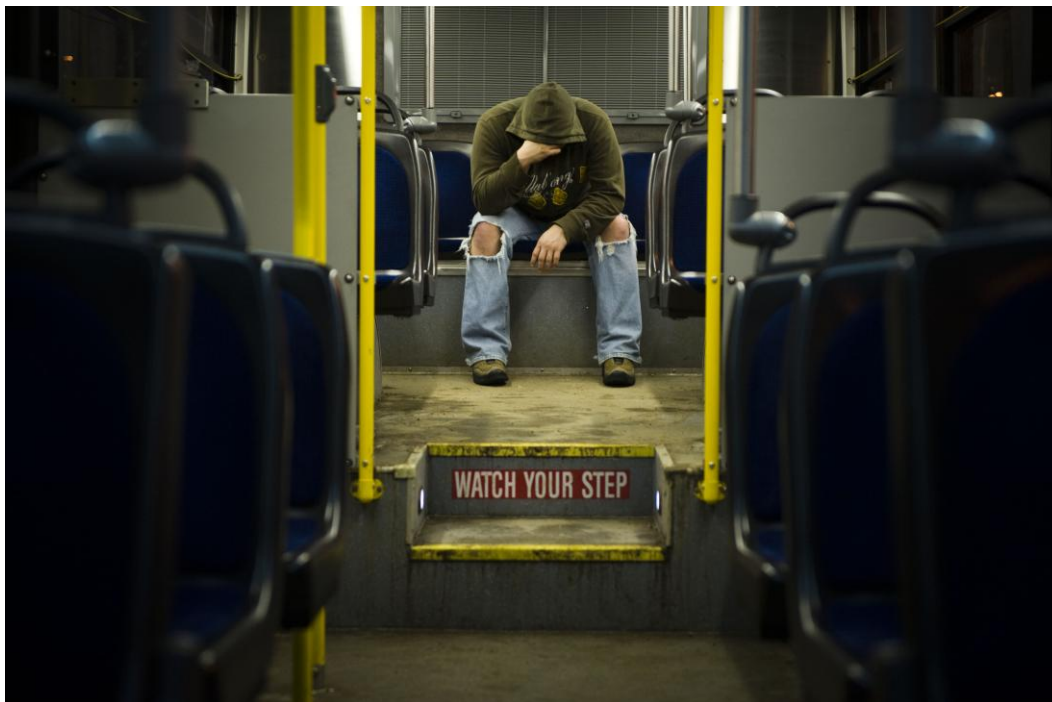


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# Routes

by Collin Doyle



Ian Jackson, Epic Photography Inc.

## A Study Guide for Teachers

Written by Jennifer A. Tupper  
With Gabriel Tou

## Dear Teachers:

One of the purposes of this study guide is to make the experience of viewing theatre a meaningful and memorable one for your students. Because ***Routes*** deals with such an important and sensitive topic, background information is provided for you along with some activities to help students prepare for the play. Feel free to adapt the activities to suit the needs and levels of the students in your class.

### What You Will Find In This Guide:

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# Preparing Students

## Before the Performance

Some students have never attended a theatrical performance before, and may need some guidance as to what standards of behaviour apply. Others may need a refresher.

The important point to emphasize is that when they are watching the play they are in a partnership. They contribute as much as to the enjoyment and interest of the performance as the performers do. The performers appreciate audience response. Laughter, sighs, thoughtful silence, and applause all let us know we are reaching you. The unspoken back-and-forth communication of thought and feeling is what theatre is all about.

Before the play, brainstorm with your class regarding what they themselves would appreciate if they were performing in front of a large audience. Make a list of do's and don'ts in class and agree to try to be the highest quality audience possible during the performance.

In-class preparation is very important! Ask any actor – if the students are thinking about the issues when they walk into the auditorium, they are the most intelligent, responsive, engaged audiences for which a performer can wish. You can help prepare your students to truly benefit from what the play has to offer.

## In the Performance Space

Please review the following before attending the play.

Sound carries: speaking aloud, gum chewing, moving about is not only disturbing for the other audience members, it also distracts the performers. They can see and hear you from the stage. They rely on your focus, attention and respect for what they do best.

1. **No photography or recording permitted**
2. **Please turn off and put away all electronics, including; cell phones, pagers, music players (iPods, MP3) and headphones. Please remember to turn off watch alarms also.**
3. **Remain in your seat until the play is over.**
4. **In the case of an emergency, please leave as quietly as possible. If you plan to return, please wait for a teacher to re-seat you.**

Should any students be continuously disruptive, the Stage Manager may ask that they be removed from the audience. They may be refused the privilege of attending other Concrete Theatre performances.

## Post Performance Wrap-up

Like a good meal, theatre should be digested. Create both a time and a comfortable environment in which to review the production with your class. Follow up on the issues raised in the pre-show preparation. Take advantage of the activities/discussion points suggested in the study guide, or create your own follow-up.

## Teachers- we'd love to hear from you!

Invite your students to describe what the play made them think about, and how it made them feel. Have them write reviews. Have them interview each other for ideas to write about and send us letters and e-mails of your in-class activities.

At the back of this Study Guide there is a Feedback Form for teachers. Please take a few minutes to comment on the performance and let us know how the experience was for your students. We trust you will find **Routes** a moving and thought-provoking theatrical experience.

Caroline Howarth  
Mieko Ouchi  
Artistic Co-Directors

Irene Kunda  
Booking Coordinator

Debbie Giesbrecht  
General Manager

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For more information about the play and support materials check out [www.routestheplay.com](http://www.routestheplay.com)

## Partners in the Production

In 2009, Concrete Theatre was the recipient of special funding from the Alberta Children and Youth Services Prevention of Family Violence and Bullying Community Incentive Fund to support this production of *Routes*. This funding has made it possible for us to tour with a Family Violence Support Coordinator to assist with the Q&A following each performance. We believe this production will provide a powerful access point for young people to connect with resources through our community partners:

### The Support Network

The Support Network provides a safe place for individuals to be heard in times of crisis. It provides support to individuals feeling depressed, lonely, helpless, hopeless and overwhelmed and who may be struggling with work-related stress, addiction, relationship problems or worrying about someone else.

Support is offered through help lines which are free, anonymous, confidential and available twenty-four hours a day, seven days a week. Support is also available through on-site counselling, suicide bereavement and caregiver support. Training and workshops in crisis intervention and suicide prevention are also available.

Please visit [www.thesupportnetwork.com](http://www.thesupportnetwork.com) for more information.

### The Canadian Red Cross RespectED Program

Education is the key to prevention — of abuse, bullying, violence and sexual exploitation. For 25 years, in communities across Canada, the Canadian Red Cross has been helping to break the cycle of hurt. **RespectED: Violence & Abuse Prevention** programs promote healthier relationships and safer communities through education and partnerships. Red Cross prevention education aims to stop the hurt before it starts. Our nationally recognized, award-winning programs teach kids and adults how healthy relationships look and feel, how to recognize the signs of abuse, dating violence and harassment, and how to get help. Youth learn skills to help them create healthy relationships. Adults gain knowledge to build safer relationships within their organizations and communities.

For more information, visit [www.redcross.ca](http://www.redcross.ca)

### YOU CAN

YOU CAN is an acronym that stands for Youth Organizing to Understand Conflict and Advocate Non-Violence. YOU CAN has served youth in the Edmonton area for almost five years and its mission is to equip youth to engage and inspire others to peacefully resolve conflicts and develop healthy relationships in their communities.

For more information, visit the YOU CAN website at [www.youcan.ca](http://www.youcan.ca).

## **Rat Creek Design**

Rat Creek Design are the designers of the [routestheplay.com](http://routestheplay.com) interactive website. They have been delivering high quality creative services in Edmonton since its inception in 1995. Owned and operated by Kim Clegg, a Media Designer working in the field of multimedia and video graphics since 1990, Rat Creek balances artistic style with technical knowledge and industry experience. Rat Creek specializes in creative concepts and design for screen-based delivery including Interactive Website Design.

The mandate of Rat Creek Design is to deliver extremely high quality product that is custom made with care and attention to detail. Recent projects for youth include the critically acclaimed animated TV projects *Two Winters*, and the animated TV series *Anash and the Legacy of the Sun Rock* for APTN.

For more information visit the Rat Creek Design website at [www.ratcreek.com](http://www.ratcreek.com)

## **Concrete Theatre**

Concrete Theatre is an award-winning professional theatre company committed to creating, developing and producing artistically excellent and culturally diverse Theatre for Young Audiences that explores issues relevant to the lives of young people and their families. Concrete Theatre is a member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association.

Concrete Theatre is a non-profit organization and a registered charity.

For more information please visit the Concrete Theatre website at [www.concretetheatre.ca](http://www.concretetheatre.ca)

# Concrete Theatre - Cast and Crew

*Routes* was honored with the **Outstanding Theatre For Young Audiences Award** at the 2010 Elizabeth Sterling Haynes Awards, Edmonton's professional theatre awards.

The play was also nominated for 4 additional awards for: Outstanding New Play, Director, Actor in a Lead Role and Achievement in Theatre for Young Audiences for Design.

## The Production Team

|                            |                                    |
|----------------------------|------------------------------------|
| Director                   | Mieko Ouchi                        |
| Tom                        | Joshua Beaudry                     |
| Stage Manager              | Nicole Piotrkowski                 |
| Production Designer        | David Fraser                       |
| Sound Designer             | Dave Clarke                        |
| Sound Technician           | Josiah Hiemstra                    |
| Photographer               | Ian Jackson, Epic Photography Inc. |
| Poster Design              | Isabelle Gagnon                    |
| Interactive Website Design | Rat Creek Design                   |

## Mieko Ouchi - Director

Actor, writer, director and filmmaker, Mieko Ouchi received her professional training through the University of Alberta BFA Acting Program. Theatre work includes roles in plays at the Citadel Theatre, Workshop West Theatre, Northern Light Theatre, Concrete Theatre, Alberta Theatre Projects, Lunchbox, Persephone Theatre, Prairie Theatre Exchange, The Globe, The Tarragon and the National Arts Centre. Film/television work includes the series regular role of Nori Sato in Global TV's series *The Guard* and roles in the series pilot *The Orange Seed Myth and Other Lies Mothers Tell* (1998 AMPIA nomination for Lead Performance Female), *Fear Itself*, *A People's History of Canada*, *Trouser Accidents*, *For The Love of A Child*, *Two*, *Silent Cradle* and the lead in Anne Wheeler's *The War Between Us* (Atlantis/CBC). Mieko's first full-length play as a playwright *The Red Priest (Eight Ways To Say Goodbye)* was a finalist for the Governor General's Award for Drama and won the Canadian Authors Association Carol Bolt Prize for Drama in 2005. Her second play *The Blue Light*, has enjoyed productions across the country and has been translated into French, Japanese and Russian. A Co-Founder and current Artistic Co-Director of Concrete Theatre, Mieko has directed award winning productions of *Nami Namersson*, *The Viking Who Liked To Name Things*, *The Incredible Adventures of Mary Jane Mosquito*, *Are We There Yet?*, *The Plum Tree* and *Naomi's Road* for Concrete. In 2003, Mieko received the Queen's Golden Jubilee Medal for her contribution to the arts community in the City of Edmonton.

## Joshua Beaudry - Tom

Joshua Beaudry is a Saskatoon-based actor with extensive theatre, film and TV credits. His most recent role was Puck in *A Midsummer Night's Dream* for Shakespeare on the Saskatchewan. Favorite roles include John Houseman in Jason Sherman's *It's All True* for Last Exit Theatre, Michael in Martin McDonagh's *The Pillowman* for wildside productions, Hal in David Auburn's *Proof* at Persephone Theatre, and Dantly in Adam Rapp's *Animals and Plants* at Theatre Ecstasis for which Joshua received a Saskatoon and Area Theatre (SAT) Award for achievement in performance in it's inaugural year. Joshua also appeared as Mike in Collin Doyle's *The Mighty Carlins* at Nakai Theatre in Whitehorse. He is an avid fan of improv and has been a member of the Saskatoon Soaps for over five years.

## **Collin Doyle – Playwright**

Collin Doyle is an Edmonton based writer and actor. His play *The Mighty Carlins* premiered at Workshop West in January 2008. *The Mighty Carlins* was the winner of the Discovery Category of the Alberta Playwriting Competition in 2004 and received the sterling award for Outstanding New Play in 2008. His play *Slumberland Motel* won the main category of the Alberta Playwriting Competition in 2006. His plays *Dear Penthouse* and *Nighthawk Rules* (with James Hamilton) were critical and popular successes at the Edmonton Fringe in 2004 and 2005. *Nighthawk Rules* received two sterling awards for Outstanding Fringe Production and Outstanding New Fringe Work. He is currently writing a new play on teen violence commissioned by Concrete Theatre. As an actor Collin has worked at the Citadel Theatre, Alberta Theatre Projects, Workshop West Theatre, Theatre Network, Azimuth Theatre, Geordie Theatre, and with The Bedlam Theatre Concern. Collin performed in the world premiere production of *Mary's Wedding*, the Canadian premiere production of *The Pillowman*, and he is a Sterling nominated actor for his performance in Edward Albee's *The Zoo Story*. Collin is a graduate of the National Theatre School of Canada.

## **Jennifer Tupper – Study Guide Author**

Jennifer Tupper is an Associate Professor in the Faculty of Education at the University of Regina where she works with pre-service and in-service teachers in the areas of social studies and curriculum. Before teaching at the university level, Jennifer taught students in the K-12 system in Edmonton. She has been involved in curriculum development projects in both Alberta and Saskatchewan.

## Notes from the Playwright

It'll never change. I think that's a fear for a lot of teenagers. It'll never change. In the play it is Tom's fear. When I was fifteen it was my fear. It will never change. A lot of my life is in this play. I didn't mean for this to happen, but the only experience I can reference when it comes to being a teenager is my own. I'm thirty-four now and it was difficult to go back almost twenty years. I didn't want to remember much of it. Being fifteen was hard. Like Tom, I was overweight, friendless, and I had problems at home; at school, I found ways to not be noticed, to stay invisible. I think fifteen is the age when you're still a child but you're starting to view the world as an adult. It was when I began to see my parents not as grown-ups who always knew what was best, but as adults with their own problems, their own fears, and their own mistakes. I began to see how complicated life is. How complicated it was for my family: my father was struggling with his drinking; my mother was struggling with the decision to end her marriage; my brother, sister, and I were struggling with all the fears, problems, and anger that came from being children of an alcoholic. At fifteen, I was convinced that it would never change.

Concrete Theatre commissioned me to write a play on bullying, more specifically, on male teen violence. When I started to write *Routes*, I struggled with trying to provide a solution for the teen audience that would see this play. I wanted to tell them how they could stop bullying—as a victim, as the instigator, or as the witness. But it's too complicated; there isn't a simple answer. After many false starts on the script, I stopped worrying about providing an answer. I focused on telling the story of Tom, his friend Leonard, and the incident that happened on a bus in Millwoods. I've tried to explore the complicated lives of the characters and show the routes that lead them to being victims of bullying, witnesses to bullying, or instigators of bullying. At the end of the writing process, I still don't have a solution.

In the play, Tom's fear is that it will never change. His hope is that it will change. It was also my hope. In my life, change happened because the members of my family, in their individual ways, decided our lives could no longer go on like they had been. My mother, with the support of her children, left my father. My father, with the support of the family, sobered up. And because of those changes in my home life, I stopped trying to be invisible. In no way were these changes simple or easy. They happened because we, as a family, did it together.

Writing this play has given me the perspective to realize just how much my life has changed since I was fifteen. My father has now been sober for over seventeen years. My parents have reconciled. My family is close.

I don't have an all-encompassing solution to stop bullying. I do know that if you're in a situation that needs to change, if you're hoping for change, you need to reach out and ask for help—a family member, a friend, a teacher, someone.

Collin Doyle

## Play Overview

*Routes* is a one person play that explores the troubled life of fifteen year old Tom who often rides the number 65 bus until closing when he is unable to cope with the violence he is experiencing at home. We learn about Tom's life through a series of flashbacks he recounts while riding the bus, one he has ridden for many years, on a route he knows very well. It is the same route which recently saw the beating death of a man by three teenage boys, all of whom attend the same school as Tom. Tom remembers and reflects on this event as he rides the bus. Tom also describes where people sit on the bus during the day - seniors at the front and high school kids sitting at the back. While he sits at the back of the bus on the nights he rides until closing, he would never dare to after school for fear of being picked on or teased by the 'popular' kids who claim the back seats for themselves. This description provides a lens into Tom's life, his insecurities and his desire to remain invisible, to not draw attention to himself.

Tom's time on the bus allows him to recall significant moments in his life. He remembers his elementary and junior high school friend Leonard, socially awkward and unaware of adolescent hierarchies. At the beginning of high school, Leonard enters and wins a dance contest organized by the students, and becomes in Tom's words, 'bad famous', the brunt of students' jokes and teasing. Because of this, Tom chooses to stop being Leonard's friend so that he may remain invisible within the student population. Tom also recalls the fight that his father and older half-brother David had the night before – day nine of his father's drinking binge. Tom wouldn't get involved although his mother pleaded with him to help. He considers that no one got involved when the three teenagers riding the bus started beating up another passenger, Mark, on the very route Tom is so familiar with. He imagines what must have happened that night. He remembers an incident between a student at his high school, Donald Lee, and Leonard during the school assembly immediately following the murder. While the principal discussed the importance of respect for one another, Donald actively and publicly disrespected / tormented/ bullied Leonard. Again, Tom chooses to do nothing to stop the behaviour, demonstrating his complacency, his unwillingness to get involved and desire to remain invisible. When Tom finally does stand up to his father who has been drinking, and is subjected to violence, his little sister gets involved, trying to prevent her father from seriously hurting Tom. It is too much for Tom who runs from the house, onto the bus, where he sits, reflecting on these events, his own complicity, and the connections between youth violence and family violence.

# Characters

## Tom

The central character in the play, Tom is 15 years old, chubby, and highly insecure. He considers himself to be unpopular and believes that his place in the world is to be invisible, a lesson he claims to have learned in junior high. He stays invisible at both school and home by being mediocre, drawing no unnecessary attention to himself. Tom often finds himself riding the bus (no. 65) when life gets to be too much for him. There, he imagines the lives of other passengers and recalls significant events in his own life.

## Tom's Father

An alcoholic who is sometimes able to stay sober for periods of time, Tom's father seems unable to function when he is drinking. At those times, his relationship with his children, including Tom, is tumultuous and violent.

## Tom's Mother

She has left Tom's father many times, but always returns when he stops drinking.

## David

Tom's older half brother who often finds himself subjected to their father's rage when he has been drinking.

## Leonard

Tom describes Leonard as a loser, someone who is picked on by the so-called popular kids, who doesn't seem to understand his place in the world, nor stand up for himself in light of the merciless bullying he experiences. Tom and Leonard were friends until high school, when Tom's desire to remain invisible could no longer be realized if he maintained his friendship with Leonard.

## Donald Lee

A student at the high school, Donald has ridiculed and bullied both Tom and Leonard.

## Mark

The man who was murdered by the teenagers while riding the bus. Tom thinks of him as someone who did not know his place in the world either.

# Questions to Guide Viewing

These questions are intended to engage your students in active viewing and to encourage them to think critically about the events, characters and themes of the play before, during and after viewing. Please feel free to adapt any or all of the questions to meet the needs and levels of your students.

## Pre-Viewing Questions

1. Describe the characteristics of a healthy relationship with others such as friends, teachers, and parents.
2. What are the characteristics of bullying behavior?
3. What motivates people to take action to intervene when they witness bullying behavior?
4. When is it safe to intervene in bullying behavior?
5. How can we help a potentially bad situation from escalating?

## Viewing Questions

1. How would you describe the character of Tom?
2. How is Tom coping with the challenges in school? At home?
3. How does Tom perceive the world around him?
4. Why do you think Leonard participates in the dance contest? What are the consequences of his actions?
5. How come no one intervened when Donald was bullying Leonard? Why do you think no one did?

## Post-Viewing Questions

1. How might students and schools work together in promoting an environment where people feel respected and where people take responsibility to respect others?
2. What school policies are effective in promoting a healthy respectful environment?

## Central Issues in the Play

- Connections between family violence and youth violence
- The negative impacts bullying behavior and violence have on people.  
- e.g. *Tom believed that he had to stay "invisible" in order to stay safe.*
- Bullying behavior and Family violence tend to follow a pattern. In order for that to change, someone either has to reach out or someone has to step in and intervene.
- Bullying behavior is not exclusive to school. Abusive behavior can happen at home, public areas, and the work place as well.
- Bullying behavior, family violence, and the assaults are community problems that requires the whole community to resolve.
- Everyone in the community has the responsibility to respect others

## Support Materials

As students enter the gym to see **Routes**, they will be handed a business sized card with 1-800 crisis numbers and the address for the [www.routestheplay.com](http://www.routestheplay.com) website. We provide this to every student who watches the production to provide ways to contact 24 hour/7 day a week professional support in case they, or someone they know, are in need.

In addition, Gabriel Tou, our Family Violence Support Coordinator and a trained counselor, will be attending every performance to help with the general Question and Answer period, to answer specific questions from teachers or students after the show, and to deal with any potential disclosures by students. He will also be providing each school with a package of additional materials about Family Violence and Bullying and can provide suggestions for follow-up workshops by local social service organizations in their area.

This production of **Routes** also features a connected website with access to crisis numbers, information about the play and additional support materials, contact information and links to other government departments, social service organizations and websites across the province. The website features materials appropriate to Junior and Senior High aged students, as well as specific information for teachers, parents and caregivers.

Please check out...

[www.routestheplay.com](http://www.routestheplay.com)

# Suggested Activities for Students

## Finding Solutions to Promote a Healthy School Environment

This activity is based on a Solution Focused Model which helps identify student's strengths and options. It allows students to come up with their own goals. It allows teachers to monitor their students to ensure that their goals are appropriate. It invites students to take more ownership and empowers them to achieve their goals in a simple step by step manner. It provides a means for students to evaluate their own success and to identify areas of improvement.

### 1. Describe what a healthy school environment looks like to you.

- what are the characteristics of an healthy school environment

### 2. Identify a ***positive goal*** that promotes a healthy school environment.

(A positive goal gives a clear indication whether people are actively working towards a goal or not. Absences of bullying incidents does not mean people are working actively towards the goal).

### 3. Break the goal into smaller steps.

- identify the next small step that towards the goal that are achievable.

### 4. Identify the things that you do are relevant to your goal.

- recognize what you are doing well.
- give yourself credit and continue to do more of that.

### 5. Evaluate your own progress.

- On a scale of 1 to 10, how would you rate your progress?
  - how to improve?
- e.g. if you rated yourself a 4, what would it takes to make it a 4.5?
- What did you do in the past week that you are proud of?
  - if you feel stuck, ask a friend or trusted adult for help so that you can continue to work towards your goal.
  - if you think that you have made enough progress then you think about moving on to the next step.

### 6. Moving on to the next step.

- give yourself some credit in achieving the smaller step.
- you may also tell your teachers ,friends, families, etc.. about your accomplishments.
- repeat Step 3 to Step 6

We suggest that *Finding Solutions To Promote a Healthy School Environment* be done anonymously unless students are comfortable to share their work publicly with the class. The activity could also be broken down into weekly assignments. For example week 1 (Step 1 & 2), week 2 (Step 3 & 4), week 3 (Step 5) etc... It is essential for teachers to supervise this activity to ensure students' goals are appropriate and to suggest ways to get help when needed. Additional positive feedback from teachers can be very useful in encouraging students with the process.

# Additional Activities for Students

## Responding To The Play

Because of the intensity of the play and the issues it addresses, it may be useful to provide some opportunities for students to process and respond to the play shortly after they have watched it. As well, you may choose to have students represent their responses in a variety of formats including:

- Journaling:* Have students write a journal response in which they explore their impressions of the play, how they felt watching it, and what questions it raised for them.
- Collage:* Provide students with old magazines, scissors, glue and paper and have them create a collage response to the play. What images capture the issues and feelings arising from the play?
- Poetry:* Encourage students to respond to the play through poetry. First have them jot down a series of words that they associate with what they have seen. Next, have them form the words into a poetic response. You may decide to have them share the poems with each other in a small or large group format.
- Role-Play:* Following the play, break students into groups of three or four and have them create a role play scenario that captures their responses to the play. Have each group perform for the class and then field questions from their peers.



## Creating a Graffiti Wall

This activity is intended to provide students with an entry point into discussions of bullying and youth violence. It encourages them to be creative, thoughtful, and honest.

### *What you will need:*

- A large role of paper – newsprint works well.
- Markers, pastels, crayons, etc.
- A space where the newsprint can be taped to the wall once students have completed the activity.

### *Procedures:*

- Lay out paper across the floor somewhere in the classroom that allows students room to work.
- Introduce the term Bullying to the students and have them respond to it visually on the paper. They may choose to draw or write something that reflects their understanding of the term, their experiences with bullying, issues of bullying reported in the media, etc. Encourage them to be creative and honest and remind them there is no right way or no one way of representing their knowledge and understanding.
- When all students have contributed to the “Wall”, have them return to their seats. Tape the paper on the wall and discuss with students what they have included.

## **Violence and Bullying: An Issue Analysis and Action Project**

Issue analyses and action projects are great ways to help students understand the complexities of issues and thoughtfully consider active ways of addressing issues. This activity is a good follow up to seeing *Routes*.

### *Procedures:*

- Break students into groups of four or five
- Provide them with a list of issues / topics and have each group select one that interests them. Issues may include:
  - cyber bullying
  - peer bullying
  - harassment
  - youth criminal justice system
  - youth violence
  - family violence
  - school violence (as in the shootings at Columbine, Taber, etc.)
- Once they have selected their topic / issue, students should gather as much information as they can about it.
- Next, students should spend time analyzing their topic / issue. What are its complexities?
- Once they have an understanding of the complexities, students should plan and implement an action plan in an effort to address the issue / topic. The action may be mounting a public awareness campaign, creating educational materials, writing letters to politicians, etc.
- The final step is to have students prepare a visual presentation for the class in which they highlight the issue and its complexities, explain why it is of concern, how it relates to their lives, and what might be done by individuals and societies to address the issue (what action might we take). Remind students that they are not being asked to provide definitive solutions; rather, they are being asked to consider ways in which our awareness of the issue might be raised and what sorts of strategies might be employed in relation to the issue.

## On-Line Resources

[www.kidshelpphone.ca](http://www.kidshelpphone.ca) ~ information and resources for young people experiencing family violence.

[www.child.gov.ab.ca](http://www.child.gov.ab.ca) ~ Alberta Government website with information for victims of family violence.

[www.youthone.com](http://www.youthone.com) ~A web support for youth by The Support Network

RespectED: Violence & Abuse Prevention: This ROUTES partner's site contains resource materials for youth, parents and schools about responding to, and preventing, bullying behaviour. [www.standup2bullying.ca](http://www.standup2bullying.ca)

[www.bullying.org](http://www.bullying.org) ~ A website with good information and age appropriate resources.

[www.gecdsb.on.ca/d&g/nobullying/index.html](http://www.gecdsb.on.ca/d&g/nobullying/index.html) ~ Webquest about bullying.

[peacefulschoolsinternational.org/](http://peacefulschoolsinternational.org/) ~ A Canadian charitable organization created by a woman who lost her son to an act of aggression by a boy who had bullied him.

[The Society for Safe & Caring Schools & Communities](http://www.sacsc.ca/)

Resources, research, and information for parents, teachers and community members to build *safe caring* and inclusive *schools* and communities. [www.sacsc.ca/](http://www.sacsc.ca/)

[www.beatbullying.org/](http://www.beatbullying.org/) ~ A website from the United Kingdom designed to address bullying.

[www.wherepeacelives.org/](http://www.wherepeacelives.org/) ~ Conflict resolution and peace building through art and media

[www.safecanada.ca/](http://www.safecanada.ca/) ~ A Government of Canada website which discusses bullying in schools and prevention strategies. Links to initiatives and policies throughout the country.

[www.antibullying.net/](http://www.antibullying.net/) ~ information for parents, teachers and young people about tackling bullying in school.

For more detailed information and numbers about violence in Canada, please check out this StatsCan report on Family Violence:

[cansim2.statcan.gc.ca/cgi-win/cnsmcqi.pgm?Lang=E&SP\\_Action=Result&SP\\_ID=20009&SP\\_TYP=2&SP\\_Sort=0&SP\\_Portal=2](http://cansim2.statcan.gc.ca/cgi-win/cnsmcqi.pgm?Lang=E&SP_Action=Result&SP_ID=20009&SP_TYP=2&SP_Sort=0&SP_Portal=2) ~ Statistic Canada: Family Violence

Additional resources may be found in the **Routes** page on the Concrete Theatre website ~ [www.concretetheatre.ca/Routes2011.html](http://www.concretetheatre.ca/Routes2011.html)

## **Books**

The Bully, the Bullied and the Bystander by Barbara Coloroso

## **Videos**

The Bully's Mark. Distributed by Filmwest. [www.filmwest.com](http://www.filmwest.com)

Canada's National Film Board has video series including **Show Peace** (addressing conflict) and **Youth: Towards Tolerance** (addressing diversity)

## **ROUTES TEACHER FEEDBACK FORM / PERFORMANCE EVALUATION**

**We would like to hear from you, your colleagues and your students!**

Concrete Theatre depends on teacher feedback for assessing our shows and planning future programming.

**Please copy this form for each of your teachers and mail or fax to Concrete Theatre (address below)**

School: \_\_\_\_\_ Performance Date: \_\_\_\_\_ Attending Grades: \_\_\_\_\_

Teacher's name, grades & subjects taught: \_\_\_\_\_

Please add me to Concrete's Electronic mailing list:

My Email address is \_\_\_\_\_

**1. If you were responsible for booking, how did you find out about this performance? (check all that apply)**

Company brochure/handbill  Concrete's booth at the Teacher's Convention  
 Concrete's website  Through a teaching colleague  
 Other (please specify) \_\_\_\_\_

**2. Who paid for this performance?**

School  Parents / School Council  
 School Board  Students  
 Both School and Board  Other (please specify) \_\_\_\_\_

**3. Did you and your students find the performance and its content...**

Enjoyable?  Yes  No Engaging?  Yes  No Age-appropriate?  Yes  No

Informative as a support for curriculum / student learning?  Yes  No

**Comments on the show and how it was received by your students:**

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**4. Did you find the Teacher's Study Guide useful for:**

personal/student prep  follow-up  discussion/activities  building links to school programming

**Comments/Suggestions:**

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**5. Did you find the Post-show Question and Answer session with the actor valuable? informative?**

Yes  No **Comments/Suggestions:**

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**6. What themes, topics, issues, plays or stories would you like to see explored in future works created for students in the grade level(s) you teach?**

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**7. When is the best time to contact you with information about booking next season's productions?**

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**8. Please include any general comments / issues related to the performance and Concrete's work.**

*Feel free to continue your comments on the back of this form if you need more room.*

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**Please mail, fax or email this Evaluation Form to:** Concrete Theatre  
6-17 Stanley A. Milner Library Building, 7 Sir Winston Churchill Square, Edmonton, AB T5J 2V5  
Phone: 780.439.3905 Fax: 780.433.4782 [bookings@concretetheatre.ca](mailto:bookings@concretetheatre.ca)