



Mix Tapes From My Mom

Enrichment Guide

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Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Anishinew, and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

Playwright Biography

Cory Wojcik in his own words

“The performing arts taps you on the shoulder and says, ‘Come on, you’re coming with me.’ And after that there’s not much you can do.”

That is a quote from my dear late friend Nancy Drake. She was a mentor of mine and she told me this when she was reflecting on her very illustrious career as an actor/director/writer in theatre and film. I think of this often because it is very true for my story as well.

My name is Cory Wojcik and I am an Metis with Irish settler ancestry Actor/Director/Writer/Musician/Teacher/Jack of all trades, master of none from Winnipeg, Manitoba, Canada.

It all started for me, the 52% average grade 12 student, when the lead actor in a student-directed production of *The Crucible* dropped out of the show three weeks before opening. The director had heard I was interested in acting and gave me a call, took a chance, and the rest is, as they say, history. The play was a great success and teachers who had once written me off told me how impressed they were with me. Truthfully, it felt like the first time anyone in public education told me I was good at something. I went from a coaster to a suddenly very engaged student. Everything started making sense to me. I had a purpose. By the end of that school year, I was in the musical, hosted the fashion show, and even co-wrote and directed a play with my friend.

I was lucky to have found my passion when I did, otherwise I really don’t know where I’d be. Actually, it should’ve been no surprise to anyone that I would end up doing this with my life, as I did spend a lot of my time as a kid making a radio show on my old audio cassette player; small performances in the living room for family; and movies on my uncle’s camcorder. If you’re the kind who did some or all those things, I think the performing arts might be tapping on your shoulder.

Creating and performing became the only thing I wanted to do. I took every opportunity I could from thereon out to perform. I call it the school of experience. And, boy, by every opportunity, I mean EVERY opportunity. It’s funny to think back on those days doing singing telegrams or dressing up as a mascot, with some of my finest work being Robin the Robin’s Donut bird. Oh, actually my most famous was Twister, the mascot for The Winnipeg Cyclone, which was the second incarnation for the present-day Sea Bears. I did a Wild West show, on actual horses in Elm Creek, Manitoba. That was really fun. I did community children’s theatre and the Winnipeg Fringe Festival. The latter is still the place I turn to when I want to stretch my creative wings. I have written and performed in over 20 shows for the Winnipeg Fringe. Some of the highlights include 2019’s *Mix Tapes From My Mom*, 2017’s *Joe Job*, and award nominated children’s shows called

The Weirdest One in The World and *My Imaginary Harry*. I worked at Celebrations Dinner theatre, which over the years became the place I would act, write, stage manage and direct. In fact, I wrote about eight shows for them (*Pirates of The North Saskatchewan I, II & III*, to name three).

At the same time, I was self-producing my own shows and improv and sketch groups. In my mind, I thought that was the way to success: just saying "I'm going to do this" and then going ahead and doing it.

One of the shows I wrote, directed, and produced called *3 Days Before Opening* was where I met my wife, Heather. Funnily enough, she joined that show on short notice because an actor had dropped out.

I went back to school at the age of 22 at the University of Winnipeg's Department of Theatre and Film and graduated from there in 2005 with a Bachelor of Arts degree. While I was in university, my son, Mackenzie (also now an actor and graduate from Canada's Prestigious National Theatre School), was born. Being a father was another one of those occurrences in life where I thank my lucky stars it happened. There's something about being responsible for someone other than yourself that really motivates a person. Directly after I graduated, I was cast in my first professional show, *Good News*, at Rainbow Stage. Almost twenty years later, I proudly can say I have performed in lucky 13 Rainbow shows with selected credits including *The Wizard of Oz*, *The Producers*, and *Strike!: The Musical*.

However, because I was a father, I wanted to have something solid to cling to, you know, that whole "back up plan" situation. Even though I was working as an actor, I just finished a production of *A Midsummer's Night's Dream* and *Head: The Story of Anne Boleyn* with Shakespeare in the Ruins, I decided to pursue my Education degree at the University of Manitoba. I know, not bad for a guy that just ten years previous had very low grades in high school. Working with young people really became another passion for me. I found myself perhaps at an advantage because I felt I didn't fit the typical ideal of a teacher (in my mind, a teacher is that person who always had high grades). I was looking for kids like me. The coaster, the class clown, the 'untapped' potential - see what I did there? My fondness for teaching took me away from the spotlight for a few years as I became the drama teacher at Nelson McIntyre Collegiate. My play, *Mix Tapes From My Mom*, takes place at this junction in my life, and the events that happen in this play changed me forever. No SPOILERS!

I will say, I returned to the performing arts, and this is where my career really took off. I have now appeared in numerous Royal Manitoba Theatre Centre shows with highlights being *Billy Elliot*, *A Doll's House*, and *August: Osage County*. Honestly, having Royal

MTC produce and support my play, *Mix Tapes from my Mom*, is a tremendous honour. I have worked with Prairie Theatre Exchange (*Muschapalooza*, *Butcher*, *The Wedding Party*); Manitoba Theatre for Young People (*The Big League*, *Jabber*, *The Jungle Book*); Winnipeg Jewish Theatre (*November*, *Another Way Home*); and Dry Cold Productions (*Urinetown*, *A Man Of No Importance*).

I was also fortunate to get some great roles in films such as *Champions* (with Woody Harrelson), *Winner*, *Breakthrough*, *A Dog's Purpose*, *Acting Good*, *Burden of Truth* and *The Don Cherry Story*. I also still do make my own films and I have written, directed, and produced three of them: *Europe*, *Not Funny* and *Subs*.

Today, I reside in Winnipeg with my wife Heather and son, Logan. Mackenzie lives in Montreal chasing the actor's dream.

Characters mentioned in the play

All the characters in *Mix Tapes from My Mom* are performed by Cory Wojcik.

Cory - the main character and playwright

Heather - Cory's wife

Mackenzie - Cory's oldest son

Logan Russell Wojcik - Cory's youngest son

Sherri - Cory's mom

Cory's dad

Kaleigh - Cory's sister

Cory's sister's boyfriend

Matthew - Cory's brother

Alan Wong - Cory's friend, described as "the 4th sibling"

Mary and Dave - Cory's in-laws

Baba - Sherri's mother and Cory's grandmother

Uncle Dean - Cory's uncle

Darren - Cory's Uncle and Sherri's brother

Kim - a girl he brought home for a first date and didn't pass the fart test

Trish Cooper - director for this show

Anesthesiologist - also referred to as "the drug guy"

Doctor

New Doctor/Resident Doctor

Content Overview

Mention of alcohol and marijuana use. Some strong language. Death of a loved one from cancer. Giving birth.

Synopsis

Mixtapes From My Mom is an autobiographical play—and musical performance! Cory Wojcik, accompanied by a four-piece band and a boombox, narrates “[t]he most unbelievable story [he] know[s]” (5).

It starts when, while helping his parents pack for a move, Cory Wojcik went “into the back of the basement, by the washing machines” (2) and discovered a bin of mixtapes that had been “[u]nseen or heard of”—or literally heard—in years (3). Put swiftly into the ‘keep’ pile, they did not resurface until they ended up on Cory’s porch after telling his dad he needed them for “research” for a show he was going to do (3). Guess what show?!

Cory says he wanted the tapes as “a way to tell this story...about [his] Mom” (5). Inside of the bin are 257 mixtapes, each labelled with names such as “Tunes to get into” (7)—which, by Cory’s calculations, figuring each takes two hours to make, equates to about 514 hours of his mom’s life (4). However, it is a lifetime of love and memories that are shared through the songs—including some originals—the stories they’re coupled with, and photo and video montages during the show.

The first song they play comes from a tape Cory, as a kid, asked his mom to make: “Twist and Shout” over and over so he could have “a non-stop Ferris Bueller rock-out-a-thon.” She did put “Twist and Shout,” or “T and S” as he calls it, on there; however, instead she called the mixtape “The Beatles for Cory” because she took the liberty of putting other Beatles songs on it in what became his formal introduction to the band and an emblem of her influence and legacy on his life (5).

Cory describes the play as “[t]he story of the worst best day of my life, or maybe it’s the best worst day” (5). It is the story of November 11, 2010. A day that began at 5:14am. The day of his mom’s passing after a long battle with cancer, and the birth of his son, Logan Russell. It also happens to be his mother-in-law’s birthday. The play is a mixtape of joy and sorrow and one that, much like “Twist and Shout” should be played again and again.

Context and Related Resources

Mixtapes

The play begins with “Cory insert[ing] a tape into a tape deck” (1). That tape came from a bin of mixtapes that were uncovered while helping his parents pack for a move. It, along with the 256 others, became the inspiration and namesake of the show and “a way to tell this story...about [his] mom” (5). A mixtape is “a non-commercial compilation of songs copied (as onto a cassette tape or a CD) from various sources” (Merriam-Webster Dictionary). Cory declares the mix tape is “the lost art” (3). He estimates that it

takes approximately two hours to make each one and describes the labour-intensive process for doing so: “An hour just for recording time, cause you know, you don’t stream this stuff, or download it in seconds, you had to sit and listen to the whole song...and sometimes you’d be like, ah, this song sucks. Go back, start over. Then, another hour for technicalities, switching albums, writing the songs on the insert, equalising the track” (3-4). He says that “back in the 80s and 90s they were ‘what’s cool, man’” (3). Cory claims that “the best mixtape was the one you made for someone” (4). Cory concludes the play by sharing that, after his band asked him for a song list for the show, as he typed it out, he realized that he and his mom had made one final mixtape (30).

Related Resource Links: Learn about the history and future of mix tapes from several articles: [What Are Mixtapes?](#); [How Mixtapes Remixed Music History](#); [The Emotional Design of the Mix Tape](#) and explore [stories behind mixes people have received](#).

Read about why “song curation is a love language” in [The Enduring Romance of Mix Tapes](#) from The Atlantic (limited number of free articles per user).

Cancer

Cory was eighteen when his mom was first diagnosed with cancer (9). She had gone in to have what had initially been determined to be a cyst removed and it turned out to be cancer (8). This resulted in a mastectomy, chemotherapy, hair loss, and reconstructive surgery (8). She eventually entered remission; however, ten years, later, the cancer returned, and metastasized all over her body (8). Subsequently, she spent years seeing doctors and receiving treatments (8). While there were of course days “she would be really sad, and scared,” she consistently maintained her sense of humour and would “pull herself out of it by saying something like, ‘Well, we’re good time, right? Not a long time’” (29). That sense of humour is one of the things Cory remembers her by- as are the mixtapes.

According to the Canadian Cancer Society, 2 in 5 Canadians will be diagnosed with cancer in their lifetime, and 1 in 4 will die of cancer. There are over 100 types of cancer. Each type begins with cells—which could be in any part of the body—that have gene mutations and therefore grow in an abnormal and uncontrolled manner. The genetic mutations can be inherited, develop over time and with age, or because of exposure to things that damage our genes. Depending on the type and stage of cancer, treatment includes surgery, chemotherapy, and/or radiation. It is important to note that not all tumours are cancerous; those that aren’t are benign whereas cancerous tumors are malignant. Approximately 4 in 10 cancer cases can be prevented by making healthy choices, such as living smoke-free, protecting your skin and eyes from the sun, eating well, increased physical activity, and limiting alcohol.

All statistics provided by Cancer.ca You can learn more at <https://cancer.ca/en/>

Glossary and Mentions

Anesthesiologist – a medical doctor who administers anesthesia, medicine that prevents patients from feeling pain during surgery and other procedures. When Heather’s nurses present her with the option of getting an epidural to stop her body from pushing, or having a c-section, which would also involve getting an epidural, she agrees to see the anesthesiologist, who Cory refers to as “drug guy” (23).

Bazooka – a bazooka is “a long, tube-shaped gun that is held on the shoulders and fires rockets” (Collins Dictionary). However, here, he is referring to a large joint. Where Cory found the bin of mixtapes is also where his mom caught him smoking pot, or at least him “thinking about it” and she said, “If you’re going to smoke pot, you’re smoking it with me.”

Chemotherapy – a drug treatment used to destroy cancer cells. Cory’s mom was diagnosed with cancer at the age of 35 and subsequently went through chemo, “‘or to hell and back’ as she put it” (8).

Elvis – Elvis Presley, referred to as ‘The King of Rock and Roll,’ was an American singer and actor popular from the 1950s until his death in 1977. Cory’s grandma was “a big fan of Elvis” so he dedicated a song to “her and [his] Baba, and all of the grandmas who go above and beyond”: “Always on My Mind” by Willie Nelson but performed like Elvis (9).

Epidural – The most common type of anesthetic used to relieve pain during labor. A needle and a catheter are inserted into a woman’s lower back which numbs the region from the belly button to the top of the legs, enabling the woman to stay awake during the birth without pain.

Ferris Bueller’s Day Off – A teen comedy film from 1986. High school slacker Ferris Bueller creates an elaborate plan to skip school for a day of adventures in Chicago with his anxious friend Cameron and girlfriend Sloane. Ferris breaks the fourth wall to talk to the audience often about his escapades.

Grace Hospital – the hospital in Winnipeg’s Crestview neighbourhood where Cory was born, and where Cory’s mom, Sherri, is admitted after passing out on November 10, 2010.

Grand Beach – Cory announces that his dad’s “special skill” is fixing cars and if a tire flew off on the way back from Grand Beach, his dad is who he would call (14). Grand Beach Provincial Park is located on Lake Winnipeg and a popular tourist destination known for its white sand dunes.

Get cashed – “Tunes to get cashed by” is the name of one of the mixtapes (4). It is slang referring to being under the influence of marijuana, as “cashed” is the term used to describe a marijuana

receptacle whose contents have been consumed.

Half in the Bag – “Tunes to get half in the bag” is the name of one of the mixtapes (4). Half in the bag is slang for under the influence of alcohol.

Induce – when a doctor initiates labor through medication or medical procedures rather than allowing it to take its natural course. Since she was two weeks overdue, Heather had been scheduled to be induced two days from the day she ended up giving birth (13).

Mastectomy – surgery that removes the entire breast to treat large, cancerous tumors. When Sherri, at age 35, she went in to have a cyst removed and ended up with a mastectomy (8).

MGDs – an acronym for Miller Genuine Draft, a type of beer. The Wojcik family had Sherri’s funeral at a legion where, as Cory puts it, “you better know they had her MGDs available” (28).

Remission – a reduction or disappearance in the signs and symptoms of a disease. When Sherri was first diagnosed with cancer, she went through chemo, lost her hair, had reconstructive surgery, and then went into remission (8).

Scooby-Doo – an animated cartoon Great Dane and the namesake of the cartoon Scooby-Doo, which is a series about Scooby, alongside four non-furry teenage companions, together known as

Mystery Inc., travelling in a van called the Mystery Machine solving mysteries. The anaesthesiologist wore Scooby-Doo scrubs (24).

St. Boniface Hospital – Winnipeg’s second largest hospital, where Heather went when in labor.

St. James – St. James-Assiniboia is a community in the western part of Winnipeg comprised of shops, restaurants, and neighbourhoods. After Cory describes how his family used a “cut down hockey still that was lodged on one side of the sliding door to keep it ‘locked,’ he adds that it’s “a St. James thing” (7).

The Phantom of The Paradise – an American rock musical comedy horror film released in 1974. It was a flop in every city except Winnipeg, where it ran for 18 consecutive weeks and has more recently spawned conventions. It has since become a cult classic. Cory’s mom loved *Phantom* and “knew it line by line” (23).

Twist and Shout – One of The Beatles’ most crowd-pleasing songs, in their live repertoire from 1962-65 and recorded on their album Please Please Me. The song was written by Phil Medley and Bert Russell, originally recorded by the Top Notes in 1961 and then The Isley Brothers in 1962. This song appears in an iconic scene in the movie *Ferris Bueller’s Day Off* when Ferris lip-syncs to the song atop a parade float, sparking a dance party in the streets.

Discussion and Writing Prompts

1. What surprised you about the play?
2. Did any part of the play make you feel uncomfortable?
3. Why do you think Cory chose to have this be a one-person show rather than have other actors playing the other roles?
4. Would you feel comfortable performing a one-person-show?
5. What are the advantages and disadvantages of a one-person show?
6. What techniques does Cory use to distinguish himself from the other characters he portrays throughout the play?
7. Do you think this play would be easy to produce? Why or why not?
8. Explain the use of props in the show.
9. Do you have a favourite band or musical artist? If so, who and why?
10. What do you think is the intended message of the show? What did you take away from the show?
11. Have you ever moved homes? What emotions came with that? Did you have to decide what to keep and what to part with? If so, how did you decide?
12. Why do we tell stories?
13. Why do you think Cory Wojcik told this story even if it was “not easy”?
14. What is the significance of passing the “fart test”?
15. What is the difference between lying and acting?
16. Do you think Cory did the right thing by lying to Heather about what was going on?
17. Describe a moment when your life changed forever.
18. Describe a real-life situation where you felt like you had to play a certain role.
19. Is there significance behind your name?
20. How did the music impact the meaning of a specific scene or play as a whole?
21. How can music influence us and/or help define our identity?
22. How can music help us connect with other people?
23. Did you relate more to the spoken parts of the story or the songs?

24. Make an argument for whether this is the story of “the worst best day” or “the best worst day” of Cory’s life.
25. Discuss the significance of 514.
26. What does Cory mean when he says, “But some jokes you can’t take back”?
27. How can storytelling and/or music be therapeutic and help with the healing process?
28. How can we experience grief and joy simultaneously?
29. Discuss the symbolism of the hospital(s).
30. Has anyone ever taken a chance on you or you taken a chance on something?
31. Do you feel like theatre, or something else, has ‘tapped you on the shoulder’?
32. Have you seen *Back to the Future*?
33. Have you ever sent or been sent a playlist?
34. Which of the songs in the show had you heard before?
35. Why did Cory decide to “make a living being...an actor” (29)?

Suggested Classroom Activities

These activities are specifically designed for this show. On our website are [additional general activities suitable for any MTC production](#).

Analysis of *Here in This Town*: Ask students to analyze Cory Wojcik’s original song, “Here in This Town”: How does it reflect the overall themes of the play? How does he use structural elements and literary devices to convey this message?

“Here in this Town” by Cory Wojcik

So no one told you

These are the days

They always seemed so golden

Then they fade away

So busy with the night

Just trying to get it right

Did you hear the thunder amongst all the rain?

Did you try to make it a different kind of same

Can I hold you? Can I hold you? Once more

Just spend one more night with me in this town

One more night then tear it all down

It could be this feeling or the lights in this room

One more night then we’ll go home soon

An Email to the Principal: Ask students to write the email Cory Wojcik sent to his principal when he told her that he wouldn't be able to come in the next day.

Breaking Down the Mixtape: Ask students to choose one of the songs in the play, annotate it, and provide an analysis, noting any of the following (select those relevant to the subject you teach): historical/background context, mood, tone, theme, figurative devices (such as simile, metaphor, etc.), structure, genre, chords, melodies, rhythms, and connections to the play.

1. Twist and Shout- The Beatles
2. While My Guitar Gently Weeps- The Beatles
3. I Feel Good- James Brown
4. Drive- The Cars
5. Always On My Mind- Elvis Presley
6. These Boots are Made for Walkin'- Nancy Sinatra
7. Who Do You Love- George Thorogood
8. Riders on The Storm- The Doors
9. Should I Stay or Should I Go- The Clash
10. Move It On Over- Hank Williams Sr.
11. Show Me the Way- Peter Frampton
12. Little Things- Marty Stuart
13. Faust- Paul Williams from Phantom Of The Paradise
14. Black Magic Woman- Santana
15. Listen to the Music- Doobie Brothers
16. Lost Together- Blue Rodeo
17. We're Here for A Good Time (Not a long time)- Trooper

Quote Analysis: Ask students to identify the literary device being used and explain its significance within the context of the play within each of the following quotations:

"Some time in the night, I was woken up by Heather's vocalizations of discomfort because Braxton Hicks was pretty much living with us by now, sleeping on the couch, eating all our food" (12).

"Looking back on it now, I feel like my body was telling me what was best. I couldn't break down because I wouldn't be who I needed to be. Who I thought other people needed me to be. I had to play my part. I am an actor. It's what I do." (20).

"Now there was a number of people coming in and out of the room. Heather's like a Christmas turkey, everyone coming in to take a look" (25)

Mixtape It Up: Ask students to create their own mixtape to tell their life's story. An hour's worth of songs will fit on the mixtape, a half hour per side. They will need to provide an explanation as to why each represents them and their life. Have them choose one song to annotate and analyze, then give their mixtape a mood and name.

A Song for Everything: Cory says “[t]hat there’s a song for everything” including a “song to tell you that”:

- “Change happens fast” (30)
- “We have to keep moving forward” (30)
- “We should lean on people” (30)
- “Some days, life can be a perfect metaphor” (30)

Have students choose a song that fits in one of those descriptions and explain how the singer/ songwriter communicates that message.

OR, Ask students to write a song or poem that reflects one of these descriptions.

Biography: Assign students a project that requires them to:

1. Choose someone in your life to write a biography about.
2. Develop a list of 10-20 interview questions to ask them.
3. Interview them. Take notes as you’re doing so.
4. Turn those notes into a biography.

An Interview with Cory: First, have students watch/show them [Maija Remple’s interview with Cory Wojcik](#). Then, ask: In the interview, Cory says he “finds [himself] mostly identifying with the term ‘entertainer.’” What is the value of being part of different parts of the process of putting on a production? What does he identify as some of the differences between acting in theatre versus film?

Should I Stay or Should I Go?: Ask students to write and perform a monologue portraying Cory’s inner conflict when deciding whether he should stay at the hospital with Heather in labour or go to the other hospital to see his mom.

The Object of the Lesson: Ask students to bring in an object that represents them. Ask them to write and present either a poem or a monologue inspired by/incorporating that object.

Improvisation Warm-Ups: A) Improvise a scene in which you are cleaning out a basement and discovering various items. Based on your interactions with the items, the audience members should be able to tell what they are. Have other players in the scene react to the items as well. Consider: What is the item? How big is it? Is it dirty or damaged? Did you remember you had this item? Is it important to you? What do you want to do with this item?

B) Cory quotes his late friend Nancy Drake who said, “The performing arts taps you on the shoulder and says, ‘Come on, you’re coming with me.’ And after that there’s not much you can do” (Cory Wojcik’s biography). Build scenes around tapping each other on the shoulder. Consider: What is motivating you to touch the person on the shoulder? Do you recognize them? Did they drop something?

Curriculum Connections

Dramatic Arts:

DR–C1 The learner develops understandings about people and practices in the dramatic arts.

DR–C2 The learner develops understandings about the influence and impact of the dramatic arts.

DR–C3 The learner understands about the roles, purposes, and meanings of the dramatic arts.

DR–R1 The learner generates initial reactions to drama/ theatre experiences.

DR–R2 The learner critically observes and describes drama/theatre experiences.

DR–R3 The learner analyzes and interprets drama/ theatre experiences.

DR–R4 The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.

Music:

M–C1 The learner develops understandings about people and practices in music.

M–C2 The learner develops understandings about the influence and impact of music.

M–C3 The learner develops understandings about the roles, purposes, and meanings of music.

M–R1 The learner generates initial reactions to music experiences.

M–R2 The learner critically listens to, observes, and describes music experiences.

M–R3 The learner analyzes and interprets music experiences.

M–R4 The learner applies new understandings about music to construct identity and to act in transformative ways.

English Language Arts:

1.1.1 Express Ideas

1.1.2 Consider Others' Ideas

1.2.2 Explain Opinions

2.2.1 Prior Knowledge

2.2.1 Experience Various Texts

2.2.2 Connect Self, Texts, and Culture

2.2.3 Appreciate the Artistry of Texts

2.3.2 Techniques and Elements

2.3.4 Experiment with Language

2.3.5 Create Original Texts

3.1.3 Participate in Group Inquiry

3.3.1 Organize Information

4.2.2 Enhance and Improve

4.3 Attend to Conventions

4.4 Present & Share

5.2.1 Compare Responses

5.2.2 Relate Texts to Culture

5.2.3 Appreciate Diversity

Sources

<https://www.thecentreonline.ca/event/des-presents-rmtc-cory-wojciks-mix-tapes-from-mymom/>
<https://stbonifacehospital.ca/about-us/facts-and-figures/>
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Enrichment Guide Contributor Biography

Sarah Farrant is thrilled to be maintaining a long-distance relationship as a study guide creator with the Royal Manitoba Theatre Centre from Hamilton, Ontario. She is very passionate about the incorporation of arts in education, as she graduated from Western University with an Honours Specialization in English and Drama, as well as a Bachelor of Education. Sarah has been involved with a number of theatrical productions, both on and off stage. She has experience working with youth in a variety of capacities, including at a childcare centre, tutoring service, and day camp, as well as in elementary and secondary schools locally and overseas. Sarah recently saw *Hamilton* (the other Hamilton) in Toronto, Ontario which was outstanding.

A note: script page numbers and song list are accurate at the time of publication. We will do our best to update any changes promptly!