

INVISIBLES

A Play



JUST BECAUSE IT'S INVISIBLE
DOESN'T MEAN THAT IT'S NOT REAL

Directed by Danielle Chandler

Cornelius Beaver | Kaitlyn Butschler | Matthew Clara | Maija Erickson | Isabelle Hart
Matthew Hyatt | Phoebe Kine | Ashley Lloyd | Mitchell Loon | Stephanie Meredith
Danielle Morgan | Ravin Ramheera-Wilson | Billy Stolz | Kailey Van Schie

Study Guide

Collective Creation Project

Magnus Theatre's 2016-2017 Collective Creation Project is a special Theatre in Education initiative created and produced by the theatre, and with the generous support of the Thunder Bay Community Foundation and the Ontario Arts Council. Teenagers from across Thunder Bay began working on INVISIBLES in the fall of 2016, with the premise that theatre as an art form, using creative expression and community engagement, can be instrumental in bringing about transformative social change. The project aims to create awareness of Invisible Disabilities that exist in the world, as told through the voices of local high school students.

"Theatre In Education has been shown, through countless studies, to be an important building block in developing a socially aware and academically confident adult. Magnus' Collective Creation Project is a wonderful opportunity for Thunder Bay youth to express themselves and their concerns, and perform in a meaningful piece of theatre of their own creation. The fact that the students chose a topic like Invisible Disabilities clearly demonstrates the social awareness that our local youth possesses and their commitment to the project is inspiring. I'm looking forward to the show."

- Thom Currie, Artistic Director



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How to Use This Guide

Magnus Theatre is committed to presenting top quality, passionate theatre to enrich, inform, empower and educate people of all ages. It is our goal that the performance not only be entertaining but also a valuable educational experience.

This guide is intended to assist with preparing for the performance and following up with your students. It provides comprehensive background information on the play as well as suggested themes, topics for discussion, curriculum-based activities and lesson plans which will make the content and experience of attending Magnus Theatre more relevant and rewarding for your students.

Using this guide, teachers can encourage students to conduct historical research, utilize critical analysis, think creatively, and apply personal reflection in relation to the play and its themes, which often crosses over into other subjects or areas of the curriculum.

Please use this guide in whatever manner best suits you. All activities and lesson plans may be modified to meet your classroom needs in order to make it accessible and applicable for your students.

We hope that this study guide provides stimulating and challenging ideas that will provide your students with a greater appreciation of the performance and live theatre.

If you would like further information about the production, Magnus Theatre, the various programs we offer, or to share your thoughts and suggestions, please contact:

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**STUDY GUIDE CREATED BY
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THEATRE ETIQUETTE

Please review with your class prior to arriving at the theatre.

We want your students, and everyone who attends a Magnus Theatre performance, to thoroughly enjoy it. In a live theatre environment, the performers and other audience members are affected by the students' behaviour (both positively and negatively). Our actors, technicians, and staff have worked hard to create an enjoyable and entertaining experience for you and your students. Below are a few items that, if followed, will greatly enhance the experience for all concerned.

WHEN SHOULD WE ARRIVE?

- We recommend that you arrive at the theatre at least 30 minutes prior to the performance (doors open approximately one hour before show time.)
- School matinees begin promptly at 12 noon – we cannot hold the curtain for latecomers.
- Please be in your seat approximately 15 minutes before the performance begins. Latecomers are not guaranteed seating.

WHERE DO WE SIT?

- Magnus Theatre has assigned seating and therefore it is important for teachers/chaperones to pick up the tickets before arriving to the theatre, or to arrive early to allow time for distribution of tickets.
- Students must sit in their assigned seats. We ask that teachers/chaperones disperse themselves among the students to provide sufficient supervision.
- Ushers and/or Magnus Theatre staff will be happy to assist you, if needed.

WHAT CAN WE BRING WITH US?

- Food and drink (including gum, candy and water) are not permitted in the Margaret Westlake Magnus Theatre Auditorium. We have a limited number of concession items for sale in the lounge before the show and during intermission. Please note that beverages and food from outside the theatre are not allowed.
- Please turn off – do not place on vibrate or silent – all electronic devices before entering the theatre. The lights as well as the sounds are very distracting.
- We do not have storage space for backpacks and ask that these items are left at school or on the bus.
- Please refrain from applying perfume or aftershave before coming to the theatre as a consideration for those who may have sensitivities to scents.

CAN WE TAKE PICTURES?

- Photography, audio or video recording are not allowed during the performance. This is a copyright infringement.

WHAT DO WE DO DURING THE PERFORMANCE?

- We encourage students to let the performers know that they appreciate their work with applause and laughter, when appropriate.
- Please do not talk during the performance. It is disruptive to the other patrons and the actors on stage.
- Please do not text or use your phone during the performance.
- Please do not leave your seat during the performance. If it is absolutely necessary to leave your seat, you will be seated in the back row upon your return and may return to your original seat at intermission. Younger students needing to leave must be accompanied by an adult.
- We ask that students refrain from taking notes during the performance as it can be distracting to the actors and audience members. If note taking is required, please do so before or after the show or during intermission.
- Please do not put your feet on the seats.
- Please do not go on the stage at any point.

WHAT DO WE DO AFTER THE SHOW?

- Applaud! If you particularly enjoyed the performance, it is customary to give a standing ovation at the end as well.
- Please stay in your seat until the performance ends and the auditorium lights come on.
- If your group is NOT attending the talk back session, please collect your personal belongings and promptly exit the auditorium.
- If your group IS attending the talk back session, please remain in your seats. A member of the Magnus Theatre staff will invite the actors back to the stage to begin the talk back session. Students should take advantage of this opportunity by asking questions.



MAGNUS THEATRE

Some information for you and your class.

- Magnus Theatre is a professional theatre company, which operates under the terms of the Canadian Theatre Agreement, engaging professional artists who are members of the Canadian Actor's Equity Association.
- Magnus Theatre was founded in 1971 by British director Burton Lancaster in conjunction with a citizens' committee, and was incorporated June 15, 1972.
- Thom Currie, the new Artistic Director of Magnus Theatre, joined us in August 2016.
- In 1998, Magnus received the Lieutenant Governor's Award for the Arts from Ontario Arts Council Foundation.
- MAGNUS IN THE PARK opened in September, 2001 after a successful \$5.5 million campaign to relocate the theatre from the old location on McLaughlin Street.
- Magnus services reach over 40 000 adults, students and seniors in Thunder Bay and Northern Ontario each year.
- STUDENT TICKETS cost \$20 and are available for any show. Simply come to the theatre on the day of the show and present valid student I.D.
- Theatre in Education is a community outreach program initiated at Magnus in 1987.
- Throughout the year, Magnus operate a THEATRE SCHOOL with classes for all ages in the fall, winter and spring. Drama camps run during March Break and the summer.
- The THEATRE FOR YOUNG AUDIENCES SCHOOL TOUR brings entertaining, socially relevant productions to elementary and secondary schools throughout Northern Ontario, to communities that may not have the opportunity to experience live theatre otherwise. Booking begins in the fall for performances in the spring.
- Magnus offers WORKSHOPS for students, teachers and community groups in Thunder Bay and across the region. Workshops can be designed to meet specific needs, or can be selected from various topics including introduction to drama, improvisation, anti-bullying

and more.

- SCHOOL MATINEES are held Wednesdays at 12 noon during show runs. Tickets are only \$12 each, and include a study guide created by an Ontario certified teacher and talk back session with the actors.
- In 2016 Magnus Theatre held a new play creation project, BLOCKED. With the guidance of professional theatre staff at Magnus Theatre, a group of high school students from across the city created a play about bullying and building social inclusion in our community. Students were involved in all aspects of the creation of the play.
- In the past, Magnus Theatre offered the YOUNG PLAYWRIGHT'S CHALLENGE to all students in Northwestern Ontario; three finalists experienced a week of intensive workshops on their plays with Magnus Theatre professionals, culminating in a public reading. We are hoping to reinstate this program – please let us know if you are interested.

Magnus Theatre can make learning dynamic, interactive, enriching and –above all – fun! Whether you are interested in bringing your school to the theatre, or prefer having us come to you, there are a variety of educational and entertaining programs that will benefit your students.

For more information, please contact Danielle Chandler at education@magnus.on.ca (807) 345-5552 (ext. 231)



ABOUT THEATRE IN EDUCATION

- ◇ Theatre in Education refers to theatre that is used as a tool for educational purposes, with the goal of changing attitudes and/or behaviours of audience members.
- ◇ Using the art form of drama as an educational pedagogy at any grade level, drama can reinforce the rest of the school curriculum, and has been proven to improve overall academic performance.
- ◇ It is a multisensory mode of learning, designed to:
 - ◇ Increase awareness of self (mind, body, voice) and others (collaboration, empathy)
 - ◇ Improve clarity and creativity in communication of verbal and nonverbal ideas
 - ◇ Deepen understanding of human behaviours, motivation, diversity, culture and history
- ◇ It incorporates elements of actor training to facilitate students' physical, social, emotional and cognitive development.
- ◇ It also employs the elements of theatre (costumes, props, scenery, lighting, music, sound) to enrich the learning experience, reenact stories and mount productions.
- ◇ Theatre students are able to take responsibility for their own learning and skill development as they explore the various aspects involved in theatre such as acting, directing, playwriting, producing, designing, building, painting, leading etc.
- ◇ It is a powerful tool for social change as emotional and psychological responses can be more intense as it is a live event, giving audiences an opportunity to connect with performers.
- ◇ Theatre can provide a believable, entertaining and interesting way to explore sensitive issues that are not typically discussed in public, such as racism, suicide, bullying and substance abuse. It is particularly effective with young audiences.
- ◇ By engaging audiences and capturing their attention, theatre can influence positive behaviour and healthy lifestyles, particularly if it is delivered with a message that audiences can understand. Hence, Theatre in Education performances are typically accompanied by study guides, activities, support material and/or workshops. The more interactive and participatory the event, the more successful it is.
- ◇ The arts, including drama, cater to different styles of learning and have positive effects on at-risk youth and students with learning disabilities.
- ◇ Involvement in the arts increases students' engagement, encourages consistent attendance, and decreases drop-out rates in schools.
- ◇ Drama allows students to experiment with personal choices and solutions to real problems in a safe environment where actions and consequences can be examined, discussed and experienced without "real world" dangers.
- ◇ Drama makes learning fun and its engaging and interactive nature makes learning more memorable.
- ◇ Drama increases language development as students express themselves by using a range of emotions and vocabulary they may not normally use.
- ◇ As students realize their potential, they gain confidence which extends to other areas of learning and their lives.



INVISIBLES



SYNOPSIS

INVISIBLES spans two days in the lives of four high school students, who must face an unexpected event that throws them into turmoil. There is more to the students than meets the eye, though: each student has a living, breathing invisible disability that shadows them, influencing their decisions, reactions and overall well-being.

INVISIBLES is based on the experiences of local teens, giving the play an authentic youth voice that delivers an important message: just because something is invisible, doesn't mean that it's not real.

RECOMMENDED FOR GRADES 5+

Did You Know?

Theatre in Education emerged in the UK at the Belgrade Theatre in 1965. A group of actors, teachers and social workers created a project which successfully merged theatre and education for the first time. A group of children were presented with a scene featuring two actors, one of which was holding the other captive. The children were given information on both characters and their situations and had the choice of whether or not to free the captive character. From this project, Theatre in education spread across Britain and the rest of the world.



COLLECTIVE CREATION

Collective creation refers both to a particular historical practice that defined a crucial stage in the development of Canadian drama in the 1960s and 1970s, and to a collaborative method of playwriting that is still widely practised. In its most common application, collective creation refers to the technique of devising a play as a group, with or without the aid of playwright or dramaturge. Advocates of this process claim that it makes the actor a creative artist, and leads to a performance style that expresses the authentic experience of the actor-creator.

In one sense, theatre has always been a collective creation, drawing on the collaborative energies of a team of artists who share the vision of the work they create. The movement of collective creation that developed in Europe and North America in the 1960s drew on many theatrical antecedents, but it was propelled by a desire to democratize the creative process, which in the 20th century placed increasing emphasis on the genius of the director as the interpreter of the text. The Canadian movement of collective creation was influenced by the work of such groups as the Living Theatre and the Open Theatre in New York, and the collaborative techniques of directors such as Peter Brook and Peter Cheeseman in Britain and Roger Planchon in France.

The social impetus behind collective creation in Canada was the generational surge of young artists whose passion for Canadian cultural nationalism in the 1960s led to a demand for plays that probed the experience of Canadian life and history. Most of the Canadian theatres that had emerged since the introduction of public subsidies to the arts in the 1950s had shown little interest in Canadian playwriting. Coinciding with the remarkable surge of new playwriting in the 1970s (a hallmark of what is referred to as the “alternative theatre movement”), a number of newly formed companies turned to collective creation as a means of generating plays about local and regional subjects. For them, collective creation implied left-wing populism, a critique of artistic hierarchy and a commitment to local culture. These theatres repudiated the established model of regional theatre as the product of a colonized mentality, and sought to define indigenous culture by returning to historical and local subjects.

There were many such companies in the years between 1968 and 1975, but the landmark event that showed the artistic possibilities of collective creation in English Canada was THEATRE PASSE MURAILLE’s celebrated documentary play, *The Farm Show*, in 1972. This production became a template for hundreds of similar projects across English-speaking Canada.

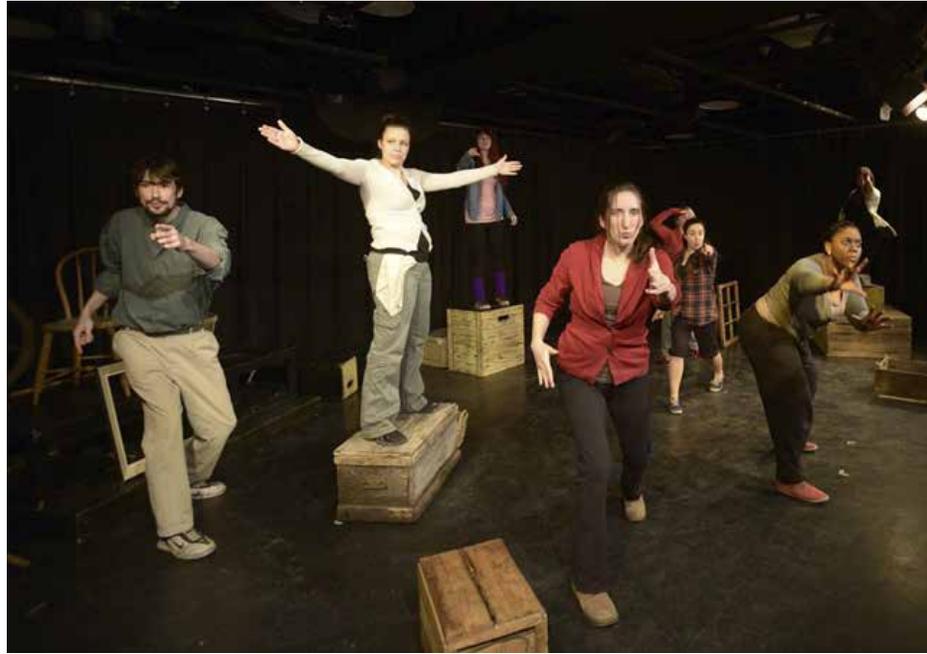
The process of *The Farm Show* has become famous because it was the prototype of a style that has come to characterize Canadian theatre in the early 1970s, and because it was the subject of a celebrated film by Michael ONDAATJE, *The Clinton Special*. In the summer of 1972 director Paul THOMPSON and a group of actors stayed in a borrowed



“The Farm Show” - Miles Potter, Fina MacDonnell, Paul Thompson and Anne Anglin acting in “The Farm Show”, a 1972 Theatre Passe Muraille production (courtesy Theatre Passe Muraille).



farmhouse near Clinton, Ontario. Out of their conversations with local farmers, the cast improvised a documentary play that combined spoken actuality and exuberant story-telling theatricality. On the surface, the play was a series of monologues, songs and sketches (as one actor says to the audience, “it just bounces along and then it stops”), but its apparent formlessness concealed an intricate dramatic structure. In Québec, collective creation was equally important in the development of a distinct acting style and dramatic technique. Following the pioneering work of directors like Jean-Claude GERMAIN and troupes like Le Grand Cirque Ordinaire, hundreds of small “jeune théâtre” companies came and went through the 1960s and 1970s. Most of these practised collective creation, but whereas in English Canada the process tended to favour story-telling and documentary actuality, the Québécois companies often displayed a more flamboyant theatricality that drew upon circus and clowning traditions.



As playwriting developed in Canada to the point where dramatists could make a living from their art, collective creation appeared less necessary. Even so, some of the most important and popular plays of the 1970s were collectively devised, including 25TH STREET THEATRE’s Paper

Wheat, Toronto Workshop Production’s Ten Lost Years, and the politically radical collectives of the Mummers Troupe in Newfoundland.

The equation of collective creation with specific genres and populist ideological principles of culture and theatrical organization began to fade through the 1980s. As a process, collective creation remained popular as one set of specific dramaturgical tools that enabled theatres to write a play on a desired topic efficiently and quickly. Some companies, such as Headlines Theatre in Vancouver and Resource Centre for the Arts in St John’s, remain committed to collective creation as a process appropriate to community-based culture.

In the 1990s collective creation was widely supplanted by “collaboration,” in order to move beyond the anti-hierarchical political connotations that were so important in the 1970s. Despite this shift in language, the techniques of collective work are commonly practised, particularly in physical theatre and imagistic groups, feminist companies and grassroots political theatres (such as Edmonton’s labour-oriented Ground Zero Productions). No longer an expression of alternative cultural practice, collective creation is now one of the repertoire of methods utilized by small theatres that, because they either pay very little or rely on volunteer commitment from their casts, can keep a team of actors together long enough to develop a play. That is a luxury which the larger, more institutionalized theatres can rarely afford.

Source: <http://www.thecanadianencyclopedia.ca/en/article/collective-creation/>



Disabilities can come in many different forms. Most people are familiar with a “visible” disability; a neighbour down the street uses a wheelchair or a friend of a friend has a guide dog, but what about someone with a disability that’s not visible? An invisible disability is just as life-affecting as a visible one, but they’re not as talked about and easily understood.

What is an invisible disability anyway? Loosely defined, an invisible disability is a disability that is not immediately noticeable. They can include brain injuries, chronic pain, mental illness, gastro-intestinal disorders, and much more. Because they’re not obvious to spot, invisible disabilities may be overlooked and misunderstood. And unfortunately, this can lead to discrimination or exclusion of those with an invisible disability.

A person with an invisible disability may find it difficult to talk about their disability and the daily challenges they face. For example, a woman with a gastro-intestinal disorder needs to continually use the restroom during work hours. The woman may be embarrassed and fears being treated differently, so she doesn’t discuss it openly with her coworkers. Her coworkers, who aren’t aware of her needs, develop negative ideas and attitudes about her behaviour; they lack the knowledge and information to change their perceptions and attitudes. This lack of awareness and understanding, and the resulting attitudes, can hurt a person with an invisible disability in many ways and limit them from reaching their full potential.

The “hidden” quality of invisible disabilities means there is an increased need for creating awareness and changing attitudes. How can this be done? These kinds of changes often start simply with conversations that help educate and encourage understanding. Removing the social stigma involved with disclosing an invisible disability, and having colleagues, teachers, employers and others try to be more accommodating and accepting of the unique challenges faced by those with invisible disabilities can also help create a more inclusive society.

It’s important to change the way we talk and think about invisible disabilities. Open communication and open minds are key. Keri Vandenberg, a young woman who is an advocate for invisible disabilities, and has one herself, stresses that “all disabilities are just differences” — a good point to remember when trying to foster understanding, acceptance and inclusiveness for everyone.

Source: <http://www.rickhansen.com/Blog/ArtMID/13094/ArticleID/81/Lets-Talk-About-Invisible-Disabilities>



7 THINGS YOU NEED TO KNOW ABOUT INVISIBLE DISABILITIES



By JR Thorpe, Jan 7 2016

Think of the word “disability”. What do you see? The people of the Special Olympics, swimming and running and jumping in wheelchairs or without limbs? Guide dogs? Stephen Hawking? People rudely using disabled parking spots without actually “looking” disabled? One thing that, unless you have personal experience with it, may not have immediately popped into your head is the phrase “invisible disability”. But a huge range of disabilities currently recognized in today’s medical community are completely invisible, even to the trained eye. It’s time for us all to change our mental image of what being disabled means.

A disability is literally speaking the opposite of an ability — but in real life, it’s not always that simple. Chronic pain, for instance, may leave you capable some days and absolutely flattened on others; epilepsy, another disability classified as invisible, can create a seizure with no warning whatsoever. And many people with invisible disabilities will suffer as much from their problem’s hidden nature as from its symptoms.

So it’s time to bring general knowledge about invisible disabilities into the light. Here’s what you need to know — so that if anybody decides to confide about their ID status (no, not One Direction) to you, you’ll know how to avoid making an absolute idiot of yourself.

1. They Span A Huge Range Of Symptoms

“Invisible disability” really is a massively catch-all term for a huge range of things. According to the Americans with Disabilities Act of 1990 (ADA) an individual with a disability is a person who: “Has a physical or mental impairment that substantially limits one or more major life activities; has a record of such an impairment; or is regarded as having such an impairment.” As you may have clocked, that can cover huge swathes of things, from severe chronic pain to mental illnesses to diabetes to hearing or sight loss to learning difficulties. Phew. Exhausted yet? The one real distinguishing factor that separates these disabilities from others is that you can’t tell they’re there by looking at somebody. There’s even an award given by the Invisible Disabilities Association of America called the “But You LOOK Good Award.



Some invisible disabilities will become obvious once you come to know a person better, but many may remain completely hidden unless the person chooses to disclose their condition to you. And that leads to some problems — not least people giving them the stink-eye when they use disabled parking spots or bathrooms.

2. They're More Common Than You Think

Disability, both visible and invisible, is more widespread in the community than you may believe. The rarity of seeing a person in a wheelchair may have convinced you otherwise, but that's just skimming the surface. If you ask the Invisible Disabilities Association, they'll explain that 26 million Americans are estimated to have a severe disability, and that up to three-fourths of them don't use a cane or wheelchair to get around — which is our main signifier of disability. Let's take a few better-known invisible disabilities for example. Eighty-seven people are diagnosed with epilepsy every day, and one in 50 will have epilepsy at some point in their lives. At least 9.3 percent of the entire American population suffers from diabetes. And a whopping 1.5 billion people worldwide are estimated to have chronic pain. This is not a small problem; the chances are pretty good that the next new person you meet will have an invisible disability of some kind or other.

3. Sufferers May Appear Perfectly "Normal"

This is the thing that may piss off sufferers more than anything else, aside from the problems of managing their disability. It's that they often look completely "normal," or at least don't fit our sense of "disability" as it's normally defined. We're prepared to categorize people without limbs or with severe, obvious difficulty in mobility as disabled, but when it comes to something like an insulin pump or severe depression, we balk. If they can walk to the store, surely they must be fine, right? Wrong.

4. Some Of Your Favorite Celebs Have One

Given their widespread nature, it's not unexpected that some of the most famous people on the planet have an invisible disability. Avril Lavigne's got the headlines most recently with her struggle with Lyme Disease, an infectious disease caused by a tick bite, including the revelation that it was misdiagnosed as chronic fatigue syndrome and depression (both also invisible disabilities) before a doctor hit the nail on the head. But she's not the only one. Nick Cannon has lupus, Lil Wayne suffers from epilepsy — and even Morgan Freeman, in whose voice you are now reading this post, suffers from fibromyalgia, a little-known chronic pain condition. Even the brilliant and wealthy aren't immune.

5. People With Invisible Disabilities Often Suffer Huge Discrimination In The Workplace

Employment law definitely protects employees with every kind of disability, obvious or not — but it often doesn't work out that way. According to a report by NPR, the biggest proportion of complaints made to the Equal Employment Opportunity Commission between 2005 and 2010 were to do with invisible disabilities. Clearly the situation for people who look like they should be able to work like a non-disabled person, but can't, is not great. Some people cope with this by simply not disclosing their condition to their work and workmates, even though, Psychology Today notes, that just creates an added psychological burden of secrecy — and the false impression that, if they can't do something, it's just because they're incompetent. Which is about 400 types of not great.

6. It May Take A While To Reach Diagnosis

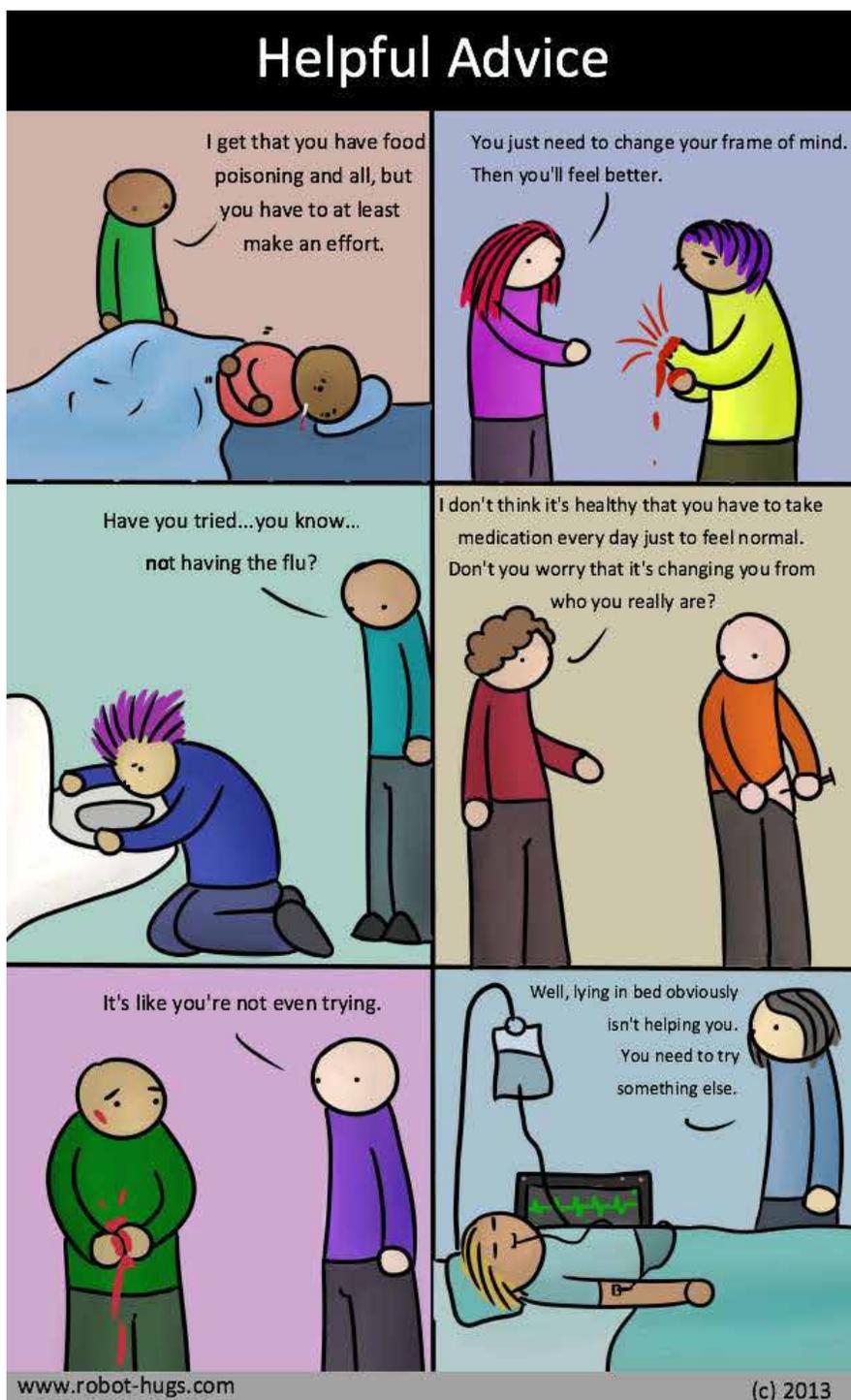
As Avril Lavigne can testify, one of the most frustrating elements of invisible disability can be the lack of immediate, obvious diagnosis. It's listed as one of the most common challenges facing invisible disability sufferers, and a 2002 collection of studies revealed that many people with invisible disabilities go through the medical ringer for years, collecting diagnoses, medical bills, and no real closure at all. They may not realize anything is wrong or abnormal until their early adulthood — or later — and may struggle for years to be believed or find a capable physician. That has got to suck.



7. It's The Sufferer's Information To Disclose

Reading this, you may believe that your duty, if you're an able-bodied person, to reveal as much about a person's disability to your coworkers and friends as possible, to make sure they're clued up and aware of the laws. Good on you for being supportive! But that is seriously not your job. As much as disclosure may seem like a good idea to you, people with invisible disabilities suffer a heap of discrimination, including the idea that they must somehow have an "easier" time than visibly disabled people (note: not true). Do you really want to expose your friend to invasive questions, smug "you don't LOOK sick" responses, skepticism, or harassment? Thought not. It's their call.

Source: <https://www.bustle.com/articles/114205-whats-an-invisible-disability-7-things-you-need-to-know>



10 TIPS FOR TEACHING ABOUT INVISIBLE DISABILITIES AND BULLYING



Did you know that children with disabilities are more likely to be bullied than other children—some studies say as much as two or three times more likely? And students with so-called “invisible” or hidden disabilities—such as dyslexia, hearing loss, allergies, anxiety, ADHD, speech impairments, and autism spectrum disorder—are particularly vulnerable.

Why? When a child’s differences are not surface-level, such as a wheelchair, for example, other students may not have the emotional IQ to understand them. “Generally, kids want to be friends with kids they can identify with and who are alike,” says Jennifer Heithaus, fellow in developmental pediatrics at Saint Louis University School of Medicine in St. Louis, Missouri. “Anybody that doesn’t really fit that mold sticks out, gets isolated,” and may become bullied, she says.

Here’s the good news: We can play a critical role in bullying prevention by encouraging a culture of acceptance through discussion and classroom activities. Here are some ideas from experts about how to handle these issues in the classroom.

1. Highlight students’ uniqueness. “Sometimes you can see individuals’ differences and sometimes you can’t,” says Anjali Forber-Pratt, assistant professor in the department of human and organizational development at Vanderbilt University in Nashville. Be explicit about this with kids, and discuss the strengths and challenges that we all have. She suggests asking kids: “What is it that helps you succeed or do well?” Then talk about how some kids have glasses to help them see, hearing aids to hear better, or some need to have their name called to focus on directions.

2. Explain the spectrum of disabilities. Talk about the range of disabilities—in ways that are age appropriate. For example, ask elementary-school-age children: “What is a disability?” They will often mention someone with a physical disability. Then, explain there are disabilities that we can’t see that can affect our behavior or mood. Stress it’s not the student’s choice to act a certain way, but it’s the way their mind or body responds. If kids are given basic, honest information, they are often quite understanding and helpful to their classmates, says Leanne Sargent-Suarez, a resource specialist at LOGAN Community Resources, which serves individuals with developmental disabilities in South Bend, Indiana. For instance, if a student asks why a child with autism spectrum disorder puts his hands over his ears in a loud lunchroom, she suggests explaining that the child’s hearing works really well and something that might not seem loud to everyone is loud to him. “Say that each person’s individual body works a little different and that’s just them taking care of the differences they have,” says Sargent-Suarez. “Fairness is giving what each individual student needs, not exactly the same thing.”

3. Be open and comfortable. Sometimes adults shy away from talking about disabilities because they don’t want to say the wrong thing or hurt anyone’s feelings, says Forber-Pratt. Plus, teachers have to balance issues of student privacy. But kids are naturally curious and teachers should create a comfortable space in which to talk and ask questions about disabilities. “Not acknowledging [the disability] is making it more taboo for the child,” says Sargent-Suarez. Talk in general terms and be positive, without zeroing in on the child.



- 4. Discuss appropriate language.** Emphasize the individual over the label with person-first language, such as a “person with a disability” rather than a “disabled person.” Be clear that certain words are unacceptable, such as retard, spaz or lame, and explain why. “It’s important to talk about how our language has changed over the years,” says Sargent-Suarez. “Words can affect us and words can affect each other.” Retard means delayed, but when used in a derogatory way, it can be hurtful.
- 5. Create clear ground rules.** Be positive and emphasize what is expected of children—including what bystanders can do in a bullying situation. Suggest helpful phrases for kids who want to intervene to say such as, “This isn’t OK” or “I can be your friend,” suggests Sargent-Suarez. At regular classroom meetings, share examples of students who have been helpful to others in class. Do some role-playing to model interactions you’d like to see in class. Something as simple as encouraging students to be friendly to a child with a disability or ask him or her to play with at recess can create an inclusive atmosphere.
- 6. Address bullying directly.** If you see bullying happening in your school or classroom, experts recommend facing it head-on. “Talk to students, making what’s unsaid said,” says Heithaus, who works with schools on programs to improve the social integration of students with disabilities. “Acknowledge the issue, without picking out specific students, and recognize there is a problem.” Studies have shown that it’s helpful to kids who are struggling with bullying to know a supportive adult is aware and available to speak in private about any problems.
- 7. Work on community.** Take time to let students get to know one another. At the beginning of the day, invite children to share what’s happening at home and with their families. Look for common ground between students who have hidden disabilities and those who do not. Understanding one another creates a caring, inclusive environment where bullying is less likely. While these class meetings begin with specific lesson plans to discuss bullying and communication, curricula like Olweus More Class Meetings That Matter recognize that they often end up building class cohesion, community, and conflict resolution skills.
- 8. Invite students and parents to share.** Sometimes parents may want to visit a class to read a book about differences and answer questions about their child’s disability. Other times, students may want to self-advocate and be the “expert” with a show-and-tell about their disability, says Forber-Pratt. In some instances, you may want to couple that with a chance to ask questions without the student present. The key is talking to the family in an IEP planning meeting to gauge how they would like the topic to be addressed in the classroom, if at all.
- 9. Look for opportunities for socializing.** Kids who suffer from bullying are often excluded. Heithaus suggests finding ways outside the classroom for students with disabilities to get involved with others through school teams, music groups or other extracurricular activities. Forber-Pratt adds that it’s important to be intentional about welcoming students with meeting locations that are accessible, videos with captions and other efforts to be open. “You want to send the message, ‘Hey, we really do want you to join this club or team,’” she says.
- 10. Expose kids to adults with disabilities.** When assigning a biography or hero project, be sure to include famous people that students might not know have a hidden disability—as well as those with physical disabilities, suggests Forber-Pratt. Invite people with disabilities to be guest speakers. Bring in community members or athletes with various disabilities to talk about their lives and field questions. “It’s a safe zone for kids to ask absolutely anything they want to—and they will, which is awesome!” she says.

Source: <https://www.weareteachers.com/10-tips-teaching-invisible-disabilities-bullying/>



AUTISM SPECTRUM DISORDER

Autism spectrum disorder (ASD) is the name for a group of developmental disorders. ASD includes a wide range, “a spectrum,” of symptoms, skills, and levels of disability. People with ASD often have these characteristics:

- Ongoing social problems that include difficulty communicating and interacting with others
- Repetitive behaviors as well as limited interests or activities
- Symptoms that typically are recognized in the first two years of life
- Symptoms that hurt the individual’s ability to function socially, at school or work, or other areas of life

Some people are mildly impaired by their symptoms, while others are severely disabled. Treatments and services can improve a person’s symptoms and ability to function. Families with concerns should talk to their pediatrician about what they’ve observed and the possibility of ASD screening. According to the Centers for Disease Control and Prevention (CDC) around 1 in 68 children has been identified with some form of ASD.

Signs and Symptoms

Parents or doctors may first identify ASD behaviors in infants and toddlers. School staff may recognize these behaviors in older children. Not all people with ASD will show all of these behaviors, but most will show several. There are two main types of behaviors: “restricted / repetitive behaviors” and “social communication / interaction behaviors.” Restrictive / repetitive behaviors may include:

- Repeating certain behaviors or having unusual behaviors
- Having overly focused interests, such as with moving objects or parts of objects
- Having a lasting, intense interest in certain topics, such as numbers, details, or facts.

Social communication / interaction behaviors may include:

- Getting upset by a slight change in a routine or being placed in a new or overly stimulating setting
- Making little or inconsistent eye contact
- Having a tendency to look at and listen to other people less often
- Rarely sharing enjoyment of objects or activities by pointing or showing things to others
- Responding in an unusual way when others show anger, distress, or affection
- Failing to, or being slow to, respond to someone calling their name or other verbal attempts to gain attention
- Having difficulties with the back and forth of conversations
- Often talking at length about a favorite subject without noticing that others are not interested or without giving others a chance to respond
- Repeating words or phrases that they hear, a behavior called echolalia
- Using words that seem odd, out of place, or have a special meaning known only to those familiar with that person’s way of communicating
- Having facial expressions, movements, and gestures that do not match what is being said
- Having an unusual tone of voice that may sound sing-song or flat and robot-like
- Having trouble understanding another person’s point of view or being unable to predict or understand other people’s actions.

People with ASD may have other difficulties, such as being very sensitive to light, noise, clothing, or temperature. They may also experience sleep problems, digestion problems, and irritability. ASD is unique in that it is common for people with ASD to have many strengths and abilities in addition to challenges. Strengths and abilities may include:

- Having above-average intelligence – the CDC reports 46% of ASD children have above average intelligence
- Being able to learn things in detail and remember information for long periods of time
- Being strong visual and auditory learners
- Excelling in math, science, music, or art.

Source: <https://www.nimh.nih.gov/health/topics/autism-spectrum-disorders-asd/index.shtml>



ANXIETY DISORDERS

Everyone feels anxious now and then. It's a normal emotion. Many people feel nervous when faced with a problem at work, before taking a test, or making an important decision. Anxiety disorders are different, though. They can cause such distress that it interferes with your ability to lead a normal life. This type of disorder is a serious mental illness. For people who have one, worry and fear are constant and overwhelming, and can be disabling. But with treatment, many people can manage those feelings and get back to a fulfilling life.

Types of Anxiety Disorders

There are several kinds, including:

- Panic disorder. People with this condition have feelings of terror that strike suddenly and repeatedly with no warning. Other symptoms of a panic attack include sweating, chest pain, palpitations (unusually strong or irregular heartbeats), and a feeling of choking. It can feel like you're having a heart attack or "going crazy."
- Social anxiety disorder. Also called social phobia, this involves overwhelming worry and self-consciousness about everyday social situations. The worry often centers on a fear of being judged by others, or behaving in a way that might cause embarrassment or lead to ridicule.
- Specific phobias. These are intense fears of a specific object or situation, such as heights or flying. The level of fear is usually inappropriate to the situation and may cause you to avoid common, everyday situations.
- Generalized anxiety disorder. This is excessive, unrealistic worry and tension, even if there's little or nothing to provoke the anxiety.
- What Are the Symptoms of Anxiety Disorders?

It depends on the type of anxiety disorder, but general symptoms include:

- Problems sleeping
- Cold or sweaty hands or feet
- Shortness of breath
- Heart palpitations
- Not being able to be still and calm
- Dry mouth
- Numbness or tingling in the hands or feet
- Nausea
- Muscle tension
- Dizziness

Causes of Anxiety Disorders

The exact cause of anxiety disorders is unknown, but anxiety disorders -- like other forms of mental illness -- are not the result of personal weakness, a character flaw, or poor upbringing. As scientists continue their research on mental illness, it is becoming clear that many of these disorders are caused by a combination of factors, including changes in the brain and environmental stress.

Like other brain illnesses, anxiety disorders may be caused by problems in the functioning of brain circuits that regulate fear and other emotions. Studies have shown that severe or long-lasting stress can change the way nerve cells within these circuits transmit information from one region of the brain to another. Other studies have shown that people with certain anxiety disorders have changes in certain brain structures that control memories linked with strong emotions. In addition, studies have shown that anxiety disorders can run in families, which means that they can at least partly be inherited from one or both parents, similar to the genetic risk for heart disease or cancer. Moreover, certain environmental factors -- such as a trauma or significant event -- may trigger an anxiety disorder in people who have an inherited susceptibility to developing the disorder.

Source: <http://www.webmd.com/anxiety-panic/>



DEPRESSION

Depression is not simply a temporary change in mood or a sign of weakness. It is a real medical condition with many emotional, physical, behavioural and cognitive symptoms. Many people are ashamed or afraid to ask for help. Others shrug off their symptoms and end up suffering in silence. Contrary to some misconceptions, depression is neither inevitable nor is it a character flaw.¹ People with depression often get these ideas because of the feeling of guilt caused by the illness.¹ Depression is a real health problem for which help is available.¹ But you must be aware of it and know how to ask for help.

Who Does Depression Hurt?

About 1 in 10 Canadians will experience an episode of major depressive disorder (the diagnosis given to those suffering from depression) during their lifetime. Depression is, in fact, a widespread medical condition:

- Depression is among the leading causes of disability worldwide
- Women are more likely than men to experience depression
- People with a family history of depression may be more likely to develop the disease
- People with chronic illnesses may also be susceptible to the disease

Unfortunately, many people, unaware of how common this illness is, do not seek treatment because they are afraid of what others will think. And yet, today depression is a common illness for which there are many effective treatments. If you suspect that you are depressed, it is important that you see your doctor as soon as possible.

Causes of Depression:

- Major Depressive Disorder
- Seasonal Depression
- Postpartum Depression
- Bereavement

What Factors May be Related to Depression?

Depression may be caused by one factor alone or a combination of factors. Some factors believed to contribute to depression include:

- Family history – depression can be something that runs in families.
- An imbalance of chemicals in the brain.
- Difficult life events.
- Traumatic events in childhood such as the following can influence a person's mental outlook throughout their life:
 - abuse
 - neglect
 - divorce
 - family violence
- Gender – women are more likely to develop depression than men.
- Increased work demands – during such times people have a greater likelihood of becoming depressed.
- Chronic illness seems to put someone at greater risk of becoming depressed.
- Low income, living alone or divorce can bring out symptoms of depression.
- Substance use, such as alcohol use, is often associated with depression.



LEARNING DISABILITIES

A person can be of average or above-average intelligence, not have any major sensory problems (like a hearing impairment), and yet struggle to keep up with people of the same age in learning and regular functioning. 1 in 10 Canadians has a learning disability.

How can one tell if a person has learning disabilities?

Learning disabilities can affect a person's ability in the areas of:

- Listening
- Speaking
- Reading
- Writing
- Mathematics

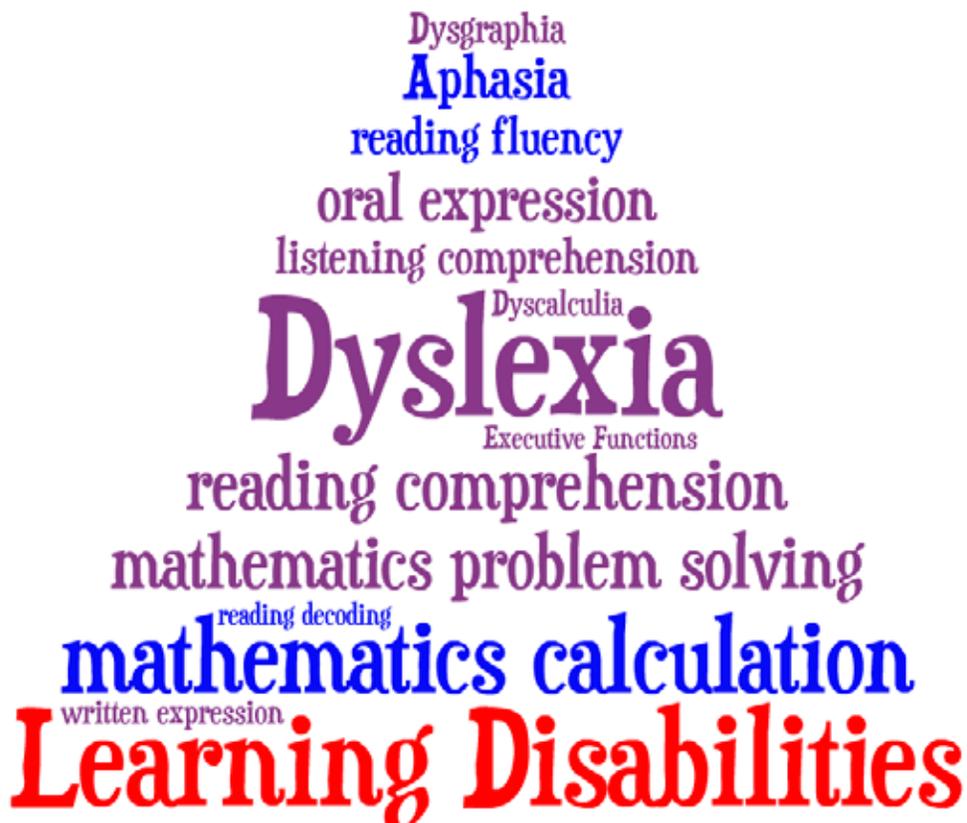
Other features of a learning disability are:

- A distinct gap between the level of achievement that is expected and what is actually being achieved.
- Difficulties that can become apparent in different ways with different people.
- Difficulties that manifest themselves differently throughout development.
- Difficulties with socio-emotional skills and behavior.

What causes learning disabilities?

Experts are not exactly sure what causes learning disabilities. LDs may be due to:

- Heredity - Often learning disabilities run in the family, so it's not uncommon to find that people with learning disabilities have parents or other relatives with similar difficulties.
- Problems during pregnancy and birth - LDs may be caused by illness or injury during or before birth. They may also be caused by drug and alcohol use during pregnancy, low birth weight, lack of oxygen and premature or prolonged labor.
- Incidents after birth - Head injuries, nutritional deprivation and exposure to toxic substances (i.e. lead) can contribute to learning disabilities.



ONTARIO CURRICULUM CONNECTIONS

The following lesson plans and activities are intended to be used as preparation for and/or follow-up of the performance. It is our hope that the materials will provide students with a better understanding and appreciation of the production. Teachers may use and adapt the lesson plans as required to suit their classroom needs. Please note that many lesson plans are cross-disciplinary and are based on the Ontario Curriculum.

This study guide fulfills the Ontario Ministry of Education's Curriculum Expectations in the following categories:

The Arts Curriculum:

- A. Creating and Presenting or Creating and Performing or Creating, Presenting and Performing
- B. Reflecting, Responding and Analyzing
- C. Foundations
- D. Exploring Forms and Cultural Contexts

The English Curriculum:

- A. Oral Communication
- B. Writing
- C. Media Studies
- D. Reading and Literature Studies

The Social Sciences and Humanities Curriculum:

- A. Foundations
- B. Research and Inquiry Skills
- C. Equity, Social Justice and Change
- D. Self and Others
- E. Healthy Relationships
- F. Gender Issues and Gender-Related Policy in Context
- G. Interpersonal Skills
- H. Trends, Issues and Challenges
- I. Personal and Social Responsibilities



PRE-SHOW ACTIVITIES AND DISCUSSION

It is important for all students to know what to expect when they arrive at the theatre. Preparing students for a live performance through discussions and activities enhances their overall experience. It is important for all students to know what to expect when they arrive at the theatre. Preparing students for a live performance through discussions and activities enhances their overall experience and creates a more focused audience. Encouraging students to pay attention to certain aspects of the production and/or posing one or two specific questions to the class further enhances their experience as they are actively listening and watching. As well, pre-show discussion provides teachers with an understanding of their students' prior knowledge on the themes/subjects, thus allowing lesson plans to be tailored accordingly.

ATTENDING THE THEATRE

Please review the Theatre Etiquette guidelines with your class (page 4).

1. How is live theatre different than a movie? How is the role of the audience different?
2. Why attend live theatre? What is the value of attending?
3. Discuss the elements that go into producing a live performance: casting, directing, rehearsals, designing (lights, sets, props, costumes), etc. Ask students to guess how many different administrative, managerial, technical, backstage, on-stage, and volunteer positions are required to put on a production (keep in mind the size of the theatre and the scale of the show). What do they think these various positions entail? In small groups, compare your definitions and discuss how each position contributes to the success of the production. After attending the performance, compare their guesses to what they observed while at the theatre and/or from the information provided in the show program.
4. Ask students to pay attention to the following during the performance:
5. Staging/blocking: how the actors move on stage, where they move to and from, etc.
6. Costumes: colours, styles, what they say about the characters, costume changes, how they work with the set, the props and the lighting, etc.
7. Lighting: lighting cues, colours, spotlights, special effects, etc.
8. Music/sound effects: songs, background music, sound cues, etc.
9. If your group is attending the Talk-Back session after the performance, brainstorm possible topics as a class and ask each student to prepare one question to ask.

INTRODUCTION TO THE PLAY

Read the play's synopsis on page 7 to students.

1. Based on what they already know about the show, what do they think the play will be about? What do they expect the theme(s) and/or message(s) to be?
2. What is collective creation?
3. What is an invisible disability? How many can your students name?
4. How might having a disability affect someone's life? Can there be any positive effects?
5. How should someone that's struggling with an invisible disability, such as a mental health issue, get help?



DURING THE SHOW AND INTERMISSION

1. Have students examine the artwork located in the lounge. How does this artwork reflect the production? Does it help establish the tone for the show? If so, how? If not, why not?
2. Read the program. Ask students what, if anything, they would change if they were the designer. What would they add?
3. Throughout your visit to the theatre, encourage students to take note of the various people

POST-SHOW ACTIVITIES AND DISCUSSION

While watching a live performance, audiences are engaged physically, emotionally and intellectually. After the performance, discussions and activities allow students to ask questions, express their emotions and reactions and further explore the experience. The questions and activities below are listed by topic and can be utilized in many different courses. Please review the entire list and adapt questions and activities to fit your classroom needs.

STUDENT'S REACTIONS

1. What was your overall reaction to the performance? Explain.
2. What did you like best about the play? What did you dislike?
3. Are you satisfied with the way the story was told? Explain.
4. What, if anything, would you have done differently if you were the director of the play? An actor? The set designer? The costume designer? The lighting designer? The playwright?
5. Would you recommend this show to your friends and/or family? Why or why not?
6. What can you learn from these characters? Did watching the play offer any insight into your own life?

ACTORS & CHARACTERS

1. Make a list of the details of the main characters in the play. How did you learn this information – from dialogue, interaction with other characters, costumes, etc.?
2. Did the characters change or grow during the play? Identify specific moments of change.
3. How does their age, status, gender, religion, ethnicity, etc. affect each character?
4. How did the actors use their voices and bodies to portray the characters? Were the actors successful or unsuccessful at doing so? Justify your answer using specific examples from the production.
5. Create a physical description of one of the characters from the play including weight, height, body type, hair colour, etc. Share and compare descriptions with those of their classmates.
6. Do you think the characters were well cast? Justify your answer.
7. An actor's main job is to pretend to be someone else. In order for this to be believable for the audience, an actor must know as much as possible about his or her character, from the way they feel about others to their favorite drink. Sometimes this information can be found with research about the history and culture of the time a character lived in, but sometimes the information must be created from what the actor believes about his or her character. Assign each student a character from the play you saw or from a book you've all read. Have each student create their character by researching and inventing everything needed to portray someone. When their research is complete, have the students become their character for the class. The student should be able to answer questions from others (as the character) about his or her life and provide solid evidence as to why this was chosen.



DESIGN – Costumes, Lighting and Setting

1. Describe the use of colour, staging, lighting, costumes and/or other elements used within the production and how it worked (or failed to work) with the play content.
2. Did each character's costumes seem appropriate for his/her character (personality, social status, age, occupation, etc.)? Why or why not?
3. A realistic setting tries to recreate a specific location. It generally consists of a painted backdrop, flats and furniture or freestanding set pieces. An abstract set, on the other hand, does not depict any specific time or place. Rather, it typically consists of platforms, steps, drapes, panels, ramps and/or other nonspecific elements and is used in productions where location changes frequently and/or quickly. Is this set realistic or abstract? How was the set used during the show?
4. Create a sketch or series of sketches depicting an alternate set or costumes for one, or all, of the actors.

DRAMATIC ARTS

1. Blocking is a theatre term which refers to the precise movement and positioning of actors on a stage in order to facilitate the performance. In contemporary theatre, the director usually determines blocking during rehearsal, telling actors where they should move for the proper dramatic effect and to ensure sight lines for the audience. Describe the blocking used in the production. Were there any moments when you felt that such movement was particularly effective or ineffective? Describe them.
2. A tableau is a theatrical technique that requires participants to freeze their bodies in poses that capture a moment in time. Divide into groups of at least four and ask each group to create a tableau depicting the most memorable part of the play. Encourage them to explore levels (high, low, depth, etc.)
3. In groups, create a scene from something mentioned in the play but not shown onstage.
4. Name one defining trait of each character in the play. How did the actors portray these characteristics?
5. Discuss dramaturgy with the class. Using the play you saw, have students create an outline of the research materials they would need if they were the dramaturg for this production. What research materials would you need to provide the actors and director? What terms in the play require definition? What images, photos, video or audio research would be helpful? Assign each student a different research area on which to find information for this play. (For example, in *Of Mice and Men*, the dramaturg might need information on California history, the dust bowl, migrant workers, mental disabilities, friendship, dreams...etc.) Together, compile a file of information the class would present to their cast.

ENGLISH & LANGUAGE ARTS

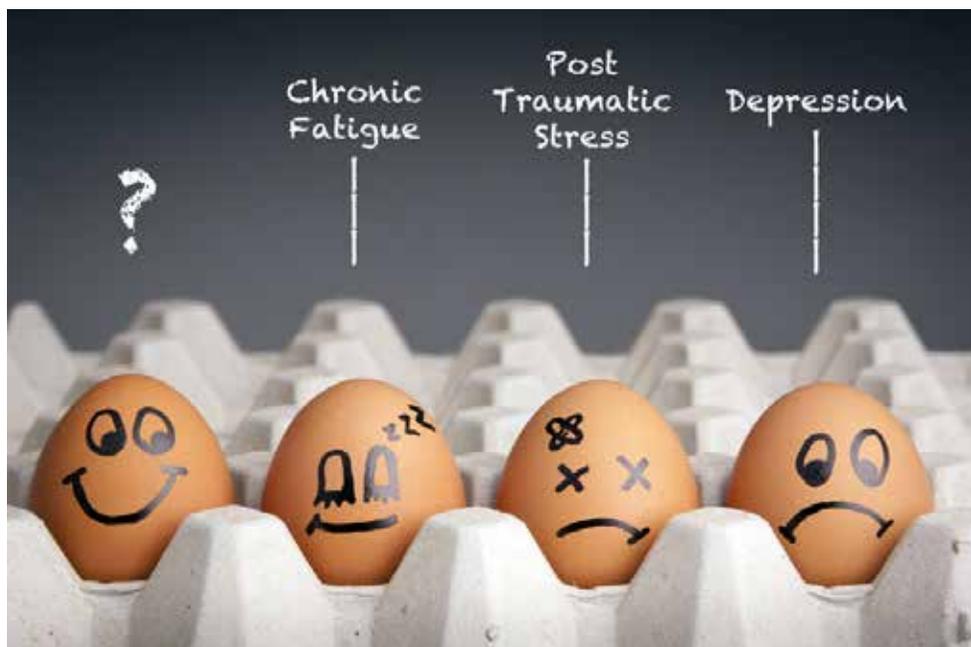
1. Write a review of the play. Consider the purpose of your review – is it to encourage others to see the play or to warn them about some aspect they may not like? Optionally, send the review to Magnus Theatre by emailing education@magnus.on.ca
2. What do you think the topic, purpose and intended audience for *INVISIBLES* is? Why? Think-pair-share with a partner to discuss
3. Write and present a monologue from the point of view of one of the characters in *INVISIBLES*
4. Many theorists argue that conflict is necessary for a dramatic text. Describe the conflict within *INVISIBLES*. Which characters were in conflict? Was the conflict resolved or not? How? How did you feel about its resolution or lack of resolution?
5. *INVISIBLES* was written by local teenagers. Was this apparent to you when you saw the play? Why or why not?



6. Every play, like every person, has a story to tell. Many plays focus on events the playwright has experienced in his or her own life, . Discuss with the class the elements of a good story (e.g. creates an emotional response, the main characters learn or grow, a clear theme is present, the setting is well-chosen...etc.). Ask each student to think of an event they have experienced that would make a good story. Have the students write their story making sure to include all of the necessary elements.
7. What changes would you make to the INVISIBLES script if you were one of the writers?
8. After seeing the play, discuss with the class what they think will happen in either Andi's, Alex's, Drew's or Logan's future. Assign the students to write an essay, a scene or a short story which furthers the plot of the play. After sharing their writings, have students discuss how the future changes based on point of view. What happens to the other characters based on this character's future?
9. All characters have back-stories. Instruct the students to choose one character from the play and imagine what their life was like before the time of the play. Have each student imagine that they came across their character's diary from five years before the time the action takes place. Assign each student to write several passages from their character's diary revealing events which may have influenced the way this character evolved.

SOCIAL SCIENCES AND HUMANITIES

1. What methods for getting help with an invisible disability did INVISIBLES present? Are there any other ways of managing an invisible disability that you can think of?
2. Examine and research one of the invisible disabilities presented in INVISIBLES. Based on your research, do you think it was portrayed accurately? Why or why not?
3. Research an invisible disability that was not presented in INVISIBLES. Prepare a short presentation to present to your class.
4. What celebrities have invisible disabilities? How do you think that they've overcome them?
5. Examine portrayals of invisible disabilities in the media or pop culture. Discuss: do they stigmatize invisible disabilities and people who have them?
6. Look at the cartoon, Helpful Advice, on page 13 of this study guide. Do you agree with the sentiment presented? Why or why not?
7. Using any of the characters in the play, explain how clothing was selected to suit a character's personality traits or to project a desired image.



LESSON PLAN: MAKING A DIFFERENCE

Subject: Drama, English, Social Science

Grade: 5+

Adapted from: http://walkinourshoes.org/content/Classroom_Lesson_Plans.pdf

OBJECTIVE

Students will be able to:

- Respond in a helpful way to someone struggling with an invisible disability.

MATERIALS NEEDED

- Skits to hand out to each team
- Computer with internet access
- Projector

INTRODUCTION

What makes a helpful response, when you can see that someone is struggling with an invisible disability? (letting the person know you are worried about them, asking how the person feels and how you might help, empathizing with the other person's feelings, just listening, refraining from labeling or name calling, suggesting an activity that might help put a more positive spin on the situation, just letting them know you care; and in some cases sharing your concern and seeking help from a trusted adult).

PROCEDURE

1. Let the students know that today's lesson is going to focus on practicing helpful responses. Today the class will not just write a response but actually try out making those responses during role play skits. (Note to teacher: Role play is an excellent way to get students to practice new ways of behaving. It can also stimulate silliness or over the top drama. Before dividing the group into smaller acting groups, consider reviewing what makes a good role play. For example: sticking to the point of the role play, not being overly dramatic or silly, treating the topic seriously, having a skit that has a beginning, middle and end, and in this case actually demonstrating what makes a good response.)
2. Divide students into role play groups. Provide each group with a skit. Allow 5 - 10 minutes for the groups to develop their role play.
3. Have each group act out their skit.
4. After each skit, ask the broader class to identify what the actors did that made the response a helpful one.
5. When all of the skits are completed, discuss:
 - Did anyone find it difficult to create a skit around helping someone with a mental health challenge? Why?
 - Who found it to be easy? What made it easy?
 - How realistic were these skits?
 - What are the risks involved in making helpful responses?

(Note to teacher: The intent in identifying "risks" are to get students to reflect on the things they may worry about should they reach out to someone who may be different in some way from their group of friends. These risks could be things such as: being afraid that they might get labeled or teased; that they might not say the right thing; that there other friends might leave them out; that the person they are trying to help might not understand or might rebuff them. After thinking about these risks, ask the students how realistic these risks really are and if the "risks" are too great to "take a chance" on being helpful).



ASSESSMENT AND EVALUATION

- Participation

EXTENSIONS

Say to the students, “quietly, just to yourself, visualize someone you know who could benefit from a helpful, kind response. Think about what that response might look like. Think about when and where you might say something helpful.”

ROLE PLAY SKITS

Pass out one skit to each team. Some skits may need to be used by more than one group.

A classmate has just returned back to school after being in the hospital for two weeks to deal with a severe bout of depression. She, or he, is scared to come back to class out of fear that you may stigmatize him/her for his/her mental health challenge. In your skit show how you will welcome your friend back to class.

A friend in your group is suffering from anxiety. Friends in the group have noticed this person is struggling and are worried about his/her health. Today all of you plan on talking to your friend. Have your skit show what you will say.

A classmate gets severe panic attacks, especially when a big test is coming up. The teacher has announced that next Friday the class will have a big math and spelling test. You could see your classmate is already becoming worried. Have your skit show how you might help.

A classmate has been diagnosed with ADHD. He/she struggles with paying attention in class and can't stay focused for long stretches of time. Your skit should show how you can be helpful.

A new student arrived in your class last week. You and your friends notice that he/she struggles with making friends, and you overheard the student telling someone else that they are on the autism spectrum. Today you have decided to try to be helpful. Your skit should show what you decided to do.



LESSON PLAN: WHAT IS A DISABILITY

Subject: Drama, English, Social Sciences

Grade: 5+

Adapted from: <https://www.scope.org.uk/support/professionals/teaching-disability-history/lesson-plans/who-is-disabled>

OBJECTIVE

Students will be able to: Empathize with those that have invisible disabilities

MATERIALS NEEDED

- Paper
- Writing Utensil

INTRODUCTION

Discuss with students: In 2012, Statistics Canada reported that an estimated 3.8 million Canadians reported being limited in their daily activities due to a disability, or 13.7% of the population.

PROCEDURE

1. Write a diary of what you did today. Now imagine that you have a specific invisible disability. How would your day be different? What would you still be able to do and what would you not be able to do? Where could you go and where not? Now underline all the barriers you faced.
2. Make a list of the barriers you faced and think about solutions to them.
3. Now think of your school. How many barriers would students with invisible disabilities face? Write a letter making a case to remove these barriers in your school.
4. On a large sheet of paper draw a diagram of yourself in the middle and draw symbols for all the people and things that support your life, such as your family, shops, school, bus, family car, holidays, house, furniture, computer, toys, doctor, hospital, police, fire department, bank and so on. You may need to think of things your parents or guardians do that support you.
5. Next to each of these symbols draw a box and write down what would make getting this support difficult or impossible.

ASSESSMENT AND EVALUATION

- Participation

EXTENSIONS

Repeat the exercise, choosing another invisible disability.



REFERENCES AND RESOURCES

INVISIBLE DISABILITIES

Invisible Disability Association

<https://invisibledisabilities.org/>

Invisible Disabilities: Psychology Today

<https://www.psychologytoday.com/blog/the-wide-wide-world-psychology/201306/invisible-disabilities>

Invisible Disability Project

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COLLECTIVE CREATION

Canadian Theatre Encyclopedia

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Arts Edge

<http://artsedge.kennedy-center.org>

Performing together: The Arts and Education, jointly published by The American Association of School Administrators, The Alliance for Education and The John F. Kennedy Center for the Performing Arts in 1985.

The Effects of Theatre Education by the American Alliance for Theatre and Education

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What Drama Education Can Teach Your Child by Kimberly Haynes

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What is Theatre in Education by Act On Info, Theatre in Education Company

<http://theatre-education.co.uk>

