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**Teacher Guide for *Joe Who?***



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## Rationale

British Columbia's youth are at risk—not just from drugs, crime, and poverty, but also from the very real threat of workplace injury.

British Columbia has more than 250 000 young workers ranging in age from 15 to 24. Young workers incur more injuries than any other age group in British Columbia. In 2003, one young person was injured on the job every 40 minutes in British Columbia and, five young workers were permanently disabled each week. Nine died on the job.

WorkSafeBC is committed to reducing the number of injuries and fatalities among young workers in the Province. The *Joe Who?* Teacher Resource is just one of many school-based resources designed to support WorkSafeBC's strategy of achieving long-term reductions in occupational injuries and disease.

Although on-the-job safety education is clearly in their best interests, few young people (at least initially) give the matter much thought. They have told us this—in surveys, focus groups, and one-on-one interviews. That's the bad news. The good news is that when young people are given job-related safety education and training, they “get it”—and they apply it in the workplace. As national research has shown, educating young workers in this way provides a big payback in injury reduction and saved lives.

To give young people a good, safe start in their working lives, we need to take advantage of the settings where they are already engaged. We need to reach them in the classroom before they start their working career. This resource takes advantage of the unique role that drama education has in providing opportunities for students to communicate about, and make meaning from, the experiences and issues in their lives.

## Using This Resource

This resource includes three main sections:

- A series of *snapshot activities*: These brief activity descriptions can be used for teaching WorkSafe concepts in drama classes. Some of these activities are specific to one or more drama 9–12 courses, while others can be used in almost any drama classroom.
- Four fully developed *lesson plans*: Each is designed to correspond to prescribed learning outcomes from a specific, provincially prescribed drama curriculum. These lessons are as follows:
  - Drama 10
  - Film and Television 11
  - Theatre Performance 11: Acting
  - Theatre Performance 12: Directing and Script Development
- Each of these activities uses a different approach to address the topic of workplace health and safety. While each lesson addresses specific learning for the particular drama course, each can also be readily adapted for use in additional drama settings.
- A series of *handouts*: These can be used in conjunction with the snapshot activities, the lesson plans, or other school-based workplace health and safety initiatives.

The four lesson plans are summarized below.

Lesson	Prescribed Learning Outcomes	Videos and Handouts
Playbuilding—Drama 10	<ul style="list-style-type: none"> <li>• demonstrate trust in self and others through class activities and individual and ensemble performances</li> <li>• negotiate and compromise to solve group problems</li> <li>• make movement choices to create a specific effect</li> <li>• choose appropriate physical and vocal expressions to enhance drama</li> <li>• select appropriate dramatic forms for representing particular ideas and experiences</li> <li>• demonstrate how a central image contributes to a unified work</li> <li>• organize and control drama and theatre elements to enhance the drama</li> <li>• represent concepts from original and scripted work through presentation</li> <li>• create drama that demonstrates a responsibility to the community</li> </ul>	<ul style="list-style-type: none"> <li>• Video: <i>Joe Who?</i> (version 2)</li> <li>• Handout 1: About <i>Joe Who?</i></li> <li>• Handout 2: Young Worker Safety</li> <li>• Handout 3: Young Workers—Facts and Figures</li> <li>• Handout 5: <i>Joe Who?</i> Scene Starters</li> <li>• Handout 6: Assessment Tool—Playbuilding</li> </ul>
Public Service Announcement—Film and Television 11	<ul style="list-style-type: none"> <li>• identify artistic components and describe how they affect meaning</li> <li>• evaluate their work and that of others</li> <li>• demonstrate an understanding of how performance is affected by the technical parameters of film and television</li> <li>• explain the effect of film and television messages in the community</li> <li>• analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences</li> <li>• demonstrate an understanding of standard formats for screenplays, script treatments, and commercials</li> </ul>	<ul style="list-style-type: none"> <li>• Video: <i>Joe Who?</i> (version 2)</li> <li>• Video: <i>Lost Youth</i></li> <li>• Handout 2: Young Worker Safety</li> <li>• Handout 3: Young Workers—Facts and Figures</li> <li>• Handout 4: Workplace Hazards in Film and Theatre</li> <li>• Handout 9: Assessment Tool—Public Service Announcement</li> </ul>

Lesson	Prescribed Learning Outcomes	Videos and Handouts
Acting Skills— Theatre Performance 11 (Acting)	<ul style="list-style-type: none"> <li>• describe their aesthetic response to a theatre presentation in terms of:                             <ul style="list-style-type: none"> <li>– drama form</li> <li>– style</li> <li>– elements of drama</li> <li>– meaning</li> <li>– use of performance elements</li> <li>– use of production elements</li> </ul> </li> <li>• apply the creative process of exploration, selection, combination, refinement, and reflection to performance</li> <li>• critique their own work and that of others</li> <li>• use appropriate terminology to describe theatre performance</li> <li>• demonstrate understanding of standard script conventions and structures</li> <li>• Identify a range of drama forms</li> <li>• demonstrate understanding of the use of elements of drama in performance</li> <li>• demonstrate understanding of how a central image contributes to a unified performance</li> <li>• analyse how performance elements are used in theatre works to achieve specific purposes and reach specific audiences</li> <li>• demonstrate commitment to the rehearsal and performance process</li> </ul>	<ul style="list-style-type: none"> <li>• Video: <i>Joe Who?</i> (versions 1 and 2)</li> <li>• Handout 6: <i>Joe Who?</i> Response Questions</li> <li>• Handout 7: <i>Joe Who?</i> Script</li> <li>• Handout 2: Young Worker Safety</li> <li>• Handout 3: Young Workers—Facts and Figures</li> <li>• Handout 10: Assessment Tool—Acting Technique</li> </ul>

Lesson	Prescribed Learning Outcomes	Videos and Handouts
Monologues— Theatre Performance 12 (Directing and Script Development)	<ul style="list-style-type: none"> <li>• justify their aesthetic response to a theatre performance in terms of:                             <ul style="list-style-type: none"> <li>– drama form</li> <li>– style</li> <li>– elements of drama</li> <li>– meaning</li> <li>– use of performance elements</li> <li>– use of production elements</li> </ul> </li> <li>• critique their own and others' performances</li> <li>• demonstrate the ability to interpret scripts</li> <li>• apply understanding of a central image to create a unified performance</li> <li>• analyse economic and social impacts of theatre performance on local and global communities</li> <li>• demonstrate the responsibilities of their position in the organizational structure of a theatre company</li> </ul>	<ul style="list-style-type: none"> <li>• Video: <i>Lost Youth</i></li> <li>• Video: <i>Joe Who?</i> (version 2)</li> <li>• Handout 2: Young Worker Safety</li> <li>• Handout 3: Young Workers—Facts and Figures</li> <li>• Handout 4: Workplace Hazards in Film and Theatre</li> <li>• Handout 7: <i>Joe Who?</i> Script</li> <li>• Handout 11: Assessment Tool—Monologue Script</li> </ul>

## Supporting the Graduation Portfolio

Students who participate in the activities in this resource may choose to use those activities as evidence for meeting selected aspects of the Graduation Portfolio. Depending on the type of activity undertaken, any of the following aspects could be met:

Portfolio Organizer	Aspect
<b>Arts and Design</b>	<ul style="list-style-type: none"> <li>• Aspect 1.1: Respond to an art, performance, or design work.</li> <li>• Aspect 1.2: Create, perform, or design an original work.</li> <li>• Aspect 1.3: Analyze structural components in an art, performance, or design work.</li> <li>• Aspect 1.4: Identify cultural, historical, or social contexts of an art, performance, or design work.</li> </ul>
<b>Community Involvement and Responsibility</b>	<ul style="list-style-type: none"> <li>• Aspect 2.2: Demonstrate positive interpersonal communication skills.</li> <li>• Aspect 2.3: Respond to human rights.</li> <li>• Aspect 2.4: Promote respect for diversity.</li> </ul>
<b>Education and Career Planning</b>	<ul style="list-style-type: none"> <li>• Aspect 3.3: Demonstrate transferable education skills.</li> <li>• Aspect 3.2: Research education, career, and life information.</li> </ul>
<b>Employability Skills</b>	<ul style="list-style-type: none"> <li>• Aspect 4.3: Demonstrate personal management skills.</li> </ul>
<b>Information Technology</b>	<ul style="list-style-type: none"> <li>• Aspect 5.3: Use information technology to manage information.</li> <li>• Aspect 5.4: Use information technology to present information.</li> </ul>
<b>Personal Health</b>	<ul style="list-style-type: none"> <li>• Aspect 6.5: Make health-enhancing decisions.</li> </ul>

For more information about the Graduation Portfolio, visit the Ministry of Education's web site:  
<http://www.bced.gov.bc.ca/graduation/portfolio/>

## About *Joe Who?: The Play and the Video*

The primary content for this resource is the video, *Joe Who?*. It shows performance of a peer-to-peer stage play written and performed by drama students at McNair Secondary School in Richmond, B.C. Using various scenes describing what can happen when young workers don't ask for help, the play moves from what children dream of being "when they grow up" to how a workplace injury can limit their choices in life and keep them from realizing their dreams.

This resource uses two versions of the *Joe Who?* play:

- Version 1, the original play performed live
- Version 2, a revised, studio-filmed version, incorporating some script changes and film effects

Each version serves different purposes and can be used in different contexts in the various activities and lessons in this resource.

Additional information about the development of this video is provided in Handout 1: About *Joe Who?* (see the handouts section of this resource).

## About *Lost Youth*

A second video, *Lost Youth*, is also used in conjunction with several of the activities and lessons in this resource. In this 17-minute docudrama video, four injured young workers speak candidly and emotionally about how workplace accidents changed their lives forever. Through accident re-enactments and interviews with the four young adults and their parents, *Lost Youth* explores what all young workers, employers, and parents can do to prevent other youth from being injured or killed in the workplace.

**Note:** The accident re-creations in this video are quite graphic. You may wish to suggest that if students are upset by the reality of the video, they can look away during the accident scenes (which come toward the end of the video) or leave the room. In addition, the video contains strong language that, while authentic, may be objectionable to some viewers. A language-edited version of the video, in which the profanity has been deleted, is also available. You may prefer to show that version to your students.

## Obtaining Copies of the Resource

The Teacher Guide for *Joe Who?* can be downloaded and printed free of charge at <http://www2.worksafefbc.com/Topics/YoungWorker/Home.asp>

## **Acknowledgments**

WorkSafeBC would like to thank the following individuals and organizations for their work in developing this resource:

- Advisory Committee
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- GT Publishing Services Ltd., Vancouver, B.C.

## **Feedback**

We welcome your interest, feedback, and support.

An evaluation form is provided at the end of this resource. Please print and complete this evaluation form each time you use the materials. WorkSafeBC reviews all evaluation forms very carefully and considers suggestions for use in future revisions of the materials. Continued input from classroom teachers will keep these materials relevant and effective.



## Snapshot Activities

The table below lists a series of activities that can be easily used in a range of drama teaching situations. Some are applicable to any drama setting from grades 9–12. Others pertain to particular drama courses. In addition, some activities can also be used in cross-curricular settings to address additional subject areas such as English language arts or Planning/Career and Personal Planning.

Activity	Drama Courses*	Cross-Curricular	Resources
<p><b>Critical Analysis</b></p> <p>Screen one, two, or all three of the videos provided with this package (the two versions of <i>Joe Who?</i> and <i>Lost Youth</i>). As a class or in small groups, have students conduct a critical analysis of the works, focussing on points such as:</p> <ul style="list-style-type: none"> <li>• Structure</li> <li>• Technique and style (e.g., film effects, theatre techniques such as Greek chorus and monologue, re-enactments, music)</li> <li>• Overall aesthetic effect</li> <li>• Intended audience and purpose</li> <li>• Similarities and differences among each of these factors (if comparing two or more videos).</li> </ul>	All	English Language Arts	<ul style="list-style-type: none"> <li>• <i>Joe Who?</i> video (versions 1 and/or 2)</li> <li>• <i>Lost Youth</i> video</li> </ul>
<p><b>Prediction</b></p> <p>Show the video <i>Lost Youth</i>, stopping play at several key points. At each stop, ask students to predict what will happen next. Students can share their predictions with a partner or in small groups, using a learning log or as improvised scenes.</p>	Drama 9–10	English Language Arts	<ul style="list-style-type: none"> <li>• <i>Lost Youth</i> video</li> </ul>

**Snapshot Activities**  
continued

Activity	Drama Courses*	Cross-Curricular	Resources
<p><b>Script Analysis</b></p> <p>Screen both versions of the <i>Joe Who?</i> video and discuss students' initial impressions on the similarities and differences between the two versions. View version 2 (revised, studio version) again while students follow along with the script of version 1 (provided in this resource as Handout 7). In small groups or as a class, discuss questions such as the following:</p> <ul style="list-style-type: none"> <li>• What style and structure changes were made? Why do you think they made those changes?</li> <li>• What dialogue changes were made? Why do you think they were made?</li> <li>• What changes would you make if you were directing this work?</li> <li>• What changes would you make if you were scripting this work?</li> </ul>	D&S 11–12	English Language Arts	<ul style="list-style-type: none"> <li>• <i>Joe Who?</i> video (versions 1 and 2)</li> <li>• Handout 7: <i>Joe Who?</i> Script</li> </ul>
<p><b>Improv and Scene Work</b></p> <p>Divide the class into small groups. Provide each group with one of the key lines of dialogue from <i>Joe Who?</i> (provided in Handout 5), and have students use these lines as inspiration for improv and playbuilding.</p>	Drama 8–10 Act 11–12 D&S 11–12	English Language Arts	<ul style="list-style-type: none"> <li>• Handout 5: <i>Joe Who?</i> Scene Starters</li> </ul>

## Snapshot Activities

continued

Activity	Drama Courses*	Cross-Curricular	Resources
<p><b><i>Health and Safety Self-Assessment</i></b></p> <p>Have students complete self-assessment questionnaires focussing on their health and safety practices in theatre performance. Questions could focus on appropriate self-care for emotional and physical health (e.g., are they getting adequate sleep and nutrition and practising stress-reduction techniques?), use of vocal and physical warmups, and adherence to health and safety standards and procedures for equipment and specific performance requirements (e.g., stage fighting, dancing, use of props). Optional: Distribute Handout 4: Workplace Hazards in the Film and Theatre Industries, and review as a class.</p>	Act 11–12	Planning	<ul style="list-style-type: none"> <li>Handout 4: Workplace Hazards in Film and Theatre</li> </ul>
<p><b><i>Theatre/Film Safety</i></b></p> <p>Distribute self-adhesive notes and pens to students. Have students circulate around the theatre or film studio/set, and use the notes to label various pieces of equipment with potential safety hazards. Encourage them to build on each other's notes (e.g., write a solution for a safety problem another student has identified). Once all students have had a chance to post their notes, conduct a tour of the equipment and fill in any missing points. After identifying safety hazards, have students use the notes to create a manual of health and safety guidelines for film/theatre equipment and procedures. Optional: Distribute Handout 4: Workplace Hazards in the Film and Theatre Industries, and review as a class. An additional resource to supplement this activity, <i>Think Set Safety: Resource for Schools</i>, is available from SHAPE (Safety and Health in Arts Production and Entertainment, a non-profit association)</p>	TProd 11–12  FT 11–12	Planning	<ul style="list-style-type: none"> <li>Handout 4: Workplace Hazards in Film and Theatre</li> <li><i>Think Set Safety: Resource for Schools</i> (for ordering information visit <a href="http://www.shape.bc.ca">www.shape.bc.ca</a>)</li> </ul>

**S n a p s h o t   A c t i v i t i e s**  
continued

Activity	Drama Courses*	Cross-Curricular	Resources
<p><i>Day of Mourning Event</i></p> <p>Organize a school-wide or community-wide event in conjunction with the Day of Mourning (April 28), which commemorates people who have been killed on the job. Students can prepare a live or filmed performance for presentation as part of the event.</p>	All	Planning	<ul style="list-style-type: none"> <li>• WorkSafeBC web site (www.worksafebc.com)</li> </ul>

\* D&S = Theatre Performance—Directing and Script Development

Act = Theatre Performance—Acting

TProd = Theatre Production

FT = Film and Television

For information about prescribed provincial curricula for drama (as well as other subject areas), visit the Ministry of Education’s web site: <http://www.bced.gov.bc.ca/irp/irp.htm>

## Overview

This lesson focusses on the playbuilding process used to create the original theatre work for *Joe Who?* After a variety of exploration activities, students work in groups to create their own dramatic work on the subject of workplace health and safety for youth.

This lesson can be used to address the following prescribed learning outcomes for Drama 10.

*It is expected that students will:*

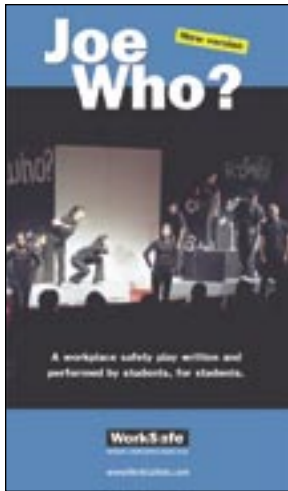
- demonstrate trust in self and others through class activities and individual and ensemble performances (Exploration and Imagination—Expression and Trust)
- negotiate and compromise to solve group problems (Exploration and Imagination—Critical Analysis)
- make movement choices to create a specific effect (Drama Skills—Body and Voice)
- choose appropriate physical and vocal expressions to enhance drama (Drama Skills—Body and Voice)
- select appropriate dramatic forms for representing particular ideas and experiences (Drama Skills—Drama as Metaphor)
- demonstrate how a central image contributes to a unified work (Drama Skills—Elements and Structures)
- organize and control drama and theatre elements to enhance the drama (Drama Skills—Elements and Structures)
- represent concepts from original and scripted work through presentation (Drama Skills—Technique)
- create drama that demonstrates a responsibility to the community (Context—Social and Cultural Context)

## Suggested Time

- 3–5 hours

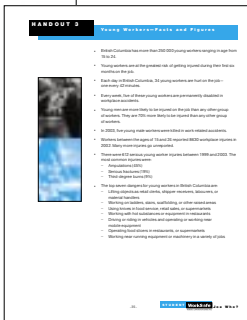
## Preparation

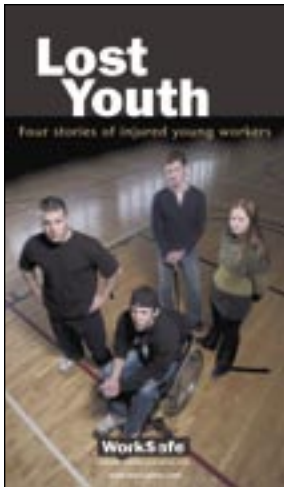
- Set up the classroom and VCR/monitor for viewing the *Joe Who?* (version 2) and *Lost Youth* (optional) videos.
- Review and photocopy any handouts that will be required during the lesson. Depending on activities undertaken, handouts might include any of the following:
  - Handout 1: About *Joe Who?*
  - Handout 2: Young Worker Safety
  - Handout 3: Young Workers—Facts and Figures
  - Handout 5: *Joe Who?* Scene Starters
  - Handout 8: Assessment Tool—Playbuilding



### Procedure

1. Introduce the *Joe Who?* video by explaining how it was developed. The information in Handout 1: About *Joe Who?* can be used to present this information.
2. View the video. Afterward, debrief as a class, inviting students to share their initial responses to the play.
3. Present students with Handout 2: Young Worker Safety and Handout 3: Young Workers—Facts and Figures. Review and discuss as a class, inviting students to make connections between this information and what they saw in the play. Ask students who have had any jobs themselves to share their experiences.
4. Conduct any or all of the following activities to help students explore the theme of workplace health and safety:
  - Have students compose a reflection log entry based on what they saw in the video. Divide the class into groups to read aloud what they have written, then as a group choose the five most powerful lines to use as the basis of a vocal collage or a movement piece.
  - Ask students to write a journal entry from the point of view of one of the characters in the *Joe Who?* story. Students could choose to depict the perspectives of Joe, his mother, his best friend, or the employer who had to report the accident.
  - Have the class sit in a circle and tell a progressive story about the character of Joe, focussing on his work experiences that resulted in serious injury or death.
  - View the video *Lost Youth*, particularly the re-enactment scenes that illustrate how the four young people were injured at their respective jobs. As a class or in groups, have students create a human machine depicting their version of one of the pieces of equipment illustrated in the video.
  - In pairs, have students role play an interview of one of the characters in the *Lost Youth* video (any of the young workers or their parents).
  - Discuss the concept of emotional safety. Remind students that the drama class is a “safe zone” where students should feel free to express themselves in an environment that is emotionally and physically safe (e.g., a “shutdown-free zone”). Connect this concept to workplace safety.
  - Provide students with key lines of dialogue from the play, as contained in Handout 5: *Joe Who?* Scene Starters. Have students work in pairs or triads to improvise a scene using the given line.





- Have students improvise “Crime Scene Investigation: Workplace,” in which they identify clues as to how a workplace accident took place and what could have been done to prevent it.
- Challenge students to role play a scene in which they depict an employee being assertive with an employer and/or co-workers about safety rights (e.g., voicing concerns about safety).
- Provide students with descriptions of accidents involving young workers (such as those pictured in WorkSafeBC’s Hazard Alert posters, available online at <http://www2.worksafebc.com/Publications/Topic.asp?ReportID=31630&from=publications.healthandsafetycentre.org>). In small groups, have students create a tableau (or series of tableaux) depicting the scene of the accident.

5. Explain to students that their task is to create an original drama work on the topic of young worker health and safety, using any or all of the information presented thus far and any of the ideas generated through the exploration exercises. As a class, determine whether students will create a single piece, or work in groups to create smaller works that will then be combined in a single production.
6. Provide opportunities for students to perform their work for other classes in the school, or for parents and the larger community (e.g., local employers).
7. Assessment: Criteria such as those outlined in Handout 8: Assessment Tool—Playbuilding can be used as the basis of teacher, peer, and/or self-assessment of students’ process and product as appropriate.

**HANDOUT 8** **Joe Who? Safety Success**

My teacher/peer/other value:

What I gain as a result of this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

What I have learned from this:

**HANDOUT 8** **Joe Who? Safety Success**

Key:

3 Excellent (only needs minor adjustments)

2 Satisfactory (needs most of the work and shows promise)

1 Needs more work/development

Playbuilding Process	3	2	1
1. Did the play/scene clearly communicate the message (safety, health, or well-being) to the audience?			
2. Did the play/scene clearly communicate the message (safety, health, or well-being) to the audience?			
3. Did the play/scene clearly communicate the message (safety, health, or well-being) to the audience?			
4. Did the play/scene clearly communicate the message (safety, health, or well-being) to the audience?			
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### Extensions and Adaptations

- This lesson can be extended by including a range of additional health and safety issues faced by youth (e.g., sports safety, road safety, substance misuse, sexual decision making).
- This lesson can be used to help address the following prescribed learning outcomes for Planning 10:
  - Demonstrate an awareness of the legal rights and responsibilities of employers and employees (Education and Careers—Employment Standards and Workplace Safety)
  - Analyse practices associated with work-related risk reduction and injury prevention (Education and Careers—Employment Standards and Workplace Safety)
  - Analyse factors that influence health (Health—Healthy Living)
  - Evaluate the potential effects of an individual’s health-related decisions on self, family, and community (Health—Health Decisions)



## Overview

This lesson compares two different videos (*Joe Who?* and *Lost Youth*) on the basis of their effectiveness of purpose, their respective audiences, and their effectiveness as film works. Students then plan their own Public Service Announcement (PSA) films on the topic of young worker health and safety.

This lesson can be used to address the following prescribed learning outcomes for Film and Television 11.

*It is expected that students will:*

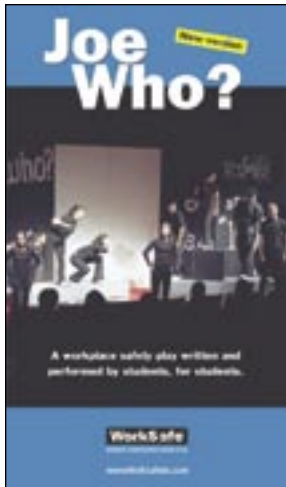
- identify artistic components and describe how they affect meaning (Exploration and Analysis)
- evaluate their work and that of others (Exploration and Analysis)
- demonstrate an understanding of how performance is affected by the technical parameters of film and television (Drama Skills)
- explain the effect of film and television messages in the community (Context—Social, Cultural, and Historical)
- analyse how artistic components are used in film and television works to achieve specific purposes and reach specific audiences (Context—Social, Cultural, and Historical)
- demonstrate an understanding of standard formats for screenplays, script treatments, and commercials (Technologies and Processes)

## Suggested Time

- 2–3 hours (or longer if students take their work beyond the storyboard stage and into production)

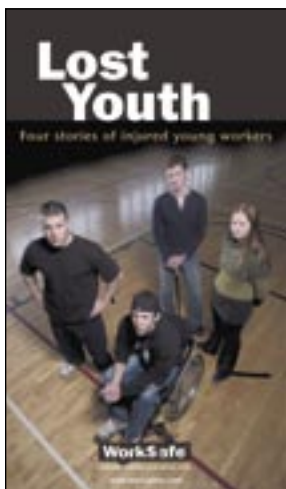
## Preparation

- Set up the classroom and VCR/monitor for viewing the two videos, *Joe Who?* (version 2) and *Lost Youth*.
- Review and photocopy any handouts that will be required during the lesson. Depending on activities undertaken, handouts might include any of the following:
  - Handout 2: Young Worker Safety
  - Handout 3: Young Workers—Facts and Figures
  - Handout 4: Workplace Hazards in Film and Theatre
  - Handout 9: Assessment Tool—Public Service Announcement



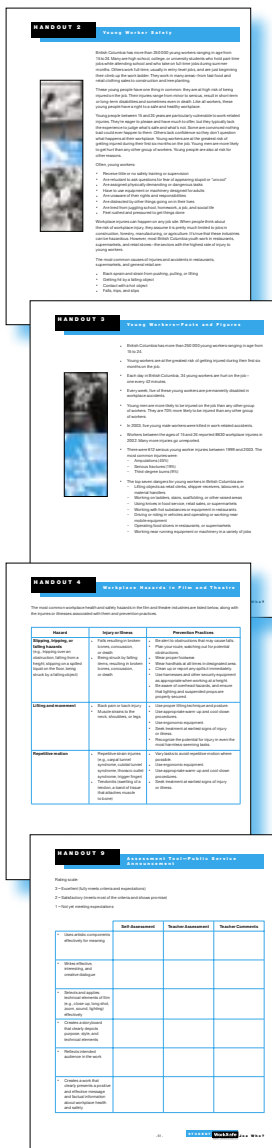
### Procedure

1. Introduce the *Joe Who?* video (version 2). Explain that this film is a videorecording of a student-produced stage play on the topic of workplace health and safety.
2. View the video. Debrief as a class, focussing on questions such as:
  - Was this an effective theatre work? Why or why not? Which elements were most effective? Which were least effective?
  - Was this an effective film work? Why or why not?
  - Who is the target audience for this work? Why do you think this?
  - What theatre elements were used that are less common in film and television? (Answers might include monologue, chorus, mime, tableau.)
  - What film elements were used that are traditionally not used in theatre? (Answers might include fades, cuts, speed-up, colour black and white effects.)
3. Introduce the video, *Lost Youth*. Explain that this film depicts a similar theme—young workers and workplace health and safety—but in a very different style and format.



**Note:** *Lost Youth* includes scenes of accident re-creations that are quite graphic. You may wish to suggest that if students are upset by the reality of the video, they can look away during the accident scenes (which come toward the end of the video) or leave the room. In addition, the video contains strong language that, while authentic, may be objectionable to some viewers. A language-edited version of the video, in which the profanity has been deleted, is also available. You may prefer to show that version to your students.

4. View the video. Debrief as a class, focussing on questions such as:
  - Was this an effective dramatic work? Why or why not?
  - How did this film differ from *Joe Who?* (Answers might include that *Lost Youth* was created specifically for video as opposed to a filmed theatre work; and that it included real-life testimonials instead of fictional stories.)
  - Was this an effective film work? Why or why not?
  - Who is the target audience for this work? Why do you think this?
  - What film elements were used that could not be used in a theatre work? (Answers might include location shots, special effects, close-ups, pans, screen text.)
  - What safety issues might have arisen in shooting this film? (Answers might include accident recreation scenes.) How can filmmakers address the challenge of depicting “realism” without compromising the safety of cast and crew?



- Present students with the following handouts:
  - Handout 2: Young Worker Safety
  - Handout 3: Young Workers—Facts and Figures
  - Handout 4: Workplace Hazards in Film and Theatre

Review and discuss as a class, making connections between the information in the handouts and what students saw in the films. Invite students who have had jobs themselves (e.g., part-time jobs, doing own film shoots) to share their experiences.

- Have students work individually or in small groups to plan and storyboard a brief (e.g., 1–2 minutes) Public Service Announcement on the topic of young workers and workplace health and safety. Students may choose to recreate one of the scenes from either of the videos, or create a new work based on handouts and additional information (see Extensions and Adaptations). For example, students could choose to focus their work on:
  - A doctor telling a patient about her or his injury
  - a young worker's first day back at school with a missing limb
  - a WorkSafeBC officer telling a parent about a son or daughter killed or seriously injured on the job
  - a young person telling friends about the effects of her or his injury (e.g., activities he or she can no longer do, effects on his or her future plans).
- Provide opportunities for students to present their storyboards for peer feedback and to revise their work, as appropriate, based on that feedback. If time is available, students can complete the film production of their PSAs.
- Assessment: Criteria such as those outlined in Handout 9: Assessment Tool—Public Service Announcement can be used to assess students' completed films.

### Extensions and Adaptations

- To create their Public Service Announcements, have students conduct additional research about occupational health and safety issues in general and/or in relation to the film sector. Sources of such information include:
  - The youth worker section of the WorkSafeBC web site (<http://www2.worksafebc.com/Topics/YoungWorker/IndustryProfiles.asp?from=youthworker.healthandsafetycentre.org>)
  - Selected handouts from the Student WorkSafe resource for Planning 10 (available online at <http://www2.worksafebc.com/Topics/YoungWorker/Resources-Educators.asp>)
  - SHAPE web site ([www.shape.bc.ca](http://www.shape.bc.ca))
  - Local employers and other online resources



## Overview

This lesson focusses on *Joe Who?* as a performance work, and specifically on the acting techniques demonstrated in the play. Students then prepare and perform their own scenes based on the *Joe Who?* script.

This lesson can be used to address the following prescribed learning outcomes for Theatre Performance 11.

*It is expected that students will:*

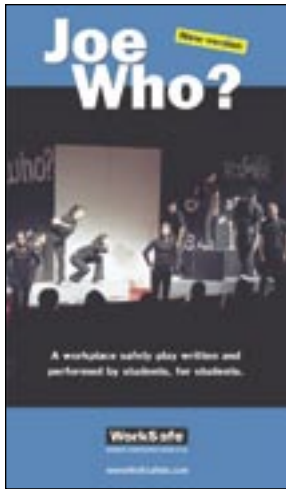
- describe their aesthetic response to a theatre presentation in terms of:
  - drama form
  - style
  - elements of drama
  - meaning
  - use of performance elements
  - use of production elements (Exploration and Analysis)
- apply the creative process of exploration, selection, combination, refinement, and reflection to performance (Exploration and Analysis)
- critique their own work and that of others (Exploration and Analysis)
- use appropriate terminology to describe theatre performance (Exploration and Analysis)
- demonstrate understanding of standard script conventions and structures (Performance Skills—Elements and Structures)
- identify a range of drama forms (Performance Skills—Elements and Structures)
- demonstrate understanding of the use of elements of drama in performance (Performance Skills—Elements and Structures)
- demonstrate understanding of how a central image contributes to a unified performance (Performance Skills—Elements and Structures)
- analyse how performance elements are used in theatre works to achieve specific purposes and reach specific audiences (Context)
- demonstrate commitment to the rehearsal and performance process (Company)

## Suggested Time

- 2–3 hours

## Preparation

- Set up the classroom and VCR/monitor for viewing the two versions of the *Joe Who?* video.
- Review and photocopy any handouts that will be required during the lesson, including:
  - Handout 2: Young Worker Safety
  - Handout 3: Young Workers—Facts and Figures
  - Handout 6: *Joe Who?* Response Questions
  - Handout 7: *Joe Who?* Script
  - Handout 10: Assessment Tool—Acting Technique



### Procedure

1. Introduce the *Joe Who?* video (version 2). Explain that this film is a video-recording of a student-produced stage play on the topic of workplace safety.
2. Distribute Handout 6: *Joe Who?* Response Questions and have students read the Part 1 questions as a focus for viewing. View the video. Debrief as a class, asking for students' initial impressions.

Ask students to complete Part 1 of the worksheet. Have them share their responses with a partner, and then as a class.

3. Introduce the second version of the *Joe Who?* video (version 1). Explain that, while the first version they saw was revised and performed specifically for videotape, this version depicts the original edition performed live before an audience.
4. View the video. Ask students to complete Part 2 of the response worksheet. Have them share their responses with a partner, and then as a class. Focus on the comparative strengths and weaknesses of live vs. recorded performances, and the challenges associated with recording a live theatre work.
5. Continue the discussion by focussing on examples of specific acting techniques demonstrated in the play (e.g., use of body, voice, facial expressions, pacing, focus, characterization). Invite students to suggest alternative choices the actors could have made in each example.
6. Divide the class into small groups, and distribute Handout 7: *Joe Who?* Script. Inform students that they should select one scene from the play to prepare for presentation. Discuss as a class the parameters for their scene, such as:

- How long
- How much of the existing script they will be required or allowed to change (e.g., using their own dialogue, new or modified characters, any changes in theatre styles or forms)
- Production element considerations (e.g., costume, set, lighting)

In addition, provide students with copies of Handout 2: Young Worker Safety and Handout 3: Young Workers—Facts and Figures. Advise them that they may choose to incorporate any of this information in their scenes.

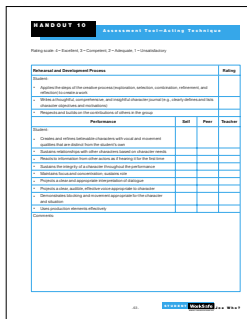


7. Allow time for groups to develop and rehearse their scenes. As students work, review and suggest characterization techniques such as:
  - Identification of motivation and objective
  - Exploration of relationships with other characters
  - Exploration of subtext
  - Use of leads
  - Incorporation of props and costumes
  - Development of stylistic characters (e.g., stock characters)

Have students keep a character journal to record their character development.

8. Provide opportunities for groups to present their scenes in an informal or formal performance setting.
9. Assessment: Collect students' completed worksheets and assess for the extent to which they are able to:
  - Describe their aesthetic response to the play in terms of specific elements and structures of theatre (e.g., form, style, elements of drama, meaning, use of performance elements, use of production elements)
  - Justify their responses with reference to specific examples
  - Use appropriate terminology to describe their response to the work (e.g., blocking, projection, character, meaning, interest, tension, focus, engagement)

Criteria such as those outlined in Handout 10: Assessment Tool—Acting Technique can be used to assess students' scene development process and performances.



### Extensions and Adaptations

- Use selected handouts from the Student WorkSafe resource for Planning 10 (available online at <http://www2.worksafebc.com/Topics/YoungWorker/Resources-Educators.asp>) to provide students with additional factual information about workplace health and safety.



## Overview

This lesson focusses on the use of monologues in two different workplace safety videos, *Lost Youth* and *Joe Who?* Students compare the similarities and differences between the two videos, then conduct additional research to create their own monologues on the theme of young worker health and safety.

This lesson can be used to address the following prescribed learning outcomes for Theatre Performance 12.

*It is expected that students will:*

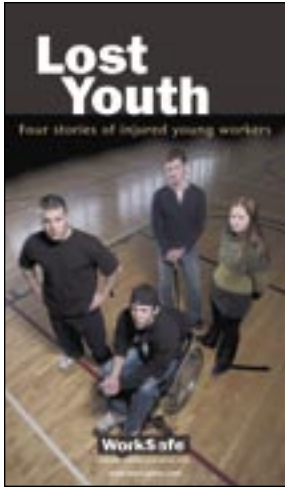
- justify their aesthetic response to a theatre performance in terms of:
  - drama form
  - style
  - elements of drama
  - meaning
  - use of performance elements
  - use of production elements (Exploration and Analysis)
- critique their own and others' performances (Exploration and Analysis)
- demonstrate the ability to interpret scripts (Performance Skills—Elements and Structures)
- apply understanding of a central image to create a unified performance (Performance Skills—Elements and Structures)
- analyse economic and social impacts of theatre performance on local and global communities (Context)
- demonstrate the responsibilities of their position in the organizational structure of a theatre company (Company)

## Suggested Time

- 3–4 hours, plus out-of-class time as required

## Preparation

- Set up the classroom and VCR/monitor for viewing the two videos, *Lost Youth* and *Joe Who?* (version 2).
- Review and photocopy any handouts that will be required during the lesson. Depending on activities and the extent of research undertaken, handouts might include any of the following:
  - Handout 2: Young Worker Safety
  - Handout 3: Young Workers—Facts and Figures
  - Handout 4: Workplace Hazards in Film and Theatre
  - Handout 7: *Joe Who?* Script
  - Handout 11: Assessment Tool—Monologue Script

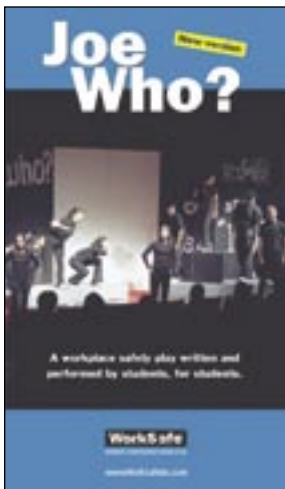


### Procedure

1. Introduce the *Lost Youth* video. In this docudrama video, four injured young workers speak candidly and emotionally about how workplace accidents changed their lives forever. Through accident re-enactments and interviews with the four young adults and their parents, *Lost Youth* explores what all young workers, employers, and parents can do to prevent other youth from being injured or killed in the workplace.

**Note:** The accident re-enactments in *Lost Youth* are quite graphic. You may wish to suggest that if students are upset by the reality of the video, they can look away during the accident scenes (which come toward the end of the video) or leave the room. In addition, the video contains strong language that, while authentic, may be objectionable to some viewers. A language-edited version of the video, in which the profanity has been deleted, is also available. You may prefer to show that version to your students.

2. View the video. Debrief as a class, focussing on questions such as:
  - Who is the target audience for this work? Why do you think this?
  - Was this an effective dramatic work? Why or why not?
  - How was monologue used in this work? How did this contribute to the overall piece?
3. Introduce the *Joe Who?* video (version 2). Explain that this film depicts a similar theme—young workers and workplace safety—but in a very different style and format. This film is a videorecording of a student-produced stage play on the topic of workplace safety.
4. View the video. Debrief as a class, focussing on questions such as:
  - Who is the target audience for this work? Why do you think that?
  - How did this film differ from *Joe Who?* (e.g., a filmed theatre work as opposed to a work created specifically for video, fictional stories instead of real life testimonials)
  - Was this an effective dramatic work? Why or why not?
  - How was monologue used in this work? How did this contribute to the overall piece? (focus in particular on the monologue of Joe's mother, as well as on those of Joe's friend and his work supervisor)
  - What is the difference between the type of monologue used in *Joe Who?* and the “real person monologues” used in *Lost Youth*.
  - Did the monologue of Joe's mother have more of an impact than the monologues in *Lost Youth*, or less of an impact? Why?

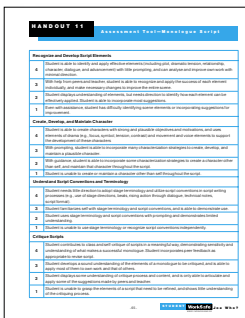


5. Explain to students that they will be required to write their own monologues on the topic of young worker health and safety. Students can choose to write either:
  - A “real person monologue” based on interviews or research of a person injured on the job
  - A fictional monologue that still represents authentic information about someone affected by workplace injury.

Discuss a range of characters students could consider for their monologue. For example, they may choose to reflect the experiences of a young person who has been injured or killed, a parent, a friend, a co-worker, a workplace supervisor, a doctor, a WorkSafeBC accident investigator, and so on.

6. As students work on their monologues, provide them with opportunities for peer review and edit.
7. Assessment: Have students complete a reflection journal entry, completing sentence stems such as “I chose to write a \_\_\_\_\_ (real person vs. fictional) monologue because \_\_\_\_\_.”

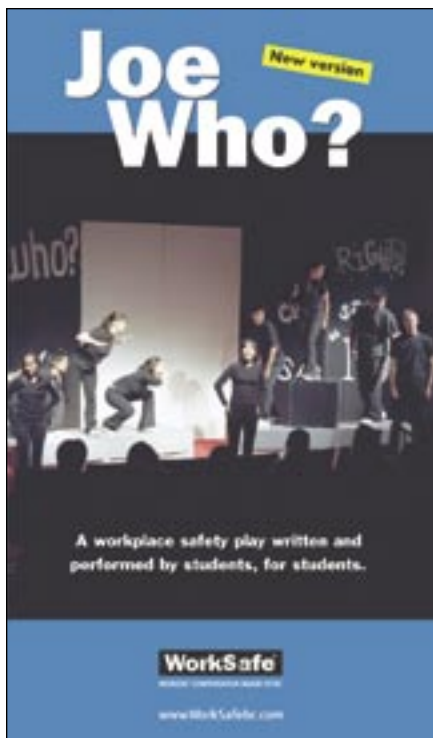
Criteria such as those outlined in Handout 11: Assessment Tool—Monologue Script can be used to assess students’ completed monologues.



### Extensions and Adaptations

- Invite a representative from WorkSafeBC’s Speakers Resource program to speak to the class. Students can use information gained from the guest speaker as the basis for their monologue writing. Information about this program is available online at <http://www2.worksafebc.com/Topics/YoungWorker/Resources-Speakers.asp>





This video shows a performance of the play developed in 2002 by students, for students. Young workers have told WorkSafeBC that youth tend to “tune out” health and safety messages because they think, “That could never happen to me.” Nevertheless, the young workers also commented that the more frequently a message is conveyed and the more realistic it is, the more likely it will connect with youth. They also noted that hearing these messages from people their own age would have the strongest impact.

The play was created by drama students at McNair Secondary School in Richmond. The students and their teachers met with WorkSafeBC representatives, who gave them statistics and information about injury rates. They also learned about the rights and responsibilities of workers, and heard real-life case studies of injuries to young workers.

The students were given binders full of statistics, studies, and quotations. They spent 200 hours researching the topics and developing the play.

The students brainstormed and developed a series of workplace vignettes, then pieced them together to form the play. These scenes show how children dream of grown-up work life, and how young workers enter the real world. Many of the lines in the play are direct quotations from employers, workers, and their families. The play focusses on asking questions and making open-ended statements about what it’s like to be a young worker— not on answering questions about the rights and responsibilities of workers and employees.

McNair has made the script of the play and the director’s notes available to other secondary school theatre groups through WorkSafeBC. *Joe Who?* has been performed at schools, at conferences, and for industry associations in various parts of British Columbia and Canada.

After its initial live performance (as recorded on version 1 of the video), the McNair group revised the work specifically for video distribution. This studio-recorded version is captured in version 2 of the video.





British Columbia has more than 250 000 young workers ranging in age from 15 to 24. Many are high school, college, or university students who hold part-time jobs while attending school and who take on full-time jobs during summer months. Others work full-time, usually in entry-level jobs, and are just beginning their climb up the work ladder. They work in many areas—from fast-food and retail clothing sales to construction and tree planting.

These young people have one thing in common: they are at high risk of being injured on the job. Their injuries range from minor to serious, result in short-term or long-term disabilities and sometimes even in death. Like all workers, these young people have a right to a safe and healthy workplace.

Young people between 15 and 24 years are particularly vulnerable to work-related injuries. They're eager to please and have much to offer, but they typically lack the experience to judge what's safe and what's not. Some are convinced nothing bad could ever happen to them. Others lack confidence so they don't question what happens at their workplace. Young workers are at the greatest risk of getting injured during their first six months on the job. Young men are more likely to get hurt than any other group of workers. Young people are also at risk for other reasons.

Often, young workers:

- Receive little or no safety training or supervision
- Are reluctant to ask questions for fear of appearing stupid or “uncool”
- Are assigned physically demanding or dangerous tasks
- Have to use equipment or machinery designed for adults
- Are unaware of their rights and responsibilities
- Are distracted by other things going on in their lives
- Are tired from juggling school, homework, a job, and social life
- Feel rushed and pressured to get things done

Workplace injuries can happen on any job site. When people think about the risk of workplace injury, they assume it is pretty much limited to jobs in construction, forestry, manufacturing, or agriculture. It's true that these industries can be hazardous. However, most British Columbia youth work in restaurants, supermarkets, and retail stores—the sectors with the highest rate of injury to young workers.

The most common causes of injuries and accidents in restaurants, supermarkets, and general retail are:

- Back sprain and strain from pushing, pulling, or lifting
- Getting hit by a falling object
- Contact with a hot object
- Falls, trips, and slips

Many injuries to young workers are minor in nature, such as strains, cuts, and bruises that heal quickly. Other injuries, however, are severe (such as fractures and dislocations) and can result in short-term disability. Worse are very serious injuries—for example, amputations, broken backs, and third-degree burns. These injuries can mean permanent impairment, disfigurement, or disability.

*While the overall number of injuries to young workers in British Columbia has declined, the number of serious injuries has not.*

## Workplace Health and Safety Rights

All workers in British Columbia are protected by the *Workers Compensation Act*. This legislation says employers must provide their workers with safe workplace, adequate training and supervision, and properly maintained and functioning safety equipment. Workers also have the right to refuse work if they believe the task or conditions are unsafe.

### Workers have the right to:

- Receive information, instruction, and training about safe work procedures and how to recognize hazards on the job
- Be supervised to make sure they work without creating undue risk
- Be outfitted with equipment and safety gear required to do the job safely (workers are responsible for providing: their own clothing to protect themselves against the natural elements, general purpose work gloves, safety footwear, and safety headgear)
- Refuse to do tasks and to work in conditions they think are unsafe, without being fired or disciplined for refusing
- Participate in workplace health and safety committees and activities.

The *Workers Compensation Act* also protects workers from disciplinary action for reporting a safety or other work-related problem. Concerns can be reported anonymously to WorkSafeBC at 604 276-3100 in the Lower Mainland or toll-free at 1 888 621-SAFE (7233) from elsewhere in the province.

Keeping young workers safe is a shared responsibility. Employers, unions, co-workers, parents, educators, youth, the community, and WorkSafeBC all have a part to play. WorkSafeBC is working with a variety of partners on young worker initiatives such as awareness campaigns, education and outreach programs, and advisory groups. Together, we're helping to reduce the rate of injury to young workers.



**Take Action: What Can Youth Do?**

Young workers need to work safely and without undue risk to themselves or others. To keep safe on the job, youth can:

- Ask to be trained about safe work procedures and how to recognize on-the-job hazards
- Follow safe procedures and encourage others to do so
- Know their workplace health and safety rights and responsibilities
- Ask questions if they are uncertain about anything
- Get involved and support young worker health and safety programs





- British Columbia has more than 250 000 young workers ranging in age from 15 to 24.
- Young workers are at the greatest risk of getting injured during their first six months on the job.
- Each day in British Columbia, 34 young workers are hurt on the job—one every 42 minutes.
- Every week, five of these young workers are permanently disabled in workplace accidents.
- Young men are more likely to be injured on the job than any other group of workers. They are 70% more likely to be injured than any other group of workers.
- In 2003, five young male workers were killed in work-related accidents.
- Workers between the ages of 15 and 24 reported 8630 workplace injuries in 2002. Many more injuries go unreported.
- There were 612 serious young worker injuries between 1999 and 2003. The most common injuries were:
  - Amputations (45%)
  - Serious fractures (19%)
  - Third-degree burns (9%)
- The top seven dangers for young workers in British Columbia are:
  - Lifting objects as retail clerks, shipper-receivers, labourers, or material handlers
  - Working on ladders, stairs, scaffolding, or other raised areas
  - Using knives in food service, retail sales, or supermarkets
  - Working with hot substances or equipment in restaurants
  - Driving or riding in vehicles and operating or working near mobile equipment
  - Operating food slicers in restaurants, or supermarkets
  - Working near running equipment or machinery in a variety of jobs



The most common workplace health and safety hazards in the film and theatre industries are listed below, along with the injuries or illnesses associated with them and prevention practices.

Hazard	Injury or Illness	Prevention Practices
<p><b>Slipping, tripping, or falling hazards</b> (e.g., tripping over an obstruction, falling from a height, slipping on a spilled liquid on the floor, being struck by a falling object)</p>	<ul style="list-style-type: none"> <li>Falls resulting in broken bones, concussion, or death</li> <li>Being struck by falling items, resulting in broken bones, concussion, or death</li> </ul>	<ul style="list-style-type: none"> <li>Be alert to obstructions that may cause falls.</li> <li>Plan your route, watching out for potential obstructions.</li> <li>Wear proper footwear.</li> <li>Wear hardhats at all times in designated area.</li> <li>Clean up or report any spills immediately.</li> <li>Use harnesses and other security equipment as appropriate when working at a height.</li> <li>Be aware of overhead hazards, and ensure that lighting and suspended props are properly secured.</li> </ul>
<p><b>Lifting and movement</b></p>	<ul style="list-style-type: none"> <li>Back pain or back injury</li> <li>Muscle strains to the neck, shoulders, or legs</li> </ul>	<ul style="list-style-type: none"> <li>Use proper lifting technique and posture.</li> <li>Use appropriate warm-up and cool-down procedures.</li> <li>Use ergonomic equipment.</li> <li>Seek treatment at earliest signs of injury or illness.</li> <li>Recognize the potential for injury in even the most harmless-seeming tasks.</li> </ul>
<p><b>Repetitive motion</b></p>	<ul style="list-style-type: none"> <li>Repetitive strain injuries (e.g., carpal tunnel syndrome, cubital tunnel syndrome, thoracic outlet syndrome, trigger finger)</li> <li>Tendonitis (swelling of a tendon, a band of tissue that attaches muscle to bone)</li> </ul>	<ul style="list-style-type: none"> <li>Vary tasks to avoid repetitive motion where possible.</li> <li>Use ergonomic equipment.</li> <li>Use appropriate warm-up and cool-down procedures.</li> <li>Seek treatment at earliest signs of injury or illness.</li> </ul>

Hazard	Injury or Illness	Prevention Practices
<b>Heat</b> (e.g., working near heat-generating equipment, working in poorly ventilated costumes, rehearsing or performing outdoors, being near direct heat sources such as welding torches or fire)	<ul style="list-style-type: none"> <li>• Burns</li> <li>• Headaches or nausea</li> <li>• Decreased efficiency, co-ordination, or alertness</li> <li>• Light-headedness, dizziness, or fainting</li> <li>• Swelling of hands, feet, and ankles</li> </ul>	<ul style="list-style-type: none"> <li>• Wear appropriate equipment to protect yourself from burns.</li> <li>• Recognize the signs and symptoms of heat stress.</li> <li>• Acclimatize your body (gradually expose yourself to heat at work).</li> <li>• Drink plenty of water.</li> <li>• Wear light-coloured, loose-fitting clothing made of breathable fabric (such as cotton).</li> <li>• Take rest breaks in a cool or well-ventilated area.</li> <li>• Schedule work to minimize heat exposure.</li> </ul>
<b>Sun</b>	<ul style="list-style-type: none"> <li>• Sunburn</li> <li>• Skin cancer</li> <li>• Sight damage</li> </ul>	<ul style="list-style-type: none"> <li>• Limit exposure to the sun during the times when UV radiation is the most intense ( between 11:00 a.m. and 4:00 p.m.).</li> <li>• Wear sunglasses with 100% UVB protection.</li> <li>• Wear long-sleeved shirts, long pants, and a hat.</li> <li>• Always use sunscreen with SPF 15 or higher.</li> <li>• Use sun protection even on cloudy days.</li> </ul>
<b>Noise</b> (e.g., public address and amplification systems, recorded music or movies, musical instruments, equipment, traffic)	<ul style="list-style-type: none"> <li>• Short-term or long-term (permanent) hearing damage</li> </ul>	<ul style="list-style-type: none"> <li>• Use appropriate hearing protection equipment (e.g., earmuffs, earplugs, and earcaps).</li> <li>• Work in enclosed booths where possible.</li> </ul>
<b>Mineral and chemical exposure</b> (e.g., asbestos, dust, lead)	<ul style="list-style-type: none"> <li>• Respiratory problems</li> <li>• Lung cancer</li> <li>• Skin irritation</li> <li>• Eye irritation</li> <li>• Anaemia</li> <li>• Nerve damage</li> <li>• Kidney damage</li> </ul>	<ul style="list-style-type: none"> <li>• Wear protective clothing, masks, and eye protection.</li> <li>• Wash hands thoroughly after exposure and before eating.</li> <li>• Use unleaded paints.</li> <li>• Work with chemical products in well-ventilated areas, and wear a mask or other breathing apparatus as appropriate.</li> </ul>
<b>Electricity and electrical equipment</b>	<ul style="list-style-type: none"> <li>• Electric shock, sometimes resulting in death</li> </ul>	<ul style="list-style-type: none"> <li>• Follow proper procedures when working with electrical equipment.</li> <li>• Wear rubber-soled footwear.</li> </ul>

**Note:** For all potential hazards, awareness, attention, and proper training are the most important practices to avoid injury and illness.

We are the youth of the nation.

When I grow up I want to be . . .

Umm, that ladder looks kinda high . . .

Nobody ever does it like that around here. They just figure it out for themselves.

Hey, umm, . . . am I doing this right?

Don't say no. Do that and you'll get fired.

I don't want to look incompetent; I don't want to look like a suck.

I don't want to make any mistakes. There's so much pressure to perform.

I'm the new guy. I get all the risky jobs.

I don't want to complain

I'm afraid to ask.

Just do whatever you're told.

I can't lose this job. I can't take that risk

I promise I'll do the safety check next time. Please just give me one more chance.

Damn kids, always trying to pretend like they know it all. All he had to do was ask me for help.

I got a call from the hospital and I was told to get down there right away. There had been an accident and my son had been hurt.

When I grow up, I want to be a somebody—not a statistic.

**Part 1**

1. What is the purpose, message, or theme of this theatre work?
2. Who is the target audience for this work? Why do you think that?
3. How are the elements of movement (body, space, time, dynamics, and relationship) used in this play? Were they effective?
4. Was the vocal technique (e.g., articulation, projection, accents, breath control) effective? Why or why not?
5. Was characterization effective? Why or why not? Give specific examples to support your answer (e.g., motivation, stock characters, leads, relationship with other characters).
6. How were production elements (e.g., lighting, sound, set, costume, makeup, props) used? Were they effective? Why or why not?
7. How were drama styles and forms (e.g., monologue, chorus, tableau) used in the play? Which ones were most effective? Why?
8. What film elements were used that are traditionally not used in theatre? (Answers might include fades, cuts, speed-up, colour/black and white effects).

**Part 2**

9. How does this version differ from the first version? Be specific in your answer.
10. Which version do you think is a more powerful or effective dramatic work? Why?
11. Which version do you think is more effective at communicating the intended message? Why?



**Note:** This script corresponds to version 1 of *Joe Who?*, as performed live before an audience. It is approximately 22 minutes in length.

At the start of the play, the actors are positioned throughout the audience. When they enter the play, they do so from their seats in the house. The play opens with a five-minute video.

The first part of the video is the “person on the street” segment. Students in our school were asked a variety of questions regarding their safety training. Their responses form the opening part of the video. It is this part of the video that should be customized to fit each community.

The second part of the video is generic and should be used for all the presentations. It is titled “Youth of the Nation.” As “Youth of the Nation” fades, one member of the company rises in the audience. She will be eventually followed by the entire company. She begins to sing the song *a cappella* from the audience.

**Maggie:** We are, we are (as she rises)

**Matt:** The youth of the nation (as he rises)

**Company:** (rises and joins in) We are, we are, the youth of the nation

(increasing in volume) We are, we are, the youth of the nation

(full volume) We are, we are

(company stops singing and whispers loudly) Youth of the Nation, youth of the nation, youth of the nation.

(as the company keeps repeating “The youth of the nation” line they slowly begin to move and take their positions on stage.).

*Opening* (The opening sequence is performed as 6 year old children playing)

**Maggie:** (playing as a firefighter) Hold on kitty cat, I’ll save you!

**Manveer:** (playing as a pilot) Oh no turbulence!

**Maggie:** Oh no, your engine’s on fire!

**Manveer:** Hurry, hold on! (Maggie moves behind Manveer and holds on to his shoulders).

FREEZE

Focus on the UL riser. On the upstage side of the riser there is a 2-foot cube on which Sarah is standing.

**Sarah:** (standing on the cube and spinning around like a ballerina. Stephen is standing beside her blowing a trumpet to announce the King.) La la la la la!

**Stephen:** (blowing his trumpet) Dad a dad a!

- Sarah:** Oh no! (as she accidentally steps on Stephen's pretend castle)
- Stephen:** Hey, you stepped on my castle!
- Sarah:** It's ok, I can help build it again and we can have a tall tower, and I can be the beautiful dancing princess ballerina.
- Stephen:** Well, my tower has to be the bigger because I'm the King.
- Sarah:** You're the King! That means we have to get married!
- Both** Oooh!

FREEZE

Focus on the UR riser with Jessica and Jason. Jessica is pretending to be an artist, and Jason is pretending to be a policeman.

- Jason:** (shooting people!) Bang bang, I got you!
- Jessica:** (painting an imaginary canvas) Hold still I'm trying to paint you.
- Jason:** I'm busy, bang bang. I'm capturing the bad guys!
- Jessica:** Stay still, I HAVE to paint you and it has to be PRETTY, PRETTY, PRETTY!

FREEZE

Focus DL on Joann, Matt and Chandra. Joann is pretending to be a Mommy and is rocking her baby, Chandra is a Ninja and Matt is a sheriff.

- Joann:** Rock-a-baby . . . Shh—be quiet! My baby is sleeping.
- Chandra:** (big Karate chops and kicks) High yah, high yah!
- Matt:** Bam, bam, take that! (while shooting the Ninja).
- Chandra:** (continue with arms and legs kicking and flailing) Hiiiiya!
- Matt:** Don't worry ma'am, I'll protect your baby.

FREEZE

- All:** When I grow up I want to be:
- Manveer:** A pilot
- Maggie:** A firefighter
- Sarah:** A dancer
- Stephen:** A king

**Jessica:** An artist  
**Jason:** A policeman  
**Joann:** A mommy  
**Chandra:** A Ninja  
**Matt:** A sheriff

Group begins to move into a new scene. In the following scenarios they are playing children who are 13 years old. Manveer and Chandra move DR. Manveer is admiring himself in a hand mirror—he thinks he’s a movie star. Chandra is busy examining Manveer’s face. She’s going to be a plastic surgeon.

**Manveer:** Lookin’ good, yes siree!  
**Chandra:** Why are you always looking at yourself in the mirror?  
**Manveer:** Because famous people have got to be beautiful.  
**Chandra:** Well you’d look better with a little nip here and a tuck there.  
**Manveer:** You don’t know anything.  
**Chandra:** Actually I do, you see I’m going to be a plastic surgeon, so I do know.

FREEZE

Focus on the riser UL. Stephen and Jessica are sitting on the cube. Stephen is busy reading something and Jessica grabs it from him. She reads it and starts to laugh.

**Jessica:** A hockey player! You want to be a hockey player for the rest of your life?  
**Stephen:** What’s wrong with being a hockey player for the rest of my life?  
**Jessica:** Well how much do they make?  
**Stephen:** Uhhh, well try 10 million dollars a year! So what do you want to be?  
**Jessica:** A pediatrician.  
**Stephen:** A pediatrician? You want to work on feet for the rest of your life?  
**Jessica:** A pediatrician is a children’s doctor, you idiot! That’s what you get for being a hockey player.  
**Stephen:** Whatever

FREEZE

Focus on the riser UR. Jason is writing something and Sarah is hovering over his shoulder.

- Sarah:** Um, what are you doing?
- Jason:** I'm writing.
- Sarah:** But English is over.
- Jason:** Yah so!
- Sarah:** (leaning in to point out a mistake) Well then, *i* before *e* except . . .
- Jason:** (cutting her off) Yah, yah, I know, except after C! Don't read my stuff. So what do you want to do when you grow up.
- Sarah:** A doctor.
- Jason:** You can't be a doctor.
- Sarah:** Why not?
- Jason:** Because doctors are smart and you're not smart.
- Sarah:** Well, (pause) I'll be a nurse then!

FREEZE

Focus DL on Matt and Joann. Matt is a young athlete and Joann is his overly impressed girlfriend.

- Matt:** Hey Joann, did you see the game yesterday?
- Joann:** (Macho like) I like for sure did.
- Matt:** Yah, I scored 20, 30, 40 . . .
- Joann:** Almost 50 points! So did you notice anything different? (as she plays with her hair).
- Matt:** Oh, I love your hair. It's so cool.
- Joann:** I got it from a picture of Jennifer Anniston in my new issue of *Seventeen* magazine.
- Matt:** Wow it's so cool. So are you coming to the game after school?
- Joann:** I wouldn't miss it for the whole world.
- Matt:** Yah, ok—see you after school.

FREEZE

- All:** When I grow up I want to be . . .
- Manveer:** Famous
- Chandra:** A cosmetic surgeon

- Stephen:** A hockey player
- Jessica:** A pediatrician
- Jason:** A writer
- Sarah:** A doctor
- Joann:** Popular
- Matt:** A football player

FREEZE

The group begins to move into the third and final scenario in this section of the play. They are now 18 years old and graduating from high school. Focus UR on Sarah as she speaks she moves off the riser and DR where she is joined by Maggie and Manveer. Sarah is reading a letter as she walks.

- Sarah:** Dear Ms. Jimenex congratulations on your acceptance to . . . (she picks up the phone—very excited) Hello Maggie—Maggie guess what? I just got accepted at UBC!
- Maggie:** Congratulations Sarah, that's awesome. Hold on I've got another call. Hello.
- Manveer:** Hey Maggie, it's Manveer, guess what I got into that agency in L.A. (very excited).
- Maggie:** Congratulations Manveer, hold on I've got Sarah on the other line. I'll three way! Hello
- Sarah:** Hello
- Manveer:** Hello
- Sarah:** Manveer, guess what I just got in to UBC!
- Manveer:** Congratulations!
- Maggie:** Wait, wait—Sarah (pause) how are you going to pay for it?
- Sarah:** Oh . . . I guess I've got to go get a job.

FREEZE

Focus on the riser UL. Joann is using the cube as a computer and is having a discussion with Stephen.

- Stephen:** Yo, loser.
- Joann:** Yes.
- Stephen:** What are you doing?
- Joann:** I am applying for a job on line.
- Stephen:** Why do you need a job?

**Joann:** Because I have to go to university.

**Stephen:** Why do you have to go to university?

**Joann:** Because it is my destiny!

**Stephen:** Your destiny?

**Joann:** Well what are you going to do now that you've finished high school?

**Stephen:** I'm gonna be a rock star!

**Joann:** Well don't you need equipment?

**Stephen:** Yah.

**Joann:** Well you had better come and apply on line with me!

FREEZE

Focus UR on riser with Chandra and Jason.

**Jason:** Hey buddy, whatcha doing?

**Chandra:** Reading a book

**Jason:** On?

**Chandra:** Europe.

**Jason:** Why?

**Chandra:** Because I plan to visit there now that I've graduated.

**Jason:** You're going to Europe. How're you going to pay for it?

**Chandra:** Duhh! I'll get a job. What are you planning on doing?

**Jason:** You know spend my summer hanging out, work on the truck, party—you know fun stuff.

**Chandra:** Where exactly are you going to get the money to party?

**Jason:** I don't know, I'll get a job I guess. Somewhere easy like at the mall.

FREEZE

Focus DL on Jessica and Matt. They are sitting on the floor and gazing up at the stars.

**Jessica:** Look at that one.

**Matt:** Oh look, there's a shooting star! Make a wish. (they both pause and wish).

**Jessica:** Ok what did you wish for?

**Matt:** I really want to get a new car.

**Jessica:** Well that's expensive.

**Matt:** What did you wish for?

**Jessica:** To move out. My parents are driving me crazy, but I don't know, I'm gonna have to get another job to pay for it. I'm already juggling two part time jobs now just to pay rent at home.

**Matt:** Yah well I guess I can forget the new car. I have to work full-time this summer just to pay my fees for school next year.

FREEZE

**All:** When I grow up I want to be . . .

The company moves into a unique version of a poem called "The Butt Factory," we've added some simple gestures to help punctuate the poem.

**All:** Hi, my name's Joe, I work in a:

(each one separately adds)

Factory

Restaurant

Clothing store

Library

Shoe store

Aquarium

Book store

Warehouse

Paint store

One day my boss came up to me and said, "Joe are ya busy.?"

FREEZE

A video with various recognizable workplace logos plays for about 20 seconds. This gives the actors time to move into the next three scenarios, which are all in the workplace. Focus DR. In each on the next three scenarios the new employee is named Joe. In this first scene, Joe is a girl who works in a trendy clothing store. She is receiving instructions from the manager. As the scene begins Chandra and Manveer are folding and stacking jeans.

**Chandra & Manveer:** Right, left, fold, finish, shelf  
Right, left, fold, finish, shelf  
Right, left, fold, finish, shelf

(they continue to work quietly in the background)

**Manager:** Hi Joe, how's it going? (Joe has been organizing a display).

**Joe #1:** Good, I just organized the perfume rack like you told me.

- Manager:** Perfect, so how's your first day on the job?
- Joe #1:** I love it!
- Manager:** Great, well I need you to do one last thing before you go. There's a box of hangers at the front of the store. I need you to take them to the back and put them on the top of the shelf. You'll find a ladder in the back. Can you do that?
- Joe #1:** Sure, no problem.
- Manager:** Thanks (she returns to her paperwork).
- Joe #1:** (begins to drag the box)
- Chandra:** Hey don't forget to smile!
- Joe #1:** Smiling.
- Manveer:** Hey, those jeans aren't from our store.
- Joe #1:** Sorry, I'll change them tomorrow.
- Chandra:** Your name tags on upside down.
- Joe #1:** Sorry, I'll fix it. (Joe arrives at the ladder with the box. She looks apprehensively at the ladder.)  
Umm, that ladder looks kinda high . . . (looking over at the manager). Umm excuse me?
- Manager:** (abruptly) What?
- Joe #1:** Nothing, never mind.
- FREEZE. Focus on centre stage. We are now in a restaurant. The new employee Joe is receiving instructions from the manager, while Matt another employee looks on.
- Manager:** (greeting Joe). Hi my name's Arlene, welcome to Burger Girl Heaven. (as she puts apron on Joe). Ok and your name tag!! (Arlene has a lot of energy!) Ok, I'm going to take you on a little tour. Ok here's your grill, your new home away from home. Okay now make sure you clean it with this every hour and a half, Ok, ok, so here's your bun, make sure you hold it at a 90 degree angle, like this (demos), squirt a little ketchup, then a happy face with the mustard, Ok, then put the patty on . . . (she continues explaining how to make a hamburger, but we do not hear her. Instead Matt the other employee who has been sweeping nearby begins to speak.)
- Matt:** Oh my God, why does she even bother explaining how to do things. Nobody ever does it like that around here. They just figure it out for themselves. (he continues to work)
- Manager:** Ok! So now we are going over to the condiment cupboard. Oh, look at the time, I'm sorry but I have a meeting and I've really got to be going.

**Joe #2:** but I don't know what to do!

**Manager:** I'm sorry, you'll have to figure it out for yourself. Just ask what's his name over there if you have any questions. (exits)

**Joe #2:** (shrugs and attempts to make a hamburger like instructed) Hey, umm, . . . am I doing this right?

**Matt:** Don't worry about it, just watch everyone else, you'll figure it out.

**Joe #2:** But, um, I . . . (she goes to ask him again, but decides not to bother him) Never mind.

FREEZE

Focus DL, this scene takes place in a grocery store. The new employee Joe is receiving instructions from the manager on how to stock the shelves. Joe, however, is distracted.

**Manager:** So basically that was the whole supermarket for ya. You've got your fresh produce on the left and your meat on the right. Ok super! Now your job will be to stock the shelves with our new cereal. (The manager gives a demo on lifting using his knees and keeping his back straight. He gets interrupted part way through the demo). So, what you want to do here is basically bend your knees, keep your back straight— Oh, hey there's Marie, she's our best employee . .

Joe is completely taken with Marie and is distracted and no longer listening to the manager.

**Manager:** So like I said, you bend your knees, keep your back straight, pick-up the cereal and put it on the shelf—simple. Now I just want you to take all this cereal and put it on the shelf. Any questions, and I'll be in my office.

**Joe #3:** (Joe snaps out of gazing at Marie and has now missed all the instructions) Hey! (as manager exits, Joe is embarrassed at his lack of attention) Never mind.

This next sequence is performed with the 3 Joe employees down stage and the rest of the company upstage performing like a Greek chorus.

**Joe #1:** Don't say no, can't say no, or you'll get fired.

**Chorus:** FIRED!

**Joe #3:** I don't want to look incompetent, I don't want to look like a suck.

**Chorus:** Suck.

**Joe #2:** I don't want to make any mistakes. There's so much pressure to perform.

**Chorus:** Pressure.

**Joe #3:** I'm the new guy, the bottom feeder. I get all the risky jobs.

**Chorus:** New Guy!

**Joe #1:** They'll get mad at me.

**Chorus:** Hmmm!

**Joe #2:** I don't want to complain

**Chorus:** Whaa, Whaa, Whaa!

**Joe #1:** I'm afraid to ask.

**Chorus:** (cluck like chickens)

**Joe #2:** Just do what ever you're told.

**Chorus:** Just do it!

**Joe #3:** I can't lose this job. I can't take that risk

**Chorus:** (one at a time as if burned) Risk. Risk. Risk. Risk. Risk. Risk

FREEZE

Music fades in on in Donna Summer's "She Works Hard for the Money." Cast moves into a new scenario. A chorus of 4 sets up DR—remainder of company set up C and DL. Joann stands on the cube on the UL riser. This second group goes through a stylized day in the life of Joe employee. The scene gets repeated 3 times. Each time faster and faster until something irrevocable occurs.

**Joann:** Wake-up

**Chorus:** (alarm beeps)

**Joann:** Go to work

**Chorus:** (car sounds)

**Joann:** Put on uniform

**Chorus:** (zip)

**Joann:** Punch in

**Chorus:** 8:02, damn!

**Joann:** Wash hands

**Chorus:** (sounds of water)

**Joann:** Take order

**Sarah:** Hi can I take your order

**Joann:** Safety check (they each mime pulling out a clipboard)

**Sarah:** Check

**Jessica:** Check

**Joe:** Check

**Stephen:** Re-check

**Joann:** Good, cook fries

**Chorus:** (sounds of fries cooking)

**Joann:** Punch out.

**Chorus:** (sounds of punching out)

**Joann:** Clean-up

**Chorus:** (sweeping sounds)

**Joann:** Go home

(The cast all return to their starting positions) Repeat the entire scene exactly the same, but much faster. Repeat a third time, and again much faster. When the scene reaches the safety check the scene changes.

**Joann:** Safety Check.

**Sarah:** Check

**Jessica:** Check

**Joe:** (pause)

**Stephen:** Well??

**Joe:** Hey if I'm expected to get from point A to point B in a snap, then I just don't have time to bother with that.

**Stephen:** (long pause) Fine!

The scene continues as before only Joe is no longer apart of the scene. He fights to get them to acknowledge him, but no one is listening. He tries to get back into the scene, but it seems that Joe has made a fatal error and he now ceases to exist.

**Joann:** (Cook fries)

**Chorus:** (sounds of fries cooking.)

**Joann:** Punch out

**Chorus:** (punching out sounds.)

**Joe:** Hey guys, where's my card?

**Joann:** Take a break

- Chorus:** ahh
- Joe:** Ok guys very funny, but seriously, where's my stuff?
- Joann:** Clean-up
- Chorus:** (sweeping noises.)
- Joann:** Go home.

As they begin the scene for the fourth time, Joe is getting frantic and is desperately trying to get someone to listen to him. He realizes he made a mistake. The scene continues at a frantic pace, except without Joe. When the scene gets to the safety check part, Joe has had it.

- Joe:** STOP! (he pleads with Joann) please just give me another chance. I promise I'll do the safety check next time. Please please just give me one more chance.
- Company:** IT'S TOO LATE!

Each member of the chorus and the cast has one of the following lines. They deliver the lines in a cold monotone voice as they slowly circle Joe Who is now standing centre stage.

- Company:** We regret to inform you.  
Is he out? Did he get out?  
Is she out? Did she get out?  
Bridges collapsed, fallen trees, fire

These lines are repeated over and over again as they circle Joe. He is now feeling trapped and even more frantic.

- Joe:** STOP!

FREEZE

The company moves upstage and freezes. Joe is left alone as his employer comes DR. Joe recognizes his employer and tries to engage her, but it's as if Joe isn't there!

- Employer:** Call-call-CALL! Just pick up the God damn phone and dial the number. Damn kids, always trying to push hard to show off. Ask a question or even show the slightest doubt. I supervised, I provided, I (pause) trained. Don't be ridiculous . . . what did I do? For God's sake. ALL he had to do was ask me for help. Damn kids, always trying to pretend like they know it all. (Pause). What if they blame me? It wasn't my fault, IT WASN'T MY FAULT! Well, there was nothing more that I could've done to prevent this. No, I should've seen it, I could've --no, no IT WASN'T MY FAULT! All he had to do was simply ask. (pause)  
Call-call-CALL! Just pick-up the God damn phone and call his parents.

Employer Freezes

Emerging from the chorus is Joe's best friend. He crosses DL. Again Joe recognizes him and tries to greet him, but to no avail.

**Friend:** This has got to be some kind of sick joke, or they have the wrong guy, because I was just with him last yesterday. You know it wasn't too long ago that we mastered the monkey bars. He had to be the highest when we climbed trees and the fastest when we raced our bikes. But he would always wait up for me. (turns to look at Joe, as if he sees him) Why him?

**Joe:** (audible whisper) I'm sorry

**Friend:** He was the lucky one, he was the one who was going to go somewhere and be someone. I would have died to have his life and now (pause) I would die so he could have his back.

Friend Freezes

Lullaby music as Joe's mother emerges from the company. She walks slowly DC. Joe sees her and moves to her. She stops as if she can sense that he's there, but then continues down stage.

**Mother:** He was 8 lbs, 11 oz and screaming bloody murder when he left my body and came into the world. His father's eyes, my mouth and dark hair and an adorable combination of both of our noses. We knew he was going to be a boy, but that didn't matter. It was still a surprise. I heard his heart beat through a stethoscope (sound of heart beat is heard), but that was no match for snuggling my ear to his tiny chest and hearing the strong whir of his pulse. (heart beat fades).

The first year was all diapers, feedings and Fisher Price, over-sized books that made noises when you turned the pages, and the toys that squeaked in the night. The second year was all running! Keeping little Joe corralled and safe from stair cases, book cabinets and the solid underneath of tables and chairs. It was a race not always won. (pause)

Where did the time go . . . school, sports . . . (pause) and then his first job. He had gotten a job at a construction site and I was nervous about that. But his father, his father thought that it would be a good experience for him. My son, my son was always careful and responsible.

I got a call from the hospital and I was told to get down there right away. There had been an accident and my son had been hurt. When I got to the hospital he was lying on a bed beside all this machinery. There were hoses connected to him. When my husband got there the doctor told us that he was hovering, hovering somewhere between life and death and they weren't sure which direction he was heading.

He and his friends had been sitting at the construction site eating lunch. They had all taken their hard hats off. A bolt—a small 3 inch piece of metal, had fallen off the top of a beam at the top of the building and entered my son's head. Entered the top of his beautiful head and exited through his throat. They were calling it a freak accident. (the sound of the heart beat returns)

That night I climbed up onto the bed (she looks at Joe Who is standing there listening, it is as if she can see him), and I told him every beautiful memory I had of him, and I begged him and God not to let him go. It was close to midnight, lying beside my son, my ear on his chest, I heard his heart beat stumble . . . (heart beat suddenly stops and we hear the flat line sound) and fail.

FREEZE

The company with the exception of Joe moves back to the opening scene and they are once again 6 year olds playing. Focus DR, where Maggie and Manveer are playing, They are a firefighter and a pilot.

**Maggie:** Watch out Kitty cat, I'll save you!

**Manveer:** Oh no, turbulence.

**Maggie:** Watch out your plane's on fire

**Manveer:** Quick, hold on!

FREEZE. Focus on the UL riser. Sarah and Stephen are playing. He is building a sandcastle and she is a dancer.

**Sarah:** (standing on the cube and spinning around) La la la la la

**Stephen:** (blowing a trumpet) Da dad a da!

**Sarah:** oh no! (as she accidentally steps on Stephen's pretend castle)

**Stephen:** Hey, you stepped on my castle!

**Sarah:** It's ok, I can help build it again and we can have a tall tower, and I can be the beautiful dancing princess ballerina.

**Stephen:** Well, my tower has to be the bigger because I'm the King.

**Sarah:** You're the King! That means we have to get married!

**Both:** ooh!

FREEZE

Focus on the UR riser with Jessica and Jason. Jessica is pretending to be an artist, and Jason is pretending to be a policeman.

**Jason:** (shooting people) bang bang, I got you!

**Jessica:** (painting an imaginary canvas) hold still I'm trying to paint you.

**Jason:** I'm busy, bang, bang, I'm capturing the bad guys!

**Jessica:** Stay still, I HAVE to paint you and it has to be PRETTY, PRETTY, PRETTY.

FREEZE

Focus DL on Joann, Matt and Chandra. Joann is pretending to be a Mommy and is rocking her baby, Chandra is a Ninja and Matt is a sheriff.

**Joann:** rock-a-bye baby, shh—be quiet! My baby is sleeping

**Chandra:** (big Karate chops and kicks), high yah, high yah! (continue with arms and legs kicking and flailing) high yah! Don't worry, I'll protect your baby.

FREEZE

"Joe" (Matt) watches each of them speak, he remains silent throughout)

**All:** When I grow up I want to be:

**Manveer:** A pilot.

**Maggie:** A firefighter

**Sarah:** A dancer, I wanted to be a dancer, but it's hard to be a dancer when you've injured your back.

**Stephen:** A King

**Jessica:** An artist

**Jason:** A policeman, I wanted to be a policeman, but it's hard to chase bad guys when you're in a wheel chair.

**Joann:** A mommy

**Chandra:** A ninja

**Joe:** (moves down and centre) When I grow up I want to be a somebody. (pause). Not a statistic.

FREEZE

As Joe freezes the video screen pulls up the final phrase: "It's your right!"

The song "The Youth of the Nation" is playing with the video as the lights fade to black. The actors exit in the dark with the music playing and the phrase left on the screen.

END



Key:

3: Excellent—fully meets criteria and expectations.

2: Satisfactory—meets most of the criteria and shows promise.

1: Not yet meeting expectations

<b>Playbuilding Process</b>			
Student:			
• Applies the steps of the creative process (exploration, selection, combination, refinement, and reflection) to create a dramatic work	3	2	1
• Demonstrates proficient use of the elements of improvisation (e.g., doesn't block other performers; advances the action; includes where, who, when, what, why)	3	2	1
• Contributes personal strengths to the group performance	3	2	1
• Demonstrates respect for the contributions of others	3	2	1
• Displays confidence and takes appropriate dramatic risks	3	2	1
• Refines work as required	3	2	1
• Demonstrates commitment to the group performance	3	2	1
<b>Final Product</b>			
Student:			
• Demonstrates concentration and commitment to the role throughout the performance	3	2	1
• Uses his or her body imaginatively and effectively to enhance the dramatic work	3	2	1
• Uses vocal techniques that enhance the dramatic work	3	2	1
• Applies appropriate dramatic forms (e.g., improvisation, mime, script work, story theatre) for representing ideas and experiences related to workplace safety	3	2	1
• Incorporates specific drama elements (e.g., focus, tension, contrast, form, and balance) to enhance the dramatic work	3	2	1
• Uses conceptual elements (e.g., symbols, metaphor, central image, style, theme, point of view, subtext) as appropriate to enhance and unify performance	3	2	1
• Incorporates specific stagecraft elements (e.g., costume, set, sound, lighting) as appropriate to enhance the dramatic work	3	2	1
<b>TOTAL:</b>	/42		



Rating scale:

3 = Excellent (fully meets criteria and expectations)

2 = Satisfactory (meets most of the criteria and shows promise)

1 = Not yet meeting expectations

	Self-Assessment	Teacher Assessment	Teacher Comments
<ul style="list-style-type: none"> <li>• Uses artistic components effectively for meaning</li> </ul>			
<ul style="list-style-type: none"> <li>• Writes effective, interesting, and creative dialogue</li> </ul>			
<ul style="list-style-type: none"> <li>• Selects and applies technical elements of film (e.g., close-up, long shot, zoom, sound, lighting) effectively</li> </ul>			
<ul style="list-style-type: none"> <li>• Creates a storyboard that clearly depicts purpose, style, and technical elements</li> </ul>			
<ul style="list-style-type: none"> <li>• Reflects intended audience in the work</li> </ul>			
<ul style="list-style-type: none"> <li>• Creates a work that clearly presents a positive and effective message and factual information about workplace health and safety</li> </ul>			



Rating scale: 4 = Excellent, 3 = Competent, 2 = Adequate, 1 = Unsatisfactory

Rehearsal and Development Process		Rating		
Student:				
<ul style="list-style-type: none"> <li>Applies the steps of the creative process (exploration, selection, combination, refinement, and reflection) to create a work</li> </ul>				
<ul style="list-style-type: none"> <li>Writes a thoughtful, comprehensive, and insightful character journal (e.g., clearly defines and lists character objectives and motivations)</li> </ul>				
<ul style="list-style-type: none"> <li>Respects and builds on the contributions of others in the group</li> </ul>				
Performance		Self	Peer	Teacher
Student:				
<ul style="list-style-type: none"> <li>Creates and refines believable characters with vocal and movement qualities that are distinct from the student's own</li> </ul>				
<ul style="list-style-type: none"> <li>Sustains relationships with other characters based on character needs</li> </ul>				
<ul style="list-style-type: none"> <li>Reacts to information from other actors as if hearing it for the first time</li> </ul>				
<ul style="list-style-type: none"> <li>Sustains the integrity of a character throughout the performance</li> </ul>				
<ul style="list-style-type: none"> <li>Maintains focus and concentration; sustains role</li> </ul>				
<ul style="list-style-type: none"> <li>Projects a clear and appropriate interpretation of dialogue</li> </ul>				
<ul style="list-style-type: none"> <li>Projects a clear, audible, effective voice appropriate to character</li> </ul>				
<ul style="list-style-type: none"> <li>Demonstrates blocking and movement appropriate for the character and situation</li> </ul>				
<ul style="list-style-type: none"> <li>Uses production elements effectively</li> </ul>				
Comments:				



<b>Recognize and Develop Script Elements</b>	
4	Student is able to identify and apply effective elements (including plot, dramatic tension, relationship, character, dialogue, and advancement) with little prompting, and can analyse and improve own work with minimal direction.
3	With help from peers and teacher, student is able to recognize and apply the success of each element individually, and make necessary changes to improve the entire scene.
2	Student displays understanding of elements, but needs direction to identify how each element can be effectively applied. Student is able to incorporate most suggestions.
1	Even with assistance, student has difficulty identifying scene elements or incorporating suggestions for improvement.
<b>Create, Develop, and Maintain Character</b>	
4	Student is able to create characters with strong and plausible objectives and motivations, and uses elements of drama (e.g., focus, symbol, tension, contrast) and movement and voice elements to support the development of these characters
3	With prompting, student is able to incorporate many characterization strategies to create, develop, and maintain a plausible character.
2	With guidance, student is able to incorporate some characterization strategies to create a character other than self, and maintain that character throughout the script.
1	Student is unable to create or maintain a character other than self throughout the script.
<b>Understand Script Conventions and Terminology</b>	
4	Student needs little direction to adopt stage terminology and utilize script conventions in script writing processes (e.g., use of stage directions, beats, rising action through dialogue, technical notes, script format).
3	Student familiarizes self with stage terminology and script conventions, and is able to demonstrate use.
2	Student uses stage terminology and script conventions with prompting and demonstrates limited understanding.
1	Student is unable to use stage terminology or recognize script conventions independently.
<b>Critique Scripts</b>	
4	Student contributes to class and self-critique of scripts in a meaningful way, demonstrating sensitivity and understanding of what makes a successful monologue. Student incorporates peer feedback as appropriate to revise script.
3	Student develops a sound understanding of the elements of a monologue to be critiqued, and is able to apply most of them to own work and that of others.
2	Student displays some understanding of critique process and content, and is only able to articulate and apply some of the suggestions made by peers and teacher.
1	Student is unable to grasp the elements of a script that need to be refined, and shows little understanding of the critiquing process.



## **WorkSafeBC**

Teachers: After the delivery of this material, please provide us with your comments by completing the following questionnaire and returning it by fax or mail to WorkSafeBC. The information you provide will assist us in the revision of present and future editions of this resource.

Name: \_\_\_\_\_

School (name, district, address, phone): \_\_\_\_\_

E-mail: \_\_\_\_\_

Number of students with whom you used this resource: \_\_\_\_\_

## **Snapshot Activities**

Did you use the activities?      Yes    No

If yes, please indicate which ones:

Comments and suggestions

(e.g., which activities worked well and which didn't, adaptations made, suggestions for revisions):

## **Playbuilding—Drama 10**

Did you use this lesson?      Yes    No

Comments and suggestions

(e.g., which activities worked well, which didn't, adaptations made, suggestions for revisions):

### **Public Service Announcement—Film and Television 11**

Did you use this lesson?       Yes  No

Comments and suggestions

(e.g., which activities worked well, which didn't, adaptations made, suggestions for revisions):

### **Acting Skills—Theatre Performance 11 (Acting)**

Did you use this lesson?       Yes  No

Comments and suggestions

(e.g., which activities worked well, which didn't, adaptations made, suggestions for revisions):

### **Monologues—Theatre Performance 12 (Directing and Script Development)**

Did you use this lesson?       Yes  No

Comments and suggestions

(e.g., which activities worked well, which didn't, adaptations made, suggestions for revisions):

Please provide us with any further feedback you might have.

Send this completed evaluation form to WorkSafeBC by:

- Fax at 604 207-1478 or
- Regular mail, addressed to:

WorkSafeBC Young Worker Program  
PO Box 5350 Stn Terminal  
Vancouver BC V6B 5L5