

# TARRAGON THEATRE

32<sup>nd</sup> SEASON 2002-2003

“Tarragon Theatre has skimmed the cream of Canadian playwrights for its 2001-2002 season.” **Robert Crew, *Toronto Star*, 2001**

“What a miracle the Tarragon is, really.”  
**David MacFarlane, *Globe & Mail*, 2000**

“Tarragon [has] the key position at the centre of Canada’s theatrical stew.”  
**Mira Friedlander, *Globe & Mail*, 1997**

## **About Tarragon Theatre**

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Tarragon Theatre was founded in 1970, Bill Glassco was Artistic Director until 1981; Urjo Kareda was Artistic Director until his death in December, 2001; Richard Rose became Artistic Director at the beginning of the 2002-2003 season.

## **Tarragon Achievements**

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Over 175 Canadian premieres by such celebrated and award-winning playwrights such as David French, James Reaney, George F. Walker, Judith Thompson, John Murrell, John Krizanc, Don Hannah, Joan MacLeod, Wendy Lill, Morris Panych, Jason Sherman, Guillermo Verdecchia, Ann-Marie MacDonald, Daniel Brooks, Diane Flacks, Richard Greenblatt, Ted Dykstra, Ken Garnhum, Michael Healey, Jonathan Wilson, Morwyn Brebner, Mavis Gallant, Kristen Thomson and a host of others.

Tarragon is the foremost producer, in English Canada, of translated plays from Québec, most notably the work of Carole Fréchette and Michel Tremblay.

Plays developed and produced at Tarragon have on many occasions, toured nationally and internationally; they have also been widely published, broadcast and filmed. Tarragon has received more than 200 Dora Award nominations, many nominations (and winners) for the Chalmers Canadian Play Award and many nominations for the Governor General’s Award for Drama (winners include Judith Thompson, Joan MacLeod, Guillermo Verdecchia, John Krizanc, Jason Sherman and Morris Panych, all for Tarragon plays). Tarragon has received the Lieutenant Governor’s Award 4 times in the past 6 years.

Over the past 5 years, Tarragon subscriptions have risen 53% to a record 3,845 subscribers in the 2001-2002 season. Tarragon is deficit-free.

The Urjo Kareda Playwrights Endowment Fund, named to honour Urjo’s commitment to Canadian theatre, stands at just under \$1 million. Income from the fund is used to assist playwrights while they are writing their plays.

## **Tarragon Programs**

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Seven or eight major productions in two theatres each season. In the 2001-2002 season, there were eight productions (339 performances) with 49,854 paid attendance.

Playwrights Unit (since 1982). As many as 7 playwrights, with works-in-progress work individually and collectively with the artistic director and the associate artistic director over the course of a year. These plays are given a public reading during Play Reading Week, held in mid-December.

5 playwrights-in-residence.

Young Playwrights in Schools Program – co-op credit program provided in conjunction with Toronto District School Board.

Tarragon Theatre/George Brown College New Play Development Project – a Tarragon playwright will write a play to be workshopped by second year acting students at George Brown College in order to give the students a sense of the development process and their role as actors within it.

Spring Arts Fair (since 1985): an extraordinary free celebration of the performing arts, presented in spaces throughout the interior and exterior of Tarragon Theatre.

OutReach programs aimed at youth including Spring Training Project, Young Playwrights Unit, *Under 20 for Under 20's* playwriting contest, high school and post-secondary co-op placements.

OutReach programs aimed at educators including Teacher Nights and educator workshops.

Apprentice programs in arts administration and stage management.

## **Tarragon Special Services**

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Over 500 scripts professionally read and assessed annually without charge. Student and senior matinees. Teachers provided with a complimentary study guide. Pay-What-You-Can performances every Sunday afternoon. Costume and prop rentals for professional and community companies. Wheelchair accessibility throughout facility. Complimentary tickets donated to community and social service groups for fundraising events.

# TARRAGON THEATRE

study guide

***The Domino Heart* by Matthew Edison**



**Starring: Raoul Bhaneja, Rosemary Dunsmore, David Fox**

**Directed by Michael Kessler**

**Set design by Kelly Wolf**

**Costume design by Joanne Dente**

**Lighting design by Rick Banville**

**Sound design by Derek Bruce**

**Stage Manager: Arwen MacDonell**

**March 18 – April 27, 2003**

### **About *The Domino Heart* study guide:**

This study guide has been created so that your theatre experience at Tarragon is a fulfilling and engaging one. We hope that it will help create discussions, generate ideas and prompt many questions.

***The Domino Heart*** study guide was coordinated by Mary B. Wood and compiled by:

**Ryan Cleary** (BA Honours, B.Ed.) was a 2002 Tarragon Theatre/OISE intern who specialized in teaching at the junior and intermediate levels.

**Cheryl Perrotta** (BA Honours, B.Ed.) was a 2002 Tarragon Theatre/OISE intern who teaches high school dramatic arts.

**Deanna Di Lello** (BA Honours) a theatre graduate from York University, Deanna was also part of the 1998-1999 Tarragon Young Playwrights Unit.

**Kristen Van Alphen** (BA Honours) has been working in professional theatre since 1995 and OutReach coordinator at Tarragon Theatre since 1999.

**Mary B. Wood** (BA Honours, B.Ed.) first came to Tarragon in 2000 as a Tarragon Theatre/ OISE intern. She teaches dramatic arts part time and continues to work in OutReach.

Special thanks and acknowledgements to Matthew Edison, Catherine Matzig and Andy McKim for their invaluable contributions.

***The Domino Heart*** study guide is divided into several sections.

1. **Themes** and **theatrical elements** in *The Domino Heart*.
2. **Pre show lesson plan** for your class grounded in the Dramatic Arts curriculum.
3. **Post show lesson plans** for your class grounded in the Dramatic Arts curriculum.

We encourage you to contact us should you have any questions or comments at 416.536.5018 x243.

## **The Domino Heart**

*“After all, my little one, our life is this moment. This one. Gone. In a heartbeat.”*

The monologue play ***The Domino Heart***, a new work by Matthew Edison, links the stories of three characters united by one man’s heart. The following information will provide insight into the artistic process of ***The Domino Heart***, including why the playwright decided to write a play of monologues, various themes and character development.

Matthew Edison, native of Ottawa and a graduate of the Canterbury Arts High School Program, is a three-time winner of The National Arts Centre’s Young Playwrights Award for his plays: *Feeding the Roaches*, *The Cloth*, and *The Jar Lid* (Reaching Utopia). He studied acting at the Stella Adler Conservatory of Acting in New York City and was a member of the Jean Cocteau Repertory Company’s acting ensemble. As an actor he has performed at the Tarragon Theatre in the world premiere of Maja Ardal’s *Midnight Sun*. Edison was also a member of Tarragon Theatre’s 2001-2002 Playwright’s Unit.

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### **Process of writing and creating *The Domino Heart***

- Before writing the play, Edison brainstormed on ideas of love and the heart. He drew a heart on a piece of paper with lines branching off of it. These lines then connected to words that Edison associated with love and the heart. From here he thought about different characters that would embody these characteristics and ideas. From the beginning there was the idea of “connection” as the characters were being created from connections Edison made from the words love and heart. Edison says, *“it was like strangers coming together....an idea comes to mind that serves to facilitate other ideas...you let the idea exploit the ideas you already have and connections are made.”*
- Edison was fascinated by the idea of the domino transplant, which is a fairly new technique now being employed in order to preserve and utilize as many donor organs as possible, reducing the waste of organs. Edison decided to focus on the domino heart transplant because *“we attach so much to the heart...[in the play] metaphors allow themselves to come true through the scientific side of things.”* Edison liked the idea that a body can reject a donor heart just as in every day experiences a person can reject the offer of love.
- Edison wanted to explore the idea of balance in ***The Domino Heart***, and how the characters try to find this ideal balance in order to survive. Life is a struggle that one needs to work at, just as love is work, one is constantly trying to work to find the balance needed to persevere.

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### **About the Play**

#### **Setting**

***The Domino Heart*** takes place in different locations across Canada and is set in present day.

#### **Synopsis**

Cara’s husband, Peter, is killed in a car accident, and his donor card indicates that his heart is to be used for transplant. Reverend Mortimer Wright is in need of a new heart, but so is Leo Juarez. Cara, Mortimer and Leo are all connected by Peter’s heart, and so each tells a story which illuminates an aspect of love. Cara speaks following her husband’s death; Mortimer speaks while awaiting surgery; Leo speaks three months after his transplant.

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### **Character Development**

- **Cara Fortree:** early 40’s  
Cara is a university professor and mother of one. She is a really strong but broken woman who is dealing with the death of her husband and the guilt she feels about betraying him. She questions her possible role in the chain of events leading to his death.

- **Reverend Mortimer Wright:** 70  
Mortimer is a good-humoured, unmarried preacher. He is writing a letter and recalling youthful memories during the early morning hours before his surgery. He is scared about the possibility of not living. He embodies the atrophy of the societal heart.
- **Leo Juarez:** 33  
Leo is an advertising executive who also dabbles in arbitraging. He lives on power and control and feels threatened and resentful of love.

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## A Play of Monologues

The structure of the play is four monologues delivered by three characters: Cara, Mortimer, and Leo. Cara's two monologue sequences begin and end the play, thus setting up a frame of reference for the audience. Cara shares her feelings about the death of her husband, how her life is affected by such loss and how she will cope with her ensuing grief.

The four monologues occur consecutively and directly relate to the journey of Peter's (Cara's husband) heart.

Cara's opening monologue takes place in a cottage and we learn about Peter's accident and heart transplant.

Mortimer follows and speaks as the first recipient of the donor heart while awaiting his transplant surgery in a private hospital room. Mortimer conjures detailed stories of his youth sharing the experiences that shaped his understanding of love and life.

Leo performs the third monologue set in a contemporary office. Leo has ended up with the donor heart and is already abusing it with cigars, alcohol, and unhealthy food. Leo talks about love and life from a business perspective, but his cynicism masks his deep feelings.

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## Interview with playwright Matthew Edison

The interview was conducted by Deanna Di Lello on March 26, 2003

DD *For those not familiar with the Tarragon Playwrights Unit, can you describe what it's like to be a member and how it effected your writing?*

ME Basically, we met every Monday for a year with the intention of working on one piece. But the way I work is to work on something and when I get stuck, work on something else to keep momentum. The Unit didn't work for me because at a certain point it was like, "Okay you really have to nail down which one you're going to do." But it was interesting to see how other people worked. I don't think writers often get the opportunity to really see how other people do it.

DD *Is it awkward to share your work with people when you're just at the beginning stages of writing?*

ME For me it is. That's the other thing, nothing's really forced in the unit, it's all quite open and easy, but at the same time there's this implied, "What have you got? It's your turn to bring something in," which is good. It gives it a little bit of pressure. I think what would be really great is if you met every week with a first draft. It's rough, it's raw, it's not fully formed, it's not structurally sound, but you know basically a lot of what it's going to be about and how it should sort of work. You also now have a little pool of people, a little audience, to help articulate and make it more clear.

- DD *After having read an earlier draft of **The Domino Heart**, I noticed that there were several lines that had been cut prior to the previews. How much did the play change from when you started to where it is now?*
- ME There were changes when we got down to production because you find out that when you first write you write everything. It's partly of a lack of trust, a youngness in my own writing. I'm not an experienced writer and will sometimes overwrite something. As you get closer to people actually having to say it, you realize you don't need a lot of that stuff. Good lines are a dime a dozen really, and the more you let one go the more other ones come.
- DD *I've been told that actors are natural observers. As an emerging playwright you have successfully managed to create three very distinct voices for your piece. Do you attribute this to your skills as an actor, or was the writing process more instinctual?*
- ME I think I'm naturally observant. I just end up watching things...If you put your head inside a fifty year old woman's, then you are that person. I don't need to be a woman or a doctor or anything. I just need to be a person who is sensitive to the idea of what those things are to imagine what it must be like. Leo's speech pattern is entirely different from Mortimer's because he thinks differently – it's like you're channelling. The character is sort of whispering in your ear how they talk. But it's a mix of your own observations and just putting yourself in someone else's shoes.
- DD *What sort of research did you do for **The Domino Heart**?*
- ME I talked to a transplant coordinator, I did a lot of reading about advertising, but overall I didn't do a lot. All the stuff about the heart and advertising and the ministry, those worlds are divisive for me, they're not about what the play's about. I had a lot of stuff that I wanted to say, and it came out really quickly, so I didn't stop it to go research. You get what will allow the suspension of disbelief to continue. That's all you need to do. You don't have to immerse yourself in five years of medical college to write a play about medicine or work on an episode of ER or something. You just need to use your imagination and imagine the world.
- DD *Why do you think people associate the emotion of love with the organ of the heart?*
- ME When you really love somebody and you go to kiss them, or you go to say something that makes you feel great, your heart beats faster. It's a tangible kind of reaction. Love is such a sweeping kind of intangible emotional, but you can tack it to this caged bird that is fluttering in your chest. Outside of that, I can't imagine why the heart has become associated with the idea of love.
- DD *In the play there is a reference to a chain of events as well as a reference to the butterfly effect. Do you believe that events are set in motion by fate or is it simply a matter of coincidence?*
- ME I think things happen for reasons. If you believe whole-heartedly in fate you could say that, "Well, I'll give up on everything because everything has been predetermined so it doesn't matter what I do." I don't believe in that kind of fate. I believe that we're part of creating our own sort of destiny. It seems like when you relax and just go with what makes you happy, you can find the groove. Coincidences happen, but I think when it comes down to it, I'm always skeptical. It's just less interesting to me if it's just a coincidence. I like to think that there's a bigger plan.
- DD *Mortimer is baffled that there are still people in this world who are starved for love. Do you believe that it's peoples' inability to love themselves that makes it hard for them to reach out to others?*
- ME Oh yeah, definitely. It's not quite as simple as they don't love themselves, they don't love themselves for specific reasons. We think we're unattractive, or unintelligent, all these "un" things that all kind of funnel into these bigger fears. Leo has a big part of that because he has this sort of "I would never belong to a club that would have me as a member." kind of thing to him. He

doesn't love himself so if you love him, he won't have any respect for you. And there are a lot of people like that in the world.

DD *Have you filled out your organ donor card?*

ME Yes. I think everyone should fill out their organ donor card...unless you've got some spiritual idea connection to your body...but I just think, what are you going to do with it? You're dead.

DD *In an article when asked what your favourite thing to do was you responded, "When I'm writing, it's acting. When I'm acting, it's writing." Have you ever considered acting in a piece that you've written?*

ME Yes, but whenever I do that it turns to crap. If I become too conscious that I could play this part, the writing turns bad.

DD *For students wishing to pursue a career in acting can you offer any advice about the audition process? Does it still make you nervous?*

ME I still get nervous. The whole set up is that you're getting judged. You have to go into a room and be completely open emotionally, completely sensitive to the material and being able to play and think in the moment, and be yourself and all the while there are people behind a desk with their pencils scratching things and looking at you and asking you this and that and the other thing. Nothing about it is normal. That being said, my tip would be to do your homework. If you have the opportunity to read the script, read the script. Read it two or three times if you can. The more you read the script the more you understand it. It's like if you just meet someone once, you're not going to know them. So how do you think if you read a script once you're going to know that character? That's absurd.

DD *What advice would you give to young people interested in a career in theatre?*

ME I guess just do it if it's the only thing you can see yourself doing. If you think you can do other things, if you've got other interests and you're not sure about doing it then...I wouldn't say don't *try* it, but there's so many more rejections to how many positive things. In order to weather those you really have to have complete and utter faith in your ability because there are going to be times when you have none and the only thing that's going to be able to get you through that is this blind faith that you had from the beginning. But most people know. They call it a bug. People get this theatre bug and a lot of them start out wanting to act and then go "I don't really want to act..." but they would still have the bug. They want to be a part of the theatre somehow so they write or produce or direct or they run a company or they work in a box office, they just want to be around the theatre. The theatre has this kind of great magic to it. It's one of the last places where real magic happens. *Real magic.*

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## Themes

### Love:

Throughout the play the characters, spurred by the transplant experience, provide the audience with varied explanations of love and what love means to them. Love connects all the characters because people relate love with the heart.

**Cara** talks about her love for Peter and that in his death she understands love more clearly. She talks about the kind of love that two people share when they are connected by something bigger than themselves.

*When you find someone, you give them a little bit of your heart and hope that they return with a little bit of theirs. Slowly, over time, or maybe all at once, you hold it entirely in your hands as an offering. The most vulnerable part of yourself. Because you trust that, more than anyone, they will be tender with it. But when they are not, when they are careless, they destroy the very part of you that was born in the moment you first let it go. Never take love for granted. It's the most amateur mistake.*

*The truth is, there aren't many things worse than being careless with someone's heart. That is unforgivable. It's just that, in this world, we've become used to such cruelties.*

**Mortimer** talks about love as a miracle of life. Mortimer loves like a child does, without bounds and without reservation. He thinks that the world is a good place where people have simply stopped seeing people as they are, "wanting to love and be loved." Mortimer is hopeful about the situation, and thinks that things can only improve. He believes all humans are born with a natural will to live, a spark that keeps going even in the face of adversity.

*Love really is like winning the lottery: you're ecstatic, all your problems are suddenly made trivial, your friends writhe in envy and you can't believe that you got it. You pinch yourself and it's still there. 'Has there been a mistake?' This can't be.' So we test it. We push it to the limit. How real is this love? How true, how strong? Can it survive distance? Time? Betrayal? But why do we do this? Unless there's something in us that feels we don't deserve it.*

**Leo** talks about love as a commodity. Love is something that can be bought and sold, and it is his job to provide people with what they need.

*So, from a marketing point of view, love is more valuable but Money is more realistically attainable. Now, what do we do with this information? Well what we do is, we promote the possibility of love by clothing it. So that when it inevitably dawns on you that having love is dependant on an infinite series of variables beyond your control, I drop in the hint: "Yes, but if you had this, you might not feel this way because look, he has that car and she seems to love him for having that car." You see? And on it goes. And in the meantime people are murdered for one or the other. Because we have lied to you. We have sold you something else in place of what you needed and now you are poor and desperate.*

### **The chain of events (domino effect):**

The idea of the domino transplant in the play is based on a chain of events. Someone is in need of a donor heart, someone else loses his or her life, the donor recipient's body rejects the new heart, the heart is bounced to someone else who might be compatible.

The chain of events also pertains to Peter and Cara and how the events leading up to Peter's death are described by the police as "chain of events". There is a chain of events that follows each of us throughout our lives; the decisions we make will invariably affect what the outcomes will be.

### **Survival:**

There is the idea of survival throughout the play, and the idea of what one needs in order to survive. Edison presents life and love as a struggle, with the possibility of survival, and the ability to go on without knowing how or where. Mortimer needs a new heart for survival, but he does not want for anything else. Leo also needs a new heart for survival but he is also struggling with the knowledge that his mother resents him. Cara needs Peter but after he has died she must find a way to survive without him.

### **Importance of Communication**

Throughout ***The Domino Heart***, we discover relationships where communication is greatly lacking. Having the ability to communicate in any relationship is fundamental for its success. It is important to understand that when involved in a relationship we must strive to be both reliable listeners and speakers.

Through witnessing relationships in *The Domino Heart*, (Cara and Peter, Mort and Bailey-Ann, Leo and his mother) we see how easy it can be to forget or overlook this essential part of a relationship and then later be regretful and even resentful because of the consequences.

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## Elements of Design

### Set Design

Usually, before rehearsals begin the designer meets 3 or 4 times (for a period of 4 to 8 hours) with the director. The designers and director thoroughly discuss the play to ensure all parties share a similar vision of the play, and explore how this vision will be represented through design.

#### *It will be interesting to take notice of the following:*

- Where on the stage certain scenes take place;
- How scenes are blocked;

Designer Kelly Wolf created a thrust-like stage with the audience forming an arch around the stage. The neutrality of the space allowed for the different settings emerge (cottage, hospital room and office).

Cara's opening monologue takes place on stage right, followed by Mortimer's moving slightly stage left, to Leo who is even further stage left and then finally back to Cara who has moved downstage. This movement across the space helps create a physicalization of the progress of time as well as bringing the story full circle back to Cara.

### Lighting Design

Since all actors are on the stage at the same time, the lighting is pivotal in helping to create the different settings. Lighting focuses on the characters who are speaking while the others remain in shadow.

As well the lighting works with the backdrop of the set design (carved out maple leaves). As the lighting moves across the stage through the maple leaves it helps create an effect of time passing.

### Sound Design

Sound also creates a bridge between the stories and creates a sense of setting (the ambulance sirens leading into Mortimer's monologue when he is in hospital, the owl hooting while Cara sits at the cottage). As well actor Raoul Bhaneja speaking German is a sound choice to establish the character and mood of the scene with Leo.

### Costume Design

When designing costumes the costume designer considers several elements as part of the costume creation.

#### **Research**

Through discussion with the director, the costume designer will decide whether or not to make the costumes accurate to the period. The designer researches clothes of the period by looking through old department store catalogues (Sears or Eaton's), going to the Metro Toronto Reference library and accessing the picture archives or even looking at old family photographs if appropriate. Similarly, if the costumes are contemporary, designers look to current fashion magazines and stores for research.

#### **Looking at the Script**

The designer works from indications within the play's script. For instance Mortimer is awaiting a heart transplant in his hospital room so pyjamas and a robe are a consistent choice.

### Practical Considerations

Designers must think practically when creating. Costumes need to: allow the actors to move about the stage as required; remain effective under certain lighting; and be created within the designer's allocated budget.

### **Artistic Choices**

The designer studies the script for hints into the characters' personality and makes artistic choices for the colour of the costumes, their shape, and the fabrics to be used.

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### **Lessons at a Glance**

**Pre-show Lesson:** this lesson is a process drama that evolves from a newspaper article about conjoined twins. It deals with the ethical, medical and legal questions raised when a person's religious beliefs conflict with the general belief of a population.

**Post-show Lesson 1:** this lesson involves work with themes and tableaux. Students will be involved in a collective tableaux creation using theme as their focal point, and will bring objects, music, etc, to their piece to enhance the evolution of theme.

**Post-show Lesson 2:** this lesson deals with writing in role, development of monologue, and creation of two handed scenes. Since the play is a play on monologues, students will get the chance to write monologues of their own through an organic writing process.

## Pre-show Lesson Plan A Process Drama

### Expectations:

**General:** As stated in the Ontario Curriculum, the students, by communicating in both real and imaginary situations, will develop proficiency in listening, speaking, writing, questioning and negotiating. In this lesson, we will discover how a story, in this case, a newspaper article, can be a source of drama.

### Theory

- demonstrate an understanding of how roles may be developed through interaction with other roles
- identify methods of creating, sustaining and re-creating roles in a convincing way

### Creation

- demonstrate an understanding of how real-life stories can be used as a source for drama
- demonstrate an understanding of how to adapt or modify roles based on the input of other role players and the evolving drama

### Analysis

- begin to develop the skill of reflection in and out of role
- describe how drama can promote social and personal learning
- explain connections between their own lives and universal truths expressed through drama

### Warm-up Activity

- For a class of 26 students - hand each student a number from 1 to 13. (You will have 2 sets of numbers from 1 to 13.)
- Tell them not to show anyone else their number and that this activity will be done silently.
- The students are to approach one another with the intent of finding the student who has the same number as him/her.
- A student will greet another student by shaking their hand the amount of times that represents the number they were given.
- The other student will do the same in return.
- The activity continues until everyone has found their partner. This will be their partner for the activities later in the class.

### Main Activity:

The reference for the following activities is based on a news story that appeared in the media September 7, 2000 (story attached herewith).

**Reference:** <http://www.canoe.ca/TimeCanadaNewsFeed/TWINS9-7-A.html>

### Goals:

- to examine the ethical, medical and legal questions raised when a person's religious beliefs conflict with the general belief of a population
- to question the boundaries of medical ethics, religious convictions and parental rights
- to demonstrate an understanding of how story or real life drama can be used as a source of drama in the classroom
- to develop the essential skills involved in decision making and the expression of a supported opinion
- to deepen the understanding of choices to be made, both in dramatic context and real life
- to understand how to adapt or modify roles based on the input of other players and the evolving drama

### In pairs

- Have one student role play a woman who is pregnant and the other student role play the husband of the wife who is pregnant.
- Improvise the interaction between the two upon hearing the news.

- What emotions are present? Are they excited? Angry? Nervous? What are the conditions of the pregnancy? What socio-economic situation are they in? Are they newlyweds? Are they happily married?
- Introduce to the drama that the wife is having twins. Does this change anything in the husband or wife's reaction? See where this takes the students. Does this make the couple happier? More worried? Overwhelmed?
- At this point, take the students out of the drama and have them do the following activity that highlights the "inseparable" relationship between twins.

#### As a group

- Begin this next part of the drama as teacher-in-role as a medical doctor.
- Address the group and inform them that the twins you/your wife is carrying are conjoined (Siamese).
- As a class, discuss what this means and what decisions have to be made. Did some question the degree to which the twins were conjoined? Did anyone want to proceed with the pregnancy no matter what? Did anyone want to abort the pregnancy?
- Split the large group into 4 groups. Assign each group a feeling: anger, acceptance, conflict and sadness.
- Have each group cut out pictures of people, objects and images from magazines to create a collage that represents their feeling. Have each group present their collage and explain why they chose specific images. (Or you could have them present a tableau that represents their feeling.)

#### Introduce the dilemma to the drama

- The conjoined twins are born and share vital organs. In order for one of them to live, one must die. If they are not separated, both children will die.
- Bring the group back together and discuss the activity and have them read the news article if they are interested.

Highlight the decisions that were made in class and how they arrived at such decisions. Discuss the ethical, medical and legal questions that were raised.

## **Life for One, or Death for Both?**

In England, the heartbreaking case of conjoined twins tests the boundaries of medical ethics, religious convictions and parental rights

By Jessica Reeves

It's hard to imagine a sadder situation: Your daughters are born as conjoined twins, and in order for one of them to live, one must die. If you refuse to take action, both children will die. That was the dilemma faced by a couple in Manchester, England, whose babies were born last month: The two girls share organs, but one infant is considered much more viable than the other. But as devout Roman Catholics the parents refuse to consider an operation to separate the babies, although doctors have advised them that without the procedure, neither twin will live more than a few months. Now the fate of the infants lies in the British courts, where the government is arguing to perform the separation – against the parents' wishes – in order to save one baby's life.

The crux of the parents' argument against the operation lies in their interpretation of the Catholic belief that it is wrong to do evil – even if that action will result in good. In other words, you cannot “murder” one child in order to save the other. But, say opponents, what if you turn that argument on its head: isn't it evil to allow two babies to die in order to engage in the presumptive good of following religious doctrine?

The problem with couching a legal debate in religious beliefs is that while everyone is permitted to hold deep religious convictions, society as a whole tends to demand that overall law simply cannot – and should not – adapt to each person's individual mores. The twins' parents face an agonizing dilemma, and they've used their faith to make a decision. The law, however, cannot afford to take such a subjective view; the judges involved in the case must decide which of the two wrenching possibilities represents the most responsible path, both socially and legally: Standing by passively as two children die, or actively ending the life of one to save the other.

And, as befits such an ethically convoluted case, the debate looks set to rage on for the foreseeable future. While Round One ended in a victory for the state – earlier this week, a British lower court ruled the twins should be separated – second and third medical opinions will be sought. For the moment, hearings stand in recess until September 13, when further arguments will be heard. Attorneys for the parents have pledged to take the case as far as the European Court of Human Rights – whose decision, British courts have announced, will be final.

## Rubric for evaluation

	Level 1	Level 2	Level 3	Level 4
<b>Focus</b>	Student is <i>rarely</i> on task - teacher must continually remind student to stay focused	Student works diligently when on task but is easily distracted	Student is <i>usually</i> self-motivated and stays on task for <i>most</i> of the allotted class time	Student is <i>always</i> self-motivated and makes optimal use of allotted class time
<b>Thinking/ Inquiry</b> (making connections between the arts, the real world and personal experiences)	Student makes connections with <i>limited</i> effectiveness	Student makes connections with <i>moderate</i> effectiveness	Student makes connections with <i>considerable</i> effectiveness	Student makes connections with a <i>high degree</i> of effectiveness
<b>Knowledge/ Understanding</b>	Student demonstrates <i>limited</i> understanding of concepts, elements, principles and theories	Student demonstrates <i>some</i> understanding of concepts, elements, principles and theories	Student demonstrates <i>considerable</i> understanding of concepts, elements, principles and theories	Student demonstrates <i>thorough and insightful</i> understanding of concepts, elements, principles and theories
<b>Co-operation</b>	Student <i>rarely</i> listens attentively to other students and considers <i>few</i> new ideas and suggestions	Student listens attentively to other students <i>on occasion</i> and considers <i>some</i> new ideas and suggestions	Student <i>usually</i> listens attentively to other students and considers <i>most</i> new ideas and suggestions	Student <i>always</i> listens attentively to other students and considers <i>every</i> new idea and suggestion

## Post-show Lesson Plan Tableaux through Theme

### Expectations:

**General:** As stated in the Ontario Curriculum, the students, by communicating in both real and imaginary situations, will develop proficiency in listening, speaking, writing, questioning and negotiating. In this lesson, we will discover how a story, in this case, a newspaper article, can be a source of drama.

### Theory

- demonstrate an understanding of how roles may be developed through interaction with other roles
- identify methods of creating, sustaining and re-creating roles in a convincing way
- demonstrate an understanding of the process of transforming a source into a dramatic text (e.g., interpreting a poem through movement);

### Creation

- interpret a variety of roles/characters, using the techniques of character development
- create and present an original or adapted dramatic work
- demonstrate an understanding of drama as a collaborative art form
- demonstrate an understanding of the process of selecting and organizing dramatic forms and sources to construct a drama to communicate a specific intention

### Analysis

- begin to develop the skill of reflection in and out of role
- describe how drama can promote social and personal learning
- explain connections between their own lives and universal truths expressed through drama
- generate criteria to assess individual contributions to the collective development of a drama

### Warm-up:

***Lining up by birth date*** -- Without talking or any hand gestures, form a line that runs from earliest birthdate to latest (by month/day, not year). Usually have to give them a 10 second warning, otherwise it can go on forever.

### Main Activity:

- Students brainstorm themes from ***The Domino Heart*** and write these on the board. Students break off into groups and talk about these themes and how they might present them in tableaux form.
- Students think about what kinds of objects, music, etc. they might bring in to help develop the theme they choose to work with. Students will have the class period to create a story using tableaux and will discuss the items they might bring in for the next class that will help them in the development of their story.
- Students will perform 10-15 tableaux using their props, music, film, etc, and should be prepared to explain their process and how it fit with their theme.
- Students can assess each other in terms of how clear themes were, and how the items chosen represented those themes. Students can also self-evaluate and reflect in their journal.

## Post-show Lesson Plan Creating Monologue/Writing in Role

### Expectations:

**General:** As stated in the Ontario Curriculum, the students, by communicating in both real and imaginary situations, will develop proficiency in listening, speaking, writing, questioning and negotiating. In this lesson, we will discover how a story, in this case, a newspaper article, can be a source of drama.

### Theory

- demonstrate an understanding of how roles may be developed through interaction with other roles
- identify methods of creating, sustaining and re-creating roles in a convincing way

### Creation

- interpret a variety of roles/characters, using the techniques of character development
- create and present an original or adapted dramatic work

### Analysis

- begin to develop the skill of reflection in and out of role
- describe how drama can promote social and personal learning
- explain connections between their own lives and universal truths expressed through drama

### Warm-up:

**Prince of Paris** -- They all have numbers. Teacher begins with "The Prince of Paris has lost his hat and only number \_\_\_ knows where it's at." Whoever is that number, must step out of line and say "Who sir, me sir?"

Teacher: "Yes sir, you sir?"

Student: "No sir, not I sir"

Teacher "Then who sir?"

Student: "Number \_\_\_ sir."

The teacher then runs to that number and begins to say "Who sir, you sir?" If the teacher is able to finish that before the student has begun to say "Who sir, me sir?", that student is sent to the back of the line. Every time someone messes up, the teacher restarts the game as detailed above. Otherwise the exchange will sound like this:

Student: Who sir, me sir?

Teacher: Yes sir, you sir

Student: No sir, not I sir

Teacher: Then who sir?

Student: Number x sir.

(refrain)

It should be noted that there is considerable room for the teacher's discretion in what constitutes a mess up. Obviously, as students begin to learn the game, you make allowances for slowness and stuttering. Once the game is familiar to all, the teacher should expect increased precision from everyone.

### Main Activity:

- Prepare a class set of magazine cut-outs with pictures of people and places (i.e. rooms in a house, places in the world, etc.).
- Spread the pictures out on the floor in the middle of the room and have the students examine the pictures.
- Students choose a picture and sit somewhere in the room with it.
- Students brainstorm ideas about their person or place in their journal or notebook.

#### person

1. Who is this person?
2. What are they doing?

3. What have they just done?
4. What will they do next?
5. Where are they going?

**place**

1. Where is this space/place?
  2. Who lives here?
  3. Where are they?
  4. What are they doing?
  5. Why did they leave?
- Ask the students to write in role as the character in their picture. If the student has a place picture, they can write from the perspective of the place, something in the place, or the person who has left that place. Students should write non-stop for 3-5 minutes, trying not to lift their pen from the page.
  - Students should be given time to memorize their monologue for performance to the rest of the class. Understandably monologues will not be completely memorized, but students should make an effort not to read from the page and to make eye contact with the audience.
  - Students shorten their monologue to 10-15 lines. Students select important character details and keep these lines.
  - Students work with a partner and perform their 10-15 line monologue for each other. Students then create a merger of the monologue lines. They insert lines from one monologue with lines from the other to create a two-handed conversation out of two separate monologues.

**Evaluation and Reflection:**

- Students perform peer evaluations and self evaluate their monologues and two-handed scenes. Students can self evaluate by the reflection process in their journals.