



# *Educator Resource Guide*

**For Forum Theatre Presentations**



[mixedcompanytheatre.com](https://mixedcompanytheatre.com)



[communications@mixedcompanytheatre.com](mailto:communications@mixedcompanytheatre.com)

---

# ***TABLE OF CONTENTS***

## **SECTION 1 - ABOUT**

- 1.1 Mixed Company Theatre
- 1.2 Forum Theatre
- 1.3 Virtual Forum Theatre

## **SECTION 2 - STUDENT ENGAGEMENT**

- 2.1 Learning through Forum Theatre
- 2.2 Preparation for Forum

## **SECTION 3 - ACTIVITIES**

- 3.1 Pre-Show Questions and Activities
- 3.2 Post-Show Questions and Activities
- 3.3 Links to the Ontario Curriculum

## **SECTION 4 - RESOURCES**

- 4.1 Resources for Students
- 4.2 Resources for Educators
- 4.3 Glossary
- 4.4 Social Media

# ***SECTION 1 - ABOUT***



---

## I.1 – MIXED COMPANY THEATRE

### VISION

As the needs of marginalized communities across Canada shift, MCT would like to give people the opportunity to engage in creative, and critical dialogue about how to effect tangible changes in the face of systemic injustices. MCT helps people rehearse for real-life situations of oppression, thereby empowering communities to address these issues and make strides towards a better world for everyone.

### MISSION

Mixed Company Theatre produces innovative, socially relevant drama as a tool for positive change. Founded as an artist-run collective in 1983, this nationally recognized not-for-profit today uses Forum Theatre and interactive arts to educate, engage and empower audiences in schools, communities and workplaces.

---

## 1.2 - FORUM THEATRE

### HISTORY

- Forum Theatre originated in the early 1970s and is rooted in Augusto Boal's Theatre of the Oppressed. The original intention of Forum Theatre was to help spectators realize their "internal oppressions" and begin to overcome them.

### CONCEPTS & EXPECTATIONS

- **The Anti-Model:** The scenes in the play are built to represent anti-models. The anti-models present challenging and oppressive examples of various situations and people in positions of power in our lives.
- **The Joker/Facilitator:** The Joker, a reference to the neutrality of the joker in a deck of cards, is a facilitator that guides and moderates the production. They prepare and encourage participants to replace the actors on stage and to change the story in a constructive way. The Joker remains completely unbiased.
- **The Spect-Actor:** A term created by Augusto Boal which refers to the dual role the audience plays. In the forum, the audience is not only a spectator but an actor. They may intervene during the second act and change the narrative of the performance, creating an alternative ending.

## MCT's Forum Theatre Presentations for Students

Forum Theatre is an interactive type of dramatic art that focuses on tackling social issues with the intention to stimulate its viewers into action. Forum Theatre plays are built in consultation with the community. All of MCT's Forum Theatre presentations have been developed based on the lived experiences of students and educators in the GTA

### Performance Format

The show is performed once and then select scenes are played again. Students can stop the action with the help of an experienced facilitator to suggest a more constructive solution to the problems presented in the story. We refer to this as an "intervention," where students can replace characters and become "spect-actors" themselves. Interventions provide students the opportunity to rehearse for reality in a safe, theatrical environment by creating positive alternatives to the anti-models.

Forum Theatre also encourages peer-to-peer education and positive role modeling. Every intervention is mediated by a Joker (facilitator) who ensures that the dialogue encourages critical thinking around the issue. Often, forum productions deal with sensitive issues, therefore, Mixed Company Theatre STRONGLY recommends a guidance counsellor be present at the show and available to offer the proper support should the need arise.

---

## 1.3 - VIRTUAL FORUM

### ABOUT

MCT has translated, in the best way possible, the key techniques and structure of Forum Theatre presentations to an online delivery.

While not face to face, online Forum Theatre presentations maintain the same integrity as an in-person Forum production. MCT encourages camera use, but has developed ways to accommodate for students who prefer to stay off camera.

### HOW IT WORKS

Virtual Forum Theatre offers a unique online educational experience where audience members engage through videoconferencing software.

MCT uses the chat, audio, and video functions to allow students to interact in their preferred form of engagement. These virtual presentations achieve the same objectives and follow the same learning process that an in-person forum hinges on.

## ***SECTION 2 - STUDENT ENGAGEMENT***

**"We are all actors: being a citizen is not  
living in society, it is changing it."**

**- Augusto Boal**





---

## 2.1 - LEARNING THROUGH FORUM THEATRE

Forum Theatre has been shown to enhance higher thinking and creative skill. This is because both teachers and students, through the Forum Theatre process, are asked to actively, critically, and reflectively engage in the production. This theatre form allows students to consider their positionality and relationship to the content being presented on stage, while also practicing skills such as improvisation, and critical and creative thinking. MCT explores various social justice, equity, and mental health issues in productions, encouraging students to reflect on their responses to these topics.

### METHODS OF LEARNING THROUGH FORUM

**Observation:** Students observe actors perform familiar yet challenging situations and observe the various oppressions, positions, and factors at play.

**Intervention:** Interventions enable students to take ownership of the issue; build the courage to be vulnerable, and use this safe space to step up on stage and take initiative to change things.

**Improvisation:** Students improvise their responses to the situation, and learn the language, actions, and behaviours that could be effective in challenging situations.

---

## 2.2 - PREPARATION FOR FORUM

### HOW TO PREPARE FOR A FORUM PRODUCTION

- Talk to your students about the topic or issue being presented in the production beforehand.
- Questions to ask:
  - What do you already know about the topic/issue?
  - Will this topic/issue cause an emotional reaction and if so how can I support you?
  - What assumptions do we carry with us about this topic/issue?
- Share resources and information on the topic/issue
  - Refer to section 4
- Prepare students to say "STOP!"
  - Forum Theatre encourages intervention and in order to do so, audience members must feel comfortable enough to stop the action and change what is happening. Students can practice yelling "STOP!".

- Prepare students for active participation
  - In Forum Theatre, we need the audience to be aware and to be thinking critically about what they would change.
  - Talk to your students about observational and note-taking skills

### HOW TO PREPARE FOR A VIRTUAL FORUM

For Virtual Forums, interaction takes place through video, audio, and chat. And so it is also helpful to prepare your students to:

- Use the camera/audio functions for interventions
- Use the chat for sharing their thoughts and comments on the scenes.

## ***SECTION 3 - ACTIVITIES***

**"Theatre is the art of looking at ourselves."  
- Augusto Boal**

# 3.1 - PRE-SHOW QUESTIONS AND ACTIVITIES

- What is oppression? What is the meaning of oppressed, oppressor, and ally?
- What is power? Who has power in our society?
- What do we already know about this issue?
- Who experiences this issue?
- Who can be an ally to the oppressed?
- What kind of change would we like to see within this issue?
- What are your expectations from this show?
- How can we prepare ourselves for potential triggers?
- How can we contribute to creating a safe space for everyone?
- What does theatre etiquette look like?
- How do we be respectful to our teachers, peers, and the performers?

## OBJECTIVE:

To begin to develop an awareness of what oppression is , and prepare to intervene in situations depicting challenges related to social justice, equity, and mental health.

## INSTRUCTIONS:

Provide these questions on hand outs and/or write them upon the board at the front of the classroom. Give the class some time to digest and form their responses to them. They can even talk in pairs about their answers to the questions and then share back to the class. Get them to write their answers down so that they can remember them.

It's important to note that an agreed classroom guideline for safe discussion should be talked about and established prior to the commencement of this activity. This should include identifying correct terminology, determining how everyone's opinion will be respected and clarifying how one can maintain their own and others emotional and physical wellbeing.

**FOCUS QUESTION:**

How can we add to the story?

**RATIONALE:**

“What Happens Next” is a game that will allow students to practice improvisation, creative and critical thinking skills. The aim is to tell a coherent story and for the performers to accept the story offers and act it out. The game also encourages students to offer story ideas / scenarios.

**DISCUSSION QUESTIONS:**

Were you nervous when you joined the scene? Why?  
Did you feel safe enough in the space to intervene?  
Why did we gravitate towards this story?  
How could we have made it better?  
What did we learn from this exercise?

**INSTRUCTIONS:**

1 student starts onstage and is given a scenario or task that they start acting out.

Teacher calls ‘FREEZE’ and asks the class “What happens next?”. The class tells the next part of the story and the student onstage unfreezes and continues with the scene, now adding in the additional part to the story.

Add more students into the scene as you go along.

Ask the students to incorporate more characters into the story and pick students to fill the new roles.

**VARIATION:**

If students do not feel comfortable participating in the scene they can become storytellers and contribute to the making of the story.

**ONLINE:**

If online, instead of moving, students can add to the story and create scenes online using facial expressions, gestures, and voice.

|  |   |
|--|---|
| <p><b>FOCUS QUESTION:</b><br/>How can we negotiate and “de-escalate” conflicts?</p> <p><b>MATERIALS:</b><br/>2-6 chairs, a table, and a bottle.</p>  | <p><b>RATIONALE:</b><br/>This game explores negotiation using ambiguous roles and texts. It will uncover how power dynamics verbally manifest themselves in conflict.</p>   |
| <p><b>DISCUSSION QUESTIONS:</b><br/>In what ways do we fight for ourselves when we disagree with others?<br/>What kind of things do we do? How would you rearrange the objects so they were all equal?<br/>Is there an “everybody Wins” scenario?<br/>How does this idea of equality or “win-win” apply to your own friendships and relationships.</p>   | <p><b>INSTRUCTIONS:</b><br/>Ask students to form a circle around the table, chairs, and bottle. This is the stage.<br/>Explain that we are going to explore how power manifests or reveals itself through movement and body language. We will use the table, chairs, and bottle as props.<br/>Each student will get a turn. Each turn only involves one action. (E.g. You can stack one chair on top of the other but you can’t stack the chairs AND push the table away AND flip the bottle all in one turn). One action per turn.<br/>After each turn, pause. Leave the scene untouched for a moment. Ask students to observe the change of perception of power. What changes caused it? What made that particular move powerful?</p> |
| <p><b>VARIATION:</b><br/>Using the same props, ask students to enter the stage and assume a tableau or position that assumes power. Each student will enter the scene with one action that overpowers the last. They have to be able to hold that position until everyone is on stage. The result will be a Tableau of Power. If students do not feel comfortable participating in the scene they can become storytellers and contribute to the making of the story.</p> | <p><b>ONLINE:</b><br/>Instead of using a table, chairs, and a bottle students can instead practice tableau or position that assumes power one by one. Each student will assume a new position that overpowers the last. They must hold this position until every student on screen is in a “position of power”. Questions to ask students:<br/>How did you determine a position of power?<br/>How did you feel when someone created a, supposedly, more powerful position?<br/>Did you want to, at any point, change your position? If so, why?</p>   |

|  |   |
|--|---|
| <p><b>FOCUS QUESTION:</b><br/>         What makes us feel safe in our environment(s) and relationships?</p>  | <p><b>RATIONALE:</b><br/>         The game will explore the dynamics of power in the students' "every day" lives. It should take place in a space they are familiar with (ie. the classroom).</p>   |
| <p><b>DISCUSSION QUESTIONS:</b><br/>         Where are some of the most powerful spots in the room?<br/>         Where are the weakest?<br/>         What did you learn about yourself? Your classmates? This space?<br/>         Now that you know where some of the powerful and weakest spots are, how would neutralise the space so it feels equal and safe?</p> | <p><b>INSTRUCTIONS:</b><br/>         Invite students to walk around the classroom to get a "feel" for the space.<br/>         Ask them to find a spot in the room they would consider their "ideal space." There is no right or wrong answer. "Ideal" could be defined as: safe, comfortable or realistic. What spot feels most ideal to you?<br/>         Ask students why they chose this spot.<br/>         Let them walk around the room.<br/>         Have students find their "most hated spot."<br/>         Ask students why they chose that spot. Encourage students to think about how they made their choices and whether one place represents a different power dynamic than the other.<br/>         Walk around the room.<br/>         Have students find their "true place." Is there a place in this room that is truly yours? Some place that you belong? It can be realistic or unrealistic.</p> |
| <p><b>VARIATION:</b><br/>         Have students re-visit each spot and perform one tableau that represents the feeling they experience whilst in that spot.</p>  | <p><b>ONLINE:</b><br/>         Ask students to share what spot in their house (or where they are) they like the most and why. What about that spot makes them feel safe? Then ask students what their most hated spot in their house is and why. What about this spot makes you feel uncomfortable? Then ask students what they think their true place is in their house and why. If students can move to each spot with the device, encourage them to do so.</p>   |

## 3.2 - POST-SHOW QUESTIONS AND ACTIVITIES

- What were your first impressions of the show?
- Which character(s) did you relate to the most and why?
- What were the main themes or oppressions dictated in the story?
- Who were the oppressors and oppressed?
- Was there any part of the story you disagreed with?
- Was there a moment you wanted to intervene but didn't and why?
- What was your biggest take away?
- In the future, would you do something differently having encountered any challenges depicted in the show?

### OBJECTIVE:

To discuss and identify the key themes and characters within the show and form a thorough understanding about the importance of discussing social justice, mental health, and equity topics.

### INSTRUCTIONS:

Provide these questions on hand outs and/or write them upon the board at the front of the classroom. Give the class some time to digest and form their responses to them. They can even talk in pairs about their answers to the questions and then share back to the whole. Get them to write their answers down so that they can remember them.

It's important to note that an agreed classroom guideline for safe discussion should be talked about and established prior to the commencement of this activity. This should include identifying correct terminology, determining how everyone's opinion will be respected and clarifying how one can maintain their own and others emotional and physical wellbeing.



**FOCUS QUESTION:**

How can we articulate how we feel?

**MATERIALS:**

A ball of yarn.

**RATIONALE:**

The aim of this exercise is to have students think about and reflect on the impact of the forum production. Students should share not only their biggest takeaways but also what they felt while watching the show and how it resonated with them.

**DISCUSSION QUESTIONS:**

What does the web represent?

How did we feel during this exercise?

What did we learn from this experience?

**VARIATION:**

If you'd like to roll the yarn back up, you can give the students another prompt and have them go in exact reverse order (throwing it back to whoever threw it to them). The new prompt could be something about improvement or wonder. For example: "Something I didn't quite understand is \_\_\_\_\_". or "Something that I would add is \_\_\_\_\_".

**ONLINE:**

This exercise, if online, can be used as an exit ticket. Have students individually share a response to each prompt prior to leaving class.

**INSTRUCTIONS:**

Have the class sit in a large circle.

Tell the students to close their eyes. Give the students an open-ended prompt that requires them to positively reflect on the production.

Example: The production made me think about \_\_\_\_\_. I enjoyed the scene where \_\_\_\_\_. I wanted to intervene during this scene \_\_\_\_\_ because \_\_\_\_\_.

Give the students about 30 seconds to think of their response. When they have thought of a response they can open their eyes.

Repeat the prompt, and then answer it yourself.

Then unravel a few feet of yarn, hold onto the end, make eye contact with a student and lightly toss the ball of yarn to them, keeping hold of the end. The student must now repeat the prompt giving their answer, then hold onto a piece of the yarn and toss to a new player.

This should continue until every student has had a chance and is holding onto a piece of the yarn.

The result should be a beautiful web!

Have all students hold their end tight to show just how strong the web is.

# BREATHING EXERCISE

## **FOCUS QUESTION:**

How can we practice mindfulness while reflecting on how we feel and what our emotions are telling us?

## **RATIONALE:**

Practicing breathing after watching a production that discusses important issues is a good way to reflect on the experience. This exercise will give students the opportunity to cool down and think about how they feel about the show they watched.

## **DISCUSSION QUESTIONS:**

Why do we need to practice mindfulness and breathing?

Did anything come to mind while breathing?

## **VARIATION:**

Change up the sound. "Ssssss" is easy to start with, but challenge yourself to use different sounds like "ah," "yeah," "no," "mmm," and "why." You can also challenge your ensemble members to match pitch with each other, or to exhale in harmony!

## **INSTRUCTIONS:**

Ask students to stand with their feet flat on the floor while keeping their shoulders back and relaxed. Imagine a string coming out of the top of your head that keeps you standing straight and tall.

Then ask them to place their hands on their stomach.

We are practicing taking a breath from our diaphragm. Imagine your lungs and diaphragm filling up with air like a balloon. Feel your stomach expand and contract as you inhale and exhale. Make sure not to hunch up your shoulders around your ears or gasp. Keep your inhale controlled! Inhale while counting to four, then exhale through your teeth creating a "ssssss" sound for a count of four.

Ask students to then breathe in for a count of four, and repeat the exhale for a count of eight. Repeat the exercise exhaling for longer counts (ten, twelve, fourteen). The more you practice this exercise, the longer they will be able to hold the sound.

|  |  |
|--|--|
| <p><b>FOCUS QUESTION:</b><br/>What does persuasion look and feel like?</p>   | <p><b>RATIONALE:</b><br/>"Sculpting or 'molding'" is the process of creating an image using movement and the physicality of our bodies. This game will explore power dynamics in situations of persuasion.</p>   |
| <p><b>DISCUSSION QUESTIONS:</b><br/>Who has the most power in each of these sculptures?<br/>Why might it be hard for someone to resist the influence or pressure of the person trying to persuade them?<br/>How did you feel while you were being sculpted?</p> <p><b>ONLINE:</b><br/>Put students into pairs and into breakout rooms. Ask them to practice mirroring one another. After allowing them time to practice, ask everyone to return and show a demonstration of what they practiced.</p> | <p><b>INSTRUCTIONS:</b><br/>In groups, ask students to define the term "persuasion."<br/>Brainstorm ways or techniques people use to persuade one another.<br/>Have the group decide who is the "Sculptor" and who is the "Clay."<br/>The Sculptor will be asked to sculpt the Clay into a tableau of persuasion.<br/>They can use the list they brainstormed for ideas.<br/>Encourage the Sculptors to create the image they want the Clay to make and have the Clay copy what they see. (This is easier than having the Sculptors physically move the Clay with touch.)<br/>Do this multiple times so everyone in the group gets a chance to be the Sculptor.<br/>Give students 15-20 minutes to complete the exercise.<br/>Let the groups decide which was their favourite or strongest tableau of persuasion.<br/>Practice and present</p> |

# PASS THE FOCUS

|  |   |
|--|---|
| <p><b>FOCUS QUESTION:</b><br/>How can we trust the ensemble enough to communicate with only eye contact and body language?</p>   | <p><b>RATIONALE:</b><br/>The purpose of this exercise is to build the ensemble and to practice trust amongst one another.</p>   |
| <p><b>DISCUSSION QUESTIONS:</b><br/>Did this exercise work? Why or why not?<br/>What made this exercise challenging?<br/>Do you trust the ensemble?<br/>How can we practice trust and communication?</p> | <p><b>INSTRUCTIONS:</b><br/>Before beginning as one student to begin with “the focus”.<br/>Whoever has the focus will be the leader and will be mirrored by the other students<br/>Ask students to walk around the space while mirroring the student with the focus<br/>The student with the focus should then ‘pass the focus’ to another. Doing this by making direct eye contact or turning their body to face the person they are passing the focus to<br/>Once the focus is passed, that student becomes the leader<br/>This exercise should be completely silent.</p> |
| <p><b>VARIATION:</b><br/>If students are struggling to silently ‘pass the focus’, allow them to say the name of the student they are passing the focus to.</p>   | <p><b>ONLINE:</b><br/>Instead of silently passing the focus, ask the student with the focus to say the name of the next student they are passing to.<br/>Once the student has passed the focus they must form a half body tableaux.</p>   |

---

## **3.3 - LINKS TO THE ONTARIO CURRICULUM**

**[Drama Curriculum Link](#)**

**[English Curriculum Link](#)**

**[Health and Physical Education Curriculum Link](#)**

**[Social Studies Curriculum Link](#)**

## ***SECTION 4 - RESOURCES***

**"Never apologize to others for their misunderstanding of who you are".**

**- HealthyPlace**

---

# 4.1 – RESOURCES FOR STUDENTS

## MENTAL HEALTH RESOURCES

**Toronto Distress Centre:** <https://www.torontodistresscentre.com/>

- Crisis Centre which offers over the phone and online messaging crisis services. They provide programs for persons who have been bereaved by suicide or homicide (only applicable to students who are 18+).

**Kids Help Phone:** <https://kidshelpphone.ca/>

- A 24/7 crisis support service for children and youth

**Naseeha:** <https://naseeha.org/>

- Crisis and mental health support services for children and youth (specifically targeted towards the Muslim community).

**Skylark Walk-in Clinic:** <http://www.skylarkyouth.org/what-we-do/programs-counselling-services/walk-in-clinics/>

- Walk-in clinic which provides free mental health services to children, youth and their families with no appointment or health-card required. The Merge and Visions 23 day program is particularly catered towards high school students who are facing academic and personal struggles within their school environment

**ROCK Reach Out Centre for Kids:** <https://rockonline.ca/>

- A free child and family mental health organisation operating within Halton Region, providing walk-in and ongoing therapeutic support Provides child and youth mental health support groups and drop-ins.



## 2SLGBTQ+ RESOURCES

### **LGBTQ Youth Line:** <https://www.youthline.ca/>

- Peer support chat line for LGBTQ+ individuals looking for mental health support.

### **Trans Life Line:** <https://www.translifeline.org/>

- Trans Lifeline is a non-profit dedicated to the well-being of transgender people. The toll-free hotline is staffed by trans people for trans people. Trans Lifeline volunteers are ready to respond to whatever support needs members of the trans community might have.

### **Justice Trans:** <http://www.justicetrans.com/>

- Justice Trans is a not-for-profit aimed at increasing access to justice for the transgender community across Canada. Justice Trans' vision is to be the most up-to-date mobile phone application and website offering legal information about transgender rights across Canada, fostering an environment where transgender Canadians are increasingly aware of their legal rights in the face of an ever-changing legal environment.

### **Native Youth Sexual Health Network (NYSHN):**

#### <http://www.nativeyouthsexualhealth.com/>

- NYSHN is an organisation by and for Indigenous youth that works across issues of sexual and reproductive health, rights and justice. It is an LGBTQ-affirming space that offers resources such as a free 'Two Spirit Resources Directory,' 'Healthy Sexuality & Fighting Homophobia and Transphobia' the first national campaign for First Nations youth to fight homophobia and transphobia, as well as a 'Two Spirit & Indigenous LGBTQIA Mentors, Elders & Grandparents Support Circle.'

### **Friends of Ruby (formerly Eagle Youth OUTreach):**

#### <https://www.friendsofruby.ca/programs-and-services/>

- Friends of Ruby support lesbian, gay, bisexual, transgender, queer, intersex and two-spirit youth (aged 16-29) through counselling, housing, practical assistance and multiple activities. Available: counseling supports, drop-in services (downtown Toronto) and programming, case management and practical support, and housing.



## GENDERED VIOLENCE RESOURCES

**Canadian Federation of Students: Gender Based Violence:**  
<https://cfsontario.ca/campaigns/gender-based-violence/>

- CFS is a website that provides services and support for those who are victims of gender based violence. In addition to this, they list phone numbers for various support lines.

**Canadian Women's Foundation:**  
<https://canadianwomen.org/the-facts/gender-based-violence/>

- Canadian Women's Foundation shares facts, information, resources, and support for those women who are victims and survivors of violence.

**Ontario Native Women's Association:**  
<https://www.onwa.ca/>

- ONWA is a not-for-profit organisation that aims to empower and support Indigenous women throughout Ontario. This website provides various services and information on events taking place in Ontario.

## SEXUAL VIOLENCE RESOURCES

**Assaulted Women's Helpline:** <https://www.awhl.org/>

- A website that offers support for women who are victims of sexual violence. This website offers provincial phone numbers to contact if endangered. This helpline also provides further resources on sexual violence.

**Victim Support Line:** <https://211ontario.ca/chat/>

- A multilingual support line for individuals in danger from any violence.

**Toronto Rape Crisis Centre:** <https://trccmwar.ca/our-services/24-hour-crisis-line/>

- Providing crisis support and mental health support for individuals who have experienced or are experiencing sexual violence.

---

## 4.2 - RESOURCES FOR EDUCATORS



**School Mental Health Ontario:** <https://smho-smsso.ca/educators/>

- Includes resources to guide educators in discussing mental health topics with students.

**Equity4Educators:** <https://sites.google.com/view/equity4educators/home>

- Provides resources to help educators in designing lessons with a focus on equity and inclusion.

**It's Pronounced Metrosexual:**

<https://www.itspronouncedmetrosexual.com/about/>

- Resources on a variety of topics related to social justice, gender, and sexuality.

**Voices into Action:** [https://www.voicesintoaction.ca/Home?\\_role=educator](https://www.voicesintoaction.ca/Home?_role=educator)

- Resources to help foster conversations on human rights with students.

**Experiences Canada:** <https://experiencescanada.ca/anti-racism-conversations/anti-racism-conversations-learning-resources/>

- Includes resources to help foster conversations on anti-racism.

---

## 4.3 - GLOSSARY

### **Allyship**

Action and commitment to an individual or group that supports them in a meaningful and helpful way. It is not a state of being, nor is Ally a title one holds without continual action.

### **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. Main types of homophobia include: personal, interpersonal, institutional and cultural.

### **Intersectionality**

A concept that describes the ways in which oppressive institutions (racism, sexism, homophobia, transphobia, ableism, xenophobia, classism, etc.) are interconnected and cannot be examined separately from one another. Each individual's life can be examined from an intersectional lens by conditioning how an individual's social location provides various forms of privilege and marginalisation.

### **Mental Health**

Our emotions, our thoughts and feelings, our ability to solve problems and overcome difficulties, our social connections, and our understanding of the world. When we have positive mental health, it means we have a good balance between these things and thus we can generally cope with everyday life. However, if these things become unbalanced, then our mental wellbeing will be affected, and it will become harder to cope. You can have poor mental health without having a mental illness.

### **Mental Illness**

Mental illnesses are health conditions involving changes in emotion, thinking or behaviour (or a combination of these). Mental illnesses are associated with distress and/or problems functioning in social, work or family activities.

### **Misogyny**

Dislike, contempt for, or ingrained prejudice against women.

## **Oppression**

A situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom. This can be done both implicitly and explicitly (eg. Sexism, Racism, Homophobia, Transphobia, Ableism, etc.)

## **Racism**

The belief that humans may be divided into separate and exclusive biological entities called “races”; that there is a causal link between inherited physical traits and traits of personality, intellect, morality, and other cultural and behavioural features; and that some races are innately superior to others.

## **Sexism**

Prejudice, stereotyping, or discrimination, typically against women, on the basis of sex.

## **Stigma**

A mark of disgrace associated with a particular circumstance, quality, or person. When referring to stigma surrounding mental illness, this means that those with an illness are labeled by this alone and they are no longer seen as an individual but as part of a stereotyped group. Negative attitudes and beliefs toward this group create prejudice which leads to discrimination.



Photo by Light Loom Studios

---

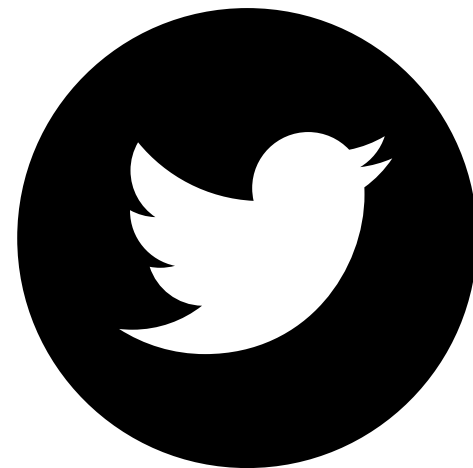
## 4.4 - SOCIAL MEDIA

**CONNECT WITH US!**



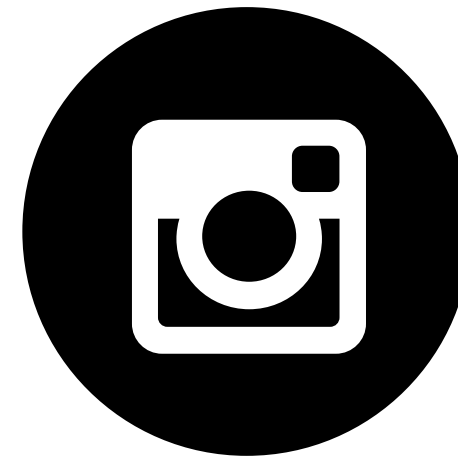
**FACEBOOK**

@MixedCTheatre



**TWITTER**

@MixedCTheatre



**INSTAGRAM**

@MixedCTheatre



FUNDED BY  
THE CITY OF  
TORONTO

The Catherine and Maxwell  
MEIGHEN FOUNDATION



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

---

an Ontario government agency  
un organisme du gouvernement de l'Ontario

