A close up of a logo

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TEACHER RESOURCE GUIDE

***Primary Trust***

By Eboni Booth

A hand holding a drink

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Image description 1: “PRIMARY TRUST” is written in white text in front of a striped brown backing that looks like wood in the top left. The overall background is a forest green colour, and at the top of the photo there is line art of a city street. In the bottom right there is a hand of a person with dark skin holding a mai tai cocktail in front of a light green circle. There is a red infographic that reads “WINNER! 2024 PULITZER PRIZE”.

**2024.2025 Season**

***Granville Island Stage***

*February 6 – March 2, 2025*

This show is generously sponsored by:



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# **Welcome**

This guide was created for teachers and students. It contains an overview of the play's story as well as informative resources and activities for teachers and students. The guide aims to provide background knowledge and critical perspectives on the play that will yield fruitful discussion and foster an understanding and appreciation of theatre arts.

If you have any questions, comments, or suggestions for the guide, please contact our Education & Community Engagement Coordinator, Mikenzie Page, **mpage@artsclub.com.**

This study guide was written by Stella Jack-Rennie.

# **About The Arts Club Theatre Company**

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors. It became the Arts Club Theatre in 1964 when the company opened its first stage in a converted gospel hall at Seymour and Davie Streets. Now in its 61st season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates three theatres: the Granville Island Stage, the Stanley Industrial Alliance Stage, and the Newmont Stage at the BMO Theatre Centre. Its popular productions range from musicals and contemporary comedies to new works and classics.

Learn more about the Arts Club Theatre Company at artsclub.com.

**About this Land****: Sen̓áḵw sən̓aʔqʷ, The Village of False Creek**

The Granville Island Stage stands within the village originally known as Senakw. We ask you to reflect on your relationship with these lands, by learning the history of the nations to whom these lands belong. The area of False Creek was home to Senakw before Granville Island, and the land was home to over 150 people before they were displaced. We remember Senakw and we encourage you to remember Senakw as well. The Arts Club believes we as a community share an obligation to uphold and support our Indigenous neighbours and artists. We recognize our original storytellers and their cultures that cultivate and inspire us, and we send love to our Indigenous creatives whose stories and art we are so thankful to shine the spotlight on.

# **Learning Objectives**

After viewing *Primary Trust* and working through the following activities, students will:

* Encourage active participation in the arts as an essential way to build culture, express identity, and provide insight into different human experiences.
* Explore the impact of culture and society’s impact on equity-deserving communities.
* Explore the way the theatre conventions can be followed and broken to tell a story.

# **Show Information:**

**Genre**: Drama

**Show Dates**: February 6- March 2, 2025

**Age Range**: Recommended for grades 10 - 12

**Venue**: Granville Island Stage

# **Content Advisory:**

This production contains strong language and MAY contain flashing lights and water-based haze and fog. Please contact our box office for more information.

**Alcohol/Drugs:**

●●●●**○**

Much of the show takes place in different bars with the main characters drinking heavily. There are characters who smoke cigarettes.

**Sexual Content:**

**○○○○○**

No talk about sex. One character assumes another character is asking them out.

**Strong Language: ●●●○****○**

Use of swear words. Insults are used to other characters

**Other:**

●○○○○

Discussion and mentions of Child Protective Services and the foster system.

**Violence/Injury:**

**○○○○○**

No physical violence in the show.

**Death:**

●●●●●

One of the show’s main themes is loss, including abandonment and death of a parent at a young age in detail due to cancer

**SPOILER ALERT!**

Anything past this page may contain major plot point spoilers!

Read at your own discretion…

# 

# **Settings:**

This story takes place in Cranberry, New York in various locations. The main places include Wally’s Tiki Restaurant and Primary Trust Bank. Others include: The Yellowed Pages (the used bookstore), the sidewalk outside it, and Le Pousselet restaurant.

# **Characters:**

**Kenneth**: Introspective, isolated, organized, and caring. He takes what the world has given him, and always tries to make the best out of it. He is a Black man in his late 30s, and he’s lived in Cranberry, New York for all his life.

**Bert**: Kenneth’s best friend. He is a Black man in his late 40’s with a wife and a family. He’s looked after Kenneth and advised him to make the best choices for the past 28 years.

**Corrina**: Open-hearted, fun and honest. Corrina is a Black woman in her 30’s who works as a server at Wally’s.

**Keyboard Musician:** A person in a Hawaiian shirt who plays the keyboard by the Wally’s bar. He accompanies the show musically.

**Clay**: The middle-aged manager at the Primary Trust Bank. He is kind-hearted and stuck in his college football days.

**Sam:** Owner of the Bookstore that Kenneth works at as a bookkeeper. He is a heavy a smoker.

# **Ensemble**; *Bank Customers, Wally’s Waiter, Le Pousselet Bartender:* Various people that interact with the characters above.

# **Brief Synopsis**

In the small upstate New York town of Cranberry, 38-year-old bookstore clerk Kenneth spends his evenings at the local tiki bar with his best friend, Bert. Sipping mai tais isn’t enough when bitter reality hits—Kenneth is suddenly laid off, launching him into a world with challenges he has long avoided. Aided by the kind townsfolk he meets along the way, including a warmhearted waitress, Kenneth reaches past his isolation to see the world for the first time. This delicate, profound, and comical story is the winner of the 2024 Pulitzer Prize for Drama.

# **Detailed Synopsis:**

**ACT I**

We begin the show with Kenneth who introduces his life to the audience in the past tense like he is telling a story. He is a 38-year-old Black man who lives in the small town of Cranberry, New York just outside of Rochester. He talks about his mom who moved to Cranberry before her death when Kenneth was 10, and then presents his favourite place on earth *Wally’s,* anold tiki restaurant*,* and tells us about his best friend Bert. Bert and Kenneth play out their everyday routine of drinking mai tai cocktails, shown through scenes through different points of times they’ve been at Wally’s as they interact with each other and a Wally’s Waiter.

In one of the time shifts at the Wally’s, Kenneth confesses to the audience the truth about his relationship with Bert and tells us that Bert is imaginary. He tells us that he doesn’t care if other people don’t comprehend their relationship, but there were a few foster homes that weren’t understanding.

Kenneth cuts himself off and decides to introduce Sam, his boss who is the owner of a used bookstore on Main Street. Kenneth tells us that he’s worked with Sam for 20 years as a bookkeeper after the social workers helped his get the job. He has had the same routine for the past twenty years in all aspects of his life.

Kenneth’s story begins with an apologetic Sam stopping him while he was closing the store. He tells Kenneth that he’s selling the shop and moving to Arizona so he can get surgery and be close to family which means that Kenneth need to get new job. Kenneth has never found a job on his own, but Sam gives Kenneth some money to hold him over for the next while, then leaves.

Dejected, Kenneth head to Wally’s to drink while Bert calms him down. They start to work out what possible job Kenneth could do next, but they are unsuccessful. Kenneth tries to ask Bert about his personal life, but he gives short or no answers.

Days go by, displayed by the Wally’s Waitress repeating the words “Welcome to Wally’s” to the audience repeatedly until it is broken up by Kenneth and the Waitress’ interaction. They bond over being chronic apologizers and she introduces herself as Corrina and explains that she’s new to working Wally’s, and when Kenneth tells her about his job search troubles, she suggests working at the bank. They talk about Kenneth’s mom having worked at a bank before she died, and he settles on wanting to work at Primary Trust Bank.

**Part 2**

Kenneth is being interviewed for a job interview for Primary Trust Bank by Clay and is being helped with answers by Bert. They bond over Stephen King, attending Easton College, and happy hour before Kenneth tells Clay about his mother, and Clay tells Kenneth he reminds him of his brother who has a brain injury. Kenneth gets hired on the spot and told that if he’s the highest selling employee he’d get an award and a Ceremony at the Radisson Hotel. He and gets invited out to happy hour at Chi Chi’s, but he declines saying that he wants to read his employee manual.

Kenneth and Bert celebrate the job at Wally’s, and a Wally’s Waiter comes by to serve them, and Kenneth asks him about Corrina. Bert is curious about who Corrina is and Kenneth tells him that she was the person that told him about the job at the bank. They talk about the manual telling them that the goal of the bank is to cross sell (sell three different products at once ex. credit cards or mortgages) to their customers, and the two men decide that would be the way the win the award at the Radisson.

Kenneth wonders if he should have gone to happy hour with Clay and they weigh the best and worst possible imaginary scenarios. Kenneth confesses that he’s scared about starting a new job, especially not being able to talk to Bert openly. Bert goes over the terms in the manual to reassure him while Kenneth tells the audience about his childhood biggest fear being that his mother wouldn’t come home.

We transition back to Primary Trust and Bank Customer #1 is asking how they set up direct deposit. With the light guidance of Bert, Kenneth successfully helps her with that, then asks her if she wants to open a credit card. Kenneth continues to excel at his job and upsell to Bank Customers #2, #3, #4, #5, #6, and #7 in a hilarious sequence.

Kenneth is giving Bert a tour of the office when Clay calls him into his office. They make small talk before Clay telling Kenneth that he’s selling the third highest in the branch and that he’s in the running for that award at the Radisson. Kenneth asks Clay if he could tag along to Chi Chi’s that night, but everyone’s busy that night.

Kenneth tells us that he went for a walk in the opposite direction that he’s used to going when he meets up with Bert, and instead walks through the town watching the lives of others before ending up in front of the old book shop. He sees Corrina outside, and he thanks her for the suggestion of Primary Trust. Kenneth asks if she wants to go get a drink that night, Corrina is surprised and says that she’s been going out with someone already before he clarifies that it’s just as friends.

They get martinis at the fancy restaurant Le Pousselet. At the restaurant Corrina tells him that she only has one friend named Denise and they talk about work and how there are bets at Wally’s on what Kenneth did for a living because he always sits alone. Kenneth tells her that the reason he likes Wally’s so much is that he doesn’t feel judged for not having friends except Bert and tells Corrina the story of how he met him. He reveals that Bert was a social worker that came to his house after his mother died of cancer when he was 10. Kenneth had found his mother dead in the bathroom and didn’t know what to do so he dragged her into the kitchen pantry and stayed with her there for six days before Bert and a police officer found them.

Alone, Kenneth tells us more about Bert. He tells us that Bert is a real person that he met 28 years ago who helped him after his mom died by bringing him to the hospital and would get lunch with him every day in the time it took him to get placed into the orphanage. Bert promised him that he would visit, but never did. But after the real Bert left, a different Bert showed up who was exactly like the real one who showed up every day and has been his best friend since.

Kenneth is working at the bank when Bert shows up and they both talk about their night. Kenneth tells him that he told Corrina how they met, and Bert is excited for him and tells him that he went to a restaurant with his family. Bert suggests that they skip happy hour again, and Kenneth gets upset and confronts Bert about leaving him. A Bank Customer arrives in the middle of the Kenneth begging him not to go and once he interacts with her Bert leaves. Kenneth is distracted and the Bank Customer is in a bad mood so when the Bank Customer belittles him questioning if he did the right work Kenneth reacts by swearing at her and the two fight until Clay interferes and calls him into his office.

Kenneth is back at Wally’s, and he tries to order a mai tai, but they have been discontinued. He wallows in sadness. Corrina shows up offering to eat with him, but Kenneth tells her to go back to work. Kenneth tells us that he went to Wally’s every day for three weeks, but Bert never comes back. Time passes and Clay comes in to Wally’s and checks in on Kenneth. Clay is sympathetic towards him and invites him back to his job at the bank telling him to let him know when he’s having a bad day. He also gives him the certificate for “Primary Trust Bank’s Seller of the Year”.

Kenneth tells the audience that Sam and his wife flew in so they could enjoy Thanksgiving together, and that by Christmas he started going to Chi Chi’s with all the people from the bank. In January, he brought Corrina and her boyfriend to the ceremony at the Radisson as his guests. He says that he’s thinking of going back to Easton’s to get a degree, and that there’s a possibility of him and Corrina going to Madrid.

He tells us that he never met Bert for happy hour again and that there are some days when it’s easier than others to manage but he’s feeling better. He learned from Denise that even though we lose everything it’s the finding that is important. Kenneth still misses Bert deeply and that when he won his award, for a second he thought he saw his mother’s hat and Bert and though he doesn’t believe in God, he knows will see them again sometime. Kenneth reintroduces himself, his town, and his new life as the show ends.

- End of Play -

# **About the Playwright:**

Eboni Booth is a playwright and actor that was born and raised in New York City. She is a graduate of the University of Vermont and from the Julliard Playwrighting Fellowship. The plays she has written are *Paris, Crazy Annie, Nonfiction,* and *Primary Trust.* She is a recipient of a Helen Merrill Award for Playwriting, and the Steinberg Playwright Award and was recently awarded the 2024 Pulitzer Prize for Drama for the writing of *Primary Trust*.

**Connections to BC Curriculum:**

**Drama 8–12**

*Big Ideas*

* Collaborative drama experiences can build community and nurture relationships with others
* Drama offers dynamic ways to share identity and a sense of belonging
* Individual and collective expression are founded on history, culture, and community
* Drama is a way of sharing and understanding tradition, perspectives, cultures, and worldviews

*Curriculum Competencies*

* Describe, interpret and evaluate how performers and playwrights use dramatic structure, elements, and techniques to create and communicate ideas (8,9)
* Reflect on dramatic works and make connections with personal experiences (10,11,12)
* Reflect on dramatic experiences and how they relate to a specific place, time, and context (10, 11, 12)
* Evaluate the social, cultural, historical, environmental, and personal contexts of dramatic works (11,12)

**Career Life Education 10**

*Big Ideas*

* Career-life choices are made in a recurring cycle of planning reflecting, adapting, and deciding.
* Cultivating networks and reciprocal relationships support and broaden career-life awareness and options

*Curriculum Competencies*

* Examine the influences of personal and public profiles on career-life opportunities

**Literary Studies 10-12**

*Big Ideas*

* The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.
* Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens

*Curriculum Competencies*

* Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts (10,11,12)
* Recognize and understand how different forms, formats, structures, and features of texts enhance and shape meaning and impact (10,11)
* Recognize and understand personal, social, and cultural contexts, values, and perspectives in texts, including culture, gender, sexual orientation, and socio-economic factors (10,11,12)
* Respond to text in personal, creative, and critical ways (12)

# **Context: Montages (Passages of Time) in Theatre**

Many people are familiar with the use of montages in film. Think “Rocky’s Training” scene in Rocky or the “Married Life” in the Pixar movie *Up*. We use montages to show time passing, described as “putting together different sections to create a bigger artistic outcome, often in strange and unique ways” (OED). The origin of the word is from the world of movies and arts and is devised from the French word “*monter”* which means “to mount” and rose to prominence in the early 1900’s (Andrew, Manvell).

However, the use of a stitching together different periods of times into one sequence has been used in theatre long before film and television rose to prominence. It was argued in Maurice Charney’s book *Hamlet’s Fictions* that some of the way that Shakespeare structured Hamlet in the early 1600 was very close to how a movie montage is written today. (OED) German playwright Bertolt Brecht who wrote in the early to mid1900’s included montage in his plays to “highlight important issues with absolute clarity.” (BBC)

# **Context: Bank Terminology**

Since a lot of this show is set in a bank after Kenneth gets a job there, there is a lot of people using “bank jargon”. Here is a glossary of some bank terms used in the show.

**Bank**: A financial institution that deals with the trade of money. Banks are primarily for-profit, and rely on high interest rates on credit cards, mortgages, and loans to make money. However, credit unions and mutual banks are non-profits that work for their customers.

**Deposit**: The act of adding money to a bank account.

**Withdrawal**: The act of taking money from a bank account.

**Transfer**: The movement of money from a bank account to another bank account.

**Check**: A written order on paper that the bank must pay money from your account to the person you’re giving the cheque to.

**Money order**: A payment given by a bank or government organization function like a cheque that is used to pay an organization.

**ATM**: Short for “Automated Teller Machine” it is a bank machine that is used to deposit cheques and withdraw money.

**Cross-selling**: The selling and/or promotion of a different product to a customer who is buying something else.

**Mortgage**: A loan that is taken from the bank to buy real estate property and is paid off over a long period of time. If you don’t pay it the bank will take ownership of the real estate property.

**Credit Card**: A card that is used to purchase items on loan with the bank. It has a very high interest rate that can be avoided by paying back all your purchases fully every month.

**Checking Account**: A personal money account that allows many withdrawals in the form of checks, debit cards, and ATM.

**Savings Account**: An account like a checking account but pays a low interest to the owner of the account.

**Direct Deposit**: A way to pay where it is transferred directly into the account without using cash or checks.

**Bookkeeping**: A person who records the expenses and transactions of a business.

# **Context: Black and Disabled Children and Youth in Foster Care**

In a 2024 interview with Eboni Booth, fellow playwright Branden Jacob Jenkins asks her about her interest in writing stories about Black people in a predominantly white area. She responds saying that she is interested in writing about the feeling of alienation in her work, having tackled the topic of alienation in her play *Paris* from a racial perspective, which she relates to experiencing that isolation growing up in artistic environments where there were very few Black people in the room. She says:

“I often feel like I’m sort of on the margins, so I do find myself gravitating toward people and things that can preserve that alienation. It sounds pejorative, but it’s not—this sort of uneasiness about what home is, is something that’s interesting to me. So many people don’t think Black people are where they are, you know? They hear “small town” and automatically think “white.” Those assumptions interest me.”

In *Primary Trust*, Kenneth, an adult who went through the foster system, is living in a small town where he feels alienated. Near the end of the play, he begins to build community with the people in his life, including Corrina who is also Black and living in the same small town as he is, and can relate to some of his life experience.

In 2021, there were 606,000 children who were in foster care in the US and 61,104 children in Canada. Out of the number of children in the US, 86,645 were Black. In 2021, Black children were 14% of the US population of children but represented 22% percent of children in foster care showing an uneven number of Black children being placed in foster care. Connecting to the themes of intersectionality in *Primary Trust,* it’s also been found that around 24% of the children in foster care have a disability and may require extra guidance or support. Children who are disabled are less likely to find a permanent home or be reunified with their families after being placed in foster care. Black, Indigenous, and people of colour (BIPOC) people are often less believed or under diagnosed as racism and ableism are combined to align people’s perceptions or stereotypes. In a 2006 essay written for the US department of Health and Human Services,

“Overall, four out of ten adopted children are in transracial adoptions—that is, their parents reported that both adoptive parents are (or the single adoptive parent is) of a different race, culture, or ethnicity than their child. The majority of adopted children have non-Hispanic white parents but are not themselves non-Hispanic white.” [Vandivere and Malm]

The loss of connection to one’s culture can be at the very least confusing. In the Toronto Star they interview a man who talks about being taken from his Caribbean family and being placed into a white foster home. He says,

“I think a lot of Black youth [with interracial foster parents] struggle, it’s because they don’t know who they are. They don’t know what to do. They kind of lose themselves. They lose their identity.”

There are several reasons that Black children and youth are more likely to get placed in the foster care system. In an article by the Toronto Star, a Toronto grandmother lost her job, home and custody of her grandchildren, after her granddaughter told a principal an exaggerated statement that was taken as a fact. In a different case, child protective service was called by a teacher after a child brought roti to school for lunch. [Contenda, Monsebraaten, Jim Rankin] The article quotes Everton Gordon, executive director of the Jamaican Canadian Association saying he, “believes police go into black homes with the same bias that results in black youth being racially profiled on the street.”

According to Time,” the most common reason for a child being removed from their parent’s custody is allegations of neglect (resources like housing, clothing, medical care, education), not abuse.” [Ross] are issues that stem from poverty and a lack of resources given to the parents, who then can’t provide it for themselves or their children whether it be housing, language barriers and poor parental education. By removing children from their parents, which is an inherently traumatic experience for everyone involved, we are not addressing the core issue which is the governmental system that isn’t providing enough social support to people in poverty. The Toronto Star says, “Poverty is the strongest predictor of maltreatment rates” and that in Toronto “41 percent of children with southern and eastern African heritage are growing up poor.” [Contenda, Monsebraaten, Jim Rankin]

In Canada, both Black and Indigenous children are overrepresented in the system dealing with the same results of an unjust system, with the rate of “neglect only’ being reported six times more than non-Indigenous children, and a lack of support systems being offered to these communities who encounter traumatic systemic barriers, as well as social discrimination. However, a program is being tested in Toronto to keep youth out of care by referring Black families to a counselling specifically designed for them. They also teach parenting skills and acts as a connection to mental health and addiction community services.



Image description : A infographic by the Ontario Association of Children's Aid Societies titled "Race Matters in the Child Welfare System".

<https://www.oacas.org/wp-content/uploads/2015/09/Race-Matters-African-Canadians-Project-August-2015.pdf>

# **Context: Third Spaces**

Third places or third spaces are terms used in sociology to describe social surroundings that are separate from the two usual social environments of home and the workplace. Third spaces can also be described as a familiar public spot where people are able to connect with others, known and unknown, over a shared interest or activity. Examples include cafes, bars, clubs, libraries, bookstores, movie theatres, and more!

For further reading on third spaces and how they relate to *Primary Trust*, we recommend checking out Roundabout Theatre Company’s guide below.

# [**https://www.roundabouttheatre.org/get-tickets/upstage-guides-current/primary-trust-upstage-playgoers-guide/third/**](https://www.roundabouttheatre.org/get-tickets/upstage-guides-current/primary-trust-upstage-playgoers-guide/third/)

# **Pre-show Discussion Questions**

1. What makes someone a good friend? Is it their qualities, the way you work as a pair, what else?
2. This play is set in a world before cell phones, what places exist as a third space (place to meet other than home/school/work) before the internet AND/OR now?
   1. Where is your favourite third space?
3. What do you think is the effect of smartphones in our culture? Do you think it makes us more connected or more alone?
4. What pieces of media (TV, film, theatre) are you familiar with and features and/or is created by Black artists? What kinds of stories are they telling and what genre are they in?
5. What are your perceptions towards people who are dealing with more complex mental health issues? Have you considered what it might feel like to deal with feeling “different” than other people?

# **Post-show Discussion Questions**

1. How were the montages in the show used and why do you think the playwright included them?
2. Kenneth speaks to the audience, which is called breaking the fourth wall. Can you name other pieces of media (TV, film, theatre) that do the same thing?
   * 1. What do you think speaking to the audience symbolizes for the characters?
3. Have you ever had an imaginary friend? If so, what did they look like? And what purpose did they serve in your life?
   1. What did Bert serve as in Kenneth’s life?
4. What do you think the message of the show is? What is your takeaway?
5. Is there anything you didn’t understand about the show?
6. Do you ever feel lonely? How do you deal with those feelings compared to the characters in the play?

# **Activity #1: Small Town Advertisement**

*Suggested for English, and Planning classes*

***Goal****: Improve students writing and research skills, and their greater perception of the geography and world around them.*

*Primary Trust* takes place in Cranberry, New York a small suburb of Rochester, New York. In the play, you can tell how thoroughly Kenneth knows and loves the town when he describes the setting with so much care. So often plays are set in big cities like New York City, London, New Orleans etc., and the smaller towns are often forgotten. In this activity, like Eboni Booth, students with shine a spotlight on small towns.

**Part 1: Research**

1. Students can work individually or get into groups of up to 3 people
2. Get them to pick a small relatively unknown town from across the world to research. If there is limited class time, have the teacher assign the groups a town.
   1. E.g. Nelson, Ashland, Cholula, Lille

**Part 2: Presentation**

1. Get the students to come up with an infomercial about the town! They can do it in any format they want (presentation, sketch/skit, pamphlet, etc.)
   1. BUT you must include:
      1. At least **3 photos** of the town
      2. Descriptions of **2 town activities/local attractions**
      3. Description of **1 “recommended” local restaurant** or place to eat
      4. **1 map** of the town
      5. **One fun fact** about the town!
2. Have all the groups present their small-town infomercials to the rest of the class

**Part 3: Reflection**

1. Reflect on the following questions:
   1. What was the most interesting thing you learned about either yours or someone else’s town?
   2. Was there anything you researched that you didn’t include in your commercial? Why?
   3. How has doing this made you more aware of the world and people around you?

# **Activity #2: Job Interview Invisible Expert**

*Suggested for Drama, and Career Education classes.*

***Goal****: Improve students improv and quick-thinking skills along with learning it’s okay to ask for help from other people.* *This activity can be done individually or in front of a class.*

In *Primary Trust*, Kenneth talks to multiple people that the other characters can’t see. He talks to Bert and to us (the audience). The audience does not talk back but Bert responds and advises Kenneth when he needs it, including a job interview. This exercise explores the idea that of getting help by an invisible expert when you most need it!

1. Before starting the activity write down a variety of different jobs. Try to include “fun” ones too. (e.g. bank teller, waitress, teacher, lawyer, clown, etc.)
2. Divide the class into groups of 3. Let the three people decide who wants to be the Interviewer, the Interviewee, and the Invisible Expert.
   1. **Interviewer**: The boss of whatever company it is. The interviewer’s job title can be made up. They can’t see the invisible expert.
   2. **Interviewee**: The person coming into the job interview to try to get a job. They can see and ask the invisible expert for help.
   3. **Invisible Expert**: They can see everything going on in the interview. They are an expert in the job and ANYTHING they say to the interviewee is correct. The Invisible Expert doesn’t have to wait to be spoken TO, to respond.
3. From there let the groups pick out the different job title papers. Let the groups improvise scenes around the job interview scenario. However, the scenes MUST include:
   1. The Interviewee asking for the answers from the Invisible Expert at LEAST 3 times
   2. There must be a beginning, middle, and end to the scene.
   3. For more difficulty:
      1. Have the Invisible Expert be able to communicate only in mime (no speaking)
4. Get the group members to switch roles and pick different jobs until they have all done each role at least once!
5. Let the groups reflect on what they learned.
   1. Which role did you find easier to be in?
   2. Was it more fun or easier to interact with “The Expert” than it was to answer questions on your own.

# **Resources:**

**Youth In BC Crisis Line**

YouthInBC.com and its chat services are operated by the Crisis Intervention and Suicide Prevention Centre of BC which provides help and hope to individuals organizations and communities. They provide immediate access to barrier-free, non-judgemental, confidential support and follow-up through 24/7 phone lines and online services and education and training programs that promote mental wellness and equip schools, organizations and communities to assist people at risk of suicide.

The chat is available between 12pm and 1am in BC and Yukon for people under 25 years old.

Website: <https://www.youthinbc.com/>

**Federation of BC Youth in Care Network**

The Federation of BC Youth in Care Networks (FBCYICN, or the Fed) is a youth-driven, peer-based, provincial non-profit organization dedicated to improving the lives of young people in and from care in BC between the ages of 14 and 28.

We were created by a group of young people in care who saw the need for more supports for their peers.  That was in 1993, and today we still stay true to their vision.  Our programs create a safe space for youth to come together, build connections, identify challenges and feel at home.  Throughout the year we host youth retreats, provide bursaries for education and skills development, support youth with training and leadership opportunities and distribute resources and information to young people and their allies across the province.

Phone: 604.527.7762

Email: [info@fbcyicn.ca](mailto:info@fbcyicn.ca)

Website: <https://fbcyicn.ca/>

**Children’s Aid Foundation of Canada:**

Children’s Aid Foundation is a charity that is dedicated to improving the lives of children and youth and families who are involved in the child welfare system. They create access to resources for young people to tools they can use to build a successful life.

They offer support for: Education, Employment, Mental Health as well as digital resources and training in financial literacy

Phone: 416-923-0924

Email: [info@cafdn.org](mailto:info@cafdn.org)

Website: <https://cafdn.org/about-us/>

# **Sources:**

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***Montages***

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