

AUCKLAND THEATRE COMPANY DIGITAL CLASSROOM BRIEFING NOTES

What is the Digital Classroom pilot? As Auckland Theatre Company has been unable to present our Acts of Imagination program for *Lysander's Aunty* or *Witi's Wāhine*, we are delighted to pilot a free Digital Classroom to schools across Aotearoa.

Digital Classroom is a collection of learning resources and a recording of a live theatre piece, to make up a live performance unit. We hope the Digital Classroom is an inspiring resource for learning groups across Aotearoa.

BOYS, adapted from Greg McGee's Foreskin's Lament by Eleanor Bishop

Tags: #YoungAdult #Drama #Feminist #Social #Sport #Contemporary #NZ

Restrictions: *Contains frequent use of strong language and descriptions of sexual violence. Discretion advised. Recommended for ages 15+, yrs. 12-13.*

Themes/content: Feminism. Locker room talk. Toxic masculinity, misogyny, and rape culture. Sport. Healthy relationships. New Zealand Society

Drama connections: New Zealand Theatre, Political theatre, Feminist theatre, Deconstruction and adaptation, Meta theatricality. Revising stories. Documentary.

Duration: 85 minutes

Blurb: *Foreskin's Lament* is our state-of-the-nation play about masculinity in Aotearoa. In *BOYS*, using contemporary material, a group of sixteen young people from Auckland took New Zealand's iconic locker room play and asked, "what has changed since 1980?" Or more importantly, "what hasn't?". Originally performed in 2017 as part of the Here & Now Festival, we are delighted to present this important work to young audiences across the country.

Structure:

- *Part One:* The first third of the play is a performance of *Foreskin's Lament* by Greg McGee. Set in the locker room of a New Zealand rugby club after a practice, the team shower and change. It feels like a faithful performance of the play, until...
- *Part Two:* The female character Moira, a lawyer, accompanied by a company of women interrupt the play. Using the theatrical form of a court case, the company submit examples of contemporary toxic masculinity as "evidence" to a "feminist panel". The evidence includes high-profile incidents and scandals including Roast Busters, Tony Veitch's domestic abuse, and Pony-tail gate. The company also share their own personal experiences with toxic masculinity.
- *Part Three:* The final third of the play returns to the script of *Foreskin's Lament*, in a deconstructed contemporary style where different actors share character's lines between them. As the production approaches Foreskin's famous final monologue, the company break in & out of performing the text to share their personal experiences & reflect on their relationships. The play ends like *Foreskin's Lament*, with the cast asking the audience "Whaddarya?"

More info: <https://www.atc.co.nz/creative-learning/digital-classroom/>