

A DRAMATURGICAL PRESENTATION

GOOD KIDS

BY NAOMI IIZUKA

If you take issue with any of the following triggers,
a separate presentation will be provided.

Additionally, feel free to seek advice or discussion
on the topics covered.

TRIGGER WARNINGS

- Sexual Violence
- Harsh Language
- Graphic Images & Video

FETCH-AND-GATHER

GENERAL

BACKGROUND

TYPOS

- pg. 5
 - “She snaps a photo with her photo”
 - Should this be phone?
- pg. 79
 - “They don’t really know here”
 - Should this be her?

KOAN

- Script Reference
 - pg. 11 - Skyler mentions and quickly defines a koan
- Background
 - a paradoxical anecdote or riddle, used in Zen Buddhism to demonstrate the inadequacy of logical reasoning and to provoke enlightenment.
- Pronunciation
 - /ˈkōän/ (Ko-on)

KOAN

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - What is a Koan?
 - <https://youtu.be/8tyG9n4XGL0>

ANONYMOUS

- Script Reference
 - pg. 83 - Deirdre's virtual skill and her disappearance in a black hoodie.

ANONYMOUS

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - Who is ANON?
 - <https://youtu.be/5A9Ocklgic0>

“RAPE” VERSUS “SEXUAL ASSAULT”

- Sexual Assault is an umbrella term for physical altercation of a sexual nature
- Rape is a form of sexual assault that is defined on a state/federal level. It most commonly conforms to a list of potential actions that include—but are not limited to: digital, artificial, phallic TO vaginal, oral, anal, or wound penetration.

ORIGINS

STEUBENVILLE,
OHIO

SUMMARY OF EVENTS

- Incident
 - The party, rape, and aftermath
- Uncovered by Alexandria Goddard—a local crime blogger—, ANONYMOUS, and NightSec
 - Spark of regional investigation and national press
- Trial and Sentencing
 - Legal action and public response

ANONYMOUS 1ST VIDEO

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - ANON to the World: Steubenville, OH
 - <https://youtu.be/KIVkiRKDKkk>

EXAMPLE NEWS COVERAGE

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
- Anonymous Outcasts Steubenville Rape Crew's Disgusting Brags
- <https://www.youtube.com/watch?v=BMPruQ4DXoc>

EXAMPLE 2 NEWS COVERAGE

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - Steubenville: After the Party's Over
 - https://www.youtube.com/watch?v=vhQHw_P4j-4

SENTENCING FOOTAGE

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - Sentencing
 - <https://youtu.be/PVFo1y3GR-Q>

SCRIPT ANALYSIS

THE

STRUCTURE OF

GOOD KIDS

THE GREEK CHORUS

- All Good Kids—excluding Connor, Chloe and Deirdre—split expression of the same overall thought regardless of the base character's objective, stance, or opinion.

MISSED CONNECTIONS

- On page 5 it seems like Connor and Chloe are talking to each other, but the playwright makes a note that specific phrases of Chloe's are directed to Connor and vice versa. Logically, all the other lines in this interaction would be to someone or somewhere else, a third party.
 - Who would that be?

"COOL [I]S IN"

- On page 10, Amber delivers an extremely self-aware monologue about the high school party mentality and tropes, which Amber summarizes tersely under the tropes Amber outlines.
 - How does this break through the platform when have been give thus far?

VICE VERSASSULT

- On page 19, Deirdre stops time to flip the aggressive/passive roles of Connor and Chloe.
- What does this do for the moment and for the viewer? Is the effect more for the actors in the moment?

LITERARY VIOLENCE

- On page 55, Landon leads the hashtags instead of Deirdre—who this interaction excluded continues to.
 - In this, a male is taking the place, purpose, and agency of a female.
- On page 57, Deirdre takes back her agency by forcing a reenactment of the party and expounding on what little information we had before, exposing unknown crimes.

LITERARY VIOLENCE

- How do you contextualize literary violence or literary rape?
 - These forces are diametrically opposed and affect the Good Kids. When Landon speaks, their statements are in lieu of Chloe, a way of stealing her voice, an act of rape. When Deirdre speaks, the statements are more generalized.

LITERARY VIOLENCE

- On page 61, Landon adds a hashtag, a power only Deirdre has wielded before. I believe this is a marker that Deirdre has lost. She has lost this battle with the aggressor and the night's events will happen the same way they always do. I believe Deirdre is not telling this story, merely trying to undo it or change it to protect Chloe. She fails.
- This would explain why Amber's monologue about holding a party was so self-aware. These events keep happening and never change. Deep inside of these characters, they know what they are going to do and how evil they truly are.

“KIDS THESE DAYS”

- On page 73, Deirdre walks us through the social response to the act of rape as the Good Kids act as adults of the town. Those adults are represented by kids because in the way of maturity and empathy, they *are* kids
- By allowing rape to go unchecked generation after generation, adults who grew up going to parties—like that of Amber’s—cannot empathize with rape. The adults—in this case—have only become hardened and better at rationalizing their actions.

DISCUSSION

CONNECTION

&

RESPONSE

IT FEELS LIKE THE *HIP* WORDS ARE FORCED: TBT, PIC-STITCH, AND MICKY-D'S.

WHAT WOULD IT MEAN FOR DEIRDRE—WHO ACTS AS OUR CONNECTION BOTH IN AND OUT OF THIS CATASTROPHE—TO BE MAKING STATEMENTS SEEMINGLY BOTH GENUINE AND SARDONIC?

HOW WAS HOOKING UP
DIFFERENT IN 2012?

WERE APPS USED?
IF SO, WHICH ONES.

CHLOE SPIKES HER BIG GULP
WITH EASE LIKE THAT OF A PRO,
WHICH MEANS SHE HAS PARTIED
FOR A WHILE NOW AND NOT
RUN INTO PROBLEMS.

WHY WAS THIS PARTY
DIFFERENT?

WE ONLY HEAR THE RAPE VIDEO.

WHY DON'T WE SEE IT?

HOW DO YOU FEEL ABOUT THE
ENDING OF THE PLAY?

SPOKEN WORD ON RAPE

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - “Fantastic Breasts and Where to Find Them”
 - <https://youtu.be/iyUI9Vu7N1E>

SPOKEN WORD ON RAPE

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - “Rape Joke”
 - <https://youtu.be/oDiH0895a9A>

SPOKEN WORD ON RAPE

- For the online version of this presentation, please click on or copy the following hyperlink into your browser to view the video intended for this slide
 - “The Rape Poem to End All Rape Poems”
 - https://youtu.be/quB_pP0Dx_I

THANK YOU