusually uncondescending and unsentimental story. He has utilized an effective counterpoint to the main story of Lyle and his family - a chorus of teens - deliberately two dimensional, to communicate the loss of individuality that sometimes occurs amongst teenagers. This device is an immediate entry point for most of the target audience - a kind of Greek chorus, but in reverse. Instead of all-knowing, they are somewhat oblivious to the dangers of substance abuse, and even in this subplot, bad things can and do happen.

The main story is anchored by the charismatic yet deeply troubled Lyle, who has not an ounce of self-pity. His strength and heart are truly exceptional, and yet totally believable given the circumstances of his situation. I find his journey deeply moving and inspirational, rooted in a love for his sister and a fierce determination for them to survive the neglect and abuse caused by his mother's dependency.

I think this play can be an effective departure for discussion and debate. As with all good art, the specificity of its narrative and the entertaining style of its execution create the potential for a powerful experience for its audience.

Character Descriptions ~

Lyle is sixteen, a grade eleven student who holds down two part time after school jobs and has taken on most of the responsibility for his younger sister Susy as well as most household work and cooking over the past three years since their dad left the family. Their mother, Sharon, is an alcoholic who is emotionally abusive and neglectful of both children; in response Lyle is sarcastic with his mother, very protective of Susy, and is making somewhat unrealistic plans to move them both out of Sharon's reach. Lyle is stretched very tight emotionally, in part because he won't ask anyone for help, including his best friend, Buddy.

Susy is several years younger than Lyle and caught between loving and needing her mother when she is sober and being afraid of her when she is drunk and they are alone in the house, which is most evenings because Lyle works so much. Her self-esteem is being worn away by her mother's neglect and abuse, but she is very close to Lyle and feels safe when he is around to talk and laugh with her, cook for her and take her places. She spends a lot of time alone in her room and uses stories and jokes to protect herself from the anxiety and sadness she feels at her mother's withdrawal and unpredictable behaviour.

Sharon is struggling with two painful and related issues: her husband left her for a younger woman and has completely cut himself off from her and their children, and she has been becoming more reliant on alcohol for years, which was probably one cause of the marriage breakdown. As a result, she feels old, unattractive, insecure, friendless and alone, which she deals with by drinking more at home and in bars. This in turn causes her to neglect her children and to verbally abuse Susy; because she is afraid of Lyle's sarcasm and obvious anger at her behaviour she is defensive with him. At the beginning of the play she is not willing to accept that she is an alcoholic.

Buddy has been Lyle's best friend since they were very young, and he has known that Sharon has problems with alcohol for some time, although he and Lyle don't often discuss this and Lyle has successfully kept Buddy from coming to the house when Sharon is home for several years. Buddy has a good heart and wants to help although he has problems of his own--he has failed often at school and he smokes pot regularly, which Lyle clearly disapproves of and thinks is the cause of his problems at school--and there are hints that Buddy's family life isn't great either.

Ryan, aka The Bartender, befriends Sharon, a Friday night regular at the bar where he works, and is attracted to her while recognizing both her problems and her unhappiness. He is also an alcoholic whose marriage failed and whose daughter refuses to see him, even though he has stopped drinking through Alcoholics Anonymous; he helps Sharon to see what is happening and to start to help herself by joining AA. Ryan also tries to befriend a very hostile Lyle who sees him as another symptom of Sharon's inability to mother them and another reason to escape their home. Buddy and Ryan are played by the same actor.

The Teen Chorus which appears intermittently in brief stylized scenes between the more realistic family scenes presents situations involving alcohol abuse and its consequences with which many students will be familiar. They are not the same individuals from scene to scene, and are sometimes different characters even within a scene; generally they are teens, but sometimes they represent adults and in one case a talking bottle. Although superficially funny, the effects of alcohol abuse shown escalate as the play progresses: the purpose is to help teens think more deeply about the downside of drinking, since it is often seen as normal or entertaining within their peer group. They are played by the same four actors in the main storyline, with bits of costumes and props to differentiate them.

Detailed Plot Synopsis of "Wrecked" ~

Lyle's Story begins with a scene in which Lyle and Buddy are making a video to submit to a contest for a commercial for "Moms Against Teen Drinking" on the effects of alcohol abuse; both Buddy's pot smoking and Sharon's drinking are introduced here. The second scene is later that afternoon at home; alone, Susy describes a movie she saw about a town which was afraid of causing vibrations which might create an avalanche and compares it to life in their house and her fear of upsetting her unpredictable mother. Lyle stops briefly on his way to work and an anxious Susy tries to keep him from leaving, as she doesn't want to be left alone with Sharon; Susy's upset because her mother has blamed her for their dad's leaving, and Lyle comforts her and tells her he will keep her safe and she should lock herself in her bedroom if she is afraid. Sharon is introduced in this scene, banging on Susy's door and yelling at her, and in the following scene at the bar where Ryan works, she tells him about this incident and asks for re-assurance about how much she drinks. The next scene takes place on the following morning: Ryan has slept over and Lyle is angry at her for allowing this and hostile to Ryan, sending Susy outside while he embarrasses his mother in front of Ryan by exposing her as a bad parent. After he storms out, taking her bottle, a shaken Sharon sends Ryan away, being honest with him about how much she drinks and telling him that she can't cope with a relationship now.

A week passes, during which Sharon tries hard to stay sober and be a better parent. It is Friday after school, and Buddy is there--he has just finished reading *Dr. Jekyll and Mr. Hyde* and describes the plot, which Susy understands as parallel to her mother's life: her mother takes too much potion and changes into someone else. Sharon arrives home--Lyle wasn't expecting her, since Friday has regularly been her bar night--with groceries and invites Buddy to stay for dinner. Lyle sends him away, but not before Buddy finds out that Lyle had told his mother that Buddy's family moved to England as an excuse for never bringing him home. Susy is angry with Lyle for being mean to their mother when she's

trying to be nice, and he reveals that he is arranging for them to go live somewhere else and asks Susy if she would like this. Her response, which is that as long as “Mom stays nice I wanna stay here,” frustrates Lyle who tells her the nice won’t last because Sharon can’t help it; Susy runs to her mother for comfort and Lyle is outnumbered.

Lyle leaves, and at the bus stop runs into Ryan, who has figured out that he is planning to leave home with Susy and offers to help. He is upfront about why, telling Lyle about his own drinking, his divorce, and his alienated daughter, and says: “Your mother’s drinking, it’s a disease. You can’t cure it, you didn’t cause it, and you can’t control it.” Lyle rebuffs him contemptuously: “Well you can save it! I’m the one who’s been living in that house! I’m the one who’s been working doubleshifts and school besides! I’m the one that’s been saving up my minimum wage to get us out of there, and I’m the one that’s gonna do it, whether anyone appreciates it or not! Your insignificant gesture is misplaced. I don’t need your help. I don’t need anybody’s.” Meanwhile, Susy and Sharon have finished dinner and Sharon, depressed about Lyle’s rejection of her efforts, decides she needs a drink--Susy calls it ‘potion’ and tells her about *Dr. Jekyll and Mr. Hyde*. Sharon understands this as a symptom of Lyle’s hate for her and it reinforces her need for a drink--Susy, unable to convince her not to drink, sadly goes to her room, alone again.

Lyle is at Buddy’s house, where he has apparently told Buddy something about what happened at home, and Buddy is getting stoned. They argue about his drug use: Buddy points out the reasons why he thinks alcohol is worse, and Lyle suggests that Buddy’s forgetfulness and failure in school are related to his dependency on pot. One of the things Buddy has forgotten is the letter from Moms Against Teen Drinking which tells them they have won the contest and \$5,000. Lyle is going to use his share to get Susy out of the house, and Buddy offers to give him all the money so he can do this more easily, and to help with taking care of Susy as well. Lyle is deeply touched but has a very hard time accepting Buddy’s offer because that would mean admitting he needs help from someone; when he does accept, it is with a condition: Buddy can’t be high when he’s around Susy. The deal is made.

Back at home, Susy is in the bathroom pretending she is a scientist and mixes together stuff she finds under the sink to create ‘an antidote’ for the potion her mother takes, adding scotch so her mother won’t taste the other ingredients. When Sharon comes in, Susy offers her the “drink” she’s made and challenges her to a chug-a-lug contest; Sharon drinks it and passes out just as Lyle comes home. He assumes it is alcohol poisoning and calls an ambulance, while Susy keeps trying to tell him it was her fault. Lyle, not understanding about Susy’s antidote, assures her it’s not and tells her it’s clear that they have to go away together and take care of each other. The scene shifts -- Sharon is out of the hospital and at an AA meeting for the first time with Ryan; she is reading a letter from Lyle in which he tells her that he knows Susy accidentally poisoned her and that they have found a place to stay for awhile. He hopes she won’t try to find out where they are living or report them to social services, which he believes would land them in separate foster homes. Obviously devastated but determined, Sharon admits to the group that she is an alcoholic.

Several weeks pass, and Buddy, who seems more tuned in and less stoned now, is helping Susy with her math homework when Sharon appears with groceries and pots and pans and offers to make dinner for all of them. Lyle is hesitant but Susy is so glad to see her that he relents, even letting Buddy stay for supper this time.

Susy’s epilogue goes back to the movie she described earlier: at the end someone screams but there is no avalanche, so the people stop being afraid and start to lead normal lives where they are not scared all the time-- they’re free.

The Teen Scenes, each representing a different location and situation in which alcohol can be abused, take place in these locations and in this order, interspersed with Lyle’s story:

- at a house party hosted by a teen whose parents are away--the house is wrecked and police are called
- in a class where a student gets sick and vomits from drinking ahead of time to calm pre-exam nerves
- in a car on the way to the beach where kids are both drinking and using drugs and get stopped by police
- before, during and after a prom where a girl’s insecurities lead to consumption causing alcohol poisoning
- at a party which is formatted as a sportscast tracking drunken disagreements which turn into brawls
- at a party where the designated driver puts out a fire threatening another teen--non-drinking as cool
- before and after a car crash caused by a drunk teen which is fatal to others as well as himself

Suggested Pre-Show Options ~

Discussions following workshop presentations of *Wrecked* with over fifty drama students of different ages and from a variety of kinds of schools, who generally felt the play was both thought provoking and moving, resulted in two initially divergent suggestions about preparing students for this play.

Most students felt that there should be no introduction or pre-show discussion at all, because students have been exposed to so much information (the word 'propaganda' was also used) about substance abuse in school, at home and from the media by the time they are in high school that they are likely to be very resistant to anything they think will preach at them. They felt that it would be more useful if kids just saw the play and then had time to think about it and possibly discuss it with friends prior to follow up discussions in class.

Other students felt that there should be a brief introduction made prior to the day of the performance stating that it was about alcohol abuse in a family and among teens in different situations, so that if people were very sensitive to this issue because of personal experiences and felt it would be upsetting to see the show, they could tell the teacher that they would not attend. These students felt that even--or perhaps especially--those who did not feel emotionally ready to watch a play which might hit too close to home would be able to take part in class discussions following the performance because these could be handled on an intellectual rather than an emotional level.

Further discussions about these two options resulted in consensus: a brief intro about the play should be made the day before in every class attending the performance, but teachers should not suggest that students who don't plan to attend identify themselves in any way. They should make sure that everyone knows that it is their choice to attend the play or not, and that it is not necessary to explain why to anyone unless they would like to. They should also make clear that there will be follow up discussions and activities after the performance and encourage everyone to be in class for these whether they attend the performance or not.

Both teacher and student feedback suggested that handing out a long list of resources about substance abuse was unnecessary because schools have this information widely available and it is easy to access on the web. They felt that flyers distributed to everyone would be thrown away by most students, but that a brief list of websites and/or phone numbers could on a handout about the production which students could be given in advance if desired. They suggested that a brightly coloured, large font poster with just a few key contacts might be placed around the school, especially in places where students could copy the information easily without being noticed.

One very clear difference of opinion between students and teachers emerged from these discussion sessions. Many teachers who saw the play in workshops felt that students who are personally affected by alcohol abuse would want or need to disclose this information to teachers after seeing the performance. However, not a single student who saw the workshop presentation or read the play felt that student disclosure to teachers was likely. They felt that high school students living with substance abuse already know that it is a huge problem --the play won't tell them anything they don't already know -- but, like Lyle, would only be likely to talk to someone whom they trust completely, like a boyfriend or girlfriend, a best friend, or an older sibling or cousin, and that they were unlikely to be prompted to do so by this play. They commented that there are unspoken but clearly understood boundaries about what is appropriate to talk about, not only outside your family but also to adults at school, even if you really like a specific teacher. In addition, most thought that fear of losing control of the information would keep students from talking to adults in authority. They believed that providing information for accessing external resources, preferably anonymously by phone or online, would be a more useful and a more realistic option to encourage for students.

Accordingly, there is no pre- show preparation provided for *Wrecked*, although teachers and schools who wish to provide factual information will find ample resources in Part One.

A double-sided pre-show handout for students which follows up on the suggestions from students is at the very end of the prep guide on a separate sheet for ease of downloading and copying: it contains a very short intro to the play, bios of the playwright, director, designer, stage manager and actors, and a list of a few key websites for teens about substance abuse.

Part Three: Post-Show Writing, Discussion & Activities

Exploring the Issues in the Play:

Individual writing, group or class discussion, and group or class activities:

Some of these can be done in one class period, while others will require more time and resources. Some are similar in terms of information but different in structure or format in order to be more appropriate in specific subject areas. Some might work well as part of a longer sequential unit on related social issues in health, parenting, psychology / sociology / anthropology, law, guidance or positive peer culture classes. Some of the topics and formats in the Drama & Theatre Issues section which follows would also work well in other courses.

1. You know it's a problem IF. . .

In partners or small groups, make a list of behaviours related to alcohol which would concern them in a friend or family member: share these on the blackboard or on chart paper and, as a class, try to prioritize them in order of seriousness--from least to most serious. Discuss: are there any other causes which might be responsible for any of these behaviours? How might you know that, or find that out? Would it make a difference in terms of your concern or possible actions?

2. Should I say something?

In class, first discuss under what circumstances members feel that they could, should or would talk to someone about their drinking. What are the risks which any person takes in saying something about a personal issue to someone else? What are the possible outcomes which make the attempt important? Consider these for each of the following groups:

- if it's a brother or sister (or another close family member near their own age)
- if it's a parent
- if it's a good friend
- if it's a boyfriend or girlfriend

Next, ask class members to select ONE of the above groups and write a one paragraph anonymous response on computer to one or the other of the following questions and bring it to the next class:

- A) What would I say, and if that didn't work/help, what else would/could/should I do?
- B) What have I said or done? What happened?

Put all the A paragraphs in a box and have class members each draw one out to read aloud to the class; ask the class to assess whether these would be likely to be useful / tactful / successful or if they might have other, unintended consequences. Then do the same for the B paragraphs--first get opinions on probable impact and then read aloud what actually happened. At no point should any individual student be asked to 'claim' his/her paragraph.

In a drama class, these might be expanded into improvised dialogues which explore possible ways of saying things and of responding to reactions you might get; alternately, they could be done as text/sub-text dialogues where students try to imagine what the person they are speaking to is feeling as well as how what they are saying makes them feel.

3. Myth or Reality?

In teams of four, each set of partners are to research and prepare Pro or Con arguments to present to the class about one of the following statements. Make sure that the presentation includes not just anecdotal reports but also expert and/or statistical evidence. Online research using websites suggested in Part One is a useful starting point.

- **alcohol use is a normal part of growing up for all teens today**
- **teens who learn to drink at home are less likely to have problems with alcohol**
- **teens are more likely to abuse alcohol before they are ‘legal’ than afterwards**
- **teens are more likely to become alcoholics if someone else in their family is**
- **teens who don’t do well in school or who are truant are more likely to abuse alcohol**
- **teens who are insecure, isolated or unpopular are more likely to abuse alcohol**
- **teens who are involved in other illegal things-- drugs, theft, vandalism--are more likely to abuse alcohol**

4. Well, I’ve heard some stuff, but I really don’t know . . .

Brainstorm on the board with the whole class-- or in smaller groups on chart paper-- what students have heard, think, or believe about these aspects of alcohol abuse:

- **what causes one person to have problems with alcohol abuse but not another?**
- **how is a person affected physically and mentally when use becomes abuse?**
- **how might abuse impact on a person’s relationships with family and friends?**

Each group member or class member is to select one of these areas to research on line and uncover the facts--ie information which is backed by research by experts--and summarize it briefly in one of three columns (one for each question) on a bulletin board where class members --and other students if feasible--can easily access the information.

5. Every choice has consequences. . .

What consequences can alcohol (or more generally, substance) abuse have for individuals and on society? Research one of the following areas and present it in point form on a large piece of paper/Bristol board to the class:

For Individuals~

- **to personal health and safety**
- **to educational / career success**
- **on relationships with family and friends**

For Society~

- **on medical costs**
- **on social system costs**
- **to others as result of drunk driving**

As a class, discuss what you have found and do any further research necessary to share this information via a set of six components in one of the following media formats (for example, one poster for each point above) :

- **in-school posters**
- **public service magazine ads**
- **radio commercials**

6. Does this website work?

Individually or in pairs go to one of these websites designed to provide info and resources on substance abuse and explore it thoroughly.

www.zoot2.com

www.aadac4kids.com

www.virtual-party.org

www.cyberisle.org

www.doitnow.org

www.deal.org

Then analyze it carefully in terms of each of the following elements and present your findings to the class as a research report or, if technology is available, by a guided tour through the site for a small group of class members.

- **the visual appeal**: are the graphics, colours, fonts, formatting and site attractions of interest to kids? what might be the ‘best’ age for this site and what gives you that impression?
- **the information provided**: is it easy to access? amount and complexity good? easy to follow and absorb? are any music/sound effects used with text, and if so, do they create a mood / enhance the information?
- **the language and tone**: is it kid-friendly? realistic for the target age and topic? or too cutesy or patronising?
- **its usefulness**: if someone went to this site who was already abusing alcohol, does it offer help/suggestions? is the site likely to discourage those who have not used alcohol (either at all or very much) from abusing it?
- **whose site is this?** who set it up? who wrote it? what do you believe the purpose is? overall, does it work?

7. What’s in it for me?

Make a very large chart titled “Alcohol Use” with two columns at the top: “Advantages” and “Disadvantages”; down the left side, there will be three categories: Personal, Social, and Performance at school or work.

In small groups, brainstorm points to list in each column and category. As these will elicit most of the reasons why teens find alcohol (and other addictive substances....) attractive, it is better to do it in groups where kids don’t have to “own” that reason, just suggest it. After the first group puts their points up, every other group should add only those which are not already listed.

Discuss which of these points are most persuasive, in their opinion, and prioritize them numerically. When do they feel the disadvantages become more important than the advantages for most teens? Why not for those who end up abusing alcohol?

8. Statistically speaking. . .

Create, conduct, tabulate and share a survey in your school on alcohol use; this may require additional resources about survey construction, tabulation, and interpretation, depending on the grade level. The survey’s purpose is to assess where respondents are on a continuum re alcohol use:

non- use

experimental use

occasional use

regular use

daily use

The process for this begins with the entire class:

- **define** what is meant by each point on the continuum in 2 or 3 brief points for each
- **select the target audience:** eg., younger students, same grade students, older students
- **research what sample size** will be necessary before such a survey becomes statistically valid or significant
- **decide on a sampling method** which will reach the target group--for example, it might have to be made up of other classes taught by the same teacher to be feasible, which would limit the audience and sample size – and how to ensure individual and group confidentiality-- anonymity of each respondent is essential
- in smaller groups **draft possible questions** appropriate for the target audience selected, then share with the class and refine each one to be as short and clear as possible
- **format the survey** on computer so that it is easy to read, respond to, and tabulate
- **conduct the survey** with advance warning to potential respondents and collect immediately
- **tabulate the results and create a bar or pie graph** which indicates percentage for each category; make sure to include sample size and percentage of surveys completed of those distributed as part of the results
- **share these results** with an appropriate audience, as determined by the teacher and the class together

9. What if....

Millions of dollars and enormous amounts of time and expertise are spent each year trying to find methods and approaches which will convince young people NOT to do something society as a whole feels is dangerous or morally or ethically wrong. Few of these methods seem to be very effective.

In a small group, choose ONE of the following behaviours and discuss what would be an event related to that behaviour which WOULD persuade you (as an individual or group member) to change your attitude and modify your behaviour.

- **driving dangerously**
- **abusing drugs**
- **using steroids**
- **sexually harassing or attacking someone**
- **being involved in illegal or criminal activities individually or as part of a group or gang**
- **using physical violence against others, individually or as part of a group or gang**
- **discriminating against someone else because of race, ethnicity, religion, sexual orientation, or gender**
- **having unprotected sex**
- **abusing alcohol**
- **gambling**
- **bullying someone**

After sharing your ideas in class discussion, brainstorm methods which you honestly believe might persuade children or other teens to change dangerous behaviours -- before they personally experience any serious consequences.

Create a sample of a method the class suggests--either as individuals, pairs, groups or a whole class. If possible, present it to another class for their feedback. If you feel strongly that your method would be effective, suggest it to your student council, guidance department or administration, post it on one of the web chat rooms provided in this guide, or write a letter to a newspaper with your suggestions.

Reacting Dramatically to the Production:

Individual writing, group or class discussion, and group or class activities:

Some of these are based on the personal and social issues raised, and others on the dramatic content and theatrical choices made in the production of Wrecked. They are probably most useful in classes which have done previous work with writing or improvising dramatic scenes, or where students are used to and comfortable with role play and other simple drama techniques. Some will take a period, others will need several periods or a unit to complete. Most could be used after, or in conjunction with, questions in the previous section.

1. I'll look at life from both sides now...

Each class member is to write, memorize and perform a pair of monologues: the first is spoken as a teen about what he/she wants, needs, and wishes for in life; the second is spoken as a parent about what he/she wants, needs, or wishes for his child's life.

Explore and select a presentation method which works best for you as an actor and for the content of your pair of monologues:

- use two different masks and tones of voice
- use two different postures and positions on stage
- use two different props and costume pieces
- use two different musical selections and movement styles

Use a videotape to evaluate your own performance in writing; have you successfully caught and expressed the feelings you have and which you imagine your parent has, and in a style/voice which evokes each of you as a person?

2. Creating and resolving conflict...

In pairs, improvise a brief conflict based on alcohol use or abuse between a teen and ONE of the following: do not try to resolve the conflict, just present it:

- a parent
- a teacher
- an administrator
- an employer
- a close friend
- a boyfriend or girlfriend

Share these with the class and discuss:

- **how** 'real' did it feel? **why**/ why not?
- **what** attitudes, fears and feelings are revealed?
- **what** key phrases or actions reveal each character's motives?
- **how** does the status or relative power of each person intensify the conflict?
- **what** could be done to resolve this conflict which would work for both people?

Select one scene to extend and attempt to resolve; a volunteer class member should take the place of one of the people in the scene and, at a point decided by teacher or class, 're-start' the scene and take it to a possible resolution.

After this, the resolution should be discussed:

- **is this a real resolution or a tv/movie type resolution?**
- **does it work for one or both participants, and how / why?**
- **is it temporary or permanent?**

If there are doubts/concerns about the resolution, take it back to the re-start point with two different actors and try again.....and again.....and again ... as needed, until the resolution meets the three criteria above by class consensus. This can be repeated as often as time permits and for as many of the initial scenes as desired.

3. Looking backwards...

In pairs, create a set of monologues for ONE of the five characters in *Wrecked*; these will take place ten years after the play ends and explore your ideas on the 'best case' and 'worst case' scenarios for that character's future, based on what might happen after the sliver of their lives presented in the play is over.

Share these with the class and discuss the degree to which each monologue seems plausible based on what is in the actual play as well as on what students believe or feel is likely considering the realities of substance abuse.

4. Thinking as a playwright:

A. *Wrecked* uses realistic scenes from Lyle's life and stylized scenes for the Teen Chorus. To what degree did these 'work' for you as an audience member-- why? why not? If you were the playwright, how might you change these to make them more effective?

B. To what degree does the writer make the inner life of each of the characters in *Wrecked* clear to the audience? Did these characters 'ring true' to you in terms of dialogue and actions? Was the ending of the play what you expected or predicted? Was it satisfying or realistic in terms of what came before? What is difficult about writing social issues plays to be used in educational settings? Why are these important questions for a playwright? Use specific examples from the play to support your comments.

C. Discuss or describe the uses of drama and theatre as a means of social commentary and protest, education and awareness. Make a list of issues in our world which profoundly concern, frighten or make you hopeful, and about which you have ideas and feelings you would like to communicate to others. Which of these could you see working as a play, and why? Which might be more difficult to explore in dramatic form, and why?

5. Thinking as a designer:

A. Review the 'clues' from *Wrecked* about the social class and financial status of Lyle's family, Buddy and Ryan. As a costume and set designer, how might you 'translate' these onto a stage? How effectively was this done in this production? Was there anything used which didn't reflect what the dialogue suggested?

B. If you were to design a fully staged production of *Wrecked*--on a stage in a theatre with good lighting and sound and with different actors for each part--what would the set look like? How would you differentiate the areas to be

used for the Teen Scenes from those used for the rest of the play? What props or costumes might be used in the Teen Scenes? Which scenes might benefit from lighting and why?

6. Thinking as a director:

A. What were the most effective scenes in the play dramatically, and what contributed to these moments? As a director, how could you highlight these in working with the cast and designers in a fully staged production of *Wrecked*?

B. What is the purpose of the Teen Scenes in *Wrecked* and what might make them difficult for a director, for actors, or for an audience? How might these challenges be overcome?

C. In the box below are the final lines of *Wrecked*. As a director, how might you change the mood--and perhaps the implied ending-- by using each of these techniques? Using class members as the characters, experiment with these final lines:

- by using silence / pauses
- by varying facial expressions

- by using body language in opposition to or supporting the line
- by changing blocking or positioning of bodies to each other

SHARON: And I wanted, if it was okay, to make some spaghetti.
I have some groceries in the car.

LYLE: We only have one pot.

SHARON: Well, I brought over some pots and pans too. I'm a terrible cook.
I hardly use them. So what do you think Lyle? Can I stay for supper?

LYLE: Yeah. You can stay for supper.

BUDDY: Can I stay for supper?

LYLE: Yeah. Let's all have supper.

7. Thinking as an actor:

A. Select one character from *Wrecked* to think about as an actor. What choices do you have to make in order to create this individual as a complete character on stage? What are the character's major objectives? What are the key obstacles which stand in his/her way? What does he/she say about himself? What do others say about her or to her? What does he/she do, and with what spirit or attitude or mood? What changes, if any, would you as an actor make in the interpretation of this role as done by the actor in this production?

B. Create a backstory which might have occurred at an earlier time or during a past crisis in their relationship which would help to explain the current relationship between any two characters in this play--or you may opt to use a character we don't see-- like Sharon's husband/Lyle & Susy's dad, or Buddy's dad, or Ryan's wife or daughter-- to include in the backstory.

C. Consider how the content and mood of this play might combine with the performance space-- size, stage or open space, acoustics-- and the audience-- size, age, familiarity with theatre-- to affect an actor's performance.

8. Thinking as an audience member:

A. Why is audience control often less successful in a school than in a theatre? How could teachers prepare students to see a touring play or school performance to help create a positive audience? What are methods for dealing with an unruly audience member or group which you have seen used successfully? What doesn't work and why?

B. What are the elements of a theatrical performance which most attract and involve you as an audience member? What factors might turn you off or make you feel less positive? Whose opinion makes you interested in seeing a particular show, and why?

C. Brainstorm a theatre etiquette list which would be appropriate, enforceable, and respected by students for your school assemblies and shows.

9. Everyman as Everyteen~

Note: This is an extended whole class activity which would require at least a week of class time, depending on the depth of the process and the length and degree of polish desired in the presentation!

A very famous play written in medieval Europe features 'Everyman' as both title and protagonist and is meant to represent the fate of all people on earth. In this play, a messenger from God tells Everyman that he will die shortly and should take a brief journey through his life to see if anyone in it would testify to God on his behalf about whether his life has been good enough so that he should be saved--by being sent to Heaven-- or damned--by being sent to Hell. His quest has him encounter characters who are named for and represent both qualities and people who have shaped his personality and his choices in life, and those which were basically temptations which distracted him from leading a worthwhile life -- one which would guarantee his salvation according to the religious beliefs of the period.

Everyman was performed for hundreds of years in many languages because its intent was to teach the largely illiterate population about what was important in human life according to their religious faith. It is also one of many variations on the universal Quest Tale which underlies the myths, legends, folk tales, and fairy tales of every culture as well as Shakespeare and more recent gothic tales, sci fi and fantasy novels and movies. The plots of each of these require a young person to set forth on a journey of self discovery, sometimes equipped with a magic item or helper, which may take years and involves lengthy travels to dangerous places where they must test themselves against enemies and against their own fears-- and which ends when they have discovered who they are, what they want to be, and where they belong. Think *Harry Potter*, the *Narnia* stories, *Star Wars*, *The Lord of the Ring*....

Below are the characters in the original *Everyman*:

Fellowship
Goods
Confession
Discretion

Kindred
Good Deeds
Beauty
Five Wits

Cousin
Knowledge
Strength

A. What do you think each meant at that time? What might be the equivalent word or phrase today?

B. Make a list of positive qualities or people who shape life for young adults today and who could be characters in a modern production of *Everyteen*. Then make a list of negative qualities / people / temptations which might impact on a person's life in this production. Decide which of these can best be represented by a single actor and which would work best as groups. The protagonist is, of course, *Everyteen*: the antagonist can be whomever you select as an authority figure holding teens accountable for their choices.

D. Create a dramatic piece using the entire class and utilizing / combining techniques you have learned about ritual, tableaux, mime, movement, and choral work. Time permitting, you could add masks, costumes, music and lighting to create a more polished scene to share or videotape.

DOUBLE-SIDED STUDENT HAND-OUT SHEET

WRECKED *By Chris Craddock*

Produced by Roseneath Theatre as part of its Annual Teen Theatre Series

About the play ~

Lyle is a typical teen-- busy with school, part time jobs, a best friend, a younger sister--but with complications most kids don't have: his dad's left home and his mother drinks too much but won't admit she has a problem. And admitting he can't deal with this all by himself has become a part of Lyle's problem . . .

Meet the playwright, Chris Craddock ~

Chris Craddock graduated from the University of Alberta's BFA Acting Program in the spring of 1996. He has acted for many theatres all over Canada, and is the author of several plays for varied audiences. These include: *SuperEd, Indulgences, The "Tranny" Trilogy, The Day Billy Lived, Wrecked, Do it Right, Making Out, Men are Stupid, Women are Crazy, Ha!, PornStar, Boy Groove, 3,2,1, Dream Life, Moving Along* (recently featured on Bravo) and the adaptation of the novel *Summer of my Amazing Luck* by Miriam Toews. Chris is the former Artistic Director of Azimuth Theatre and the current Artistic Director of Rapid Fire Theatre. He has been nominated for a total of 14 of Edmonton's Sterling Awards and won four. His first film, *Turnbuckle*, was nominated for two Ampia Awards. Chris is also the winner of the Alberta Book Award, the Embridge Award for best emerging artist and a 2005 Centennial Medal for his contribution to the arts in Alberta.

Meet the director, Richard Greenblatt ~

Richard Greenblatt was born in Montreal and studied acting at the Royal Academy of Dramatic Art in London, England. Since his return to Canada in 1975, he has been acting, directing, writing and composing music for theatre, radio, television and film across the country and abroad. He has directed over 85 productions for the stage, the vast majority being original works, including *Danny, King of the Basement* for Roseneath. He has been a co-writer on some of the most successful new plays in recent Canadian theatre history (*2 Pianos, 4 Hands; The Theory of Relatives; i.d.; and Sibs*). He has just finished a run at Canstage of a one-person show called *Letters from Lehrer* and will be performing in *Care*, co-written with Diane Flacks, at Tarragon in April/May '06.

Meet the set & costume designer, Joanne Dente ~

Joanne, a graduate of the National Theatre School of Canada, has been working in and around Toronto for seven years. Recently she contributed to *Dreary and Izzy* for Native Earth Performing Arts, *Duel at Dawn* for LKYPT and *The Hostage* for Ryerson Theatre. She has designed both Set and Costumes for *Powers and Gloria* ('05) and *Heat Wave* ('04) at The Blyth Festival; *That Time & BEBE* for the Theatre Centre, Theatre Asylum, and Theatre Extasis; *China Doll* for Nightwood Theatre; *Dear Boss* for Alianak Productions/Eldritch Theatre; *Grendelmaus* for Eldritch Theatre and *Trickster's Tale* for Theater Direct Canada. Costume credits include *The Danish Play* for Nightwood Theatre; *The One Acts* at the Stratford Festival's Studio Theatre and as Associate Designer for *The Marriage of Figaro* for Pacific Opera Victoria. She has also designed sets and costumes for Humber and George Brown Colleges. Joanne has received 8 Dora nominations and won a Dora Award for Costume Design for *Grendelmaus*.

Meet the stage manager, Heather Landon ~

Heather Landon, who has an Honours BA in Drama and Music from the University of Windsor, is excited to be working with Roseneath Theatre. Recently she has worked with Odyssey Theatre in Ottawa on *The Wedding* and *Scapin* and then on tour with *Fool's Gold* for Meta-Physical Theatre. Her final apprentice Stage Management experience prior to gaining Equity membership was with CanStage for *My Mother's Feet*. Heather has also worked with Theatre Aquarius in Hamilton and Stage West Mississauga with favourites *Noises Off* and *The Sound of Music*.

Meet the actors ~

Lyle : Aaron Willis

Aaron is originally from Edmonton and completed a BA Honours degree in Drama at the University of Alberta before moving to Toronto, where he graduated from George Brown Theatre School in 2001. Past projects include *The Piper* for Necessary Angel, *Well* for the Tarragon, *Waiting for Lefty* and *Awake and Sing* for The CO, *nod* and Theatre Gargantua, and Theatre Direct's *Scene and Heard* project. He has also appeared in the Summerworks Festival in *Excess Unwanted Growth* and *Spain* and most recently performed in *The Complete Works of William Shakespeare (Abridged)* at the Gayety Theatre in Collingwood and *The Merchant of Venice* with Shakespeare in the Rough. During the school year, Aaron can be found teaching Shakespeare to elementary school students across the GTA along with his wife, actor Julie Tepperman, in their program *A Bit O' The Bard*.

Susy : Athena Karkanis

Athena has a degree in Political Science from McGill University and is a graduate of Circle in the Square Theatre School in New York City. She recently completed a run of *The Secret of Gabi's Dresser* for Te-Amim Theatre. Favourite roles include the one woman show *Fully Committed* and *Dawn in Lobby Hero*, both at Stamford Theatre Works, Connecticut; *Under Milkwood* for Krane Theatre, NYC; *The Cherry Orchard* at Circle in the Square, NYC; *A Chorus Line* for LMT. TV credits include *Kojak*, *Kevin Hill*, *Missing*, *Chappelle's Show*, *Train 48* and voiceovers for *Odd Job Jack*. Athena does the voices of Creepie and Melanie on the animated series *Growing up Creepie*, Harmony Bear in the new Care Bears movie, and the evil Diwan on the series *Skyland*.

Sharon : Helen Taylor

Helen is pleased to working with Roseneath Theatre for the first time. Most recently she appeared as Margot in *Dial 'M' for Murder* at Theatre Aquarius in Hamilton. Helen has performed in theatre across Canada and has spent eleven seasons at the Shaw Festival. Some of her favourite roles include Rosie Redmond in *The Plough and the Stars* and Sonya in *Afterplay*, both for the Shaw Festival, Molly in *Fire* at Theatre Passe Muraille, Viola in *Twelfth Night* at the Citadel Theatre in Edmonton and Varya in *The Cherry Orchard* for the Tarragon Theatre.

Buddy / The Bartender : John Cleland

John recently performed in *Joan* with Red Red Rose and before that *Small Returns* at Passe Muraille. John spent three seasons at the Shaw Festival where notable plays included *The Millionairess*, *Six Characters in Search of an Author* and the Canadian premiere of *Lord of the Flies*. Some Toronto credits include Eric in *Indian Ink* for Canadian Stage, Danny in *The Qualities of Zero* for Jack in the Black/Tarragon, Claudius in a Summerworks *Hamlet* and Ulysses in *Troilus and Cressida* at Hart House and the one-man-show *Heart of a Dog*. Some film and television credits include *Death to Smoochy*, *11th Hour* and *Sue Thomas F.B.Eye*. John also can be heard regularly on CBC Radio dramas.

Quick Resources for Information about Substance Use & Abuse ~

Kids Help Line: 1-800-668-6868 or at www.kidshelpphone.ca

CAMH: Centre for Addiction and Mental Health: 416-595-6111 or 1-800-463-6273 or at www.camh.net

CAMH: When a parent drinks too much alcohol: what kids want to know
www.aboutaddictionmentalhealth.com/whenparentdrinks.html

Websites designed for / by / with youth, often interactive and with chat rooms and on-line counseling available:

www.zoot2.com

www.aadac4kids.com

www.virtual-party.org

www.cyberisle.org

www.doitnow.org

www.deal.org