

studio180

***Study Guide
Winter 2016***

You Will Remember Me

**by François Archambault
translated by Bobby Theodore**

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A. Guidelines for Safe & Productive Classroom Discussion

Studio 180 is known for provocative shows that tackle potentially sensitive, personal and controversial topics. *You Will Remember Me* contains some mature themes, coarse language and the complicated and **potentially triggering topic of suicide**. Prior to addressing this topic, please familiarize yourself and your students with support resources available at your school and in your community. Some suggested resources are included in **Section I** of this Study Guide.

We have developed the following guidelines to help you lead productive pre- and post-show sessions in which all students feel safe, respected and able to contribute openly and honestly to discussion:

- Class members should make a commitment to respecting one another. Invite suggestions from students as to what “**respect**” means to them. Some of these guidelines may include a commitment to confidentiality, or the agreement that only one participant speaks at a time or that ideas are never to be ridiculed or put down.
- Your class may include students from a wide variety of cultural, racial, religious and national backgrounds. Students may come from different socioeconomic backgrounds and some may identify as LGBTQ. Most likely, some students are dealing with mental health issues. Students will enter into the conversation as they feel comfortable. **Teachers and students must resist the urge to place individuals in the spotlight based on their perceived identity or point of view.**
- It is the moderator’s role to establish as safe a setting as possible, and they must take special care to ensure that **students holding a majority opinion do not vilify those “on the other side” who hold a minority view.** The moderator should also pose questions to the class to help keep the conversation on track.
- The point of a classroom discussion about the issues addressed in *You Will Remember Me* should not be to reach a class consensus. The goal should be to **establish a forum for a free and respectful exchange of ideas.**
- **Please keep in mind that the better students are prepared prior to attending the play, the more they will get out of the experience.** An awareness of what they are about to see will provide students with greater access to the ideas presented onstage. For this reason, this Study Guide is filled with background information and suggestions for classroom discussions and activities.
- Your students’ experiences of the play will also be heightened by effective follow-up class discussion. **We offer post-show Q&A sessions after every Wednesday matinée and Thursday evening performance** to assist in the follow-up process, but it is important to note that students will continue to process their experiences long after they leave the theatre. If time permits, a follow-up discussion a few days later will likely be helpful and productive.

If you are interested in finding out about **Studio 180 IN CLASS** – our program of production- and topic-based **workshops** – please visit our IN CLASS page at studio180theatre.com/in-class or contact **Jessica** at **416-962-1800** or jessica@studio180theatre.com.

B. Introduction to the Companies & the Play

1. *Studio 180 Theatre*

Inspired by the belief that people can engage more fully in the world through the experience of live performance, Studio 180 produces socially relevant theatre that provokes public discourse and promotes community engagement. Our inaugural production of *The Laramie Project* played to sold-out houses at Artword Theatre in 2003. Its success led to a 2004 remount at Buddies in Bad Times Theatre, earning two Dora Award nominations. Since then, Studio 180 has continued to offer acclaimed productions of plays that tackle difficult issues and generate powerful audience and community responses. These are often Toronto, Canadian and/or North American premieres of large ensemble pieces that are contemporary, internationally renowned, and unlikely to be produced elsewhere.

- Mar 2006: Canadian premiere of *The Arab-Israeli Cookbook* at the Berkeley Street Theatre.
- Mar 2008: Canadian premiere of *Stuff Happens* at the Berkeley Street Theatre Downstairs was a sold-out smash hit.
- Oct 2008: World premiere of *Offensive Shadows*, by Toronto playwright Paul Dunn, at the Tarragon Theatre Extra Space. *NOW Magazine* named Studio 180 “Toronto’s Best Independent Theatre Company of 2008.” Paul is currently our Playwright in Residence.
- Nov 2009: Mirvish Productions remounted *Stuff Happens* at the Royal Alexandra Theatre.
- For our 2008/09 through 2011/12 seasons, Studio 180 participated in the Berkeley Street Project initiative, producing one show annually as part of the Canadian Stage subscription season. Productions included *Blackbird*, *The Overwhelming*, *Our Class* and *Clybourne Park* (with *Our Class* and *Clybourne Park* each earning Dora nominations).
- Dec 2010/Jan 2011: *Parade*, co-produced with Acting Up Stage Company at the Berkeley, earned two Dora nominations, including Outstanding Production of a Musical.
- Oct 2011: Larry Kramer’s landmark drama *The Normal Heart* in association with Buddies in Bad Times Theatre (one Dora nomination); due to its overwhelming success, we remounted this production in Oct/Nov 2012.
- Feb/Mar 2013 and Nov/Dec 2013: we were part of Mirvish Productions’ Off-Mirvish second stage series at the Panasonic Theatre, with *Clybourne Park* and *God of Carnage*.
- Feb 2013: in celebration of our 10-year anniversary, we staged a reading of *The Laramie Project* at the Panasonic Theatre, featuring over 50 Studio 180 alumni artists.
- Apr and Nov 2014: our critically acclaimed Canadian premieres of *Cock* (Toronto Theatre Critics’ Award) and *NSFW* were two of the earliest productions to help launch the newly restored heritage site of The Theatre Centre.
- Jul 2015: Our adaptation of David Rakoff’s *Love, Dishonor, Marry, Die, Cherish, Perish* enjoyed a sold-out staged reading at the Fleck Dance Theatre as part of the TORONTO 2015 Pan Am/Parapan Am Games arts and culture festival, PANAMANIA presented by CIBC. The reading was also in association with the International Festival of Authors.
- Nov 2015: our new Studio 180 IN DEVELOPMENT activity supported workshops of six plays, including seven readings (three exclusively for students)
- Mar/Apr 2016: The Toronto premiere of *You Will Remember Me* is the cornerstone of our 2015/16 Season and marks our first co-production with Tarragon Theatre.

2. Tarragon Theatre

Tarragon Theatre's mission is to create, develop and produce new plays and to provide the conditions for new work to thrive. To that end, the theatre engages the best theatre artists and craftspeople to interpret new work; presents each new work with high quality production values; provides an administrative structure to support new work; develops marketing strategies to promote new work; and continually generates an audience for new work.

As a complement to the new work created here, Tarragon presents new plays from all parts of the country, revives significant Canadian plays and produces international work, contemporary and classical. Long-term dramaturgy, tailored to the play and playwright, is a priority at Tarragon. Programs for play development are various and flexible ranging from Resident Playwrights to Playwrights Unit to WorkSpace.

Of great importance is the training of artists, administrators and production personnel from students to professionals in the creation, development, interpretation and production of new work. Education and outreach activities — to artists, to young people, to educators, and to our general audience — are designed to foster an understanding and appreciation of the process of creating new plays. Tarragon's venue is used extensively to support the creation and development of new works by other theatre artists, through space made available for rehearsals, workshops and productions.

Bill and Jane Glassco founded Tarragon Theatre in 1970. Bill Glassco was the Artistic Director from 1971 to 1982. In 1982, Urjo Kareda took over as Artistic Director and remained in that role until his death in December 2001. Richard Rose was appointed Artistic Director in July 2002, and Susan Moffat was appointed Managing Director in December 2014. She succeeds Gideon Arthurs, Camilla Holland and Mallory Gilbert, who was general manager from 1978 to 2006.

In 1987, Tarragon purchased and renovated the building that has been its home since 1971. There are two playing spaces: Mainspace (205 seats) and The Extra Space (100 seats). Both have flexible seating. The Tarragon Studio has three rehearsal halls, one of which can be converted to a 60-seat performance space. We also have a carpentry shop, a wardrobe shop, a prop shop and three offices for playwrights-in-residence.

Tarragon is well known for its development, creation and encouragement of new work. Over 180 works have premiered at Tarragon. Playwrights who have premiered their work here include Morwyn Brebner, David French, Brendan Gall, Michael Healey, Rosa Laborde, Daniel MacIvor, Joan MacLeod, Hannah Moscovitch, Morris Panych, James Reaney, Jason Sherman, Erin Shields and Judith Thompson among many others. The theatre has been a pioneer in presenting Québécois plays in translation, notably works by Michel Tremblay and Carole Fréchette, and Wajdi Mouawad.

3. *You Will Remember Me* by François Archambault, Translated by Bobby Theodore

You Will Remember Me is the English language translation of *Tu te souviendras de moi* by Governor General's Award—winning playwright François Archambault. The play was originally produced in French at Montréal's Théâtre La Licorne in January 2014. Based on its critical and box office success, the production was remounted in the spring of 2015 and again in the fall of 2015.

At the same time, Archambault's long-time collaborator Bobby Theodore translated the play into English and *You Will Remember Me* received its world premiere at Alberta Theatre Projects in March 2014. Two years later, Studio 180 Theatre and Tarragon Theatre are thrilled to co-produce the Toronto premiere of this beloved drama.

As Edouard, the aging patriarch of a modern family – a university professor, political and intellectual force, and long-time sovereigntist – suffers from dementia, the people who love him struggle to make room in their lives for his care. Generations clash in this vivid and elegant exploration of what the playwright describes as, “the struggle between the necessity to remember things from the past and the necessity to live in the present moment.”

Critical Acclaim for the Alberta Theatre Projects production of *You Will Remember Me*:

“A beautiful, heart wrenching story told with as much compassion as insight... as gripping as it is thought provoking.” *CALGARY SUN*

“The sharpest and most thoughtful Canadian stage drama to investigate the mysteries of memory since John Mighton's *Half Life*... While this is a play of ideas, it's a rich, accessible and frequently funny one that never neglects the emotional stakes.” *GLOBE AND MAIL*

WARNINGS:

1. **Coarse language:** Includes a few instances including the words “fuck” and “retarded.”
2. **Topic of suicide:** During the course of the play, characters recall the past suicide death of another character.

If you have questions or concerns about the content of the play, or would like to request an electronic reading copy, please do not hesitate to contact us at education@studio180theatre.com or 416-962-1800.

4. François Archambault – Playwright

François Archambault graduated from the playwriting program at the National Theatre School of Canada in 1993 and has gone on to write more than 20 plays, which have been translated into numerous languages and staged all around the world. In 1998, he received the Governor General's Literary Award for his play *15 seconds*. Other notable and acclaimed works for the stage include *La société de loisirs* (*The Leisure Society*), *Cul sec* (*Fast Lane*) and *Les gagnants* (*The Winners*). His most recent play, *You Will Remember Me*, premiered at Théâtre La Licorne in 2014 and has received unparalleled success and praise. *You Will Remember Me* continues to receive multiple productions across the country and will be adapted for the screen. In 2014, the play was among the Governor General's Literary Award contenders, and received the prestigious Michel-Tremblay Award. François Archambault has written many scripts for television, including *Les étoiles filantes* (Radio-Canada, 2006–2008), and is currently working on two screenplays. Mr. Archambault is a 1993 graduate in writing from the National Theatre School of Canada.

5. Bobby Theodore – Translator

Bobby Theodore is a screenwriter, playwright and translator. Bobby has worked on several TV series, including *Murdoch Mysteries*, *Flashpoint* and *Knuckleheads* (an adaptation of the hit Québécois cartoon *Têtes à claques*). He's also written episodes for the acclaimed CBC radio drama *Afghanada* and worked on web series for *The Listener* and *Played*. Nominated for a Governor General's Award in 1999 for his translation of *15 Seconds* by François Archambault, Bobby has now translated over 20 plays from French to English. For the stage, Bobby co-created *300 Tapes* (with Ame Henderson), a devised performance that premiered at The Theatre Centre in Toronto and at ATP in Calgary, and he wrote *Swallow*, a play set in the drama-filled world of minor hockey. This March, Soulpepper is staging his translation of Albert Camus's *The Just*. Bobby's translation of François Archambault's *You Will Remember Me* premiered at ATP and won a Betty Mitchell Award for Outstanding New Play. Bobby is the resident dramaturg and host of the Glassco Translation Residency in Tadoussac.

C. Attending the Performance

Prior to the performance, please ensure that your students are well prepared. The better prepared they are, the more they will get out of the experience. The following guidelines should help you and your students get the most out of attending *You Will Remember Me*:

- **Please arrive early.** When travelling in the city, whether by school bus or TTC, it is always best to leave extra time in case of traffic or transit delays. **All Wednesday matinée performances will begin promptly at 1:30PM.** To avoid disruption, **LATECOMERS may not be admitted.**
- **All photography and recording of the performance is strictly prohibited.**
- Please impress upon your students the importance of **turning off all cell phones**, music players and other electronic devices. If students understand *why* it is important to refrain from using electronics, they will be more likely to adhere to this etiquette. **Remind students that they will be seeing people performing live in an intimate space** and, as a rule, if you can see and hear the actors, the actors can see and hear you. Even text messaging – with its distracting, glowing light – is extremely disruptive in the theatre. **Please be courteous.**
- **Outside food and beverages are not permitted in the auditorium.** Spills are messy and noisy snacks and bottles can be disruptive for performers and patrons alike. Please ensure that students have the opportunity to eat lunch prior to attending the performance.
- **We encourage student responses and feedback.** Please take the time to discuss appropriate audience responses with your students. After each Wednesday matinée and Thursday evening performance, we offer a talkback (Q&A) session because we are interested in hearing what our audiences have to say and engaging in a dialogue inspired by the play. If students are aware of the post-show talkback they will be better prepared to formulate questions during the performance. And they will better remember to remain in their seats following the curtain call! After the show, kindly take some time to complete our online [Teacher/Student Response Form \(studio180theatre.com/education-feedback\)](http://studio180theatre.com/education-feedback) and ask your students to do the same. Your feedback is valuable to us.

D. Timeline of Québec Sovereignty

Pre-1960	Québec society is largely poor and agrarian. Québec's education system is controlled by the Catholic Church and is notably archaic and obsolete, producing one of the highest high school dropout rates in the country.
1960	Reformist Liberal Premier Jean Lesage is elected in Québec, after an 18-year reign by the right-wing <i>Union Nationale</i> , led by Maurice Duplessis.
1960s	<p>The Lesage victory in Québec sets off a period known as the Quiet Revolution. Amidst widespread social upheaval and demands for equal rights by disenfranchised people throughout North America, the Québécois find their own national voice and begin to demand equality.</p> <p>Among Lesage's key reforms are the nationalizing of hydro-electric utilities, establishing the Québec pension plan, creating new government ministries for cultural affairs and federal/provincial relations, protecting French language rights and revolutionizing Québec's education system by wresting control from the Church.</p> <p>Small separatist movements emerge in Québec, including the militant <i>Rassemblement pour l'indépendance nationale</i> (RIN).</p>
1963	Formation of the radical separatist group the <i>Front de libération du Québec</i> (FLQ), which takes responsibility for hundreds of bombings throughout the remainder of the decade.
1966	<p>Members of a dissident wing of the RIN and others join to establish the separatist political party <i>Ralliement national</i>.</p> <p>Daniel Johnson of the <i>Union Nationale</i> becomes Premier of Québec.</p>
Spring 1967	Expo 67 – the historic World Fair commences in Montréal, signalling to Canada and the world that Québec has emerged from the Quiet Revolution as a modern world capital. Expo 67 is a symbol of great national pride.
Summer 1967	War hero and French President Charles de Gaulle visits Expo 67 and addresses the crowd from the City Hall balcony, declaring, " <i>Vive Montréal... Vive le Québec... Vive le Québec Libre!</i> "
Fall 1967	<p>Québec Liberal Member of National Assembly (MNA) René Lévesque proposes a modified form of independence called "sovereignty-association."</p> <p>Sovereignty-association is defeated at the Liberal policy convention and Lévesque leaves the party and establishes the <i>Mouvement souveraineté-association</i> (MSA).</p>
1968	<p>Lévesque founds the sovereignist <i>Parti Québécois</i> (PQ) by merging his MSA with the <i>Ralliement national</i>. The more militant RIN are excluded and when the RIN dissolves, members are invited to join the PQ.</p> <p>Federalist Pierre Elliot Trudeau becomes Prime Minister of Canada.</p>
Spring 1970	Québec Liberal Leader Robert Bourassa defeats the <i>Union Nationale</i> to become Premier of Québec, on a platform of Québec modernization and job creation.
Oct 5, 1970	The October Crisis is sparked by the FLQ kidnapping and hostage taking of British trade commissioner James Richard Cross and Québec labour

minister Pierre Laporte. The FLQ demands include the release of FLQ-associated prisoners and the public reading of the FLQ manifesto:

“... We have had enough of promises of work and prosperity. When in fact we will always be the diligent servants and bootlickers of the big shots... We will be slaves until Quebecers, all of us, have used every means, including dynamite and guns, to drive out these big bosses of the economy and of politics, who will stoop to any action, however base, the better to screw us...”

- Oct 16, 1970** Trudeau invokes the War Measures Act, suspending basic civil rights and liberties and permitting searches and arrests without warrants, and prolonged detentions without charges and without the right to see a lawyer.
- Oct 17, 1970** The body of Pierre Laporte is found in the trunk of a car and FLQ sympathy and support dramatically drops until the group ceases all activity months later.
- 1973** Robert Bourassa and the Liberals are reelected in Québec earning 54.65% of the vote, with the second-place PQ earning 30.22% of the vote.
- 1976** Lévesque leads the PQ to electoral victory in Québec, campaigning on a promise to hold a sovereignty referendum.
- 1980** Québec voters overwhelmingly vote in favour of federalism when the “*Non*” vote defeats the “*Oui*” in a historic referendum.
- 1981** Lévesque and the PQ are re-elected with Lévesque promising not to raise the issue of referendum until the next election.
- 1985** René Lévesque retires from politics, stepping down as leader of the PQ.

Robert Bourassa leads the Québec Liberal Party to a landslide victory (earning 99 seats vs. 23 for the PQ). Shockingly, Bourassa loses his own seat in his Bertrand riding. A fellow Liberal MNA gives up his seat, allowing Bourassa to win back his post in a January by-election.
- 1989** Re-election for Bourassa and the Liberals. The PQ surprises with a strong showing.
- 1990** Failure of the Meech Lake Accord and the revival of the separatist movement in Québec.

Federal Members of Parliament (MPs) defect from the Liberal and Conservative parties to form the *Bloc Québécois* (Bloc) led by former Conservative Cabinet Minister Lucien Bouchard. The Bloc begins as an informal alliance of MPs dedicated to promoting Québec rights in federal Parliament and the goal of Québec sovereignty.

In the August election, Gilles Duceppe is the first Bloc member to win a seat in Parliament. He runs as an independent because the Bloc is not yet registered as a federal party.
- 1992** The Charlottetown Accord fails, lacking popular support among Quebecers who believe Bourassa gave away too many Québec rights during negotiations.
- 1993** During the federal election, the Bloc enjoys a sweeping victory winning 54 of Québec’s 75 seats and becoming Canada’s official opposition.

- 1994** Hard-line sovereigntist Jacques Parizeau leads the PQ to victory in Québec with his promise of a sovereignty referendum within the year.
- 1995** Inspired by Lévesque's approach to sovereignty and initiated by Bouchard, a "tripartite agreement" mapping out a secession plan for Québec is drafted and a referendum is held in Québec.
- The "*Oui*" vote for Québec separation narrowly loses in this historic referendum, completing another chapter of the story of Québec sovereignty. Parizeau resigns.
- 1996** Bouchard leaves federal politics to claim PQ leadership and become Québec's Premier.
- 1997** The Bloc loses its official opposition status when it drops to 44 seats in the federal election.
- 1998** Bouchard and the PQ enjoy electoral victory in Québec.
- 2003** Jean Charest and the Québec Liberals win the election to form government in Québec.
- 2011** During this federal election, the "Orange Wave" of New Democratic Party support in Québec sees the Bloc losing most of its seats as well as official party status.
- 2013** PQ Leader and Québec Premier Pauline Marois introduces Bill 60: The Québec Charter of Values. This controversial piece of legislation includes new laws limiting the wearing of religious symbols and head coverings (e.g., the hijab, niqab, kippah or turban).
- 2014** Many cite the Québec Charter controversy as a reason behind the PQ election loss that results in a Liberal victory for Philippe Couillard who becomes Premier of Québec. This defeat marks the PQ's lowest share of the popular vote in Québec since the party's inception in 1970.
- 2015** In the federal election, Bloc members manage to win 10 seats, which is an improvement from the previous election, but still not enough to gain official party status. Duceppe loses in his riding and steps down as party leader.

E. Major Themes: Classroom Discussion & Activities

1. *Theatrical Presentation*

a) **ISSUE-BASED THEATRE**

Studio 180 Theatre is unique in that we produce plays that speak to socially and politically relevant issues. With your class, examine the company's Vision and Mission statements.

Vision: The experience of live performance inspires people to engage more fully in the world

Mission: To produce socially relevant theatre that provokes public discourse and promotes community engagement

1. What do these statements mean to you? Does Studio 180's Vision resonate and have meaning? How effectively do you think the company's Mission serves its Vision? How does this production of *You Will Remember Me* work toward fulfilling our Mission?

HINT: *Some prompt questions – How did the play provoke you to engage in the world differently? What conversations did you have with friends after seeing the play? What surprised you about the play? What BIG QUESTIONS did it bring up for you?*

2. **Why live theatre?** What makes theatre an effective art form through which to explore themes, issues and human behaviour? There is no shortage of books, essays, magazines, blogs and documentaries that address questions of memory, youth, aging, dementia, legacy, suicide and other themes illuminated in the play. What is unique about live theatre? Consider what is specific about your intellectual, emotional and communal responses to attending live theatre, compared to engaging in other forms of art, communication and media.

HINT: *How does live theatre HUMANIZE issues and why is the humanization of social and political issues important?*

3. Brainstorm issues that you would like to see turned into a piece of theatre. If you were going to see another play, or write a play yourself, what would you want it to be about? This question may serve as a jumping off point for **drama students** to begin their own **issue-based theatre projects** around stories and topics of particular relevance to them.

b) **POINTS OF VIEW – CHARACTERS**

One way we hope theatre will be an effective tool to explore important issues is through the portrayal of multiple perspectives or points of view. How effective is *You Will Remember Me* in exploring different sides of a story, question or topic? Was the play even-handed? Did you feel that a multitude of opinions and points of view were expressed? Were the characters portrayed fairly? Which characters and stories were the most memorable? Who did you relate to? Which voices remained with you longest and why? Which moments had the greatest impact? Which characters surprised you? Did the play create questions for you regarding the characters or their circumstances? Who did you want to hear from more? Did you disagree with what some of the characters were saying? What would you ask those characters, given the opportunity?

c) **POINTS OF VIEW – PLAYWRIGHT**

What do you think the playwright's point of view is regarding the characters he has created? Do you suspect one or more character represents the playwright's voice or point of view? Explain.

SUGGESTED ACTIVITY

During an exploration of the questions above there might well be as many different answers as there are students in the class. Use this discussion to **highlight the significant role the audience plays at the theatre** and how audience interpretation is equally as important as the author's intention. **SCULPTING** is a fun activity that illustrates this concept.

Activity goals:

- Get students out of their heads and into their bodies in a fun and creative way
- Challenge students to express themselves physically
- Enhance verbal and non-verbal communication and cooperation skills
- Explore the exciting ways in which art can have multiple meanings and interpretations for both the creator and the audience/viewer

Step by step:

1. Select one student to be the SCULPTOR and four students to be the CLAY.
2. Select a title for the sculpture (this can be designated by the teacher or offered by the class – we like to use theme-based words from the play but you can also use your imagination and come up with things like invented play or movie titles).
3. Designate a brief amount of time (10–30 seconds) in which the SCULPTOR may sculpt.
4. The SCULPTOR must then use the designated title to silently create a sculpture in the allotted time. This can be done with MIRRORING (the SCULPTOR positions him or herself and the CLAY must imitate precisely) or by physically positioning the CLAY.
5. Ask the SCULPTOR to describe their masterpiece and then invite class members (art critics, gallery patrons, etc.) to describe what they see.
6. The activity can be repeated in any number of configurations (e.g., in pairs, with multiple groups of three, four, five or more, etc.)

d) POINTS OF VIEW – AUDIENCE

Let's explore the role of the audience even further. What makes live theatre unique as an art form? How does the audience impact the performance and how can the performance be different every time? With regard to *You Will Remember Me*, how might the specific identities or backgrounds of the audience members impact their experience of the play?

HINT: *How might a Québec audience respond to the play compared to an Ontario audience? Compared to an audience in Alberta?*

e) DESIGN

How did the design of the production affect the presentation of the piece? Was the **set** naturalistic or abstract? What did the set and **props** evoke, represent or symbolize? Did they offer clues about the story, circumstances or characters inhabiting the space? How was **lighting** used to create mood or ambience? Did lighting work to define space and setting? How were **projections** incorporated into the production? Why do you think the director and designers chose to use projections and what was their effect? How was **sound and music** used to affect the presentation? How were **costumes** used to define characters? What did you understand about characters based on the clothing they were wearing? How did the costume designer make use of **colour, texture and style**?

2. ***Sovereignty***

a) **QUEBEC SOVEREIGNTY**

“My husband misses the Quiet Revolution.” – MADELEINE

The issue of Québec sovereignty is a thematic backdrop for *You Will Remember Me*. For some background about this important element of Canadian politics and history, please refer to **Section D: Timeline of Québec Sovereignty** and the CBC documentary listed in **Section I: Recommended Resources**. Here are some suggested prompts for a class discussion about the themes of Québec sovereignty and the Quiet Revolution in the play:

- What does Québec sovereignty mean to each character in the play? What does it mean to Edouard? To Isabelle? To Berenice?
- For Edouard, what does the Quiet Revolution represent? What does it mean to Edouard to **remember** that specific time in history?
- How is **intergenerational conflict** explored in the play through the topic of Québec sovereignty? Identify the three generations of Québécois in the play. How might each generation view Québec sovereignty differently and why? What does the Quiet Revolution mean to each of them?

SUGGESTED ACTIVITY

IN THE HOT SEAT: For a creative, in-depth approach to understanding different characters' positions on sovereignty, have students volunteer to sit in the hot seat and respond to questions as a particular character. The person in the hot seat must respect the given circumstances of the play but is otherwise free to use their imagination. Those asking questions are working *with* the character in the hot seat to help them create a rich backstory and a complete picture of the way they think and feel about the issues. **History and drama students** interested in further exploration can use this exercise to create completely imagined characters who take a strong position on sovereignty one way or the other. **Why does the character hold his or her particular position and how does this impact their identity and their life?**

b) **“JE ME SOUVIENS”**

“*Je me souviens*” translates to “I remember” and is the official motto of the province of Québec. You already know that *You Will Remember Me* was originally written in French (*Tu te souviendras de moi*) by acclaimed Québécois playwright François Archambault. Do you think it is a coincidence that the theme of memory is at the centre of this celebrated and popular Québec play? How might the play speak to the collective consciousness of Québec theatregoers? How is the theme of Québec sovereignty both a subject of the play and a metaphor for the ways in which we collectively experience memory?

Here are some prompts to inspire conversation around the topic of collective memory:

- What does it mean to have a shared memory as a community, culture, religion, school or other group? How does memory unite? Empower? How might it weigh down or burden us?
- Are our collective memories reliable? Is it important that they be historically accurate?
- When does a shared memory transform into a myth? Why are our shared mythologies important? When can our shared mythologies be damaging?

c) PERSONAL SOVEREIGNTY

Sovereignty refers to the rights to independence, autonomy and self-determination – the power to rule, govern and make decisions for one’s self. As we explored above, Québec sovereignty and Québec’s relationship to the rest of Canada underpins much of the play. In what other ways do questions of sovereignty, independence, self-determination and the power to make one’s own decisions come up in the play?

- Which characters struggle with issues of personal sovereignty? What freedom or autonomy do they seek? What obstacles do they encounter?
- A motto of the Quiet Revolution was “**Maîtres chez nous: Masters in our own house.**” Politically, this referred to the rights and control of the Québec people over resources, legislation, culture, etc. Personally, what does it mean to be a Master in one’s own house? Which characters in the play are struggling to achieve this status?
- How do factors such as gender and age contribute to the struggle for personal sovereignty? What other components of identity are factors? Consider these questions within the context of the play and beyond.

d) SOVEREIGNTY AS METAPHOR

Metaphor: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them; a thing regarded as representative or symbolic of something else, especially something abstract

This literary device is likely familiar to your students. What does it mean to apply the term “metaphor” to a play? How does an entire plot, theme or character of a play act as a metaphor?

You Will Remember Me is steeped in metaphor – numerous themes and ideas are stand-ins for other concepts and the literal actions of the play represent an added layer of abstract meaning.

- How can Québec sovereignty be seen as a metaphor in the play? What does political sovereignty represent? What questions does it provoke about our own lives?
- Why do you think the playwright wove this metaphor into the play? What is the impact on the audience when a story has various layers of meaning beyond its literal meaning?
- What other metaphors does Archambault evoke in his play? As a class, brainstorm a list of metaphors you identify in the play. What does each represent? What thoughts, ideas or questions does each illuminate? What does each communicate to the audience about the major themes of the play?

SUGGESTED ACTIVITY

For continued exploration of the use of metaphor in *You Will Remember Me*, have students think about the characters’ relationship to the natural world in the play. What are “**common phragmites**”? When do they appear in the play? How are they physically represented? What do different characters say about them? Ask students to respond to a question such as **How are common phragmites used as a metaphor in You Will Remember Me?** You can use this excerpt from the play as a jumping off point:

“It’s a real epidemic. They’re spreading like mad. In fact, they’re killing off wildflower diversity all around here... It’s like mass culture.” – EDOUARD

3. **Dementia**

You Will Remember Me invites audiences to think about questions of dementia and other memory-related illnesses such as **Alzheimer's Disease**. In this Study Guide we have included resources from the Alzheimer Society of Toronto in **Appendix A**. We have also included links to Toronto's **Dotsa Bitove Wellness Academy** and other community organizations in **Section I**. Students wishing to pursue an extended examination of big questions around Alzheimer care should check out the provocative article included as **Appendix B** to this Study Guide.

a) **MEMORY**

In addition to the fact that Edouard is actually experiencing memory loss and dementia, how else does the theme of memory and memory loss resonate throughout the play?

- Which other characters explore memories and recollections in the play?
- When are characters' memories reliable and when are they **unreliable**? Can we rely upon our own memories? Is it important that our memories are accurate? Which scenes in the play spark these questions and what do they make you think of?
- In **Section E2** of this Study Guide we suggested exploring sovereignty as a metaphor in the play. How can the theme of dementia be seen as a **metaphor**?
- As a class, identify instances in which characters have different memories of the same event. How is this possible? Can you come up with examples of this from your own life? Here is an excerpt from the play that illuminates this concept. What do you think the playwright is communicating through this scene? How does it resonate with you?

EDOUARD: Do you remember our song?

MADELEINE: Our song?

EDOUARD: Yes... our song.

MADELEINE: What are you talking about? We don't have a song...

EDOUARD: When we met. We said it was about us. It was about Madeleine, your name was in the song.

MADELEINE: Oh, please! You thought that song was stupid. You said it all the time just to make fun of it.

EDOUARD: I even went and wrote on an oak tree...

MADELEINE: No. You couldn't find an oak tree...

HINT: The lyrics to the song of which this scene is an echo, are included in **Section G** of this Study Guide.

b) **FORGETTING**

What is the value of holding onto memory or holding onto the past? When are memories painful? Why do we sometimes choose to let go of the past or forget? What is the cost of memory and what is the cost of forgetting? Use the following excerpts from the play to initiate dialogue in response to these questions:

"I'm sorry I tried to forget you. It was the stupidest thing I've ever done in my life.
I tried so hard to stop thinking about you." – EDOUARD

“Run away! That’s your answer to everything... If there’s a problem: run away, leave it behind – if you don’t think about it, it doesn’t exist! You do everything to forget it... But believe me, sooner or later, it’ll come back and smack you right in the face!” – ISABELLE

c) LEGACY

The title of the play is *You Will Remember Me* – it sounds like a directive, a command and perhaps a prophesy.

- Which characters in the play want to be remembered? What do they want their legacy to be?
- How do the characters in the play make their mark? What steps do they take to guarantee their legacy?
- How do you want to be remembered? What will your legacy be?
- What is Nathalie’s legacy? What impact did her life and her suicide have on the Beauchemin family? How is Berenice affected by Nathalie’s legacy?
- How do we remember loved ones? What religious, cultural and personal practices do we have to help us remember people after they die? Why do you think these traditions endure? Read the following excerpt of Edouard’s request, read by Berenice in the play, and discuss how it reflects his point of view and what it says about the ways in which we do or do not hold onto the past:

“I don’t want a ceremony. I don’t want a casket, or a tombstone, or a plaque... Every day, animals die, trees, plants, insects... it all disappears without anyone crying, without anyone noticing... It’s the natural way of things. It’s like Québec. As a people, we will have been an oddity in the Americas. Our disappearance, though regrettable, won’t necessarily be a loss for Humanity. Our language will no longer be heard. And so what? Who remembers all the nations sacrificed to history? Do we lament the fate of the First Nations?” – EDOUARD

d) PAST VS. PRESENT

François Archambault describes his play as, “***the struggle between the necessity to remember things from the past vs. the necessity to live in the present moment.***”

- How do you recognize this struggle occurring within the play? Which characters represent the past? Which represent the present? Which strive to be present? Which feel trapped in the present moment? Which characters long for the past? Which are trying to escape the past? Which struggle with these two necessities?
- How does this struggle resonate for you? Is it familiar? When do you need to hold onto the past? When are your memories precious? Do you ever long to be more present? What do you think prevents you from being present or “in the moment”? What strategies do you use to be more present? Is it even important to be present or “in the moment”? Why or why not?
- What is the significance of this struggle between past and present for people living with dementia and memory loss? What is their relationship to the past vs. their relationship to the present? How can Edouard’s dementia be interpreted as a **metaphor** in the play?
- **Drama students** will likely be familiar with the phrase “**in the moment.**” As an actor, what does it mean to be “in the moment”? What is that experience like for the performer and what is the effect on the audience? As an actor, how do you know when you are fully present? What are the benefits to your work and your storytelling? What techniques do you use to stay in the moment as an actor?

4. Family & Relationships

a) TYPES OF RELATIONSHIPS

Many different types of relationships are explored in *You Will Remember Me*.

- Come up with a list of all the different types of relationships between characters examined in the play. Which of these are familiar to you? Which are unusual or unique?
- Do any of the specific relationships resonate for you and make you think of your own experiences? Are any relationships surprising to you?
- Think about other plays, movies or books you've encountered. How are similar relationships typically depicted? And how do some relationships in *You Will Remember Me* differ from the norm (e.g., husband/wife, boyfriend/girlfriend, son-in-law/father-in-law)? What is unusual or surprising?

b) CAREGIVERS

How is the role of the caregiver explored in the play?

- Which characters in the play are caregivers and what does this role mean to them? How does each character approach this role differently? What **responsibilities** do they have? What **rewards** do they earn?
- How does the **gender** of the caregiver come into play? What does this say about society's expectations of men and women with respect to caring for seniors and other family members?
- Read the controversial article, "**The end of Alzheimer's 'disease'**" by Peter J. Whitehouse, included as **Appendix B** of this Study Guide. What do you think of the author's argument? What resonates for you and what surprises you? What do you want to learn more about?

FURTHER STUDY: After seeing the play and reading the Peter J. Whitehouse article included in this Study Guide as **Appendix B**, delve deeper into some of these themes by pursuing your own research and presenting your findings in an oral presentation or essay. Refer to **Section I: Recommended Resources** for websites of some local organizations and foundations to begin your search for information.

HINT: Here are two suggested topics: *Expectations on women as caregivers* and *Arts-based approaches to care*.

***SEEKING VOLUNTEER OPPORTUNITIES?

Spending time with seniors and people living with memory loss and dementia can be fulfilling, rewarding and fun. Through your research, perhaps you'll be inspired to pursue a volunteer or co-op placement with a community organization. Please feel free to reach out to these organizations directly. Or contact **Jessica** at Studio 180 (jessica@studio180theatre.com) and she will be happy to make a connection for you.

We suggest reading this **blog post** by Thia – a university music student who spent time volunteering at the **Dotsa Bitove Wellness Academy**. Students might be inspired to learn about her wonderful experience working with seniors with memory loss in an arts-based environment: thiamusic.wordpress.com/2015/09/19/the-wellness-academy-im-still-me/

c) GENERATIONS

How many generations of Québec society are represented in the play? How are intergenerational relationships explored?

- List the various intergenerational relationships in the play. Which are familiar? Which are unusual or surprising?
- What do you think of the friendship that develops between Edouard and Berenice? What does their relationship represent? How do their points of view differ and even conflict? What do you think the playwright is communicating through the exploration of these conflicting points of view? What do you think Edouard and Berenice need from one another?

SUGGESTED ACTIVITY

Do you have a special elderly person in your life? A relative, friend or mentor? Do some thinking about what this relationship means to you. After seeing *You Will Remember Me*, do you have new questions or feelings about this relationship? How do you see this person or your relationship in a new light? Responses to these questions can be presented **in an essay, oral presentation, poem or short story, or as visual art or a short documentary film.**

5. Social Media & Technology

These two excerpts from *You Will Remember Me* represent Edouard and Berenice's conflicting perspectives with regard to social media and technology. Use these together with the suggested prompts to begin a discussion around the topic of social media and how it impacts our identities, relationships, and society as a whole.

"People aren't interested in ideas, or reading, or thinking anymore... now, all they want to do is feel. 'I like, I love, I tweet, I retweet...' The only revolution that matters now is the technological revolution. The internet reigns supreme! If you don't have a site or a blog, if you don't tweet or if you're not on Facebook or YouTube, you don't exist. It's as if the virtual world is replacing the real world... Mark my words – and I don't say this lightly – we are witnessing the disintegration of society!" – EDOUARD

"You shit all over the internet, like it's the end of civilization or something... If you knew anything about it, Facebook, YouTube, you'd know the principle behind it all is to get everybody interested in what other people are doing! It lets people share ideas..." – BERENICE

- How do discussions of technology and social media in the play illuminate a **clash between generations**?
- What arguments do characters make in favour of new technologies? Why do characters condemn social media? What do you perceive as the benefits of social media to your life and society? Do you experience society and/or your relationships suffering as a result of social media and access to new technologies?
- **What is the relationship between technology and memory?** How does technology enhance or inhibit our individual and collective memories? How have advances in technology affected our relationship to the physical world and physical artefacts? Use the following excerpt from the play to ignite this discussion:

"Tell the people you meet – explain to them that if water comes into their houses – they have to protect their photo albums. Or if they've written stuff in notebooks. Put all that someplace safe, on a shelf, or suspend it... One day, someone will want to see those photos. Okay? You tell them that." – EDOUARD

- How do social and other new media impact the ways in which we process information? To respond to this question, begin by reading this speech of Edouard's that occurs toward the end of the play:

"I have a warning for you all... Every day, you are being subjected to a horrendous amount – of information. You're drowning in it! Your brains are being overloaded with all this new information, images, sounds, and words... And the result is complete confusion. Nothing leaves its mark! No matter how much you're told about the worst atrocities or the most thrilling ideas, these ideas only remain inside you for a few minutes at most before being replaced by yet another bit of information you think is essential... and that you'll forget an hour later!!!

You've been uprooted from reality... You're dispossessed – incapable of action – Everything is becoming abstract – conceptual – relative – worthless! You are all prisoners of an endless present moment... Like me." – EDOUARD

F. Suggestions for Further Study

Looking for ideas for enhanced independent research and response papers for **senior students**? Inspired by playwright François Archambault's explanation of *You Will Remember Me* as, "the struggle between the necessity to remember things from the past vs. the necessity to live in the present moment," each of the following topics explores the complex relationship between past and present in a personal, social, historical or political context:

1. *Further Study of Dementia and Alzheimer's*

Students interested in learning more about dementia or Alzheimer's can undertake individual or group research projects. Please refer to **Section I: Recommended Resources** for some places to begin. Start by investigating the differences between memory loss, dementia and Alzheimer's disease. Once students learn the basics about dementia or Alzheimer's, encourage them to write about what experts say about living in the present moment. How does this concept resonate after seeing *You Will Remember Me*? In light of this phenomenon, how might Edouard's illness be described as a **metaphor**? How might new media and technology be seen as a metaphor?

2. *Further Study of Québec History*

History students learning about Québec politics and history, the Quiet Revolution and Québec sovereignty should be encouraged to make connections between their historical research and the themes of *You Will Remember Me*. The fictional Edouard is a retired history professor and notable sovereigntist. What does the dream of sovereignty mean to Edouard? How does he struggle with the death of that dream? How does he feel about younger generations of Québécois and their relationship to Québec politics? **In the play, how does Québec sovereignty symbolize the human struggle between holding onto the past and living in the present?**

3. *Further Study of Contemporary Canadian Politics*

In the time since *You Will Remember Me* was first produced, a new Canadian Prime Minister has been elected. **Drama, Media, History and Politics students** might be interested in exploring how the context or political climate in which an audience sees a play informs their experience of the work. As well, they can explore how a play seen in a different cultural context illuminates new questions and ideas about the world around us. For example, what is the impact of hearing references to the 1980 Québec referendum and Pierre Elliot Trudeau in the wake of Justin Trudeau's recent election? How do you think Canadians' relationships to the past and our collective memory of our past Prime Minister influenced the recent election? How did our collective memory influence media and public discourse immediately following the election? How have Canadians been crafting narratives about the relationship of the past to the present and why?

G. *Tu te souviendras de moi* – Song Lyrics

François Archambault's play takes its title from the 1965 Marc Gélinas hit *Tu te souviendras de moi* (*You Will Remember Me*). During the play, Edouard listens to this song (which can be found on YouTube here: [youtube.com/watch?v=o_v7hvkwnko](https://www.youtube.com/watch?v=o_v7hvkwnko)). Below are the lyrics in both French and English.

- What does this song evoke for you and in what ways might it have inspired Archambault in his writing of the play?
- What does this song mean to Edouard?
- What is the audience experience of hearing this particular song at this moment in the play? What is the impact of the use of music? How does music affect the audience emotionally? How does music evoke mood or tone? How does it reinforce or contradict themes in the play?

***Tu te souviendras de moi*, by Marc Gélinas**

À l'approche de l'été quand fleurira le muguet

Tu te souviendras de moi

Lorsque le soleil de mai réchauffera tes regrets

Tu te souviendras de moi

Jamais la belle saison ne te donnera raison

De te séparer de moi

Même les oiseaux qui chantent

Te diront tu es méchante

Tu te souviendras de moi

Oh, oh, oh, oh, que la vie est triste

Oh, oh, oh, oh, quand tu n'es pas là

À l'approche de l'automne, si tu as froid, tu frissonnes

Tu te souviendras de moi

Si la nature se déchaîne ou si tu as de la peine

Tu te souviendras de moi

Va rêver sous le vieux chêne

Où j'ai écrit Madeleine, je n'aime que toi

Et en revoyant cet arbre, si ton cœur n'est pas de marbre

Tu te souviendras de moi

Oh, oh, oh, oh, que la vie est triste

Oh, oh, oh, oh, quand tu n'es pas là

Un nouveau printemps se lève, monte la nouvelle sève

Et soudain renaissent les bois

Mon cœur tracé au couteau, sur notre arbre est bien plus gros

Oui, que la dernière fois

Si ton cœur fond comme glace

Tu auras toujours ta place

Je l'avais gardée pour toi

Mais je t'en prie reviens vite, j'ai trop mal quand tu me quittes

Je ne peux vivre sans toi

Oh, oh, oh, oh, que la vie est triste
Oh, oh, oh, oh, quand tu n'es pas là
Oh, oh, oh, oh, la vie sera douce
Oh, oh, oh, oh, quand tu reviendras
Tu te souviendras de moi

***You Will Remember Me*, by Marc Gélinas (English translation)**

*When the warmth of summer nears and the lilies are in bloom
You will remember me
When the spring sunrays of May thaw your old feelings of gloom
You will remember me
And never will this season give you a single reason
To walk away from me
Even when birds sing their songs
They'll tell you that you are wrong
You will remember me*

*Oh, oh, oh, oh, how sad life can be
Oh, oh, oh, oh, if you're not with me*

*When the autumn leaves quiver, and the chill makes you shiver
You will remember me
If nature tears the world apart or you feel pain in your heart
You will remember me
Dream a dream under the old oak tree
Where I wrote what you will see: Madeleine I love only you
And looking at that tree alone, if your heart isn't made of stone
You will remember me*

*Oh, oh, oh, oh, how sad life can be
Oh, oh, oh, oh, if you're not with me*

*A new spring is now growing and the sweet sap is flowing
And the woods are so sublime
Carved by a knife on our tree, my heart is there plain to see
Yes, larger than the last time
If your heart melts fast as frost
Know your place is never lost
I have saved it just for you
Please come back and don't be slow, it hurts too much when you go
Dear, I can't live without you*

*Oh, oh, oh, oh, how sad life can be
Oh, oh, oh, oh, if you're not with me.
Oh, oh, oh, oh, how sweet life will be
Oh, oh, oh, oh, when you come back to me
You will remember me*

H. Theatre in Translation

François Archambault's long-time collaborator Bobby Theodore translated this play from the original French into the English version you are seeing. Plays, movies, books and other works of art are translated from one language to another across the world. But how often do we stop to think about what this process means? Professor Geraldine Brodie of University College London is an expert in the field of theatre translation and has provided us with this brief essay exploring some of the big questions associated with the art of translation. Read her essay and discuss your responses. **French students** can enjoy the opportunity to read the original *Tu te souviendras de moi* and compare it to the experience of seeing the play in English.

The Translator on Stage: Taking the Drama Out of Translating for the Theatre

By DR. GERALDINE BRODIE

University College London, School of European Languages, Culture and Society

Translation is all around us, although sometimes we forget to notice. If you live in an international city like Toronto or London, you are probably used to climbing onto a bus and hearing many different languages spoken by the other passengers. All those people will engage in some way in translation, whether asking the driver for directions or gossiping about the latest Hollywood romance. But even those of us who live in French or English use translation on a daily basis, perhaps when reading the ingredients on a chocolate bar, or watching the news from another country. We are provided with information in our own language, and sometimes in the original language too, but we almost never know who has performed the translation, although we rely on their judgement and expertise. We probably do not think about the decisions that had to be made, or the compromises needed (for example, to fit a manageable number of words onto the wrapper or the screen). This phenomenon is known as “the translator’s invisibility.” What does it tell us about the way we relate to other cultures and languages?

Theatre is a good place to explore the visibility, or invisibility, of translation as both aspects can often be found side-by-side.

In theatre, translation tends to be visible, because the name of the original dramatist and the name of the writer who has created the English playtext are usually clearly and prominently displayed. We are left in no doubt that the play started life in a form different from that which we will see on stage, and that, in a way, it has been doubly created: by the original dramatist, and by the English-speaking playwright whose name is now attached. Many other individuals will work on the production, and they will be credited in the theatre programme; some of them may also be trailed in the publicity, perhaps an actor or the director, but they will not be as closely associated with the name of the play itself. In theatre, we are presented with the name of an individual who gives the original dramatist a voice.

Nevertheless, theatre translation can also be invisible. This is partly because the term “translation” often does not appear; translated plays are frequently presented as “adaptations” or “versions.” Furthermore, there is a wealth of additional vocabulary used to identify a play that has been translated: “free adaptation,” “based on,” “English text by,” “a remix of,” “a modern take on,” “revised by,” are all recent attempts to describe translation in the theatre. Some might argue that such terminology distances the process from “translation proper,” extending that objection to adaptations and versions. Nevertheless, all these terms imply a transfer, a

movement, a carrying across of material from one text to another. We can see that a process has taken place, but that process is only very dimly lit.

There is another feature of theatre translation that potentially adds to the invisibility of the process: collaboration. The very nature of theatre, with its multitude of participants, from actors to directors to designers to sound engineers, is collaborative, and translation is no exception to that rule. These specialists combine to transmit a unified impression of the play to the audience. Each contributor is an expert in their own field but, sitting in the audience, we find it difficult, or even impossible, to identify who did what, and to attribute our reaction to any one individual. So it should be, in theatre. However, that can result in the audience losing sight of the amount of work and expertise involved. This is particularly so in the case of the “literal translator,” the theatre practitioner who makes the first-step translation from the original language from which the named writer creates the staged production. Sometimes, the literal and staged translations are the work of one writer, if that writer is well-acquainted with the original language. Bobby Theodore, for example, is an accomplished French-English translator. On other occasions, the literal translator and the named writer are different individuals, although this may not be evident from the production credits (sometimes the literal translator is not mentioned at all). Where is translation in such a process, and should it be more visible?

Theatre is about interpretation – a synonym of translation. Many people are involved in expressing the play to the audience. Furthermore, during rehearsal, the director, the actors, perhaps also the set designer or the lighting director, may influence the words of the play, and there will usually be many rewrites, cuts or even additions. Therefore, if you buy the playtext at the theatre, it will often vary from what is on stage, usually carrying a notice to that effect. This applies to all theatre, whether or not it is translated. What we are seeing is the product of a group of people, all with specialist skills and their own story to tell. What we take away from the theatre depends on ourselves.

In that way, theatre resembles translation in general. It can be expressed in so many different ways, and by so many different people, but it is based on a core text. Whether the production is described as a translation, a version or a remix, it is important that the translation process, including the literal translator, should be included in the credits so that the act of translation itself is more visible, reminding us that we are participating in a slice of experience from outside our own lives. We should remember that translation can have a significant effect on our understanding of the world around us; that when we use translation we are relying on the expertise and judgement of the interpreter. What we hear is the translator’s version of the original, and not the original itself. That doesn’t have to be a drama, but it would help if it were visible.

Interested in learning more about issues of translation in theatre? Here is a bibliography provided by Dr. Geraldine Brodie:

Aaltonen, Sirkku. 2000. Time-sharing on Stage: Drama Translation in Theatre and Society (Clevedon: Multilingual Matters)

Anderman, Gunilla. 2006. Europe on Stage: Translation and Theatre (London: Oberon Books)

Brodie, Geraldine. 2012. ‘Theatre Translation for Performance: Conflict of Interests, Conflict of Cultures,’ in Words, Images and Performances in Translation ed. by Brigid Maher and Rita Wilson (London: Continuum) pp. 63-81

Johnston, David (ed.). 1996. Stages of Translation (Bath: Absolute Classics)

Venuti, Lawrence. 1995. The Translator's Invisibility (London: Routledge)

I. Recommended Resources

Websites for Further Reading, Exploration and Discovery

Forget Memory Blog (by Professor Anne Davis Basting): forgetmemory.org

Alzheimer Society of Toronto: alz.to

Alzheimer Society of Canada: alzheimer.ca

Dotsa Bitove Wellness Academy: dotsabitove.com

The Canadian Association for Suicide Prevention: suicideprevention.ca

Kids Help Phone: kidshelpphone.ca

Music

Tu te souviendras de moi, by Marc G  linas: [youtube.com/watch?v=o_v7hvkwnko](https://www.youtube.com/watch?v=o_v7hvkwnko)

Documentaries

CBC series Canada: A People's History. Episode #16: Years of Hope and Anger: 1964 – 1976

FOCUS

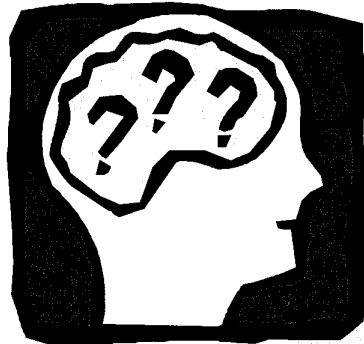
Helping teens understand Alzheimer's disease



Some Facts

Right now, no one knows what causes

Alzheimer's disease and there is no cure. There are drugs that can help with some of the symptoms of the disease so people are less anxious and can maintain their independence for a longer period of time. But, eventually individuals will lose many of their abilities and will need to rely upon others to take care of them.



Alzheimer's disease kills brain cells

causing them to shrink or die. When

people have this disease, they forget how to do familiar things, they don't recognize the people they love, they have difficulty understanding a conversation or they may act in an unusual manner, for example, pacing around a

room. These changes occur over many years and get worse over time. These actions are not their fault. Alzheimer's disease makes people act in this way.

Alzheimer Society

Is Alzheimer's disease affecting your life?

If your mom or dad is caring for a grandparent, you have probably noticed some changes. They may be very busy with work, home and caring for your grandparent. You may notice that your parents are tired, impatient or don't have enough time for you. They may ask you to help out.

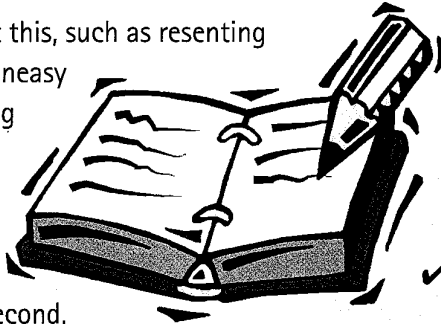
You may have many feelings about this, such as resenting the demands on your time, being uneasy about having friends over, or feeling helpless because you don't know what to do. First of all, if this is happening to you, talk to your parents, teacher or an adult you trust about how you are feeling. Second, contact the Alzheimer Society to get help and to learn more about the disease. One example of coping with your feelings is to keep a journal.

Even though your grandparent may not be able to do many things, some of his/her abilities and interests will remain. You may be surprised how much you can help.

Here are a few examples. Let's say, your grandfather has Alzheimer's disease. If your grandfather liked to listen to music, you can share your favourite artist's CD. If he liked to garden, he may enjoy helping you with yard work. Perhaps your grandfather played sports. He probably

Make a personal biography: Become a Journalist.

Your grandparent will remember things from his/her past; why not interview your grandmother or grandfather on what it was like to be a teen? Tape the interview and write up a personal biography to share with other family members.



- ✓ Who was your best friend?
- ✓ What did you do after school?
- ✓ Did you have a part time job?
- ✓ What chores did you do around the house?
- ✓ What kind of clothes did you wear?

would enjoy your company on a regular walking program after school. Or, maybe the two of you could wash the car.

Caring for someone with Alzheimer's disease is not easy. Some days will be frustrating and other days will be better. Do the best you can. Remember, when you spend time with the individual in a meaningful way, he or she will always feel your love.

Alzheimer Society

For more information:

or check the phone book for your local Alzheimer Society.

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Alzheimer Society of Canada
20 Eglinton Avenue West, Suite 1600, Toronto, Ontario, M4R 1K8
Tel: (416) 488-8772 1-800-616-8816 Fax: (416) 488-3778
E-mail: info@alzheimer.ca Website: www.alzheimer.ca

Charitable registration number: 11878 4925 RR0001

Can you imagine?

It is probably difficult to imagine what it would be like to lose part of yourself. Some of the situations in **Teen's Reality** may apply to you. Some of the situations in **Alzheimer Reality** apply to people with Alzheimer's disease. Match them up to try to imagine what effect Alzheimer's disease may have on someone.

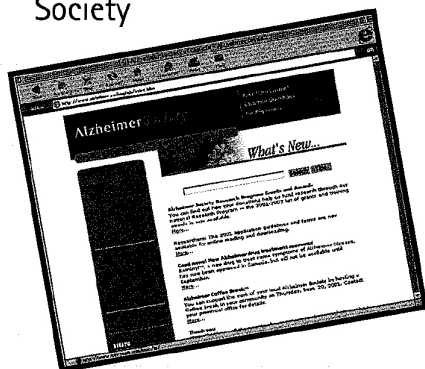
Teen's Reality

- ✓ Getting a driver's licence
- ✓ Leaving home for your own apartment
- ✓ Finding that special someone in your life
- ✓ Doing your homework or studying at university
- ✓ Trying the latest fashion trend
- ✓ Doing your laundry and making your own meals
- ✓ Being among friends who understand what you are going through

Alzheimer Reality

- ✗ Not recognizing your husband or wife of 50 years
- ✗ Not understanding what you read in the newspaper
- ✗ Having your driver's licence taken away because you confuse the gas pedal with the brake
- ✗ Forgetting where you live and getting lost in your neighbourhood
- ✗ Forgetting how to work the washing machine and stove; putting your clothes on inside out
- ✗ Forgetting how to tie your shoes
- ✗ Feeling alone among strangers and not knowing what to do

Visit the Alzheimer Society of Canada website at www.alzheimer.ca or contact your local Alzheimer Society



Video

Just for the Summer

Churchill Films, Los Angeles, CA
213-207-6600 29 mins.

Philip, a high school track star, must come to terms with Alzheimer's disease when his grandmother comes to live with him and his parents "just for the summer"—until she's better. But for Gram, who has Alzheimer's disease, the summer will never end and she will only get worse. Philip frequently misses track practice to care for her, but he's too embarrassed to talk about it to his friends, who begin to shun him. Only in remembering Gram as she used to be can Philip's anger, shame and helplessness subside, and understanding emerge.

Can you relate?

If you were the person with Alzheimer's disease, what are some feelings you might experience? (Refer to list of emotions at bottom of page.)

Emotions: scared, lonely, angry, silly, embarrassed, frustrated, confused, useless, worried, terrible, alone, sad

More facts

Alzheimer's disease was named after a scientist called **Dr. Alois Alzheimer** who discovered the disease around 1906. It usually affects people who are over 65 years old. But occasionally the disease affects people who are younger than that, for example, in their 40s or 50s. Both men and women can get the disease, but not young people. As the population ages, you will probably know more people who are getting Alzheimer's disease. It also means more people are caring for someone with the disease.

Books

- ① **Daughter**
Ishbel Moore, Kids Can Press, Toronto, 1999, ISBN 1-55074-535-2.
- ② **Coping When a Grandparent has Alzheimer's Disease**
Beth Wilkinson, 1995, ISBN 0823914151.
- ③ **Understanding Dementia: A Guide for Young Carers**
Kate Fearnley, 1996, ISBN 1873452861.

The end of Alzheimer's "disease"

www.opendemocracy.net/transformation/peter-j-whitehouse/end-of-alzheimer%E2%80%99s-%E2%80%9Cdisease%E2%80%9D

Peter J. Whitehouse

It's time to re-inject some humanity into the unloving scientism and unjust capitalism of the contemporary dementia industry.



The Intergenerational School. Credit: Peter J. Whitehouse. All rights reserved.

How can we love or do justice to someone who is considered socially dead, someone who is a shadow of their former selves and no longer contributes to their community?

That's the message the mainstream scientific and medical communities send out about [Alzheimer's](#): it's a terrible disease, one of the worst forms of dementia that causes the loss of thinking abilities, ruins lives and threatens the health of economies. The Alzheimer's label creates fear by separating human beings into two separate categories: those who are still fully alive without the disease, and the unfortunate "zombies" who suffer from it.

This separation is an illusion, designed to benefit drug companies and medical professionals. It obscures the need to restructure society in order to ensure that all people can get the support they need as they grow older, without placing an unfair burden on traditional care-givers, especially women.

"Medicalization" - the dominance of medical science and economics in debates over aging and its associated challenges - limits our imagination about how memory loss in older people can be addressed in families and communities. Diseases are seen as disorders of the genes and molecules that only drugs can alleviate. The goal is to find a cure so that Alzheimer's is terminated. Yet rarely do we ask what such a technological fix would look like or how much it would cost: how do you cure a brain, let alone an older one?

By contrast, placing love and justice at the center of the conversation expands our moral imaginations, and clarifies the social and political responses that are the only viable solutions to the challenges of dementia. In order to foster a movement of this kind we must first understand the power and influence of the techno-scientific world-view that focuses on treating disease instead of promoting health.

Dementia as a concept has been evident since the first writings of human beings. The early Egyptians and the Greeks noted that some of their elders lost their memories over time, particularly their memories of recent events. As a medical label, dementia emerged in the mid-1800s in Western Europe. “Alzheimer’s disease” wasn’t invented until 1910 – by [Emile Kraepelin](#) in Germany in his influential text book of psychiatry, where it was listed as a dementia in younger people. This was somewhat to the chagrin of his subordinate colleague Alois Alzheimer who was unsure that he had defined a separate disease at all.

Over the next 100 years, the term “Alzheimer’s” was promoted by scientists, clinicians, and others through a web of power and influence that extended it to millions of people around the world, under an expanded definition that now included older people. Kraepelin sought prestige for his department in Munich, and wanted to dominate the science of brain psychiatry that emerged in the early 20th century by influencing the structure of diagnostic categories known as “nosology.” There’s a direct parallel here with attempts by modern psychiatry to control the definition and treatment of mental illness at the turn of the 21st century through the ill-conceived and much-criticized “[Diagnostic and Statistical Manual V](#)” of the American Psychiatry Association.

Both were attempts by small groups of professionals to label more and more people as members of the class they ostensibly served. In actuality this process also promoted the social influence of these professionals, and their ability to profit from categorizing people in this way.

In addition, both movements were about imagined scientific progress, professional hegemony, and the medicalization of aging. Yet the [National Institute of Mental Health](#) has flatly contradicted the claim that modern psychiatric diagnostic categories are based on adequate science. Modern psychiatry may incorporate language about patient-centered care (a technocratic version of love perhaps) and mental health equity (or justice), but it remains rooted in an unholy alliance between scientism and capitalism.

The business model of the pharmaceutical industry is based on expanding markets for their products by labeling more people as “mentally ill” and incorporating immoral and illegal practices such as off-label prescribing. New categories of mental illness must be constantly added – like “[Asymptomatic Alzheimer’s disease](#)”, the latest example. The Alzheimer’s field pushes early diagnosis of these new, so-called diseases as an unchallengeable good, yet it fails to ask the most basic questions about the implications of doing this for health care costs and priorities. Improving the quality of care for existing conditions is ignored or downgraded in the search for new drugs and new markets for them. The opportunity costs of miss-focusing our efforts in this way are huge: the ubiquitous illusion of scientific progress is not only inefficient, it’s also unjust.

What happens when scientific solutions do not emerge as promised?

The principal hope for people with cognitive challenges like Alzheimer’s lies in reinventing community, re-distributing responsibilities for caring for one another, and finding better ways to finance the support structures that are needed to ensure that these responsibilities are shared by everyone and not simply “expected” of women. We have to rethink the nature of aging in this context, and with it our ideas about the role of science in society, the role of intellectual property rights and money, and ultimately, the nature of our humanity. People with memory problems should be integrated into their communities as much as possible, not separated from them because they suffer from a “disease.”

There are plenty of successful examples of how this can be done – like the “[Intergenerational School](#)” in

which people with “dementia” volunteer and read or tell stories from their lives to children. A few years ago, the school’s “volunteer of the year award” was given to someone who couldn’t remember that she came to the school each week – but why should that matter? In the moment of her relationship with the child, she was very much present.

The movement to create “dementia-friendly” communities includes many such schools and other empowering organizations. They focus on promoting brain health through purposeful activity, good diet and physical exercise, which are all things that help to prevent cognitive deterioration as we age as best we can. But we must also recognize the ultimate limitations of the human mind and body, and learn to cope with them. We all share the reality of being cognitively and physically frail and mortal creatures. That common humanity should help us to focus on extending love, care and justice in our relationships with each other, not to obsess on the latest wonder drug in order to avoid our responsibilities.

Challenging Alzheimer’s is, ironically perhaps, a lever to create much good in the world, if we can transform the way we think and act. The benefits of reimagining the cognitive challenges of aging will be enormous: understanding that caring relationships are better than drugs; appreciating that everyone faces cognitive challenges and that we all need the same sense of purpose and passion in life regardless of the labels that others attach to us; recognizing that our priorities must shift away from genes and molecules towards improving the environment in which we grow old; and facing up to the need to advance the cause of future generations of older people.

Dementia-friendly communities with access to healthy food and better forms of transportation are adult and child-friendly too – they are better for all of us and for the planet. The wisdom of the elderly, the appreciation of limits, and the importance of morality must be reincorporated into the language, experience and policy that surround the cognitive challenges of ageing. By doing so we can regain some of the humanity that has been lost to the excessively materialistic, death-denying world of hype and false hope that emanates from the unloving scientism and unjust capitalism of the contemporary dementia industry.