

studio180theatre

STUDY GUIDE

Four Minutes Twelve Seconds

2023/24



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A. Guidelines for Brave Classroom Discussion

Thank you for bringing your class to *Four Minutes Twelve Seconds*. We hope your students will have the most positive and engaging theatre experience possible. To that end, we have created this Study Guide to support your pre-show preparation and post-show follow-up in the classroom.

For the most robust examination of the characters and themes of *Four Minutes Twelve Seconds*, we recommend booking a [Studio 180 IN CLASS](#) workshop led by our experienced Artist Educators. We use drama-based activities to promote empathy and inspire critical thinking in three immersive sessions, delving into the big questions of the play. Please contact [Jessica Greenberg](#) to learn more or book a workshop.

Studio 180 is known for provocative shows that tackle potentially sensitive, personal, upsetting and controversial topics and *Four Minutes Twelve Seconds* is no exception as it examines gender, class, privilege, consent and violence, including sexual violence, among other topics. As educators we know that we can never guarantee that all participants will feel 100% comfortable; however, we have developed the following guidelines to promote a safer space and help you lead brave and productive pre- and post-show sessions aimed at empowering all students to feel valued, respected and able to contribute openly and honestly to the 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 commitments to confidentiality, avoiding side chatter, and never ridiculing or putting down participants or their ideas.
- Your class may include students from a wide variety of cultural, racial, religious and socio-economic backgrounds. A wide range of gender and sexual identities are likely represented amongst your students. Teachers and students must resist the urge to place individuals in the spotlight based on their perceived identity, history or point of view. Students will engage in the conversation as they feel comfortable.
- Family relationships, parent-child conflict and intimate partner violence are themes in *Four Minutes Twelve Seconds*. It is important to be mindful of family diversity and avoid generalizations and assumptions that could isolate or alienate individuals. Frequent reminders that there will often be as many different perspectives as there are people in the room and that there are many ways to make a family, are useful and help reinforce the value of a multiplicity of ideas and points of view.
- It is the moderator's role to establish a space of respect and inclusion, 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 *Four Minutes Twelve Seconds* should not be to reach a class consensus. The goal should be to establish a forum for a free and respectful exchange of ideas.

B. Introduction to Studio 180 Theatre

Inspired by the belief that people can engage more fully in the world through the experience of live performance, Studio 180 Theatre engages, provokes and entertains audiences by producing dynamic live theatre and innovative *Beyond the Stage* experience that delve into social and political issues, asking big questions and inspiring conversations about our world, our communities and ourselves. 2023/24 is our 21st season of producing theatre in Toronto.

Our inaugural production of *The Laramie Project* played to sold-out houses at Artword Theatre in Toronto in 2003. Its success led to a 2004 remount at Buddies in Bad Times Theatre, which earned two Dora Award nominations. Since then, Studio 180 has continued to stage acclaimed productions of plays that tackle difficult issues and generate powerful audience and community responses.

As an independent theatre company, we are a nomadic group of artists. We create and produce our work in various spaces and venues across Toronto and we frequently partner with other companies in order to stage our plays. Our partnerships have included collaborations with Buddies in Bad Times Theatre, Canadian Stage, Coal Mine Theatre, The Musical Stage Company, The Theatre Centre, The Harold Green Jewish Theatre Company, Mirvish Productions and Crow's Theatre. *Four Minutes Twelve Seconds* marks our second collaboration with Tarragon Theatre.

In addition to our producing partners, we have a proud history of collaborating with community and advocacy organizations to raise funds and awareness around issues, causes and communities. Through special events, art exhibits in our theatre lobbies, pre- and post-show conversations, and panel discussions, we work together with artists, community leaders and subject matter experts to bring conversations ignited by our plays [Beyond the Stage](#). Community partners have included Supporting Our Youth, Givat Haviva, Palestine House, Democrats Abroad, The 519, AIDS ACTION NOW!, AIDS Committee of Toronto, Toronto People With AIDS Foundation, Positive Youth Outreach, HIV & AIDS Legal Clinic Ontario, Peace Now, The Polish-Jewish Heritage Foundation of Canada, Women in Capital Markets, Black Coalition for AIDS Prevention, CATIE, Alliance for South Asian AIDS Prevention, the Cities Centre at U of T, Feminist Art Collective, Shameless Magazine, Next Gen Men, Bad Subject, 2-Spirited People of the 1st Nations the Dotsa Bitove Wellness Academy, Ashkenaz Festival and the Chinese Canadian National Council.

Outreach to high school audiences has always been a crucial component of our work. In 2010 we launched [Studio 180 IN CLASS](#), an innovative workshop model that fosters productive dialogue, encourages critical thinking, and promotes empathy by exploring the uniquely humanizing capacity of live theatre. Over the years, our Studio 180 IN CLASS program has grown to reach more than a thousand students across the GTA each year. We are proud education partners of the Toronto District School Board.

We love plays that ask big questions about our communities and our world, and we have introduced Toronto audiences to a significant number of socially relevant plays from international stages. In 2015, inspired by our eagerness to investigate more locally rooted questions, we launched [Studio 180 IN DEVELOPMENT](#). Working with both established and emerging playwrights and creators, we provide financial and artistic resources to a broad range of issue-based works at various stages of development. We then invite student and public audiences to hear the work and contribute to the development process. Learn more about Studio 180 Theatre, our current season, and 20-year+ history at www.studio180theatre.com.

C. Introduction to the Playwright and the Play

The Playwright – James Fritz

James Fritz is a multi-award-winning writer from South London, UK, whose plays for stage and radio include *Four Minutes Twelve Seconds*, *Parliament Square*, *Ross & Rachel*, *Start Swimming*, *The Fall*, *Comment Is Free*, *Death of A Cosmonaut* and *Lava*. He has won the Critics Circle Theatre Award for Most Promising Playwright, a Bruntwood Prize for Playwriting and the Imison and Tinniswood BBC Audio Drama Awards, the first time a writer has won both in the same year. He has also been nominated for an Olivier Award for Outstanding Achievement in an Affiliate Theatre, a BBC Radio Award for Best Single Drama, and was named runner-up in the 2013 Verity Bargate Award. He is a graduate of both the Channel Four Screenwriting Program and the BBC TV Drama Writers Program and has a number of original television series in development.



The Play – *Four Minutes Twelve Seconds*

Di and David have devoted their lives to giving their son Jack every opportunity they never had. When a video of a teen sexual assault goes viral, Jack is implicated and Di and David begin to question whether they can trust Jack, his closest friends, or even themselves.

The cornerstone of Studio 180's 2023/24 season is our North American premiere of James Fritz's Olivier Award-nominated drama, originally produced in London, UK at the Hampstead Theatre in 2014. Previous 180 READS presentations of this astounding play generated powerful audience responses, inspiring us to mount this fully realized Mainstage production in April/May 2024.

Deeply provocative, nuanced, and thoughtful, this family drama examines issues of consent and privilege and illuminates the insidious opportunities new technologies offer.

CONTENT ADVISORY: This play includes strong language and mentions of physical and sexual assault. Themes include consent, cyberbullying, gender, class and race-based privilege. Recommended for grades 9-12.

We are very happy to discuss the play's content and suitability for your students. Please contact Director of Youth and Community Engagement, Jessica Greenberg at jessica@studio180theatre.com or 416-669-5377 with your questions or to request a reading copy of the script.

D. Attending the Play

Prior to the performance, please ensure that your students are well prepared. The better prepared they are, the more they will gain from the experience. The following guidelines should help you and your students get the most out of attending *Four Minutes Twelve Seconds*:

- 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. Weekday matinées begin promptly at 1:00PM. 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 and 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 a very 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 theatre. 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. There are affordable food options in the immediate vicinity if students wish to arrive early and purchase lunch before the show.
- We encourage student responses and feedback. After all student performances of *Four Minutes Twelve Seconds*, there is a talkback session with cast members. If students are aware of the post-show talkback, they will be better prepared to formulate questions during the performance – and they will remember to remain in their seats following the curtain call! After the show, kindly take the time to complete our online [Teacher/Student Response Form \(studio180theatre.com/education-feedback\)](http://studio180theatre.com/education-feedback).
Your feedback is extremely valuable to us!

Community Resources & Support

In addition to your school's guidance department, it will be helpful to remind students of the following resources available to them if they, or someone they know has experienced sexual violence and require support.

Kids Help Phone:
kidshelpline.ca
1-800-668-6868
Text: 686868

Toronto Rape Crisis
Centre:
trccmwar.ca
416-597-8808
Text: 647-424-1134

Peel Region's Hope 24
(24-hour crisis line)
1-800-810-0180

E. Lobby Exhibit

Presenting Partner – [Feminist Art Collective](#)

The Feminist Art Collective is a volunteer organization that programs the celebration of Feminist Art through conferences, exhibitions, and residencies. We aim to showcase like-minded, multi-disciplinary art while creating a space that is celebratory, positive, intellectually engaging and provocative. We are committed to our spaces being trans-inclusive, anti-racist and intersectional. Furthermore, by providing an opportunity for feminist artists to meet and share their work, we believe we can provide opportunities for networking and future artistic collaboration that can inspire social change and empowerment. The ripple effect of this type of artistic sharing and learning can provoke positive transformations in our communities and minds.

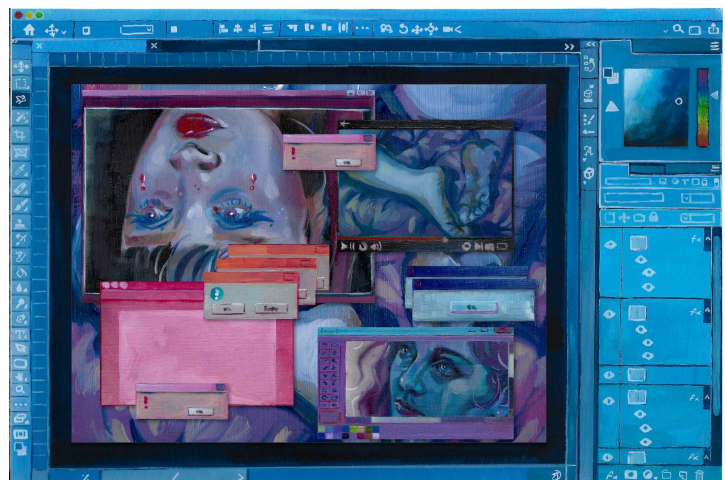
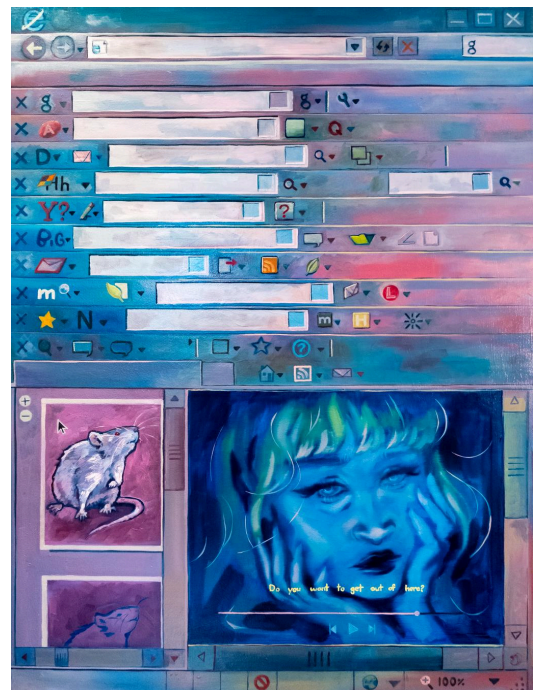


Lobby Exhibit Artist –

Stephanie Camille

Stephanie Camille is an artist currently residing in the GTA and is currently finishing up her MFA at OCAD University. Oil paint, being Stephanie's preferred medium, has a 'timeless,' adaptable-yet-ridged, and romantic quality that Stephanie loves juxtaposing with her modern, vibrant aesthetic. She has previously experimented with digital collage and interventions during the pandemic when everything was online-focused. Inspired by bright, saturated colours, Stephanie paints technicolour portraits that connect to her current topic of focus for her thesis: hyperfemininity and girly-girl aesthetics.

Initially inspired by the online connections formed during the pandemic lockdown, my art delves into the intersections of digital and physical existence. Rooted in the introspections from my journal during the initial lonely months, I explore those realities through metaphorical 'windows' using recognizable digital interfaces. Blending traditional mediums like oil and gouache, *Connect* is a journey of self-discovery, unraveling the complexities of isolation, loneliness, and routine. On one end, my screens trapped me, but on the other end, I fell in love with my only connection to the people I yearned to be physically near.



F. Community Partner – [Next Gen Men](#)

At Studio 180 Theatre we choose plays that inspire conversations extending Beyond the Stage. For each production we collaborate with a Community Partner to share knowledge, resources, networks, and our mutual passion for transformative artistic experiences. We are proud to be partnering with Next Gen Men during the run of Four Minutes Twelve Seconds and are grateful for their support. On the following pages you can learn more about Next Gen Men's outstanding programs and check out their sample of resources selected specifically to engage with the play's themes of promoting healthy masculinities and gender justice.

NEXTGENMEN

[Next Gen Men](#) is a small-but-mighty Canadian nonprofit whose work is dedicated to one really ambitious thing—to change how the world sees, acts and thinks about masculinity. They bring together perspectives from across Canada, across genders, and across specialties to talk about why everyone has a stake in the future of masculinity. Next Gen Men are champions of hope, and workers for change. They facilitate in school programs and community workshops and are re-launching Voice Male, Canada's pro-feminist men's magazine.

After the performance of *Four Minutes Twelve Seconds* on Sunday, May 5, Studio 180 will be hosting Next Gen Men's Director of Programming, Jonathan Reed for a workshop entitled Let's Talk With Boys: The Pyramid of Gender-Based Violence. The workshop will be an interactive and empowering follow-up activity and discussion about the characteristics of gender-based violence in our society, and how to effectively engage masculine-identifying youth in making a difference. The goal is to connect the dots between *Four Minutes Twelve Seconds* and everyday conversations about positive masculinity with the boys and young men in your life.

You know those boys.

You know them from your classroom, your sports team, your dinner table. You've seen them trying out what it means to be a man. You've seen them engaging with peers, stepping up as leaders, and navigating the rough waters of adolescence.

When you need to be there for them, to be an emotional support or an invaluable mentor, where do you turn to know, with confidence and calm certainty, what to do?

Next Gen Men trains, equips and empowers parents, educators, coaches, and youth workers to lead the next generation towards a better future, to anchor them to positive masculinities and offer them opportunities for connection and growth. While Next Gen Men is a leading voice on engaging boys and young men on topics of gender, there is only one expert on the youth in your community: you. That's why we design resources like the ones below for parents and educators to foster positive masculinity within and among the next generation.

Discover these resources curated by Next Gen Men:

Blog post

How to Address Toxic Masculinity with Boys by Jonathon Reed

"If you think a boy who was in a fist fight isn't hurting, try punching something with an unprotected fist."

<https://www.nextgenmen.ca/blog/how-to-address-toxic-masculinity-with-boys>

Next Gen Manual

This comprehensive manual is the centrepiece for Next Gen Men's initiative to train, equip and empower educators to be champions of gender-transformative boys programs within their own communities. It is generously made available to download for free:

<https://nextgenmen.ca/manual>

The Rape Culture Pyramid

We specifically recommend this section (Core Section 5) of the Next Gen Manual (pages 41-50) as it pertains to themes and characters in the play.

"Guys will often go to great lengths to convince themselves they don't need to intervene in a troubling situation, whether it's some version of so-called locker room talk, sexual harassment, or potential assault."

<https://nextgenmen.ca/manual>

Online Course:

Raising Next Gen Men

Check out this online course for parents, educators and coaches about masculinity and the positive development of boys and young men. This course will help you develop a better understanding of masculinity in order to build stronger connections with boys and engage them in deeper, more transformative conversations.

<https://shop.nextgenmen.ca/products/raising-next-gen-men>

G. Background Resources: Understanding Consent, Trauma & How to Support Our Friends

We use the following resources in our Studio 180 IN CLASS workshops around *Four Minutes Twelve Seconds*. They were created and generously provided by Studio 180 Artist Educator and sexual health expert [Heather Johnson](#). © Copyright Bad Subject Inc. 2022.

1. Consent IRL (In Real Life)

What is Consent?

Consent - giving permission for something to happen. For there to be consent, you need to be able to answer yes or no, depending on what you decide for you and your body.

Some Other Definitions to Remember:

Boundaries - principles that you establish to keep yourself feeling safe and comfortable, mentally, emotionally, and physically.

Sexual violence - Umbrella term for any unwanted act which crosses a person's body boundaries.

Sexual assault - any unwanted act of a sexual nature involving physical contact.

Sexual harassment - any unwanted act of a sexual nature that does not involve physical contact.

Rape - sexual assault that involves penetration. Rape can happen to anyone regardless of their gender and sexual orientation and is not limited to penis-vagina penetration.

When we encounter someone who has had something non-consensual happen to them, it is not our job to label their experience. It is not our job to be detectives. Sexual violence robs you of your power and so by asking the person what they would like to do and supporting their decision is the first step to allowing them to have their power back. Words like, "I am here for you," "I believe you," and "We can do what feels best for you," are great ways to make a person feel supported.

What Consent Cannot Be

Below are different ways we may make a person feel like they can't say "no". If any of these behaviours are happening, a person cannot give consent.

- Persistence -- wearing someone down until they give in
- Threats
- Begging
- Peer pressure
- Uncertainty – going ahead when someone is clearly unsure of what they want
- Bribery – Offering the person something they want so they will do what you want
- Blackmail -- Using something against someone so they'll do what you want
- Manipulation
 - Psychological - trying to make a person think differently about the situation to get what you want
 - Emotional - trying to use the person's feelings to get them to do what you want
- Intoxication --alcohol, cannabis, and drug use
- Age – being older than a person, *Legally, you cannot consent if you are under 18 and the other person is over 18 and in a position of authority over you. *
- Power imbalance – structural power or informal/social power

FRIES

This acronym can help us practice good consent.

Consent must be Freely Given. Without pressure, coercion or manipulation.

Consent is based in Respect. You see the other person as an equal.

Consent should be Informed – you know what you are consenting to. A piece of this is talking about safer sex practices.

Consent is Exact. For every act, every person, every time.

Consent is Switchable – you can change your mind at any time.

The person initiating the act is responsible for asking for Consent.

How To Check In

To practice good consent, we want to remember to check in before, during, and after.

Before

We want to have conversations about likes and dislikes. We tend to do this when we make a new friend but we also can do this for romantic and sexual relationships. We can also take those times to discuss general boundaries and overall desires for the relationship.

Asking to get into things with a person doesn't have to be boring or kill the mood. Something like, "I've been thinking about you all day. If you're up for it, I'd love to _____ later. Would you like that?"

During

This is where non verbals are the most important. We want to watch a person's facial expressions and body language to gauge if they're having a great time or not. You can also check in with your words with phrases like, "How does this feel?" or "is this good or this?" If you're wondering if your person isn't feeling fully comfy, you can ask something like, "Do you need a break?" Remember, when in doubt about a person's non-verbal cues, check in with your words.

After

Conversations after can be the hardest at times but they are super important as this can be where we can fix things if something was uncomfortable, and still be able to have a good relationship. Sometimes when it was not comfortable, we may choose to not say anything and just pull away, so checking in helps a lot. You can ask, "What was great for you and would love to do again?" "What would you want me to do better or not do again?" Hold space for those answers and remember this is not an attack on you but your person expressing what makes them feel best.

Telling a person when they did something that you didn't like can be just as hard. Saying something you liked before and after you give the negative feedback helps to soften the blow. Also suggesting an alternative gives them something to do better next time.

2. Understanding Trauma and Supporting Someone Who Has Experienced Harm

Our brain has an alarm bell. When a traumatic event occurs (like rape or sexual assault or the threat of rape or sexual assault), the alarm bell goes off and our brains go into survival mode.

Once the alarm bell starts ringing there are generally five ways it will respond to keep the body safe: Flight, fight, freeze, appease, and dissociate. Most people know what fight looks like, but the others can seem like the opposite of what someone "should do."

Flight	suddenly without saying anything to anyone
Freeze	stillness with a glazed over expression
Appease	looks like "getting into it" even if the person is repulsed by what's happening.
Fawning	positive communication with someone who caused harm, like "flirting"
Dissociate	like freeze but with the experience of leaving the body and/or no memory after

All of these are smart and valid responses that our brain chooses (probably unconsciously) to keep us alive in the moment and take care of us after the fact.

We remember trauma less in words and more in feelings in our bodies. Because our survival brain kicks in, other parts of our brain slow down or shut off. This is why survivors often can't speak about what happened and, if they can, the memories may be fragmented, incomplete and not chronological. This is one reason why sexual assault survivors are frequently not believed – because their stories are seen as "not adding up."

A trigger is a colour, smell, word, or other cue from a past trauma that shows up in the present and sets off the alarm bell. Even if the present situation is less dangerous, our brain's alarm bell goes off, and survival mode kicks in. Someone is triggered when the brain mixes up the "here and now" with the "there and then."

When taking care of someone who has experienced harm it's important to remember a few things:

- You aren't a detective and the person's memory may make the story wonky so pressing for details will just cause upset as they may not be able to remember.
- Don't try to make things "right" if you know the person who has caused harm. Let the survivor decide how they want to go forward.
- Follow the lead of the person who has been harmed – the more a person feels believed and back in control after a serious event the less likely they are to suffer from Post-Traumatic Stress Disorder.
- Don't tell anyone the person has not given permission for you to tell. This can open them up to a lot of harm via judgement or getting hurt again.
- Do listen carefully and compassionately. Let them know you believe them.

H. Prompts to Examine Theatrical Presentation

a) ISSUE-BASED THEATRE

Studio 180 Theatre produces plays that speak to socially and politically relevant issues. We gravitate to works that ask questions rather than provide answers.

What are the social or political issues in *Four Minutes Twelve Seconds* and how effective are the play and the production in illuminating them? Reflect on what was new, surprising or revelatory to you. Reflect on what was familiar, affirming or empowering. Reflect on what was confusing, challenging, or implicating.

Why live theatre? What makes theatre an effective art form through which to explore themes, issues and human behaviour? Consider what is specific about your intellectual, emotional and communal responses to attending live theatre compared to engaging in other forms of art, such as reading a novel, watching a movie or looking at a painting.

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

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

How effective is *Four Minutes Twelve Seconds* at exploring multiple perspectives or points of view? Which points of view came into direct conflict with one another? Did that conflict propel compelling drama? Was the play even-handed? Did you feel that a multitude of opinions and points of view were expressed? Were the characters portrayed fairly? Do you believe an even-handed or fair portrayal is important when it comes to seeing a play? Which characters and stories were the most memorable? Which voices remained with you the 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? Did you form an emotional attachment to any of the characters? Who were you rooting for? Who did you want to see more of? Did you disagree with what some of the characters were saying or doing? What would you ask those characters, given the chance?

c) POINTS OF VIEW – PLAYWRIGHT

What do you imagine is the playwright's point of view regarding the characters and their circumstances? Do you think James Fritz is on the same "side" as any of the characters? Who would he be rooting for? What do you think he wants his audiences to grapple with when engaging with his play? Generate a list of open-ended "Big Questions" that might have inspired the writing of this play.

d) DESIGN

How did the design of the production affect the presentation of the piece? How effective was the set, in defining space, time and locations? What mood or ambience was created? How did colour, texture and space add to the theatrical experience? How was lighting used to create mood or ambience? How did lighting work to define space and setting? How did the set and lights work in combination with one another? Were these design elements more abstract or naturalistic? How were costumes used to define characters? How were costumes used to signify

the passage of time? How did the sound designer utilize sound and music to create ambience, mood, time period and location?

g) TIME & STRUCTURE

How do the playwright, designers and director collaborate to indicate time and location in the play? Were you always able to determine where and when scenes were taking place? How was the passage of time portrayed?

h) BEYOND THE STAGE

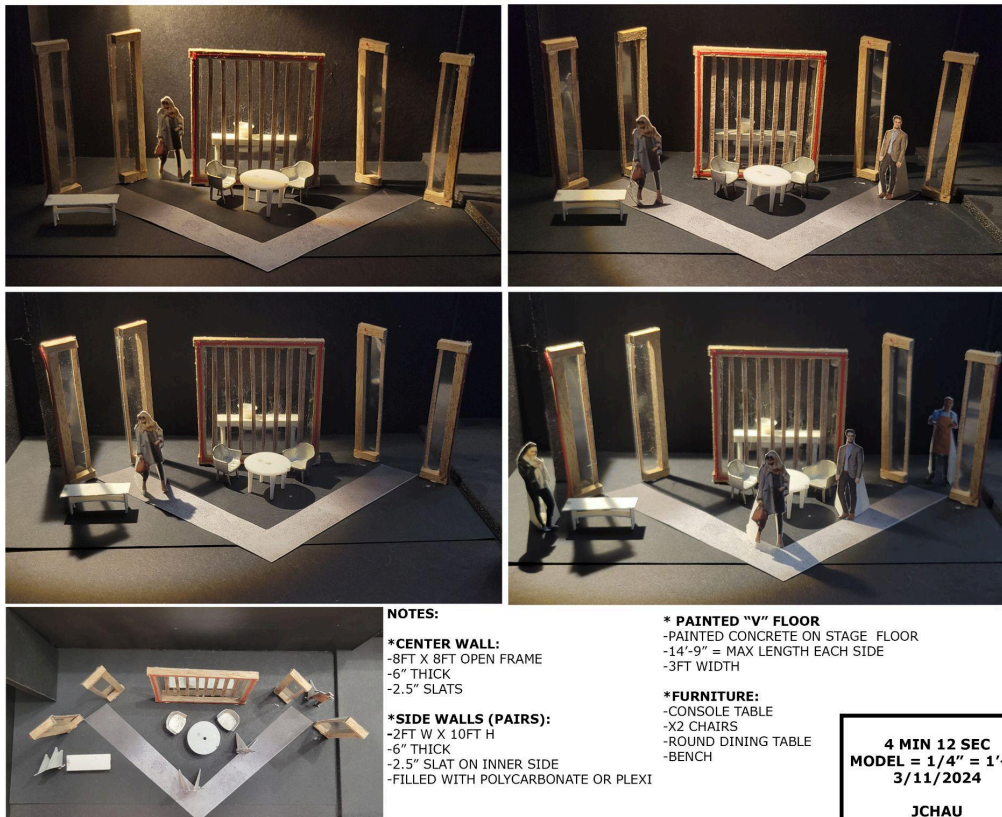
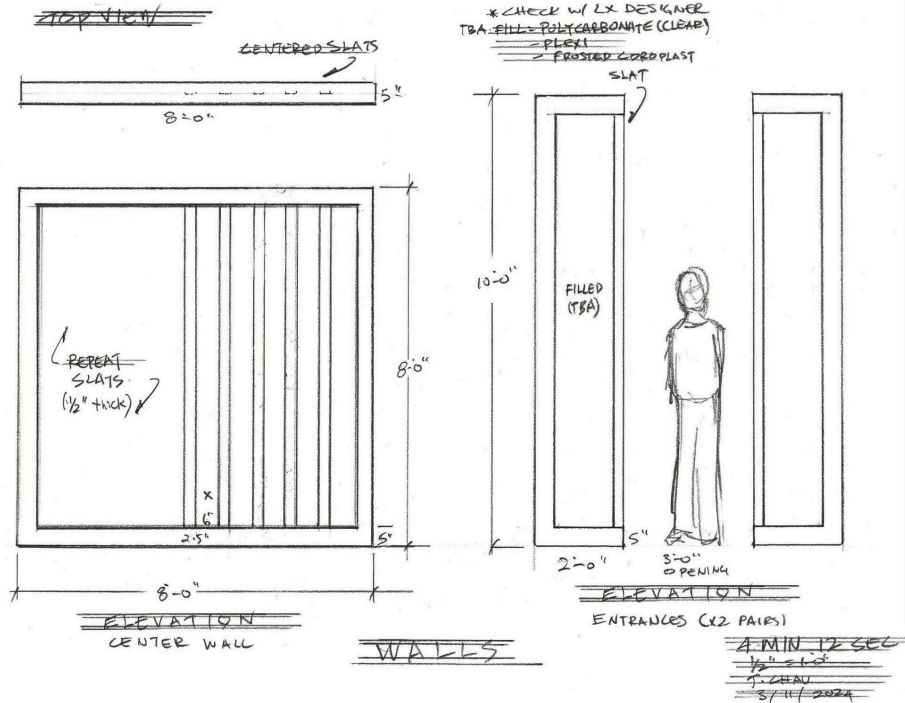
At Studio 180 we like plays that provoke big questions about ourselves, our communities and our world: plays that we hope will inspire conversations that continue long after you leave the theatre. After seeing *Four Minutes Twelve Seconds* and participating in the IN CLASS workshop sessions, what are you curious about? What do you want to learn more about? Students are encouraged to select a topic or theme, inspired by the play and conduct their own research using articles, books, documentaries, or other resources. Findings can be presented in written, or oral reports, or through various artistic mediums such as video, a performed scene, poetry or fictional prose, or a painting, drawing or sculpture together with an artist statement.

If your students generate creative responses to the play, please share them with us by contacting Director of Youth and Community Engagement, [Jessica Greenberg](#).

I. Set and Costume Design – Behind the Scenes

1. Set Design

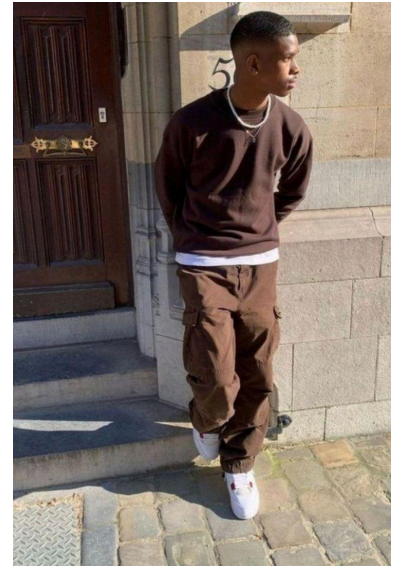
Check out these sketches and photos of the set model by set designer Jackie Chau. These will be helpful references when responding to the prompts about set design in Section H.



2. Costume Design

Jackie Chau also designed the costumes for the play. She did so in conversation with the director and with each actor to determine what felt best for everyone. Based on the play's setting, there was no need for specialty costumes, and everything could be purchased from stores (as opposed to being built). As a starting point, Jackie provided everyone with the following images as sources for inspiration.

Nick - Played by Tavaree Daniel-Simms:



David - Played by Sergio Di Zio



Cara - Played by Jadyn Nasato



Di - Played by Megan Follows



J. Additional Resources:

1. Brock Turner, rape culture & male privilege

I won't let his life be ruined before it's even begun.

- David (Jack's Dad), Four Minutes Twelve Seconds

One of the most notorious examples of our society upholding and protecting rape culture, is that of Stanford University athlete Brock Turner who, in 2015, sexually assaulted Chanel Miller while she was unconscious. Turner was charged and his highly publicized trial sparked outrage and debate over issues of sexual assault, privilege, and lenient sentencing. Turner was initially sentenced to six months in jail, but he served only three months before being released. The leniency of the sentence drew criticism from many who felt it was insufficient given the severity of the crime. The case brought to light broader discussions about rape culture on college campuses, slut-shaming, and the importance of holding perpetrators of sexual assault accountable for their actions. Here are a few resources to initiate a class conversation connecting this example to the circumstances of the play and the big questions around how we treat perpetrators and survivors:

This article by TMU journalism student Asha Swann provides a young woman's perspective on the case, illuminating the realities of sexual assault on college campuses:

[We All Know a Chanel Miller](#)

[Chanel Miller's Abridged Impact Statement](#)

[Court Statement of Dan Turner \(Brock Turner's Father\)](#)

2. Limits of our justice system and the myth of false reporting

If I went to them and told them what happened, looking like I do, talking like I do, and then Jack went and he told them what happened, who they gonna believe?

- Cara, Four Minutes Twelve Seconds

When someone is sexually assaulted, we assume it will be immediately reported to the police. A reliance on our existing judicial structures has us looking to the courts to determine whether a crime (and therefore a breach of consent) has taken place. But what are the limits of these existing structures when it comes to achieving justice, accountability, and healing?

This Washington Post article provides some data that highlights some limits of our current justice systems in dealing with sexual violence. When interrogating a prevailing rape culture, we want to look at how many incidents go unreported and how many charges result in a conviction. It is also crucial to understand the traumatic impacts of sexual assault on victims.

<https://www.washingtonpost.com/business/2018/10/06/less-than-percent-rapes-lead-felony-convictions-least-percent-victims-face-emotional-physical-consequences/>

3. Impacts of technology: sexual assault, cyberbullying and sextortion

*Is it true everyone does it? That's what I've been told.
That you all do this. Make these videos. Pass them around.*
– Di, Four Minutes Twelve Seconds

There are too many examples of young people in Canada being victims of bullying both in real life and online. While the problems of sexual assault and bullying certainly did not begin with the internet, there are very real ways in which cybertechnology can exacerbate the trauma of sexual violence. Cyber technology and the prevalence of photo and video sharing among youth add a whole new dimension to the shame and stigma that already accompany sexual assault. Cyber technology has even created new avenues and opportunities for the exploitation of young people as evidenced by the increasing incidents of online sextortion. Not all instances of cyberbullying and sextortion result in suicide, but these examples help us understand some of the dangers of cybertechnology.

[The Legacy of Retaeh Parsons](#)

[Amanda Todd's Story](#)

[Carson Cleland and the targeting of teenaged boys](#)

4. Sexual assault in the media spotlight

Four Minutes Twelve Seconds is a fictional portrayal of how sexual assault occurs among ordinary people. When powerful, high-profile men breach consent and commit acts of sexual violence, they become cultural touchstones – cases we can analyze to determine where we are at as a society. How do we treat survivors of sexual violence? Is our legal system adequate to address these cases? What other avenues might there be in pursuit of justice for survivors and accountability for perpetrators? Two high profile cases of the past decade are informative and help us grapple with these difficult questions.

[Christine Blasey-Ford and Brett Kavanaugh](#)

[Gian Ghomeshi](#)