

FLYNN CENTER PRESENTS



OUTSIDE

WELCOME TO THE 2017-2018 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANY WAY, PLEASE CONTACT SMS@FLYNNCENTER.ORG.

ENJOY THE SHOW! -Education Staff

AN IMMENSE THANK YOU...

THE FLYNN CENTER RECOGNIZES THAT FIELD TRIP RESOURCES FOR SCHOOLS ARE EXTREMELY LIMITED, THUS MATINEE PRICES FOR SCHOOLS ARE SIGNIFICANTLY LOWER THAN PRICES FOR PUBLIC PERFORMANCES. AS A NON-PROFIT ORGANIZATION, THE FLYNN IS DEEPLY GRATEFUL TO THE FOUNDATIONS, CORPORATIONS, AND INDIVIDUALS WHOSE GENEROUS FINANCIAL SUPPORT KEEPS MATINEES AFFORDABLE FOR SCHOOLS.

SPONSORED IN HONOR OF ELLINOR HAUKE WITH ADDITIONAL SUPPORT FROM THE SURDNA FOUNDATION.

THANK YOU TO THE FLYNN MATINEE 2017-2018 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, ANDREA'S LEGACY FUND, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TRACY AND RICHARD TARRANT, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, VERMONT CONCERT ARTISTS FUND OF THE VERMONT COMMUNITY FOUNDATION, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS, AND THE FLYNN JAZZ ENDOWMENT. ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

ROSENEATH THEATRE

Established in 1983, Roseneath Theatre is one of Canada's leading producers of award-winning theatre for children and their families. Roseneath Theatre's plays address issues that resonate with today's youth, encouraging them to reflect on themselves and their place within the community. The company's extraordinary commitment to excellence has earned many accolades, including 37 Dora Mavor Moore Awards nominations and a total of 14 Awards. Roseneath was a recent finalist for the Ontario Premier's Award for Excellence in the Arts.

Content Note:

This show contains powerful and provoking themes and content. The play depicts and mentions bullying, discusses sexuality, and shows hateful language being used between teen peers.



SYNOPSIS OF *OUTSIDE*

Outside takes place in two classrooms, in two separate high schools, during the course of a single lunch hour. The story follows Daniel and his two friends, Krystina and Jeremy. The play begins with Krystina in one school trying to hang a banner for the first GayStraight Alliance meeting at their school, and Daniel in a new school speaking to the audience as if they were the students at a lunch time GSA support meeting. Jeremy bursts into the room where Krystina has been hanging the banner and we learn he walked off the soccer field in the middle of practice because he feels supporting Krystina and the GSA is more important. Daniel begins his story in middle school and speaks about how being bullied for being perceived as gay began with taunts on the school bus. Through the use of flashbacks we see what the previous school year was like for all three characters.

At the beginning of the year Daniel, Krystina and Jeremy are thrown together for a school project. Krystina and Daniel begin spending time hanging out with each other outside of class, but Jeremy only speaks to Daniel when they're working on the project and just nods when passing Daniel in the hallway. The bullying Daniel experiences escalates to include text messages, nasty things being posted online and being pushed into a locker. Jeremy witnesses the locker incident and checks to see if Daniel is okay. Daniel confronts Jeremy about why he has stopped acknowledging Daniel in the hallway to which Jeremy replies, "It's just the way you are". Upset about this, Daniel heads to the boys washroom, looks at himself in the mirror and admits to himself for the first time that he is gay. He then takes the powerful and direct action of replying to a text message from a bully. This results in Daniel being the first openly gay student at his school, and he is left alone for awhile.

However, a few weeks later a photoshopped image circulates which depicts Daniel in an explicit sexual act with a teacher (an image never shown to the audience). Later that day a mob of students wait for Daniel outside the doors of the school, where he is physically assaulted. The principal, teachers and his parents all try their best to support Daniel, but he spirals into a depression and attempts suicide (not depicted onstage). The play culminates with a scene in the hospital between Krystina and Daniel where he admits "I fully acknowledge now that it was NOT the right thing to do, to try, I... when I was in it, it was all I could see". The final scene is of Krystina and Jeremy packing things up from their first GSA meeting and committing to continue these meetings so that what happened to Daniel won't happen again at their school.

DISCUSSION QUESTIONS



Pre-show discussion:

- How do girls walk? How do guys walk?
- How do guys talk and what do they talk about? How do girls talk and what do they talk about?
- Why do we believe that girls and guys act in these ways? What happens to people who don't follow these expectations or "rules"?
- What is homophobia and where have you experienced or observed it happening?
- How does our culture and the media influence our understanding of sexual orientation?
- Outside depicts bullying over text, social media, etc – have you ever posted something online that you regretted doing afterwards? Are you responsible if you were just sharing someone's post and didn't create it yourself?
- What would you do if you or someone you know were being bullied over text and/or online?
- Do you hear people say "that's so gay", "man up", "you're a fag", and "you throw like a girl"? What do people mean when they say these things? What assumptions do we make about certain groups, like gay people, guys, and girls when we say these things?

While watching the show, notice:

- The kinds of emotions you can tell certain characters are feeling
- If it's difficult to tell what some of the characters are feeling
- Which characters you feel worried about
- Which character's behaviors bother you
- Which character's behaviors confuse you

Post-show discussion:

- What was meaningful and/or important to you about the production today?
- Was there an image or moment that stood out for you or struck you emotionally?
- Do you feel Daniel should have spoken up sooner about the texting game?
- Krystina is a very strong character – what were some of the positive things she did?
- In reference to his relationship with Daniel, Jeremy says to Krystina that "We aren't all like you... the rest of us screw up." In your opinion, did he screw up in his treatment of Daniel as an out gay person and as a friend? How?
- What could Jeremy have done to help support Daniel more?
- Jeremy stops acknowledging Daniel in the hallway when the texting game starts at Salisbury High School. Why do you think Jeremy behaves in this way? What would you do in such a situation? Why?
- As an out student, Daniel faces many challenges, including depression. It's a reality for many – If you were in a situation like Daniel's how should you help yourself? Who would you turn to – at school and outside of school? What support systems exist in your school or community to help people struggling with depression and bullying?
- What do you think are the signs that someone might be battling depression? What could you do to help support that person? • Do you think it is important for us to have a GSA at our school? Why?

A LGBTQ GLOSSARY

Ally: someone who advocates and supports a community other than their own

Asexual: Asexuality, also called the Ace Spectrum, can be defined in a variety of ways, including as an umbrella term. It can describe the absence of sexual attraction (or not experiencing a desire to act upon sexual attraction).

Bisexuality: An umbrella term for people who experience sexual and/or emotional attraction to more than one gender (pansexual, fluid, omniseual, queer, etc).

Butch: An identity or presentation that leans towards masculinity. Butch can be an adjective (she's a butch woman), a verb (he went home to "butch up"), or a noun (they identify as a butch). Although commonly associated with masculine queer/lesbian women, it's used by many to describe a distinct gender identity and/or expression, and does not necessarily imply that one also identifies as a woman or not.

Cis(gender): Adjective that means "identifies as their sex assigned at birth" derived from the Latin word meaning "on the same side." A cisgender/cis person is not transgender. "Cisgender" does not indicate biology, gender expression, or sexuality/sexual orientation. In discussions regarding trans issues, one would differentiate between women who are trans and women who aren't by saying trans women and cis women. Cis is not a "fake" word and is not a slur. Note that cisgender does not have an "ed" at the end. In most cases, "trans" and "cis" by themselves are sufficient descriptors.

Drag: Exaggerated, theatrical, and/or performative gender presentation. Although most commonly used to refer to cross-dressing performers (drag queens and drag kings), anyone of any gender can do any form of drag. Doing drag does not necessarily have anything to do with one's sex assigned at birth, gender identity, or orientation.

Femme: An identity or presentation that leans towards femininity. Femme can be an adjective (he's a femme boy), a verb (she feels better when she "femmes up"), or a noun (they're a femme). Although commonly associated with feminine lesbian/queer women, it's used by many to describe a distinct gender identity and/or expression, and does not necessarily imply that one also identifies as a woman or not.

Gender Expression/Presentation: The physical manifestation of one's gender identity through clothing, hairstyle, voice, body shape, etc. (typically referred to as masculine or feminine). Many transgender people seek to make their gender expression (how they look) match their gender identity (who they are), rather than their sex assigned at birth. Someone with a gender nonconforming gender expression may or may not be transgender.

Gender Identity: One's internal sense of being male, female, neither of these, both, or other gender(s). *Everyone has a gender identity, including you.* For transgender people, their sex assigned at birth and their gender identity are not necessarily the same.

Genderqueer: An identity commonly used by people who do not identify within the gender binary. Those who identify as genderqueer may identify as neither male nor female, may see themselves as outside of or in between the binary gender boxes, or may simply feel restricted by gender labels. Some genderqueer people are cisgender and identify with it as an aesthetic. Not everyone who identifies as genderqueer identifies as trans.

A LGBTQ GLOSSARY

Heteronormative / Heteronormativity: These terms refer to the assumption that heterosexuality is the norm, which plays out in interpersonal interactions and society and furthers the marginalization of queer people.

Intersex: Describing a person with a less common combination of hormones, chromosomes, and anatomy that are used to assign sex at birth. There are many examples such as Klinefelter Syndrome, Androgen Insensitivity Syndrome, and Congenital Adrenal Hyperplasia. Parents and medical professionals usually coercively assign intersex infants a sex and have, in the past, been medically permitted to perform surgical operations to conform the infant's genitalia to that assignment. This practice has become increasingly controversial as intersex adults speak out against the practice. The term *intersex* is **not** interchangeable with or a synonym for *transgender* (although some intersex people do identify as transgender).

LGBTQQIAPP: A collection of queer identities short for lesbian, gay, bisexual, trans, queer, questioning, intersex, asexual, pansexual, polysexual (sometimes abbreviated to LGBT or LGBTQ+). Sometimes this acronym is replaced with "queer." Note that "ally" is **not** included in this acronym.

Nonbinary (Also Non-Binary): Preferred umbrella term for all genders other than female/male or woman/man, used as an adjective (e.g. Jesse is a nonbinary person). Many nonbinary people identify as trans and not all trans people identify as nonbinary.

Pansexual: Capable of being attracted to many genders. Sometimes the term omnisexual is used in the same manner. "Pansexual" is being used more and more frequently as more people acknowledge that gender is not binary. Sometimes, the identity fails to recognize that one cannot know individuals with every existing gender identity.

Queer: General term for gender and sexual minorities who are not cisgender and/or heterosexual. There is a lot of overlap between queer and trans identities, but not all queer people are trans and not all trans people are queer. The word queer is still sometimes used as a hateful slur, so although it has mostly been reclaimed, be careful with its use.

Sexual Orientation: A persons enduring physical, romantic, emotional, and/or other form of attraction to others. Gender identity and sexual orientation are not the same. Trans people can be heterosexual, bisexual, lesbian, gay, asexual, pansexual, queer, etc. just like anyone else. For example, a trans woman who is primarily attracted to other women would often identify as lesbian.

Transgender/Trans: An umbrella term for people whose gender identity differs from the sex they were assigned at birth. The term transgender is not indicative of sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life. Note that transgender does not have an "ed" at the end. In most cases, "trans" and "cis" by themselves are sufficient descriptors.

Transition: A person's process of developing and assuming a gender expression to match their gender identity. Transition can include: coming out to one's family, friends, and/or co-workers; changing one's name and/or sex on legal documents; hormone therapy; and possibly (though not always) some form of surgery. It's best not to assume how one transitions as it is different for everyone.

Two Spirit: An umbrella term indexing some indigenous gender identities in North America.

LGBTQ RESOURCES

Local LGBTQ Organizations

- Outright Vermont
 - Since 1989, they have provided support, advocacy, and celebration of young queer people in Vermont. The Mission of Outright Vermont is to build safe, healthy, and supportive environments for gay, lesbian, bisexual, transgender, queer, and questioning youth ages 13-22.
 - Visit their website: <http://www.outrightvt.org/>
- Pride Center of Vermont
 - Pride Center of Vermont (PCVT) is New England's most comprehensive community center dedicated to advancing community and the health and safety of the Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ) Vermonters.
 - Visit their website: <http://www.pridecentervt.org/>

Suggested Resources for Struggling LGBTQ Youth (from Outright VT)

If you or someone you care about is having a hard time coping or has unsafe feelings or thoughts, we encourage you to direct them to one of these following queer youth resources:

- The Trevor Project is the leading national organization providing crisis intervention and suicide prevention services to lesbian, gay, bisexual, transgender, and questioning youth. You can call 24 hours a day, 7 days a week and always find a friendly and helpful volunteer on the other end of the phone who will listen and help direct you to resources: 1-866-488-7386
- TrevorChat is part of the Trevor Project's free, confidential and secure online programs. TrevorChat is intended to only assist those who are not at risk for suicide. Typical hours of operation: Fridays 4-10 p.m.
- Crisis Text Line is a free, 24/7 support for anyone in crisis in Vermont or nationally. Just **text VT to 741741** from anywhere in Vermont to connect anonymously with a trained Crisis Counselor.
 - Crisis counselors respond within 5 minutes through a secure platform.
 - You get an automated text response first, and then a response from a crisis counselor
 - They work with you until you are cool and calm and have a positive plan for next steps
- Fenway Community Health: Fenway Health's Lesbian, Gay, Bisexual and Transgender Helpline and The Peer Listening Line are anonymous and confidential phone lines that offer gay, lesbian, bisexual and transgender adults and youths a "safe place" to call for information, referrals, and support. In addition to issues like coming out, HIV/AIDS, safer sex and relationships, our trained volunteers also address topics such as locating LGBT groups and services in their local area.
 - You can receive help, information, referrals, and support for a range of issues without being judged or rushed into any decision you are not prepared to make. Across the country, Fenway's HelpLines are a source of support. Talk to our trained volunteers about safer sex, coming out, where to find gay-friendly establishments, HIV and AIDS, depression, suicide, and anti-gay/lesbian harassment and violence. No matter what is on your mind, we are here to encourage and ensure you that you are not alone.
 - **Lesbian, Gay, Bisexual and Transgender Helpline:** 1-888-340-4528 (toll free)
 - **Peer Listening Line:** 1-800-399-7337 (toll free)

SUPPORTING STRUGGLING INDIVIDUALS

Ways to Start the Conversation with a Friend

- “It worries me to hear you talking like this; let’s talk to someone about it.”
- “I’ve noticed that you haven’t been acting like yourself lately. Is something going on?”
- “I’ve noticed you’re (sleeping more, eating less, etc.) is everything ok?”

Ways to Ask for Help from a Friend

- I haven’t felt right lately and I don’t know what to do. Can I talk to you about it?
- I’m worried about stuff that’s going on right now, do you have time to talk?
- I’m having a really hard time lately, will you go with me to see someone?

Ways to Be a Friend/Ally

- Your friend may feel alone; check in regularly and include your friend in plans
- Learn more about mental health conditions
- Avoid saying things like “you’ll get over it,” “toughen up,” or “you’re fine”
- Tell your friend that having a mental health condition does not change the way you feel about them
- Tell your friend it gets better; help and support are out there (this might involve helping them access resources, doing research with them, maybe even going to an appointment with them)
- Be patient, understand, and provide hope

Know the Warning Signs

Identifying the suicide warning signs is the first step towards protecting your loved one.

- Threats or comments about killing themselves, also known as suicidal ideation, can begin with seemingly harmless thoughts like “I wish I wasn’t here” but can become more overt and dangerous
- Increased alcohol and drug use
- Aggressive behavior. A person who’s feeling suicidal may experience higher levels of aggression and rage than they are used to.
- Social withdrawal from friends, family and the community.
- Dramatic mood swings indicate that your loved one is not feeling stable and may feel suicidal.
- Preoccupation with talking, writing or thinking about death.
- Impulsive or reckless behavior.

Information on this page taken from the National Alliance on Mental Illness, <http://namivt.org/>



EXPLORING MY IDENTITY

I AM FROM POEM

(Adapted from the Helping Educators Use Art to Reduce Bullying Toolkit)

The goal of this activity is for students to recognize and celebrate their experience through personal history, self-expression, and an awareness of diversity. By writing a list poem, students use figurative language to express complex feelings and experiences related to bullying and personal identity.

Start by having the students make a list. Answers can be literal or nonliteral. Students should add as much sensory detail as possible. These prompts are in no particular order and can be adapted to the group. Here are examples (choose 5-8):

In front of each item on the list write, "I am from". Some of these may sound odd on their own, "I am from crunchy leaves underfoot, cold lungs breathing in wonder." That's okay- they will sound more like a poem when you put them all together. Make whatever changes are desired some of these may get combined, details may be added, as long as the "I am from" keeps getting repeated.

If students are comfortable, ask them to share their poems aloud with the class. Students are encouraged to use the share out as an opportunity to learn something new about one of their classmates.

- Where you are from?
- What is something you're really good at doing (a sport, a hobby, etc)? Add description.
- What is something an adult (or friend) has said to you that you will always cherish?
- Describe a secret place or a place you go when you need to be alone.
- What is your favorite season/time of day? I.e: early morning sunrises in June
- Describe a sound that reminds you of being very young/vulnerable
- What is something cruel that has been said to you?
- What's your favorite game/sport and who do you play it with?
- Who is a mentor/role model - say something about why they're important to you

At the end of the activity, the class might discuss that while the poems are based on their personal identity, as individuals we often share experiences. How does understanding someone better and acknowledging similarities and differences help school communities? To infuse some personal style and deepen their artistic expression, poems can be performed as slam poems, turned into song lyrics, or combined with movement to create a choreopoem.

IDENTITY SIGNS

This activity from the Safe Zone Project explores different identities and allows students to discover things they have in common, areas they differ, and engage in thoughtful dialogue about these identities. The lesson allows you to choose broad identities or more targeted, specific ones, depending on your comfort and your students. Below are the main questions the activity explores. Here's the link to the entire lesson:

<http://thesafezoneproject.com/wp-content/uploads/2013/06/Identity-Signs-2.0-Instructor.pdf>

Identity Questions

1. The part of my identity that I am most aware of on a daily basis is _____.
2. The part of my identity that I am the least aware of on a daily basis is _____.
3. The part of my identity that was most emphasized or important in my family growing up was _____.
4. The part of my identity that I wish I knew more about is _____.
5. The part of my identity that garners me the most privilege is _____.
6. The part of my identity that I believe is the most misunderstood by others is _____.
7. The part of my identity that I feel is difficult to discuss with others who identify differently _____.
8. The part of my identity that makes me feel discriminated against is _____.

ACTIVITIES

Imagine you saw a very small act of bullying. Now, imagine you see it happening repeatedly around you, either over and over to the same person, or first here, then there to different people who are all part of the same group.



Consider the following:

1. Do you think teachers and administrators would judge these very small acts to be: 1) unfortunate but no big deal, 2) totally unacceptable, or 3) nothing to get too upset about unless the situation escalates?
2. How would you judge these same small acts? How would you answer question number 1 above?
3. What do you think could/would happen if the type of small bullying acts you imagined didn't stop but didn't escalate?
4. What are some of the ways these imagined acts could escalate?
5. What do you imagine would happen for all the people involved and witness to this escalation?
6. Describe how the person or people getting bullying in your imagined scenario would behave if they felt and acted as victims. What would change about their behaviors if they started to be survivors? What might they have to do to become thrivers in the situation?

ACTIVITY – As a group of four discuss and decide upon an imagined small act of bullying that could happen to one individual over and over or repeatedly to various members of an identified group. Write a description of the small acts. Be very specific about what is said and done by those doing the bullying. Two members of your group should write a short skit describing the bullying without it escalating. Write three versions of the skit told from the perspective of three different people involved. Be sure to include the victim(s). Then choose two more points of view: bully/bullies, teachers, administrators, friends, other bystanders, parents, siblings, or anyone else you think makes sense to include. The other two people in the group should do the same thing; however, they should imagine and describe the situation escalating. They also need to include the victim's point of view and two others. They do not need to pick the same two additional people as the other pair in the group. Perform your versions for the class. Discuss what you discovered by writing and watching the skits.

Consider:

1. How did the escalation in the Flynn performance differ or match what you imagined?
2. What did you learn from watching the Flynn performance that didn't come up during the skits in your class?
3. Do you think your *additional* characters acted in realistic ways in your skits based on what you observed in the Flynn performance?
4. After writing and watching the class skits and attending the Flynn performance what advice would you give to:
 - a. those being bullied,
 - b. those who witness bullying,
 - c. teachers,
 - d. administrators,
 - e. and parents?
5. Is there anything you would do differently in a bullying situation than you may have done before the skits and the performance? Why or why not?

ACTIVITIES

WHY DO WE BULLY

Prep: Make cards for teams to draw the following statements (feel free to add your own, and cards can be used for more than one group):

- People bully because other people do it.
- People bully because it makes them feel stronger and/or better than the person being bullied.
- People bully because they want to be accepted by a certain group.
- People bully because they think it will keep them from being bullied.
- People bully because they have been bullied themselves.
- People bully because they want attention from other people

1. Divide the class into teams of at least 3 people.
2. Each team draws a “Why We Bully” card (see above).
3. Groups have 5 minutes to come up with a short role play that illustrates the bullying reason on the card. The other teams have to guess the reason the person is bullying.
4. Complete the activity with a wrap-up discussion that lets students know that bullying is a sensitive topic that can be difficult to discuss. It is OK to need to talk to someone about it, and your students can approach the teacher or the school counselor (or the appropriate leader in your school).

Discuss questions such as:

- ★ What did you learn about the topic of bullying today?
- ★ How do you think bullying makes people feel?
- ★ Who are people who can help you if you are being bullied?
- ★ What can you do if you see another person being bullied?



THE INDEX CARD

Objectives

Students will be able to:

- Describe a bullying situation
- Edit their writing into a different form
- Connect his or her experiences to the characters in the play

Materials

A journal or paper to write on
Index cards (6-10 per student)

Optional Materials—video camera, digital camera, computer, post board

Activities

In the play, the characters sometimes write words on poster board that they find too difficult to say out loud. This activity will mimic that approach.

Instruct students to write a story about an instance of bullying that they are aware of. They may have been directly involved or even just heard about it. They should make up names for the characters and write it out on a sheet of paper. After the free write, give them index cards and ask them to edit the story to fit on 6-10 index cards. The cards should contain highlights of the story and may contain a mixture of words and pictures.

Students can share their index card stories in a number of ways including in small groups, posting them on the wall, etc. To extend the activity into a bigger project, assign students to share the index card story using other technologies. For example, create a graphic novel or draw it on the chalkboard. A student could take photos of each card and create a slideshow on the computer or share them on Instagram or other social media. They could create a video with a soundtrack.

Note: *The index card video is a prevalent form on YouTube with varying degrees of appropriateness in the content. Some of the best known index card videos are about suicides related to bullying. So be cautious when going down this road.*

WORDS COME ALIVE:

ARTS INTEGRATION ACTIVITIES

PROVIDING THE OPPORTUNITY TO ACTIVELY EXPLORE THE WORLD OF THE SHOW HELPS STUDENTS BECOME MORE ENGAGED AND CONNECTED AUDIENCE MEMBERS, THINKING ABOUT ARTISTS' CHOICES AND APPROACHING THE PERFORMANCE WITH ENHANCED CURIOSITY.

FOR MORE INFORMATION ABOUT OUR ARTS INTEGRATION ACTIVITIES:

- [CLICK HERE](#)
- CALL 652-4548
- EMAIL LAUREN AT SCHOOLPROGRAMS@FLYNNCENTER.ORG

INTERVIEWS



Break the class into small groups of 3-4 students, and ask two students to take on the role of a reporter or talk show host; the remaining members of the group will be an assigned character from the show to be interviewed. If two people are becoming the character, instruct them to not disagree with each other when they are asked questions, but rather to build upon each other's ideas. Then have them begin by asking each other questions that are not answered in the story, and that require interpreting the thoughts and feelings behind an action in the story. Hint: Pre-determine where in the story's action the interview is taking place so that it is clear the character knows.

Examples for the character of Krystina: "Why did you feel it was imperative to start a GSA in your school?"

Reflect together at the end of the activity discussing what was revealed. How did it feel to become another character? Did the interviews illuminate the character's intentions in the play?

Explore whether opinions shifted about the story's outcome, and whether the information seemed authentic to the original story.

ACTIVITY: MOVING THROUGH SPACE

Ask students to walk or move freely around the room, aiming for the open spaces and being careful not to bump into others. To help keep attention high, instruct them to "freeze" occasionally and also to vary their speeds or qualities. Examples: Move faster. Move faster still." "Travel in slow motion. Travel backwards." Brainstorm with students words they would use to describe different characters. Ask students to move from one point of the room to another, illustrating the first character trait. Then name another adjective to add to their portrayals. Continue until the whole list is being embodied. Repeat this exercise for other characters in the story.

Extension: Ask each student to pick up a small object (pencil, book, cup, ball, phone, etc.). Have them walk through the space carrying it freely first. Then, tell students they must walk through the space while needing to conceal the object, continuing to move so that that no one can tell where or how they are hiding the object.

Reflect with students: *How did their bodies and actions changed when they could be open versus when they had to hide something? How does this relate to Outside? How might repression impact how someone moves through the world? How does the ability to be open and honest about one's identity impact how someone moves?*



WE CAN'T WAIT TO SEE YOU AT THE THEATER!

ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

THE FLYNN IS A PLACE FOR ALL STUDENTS, AND THESE TOOLS CAN HELP!

PRE OR POST-SHOW VIDEO CHATS:

HELP STUDENTS BUILD ENTHUSIASM OR PROCESS THEIR EXPERIENCE WITH A FREE, 5-10 MINUTE VIDEO CHAT BEFORE OR AFTER THE SHOW! WE CAN SET UP SKYPE/FACETIME/GOOGLE HANGOUTS WITH YOUR CLASS TO ANSWER QUESTIONS ABOUT THE CONTENT, ART FORM, AND EXPERIENCE. CONTACT KAT, [KREDNISS@FLYNNCENTER.ORG](mailto:kredniss@flynncenter.org) TO SET UP YOUR CHAT!



AUTISM AND SENSORY-FRIENDLY ACCOMMODATIONS:

THE FLYNN CENTER HAS BEEN WORKING DILIGENTLY TO BREAK DOWN BARRIERS FOR AUDIENCE MEMBERS WITH DISABILITIES, WITH A PARTICULAR FOCUS ON THOSE WITH SENSORY-SENSITIVITIES. SOCIAL STORIES, BREAK SPACES, SENSORY FRIENDLY MATERIALS, AND MORE ARE AVAILABLE FOR ALL STUDENT MATINEES. FEEL FREE TO LET US KNOW AHEAD OF TIME IF ANY OF THESE WOULD BE USEFUL, OR ASK AN USHER AT THE SHOW!



EDUCATIONAL STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW.

SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, RESPONDING: ANCHOR #7, #8, #9, AND RESPONDING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 1-10, SL 1-3, L 4-5

TEACHERS, A COUPLE OF REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!

WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

THIS GUIDE WAS WRITTEN & COMPILED BY THE EDUCATION DEPARTMENT AT THE FLYNN CENTER FOR THE PERFORMING ARTS WITH INSPIRATION FROM THE ROSENEATH STUDY GUIDE AND WEBSITE. PERMISSION IS GRANTED FOR TEACHERS, PARENTS, AND STUDENTS WHO ARE COMING TO FLYNN SHOWS TO COPY & DISTRIBUTE THIS GUIDE FOR EDUCATIONAL PURPOSES ONLY.