

Caged

BY RACHEL ABERLE



GREEN
THUMB
THEATRE



TOURING PROFESSIONAL THEATRE
FOR YOUNG AUDIENCES
SINCE **1975**

RESOURCE AND ACTIVITY GUIDE

www.greenthumb.bc.ca | touring@greenthumb.bc.ca | (604) 254-4055

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Green Thumb's offices are located on the traditional, ancestral, and unceded territory of the *xʷməθkʷəy̓əm* (Musqueam), *Skwxwú7mesh* (Squamish), and *səlílwətaʔt* (Tsleil-Waututh) Nations. As a touring company, Green Thumb Theatre's work often takes place throughout the traditional homelands of most of the Indigenous Nations and cultures across British Columbia and beyond.

ABOUT THIS GUIDE

This guide was created to support educators working with youth in grades 8–12. The beginning of the guide is to help give context and expectations for the themes engaged within the play. There are pre-performance questions to ask before students watch the play, and post-performance questions to ask after. Several activities in this guide help students engage in critical and creative thinking. Additionally, there are guidelines if educators wish to build their own activities. Each activity has an 'adapt' and 'extend' option to meet the needs and skills of the students. The terminology section can be visited before and after the performance. There is a resource and support page at the end of the guide, including online material supporting educators and students, as well as important emergency support contacts. Students should be given and made aware of these resources.

ABOUT GREEN THUMB THEATRE

Founded in 1975, Green Thumb Theatre creates, produces, and tours plays that explore social issues relevant to the lives of children, youth, and young adults. Green Thumb provides theatre that celebrates the language and stories of today's generation and culture, stimulating empathy, debate, and critical thinking. Green Thumb has performed for over 4 million people and has toured to every province and two territories in Canada, 36 US States, and 11 countries overseas. Original plays commissioned by Green Thumb have been translated into 9 languages and produced by more than 200 theatre companies worldwide. www.greenthumb.bc.ca

HOW TO SUPPORT GREEN THUMB THEATRE

The Green Thumb Players Society (dba Green Thumb Theatre) is a registered charitable not-for-profit organization (Charitable Registration: #118947662RR0001). Visit our website to learn more about how you can contribute. www.greenthumb.bc.ca/support/donate

CAST AND CREATIVE TEAM

Ronnie
Jas
Trev

Katrina Teitz
Erin Purghart
Quinn Churchill

PRODUCTION TEAM

Playwright
Director
Stage Manager
Costume Design
Set & Props Design
Sound Design
Promotional Illustrations
Study Guide Author
Study Guide Design
Study Guide Consultant, Mental
Health Professional

Rachel Aberle
Anita Rochon
Finnley O'Brien*
Donnie Tejani
Kimira Reddy
Mishelle Cuttler
Grae Salisbury
Chantal Gallant
The Art Left Creative Group
Em M. Carlson, MA RCC

GREEN THUMB THEATRE LEADERSHIP & STAFF

Artistic Director
General Manager
Production & Facilities Manager
Sales & Tour Manager
Accountant
Development & Outreach Officer
Company Manager

Anita Rochon
Shannon Maung
Liam Kearns
Jenn Hogg
Susan Cai
Stephanie Durán
Tim Carlson

*Appears courtesy of the Canadian Actor's Equity Association

ABOUT THIS GUIDE'S AUTHOR

Chantal Gallant (She/Her) is an actor, playwright, and educator from Vancouver Island with a passion for working with youth. She holds a double major in Theatre (Acting) and Creative Writing from the University of Victoria and a B.Ed. from UBC. When she's not on stage or writing, Chantal is teaching youth across the Lower Mainland, fostering creativity and confidence through the arts.

ABOUT THE PLAY

CAGED BY RACHEL ABERLE

After a summer apart, two teenage friends reunite in their secret park spot, where their friendship and shared memories have always been a safe refuge. But everything shifts when Ronnie brings along her new boyfriend, Trev, a charming yet increasingly controlling presence. Trev's influence quickly begins to seep into every corner of Ronnie's life, from her dance practice to her relationship with Jas. Subtle red flags start to emerge. Ronnie is torn between the demands of her new relationship and her deep connection to her friend.



CHARACTERS

RONNIE: 15-year-old girl. Straight. Loves dancing. Best friends with Jas.

JAS: 15-year-old girl. Bisexual. Also a dancer.

TREV: 17-year-old boy. Straight. Ronnie's boyfriend.

ABOUT THE PLAYWRIGHT



Rachel Aberle has been working in theatre for over 15 years, with experience spanning across performance, playwriting, dramaturgy, directing, and company leadership. Career highlights include touring the country with The Firehall Arts Centre's *Chelsea Hotel: The Songs of Leonard Cohen*, having her plays *Still•Falling* and *The Code* tour across North America with Green Thumb Theatre, any time she's gotten to ham it up at the Caravan Farm Theatre in Armstrong, BC, and of course the immense honour of serving as Green Thumb's Artistic Director from January 2021 to December 2023. Rachel received the 2018 Sydney J. Risk Prize for Outstanding Original Play by an Emerging Playwright for *The Code*, and recently completed SFU's The Writer's Studio as part of the 2024/25 fiction cohort. Rachel lives in Quesnel, BC, on the traditional territory of the Lhtako Dene People, where she is working on her debut novel, and enjoying life with her daughter, husband, and their two ridiculous dogs.

PREPARING TO WATCH A SHOW

Sometimes, when young people attend a live theatrical performance for the first time, they may not realize how different it is from watching a movie or a television show. You can help them prepare for a live theatre experience by:

- Giving them a chance to use the bathroom or get a drink of water before the show begins.
- Reminding them that photos and recordings of any kind are not allowed.
- Reminding them that the actor(s) can see when they're moving around or hear if they're speaking during the performance.
- Letting them know there will be time to ask questions of the performers at the end of the show.
- Encouraging them to be active listeners by asking them to focus not only on the story, but the set, costumes, and sound design.
- Including the questions and activities from this study guide in your discussions before and after the show.

CONTENT ADVISORY

Over the course of the play, the following is explored through the lives of Ronnie, Jas and Trev:

- Controlling and isolating behaviours in relationships
- Emotional abuse
- Body image
- Healthy vs unhealthy relationships (friendships and dating)
- Loss of a parent due to family violence
- Incarcerated family members/family members in prison
- At one point in the play, you will see one character grab another character. Please know that the actors playing the characters all consented to this, are not hurting each other, and safety for everyone involved has been maintained

It is recommended that student audiences are made aware of these themes in advance, and school counsellors are notified of the themes in the play. Resources to support educators and students can be found at the end of this guide.

It is recommended for a school counsellor to be aware of the themes in the play and to be on site during and after the performance.

PRE-PERFORMANCE QUESTIONS

1. Based on the “About the Play” blurb, what are you expecting to see in the performance today?
2. What do you do when tension or conflict arises in friendships?
3. Do you find it challenging or easy to communicate your boundaries to others?
4. What are some warning signs that someone may be in an unhealthy or abusive relationship?
5. What does a healthy dating relationship look and feel like?
6. Is there anything that you are nervous about experiencing during this performance?

DURING THE PERFORMANCE

Have a calm, safe space available and noted to the students. This can be a side room with adult supervision, including calm activities such as colouring, breathing guides, headphones, music, puzzles, and books.

They should be able to access this during the performance.

PRE-PERFORMANCE ACTIVITY

ACTIVITY #1

RED FLAG OR GREEN FLAG (GRADES 8-10)

Discuss: Ask students if they know what a green flag or red flag is, in the context of a relationship.

They may be familiar with some social media influencers on Instagram or TikTok...like “Flag Guy” Dustin Poynter. With educator discretion, you may wish to play one of the following YouTube shorts...

Watch: Green Flag Video: https://youtube.com/shorts/Z8_vf1ZoAJI?si=loMRII8mrJwBkoYP

Confirm the definition of red flags and green flags:



Red Flag – A warning sign. Behaviour that may indicate an unhealthy relationship.



Green Flag – A positive sign. Behaviour that may indicate a healthy relationship.

Activity: From the ten scenario examples below, students can choose if they think it is a red flag or green flag (similar format to true or false questions). Red flags would include situations where someone is controlling, isolating, belittling, manipulating or displaying bad communication. Green flags would highlight interactions demonstrating trust, equality, positive communication during conflict, or support.

Several options to engage student response:

- Students respond with their hands while sitting. Right hand raised = red flag. Left hand raised = green flag.
- Students respond by physically moving to communicate their choice. Think it’s a red flag? Move to the right side of the room. Think it’s a green flag? Move to the left side of the room.
- Students respond in pairs with mini whiteboards. They write “red” or “green” on a whiteboard to share their answer.

Extend the Activity: In pairs, get students to write out their own ideas of green and red flags. Have other students respond to these examples.

SCENARIOS

1) RED OR GREEN?

"Why didn't you tell me you were going to the mall? I need to know where you are at all times. If you really cared about me, you'd check in more."

Answer: Red. 

Why? Healthy relationships involve trust. This is demanding to know every location or decision you make. Controlling where you are is a red flag.

2) RED OR GREEN?

*"I'm not comfortable going further physically. Let's slow down."
"Thanks for telling me your boundary – I'll respect that."*

Answer: Green. 

Why? Validates and agrees to the boundaries set.

3) RED OR GREEN?

"I felt a little hurt when that happened. Can we talk about it?"

Answer: Green. 

Why? Healthy communication. Addressing conflict and communicating feelings.

4) RED OR GREEN?

"You're too emotional. That's why women can't think logically."

Answer: Red. 

Why? Dismissive of feelings. Misogynistic comment.

5) RED OR GREEN?

"Why do you even need to hang out with them? I'm the only one who really gets you. They just don't understand our relationship."

Answer: Red 

Why? Doesn't value the people in your life. May lead to isolation.

6) RED OR GREEN

"I really like spending time with you, but I also need some alone time after practice."

Answer: Green 

Why? Communicates when they need their own personal space.

7) RED OR GREEN?

"Whatever. I don't want to talk about it. You're just being dramatic again." (Walks away or shuts down during a disagreement)

Answer: Red 

Why? Refuses to communicate and is gaslighting. Bad communication in conflict can be a sign of an unhealthy relationship.

8) RED OR GREEN?

*"I only acted that way because of you. You made me do it."
"I did all this for you, and you can't even do one thing I ask."*

Answer: Red 

Why? Blaming another person for their actions. Refuses to take accountability. Second one is keeping score of kindness and guilt.

9) RED OR GREEN?

Week 1: "You're everything I've ever wanted. You're literally flawless. I can't stop thinking about you."

Week 2: Barely texts, ignores you in person, acts distant.

Answer: Red 

Why? Big shift in behaviour. First is showing a lot of affection, perhaps love bombing, then next week withholds and withdraws affection. Manipulative.

10) RED OR GREEN?

"I don't like you talking to other guys. If you really loved me, you wouldn't even need to be friends with them."

Answer: Red 

Why? Displays jealousy and lack of trust. Using guilt "If you loved me, you..." Not an example of good communication and expressing feelings well.

PRE-PERFORMANCE ACTIVITY

ACTIVITY #2

HEXAGON HEALTHY RELATIONSHIPS (GRADES 9-12)

Task: Students will explore their own expectations for healthy relationships while making connections with other students.

Materials: Hexagon papers, scissors, pens, pencils, markers, pencil crayons, blankets for sitting outside. The hexagon template can be found at the end of this guide.

Resource Support: Healthy vs Unhealthy Relationship (<https://kidshelpphone.ca/get-info/healthy-relationships-vs-unhealthy-relationships>)

Take it out of the classroom: If the weather allows, take the materials and students out to a different space to reflect (out on the school field, outdoor courtyard). Alternatively, use soft lighting, ambient music, and adjust seating for a more relaxed environment.

STEP ONE:

Each student fills out one full Hexagon. In each triangle, students can

A) Draw a symbol or comic in response to each prompt

OR

B) Write a short-form answer in response to each prompt.

Prompts for each triangle section:

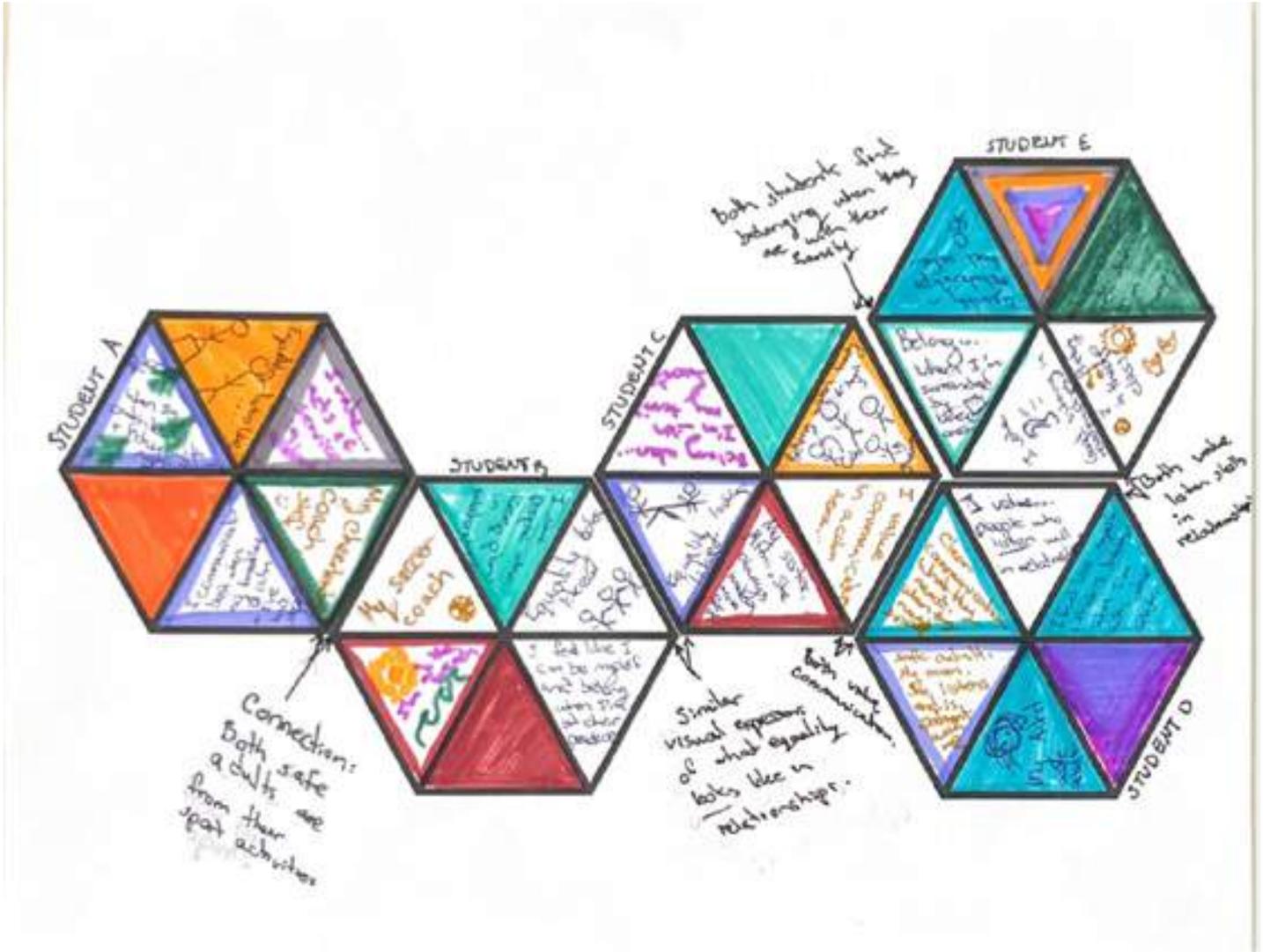
1. I feel like I can be myself and belong when...
2. Equality in relationships looks like...
3. I communicate best when _____
4. I value _____ in relationships
5. A person in my life who I feel supports me is... (friend, family, teacher, coach)
6. Student choice: students generate a prompt for everyone based on the content

STEP TWO:

Get students in circle groups of 5-6. Each student places their own completed hexagon down in the centre of the group. Then, students try to connect the hexagons. To connect, students must find a similarity in one of their hexagon sides, to another student's hexagon. These sides can be moved together to touch.

No connection points? Ask students to think broadly to find similarities in their answers. If they still can't draw similarities, discuss the differences. The goal is to try to get each hexagon to connect with at least one other. Bonus if students can get all of them to connect. If students can verbally justify the connection points with each other, it works.

STEP TWO EXAMPLE



STEP THREE:

Rotate students to mix them up with others and repeat.

STEP FOUR:

Gallery walk and discuss:

- What are some similarities we are seeing?
- What was challenging to find a connection to?

Adapt the Activity: Pictures/writing can be adjusted to suit students' strengths.

Extend the Activity: See if the entire class can create a full, class-sized hexagon web. Every hexagon has to touch.

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POST PERFORMANCE DISCUSSION QUESTIONS

- 1. What moments in the play stood out to you and why?**
- 2. How did Jas communicate her concerns about Trev to Ronnie?**
- 3. If you felt like a friend was in an unsafe relationship, what steps would you take to help them?**
- 4. What are the areas of concern with Ronnie and Trev's relationship?**
- 5. What differences did Jas notice in Ronnie since she was around Trev?**
- 6. How do you navigate balancing relationships and responsibilities in your life (family, friends, relationships, activities etc.)?**
- 7. What do you think influenced Trev to get to this point of behaviour? (people, media, social media, activities, past experiences)**
- 8. What support would you suggest for Trev?**

POST-PERFORMANCE ACTIVITIES

ACTIVITY #1

SCRIPT WRITING – WHAT IF... (GRADES 8-10)

Task: Students will use creative writing to explore how to have conversations with their peers and trusted adults.

Discuss: How did the play end between Ronnie and Jas? If you were Jas, what would you have done in this situation?

To help jog memory for this final scene, the important moments of the last scene are: Jas expressing concern about not seeing Ronnie much in competition or outside of dance class. Jas is asking if Ronnie understands that Trev did grab her and asking if he ever hurts Ronnie. Ronnie doesn't directly answer the question. Jas encourages Ronnie to leave Trev. Ronnie doesn't say if she will or won't, and shares that she misses Jas. Jas says they can chat anytime. Ronnie leaves after giving well wishes for the competition. Jas looks back at their special spot in the park where they used to regularly meet up.

Watch: **One In Four** documentary on domestic abuse in teenage relationships. Directed by Ahseem Yousuf. (<https://www.youtube.com/watch?v=pk7Ez8qyDQM>)

Create: In pairs, using the steps outlined in the "How to Help" section near the end of this guide, write a 1-2-page scene with one of the following scenarios:

A) Write an Alternate ending. What if... Ronnie directly asks Jas for help at the end? How might that conversation go? How could Jas respond well?

Possible Setting: Jas and Ronnie's special spot in the park

Character A: Ronnie

Character B: Jas

Conflict: Discuss in pairs what the conflict is for Ronnie and for Jas.

B) Write a scene in the future. What if... Ronnie feels like she needs to talk to a trusted adult? A school counsellor, or her dance teacher, or family member? What does Ronnie share? How could the trusted adult respond in a way to help Ronnie?

Possible Setting: Dance studio, or school counselling office, or family living room

Character A: Ronnie

Character B: A trusted adult

Conflict: Discuss in your pairs what the conflict is for Ronnie.

If needed, students can use the brainstorming table below to get started.

“What If” Scene Brainstorming			
Setting:	Where are these two characters meeting?		
Character A: Ronnie	What is this character’s emotional state (feelings) at the beginning of the scene?	If the character is feeling this, what might they say to the other character in this beginning moment? “ _____ ” _____	What might they do (physically) in this moment? <i>Describe this action through stage directions...</i>
	How does this character’s emotional state (feelings) change by the end of the scene?	What might they say in this different emotional state at the end of the scene? “ _____ ” _____	What might they do (physically) in this moment? <i>Describe this action through stage directions...</i>
Character B: (Choose based on scenario) _____	What is this character’s emotional state (feelings) at the beginning of the scene?	If the character is feeling this, what might they say to the other character in this beginning moment? “ _____ ” _____	What might they do (physically) in this moment? <i>Describe this action through stage directions...</i>
	How does this character’s emotional state (feelings) change by the end of the scene?	What might they say in this different emotional state at the end of the scene? “ _____ ” _____	What might they do (physically) in this moment? <i>Describe this action through stage directions...</i>
Optional Extra Planning Space. Write out in point form what happens in the scene to help with the challenges Ronnie is facing. Use the “How to Help” Section in the study guide to assist.			

Guidelines: Keep to the facts you know of the relationships from the play. Write out dialogue (what the characters say) and stage directions (important action).

Adapt the activity: Share one of the scenarios in a visual comic strip rather than a written script. Extend the activity: If the teacher approves scripts, students could perform them for the class or read them out loud. Focus on tone and body language to help with hard conversations.

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POST-PERFORMANCE ACTIVITIES

ACTIVITY #2

ACTING ROLE PLAY – STEP IN, STEP OUT, STEP BACK (GRADES 10-12)

Task: In groups of two, act out the following 1-minute scenario between two friends. Beforehand, set guidelines and expectations for respect and consent (use of space and touch). This exercise works especially well when there has been some previous ensemble building within the group and some experience with improvisation.

Scenario:

- Two friends reunite after not seeing each other for a while. They meet at a place that is special to the two of them, where they never bring anyone else.
- Character A tells Character B that a new friend (can be a friend or a new romantic relationship) of A's is coming to meet them.
- B thinks this is a bad idea; A doesn't see it that way.
- B questions why A would do that
- A defends their decision
- Scene resolves with A persuading B that their friendship still matters.

Possible special places to set the scene: a meadow in a forest, a childhood treehouse, a dock on a lake, a park bench, an old swing set, a greenhouse, a hill overlooking the city, a quiet area in the library, a special café corner.

After acting out the scene, discuss:

1. Step In: What did your character feel, believe, know, or experience?
2. Step Out: What would you like or need to learn to understand the other character's perspective better?
3. Step Back: What do you notice about your own personal perspective and what it takes to step into somebody else's (your character's)?

Adapt the activity: Front-load with the questions beforehand, or focus on only one of the step-in, step-out, step-back questions.

Extend the activity: Swap roles and now experience the conversation from the other perspective. Did this change your experience in the scene? How? Add in another point of view to the scene. For example, if a bird were in the scene observing. If a parent was in the scene observing. If the new friend overheard. Ask: What did they see/experience/feel?

CREATE YOUR OWN ACTIVITY

Educators are encouraged to create their own activities to fit the needs and interests of their students. When creating your own material, ensure the activities hit one or more of these goals:

- How to seek support when experiencing or witnessing abuse
- Evoking empathy
- Navigating relationships (healthy vs unhealthy)
- Dating safety and consent
- Conflict communication skills
- Building self-esteem through positive connection



HOW TO GET HELP IF YOU ARE EXPERIENCING ABUSE

If you are in immediate danger or believe you or someone is under threat of harm, call 911.

Connect to Kids Help Phone: Call 1-800-668-6868 (toll-free) or text CONNECT to 686868.

Talk to Someone/Seek Help

- Don't feel like you need to deal with this on your own. Open the conversation with a trusted adult, friend, counsellor, etc. If you are talking to a friend, be sure you also connect with a trusted adult. Share your concerns. If they don't listen, talk to someone else.
- Go to a safe place. Distance yourself from the unsafe person.

Create a Safety plan

- A person I can go to for support when I am unsafe is _____
- If I don't feel safe, I can go _____ (place)
- My code word to say to my support person if I feel unsafe is _____
- Some things I can say or do to distance myself from someone I feel unsafe is _____
- Contact info for emergency and community support in my area _____

You can also follow this link: <https://kidshelpphone.ca/get-info/my-fill-in-the-blanks-safety-plan-for-any-time/>

HOW TO HELP A FRIEND IN AN ABUSIVE RELATIONSHIP

Start a conversation. If you notice concerning behaviour from your friend or the person WHO may be abusing them, open the conversation.

Some examples :

- *"Hey, I heard your partner call you _____. How do you feel about that?"*
- *"I've noticed you have been isolating yourself and seem sad. How are you doing? What's upsetting you?"*
- *"I noticed that your partner is often _____ (insert concerning behaviour here). Are you okay with that?"*

Listen and Stay Neutral. Allow your friend to share and avoid jumping in with your opinions. Give them space and lead with questions. You can express your concerns, but don't say mean things about their partner, even if they are being abusive.

Support. Tell them you are there for them and they are not alone. Validate that it is not their fault that this happened.

Get Help. If it seems they are in an abusive relationship, or even one that seems concerning, plan together for what to do next. If there is immediate danger, call 911. If not, go talk to a trusted adult. Kids Help Phone is another great resource: Call 1-800-668-6868 (toll-free) or text CONNECT to 686868.

Check in with yourself. You may feel you need to talk to someone (counsellor, trusted adult) after helping someone in a difficult circumstance. Be sure to take the time and care you need.

Something to Remember. Your friend may not believe you, or want to leave, or see that any of the behaviour you find concerning is a problem. It may take some time for them to see that greater difficulties or harm could occur if the relationship continues on the same course. Telling them to leave repeatedly could put further distance between you and your friend. Additionally, remember that it is not only on your shoulders to help them or keep them safe. The most important thing is to get extra help from a trusted adult who can be reliable and consistent in their support.

TERMINOLOGY

RELATED TO THE PLAY

Terms that may come up in discussion or while watching the play:

Emotional Abuse: When someone uses words, tone, or actions to hurt another person's feelings, lower their confidence, or make them feel worthless. Does not cause physical harm. This may include threats, manipulation, criticism, insults, humiliation, isolation from family, friends, and activities, controlling food, controlling location, harassing texts or withholding emotionally.

Physical Abuse: When someone intentionally hurts another person's body (hitting, pushing, kicking, biting, burning, slapping). There may be planning to this hurt, or it may be enacted impulsively.

Gaslighting: A type of manipulation where someone makes another person question their own memories, feelings, or reality. "That never happened. I never said that. You're imagining things."

Self-esteem: How much a person values themselves and feels confident in who they are.

Body Image: How someone sees and feels about their own body, whether positive or negative.

Control: When one person tries to dominate or dictate another person's choices, actions, or relationships, in this context, to their own detriment. It could be done through physical or emotional harm.

Isolation: When someone is cut off from friends, family, or support systems, often by a partner who wants to limit their connections. Isolation can also be self-induced.

Love Bombing: A manipulative tactic where someone gives excessive affection, attention, compliments, gifts, and promises to gain control or influence over another. Examples could include expensive gifts for no real reason, over-the-top compliments early on about the person. Love bombing can also follow an episode of abuse (physical or emotional) to keep the partner in their control and prevent them from leaving. "You are the most perfect person I've ever met. I've never met anyone like you. You're flawless."

Situationship: A romantic or sexual relationship that isn't clearly defined as dating or committed; it's in-between and often unclear. Lack of defined labels.

Podcast Bro: A slang term for a cisgender man who gives strong, opinionated, or sometimes toxic advice on dating, relationships, or masculinity. This is usually through a podcast, YouTube, or social media platform like Instagram or TikTok. They often have a large following.

PRE-PERFORMANCE ACTIVITY #2

HEXAGON TEMPLATE



CURRICULUM CONNECTIONS

Grade/Subject				
	Drama 8	Drama 12	English Studies 8	English Language Arts 12
Big Ideas	Artists often challenge the status quo and open us to new perspectives and experiences	Drama offers dynamic ways to express our identity and sense of belonging Aesthetic experiences have the power to transform our perspective	Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.	The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.
Curricular	Explore relationships between identity, place, culture, society and belonging through arts activities and experiences Describe, interpret, and respond to works of art	Explore and create dramatic works to express ideas, meaning, and emotions Reflect on dramatic works and make connections with personal experiences	Construct meaningful personal connections between self, text, and the world Respond to text in personal, creative, and critical ways Exchange ideas and viewpoints to build shared understanding and extend thinking	Recognize and identify personal, social, and cultural contexts, values and perspectives in texts, including gender, sexual orientation, and socio-economic factors Construct meaningful personal connections between self, text, and world Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understanding and extend thinking Respond to text in personal, creative and critical ways

RESOURCES

SUPPORT FOR STUDENTS & EDUCATORS

Dial 911 – If someone is in immediate danger

- BC 24/7 Community and Social Services Helpline: 211
- Reporting Child Abuse in BC: 1-800-663-9122
- Helpline for Children: 310-1234
- Kids Help Phone: 1-800-668-6868
- Victim Link BC: 1-800-563-0808 (toll-free, 24/7, multilingual service available)
- Kids Help Phone: Offers 24/7 mental health support across Canada for kids, teens and young adults. Call 1-800-668-6868 (toll-free) or text CONNECT to 686868.
- Suicide Crisis Helpline: 9-8-8
- Crisis Centre BC: 310-6789 (<https://www.crisiscentre.bc.ca/>)
- Family Services of Greater Vancouver: <https://fsgv.ca/saip/>
- PEACE for Children & Youth Experiencing Violence: <https://www.options.bc.ca/program/peace-children-youth-experiencing-violence>
- Qmunity. BC's Queer, Trans, & Two-Spirit Resource Centre: <https://www.qmunity.ca/youth>
- Safe Space Healthcare: <https://safespace.healthcare/>
- Onyx: <https://www.plea.ca/youth-outreach/onyx/>
- Your Best Friend, UK resource: <https://yourbestfriend.org.uk/>
- Love is Respect, UK resource: <https://www.loveisrespect.org/>

KIDS HELP PHONE

- My Safety Plan for Any Time: <https://kidshelpphone.ca/get-info/my-fill-in-the-blanks-safety-plan-for-any-time/>
- What Is Abuse: What is abuse in relationships? 50+ signs. <https://kidshelpphone.ca/get-info/what-is-abuse-in-relationships-50-signs>
- Quiz: Am I in a Healthy Relationship: <https://kidshelpphone.ca/get-info/quiz-healthy-relationship/>
- Quiz: How Healthy is Your Friendship? <https://kidshelpphone.ca/get-info/quiz-how-healthy-friendship/>
- Self-Care Check List: <https://kidshelpphone.ca/get-info/kids-help-phones-self-care-checklist/>
- Healthy vs Unhealthy relationships*: <https://www.youtube.com/watch?v=8RwAdIla9Ok>
- Video Don't Confuse Love and Abuse: <https://www.youtube.com/watch?v=1L6HB97lbrQ>

**Note: This resource notes a UK-based helpline—direct youth to Kids Help Phone instead*

SHARE YOUR THOUGHTS & OPINIONS!

We love getting mail and your students' feedback!

GREEN THUMB THEATRE

Mailing address:

5522 McKinnon Street, Vancouver, BC, V5R 0B6

Email: info@greenthumb.bc.ca

Phone: (604) 254 -4055

Fax: (604) 251 -7002

WRITE A LETTER!

Ask your students to write us a letter/email to share their thoughts and opinions on the performance of **CAGED** by Rachel Aberle. Send it to us at Green Thumb!

WRITE A REVIEW!

Have your students write a theatre review about this performance of **CAGED**. Send it in to us at Green Thumb! A theatre review usually includes the following:

- A brief summary of the story
- A comment on the quality of the play itself
- A description of the costumes and set and a comment on whether these were interesting and appropriate
- A comment on the actors' portrayal of the characters and on the director's skill at pulling the whole show together

There are many examples of reviews in newspapers and online that you could use to introduce the concept and format of a theatre review. For help getting started, take a look at "How to Write a Play Review" on Wiki How: <https://www.wikihow.com/Write-a-Play-Review>

CHECK US OUT ONLINE!

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