

TEACHER RESOURCE GUIDE

***TEENAGE DICK***

by Mike Lew

In collaboration with Bard on the Beach Shakespeare Festival and Realwheels Theatre

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Image description: “TEENAGE DICK” is printed in purple on a yellow background. On the left side of the text appears an illustration of a teenage boy, his face is purple and his eyes are red and yellow. Above his head is drawn a pink crown.

2022.23 season

Newmont Stage at the BMO Theatre Centre

February 9–March 5, 2023

The 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 Manager, Hila Graf [**hgraf@artsclub.com**](mailto:hgraf@artsclub.com).

This guide was created by Mary Hartman, Katie Johnstone, Santana Berryman, Amy Amantea, Kevan Ellis, and Hila Graf.

# **About 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 59th 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**](http://artsclub.com)

# **About Bard on the Beach**

**Bard on the Beach Shakespeare Festival** was established in 1990 as an Equity Co-op and has grown into western Canada’s largest professional Shakespeare company, engaging hundreds of theatre professionals and offering year-round programming. From June- September, the Festival offers Shakespeare plays, related dramas, special events, and Education programs under the tents in Vancouver’s [Sen̓ákw](https://bardonthebeach.org/history-of-senakw/)/Vanier Park against a spectacular backdrop of mountains, sea and sky. The company believes in the joy and power of storytelling, and strives to create transformative experiences through exceptional theatre, training, and education opportunities that inspire, resonate, and promote the exchange of ideas.

Learn more about Bard on the Beach at [bardonthebeach.org](https://bardonthebeach.org/).

# **About Realwheels Theatre**

Realwheels Theatre is a theatre company, now celebrating its 20th anniversary, that was started by James Sanders, a performer and creator who uses a wheelchair. At Realwheels, the mandate is to deepen the understanding of the lived experience of disability. All of Realwheels’ programming is offered free of charge and to the disability community, including workshops, playwriting circles, devised community productions. Realwheels also produces professional productions with integrated casts and creatives. The Realwheels Acting Academy is now in its second year, and is a three year program aimed at reducing the barriers for people with disabilities who wish to receive high quality acting training.

Some of our community productions include: *Comedy on Wheels* 2017, “Wheel Voices: Tune In” 2021. Some of our professional productions include: “In Camera” 2022, “Act of Faith” 2019,

“Sequence” 2018, “Skydive” 2007. Upcoming in July 2023 is “Disability Tour Bus”. A play that unfolds on an actual city bus during a tour of the City of Vancouver. Written by a collective of writers that include people with disabilities and allies. And performed by an integrated cast of people with disabilities and allies

See what Realwheels is all about by visiting [realwheels.ca](http://www.realwheels.ca).

# **Learning objectives**

After viewing *Teenage Dick* and working through the following activities, students will:

* Identify the use of adaptation as a narrative device in the play
* Begin to engage in conversations about disability, ableism, and discrimination
* Interact with the genre of dark comedy and its impact
* Engage with the concept of “villain”, power, status, and moral values.

# **Connections to New BC Curriculum**

**Drama (grades 10–12)**

*Big Ideas*

* Growth as an artist requires active engagement, risk taking, and reflection (10)
* Active participation in drama creates personal and cultural connections and reveals insights into human experience (10)
* Aesthetic experiences can effect change in the actor, audience, and environment. (11); aesthetic experiences have the power to transform our perspective (12)

*Curriculum Connections*

* **Reason & Reflect:** Examine the influences of social, cultural, historical, environmental, and personal context on drama
* **Communicate & Document:** Compose, interpret, and expand ideas using symbolism and imagery
* **Connect & Expand:** Demonstrate personal and social responsibility associated with creating, performing, and responding to dramatic performance

**Social Studies (grades 10–12)**

*Big Ideas*

* The development of political institutions is influenced by economic, social, ideological, and geographic factors (10)
* Examining questions in philosophy allows people to question their assumptions and better understand their own beliefs (12)
* Understanding how political decisions are made is critical to being an informed and engaged citizen (12, political studies)
* Decision making in a democratic system of government is influenced by the distribution of political and social power (12, political studies)

*Curriculum Connections*

* Explain and infer different perspectives on past or present people, places, issues, or events by considering prevailing norms, values, worldviews, and beliefs
* Assess how underlying conditions and the actions of individuals or groups influence events, decisions, or developments, and analyze multiple consequences (cause and consequence)

# **English Language Arts (grades 10-12)**

*Big Ideas*

* The exploration of [text](https://curriculum.gov.bc.ca/curriculum/english-language-arts/10/spoken-language#;) and [story](https://curriculum.gov.bc.ca/curriculum/english-language-arts/10/spoken-language#;) deepens our understanding of diverse, complex ideas about identity, others, and the world (10-12)
* Language shapes ideas and influences other (10-12)

*Curriculum Connections*

* **Comprehend & Connect:** Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts (10-12); Recognize and understand how language constructs personal, social, and cultural identities (11); Discern nuances in the meanings of words, considering social, political, historical, and literary contexts (12)
* **Create & Communicate:** Respond to text in personal, creative, and critical ways (10-12)

# **Content Warning**

This production contains coarse language and ableist slurs, and discussions and depictions of bullying, violence, suicide, abortion, and social stigma. Please contact our box office for more information.

# **Synopsis: Teenage Dick**

The play begins with Richard, a teenager who lives with a disability, alone on stage. He talks to the audience about how he’s treated poorly at the school and about the Class President, Eddie Ivy; he says that he could do a much better job. Just as Richard begins to reveal his plan to become class president and defeat his competition, the bell rings. As Richard arrives in Elizabeth York’s English class, we meet some of his fellow students. Richard uses his language and intellect to rise above his classmates and secure Ms. York’s praise. After class, Richard finds out that his teacher is also frustrated by the current student government. She urges Richard to run for Class President, and he is encouraged by her offers to help him. He factors this into his plan.

Outside the classroom, Richard tells his friend Buck, a teenage girl who is a wheelchair user, that he’s going to the school dance. Buck is skeptical, especially when she finds out that Richard plans to convince Anne Margaret, Eddie’s ex, and (formerly) the most popular girl in school, to ask him out. To the audience, Richard admits that this is the first step of his secret scheme to take the presidency. Richard approaches Anne and tries to convince her to go to the dance with him. After some debate, she agrees. Then, Buck and Eddie enter with an announcement: Eddie is running for re-election. Richard is surprised by Buck’s support for Eddie but is distracted by another candidate: Clarissa. Clarissa suggests that Buck and Richard should be her allies, since they are also underdogs at the high school. At the same time, she affirms her nasty prejudices against people with disabilities. Richard convinces Buck to mess with Clarissa’s grades, ruling her out of the race and shutting down her campaign. Buck still doesn’t know that this is all for Richard’s gain…

In the school studio, Richard meets with Anne for a dance lesson, in preparation for the school dance. They joke around and find out they have more in common than they thought. High school makes them both restless, and Anne reveals her dream to escape their hometown and move to New York to dance professionally. They kiss. Back at Ms. York’s class, Clarissa finds out her grades are too low to run for presidency and is very upset. Ms. York announces Richard is running for presidency. Buck feels betrayed by Richard who used her for his own secret scheme.

Later, Anne and Richard are alone in Anne’s bedroom both feeling vulnerable from a bad day at school. The scene is getting very intimate when Anne says she’s not ready to be physical. Richard takes this personally, even though Anne explains that she’s feeling sensitive and that it has nothing to do with him. Richard pressures Anne to say more, and she eventually tells him that earlier that school year, while she was dating Eddie, she got pregnant; she terminated the pregnancy, and ended her relationship with Eddie. Eddie still has no idea about the pregnancy or the abortion.

The school gathers for Richard and Eddie’s presidential debate, moderated by Ms. York. Things get out of hand as the crowd hurls insults and accusations at Richard and Ms. York. Multiple students are sent to “The Tower”, aka the principal’s office. Richard publicly declares that he and Anne are dating. Caught off guard, Anne leaves the assembly, refusing to confirm or deny their relationship status in front of the school. Afterwards, Richard finds Anne in the dance studio. She is upset that he shared personal information about her, and he feels she is ashamed of him. They argue and end up both revealing deep insecurities. Anne believes the campaign is bringing out a “nasty, resentful” side of Richard, so she tells him she’ll go to the dance with him on one condition: he must drop out of the election. Richard agrees. They go to the dance and have a fabulous time together, until rumours start to spread on social media that Anne had an abortion and Eddie was the father. Anne is horrified and realizes it was Richard who shared her secret in an attempt to convince everyone that Eddie is the villain at fault. We find out that Richard asked Clarissa, who earlier became his campaign manager, to target Eddie via social media by accusing him of forcing a girl to have an abortion. The dance is shut down.

Anne takes the stage alone. She tells the audience what she thinks about the story we’ve just been told, and how it could be different. She tells the audience that this was Richard’s story, and in Richard’s story, Anne has no agency. On stage, Anne is splashing red paint on her arms, signifying her cutting herself. Anne dies by suicide. In the aftermath of Anne’s death, it becomes obvious that most of the student body believe Richard’s version (of Eddie being responsible for Anne’s abortion) and Richard is elected Class President. He gives a passionate acceptance speech, in which he basically bans football, social media, and cell phones. He also demands that school funds be used to upgrade the dance studio in memory of Anne. Buck calls Richard out for acting like a dictator, and Eddie confronts Richard and physically assaults him. Richard attempts to get back at Eddie for the last time. He steals Ms. York’s car keys, and purposely runs over Eddie with her car.

# **Characters**

**Richard Gloucester** – a 17-year-old boy. He is a junior class secretary who is slyly ambitious, and has CP.

**Barbara “Buck” Buckingham** – a 17-year-old girl, Richard’s best friend. She is earnest, and a wheelchair user.

**Elizabeth York** – a woman in her 30s-40s. She is a wry, well-meaning English teacher, who is kind of naïve.

**Eddie Ivy** – a 17-year-old boy. He is the junior class president, a football guy, and is kind of a bully.

**Clarissa Duke** – a 17-year-old teenage girl. She is junior class vice president, Jesus-loving, and an overachiever.

**Anne Margaret** – a 17-year-old teenage girl. She is big-hearted and deep, a dancer who was formerly the most popular girl in the school.

# **About *Richard the Third***

In the early 1590s Shakespeare wrote *The Tragedy of Richard the Third*. It was the final in a series of history plays that told the story of the civil wars that took place in England in the mid-to late-1400s. They depicted the conflict between two branches of the English royal family. Shakespeare’s presentation of events is not historically accurate. Rather, he was creating entertainment, so the emphasis is on compelling characters and sensational dramatic conflict.

In Shakespeare’s play, we follow Richard, Duke of Gloucester. The youngest brother of the King of England, Richard plots, manipulates, and murders his way to the throne.

The dead include a third brother, two friends, his sister-in-law’s family, his wife, his two young nephews, and finally Richard himself. The play draws attention to Richard’s physical difference, and when staging the play he is often depicted as a person with disabilities. Although Richard is clearly portrayed as a villain, Shakespeare gives him magnificent language, including many speeches spoken directly to the audience. As a result, audiences often connect with Richard, finding him impressive and compelling while they find his actions appalling.

# **About William Shakespeare**

William Shakespeare lived in England from 1564 until 1616. He grew up in a modest market town called Stratford-upon-Avon. He married young and had three children but spent most of his time living away from them in London. He was a shareholder in a theatre company, acting and writing plays. He was well-regarded, but not particularly famous in his lifetime.

Shakespeare wrote 154 sonnets, 3 long poems, and about three dozen plays. The plays include heart-wrenching tragedies, rollicking comedies, and everything in between. Some of the more famous plays include *Romeo & Juliet, Hamlet, Macbeth,* and *A Midsummer Night’s Dream*. Not only have the plays been performed in countless different ways over the centuries and throughout the world, they’ve also been interpreted, reimagined, translated, and adapted. They’ve inspired thousands of other plays, stories, movies, operas, ballets, and more.

The topic of ‘Shakespeare’ is full of contradictions:

* Shakespeare is the most produced playwright in the world today, but he died more than 400 years ago.
* His plays are performed all over the world, but he seems to have never left England.
* Shakespeare’s plays are studied as literature but were created for performance.
* People usually recognize a drawing of Shakespeare, but we don’t know what he looked like.
* Shakespeare is studied extensively on university campuses, but he never went to university himself.
* Over the centuries, Shakespeare has become one of the most famous people who ever lived, but we don’t know that much about him.

Check out [***A Shakesperience***](https://bardonthebeach.org/whats-on/a-shakesperience/), an unconventional introduction to Shakespeare created by Bard Education. This 60-minute video invites students to discover how Shakespeare’s language, characters, and stories resonate for them today, and comes with 15 activities to support student-centred exploration. It’s all available for free [**here**](https://bardonthebeach.org/whats-on/a-shakesperience/).

# **Shakespeare Adaptation, Inspiration, Confrontation**

**A**daptation is a central aspect of learning about Shakespeare. For a start, almost all of Shakespeare’s plays are adaptations of other stories. Shakespeare used all kinds of sources. He borrowed characters, ideas, situations, and events from other writing, crafting it all into something bold and new. Lots of other artists do this with Shakespeare.

**Adaptation**

Shakespeare’s plays are well known and very flexible, two qualities that lend themselves well to reinvention, reimagining, and adaptation. Here are some aspects of the plays that have been adapted:

* **Language:** The plays were written in English, but they’ve been translated into more than 90 different languages, even invented languages like Klingon.
* **Setting:** The plays can be set almost anywhere, in almost any period. A new setting allows us to consider a play from a new angle, raising new questions and offering new ideas.
* **Medium:** The stories of the plays have been reimagined and retold as novels, movies, operas, ballets, and more by artists all over the world.

**Inspiration**

Shakespeare’s language, characters, and stories have inspired countless other works of art. There are movies like *The Lion King* (which has elements of *Hamlet*), *Forbidden Planet* (*The Tempest*), and *Rosaline* (*Romeo & Jul*iet) just to name a few.

**Confrontation**

Many artists create work that has a connection to Shakespeare but might challenge our assumptions in bold new ways. Here are just a few examples:

* About twenty years after *The Taming of the Shrew*, John Fletcher has Petruchio’s second wife put him in his place in *The Tamer Tamed*.
* Canadian playwright Djanet Sears imagines a first wife for Othello and traces their relationship through three different time periods in her 1997 play, *Harlem Duet*.
* Aimé Césaire’s play, *Une Tempête,* is an anti-colonialist take on *The Tempest,* written in French in 1969.
* *& Juliet* is a new musical that wonders what might happen if Juliet doesn’t kill herself at the end of *Romeo & Juliet,* instead going on to live a full, vibrant life.

# **Words & Phrases that might be unfamiliar**

**Arranged in order of occurrence in the play**

**Winter Formal** & **Spring Fling**: these are names of two dances that might take place in a typical American high school.

**Faberge egg**: a rare, extremely valuable jeweled egg created in Russia about a hundred years ago.

**“I come to bury Eddie, not to praise him”** is a play on Marc Antony’s line in *Julius Caesar*, “I come to bury Caesar, not to praise him.”

**“Is this a ballot I see before me”** is a play on Macbeth’s line in *Macbeth*, “Is this a dagger which I see before me?”

**“Eddie, the love I bear thee…”** is a play on Tybalt’s line from *Romeo & Juliet*, “Romeo, the love I bear thee can afford no better term than this: thou art a villain.”

**Pox-scrabbled harlot**: an insult that involves disease and promiscuity

**phalanx**is a Latin phrase Richard uses to show off. Loosely translated, it means your supporters

**virile agitur**another Latin phrase that today we might translate as ‘do the right thing’

**amor patriae** is Latin for patriotism

**de novo** is Latin for ‘anew’ or ‘from the beginning’

**per angusta ad augusta** can be translated as ‘through suffering, triumph’

**homo erectus** was an early ancestor of modern-day humans, living a little over 100,000 years ago. Richard is suggesting that Eddie is of less than human intelligence, with a bit of wordplay

**coup**: a sudden, violent, unlawful taking of power

**populist**: a person, especially a politician, who tries to appeal to ordinary people

**CP**: An abbreviation for Cerebral Palsy, a condition marked by limited muscular coordination, often caused by a brain injury just before or during birth

**fructify**: make something fruitful or productive

**circummountable**: is a made-up word which seems to combine ‘surmountable’ (overcome) and ‘circumvent’ (find a way around)

**immutable**: unchangeable

**Icarus**: In ancient Greek mythology, Icarus used wings made of feathers and wax to fly, but flew too close to the sun, causing the wax to melt and Icarus to fall to his death

**Renaissance faire**: an outdoor gathering that mimics a European fair of Shakespeare’s day, with period costumes, food, and entertainment

**Lancelot** was a close companion of the legendary King Arthur. Lancelot is best known as a hero who had an affair with Arthur’s Queen, **Guinevere**

**Pyramus and Thisbe** are tragic lovers from Ovid’s *Metamorphoses*; they get an accidental comic treatment in the play-within-a-play at the end of Shakespeare’s *A Midsummer Night’s Dream*

**Barack** Obama served as the 44th President of the United States, and **Michelle** Obama is his wife

**perchance**: by some chance

**verily**: truly

**Hie thee hence**: hurry away

**talisman**: an object thought to magically bring good luck

**harbinger**: a person or thing that announces the approach of another

**cojones**: Spanish slang for a man’s testicles, but often used in English to mean courage, or guts

**simian**: resembling apes or monkeys

**tergiversator**: someone who abandons a cause or switches sides

**meet**: in Shakespeare’s plays, this sometimes means ‘suitable’ or ‘right’

**sprynges**: another Shakespeare word, this means snares used to capture birds or other small animals

**vouchsafe**: give or grant, usually in a condescending way

**fiat**: here it means arbitrary order from someone in power

**vainglorious**: excessively proud or vain

**coxcomb**: a conceited fool

**malfeasance**: wrongdoing, especially by a public official

**lamprey**: a blood-sucking eel-like creature

**braggadocio**: boastful, arrogant behaviour

**demagoguery**: political activity that appeals to people’s basest instincts and prejudices rather than to reason

**cretinous**: stupid or foolish

**mesomorph**: a person with a compact, muscular build

**fie**: an exclamation expressing disgust or outrage; very Shakespearean

**sepulchered**: hidden away, like being put into a tomb

**Demeter**: the ancient Greek goddess of agriculture

**cotillion ball**: in American usage, a cotillion ball is a formal event where young people are introduced to society

**tenebrosity**: darkness

Benito **Mussolini** was an Italian fascist dictator in the middle of the 20th century.

**sycophant**: in modern-day slang, a suck-up

**corporealized**: materialized, made into something real and tangible

**strumpet** and **termagant** are both misogynistic insults

# **Words Matter**

Language around the disability experience is very important. We want people with disabilities to be treated with dignity, to maintain autonomy, and be empowered. What language should people without disabilities use to maintain this respect? Words Matter is a document that was created in consultation with different disability groups and offers some best practices around equitable language and avoiding ableist microaggressions. Ableism can take away an individual's agency and can negatively impact one's sense of self worth and value within society.

To learn more about respectful language and how to eliminate the most common ableist words, please use Words Matter as a resource. This document is a starting point and language can vary from region to region.

You may find the Words Matter document [**HERE**](https://artsclub.com/education/student-matinees#teacher-resource-guides)

# **Discussion Questions**

*These questions can be used as writing prompts, as well as prompts for group discussions.*

**Pre-show discussion questions:**

*The following questions have been included to spark discussions and to get students thinking about what they might experience prior to viewing the production.*

* The title of this play is *Teenage Dick.* Why do you think the playwright chose this title? What reactions might it inspire?
* Explore the poster for this production (you can find the image on the title page of this document). What does the poster tell you about the play? Think about the images and graphics that are on the poster. What does the poster tell you about the character featured?

**Post-show discussion questions:**

*The following questions are ideal for engaging students in reflection and exploration of the production.*

* What did the play make you think about? What questions did it raise for you?
* What moral dilemmas were the characters dealing with? What affected their decision-making process while facing these dilemmas?
* Think about a character or relationship in the show. Why did this stand out for you?
* Imagine that you could meet with members of the cast, crew, artistic team, or production team. What questions would you ask them about the elements of the production?
* The teacher, Elizabeth York, sends students to “The Tower” when they speak out or express their opinion. Why do you think it’s called The Tower in this play? In the context of the play she sends them to the principal’s office, but what else could The Tower represent?
* This play was written by an adult and inspired by a Shakespeare play about the ways people can rise to power. What do you think about the play’s representation of the high school experience? In your opinion, what did the playwright, Mike Lew, get right? Do you think he got anything wrong? Did he miss anything?

# **Activity One: Characters & Wordsmith**

**Recommended for Grades 10-12, Drama/English**

**Key Concepts:** Discover personal connections with story and text, create and share original work, interpret text and imagery through dramatic embodiment.

**Rationale:** In both the source material for *Teenage Dick* and in the play itself, Richard is noticeably skilled with words and passionate about language. This activity invites students to reflect on the way language shapes identity/character, and creatively engage in the way it can influence others.

**STEP ONE: REFLECT**

This play, *Teenage Dick*, is an adaptation of Shakespeare's play *Richard the Third*. In both plays, Richard stands out for the language he uses to express himself. The words are complex and poetic, often borrowing from earlier versions of the English language. In *Teenage Dick*, this is a polarizing character trait—some of Richard’s peers tease him for it, while others seem impressed or moved. Either way, the words have an effect.

Reflect on some of these moments in the play, using the questions below.

* Was there a moment in the script when Richard’s choice of words stood out to you? Why?
* Consider a moment when Richard’s language influenced or had an effect on another character. What did he say? What happened next?
* Why do you think Richard uses this type of language?

**STEP TWO: EXPLORE**

Below, you’ll find a selection of lines that are spoken by Richard the Third in the play written by Shakespeare.

* Could you imagine Richard of *Teenage Dick* speaking any of these lines? When? Why?
* Consider the other characters in *Teenage Dick*. How might they respond to these lines?

|  |  |
| --- | --- |
| *Why dost thou spit at me?* | *Out on you, owls! nothing but songs of death?* |
| *All of us have cause*  *To wail the dimming of our shining star* | *O coward conscience, how dost thou afflict me!* |
| *Chop off his head.* | *Cold fearful drops stand on my trembling flesh.* |
| *I am in*  *So far in blood that sin will pluck on sin* | *There is no creature loves me;*  *And if I die, no soul shall pity me* |
| *Fiery expedition be my wing* | *Inspire us with the spleen of fiery dragons!* |
| *The secret mischiefs that I set abroach*  *I lay unto the grievous charge of others.* | *Dive, thoughts, down to my soul* |

**STEP THREE: CREATE**

* Break into groups of 3 to 5 students
* Groups choose 3 lines from the selection above. These lines should best represent the way they understood the character Richard from *Teenage Dick*
* The lines will each inspire a tableau, so groups create 3 total physical “moments”
* While creating their 3 tableaux, they can consider:
* What do the lines mean? Are there any words that are new or unfamiliar?
* How do the lines relate to each other? What story do they tell together? How does one moment/tableau prompt the next?

**STEP FOUR: SHARE & DEBRIEF**

* Invite the groups to share their three tableaux and summarize their intention (Why did they choose those lines? What is the story they wanted to tell?)
* What is the overall tone of each piece? Is it very different for each group?

# **Activity Two: Who’s the Villain, Anyway?**

**Recommended for grades 10–12, Drama/English**

**Key Concepts:** Villain, Antagonist, Narrative, Shift

**Rationale:** This activity invites students to explore the storytelling device of a villain, and create a scene inspired by the villain dynamic presented in *Teenage Dick*.

**STEP 1: REFLECT**

* Discuss the concepts of Protagonist, Antagonist, Anti-hero, and Villain.
* What are the differences between these characterizations? What are some examples of these types of characters in contemporary stories/media?

**STEP 2: EXPLORE**

* Discuss these terms in reference to *Teenage Dick*:
* Which categories do the characters in the play fall under?
* Who are considered “villains” in the story?
* Who do you think is the play’s most vicious villain?
* Is there a shift that happens in the story in terms of status, power, and actions?

**STEP 2: CREATE**

* Split the class into small groups of two. Each group will create a scene in which both characters are “villains”. However, the scene needs to include a shift in power between the two characters; one character will start the scene with the upper hand, but by the end of the scene the other character will surpass their villainy.
* To create the scenes, teams should be encouraged to choose a setting, get to know their characters and their relationship.

**STEP FOUR: SHARE & DEBRIEF**

* Present scenes to class
* When was the moment of shift in the various scenes?
* What was the effect of the shift on the characters?
* How does that shift change the story? How does it change the way we engage with the story and the characters?
* Can there be stories where it is unclear who is the most “villainous” villain?

# **Sources**

<https://curriculum.gov.bc.ca/curriculum/arts-education>

<https://curriculum.gov.bc.ca/curriculum/english-language-arts>

<https://curriculum.gov.bc.ca/curriculum/social-studies>

# **Resources**

<https://dsq-sds.org/article/view/997/1181>