Thousand Islands Playhouse
Presents...

Educating Rita
by Willy Russell
Directed by Micheline Chevrier

STUDY GUIDE
For Grades 9 - 12
Download this study guide on our website:
www.1000islandsplayhouse.com
About the Study Guide

This study guide has been created so that your theatre experience at the Thousand Islands Playhouse is a fulfilling and engaging one. We hope that it will help you create discussions, generate ideas and prompt many questions in the classroom. We want to highlight the fact that some elements of the guide are most useful prior to viewing the production and some are most useful post viewing. There are also lesson plans included for both pre and post show activities.

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Note: This Study Guide was written and compiled by Amanda Henderson, Outreach Officer for the Thousand Islands Playhouse, September 2014.
About the Thousand Islands Playhouse

“The most charming theatre in Canada” CBC Radio

The Thousand Islands Playhouse is a not-for-profit charitable organization that was founded in 1982 by Greg Wanless. In its thirty-one year history producing world class live professional theatre, the Playhouse has achieved many milestones, including: the founding of its Young Company in 1996, the acquisition and renovation of a production facility in 2003, and the addition of a black box performance space in the former Gananoque Firehall in 2004. The Thousand Islands Playhouse has been ranked one of the top five summer festivals in Ontario, along with the Shaw and Stratford Festivals, Soulpepper and Drayton Entertainment. It is the most active theatre in Eastern Ontario.

This year marks the second season for artistic director Ashlie Corcoran. This 2014 season our audiences are enjoying seven shows presented in two separate theatres, a Monday night classical music series and extensive outreach activities (including pre-show talkbacks and post-show chats). Artists are supported through our Playwrights’ Unit and Young Company training; school children experience professional theatre through our touring production of Bird Brain and our autumn student matinees of Waiting for the Parade and Educating Rita. In this way, over 46,000 people will experience one or more artistic activity at the Playhouse in 2013.

![Picture of Thousand Islands Playhouse]
It is with great pleasure that I present to you the eighth and final show of our 2014 season. *Educating Rita* is a clever comedy by Willy Russell about a sassy hairdresser determined to change her life through University night classes. Between the witty remarks and big-hearted characters, it helps us learn that sometimes students are the best teachers.

This show is sure to bring big laughs, big ideas and big characters to our Thousand Islands Playhouse Springer Theatre stage!

I am excited by the themes that it explores: the concept of freedom and change, the effects of the class system, the value of real knowledge and the quest for self-improvement and self-worth. It is a really smart play.

I specifically chose to schedule this play in our September/October time-slot so that students would have the opportunity to see it with their classmates. To me, this show is thought-provoking, funny and moving. I believe that *Educating Rita* is truly a modern stage classic!

Thank you so much for joining us on this journey of unlikely friendship and personal growth in *Educating Rita*!

Enjoy the show!
About the Playwright, Willy Russell

Willy Russell was born in Liverpool, England in 1947. He became a hairdresser on leaving school, then undertook a variety of jobs, also writing songs which were performed in local folk clubs. He also wrote songs and sketches for local radio programmes. At 20 years of age, he returned to college and became a teacher, after which he began to become interested in writing drama.

His first play, *Keep your Eyes Down*, was produced in 1971, and he became well-known after his musical about the Beatles, *John, Paul, George, Ringo and Bert*, ran for eight weeks at Liverpool Everyman Theatre. It was transferred to the West End and won the Evening Standard and London Theatre Critic Award for best musical in 1974.

Since then he has written several plays, including *Educating Rita* (1981), about a working-class woman who decides to study English at University and *Shirley Valentine* (1988), a housewife who becomes transformed after a holiday in Greece. Both plays were made into films from Willy Russell’s own screenplays starring Julie Walters and Pauline Collins respectively, each winning an Oscar nomination, as did the author for best screenplay. He has also written plays for television, including the well-received *Our Day Out* (1984).

Willy Russell has continued to write songs since the early 1960s. He wrote the lyrics and score for his popular musical *Blood Brothers* (1986), about a pair of twins separated at birth. The show has been playing in the West End since 1983 and won 3 Best Music Award and one Best Actress Award at the Laurence Olivier Awards. He also wrote the score for *Shirley Valentine*, and for several other television series and plays. His first album, *Hoovering the Moon*, was released in 2003. In 2000, Willy Russell published his first novel, *The Wrong Boy*. It is currently being adapted for television. He lives and works in Liverpool, England.
Cast and Creative Team

Directed by Micheline Chevrier
Starring: Rita (Susan): Charlotte Gowdy
Frank Bryant: Blair Williams

Set and Costume Design: Diana Uribe
Sound Designer: Adam Harendorf
Dialect Coach: Alison Deon
Lighting Design: Michael Walton
Stage Manager: Jessica Severin
Apprentice Stage Manager: Théa Pel

Cast Biographies

CHARLOTTE GOWDY (Rita/Susan)

For the Playhouse: Playhouse Associate Artistic Director; Director: Bird Brain, Peg and the Yeti. As Assistant Director: Boeing Boeing.

Elsewhere: As Actor: The Crucible, Major Barbara, Hotel Peccadillo, The Autumn Garden, The Invisible Man, The Cassilis Engagement, Hands Across the Sea (Shaw Festival); The Importance of Being Earnest (Manitoba Theatre Centre); The Winter’s Tale (Canadian Stage) Salt-Water Moon (Blyth Festival); Measure for Measure, Taming of the Shrew (St Lawrence Shakespeare); A Christmas Carol, Ivor Johnson’s Neighbours (Theatre North West); They All Do It (Odyssey); Village Wooing (Theatre Lac Brome); Pterodactyls (Tarragon/Shakti); Romeo & Juliet (Resurgence). As Director: Red (Theatre Kingston); Dumbo Squid (Summerworks); The Comedy of Errors, Escape From Happiness, Better Living (Fanshawe College); Why Do You Smoke So Much Lily (Nightwood).

Upcoming: Venus in Fur (Theatre Kingston).

Other: Graduate National Theatre School (acting); École Philippe Gaulier (Paris, France); Guest Instructor, Queen’s University. Charlotte was recently shortlisted for the Gina Wilkinson Prize for Directing.

BLAIR WILLIAMS (Frank)

For the Playhouse: Debut.

Elsewhere: Over thirty productions with the Shaw Festival; Flesh and Other Fragments Of Love (Tarragon); Pig (Buddies in Bad Times); Blithe Spirit (Segal Centre); What the Butler Saw (Soulpepper Theatre Company); Cloud 9 (Mirvish); Betrayal (Theatre Calgary); Julius Caesar (Citadel Theatre); It’s a Wonderful Life (Canadian Stage Company); Macbeth (NAC/Citadel Theatre); Romeo and Juliet (Shakespeareworks); The Voysey Inheritance, Philadelphia Story (Walnut Street Theatre, Philadelphia); Gaslight, Hay Fever, Sherlock Holmes (Theatre Calgary); Closer (Canadian Stage Company); The Weir (Geva Theatre, Rochester); Dr. Faustus, Caucasian Chalk Circle (Everyman Theatre, Liverpool, England). As Director: A Lovely Sunday For Creve Coeur, Peace In Our Time, The Millionairess, Ways Of The Heart, The President (Shaw); Pericles (Dalhousie University); A Fond Husband (George Brown); The Play’s The Thing (Segal Centre); Rope (Vertigo Theatre).

Other: Blair has also appeared with the internationally acclaimed chamber orchestra Tafelmusik in the narrative concerts Chariots of Fire, King Arthur, The Grand Tour, and The Quest for Arundo Donax, and holds a Juno Award for Best Children’s Album of the Year. Blair is a native of North Bay, Ontario and a graduate of the National Theatre School.
## CURRICULUM CONNECTIONS

The lessons in this study guide were designed to be appropriate for the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Relevant Strands</th>
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<tbody>
<tr>
<td><strong>English</strong>: ENG 1P/D, ENG2P/D, ENG3C/U, ENG4C/U, Writer's Craft (EWC4U)</td>
<td>Oral Communication; Writing; Reading and Literature Studies</td>
</tr>
<tr>
<td><strong>Drama</strong>: ADA 3M/3O, ADA 4M/4O, ADA4E ADB <em>Music Theatre</em></td>
<td>Creating and Presenting; Reflecting, Responding and Analysing; Foundations</td>
</tr>
<tr>
<td><strong>Music</strong>: AMU1O/2O/3O, AMU3M/4M; AMT Music Theatre</td>
<td>Reflecting, Responding and Analyzing</td>
</tr>
<tr>
<td><strong>Social Sciences and Humanities</strong>: Introduction to Anthropology, Psychology, and Sociology (HSP3M)</td>
<td>Self and Others; Social Structures and Institutions; Social Organization</td>
</tr>
<tr>
<td><strong>Challenge and Change in Society (HSB4M)</strong></td>
<td>Social Change; Social Trends; Social Challenges</td>
</tr>
<tr>
<td><strong>Philosophy</strong>: The Big Questions, (HZB3O) Philosophy: Questions and Theories (HZT4U)</td>
<td>Philosophy and Everyday Life; Applications of Philosophy to Other Subjects; Epistemology; Social and Political Philosophy; Aesthetics,</td>
</tr>
</tbody>
</table>

The lessons in this study guide are based on the following Ontario curriculum documents:

**The Arts (Drama, Music)**
http://www.edu.gov.on.ca/eng(curriculum/secondary/arts1112curr2010.pdf)

**English**
http://www.edu.gov.on.ca/eng(curriculum/secondary/english910currb.pdf)
http://www.edu.gov.on.ca/eng(curriculum/secondary/english1112currb.pdf)

**Social Sciences and Humanities**:  
http://www.edu.gov.on.ca/eng(curriculum/secondary/sstudies1112curr.pdf)
Educating Rita
A Clever Comedy

ABOUT THE PLAY

Synopsis: Educating Rita follows the relationship between Rita, a young working-class hairdresser from Liverpool and Dr. Frank Bryant, a middle-aged University lecturer, during the course of a year. Brash, straight-talking Rita bursts into University night classes determined to change her life. Her tutor Frank is a jaded lecturer, a failed poet and a self-acknowledged ‘appalling teacher of appalling students’ who has just about given up. In need of some extra cash, he agrees to tutor Rita, totally unaware of the whirlwind that’s about to enter his world.

The two have an immediate and profound effect on one another; Frank is impressed by Rita's spirit and sincerity and is forced to re-examine his attitudes and position in life; Rita finds Frank's guidance opens doors to a fresh new lifestyle and a new self-confidence among her academic peers. Frank's bitterness and cynicism return as he notices Rita (now back to calling herself Susan) beginning to adopt the pretensions of the University culture he despises. Susan becomes disillusioned by her house-mate Trish’s struggle for happiness despite Trish possessing all of the class and “culture” that Susan tried to emulate, and wonders whether her new social scene is filled with the same dishonesty and superficiality she had previously sought to escape. The play ends as Frank, sent to Australia on a sabbatical, welcomes the possibilities of the change.

PRE-SHOW DISCUSSION:

1. If you have not yet read the play or seen the movie version of Educating Rita, what are your expectations about the performance?

2. Share what you may already know about Educating Rita and your current understanding before watching the play to see if it changes afterwards.

3. Reflect on your life; has there been a person who has mentored or inspired you to want to make positive changes to your life?
Dramaturgical Elements of *Educating Rita*

All of the components that make up a play are called the dramaturgical elements. These include the **structure** (how the story is ‘built’), the **genre** (comedy, tragedy, mystery etc.), the **language**, the **characters** and the **themes**.

**STRUCTURE**

The structure refers to how the playwright has arranged the order of events in his/her story. A story can be told in many different ways. For example, the playwright can begin at the beginning of the story and move forward until the story reaches a logical ending. Or, a play can begin long after the events have happened and, in one character’s memory, unfold in random order jumping backward and forward in time. How a playwright chooses to arrange the events in the play can tell us how he/she wants the audience to experience the story.

*Educating Rita* is **linear** in structure because the plot unfolds in sequence over the span of one year. One way that we see the linear structure portrayed is in the changing of the seasons from one scene to another.

**POST-SHOW DISCUSSION: STRUCTURE**

1. What are some advantages or disadvantages of telling a story in a linear, or non-linear way?
2. How might the linear structure of *Educating Rita* help the audience to see the evolution of Rita’s character?
3. Could the play *Educating Rita* have been performed in a non-linear way?
Genre is a French word meaning type, species, or class of composition. Determining a play’s genre helps the reader/spectator understand how to view the play – what is the worldview of the playwright? How is s/he asking us to look at the world? Knowing a play’s genre helps us understand better the ‘rules’ of the play – how the play is operating in terms of its portrayal of the world.

*Educating Rita* is considered to be a **drama**, since it portrays the lives of the characters as “ordinary people” and a **comedy**. Sometimes when plays feature both elements they are referred to as a “dramedy.”

**Comedy**, in general, is defined as a play written “chiefly to amuse its audience…it will normally be closer to the representation of everyday life than a tragedy and will explore common human failings rather than tragedy’s disastrous crimes” (*The Concise Oxford Dictionary of Literary Terms*). Shakespearean comedies are also defined as ending in marriage. The pursuit of love is often a strong element of comedy.

**Tragedy**, in general, is defined as a “serious play representing the disastrous downfall of a central character.” The central character is led to this disaster through “an error” and “the tragic effect usually depends on our awareness of admirable qualities in the protagonist which are wasted terribly in the fated disaster” (*The Concise Oxford Dictionary of Literary Terms*).

**Drama**, was born in the mid-eighteenth century and portrays the trials of **ordinary people**. It differs from tragedy in several respects. Its characters are not of high rank; their predicament is not inescapable; their actions will not jeopardize the future of a state or a people; and the outcome is not necessarily death. Drama portrays characters whose desires come into conflict with powerful forces like the past and social conventions, the psyche or a society’s economic, social, and political fabric.

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**Example from the Script: Tragic vs “a Tragedy”**

In Act 1, Scene 6 During Rita’s conversation with Frank about Shakespeare’s tragedy Macbeth, she comments “I’ve left a customer with a perm lotion. If I don’t get a move on there’ll be another tragedy.” Frank explains to Rita that “the tragedy of the drama has nothing to do with the sort of tragic event you’re talking about. Macbeth is flawed by his ambition…it’s that flaw which forces him to take the inevitable steps towards his own doom.” According to Frank, “Tragedy in dramatic terms is inevitable, pre-ordained.”

**Classroom Activity:** Think of other examples to demonstrate the difference between something being tragic, compared to examples of a tragedy.
The use of language in *Educating Rita* is a significant tool used to portray key differences between the main characters.

Rita speaks with a Liverpool accent, which is a main component in presenting the working-class background of Rita’s character in the beginning of the play. Rita’s Liverpool accent contrasts with Frank’s more formal, well-articulated academic use of language as an English professor. Rita values language as an indicator of social status and education, and associates academic language with the type of new lifestyle she seeks for herself.

**Example from the Play:**
*(Act 2 Scene 2)*

Rita tries to adopt a more formal way of speaking in an effort to be more like her well-educated house-mate Trish. Rita says “*I have merely decided to talk properly. Trish says there is not a lot of point in discussing beautiful literature in an ugly voice.*” This idea that Rita’s natural Liverpool accent must be “ugly” demonstrates the strong association between use of language and social class.
CHARACTERS

Educating Rita is a play designed for two actors to portray the main characters of Rita and Frank.

There are other secondary characters in the play that are mentioned, but who we do not see:

Secondary Unseen Characters:

1) Denny: Rita’s husband

- Denny is not supportive of Rita’s pursuit for higher education. Denny believes that as a twenty-six year old married woman, Rita should be focused on having babies and not on books. Denny burns Rita’s books and packs her bags to leave the house when he discovers Rita had been actively trying to avoid getting pregnant.

2) Trish: Rita’s house-mate

- Rita looks up to Trish as a role-model of the educated lifestyle she hopes to achieve. Rita and Trish read together and discuss literature at their “flat” (apartment.) To Rita, Trish symbolizes what she hopes to become, and possesses all of the class and intelligence Rita aspires to have. This changes when Rita discovers in Act 2 that Trish actually struggles to find happiness despite having all of the qualities Rita assumed would equal a better life.

3) Julia: Frank’s girlfriend

- Frank lives with Julia, who is an ex-student. Frank’s conversations with Julia are often to do with cooking. Julia hosts a dinner party that Rita was invited to and Frank describes Julia as “a stage-manager type”. Later in the play, Julia leaves Frank following their trip to France.

4) Tiger (Tyson): Rita’s friend on campus

- Tiger is a friend Rita made at the University. At the end of the play, Rita tells Frank that Tiger has invited her to France with his friends for the holidays. Tiger symbolizes the new crowd Rita (Susan) hangs out with when she embraces her new lifestyle on campus.
THEMES

What is a theme?

The THEME of a play is the point or argument the playwright is trying to make. Often it springs from a relatively universal concept, such as the evils of power or the virtues of protecting the weak. Theme is related to but different from the subject: Where the subject of a play is specific to the setting, the plot, and the characters, the theme is the broad-based philosophical issue explored by their story. *Remember that a play can have more than one theme-and a number of possible interpretations. That's one of the beauties of theatre and literature: How you interpret it depends not only on the author's intentions but on what you bring to the experience.

*Educating Rita* deals with the concept of freedom, change, England's class system, the shortcomings of institutional education, and the nature of self-development and of personal relationships.
The play borrows from the George Bernard Shaw play Pygmalion, itself based upon archetypes from Greek myth.

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Post-Show Discussion: Themes in *Educating Rita*:

Share examples of how each of the following might be a theme of the play:

1. Personal Growth & Identity
2. Culture and Class Systems
3. Institutional Education
4. Relationships/Unlikely Friendships
English Discussion- Poetry vs. Literature

Poetry: “Poetry is the way it is because it looks that way, and it looks that way because it sounds that way and vice versa.”

What we call “literature” is often a subjective value judgment, and naturally will change. Poetry is often considered to be a form of literature, as though to say literature is an umbrella term that covers many types of writing styles.

Frank considers himself to be a failed poet, and he tells Rita: "Instead of writing poetry I spent--oh--years trying to create literature" and "poets shouldn't believe in literature."

- What do you believe Frank meant by this?
- Partner with a classmate and discuss what you believe to be differences between poetry and literature. Share your thoughts and come up with a definition as a class.
- Do you believe that poetry is a form of literature? How do you believe poetry is unique from literature?

CURRICULUM CONNECTIONS: ENGLISH

STRANDS: Reading and Literature Studies

OVERALL EXPECTATIONS:
Reading for Meaning; Understanding Form and Style

Philosophy Discussion: Socratic Wisdom

It was Socrates who first introduced to the West the idea that all basic assumptions ought to be questioned, and that such questioning has to start with a humble admission of one's own ignorance. "I know that I do not know" stands as a central piece of Socratic wisdom--in contrast to the self-confidence with which people can take their commonly held assumptions for granted.

Frank tells Rita that “everything I know ... is that I know absolutely nothing."

- Do you agree that this is an example of Socratic wisdom?
- Do you think that Frank's critical attitude toward his academic environment can be seen as a necessary philosophical challenge to certain widely held assumptions about academia?

CURRICULUM CONNECTIONS: Philosophy

STRANDS: Philosophy and Everyday Life; Applications of Philosophy to Other Subjects; Epistemology; Social and Political Philosophy; Aesthetics
**POST-SHOW ACTIVITY #1: Creating the Sequel**

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**CURRICULUM CONNECTIONS**

**Great for Subjects:**  
English: ENG 1P/D, 2P/D, 3C/U, 4C/U; Writer's Craft (EWC4U)  
Arts (Drama): ADA 3M/3O, ADA 4M/4O, ADA4E; ADB Music Theatre

**Strands:**  
English – Writing; Oral Communication  
Drama – Creating & Presenting, Reflecting, Responding & Analysing, Foundations

**Overall Expectations:**  
English: Developing and Organizing Content; Applying Knowledge of Conventions; Listening to Understand; Speaking to Communicate;  
Drama - The Creative Process; Elements and Conventions; The Critical Analysis Process; Drama and Society

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**MAIN ACTIVITY: WRITING YOUR SEQUEL**

Think about how *Educating Rita* ended:  
Frank was leaving on a two year sabbatical leave to Australia.  
- Does Frank actually go to Australia? If so, what is his life like once he is there?  
- Or, your scene might be set when/if Frank returns to England.

Rita was deciding where she wanted to spend the holidays.  
- Does Rita continue at University?  
- What does Rita do next with her life?

Write your sequel. When it is finished, partner with a classmate. Share the inspiration and thought process behind your sequel.

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**EXTENSION ACTIVITY: PRESENTING**

- Each student can have the opportunity to play Director for the presentation of their sequel to the class.  
- Students may prefer to form small groups and vote which sequel will be presented, and assign the roles of Director and actors within their group.  
- Students are encouraged to be creative in presenting their character; dress in costume, use props whatever helps to bring their letter to life.
POST SHOW ACTIVITY # 2: Story Tableaux

CURRICULUM CONNECTIONS

Great for Subjects:
Arts (Drama): ADA 3M/3O, ADA 4M/4O, ADA4E

Strands: Creating & Presenting, Reflecting, Responding & Analysing, Foundations

Overall Expectations:

WARM UP

1. Have students read the information sheet about approaches to tableaux on the following page.

2. Lead the students in a physical body stretch.

MAIN ACTIVITY

1. Divide students into groups of four or five.

2. Ask students to reflect on the scenes from Educating Rita they found most memorable.

3. Have students choose one or more scenes from the play to base their tableaux (using the next page for style ideas).

4. Have each group introduce their scene selection choices and perform their tableaux to the class.

ACTIVITY CLOSURE

CLASSROOM DISCUSSION:

- Reflect on how interpreting the story and your portrayal through physical movement helped deepen or expand your understanding.
Story tableaux are frozen pictures, or still images, created in response to a theme, situation, or story. They can crystallize complex or conflicting moments in the drama, allowing students to focus on one significant moment. Participants are often able to interpret or read more into this form of controlled expression. In addition they learn to contribute to a group effort and gain experience in telling stories and in presenting different situations from different points of view.

Here are a few variations on how to approach tableaux:

**TALKING IMAGES:** Each member of the frozen picture speaks one line and makes one movement, and as each one takes a turn, those in the picture and those watching gain insight into the issue being presented in the still image.

**SCULPTED IMAGES:** A student may mould or sculpt an already existing image to represent individual ideas about the drama being explored, for example: two sides of an issue or the unknown dreams of a character. The student gently moves tableau members into the required positions.

**IMAGES IN SERIES:** Working with a familiar story, a group of four, five, or six students can create two or three images that depict images in the story. Once members identify the high points in the story, they can create a series of tableaux. Making smooth transitions from one tableau to the next is important. The groups melt from one tableau to the next as a signal is given. They might also create events based on conflicts, characters, and events “outside” the original story (example: a tableau of something that happened before the story began, or ten years later).

**A PRISM OF IMAGES:** A single moment can be represented visually in different ways.

**A PAUSE IN THE ACTION:** An image in drama can be brought to life through improvisation and then frozen again as in a paused video frame.
POST SHOW ACTIVITY # 3: Creating a Soundtrack

CURRICULUM CONNECTIONS

Great for Subjects: AMU1O/2O/3O, AMU3M/4M

OVERALL EXPECTATIONS:
B1. The Critical Analysis Process
B2. Music and Society
B3. Skills and Personal Growth

The original script of Educating Rita is set in England in the 1980’s. Our production of Educating Rita does not contain music during the scenes, only during scene changes. This gives you creative control to envision what the soundtrack to the play could sound like.

Pre-Show: Background on Popular Music of the 1980s

The 1980’s saw the emergence of pop, dance music and new wave. As disco fell out of style in the decade’s early years, and genres such as dance-pop became more popular. In rock music, sub-genres such as punk rock, new wave, soft rock and glam metal and shred guitar became very popular. Adult contemporary, quiet storm, and smooth jazz gained popularity. The 1980s saw an increase in the use of digital recording, associated with the usage of synthesizers, with synthpop music and other electronic genres featuring non-traditional instruments increasing in popularity. Also, several major electronic genres were developed, including electro, techno, house, freestyle and Eurodance. Throughout the decade, R&B, hip hop and urban genres were becoming common.

**Activity:** After watching Educating Rita, choose songs that you believe capture the tone and “fit” with the action of different scenes. Explain your choices.

**Extension Activity: Frank and Rita’s Personal Playlists**

Research music of the 1980’s and create a playlist for both Frank and Rita with music that you believe these characters would have listened to. Explain your choices for music artists and songs based on examples from the play.

- Consider factors like whether you imagine that Rita’s taste in music might have evolved with her new image in Act 2?
- Share your play-lists for Frank and Rita with the class and compare your song choices.
POST-SHOW ACTIVITY #4: Discussion & Writing Prompts

➢ In what ways is theatre a tool for education?
➢ How might you prepare for a role of this nature? What sort of research would you conduct?
➢ When Frank belittles education, what do you think the underlying message he is trying to get Rita to realize?
➢ What underlying messages about higher education and the pursuit of “culture” do you believe can be found within Educating Rita?
➢ What lessons do you think Rita truly learned about culture and higher education from her house-mate Trish? Use examples from the play.
Resources Used

http://www.1000islandsplayhouse.com
https://www.theatrefolk.com/pdf/WriteYourOwnVignettePlaySample.pdf
http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramaeducatingrita/educating_themes/revision/5/
http://literature.britishcouncil.org/willy-russell
https://www.princeton.edu/~achaney/tmve/wiki100k/docs/Educating_Rita.html
http://www.britannica.com/EBchecked/topic/466108/poetry#toc50835

Ontario Curriculum Documents:


Educating Rita Script
EDUCATING RITA

A CLEVER COMEDY
By Willy Russell

Brash, straight-talking Rita bursts into university night classes determined to change her life. Her tutor Frank is a failed poet and a self-acknowledged ‘appalling teacher of appalling students. In Willy Russell’s intimate comedy about self-discovery and choices, Rita shows Frank that sometimes, students are the best teachers.

CURRICULUM CONNECTIONS:
English, The Arts, Drama, Social Sciences and Humanities

FINAL STUDENT MATINEE:
Wednesday, October 15, 11:00 AM

EDUCATIONAL FREEBIES!
• Post-show Q&A with actors
• Curriculum-based Study Guide
• Free Drama Workshops

STUDENT TICKETS
only
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BOOK YOUR CLASS TODAY - Seating is limited!
Contact: Amanda Henderson, amanda@1000islandsplayhouse.com or call 613-382-7086 ext 24
2014 SEASON

DRIVING MISS DAISY
A Comedy of Unlikely Friendship
May 16 - June 14

SHE LOVES ME
A Musical Romantic Comedy
June 20 - July 19

JAKE’S GIFT
A Journey to Juno Beach

THE IMPORTANCE OF BEING EARNEST
A Sparkling Classic Comedy
July 25 - August 23

THE UGLY ONE
A Razor Sharp Black Comedy
August 15 - Sept 20

WAITING FOR THE PARADE
A Canadian Classic
August 29 - Sept 20

EDUCATING RITA
A Clever Comedy
Sept 26 - October 18

Call to reserve your student group: 613-382-7086 ext. 24.
For full show details, visit: www.1000islandsplayhouse.com

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