

BOYS

ADAPTED FROM GREG McGEE'S
FORESKIN'S LAMENT
BY ELEANOR BISHOP



EDUCATION PACK

– WRITTEN BY ELEANOR BISHOP –



AUCKLAND
THEATRE
COMPANY

Auckland Theatre Company Youth Programme

Auckland Theatre Company's Youth Programme, created by Lynne Cardy, started in 2007 with a three-week summer school where twelve young actors made *Shrew'd* - a mashed-up *Taming of the Shrew*. Julia Croft, a Toi Whakaari: New Zealand Drama School student at the time, played feisty feminist Kate. In 2017, Julia returned to Auckland Theatre Company, this time to co-direct the mighty *BOYS* with Eleanor Bishop for the first Here & Now Festival.

Here & Now

The 2017 Here & Now Festival was a four-day takeover of the ASB Waterfront Theatre by the youngest talents in Auckland; featuring three exciting new shows created especially for the Festival, as well as new works in development, a big schmooze fest, workshops, talks, music, DJs, a party and more.

BOYS premiered at Auckland Theatre Company's first Here & Now Festival in April 2017.

About The Digital Classroom Pilot

Auckland Theatre Company are piloting a new digital classroom offer across Term Two, 2022.

Auckland Theatre Company's Digital Classroom is an expanding bank of videos and learning resources for school students across Aotearoa, available free of charge. Hosted on Auckland Theatre Company's website, the online collection for New Zealand schools is an ever-growing classroom resource.

The Digital Classroom is designed to deepen exploration of forms, conventions, themes, and societal issues, and enrich student understanding and enjoyment

of theatre. We also hope it will encourage students and teachers to visit local shows, see Auckland Theatre Company productions, and be inspired to create their own theatre.

BOYS joins Auckland Theatre Company's Digital Classroom stable of productions including the internationally acclaimed *Chekhov's The Seagull*, a new online version by Eli Kent and Eleanor Bishop (currently available to view on [our website](#)), and *The Master Builder* by Henrik Ibsen, both released in 2020.

BOYS will be available online across Term Two, Monday 2 May to Friday 8 July.



About the Play

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?"

The play begins with the locker room scene of *Foreskin's Lament*, where character Clean is secretly

harming his teammate, Ken. The female performers burst in and add contemporary material of recent high-profile cases of violence, sports and gender into the play. The ensemble attempts to carry on with the rest of the *Foreskin's Lament* play but as the violence in the rugby team is uncovered, Foreskin and Matt (the actor playing Foreskin) are forced to ask, 'What is my role in standing up to violence?'

Synopsis

What happens in the play

Act One

- 00.00** The locker room of the Kaitaki Rugby Team where practice is happening on the field outside. Ken is brought into the locker room with an injury and reveals that he is worried about playing in the big game on Saturday as he recently had a concussion. Larry encourages him to play as another player. Clean is after Ken's role as the Captain.
- 05.08** Tupper (the Coach) also encourages Ken to play on Saturday.
- 06.26** Practice finished, the rest of the team enter the locker room and begin to change. Clean and Irish taunt Larry for being queer. Foreskin stands up for Larry.
- 10.30** Larry reveals to Foreskin that he saw Clean kick Ken in the head in the last game.
- 11.12** Larry tries to talk to Clean about it, but Clean threatens him.
- 14.32** Tupper gives a rousing speech to the team - "kick shit out of everything" but Foreskin undermines him, advocating for "social responsibility".
- 21.30** Foreskin asks Tupper to not make Ken play on the weekend.
- 22.03** The scene closes with plans for a party after the game at Larry's place. Clean asks if the 'fluff' are invited. At the mention of the fluff, the realism dissolves and the scene begin to loop until...



Act Two

- 23.13** The back wall of the locker room rises revealing the women in a line. The women transform the space into a panel.
- 25.26** Moira introduces the panel as an intervention into the original play of *Foreskin's Lament*, noting the lack of female characters. The panel discuss several cases:
- 26.50** Scarlett, a stripper who was assaulted at an after-match function by members of the Chiefs Rugby Team.
- 29.47** The trial of Scott Kuggeleijn, a cricketer for the Northern Districts accused of rape.
- 31.30** John Key, then the prime minister of New Zealand, who pulled a waitress' ponytail at an Auckland café.
- 34.04** Tony Veitch, a sports broadcaster charged with assaulting his partner.
- 39.50** Comments by students at Wellington College discovered in a closed Facebook group.
- 42.10** The panel concludes, and the women perform a dance as the space is further revealed and broken down.

Act Three

- 47.30** The ensemble carries on performing the *Foreskin's Lament* text, set at the after-match party. Ken is in the hospital unconscious.
- 54.00** Clean harasses Larry and then Moira.
- 59.30** The actress playing Moira breaks from the play and asks Matt to stand up for the women.
- 1.06.50** Foreskin reveals that he saw Clean kick Ken in the head during the game. Moira argues that the violence the women spoke of and the violence in the rugby team are the same thing. She pushes him to do something about it.
- 1.09.45** Matt refuses to carry on with the play and calls for a male panel. The boys' stories cut in and out of the *Foreskin's Lament* play. Foreskin confronts Tupper with the truth of Clean's violence and Tupper confronts Clean. A physical fight breaks out.
- 1.17.58** Foreskin stops the fight and reveals that Ken is dead.
- 1.24.16** The ensemble band together to hang up their boots and ask the audience 'WHADDARYA' /WHAT ARE YOU?



About The Creatives



ELEANOR BISHOP

Eleanor Bishop is a stage director and writer working across theatre and opera. Her work weaves classical material with documentary forms such as found text and filmed interviews, and often features video and projection. With core collaborator Karin McCracken, they are EBKM, and their works include *Jane Doe*, *Body Double* (with Julia Croft), *Yes Yes Yes* and *Aliens & Anorexia* (adapted from the book by Chris Kraus, forthcoming). For Auckland Theatre Company: *Chekhov's The Seagull* – a new online version with Eli Kent, *Mrs Warren's Profession*, *BOYS* adapted from Greg McGee's *Foreskin's Lament* and *Like There's No Tomorrow* (with The PlayGround Collective). She holds an MFA in Directing from Carnegie Mellon University in Pittsburgh, PA, USA where she studied as a John Wells Fellow and a Fulbright Scholar. In 2021, Eleanor was the Friedlander Foundation Associate Artist for NZ Opera. She received her BA in Theatre (Honours) from Victoria University of Wellington.



JULIA CROFT

Julia Croft is a performer and theatre maker trained at Toi Whakaari: New Zealand Drama School.

Julia has appeared in various productions including work at The Fortune Theatre, Red Leap, Indian Ink, Auckland Theatre Company, The Town Centre as well as numerous independent theatre works. In 2014, she received a Chapman Tripp for Best Supporting Actress for Indian Ink's *Kiss The Fish*.

Julia has created her own devised work, including *The Keepers*, (named in Metro's Best Theatre of 2011) for which she was nominated for a Chapman Tripp. Julia's solo performance *If There's Not Dancing at the Revolution, I'm Not Coming*, has played to sold out houses and critical acclaim in Auckland and Wellington and performed as part of the Edinburgh Fringe Festival 2016 where it received a four-star review from the Scotsman.

On screen, Julia appeared in *Legend of the Seeker*, *Kune's Kitchen* (as a puppeteer), *The Almighty Johnsons*, *Feedback*, *Agent Anna*, *Nothing Trivial*, *The Kick* and as Ida Baker in the Katherine Mansfield tele-feature *Bliss*. Julia works regularly as a tutor and director with young people teaching devised theatre, puppetry and movement.



GREG MCGEE

Greg McGee was born in Oamaru in 1950 and educated at Waitaki Boys' High School and Otago University, graduating with a Bachelor of Law in 1973. His first play, *Foreskin's Lament*, was workshopped at Playmarket's first New Zealand Playwrights' Conference in Wellington in 1980 and subsequently presented by every major New Zealand theatre company. *Foreskin's Lament* was described as "a quantum leap forward in New Zealand drama" (NZ Listener).

McGee, a rugby player for the South Island, a Junior All Black and an All Black trialist, wrote with special authority on the rugby world, but also presented a penetrating analysis of New Zealand society and its values. McGee continues to write not only for stage, but also film and television.

Greg McGee is a past President of the New Zealand Writers' Guild.

Characters

Irish / Dylan — **Dylan Thuraisingham**

Foreskin / Matt — **Matthew Kereama**

Larry / Simon — **Simon Gilchrist**

Ken / Isaac — **Isaac Kelly**

Mean / Kevin — **Kevin Chen**

Anita / Rob Fyfe — **Anita Erikson**

Tatum / Paul Henry / John Campbell —
Tatum Warren-Ngata

Kaitlin / Pam Corkery —
Kaitlin Mahar

Caitlin / Margaret Comer —
Caitlin Smith

Kierron / Narrator —
Kierron Diaz-Campbell

Ava — **Ava Diakhaby**

Moira / Bronwyn — **Bronwyn Ensor**

Trev / Larry / Todd — **Todd Waters**

Tupper / Kyle — **Kyle Shields**

Clean / Arlo — **Arlo Green**

Jaya / Roger Moses —

Jaya Beach-Robertson

THE CAST

In casting the show, the directors looked for performers who were skilled at performing text and had devising skills. They looked for performers who had something to 'say' and were open to thinking about the ideas in the show – rugby, gender, politics and New Zealand culture.

The company of actors were aged between 17 and 22 and lived in Tāmaki Makaurau. They had a mix of theatre experience - some had completed training at drama school (Kyle Shields, Todd Waters, Bronwyn Ensor, Ava Diakhaby), some were studying at university or drama school (Matthew Kereama, Simon Gilchrist, Tatum Warren-Ngata,

Kaitlin Mahar) and some were still at high school (Kierron Diaz-Campbell). Several had been involved with Auckland Theatre Company before, but most of the cast didn't know each other before this project.

Some of the group were strongly passionate about gender issues (Jaya Beach-Robertson and Arlo Green), and some had little to no exposure to feminist ideas. Many of the young men played rugby, had played rugby or supported it, notably Isaac Kelly who played rep rugby. Many of the cast were at an age where their socialising included going out to parties and to 'town' and this informed much of the discussion and material in the show.

THE CHARACTERS

Foreskin (Seymour)

Is a fullback. Cheeky and smart, he is studying at the university. He still returns to play rugby with the team. He struggles with his place in the team as he is being exposed to new ideas at university. His girlfriend is Moira.

Ken

First Five Eighth, Captain of the team. He is a builder contractor. Prior to the play beginning, he has a concussion and is worried about playing. As Captain he doesn't want to let the team down.

Clean

Prop, Vice-Captain of the team. A policeman. Ruthless, he has a win at all costs mentality, lives for rugby and bullies Larry. He wants to be the Captain of the team.

Irish

No. 8. In the original production he would have had an Irish accent. He is a jokester, a slacker and a good friend to Clean.

Tupper

The Coach of the team. He used to play Prop. Rugby is his religion, and he believes in a strategy of 'kick shit out of everything' whereas Foreskin wants to be more tactical.

Larry

The manager and masseuse of the team. He is queer but in the closet. He is bullied by many members of the rugby team.

Mean

Lock. Farmer. He is married to Pat.

Moira

She's a lawyer and the girlfriend of Foreskin. She's described in the play as "Lawyer. Elegant. Twenty-five to thirty". She dislikes rugby and its culture. She has known Foreskin since they were teenagers.

Pat

She is Mean's wife. She is described in the play as "Homely, thirtyish".



Whaddarya in 1980?

Foreskin's Lament by Greg McGee

Foreskin's Lament premiered at Theatre Corporate in Auckland in 1980 and Circa Theatre in Wellington in 1981. The Circa production was so successful it transferred to the State Opera House. At that time New Zealand theatre was dominated by plays from overseas so this was a breakthrough for our national voice. Throughout 1981 there were productions in Palmerston North, Dunedin, and Christchurch.

The play's final question "Whaddarya" summed up the state

of a nation asking big questions about rugby, masculine values, and the future.

In 1981, New Zealand was divided against each other as more than 150,000 people protested the South African rugby team's tour to New Zealand (the Springboks). Some New Zealanders felt that sport was a place to protest the racist apartheid regime in South Africa, while others felt that we should "keep politics out of sport".

As Greg McGee said:

"The play seemed to anticipate the social upheaval of 1981. Some of the Wellington anti-tour marches had a banner across the front screaming Whaddarya and the play became a temporary focus for the anti-tour sentiment."

For more information on *Foreskin's Lament*, please see the education pack from Auckland Theatre Company's 1999 production of the play [here](#) and the programme [here](#)



Foreskin's Lament staged by Downstage Theatre, Wellington, photographed in May-June 1991 by Peter Dinnan.

2017

Whaddarya in 2017?

The original performance season

In 2017 when *BOYS* was created, New Zealand was starting to think about gender and violence again. After the feminist struggles in the 1970s to '80s, the '90s and 2000s were seen to be a golden time for gender equality - we had a female Prime Minister and many women in top positions. Was the glass ceiling broken?

In 2013 the Roastbusters case came to media attention in New Zealand for a lack of police response to rape victims. There were protests as people argued for better support for victims and education programs to prevent sexual violence. New styles and formats for journalism came of age in the 2010s and in

New Zealand, writers for The Spinoff and other sites were writing about current events with a feminist lens. There was coverage of Tony Veitch, John Key and the Ponytail, The Chiefs rugby team and cricket Scott Kuggeleijn. These cases are in the play *BOYS*. In 2016, Presidential Candidate Donald Trump excused his Access Hollywood taped comments about sexual assault as "just locker room talk".

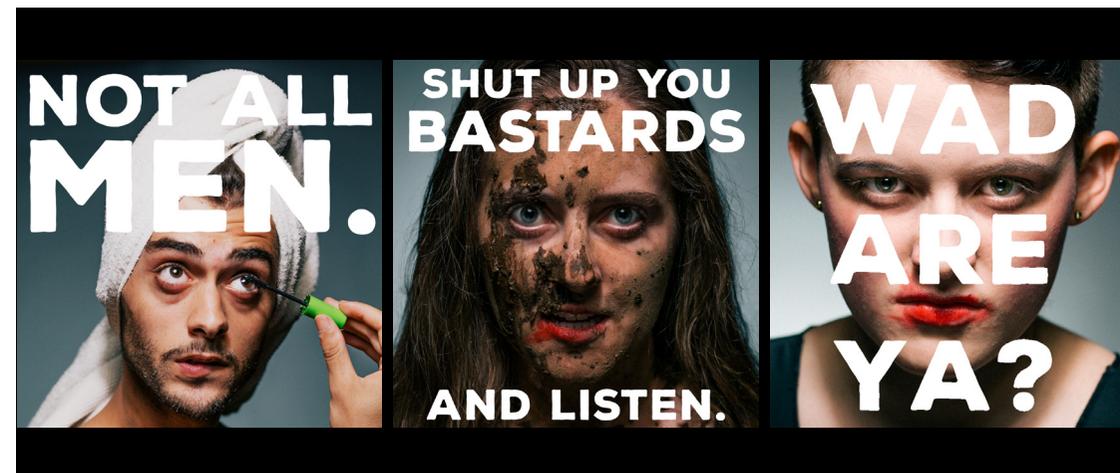
Later in 2017, the #metoo movement would begin with the sexual assault allegations against Harvey Weinstein and led to widespread discussion of sexual violence.

2022

Whaddarya in 2022?

When we watch *BOYS* in 2022 there may be some big differences or similarities between how you feel as a young person in 2022 and how these young people felt in 2017.

How do we think about the gender binary in 2022? Can we talk about violence in our country without talking about race and ethnicity? What are our responsibilities to each other?



Note from the Co-directors

Thank you for being here, in this room, with these amazing young performers and with this material.

Eighteen months ago, we spent time poring over material around Veitch, John Key and the ponytail, and Roast Busters. As Eleanor toured her *Jane Doe* piece around America in the aftermath of Trump's "grab em by the pussy" comments, young men started to tell her about how they'd all been part of similar conversations. Trump's locker room reminded us of *Foreskin's Lament*. That locker room has never gone away. We wanted to make space where men and women could share the stage in rage and grief about how violence and gender norms harm us all.

We would like to acknowledge some of the amazing young journalists who have written insightful and inspiring writing from a New Zealand perspective on topics of feminism, violence and masculinity - Alex Casey, Amanda Gillies, Duncan Grieve, Hadassah Grace, Lizzie Marvely, Delaney Mes and Kate Newtown.

Thanks to Greg McGee for your generosity in letting us do this project.

We would like to acknowledge all the women who have come forward to the media or authorities about violence they have experienced and

whose media coverage is included in the show. Your bravery inspires us. And the young women in the cast who have shared too many stories to be included.

We would also like to acknowledge the young men who agreed to be interviewed for this project and allow their words to be used. Thank you for your honesty and bravery.

Every time in this show Moira says "I am tired," we find ourselves nodding in agreement. We think the boys are tired too. This show is an invitation for the young men in this show and the young and old men in the audience, to take the spaces they have access to, that maybe women do not, and use those spaces to change the culture.

BOYS would literally not exist without the generosity, thoughtfulness and humor of the incredible cast of performers. We are beyond grateful for all that they have done in this process and the show we created is absolutely theirs as much as ours.

Eleanor & Julia,
originally published in March 2017

Special thank you to our forum panel:
Karin McCracken, Lizzy Marvely, James Nokise, Debby Tohill (Rape Prevention Education), Martin Putt, Richie Hardcore.

You can listen to Eleanor discussing the play with Kim Hill on Radio New Zealand [here](#)



Image credit: Michael Smith



Production Design

Act One: The Locker Room



SET

The Locker Room set is constructed of three walls made of wood and corrugated iron. Lockers, bags of balls, towel hooks and shelves decorate the locker room walls. Furniture such as benches, plastic chairs and a massage table are present in the space. It is shabby, messy, and cluttered.

The Locker Room is faithful to the stage directions in *Foreskin's Lament* by Greg McGee:

"Dim light. The inside of a dressing shed. Floor and walls of bare boards. Clothes are hanging along two walls left and right. In the backstage wall, two wooden doors. The word 'shower' is etched crudely in white paint above the door on the left. Centre stage, with assorted bottles of liniment and rubbing oil on it, is a long wooden table. There is a strong smell of liniment. Old socks, jockstraps, boots, balls and a couple of beer bottles are littered about."

It is a fourth wall set - where the actors pretend there is a fourth wall of the locker room. This is an invisible wall between the actors and the audience.

COSTUME

The boys enter wearing rugby clothes which are muddy. As part of the action, they strip down to their underwear to go and shower. Clean and Irish wear jockstraps. By the end of the act, the boys have changed into their clothes to go home. In this production they change into contemporary clothes.

LIGHTING

The lighting in this act is bright and in warm tones, realistic to a locker room. It has a few subtle changes to draw focus to certain characters. There are two hanging light fixtures that are realistic to what would be in a locker room.

SOUND

The sound and music in this scene is 'diegetic' - what would actually be heard in the scene, such as the sound of showers and music from the radio onstage. At the end of the act when the text is looping, the lighting and sound become more obvious and intrusive.

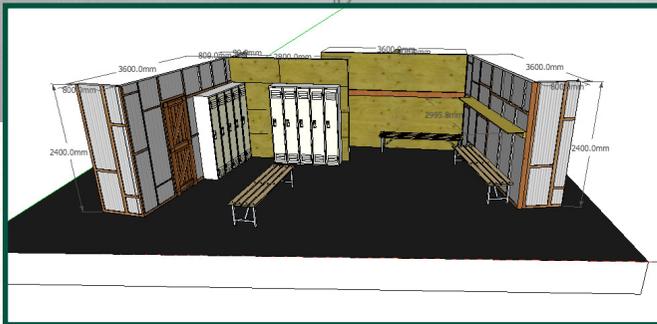


Image credit: Dan Williams



Act Two: The Panel

SET

The Panel set is made up of a very long white table, white chairs and a hot pink curtain framed behind the table. There are two microphones downstage of the table which are used for actors to stand at to perform the transcripts. The back wall of the locker room flies out to reveal the women standing there. Actors then push the side walls of the locker room.

The aesthetic for this act was inspired by Parliament, court rooms and committee hearings. The set makes use of the sharp lines. There are no curves in these environments. However, the pink curtain is traditionally 'feminine' and has soft folds at the bottom of it.

COSTUME

The women wear corporate office outfits - heels, grey skirts and trousers, white shirts, and blazers. Moira, as their leader, wears a judge's robe and wig.

LIGHTING

The lighting is very bright and in cold tones.

SOUND

Static noise, sirens, and low rumbles are used throughout. In the women's dance the sound is very warped.



Image credit:
Catherine Bebbington/
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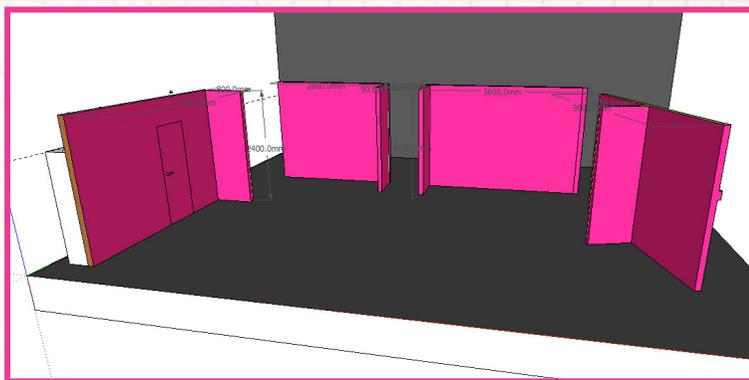
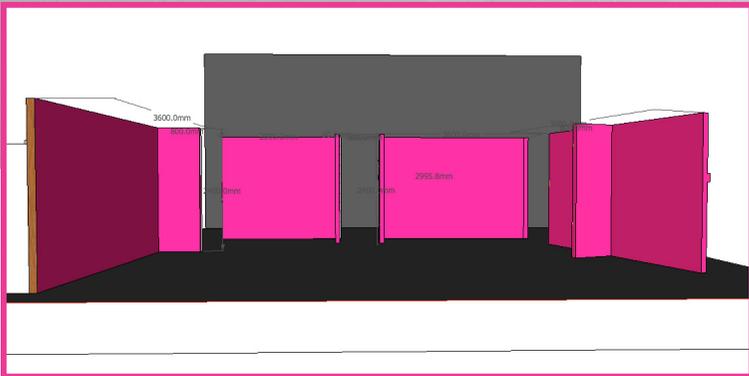


Image credit: Dan Williams





Act Three: *The After Party*

SET

The set for the third act is a very vast, empty stage. It is the exposed state of the ASB Waterfront Theatre after the pink curtain and all the masking and borders have been flown out.

The lighting bars can be seen at the side of the stage and in the air. There are rows of chairs at each side of the stage where actors sit and wait. This is in contrast to the first act where the audience cannot see the entrances and exits of the actors. The walls of the locker room have been turned around from the first act and can be seen upstage.

The set is also inspired by Greg McGee's stage directions:

COSTUME

At the end of the second act during their dance, the women take/tear off their clothing revealing pink underwear and bike shorts. They stay in these looks for the third act. The boys are in their contemporary clothing that they changed into at the end of the first act - sneakers, pants, and shirts. However, they still have rugby or rural references - swanndri, check shirts or rugby jerseys.

LIGHTING & SOUND

The lighting in this act is dim, shadowy, and very cold. There are sharp changes in both the sound and lighting to mark the changes in and out of the *Foreskin's Lament* text and the cast's changes.

"There must be a progression from the familiar, rooted reality of Act One, and of Clean's opening speech in Act Two, to increasingly dislocated, unfamiliar, self revelatory scenes."



How We Made *BOYS*

— PROCESS —

FIRST WORKSHOP

Prior to rehearsals beginning, the cast assembled for a three-day workshop. The goal of this workshop was to introduce the cast to the ideas and process of the project, build the ensemble, and read the *Foreskin's Lament* text.

At this first reading, no characters were allocated, each actor took a line followed by the next actor in the circle taking the next line. This exercise allowed for a group to understand the play without focussing on a particular actor's interpretation.

The cast broke into smaller groups and were each given several news articles relating to a particular case (Veitch, The Chiefs, John Key, etc). They were asked to read the articles and discuss, presenting a summary of the key facts back to the broader group. The directors

then led a discussion of the cast's personal response to the articles. What did they think about the facts of each case? Did they consider it inappropriate? Why or why not? Did it relate to anything in their own lives?

Finally, the groups were introduced to and explored 'neutrality' as a performance form. We asked the ensemble to read the *Foreskin's Lament* text or quotes from the newspaper articles with as little 'affect' as possible. We asked them - how could you make the performance as plain as possible so the audience can hear the words afresh and make up their own mind? In groups they put together 'mash-ups' - combining text from *Foreskin's Lament* and the articles to make a piece with new meaning. They also played and practiced rugby for fun.

SCRIPTING, DEVISING & CASTING

The rehearsal process was eight weeks long and the cast met for three rehearsals a week - two evenings and one weekend day. In the first half of the process the cast split off into two groups. The boys rehearsed the first act of *Foreskin's Lament* following a traditional process of creating character biographies, undertaking text work to figure out beats and objectives, and staging the scene. Working from a pre-prepared and edited script of the media transcripts for the panel, the women worked on neutrality, and staging conventions for the panel. Certain phrases were decided to be repeated. They devised a dance that evolved in collaboration with Te Aihe Butler, the sound designer.

The group worked together on the third act of *BOYS*. The writer, Eleanor, prepared edits of the *Foreskin's Lament* material, and the directors worked with the cast to stage each scene - attempting to

create a dislocated, unfamiliar tone to realism, they split up lines and staged the cast looking out to the audience.

Eleanor conducted interviews with the cast and made notes from the discussions of themes and ideas they had. From here, Eleanor pulled out lines that each cast member could say from their perspective as the 'modern' interjections into the text. The writing process was collaborative. Eleanor asked cast members to bring their own line contributions into a specific scene or put an 'idea' into their own voice or language.

REHEARSAL

A few weeks before the performance, the script was locked by Eleanor, and the cast focused solely on rehearsing the script as written.



Image credit: Eleanor Bishop, Mar 17, 2017

Image credit: Jinki Cambrero

How We Made *BOYS*

— CONVENTIONS —



DECONSTRUCTION

Writer Eleanor Bishop was influenced by studying with New York City's The Wooster Group. The Group take existing famous plays such as Chekhov's *The Three Sisters* or Shakespeare's *Hamlet* and re-make them, freely using whatever bits of text they want.

Eleanor was interested in why New Zealand didn't have a similar tradition with famous plays and set out to do a production taking apart an iconic New Zealand play.

Wooster Group's *Hamlet*
<https://vimeo.com/98337351>

DOCUMENTARY AND VERBATIM THEATRE

BOYS uses conventions of documentary and verbatim theatre. Eleanor collected newspaper articles, radio interviews and television interviews about current events and transcribed the audio and video to make 'scripts' of the interviews. Over a workshopping process the cast would try out these scripts and a group decision was made about which ones were most relevant and timely.

In addition to the 'found material' - there is also a technique of 'documentary of the self'. In *BOYS*, there are lines that the cast say that came from discussions, interviews with members of the cast and interviews that the cast undertook. As the company worked through the scenes of the second half of *Foreskin's Lament*, they would discuss the issues raised in the text. Then text of their discussions would be put into the script.

[Introduction to Verbatim](#)

NEUTRALITY

The panel in the second act and parts of the third act use conventions of 'neutrality' where the performers say lines with a flat affect, trying to be as 'neutral' as possible. This is the extension of the Brechtian or 'v-effect' where an actor creates distance between what they are saying and themselves. The directors were influenced by the long tradition of this style used by New York experimental theatre companies. In *BOYS* this convention is put to political use, to ask the audience to think critically about the material by making it 'strange'. The performers not judging the material for the audience opens up space for the audience to think.

Half Straddle's *The Seagull*
(*Thinking of You*)
A feminist and queer version
of Chekhov's *The Seagull*
<https://vimeo.com/91971812>



Image credit: Eleanor Bishop, Mar 17, 2017

Readings and Resources

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Curriculum Links

Auckland Theatre Company's Digital Classroom relates directly to the PK, UC and CI strands of the NZ Curriculum from levels 5 to 8. They also have direct relevance to many of the NCEA achievement standards at all three levels.

All secondary school Drama students (Years 9 to 13) should be experiencing live theatre as a part of their course work, Understanding the Arts in Context. Curriculum levels 6, 7 and 8 (equivalent to years 11, 12 and 13) require the inclusion of New Zealand drama in their course of work.

The NCEA external examinations at each level (Level 1 – AS90011, Level 2 – AS91219, Level 3 – AS91518) require students to write about live theatre they have seen. Students who can experience fully produced, professional theatre are generally advantaged in answering these questions.

Education Pack

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BOYS

**ADAPTED FROM GREG MCGEE'S
FORESKIN'S LAMENT
BY ELEANOR BISHOP**