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INTRODUCTION

Background

10% Reality is a project aimed at engaging the issues of homosexuality and homophobia. Students receive very powerful messages about sexual identities and gender-issues from a range of different sources including the media, authority figures, and family and friends. The play and the resource guide are aimed at challenging homophobic attitudes and helping students to develop the skills necessary to resist stereotypical and/or biased messages.

The Forum Theatre Format

10% Reality is presented in Forum Theatre format.

Forum Theatre:

- is issue-based and interactive
- works with “worse case scenario” situations
- spectators become “spect-actors” by intervening into the dramatic action.

How it Works:

~Forum Theatre plays are run through once uninterrupted, and then again a second time.

~On the second run, students are invited to intervene in the scene to suggest and act out possible solutions to the problems presented onstage.

~All interventions are mediated by an experienced Mixed Company facilitator to ensure healthy and productive interactions.

~Students have the opportunity to rehearse for reality in a safe, theatrical environment, re-constructing the actions on stage to create more positive alternative models to the anti-models (worse case scenarios) presented in the play.

Caveat: Disclosure

Mixed Company does not ask for or encourage personal disclosure from students during the course of the show. However, we are dealing with volatile issues. Sometimes, during the interactive segment of the performance, a student may either disclose or otherwise be adversely affected by recalling, enacting or watching incidents similar to what he or she might have experienced.

Mixed Company STRONGLY recommends that your school’s guidance department be present at the show and/or be available as a referral option for students dealing with these issues. Please feel free forward this guide to your school’s guidance department for their information.

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10% REALITY

Character Breakdown:

Dad: father of Tanya and Ricky. He is strongly opposed to Tanya's friendship with Sam and refuses to discuss the issue of homosexuality with his children, claiming only that it is immoral and wrong.

Tanya: a trendy fifteen year-old who believes she is more worldly, cultured, and wiser than her years. She is Sam's good friend and has a crush on the school hunk, Haseem.

Ricky: Tanya's younger brother. Ricky is a scattered thirteen year-old with boundless energy and a propensity to speak before thinking. He is smart, yet impressionable, especially with respect to his father's views.

Sam: is Tanya's good friend and is also fifteen years old. Sam is not the stereotypical flaming gay male, but he does have a quiet, effeminate manner, making him a target for others.

Kevin: a tough fifteen year-old and the school's resident bully. He tends to pick on those smaller or less powerful.

Play Synopsis:

Sc. 1: Ricky teases his sister Tanya about her "queer" friend Sam, and arouses her dad's concern and anger that she might have a gay friend. When left on their own, Tanya confronts Ricky with having let the cat out of the bag, and defends her friendship with Sam. Ricky is apologetic but still mocks her about her crush on the high school hunk Haseem.

Sc. 2: Tanya meets up with Sam at the high school cafeteria. Sam, in a rush of worry and upset tells Tanya, his best friend, that he is being kicked out of the house by his father. Sam tells Tanya that his best chance to hold it together is to keep in school and try his best to be "normal."

Sc. 3: Tanya runs into Ricky as she is waiting for Sam to arrive. Ricky confronts her about Sam, asking if she has "dumped him." She tells Ricky that it is complicated and that Sam is "still her friend." Ricky begins to suggest that Tanya may be considered guilty of being gay simply by her association with Sam. She is startled by the remark and both are uncomfortable when Sam turns up. Sam questions Tanya and finds out that her dad knows about the fact that he is gay.

Sc. 4: Ricky and Sam run into each other in the hallway. When Ricky confronts Sam on his being gay, Sam eloquently explains what gay being means and why it is a perfectly normal and natural occurrence. When Ricky leaves the scene we are not sure whether he has been changed by the discussion, but Sam beats himself up for going on about his sexuality.

Sc. 5: As Sam returns to his locker he finds the word FAG scrawled across it. The school bully, Kevin, begins to taunt him. Tanya turns up and supports Sam until Kevin starts to taunt her too. Kevin then declares that Tanya must be a lesbian. She freaks out and blames this whole thing on Sam, saying that she is normal and that they are judging her as a lesbian because of him.

POST-SHOW CLASSROOM ACTIVITIES

Activity #1

Create a contract for a “safe” discussion.

~As a class, create a collective contract that will regulate the guidelines for group discussion. On top of what you might see as important or required for engaging in a discussion with your individual class, such a contract should include the following:

- ✓ *All actions need to ensure each person’s emotional and physical safety.* During the lesson, each student should show emotional, psychological, as well as physical respect for others as well as for their environment. (This includes using proper terminology and avoiding insults or slurs.)
- ✓ *Each student should also take precautions to respect and protect him/her emotionally, physically, and psychologically.* While the classroom may be a “safe” space for honest discussion, students should ensure that they don’t feel “unsafe” in the larger school environment after disclosing personal information.

Activity #2

Myths and Facts.

Objectives:

To dispel popular myths about homosexuality, and/or to provide a framework within which such myths *could be* dispelled.

*see
pp. 5 - 6
for
fact sheets

Handout Suggestions for Myths and Facts:

~Create a quiz to test student’s knowledge about the basic facts and myths regarding issues of homosexuality and lesbian, gay, or bisexual youth: Mix and Match, Fill in the Blanks, Multiple Choice, etc

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MYTHS AND FACTS

MYTH

1.) Homosexuality is a choice.

FACT

1.) Based on much research on the causes of sexual orientation, it has been clearly established that homosexuality/bisexuality is not a choice. A person's sexuality is the result of a combination a number of factors, including genetic, hormonal, environmental, and psychological factors. Researchers and scientists agree that no one factor alone can determine sexual behaviour, and that sexual orientation cannot be changed.

MYTH

2.) Homosexuality and homosexual behaviour is the same thing.

FACT

2.) Homosexuality and homosexual behaviour is NOT necessarily the same thing. Sexual contact between same-sex individuals does NOT necessarily reflect a homosexual identity. Homosexuality implies prolonged or exclusive attraction and contact with same-sex individuals. Approximately 30% of the general population has had a same-sex experience.

MYTH

3.) There are more homosexuals today than there were in the past.

FACT

3.) There is no indication or proof that there are more homosexual or bisexual people now than there were in the past. Throughout various periods of history (take ancient Greece, for example), homosexuality has been more widely accepted in society, making homosexuality and bisexuality more visible in social life.

According to studies that have extended off the original work of Albert Kinsey c.1950, it is believed that approximately 10% of the population is gay, lesbian or bisexual. Studies have also shown that 37% of men and 26% of women have had homosexual experiences.

MYTH

4.) Homosexuality is abnormal.

FACT

4.) Homosexuality and bisexuality is not abnormal but is a biological behaviour that has been observed not only in humans, but in animal and plant species as well. Between 5-10% of every living species on the planet exhibit some form of homosexual behaviour.

MYTH

5.) Homosexuality is the cause for the HIV/AIDS pandemic.

FACT

5.) Anybody can put themselves at risk for STI's and HIV/AIDS, regardless of their sexual orientation. It is unsafe practices, such as not using a condom or sharing needles, which perpetuates the spread of HIV/AIDS, not an individual's sexual orientation.

MYTH

6.) Having a gay friend will change your sexual orientation.

FACT

6.) No evidence exists to support the claim that having a gay, lesbian, or bisexual friend will affect a person's sexual orientation.

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STATISTICS

On Sexual Orientation and HIV/AIDS

SUICIDE: A 1989 study by the US Department of Health and Human Services showed gay and lesbian youth are two to three times more likely to attempt suicide than heterosexual young people. 30% of the completed youth suicides are committed by lesbian and gay youth annually and suicide is their leading cause of death.

SCHOOL DROP-OUT: 28% of gay and lesbian high school students in a national study were seen to have dropped out of school because of harassment resulting from their sexual orientation. (Remafedi, G., Pediatrics, 326-330. 1987)

ISOLATION: 80% of lesbian, gay and bisexual youth report severe isolation problems. They experience social, emotional, and cognitive isolation. (Hetrick. E.S. Martin.A.D., Journal of Homosexuality 14 (1/2). 25-43. 1987)

VIOLENCE: 45% of gay males and 20% of lesbians report having experienced verbal harassment and/or physical violence as a result of their sexual orientation during high school. (National Gay and Lesbian Task Force; National Anti-Gay/Lesbian Victimization Report"; 1984)

HOMELESSNESS: 26% of gay and lesbian youth are forced to leave home because of conflicts with their families over their sexual identities. (Remafedi. G., Pediatrics, 79, 326-330, 1987)

HIV/AIDS: Approximately 20% of all persons with AIDS are 20-29 years old. Given the long latency period between infection and the onset of the disease, many were probably infected as teenagers (Lehman, M., HIV/AIDS Surveillance Report, 5(1), 1993)

STUDENT ATTITUDES: 97% of students in public high schools report regularly hearing homophobic remarks from their peers. (Making Schools Safe for Gay and Lesbian Youth: Report of Mass. Governor's Commission on Gay and Lesbian Youth, 1993)

DEPRESSION: In a study of depression and gay youth, researchers found depression strikes homosexual youth four to five times more severely than their non-gay peers.

*All stats are as listed on PFLAG website:

www.pflag.com <<http://www.pflag.com/pages/0022.html>>

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Activity #3

Order the Antagonists

~ On each handout there is a list of quotes from the play, the characters who spoke them, and a brief description of each character. Based on what each character says, students must decide who the highest-level antagonist in the play is. They are asked to list the characters in order from 1 – 5 according to his/her level of antagonism (5 = highest, 1 = lowest).

Objective:

To explore character motivations and character relationships as they relate to the issues of homosexuality and homophobia. This exercise aims to take class discussion from basic myths/facts to how popular myths get perpetuated, and how these issues relate to student's own lives. (*Target audience: ambivalent skeptics.*)



*see
pp. 8 - 9
for
handout

Curriculum Expectations:

Dramatic Arts

- ~To demonstrate understandings of motives of characters (gr. 7-8).
- ~To accurately represent the attitudes of a character (gr. 7-10).
- ~To identify biased & stereotyped language (gr. 9).

Teacher Prompts:

Character analysis:

What kind of manipulator is each respective character? What is this person doing and why is he/she doing it? What are the character's motivations? (*E.g. Kevin – issues of insecurity*). How do the characters fit into the categories of Understanding, Acceptance, Empowerment, and Inclusion? Which character can be accessed into developing attitudes of acceptance, understanding, etc.?

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NAME: _____

10% Reality – Order the Antagonists

Objective: To explore character motivations and character relationships as they relate to the issues of homosexuality and homophobia.

Below is a list of descriptions of the characters from the play; on the other side of the page is a list of quotes taken directly from the script. Based upon what you know of the character and what each character says, who do you think is the highest-level antagonist in the play? List the characters in order from 1 – 4 according to his/her level of antagonism (4 = highest, 1 = lowest).

**high-level antagonists can be more aggressive in their behaviour; low-level antagonists can exhibit the potential for change.*

Character Breakdown:

Dad: *father of Tanya and Ricky. He is strongly opposed to Tanya's friendship with Sam and he refuses to discuss the issue of homosexuality with his children, claiming only that it is immoral and wrong.*

Tanya: *a trendy fifteen year-old who believes she is more worldly, cultured and wiser than her years. She is Sam's good friend and has a crush on the schools hunk, Haseem.*

Ricky: *Tanya's younger brother. Ricky is a scattered thirteen year-old with boundless energy and a propensity to speak before thinking. He is smart, yet impressionable, especially with respect to his father's views.*

Sam: *is Tanya's good friend and is also fifteen years old. Sam is not the stereotypical flaming gay male, but he does have a quiet, effeminate manner, making him a target for others.*

Kevin: *a tough fifteen year-old and the school's resident bully. He tends to pick on those smaller or less powerful.*

~Some good questions to consider while completing this exercise include: *What is this person doing and why is he/she doing it? What kind of manipulator is this character? What are the character's motivations?*

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| Character | Quote |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| DAD: | <p>~“Those people are disgusting and have no respect for family values.”</p> <p>~“Those people are sick, sick individuals who want to drag the rest of us down with them in their sinful ways. Look at how many people are dying of AIDS because of them. And you’re eating with them?”</p> |
| RICKY: | <p>~“If you keep hangin’ out with queers they’ll start thinkin’ you’re queer, too. You think guys like Haseem are gonna be interested in you then?”</p> <p>~(to Tanya) “You will [start to care] when they start callin’ you names. Maybe do worse things, too. An’ then they’ll start makin’ fun of me.”</p> <p>~“Its – I don’t know...not natural...its immoral! Guys havin’ sex with guys is just – I don’t know...Sick.”</p> |
| KEVIN: | <p>~“Tanya – or should I say, “Tommy” – the lesbo’s defending her girlfriend!”</p> <p>~“Whoa-whoa, keep your queer hands to yourself! I know how much you homos love to touch other guys, but this is ridiculous. An’ keep your AIDS to yourself, you queers!”</p> |
| TANYA: | <p>~“Everybody – even Haseem – thinks I’m a dyke!”</p> <p>(with growing fear) “Oh, god! It’s on the internet!? People have already started making fun of me and calling me names. None of they guys will want to go out with me now.”</p> <p>~(Re: the locker) “Of course this means nothing to you! Because it’s true! But I’m not what they think I am! I’m straight! I’m normal!”</p> <p>~“Don’t! Don’t even touch me! Just stay away from me, OK?”</p> |

| |
|----------------------------------------------|
| ?? 1 _____ 2 _____ 3 _____ 4 _____ ?? |
|----------------------------------------------|

Very briefly describe the reasons for your choices:

Activity #4

Get Inside the Character's Head

Objective: Identify characters who are confused and who seem the most ambivalent and explore character motivation in greater depth. (*Target audience: ambivalent skeptics.*)

**Teacher might want to reinforce the point that relevant safety contract stipulations are binding for this exercise.*

- a.) Each student, working individually, is asked to sketch their favourite scene from the play on the hand-out sheet provided, and fill in “thought bubbles” for each of the characters.
- b.) Hold a 10 minute discussion around the ideas and thoughts students had while doing this exercise.

Curriculum Expectations:
Health and Physical Education

~To analyze situations that are potentially dangerous to personal safety (gr. 7-8).

Dramatic Arts

*~ To demonstrate understanding of the motives of the characters (Gr.7-10).
 ~To accurately represent the attitudes of a character and to demonstrate how a role is communicated through voice quality, gestures and body movements (gr.7-10).*

**see
 p.11 for
 handout*

Teacher Prompts:

Guidelines for “getting inside the character’s head”:

Think about body language. What is each person “saying” without speaking it? How are attitudes communicated through the body? What is the relationship being depicted between the people in the scene? How do their postures express these relationships? Do the ways in which the characters interact, in terms of their body language in each image, contradict what each character might be saying in the actual scene?

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Getting Inside the Character's Head

In the space below, draw your favourite scene from the play. Based on what you know of each character and the relationships they have with one another, draw and fill in thought bubbles with what you think each character is *really* thinking, but not saying.

Guidelines for “getting inside the character’s head”:

Think about body language. What is each person “saying” without speaking? How are attitudes communicated through the body? What is the relationship being depicted between the people in the scene? How do their postures express these relationships? Do the ways in which the characters interact, in terms of their body language in each image, contradict what each character might be saying in the actual scene?

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Activity #5 Hot-Seating

This activity aims to unravel character motivations and complexities and shed light on the way she/he responds to the issues posed in the play. In this activity, one or more students take on the role of one of the characters in play. In role, she/he then responds to questions posed by the remainder of the class about how she/he thinks or feels about the problems she/he faces in the play. This is generally a reflective exercise, in which situations can be called upon to ask: “what would you have done differently if you went through this again?”

**“Hot-seating” should centre on the protagonist, or low-level antagonists. (See glossary of terms)*

Options for Hot-Seating:

- a.) One person plays the character being hot-seated and the rest of the class is given a collective reality to play out during the hot-seating process - E.g. the class acts as reporters asking the hot-seated character questions for a “human interest” story. Students may be given a few minutes to prepare questions appropriate to the “questioner” role they have been assigned.
- b.) The entire class can act as Tanya, and the teacher can pose questions. Each student may respond “in role” (see *glossary of terms*) to each individual question.
- c.) Multiple students can be hot-seated “in role”, giving various responses to the same questions posed by the class. The rest of the class is given a collective reality to play out during the hot-seating process.

- The beginning of the hot-seating process can involve looking at the external pressures that the protagonist is going through. Questioning could then proceed to encourage more reflective responses to the character’s inner reality and motivations.
- “Role on the Wall”: during the discussion on the protagonist’s external pressures, keep a list of personal and external pressures, as well as characteristics. These can be recorded on the wall as the class is asking questions.
 - a.) Draw a rough outline of human figure on chart paper/blackboard that will represent the hot-seated character.
 - b.) Throughout the class discussion, fill the drawn figure in phrases, words and thoughts that illuminate character. Issues and/or subjects that reveal the “internal world” of the character are to be drawn inside the figure. Those that represent the “external world” are to be written outside.

Curriculum Expectations: Dramatic Arts

~To organize and carry out a group improvisation (gr. 7).
~To identify ways of sustaining concentration in drama
(e.g. remaining in role when playing a character
being interviewed) (gr. 7-10)

~To demonstrate an understanding of role as a balance of self (student) and other (gr. 9) ~To identify and employ different questions to develop and deepen roles within a drama (gr. 9). ~To demonstrate an understanding of how empathy functions as a component of role-playing (gr. 9).

~To demonstrate an understanding of the element of risk in playing a role (e.g. adapting challenges to personal and social (gr. 10).
~ To demonstrate an understanding of language that is and stereotyping

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Activity #5b Personal Reflection

**This is an optional exercise that can be used as an extension to the Hot-Seating.*

Write a personal reflection on the “hot-seated” character: What factors cause him/her to be confused, to act offensively or defensively? Who do you think she/he feels the most pressured by? How could she/he have acted differently in scenes of heavy conflict?

Curriculum Expectations: Dramatic Arts

- ~ To produce pieces of writing in which they reflect on their experiences in drama and dance, and in which they show their ability to analyze and find solutions to problems in real life (gr.7-8).*
- ~To demonstrate an understanding of how empathy functions as a component of role-playing (gr. 9).*
- ~ To apply principles of listening both in and out of role (gr. 9).*

~ explain how role playing in dramatic arts can function as a catalyst for learning about self, others, and the world (gr.9-10). ~To describe the various kinds of learning (e.g., social, personal, artistic, deepened understanding of content) made possible through drama (gr.9-10). ~To generate criteria to assess individual contributions to the collective development of a drama (gr.9-10).

~To demonstrate an understanding of the purposes of reflecting – in and out of role, throughout and upon completion of a drama (gr.9-10).

Evaluative Rubric: See next page for sample.

Activity #6 “Spectrum of Difference” - Image Theatre

Objective:

Fostering empathy, exploring possible “solutions” and/or avenues of agency in relation to the problems and issues presented in the play.

- 1.) Divide class into 2 groups. One creates a tableaux scene (*see glossary of terms*) depicting Sam’s situation at school as in the play, and the other group creates a scene depicting Sam’s situation at a school that is free of homophobia.
- 2.) The “spectrum of difference” between the scenes is explored by the class. What has to happen to move from one world to the other? What forces are keeping the worlds so distinct?
- 3.) Each group is asked to create a scene that shows the process of change that would be needed to create the ideal environment as depicted/explored in tableaux #2.

**This exercise could also be a written exercise, with written scenarios replacing enacted scenes. These scenarios could also be spoken, with students working in groups and creating scenarios.*

Curriculum Expectations: Dramatic Arts

- ~To produce pieces that deal appropriately with youth problems and to produce work as a member of an ensemble (gr.7-8).*
- ~Social Sciences ~ To demonstrate communication and conflict resolution skills in the context of family and social relationships (gr.9)*

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**SAMPLE RUBRIC
FOR PERSONAL REFLECTIONS, WRITING IN ROLE, WRITING “OUT-TAKE” SCENES.**

| UNSATISFACTORY | LIMITED | | SATISFACTORY | | HIGH | | | VERY HIGH | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|---|------------------------------------------------------------------------------------------------------------------|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No personal response is made to the issues/ concepts raised in the play | Analysis conveys little evidence of a personal response to the issues/concepts raised in the play. | | Analysis conveys some evidence of a personal response to the issues/ concepts raised in the play | | Analysis conveys evidence of a personal response to the issues raised in the play. Student demonstrates that he/she is beginning to develop new ways of reflecting on their world | | | Analysis conveys extensive evidence of a personal response to the issues raised in the play. Student demonstrates personal growth and a political awareness | |
| Uses incorrect grammar and syntax consistently | Demonstrates some evidence of correct spelling, grammar and punctuation, etc. | | Demonstrates few errors in spelling, grammar and punctuation etc. | | Has a good command of English. | | | Has a very good command of English and writes with some flair and originality | |
| Student makes no reference to what is heard in class or outside class | Student makes minimal reference to what is heard in class or outside class | | Written piece alludes to what student has heard in class and outside the classroom situation | | Written piece indicates that student is listening well in class and outside the classroom situation | | | Written piece indicates that student is listening well in different contexts and is able to relate what is heard to what is read, performed or seen in the classroom situation. | |
| Is not comprehending or reflecting on what is performed or discussed in class. | Demonstrates some basic comprehension of issues presented but does not make connections with the bigger picture. | | Comprehends the surface level meaning of issues and begins to relate issues to general knowledge and experience. | | Is able to make inferences and comprehends deeper meaning on most occasions. Relates issues raised to life experiences consistently. | | | Is able to make inferences well and comprehends deeper meaning consistently, demonstrating insight and their relevance to the world and society | |
| Student is not able to express opinions or develop roles due to severe problems with writing | Student is not developing their ability to express arguments or opinions or develop roles in his or her writing. | | Student is learning to develop and express arguments, opinions and develop characters in his or her writing | | Student is consistently expressing arguments, opinions and deepens and strengthens character roles and exploration in his or her writing | | | Student is clearly expressing arguments, opinions and creates in-depth roles and character exploration in his or her writing | |
| Very little effort was made to attempt all tasks set | Little effort was made to attempt all tasks set. | | Work shows that some effort was made to attempt all tasks set | | Work demonstrates that much effort was made to attempt all tasks set. | | | Work demonstrates that much effort was made to attempt all tasks set, with some originality and extra initiative | |

Work can be graded out of any multiple of ten.

**This is a sample rubric and may or may not be used in reference to the written exercises*

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Activity #7

Writing in Role

Students are asked to re-write or create scenes that deal with the external pressures faced by the protagonists or low-level antagonists in the play. Students can:

- a.) Re-write a scene from the play, which demonstrates a possible solution to the conflict that is presented.
- b.) Write an “out-take” scene that demonstrates possible solutions to conflicts presented in the play. There are other characters in the lives of the on-stage characters that influence them; how might one write a scene about one of the characters interactions with someone in their lives that shows the pressures they might have to face? How might one explore how these characters might deal with external pressures?

**Writing in role for high-level antagonists should be avoided for this exercise. (See glossary of terms)*

**Curriculum Expectations:
Dramatic Arts**

~To write in role in various forms showing understanding of complexity of a dramatic situation, using appropriate vocabulary, tone and voice for character portrayal (gr. 7-8)

~To produce pieces that deal appropriately with youth problems and to produce work as a member of an ensemble (gr. 7-8)

~To write in role in various forms showing understanding of complexity of a dramatic situation, using appropriate vocabulary, tone and voice for character portrayal (gr. 7-8)

~To apply principles of listening both in and out of role (gr. 9).

Social Sciences *~To apply strategies for building self-confidence (gr. 9).*

~To demonstrate communication and conflict resolution skills in the context of family and social relationships (gr. 9).

~To understand and apply a variety of problem solving and decision-making skills to family and social problems (gr. 9).

Prompts:

Questions to guide the writing process:

How might a protagonist access a low level antagonist in realistic ways?

What are the resources that can be utilized to help characters work towards possible solutions to the conflicts they face?

Evaluation Rubric: See previous page for sample.

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Glossary of Terms

Definitions of Sexuality

Sexual Orientation: Is an aspect of an individual's sexuality and is characterized by a sexual, emotional, or romantic attraction to individuals from a particular gender. Sexuality is also said to be comprised of three other major components: biological sex (male or female); gender identity (sexual identity one would assign oneself); social sex role or gender role (learned behaviours around gender identities).

Straight: Slang for a heterosexual man or woman.

Heterosexual: Some one who is physically and emotionally attracted to people of opposing genders; also referred to as "straight." For example women who like men and men who like women.

Homosexual: Someone who is physically and emotionally attracted to people of the same gender. Because the term "homosexual" has been (and is) used medically, psychologically and historically in derogatory, marginalizing and hurtful ways, many people prefer to use the terms lesbian, gay and bisexual.

Homophobia: Fear of/or discrimination against homosexuals or homosexuality. The term can also be applied to an aversion or hatred of homosexual lifestyles, cultures, or people. It is made up of ideas, attitudes and actions. Three main types of homophobia include: personal, interpersonal, institutional and cultural.

Personal homophobia: Feelings of fear, hatred, discomfort, revulsion, or dislike towards same-sex relationships. These feelings can arise within anyone from any orientation, including gay, lesbian or bisexual individuals – this is referred to as *internalized homophobia*.

Interpersonal homophobia: Homophobia expressed between two or more people. This includes name-calling, homophobic "joking", harassment (verbal or physical), or any other type of discriminatory behaviour.

Institutional homophobia: Works within any public institution or organization that discriminates on the basis of sexual orientation. Cultural homophobia: is a term which refers to the social norms that dictate that heterosexuality is "better", more "normal", or more "moral" than homosexuality.

Definitions of Gender

Gender Role: Refers to characteristics attached to culturally defined notions of masculinity or femininity.

Transsexual: Someone whose gender identity is different from the biological sex that they were assigned at birth. A transsexual person might: change their physical sex by having surgery (known as Sex Reassignment Surgery or SRS), take hormones (testosterone or estrogen), do electrolysis, or wear gender specific clothing. This process of change is known as transitioning. Transsexuals may be referred to as female-to-male (ftm: a transman) OR male-to-female (mtf: a transwoman). A transwoman should absolutely be referred to as 'she' and a transman as 'he'. TS/TG (short for transsexual/transgendered) people may identify as gay, lesbian, straight or bisexual or otherwise.

(Definitions continued on next page...)

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Cross-dresser: Someone who chooses to wear clothing that is associated with the opposite gender. It is a word that has replaced "transvestite" which many feel has too much of a fetishistic and pathological connotation attached to it.

Transgendered: Is a self-identifying term for someone whose gender identity or expression differs from traditional gender roles. Transgendered is also a political umbrella term in English-speaking North America to refer to everyone who crosses gender roles in one way or another including transsexuals, drag queens, transvestites etc. "Transgendered" is used for people and "transgender" as an adjective, i.e. a transgender book or support group.

DRAMATIC TERMS:

Hot-Seating: a group, working as themselves or in character, question or interview another role-player(s) who must answer in character. This can be improvised or with questions prepared.

In-role / Role-playing: the role-player is speaking for the character through him/herself; the student is acting as if she/he was the character, keeping one foot in their shoe, the other in the character's shoe, so to speak. This is meant to encourage personal reflection and discovery.

Writing-in-role: any written work done "in-role", with the writer composing from the point-of-view of the character in question.

Tableaux: is French for "living picture." It essentially describes a still image, a frozen moment, or a "photograph" created by posing still bodies. It aims to represent and communicate an event, idea or feeling. The technique combines the forms of the theatre with painting and photography.

~Some terms to use to introduce in discussions which can aid in assessing and giving names to various attitudes that students may possess in regards to the issue of homosexuality.

| |
|-------------------------------------------------------------------------------------------------|
| Level 1 – Understanding Level 2 – Acceptance Level 3 – Empowerment Level 4 – Inclusion |
|-------------------------------------------------------------------------------------------------|

Students should understand that these levels are fluid, with possible movement from (Level 1) Understanding into (Level 2) Acceptance into (Level 3) Empowerment into (Level 4) Inclusion.

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BIBLIOGRAPHY AND RESOURCES

For Students...

WEB SITES – support services and resource guides.

Youth Action Online
<http://www.youth.org>

University of Toronto Sexual Education and Peer Counseling Centre.
<http://groups.sa.utoronto.ca/ssa/detail.lasso?orgreference=505>

Parents, Families and Friends of Lesbians and Gays.
<http://www.pflag.com>

Oasis (monthly support magazine)
<http://www.oasismag.com>

YouthLine
<http://www.youthline.ca>

COMMUNITY CENTRES, YOUTH PHONE LINES

Lesbian, Gay and Bisexual Youth Line
 Toll Free 416-962- 9688 GTA area
 Toll Free 1-800-268-9688 Toronto area
www.youthline.ca

Church Street Community Centre
 519 Church Street (416)-392-6874
www.the519.org

The Triangle Program – Toronto District School Board
 (Transitional secondary school program for at-risk gay, lesbian, bisexual and transgender youth.)
 115 Simpson Ave.
 416-406-6228 ext 169
<http://schools.tdsb.on.ca/triangle/>

Teen Clinic (Adolescent Medicine Clinic)
 (For teens 12-18; variety of health care and counseling services)
 Hospital For Sick Children
 416-813-5804

Supporting Our Youth (SOY)
 65 Wellesley St.E., Suite 300
 416-924-2100 ext 264
<http://www.soytoronto.org>

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For Teachers...

WEBSITES AND RESOURCE GUIDES

Lorraine Kimsa Theatre for Young People **formerly Young Peoples Theatre*
 Telephone: 416 363-5131 □ Fax: 416 363-5136
 Holland, Camilla and Fardell Patterson. Study Guide - *The Other Side of the Closet*
 1997-8 season. online@lktyp.ca

T.E.A.C.H – Teens Educating and Confronting Homophobia c/o Planned Parenthood of
 Toronto. (Providing peer-led workshops to school and community groups)
 36B Prince Arthur Ave.
 416-961-0113
www.teachtoronto.ca

TDSB Equity Department
 Anti-Homophobia Education Resource Guide 2004.
 TDSB Website: www.tdsb.on.ca

Person Project (working towards safer schools)
<http://www.personproject.org/>

Resources for the Classroom...

Boal, Augusto. Games for Actors and Non-Actors. London: Routledge Pub, 1992.

Neelands, Jonathan and Tony Good. Structuring Drama Work: A Handbook of Available Forms. Cambridge: Cambridge University Press, 1990.

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