

n00b



Christopher Duthie; Photo by Cylla von Tiedemann.

n00b

Written and performed by Christopher Duthie
Produced by Vertigo Theatre
Directed by Nathan Pronyshyn

Study Guide

STUDY GUIDE WRITTEN BY: KATIE HORNER AND AMBER EBERT, ADAPTED FROM VERTIGO THEATRE STUDY GUIDE RESOURCES
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Theatre is a Two-Way Exchange

We're so glad you're coming to visit us here at the theatre. We want you to feel safe and welcome whenever you come to YPT. Whether you've come to the theatre before or this is your first time at YPT, this guide will help prepare you for your visit.

DISCUSS WITH YOUR CLASS THE ROLE OF AN AUDIENCE MEMBER

You play a vital part in the success of a theatrical performance. In the way that the actors have a responsibility to the audience, as audience members, you have a responsibility to each other and to the actors on stage.

Actors are thrilled when the audience is engaged and responsive. We want you to laugh, cheer, clap and really enjoy your time at the theatre. At the same time, please remember to be considerate. Talking, whispering and excessive movement during a live performance is distracting for the actors and disruptive for other audience members.

Watching a play can often make you think about things in a new way. The Q&A after the show is the perfect time for you to ask questions you might have. As you watch the play, prepare one question to ask the actors.

IMPORTANT THINGS TO CONSIDER IN THE THEATRE

Within the theatre, electronic devices are not permitted, as they affect our sound system. Photography, audio and video recording during a performance are prohibited by the Canadian Theatre Agreement. This is important, as it ensures the protection of the work of the artists.

We ask that you enjoy any food, drinks, candy and gum before entering the theatre. YPT is a nut-free zone, as many people have severe, life-threatening allergies, so no peanuts or nut products are permitted in the theatre.

THINKING ABOUT THE WHOLE PRODUCTION

During the show, look at different aspects of the production together. Before the show, identify tasks for your class. For instance, have one group focusing on the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what you observe. You will be more informed and you'll be surprised by how much you noticed.

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The Study Guide

THEMATIC OVERVIEW

TYP's 2013/2014 season theme focuses on the resourcefulness of youth. *n00b* invites young people to consider how we create our identities in the communities in which we live and play. *n00b* explores the theme of identity construction in relation to community and connects to the character education tenets of Teamwork, Integrity, Respect and Fairness.

Created for junior and intermediate students, the exercises in this guide will encourage critical thinking about the themes explored in *n00b* and will allow students to create their own solutions to address issues around the implications and affects associated with how identity is created within the communities that we live and work. Through participation in this guide, we hope your students' experience of *n00b*, will be deepened and that these activities will allow them to grasp a deeper understanding of the skills and experience which is crucial to practice critical thinking.

The pre-show unit provides students with the resources to help them identify how identities are established and how identities are affected by on the community or groups to which we belong. Students will also engage in creative exploration of the structure of video games and activities that will allow students to formulate and express their opinions about gaming.

The post-show unit allows students time to reflect and relate based on creative writing to gain deeper understanding of the characters in the production. Through writing in role exercises students will work together to understand different characters positions while encouraging the establishment of personal boundaries when interacting with the online community.

Strands and Curriculum Connections

CURRICULUM CONNECTIONS:

- The Arts (Drama, Media Arts)
- Health and Physical Education: Mental Health and Wellness
- Social Studies
- Science and Technology

CHARACTER EDUCATION CONNECTIONS:

- Teamwork
- Integrity
- Respect
- Fairness

THEMES:

- Family Dynamics
- Technology and Negotiating Identity
- Balance and Priorities

The Company

THE CAST

Daniel/Dad/SUNTZU (Keith) **Christopher Duthie**

CREATIVE TEAM

Playwright & Performer **Christopher Duthie**
 Director **Nathan Pronyshyn**
 Video & Projection Designer **Kaely Dekker**
 Sound & Lighting Designer **Jeremy Parker**
 Set & Costume Designer **Deitra Kalyn**
 Stage Manager **Michael Howard**

ABOUT VERTIGO THEATRE

Vertigo Theatre is a professional, not-for-profit charitable organization with a dual artistic mandate. Our *mission* is to be a leader in developing, producing and presenting plays based in the mystery genre, and plays for young audiences, while providing a performance home for other organizations. Our *vision* is to create exceptional entertainment experiences. Vertigo Theatre occupies a unique place in Calgary's cultural landscape as:

- The only professional theatre in Canada producing a series of plays based in the mystery genre
- The only theatre in Calgary presenting a full series of theatre for young audiences either produced by Vertigo Theatre or on tour across the country and beyond
- Providing a performance home for other arts and arts education organizations
- Committed to mentorship and training in all areas – artistic, production and administration

Vertigo Theatre is a member of the Professional Association of Canadian Theatres and engages under the terms of the Canadian Theatre Agreement professional Artists who are members of the Canadian Actors' Equity Association.

Vertigo Theatre's Y Stage

Y Stage presents five productions for young audiences either produced by Vertigo Theatre or on tour from across the country and beyond.

This family-focused series attracts over 10,000 eager young people with family performances on weekends and school performances on weekdays. Y Stage productions are highly entertaining while also being socially relevant and thought provoking, providing a springboard for discussion on the themes and topics of the shows.

Synopsis

Daniel's parents take away his videogame console because they say he is spending too much time in a make-believe world. But in this online world full of gunshots, enemies and strategy, Daniel finds a community full of acceptance, unity and safety. With the videogame console gone and the loss of the support of his online community, Daniel runs away from home and into a world more dangerous than any virtual combat game he has ever played.

Glossary

Addict	someone devoted to a particular substance or object obsessively	Genre	a category of artistic composition, as in music or literature, characterized by similarities in form, style, or subject matter
Avatar	an icon or figure representing a particular person in computer games, internet forums, etc.	Identity	the set of behavioral or personal characteristics by which an individual is recognizable as a member of a group
Balance	a state in which different things have an equal or proper amount of importance	n00b	an inexperienced or unskilled player in videogames
Bystander	a person who is present at an event but does not take part	Major League Gaming (MLG)	an organization for competitive live and online gaming
Epic	surpassing the usual or ordinary, particularly in scope or size; extraordinary	Pwned	a corruption of the word "owned"; an ironic way of claiming dominance over the other players or games
Epicosity	measure of how "epic" something or someone is	Role Play Game (RPG)	the acting out or performance of a particular role or character in gaming
Expectation	a belief that someone will or should achieve something	Support	to give or provide assistance to someone
First-Person Shooter	a <u>videogame genre</u> centered on gun and projectile weapon-based combat through a <u>first-person perspective</u> , allowing the player to experience the action through the eyes of the main character of the game.	Upstander	a person who defends or stands up for a cause or belief
Hero	a person or character who is admired or idealized for courage, outstanding achievements or noble qualities	Villain	a character whose evil actions, motives or manipulations are important to the plot of a story
		Writing-in-Role	a drama technique where actors put themselves in the shoes of a character and write as if they were the character

Units Of Study

In relation to The Arts – Drama curriculum, students will:

- engage actively in drama exploration and role-play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes and relationships from a wide variety of sources,
- use the elements and conventions of drama effectively in creating ensemble drama works,
- use the creative process and a variety of sources to collaboratively design and develop drama works,
- use role-play and characterization to explore personal and social issues.

In relation to Health and Physical Education curriculum, students will:

- develop the understanding that mental health and emotional well-being involve the healthy balance of all aspects of life-physical, intellectual, social, emotional and spiritual,
- acknowledge that mental health is connected to how we think about and appraise ourselves, our lives, and the people we know and care about; it involves our ability to make realistic sense of the world around us and to react meaningfully to it,
- connect the impact of mental health to the illusionary world depicted in *n00b* as students consider how mental health is connected to how we think about and appraise ourselves, our lives, and the people we know and care about; it involves our ability to make realistic sense of the world around us and to react meaningfully to it.

In relation to Social Studies curriculum, students will:

- understand the concept of significance, requiring students to determine the importance of something (i.e. an issue, event, development, person, place, process, interaction, etc.); students will come to understand that significance often depends on the context or situation (i.e. what is important to one person or group of people may not be important to another),
- understand the concept of cause and consequence, requiring students to determine the factors that affect or lead to something, as well as its impact or effects,
- understand the concept of perspective and the ways in which different individuals and/or groups view something.

Pre-Show Questions

- What does identity mean?
- How do we create our own identities?
- Does your identity change depending on the people or group that you are with? If so, why and how does it change?
- Why do we sometimes feel the need to belong or be accepted?
- Have you ever felt like an expert in something? What does that feel like?
- Why do people play videogames?
- Is there a difference between addiction and obsession?
- Is it possible to become addicted to videogames?
- What is balance?
- Why is balance important in our lives?

Pre-Show Exercises

PRE-SHOW EXERCISE #1: ATOM

Objective:

As an introduction to the themes explored in *nOob*, students will be challenged to complete a task as part of a group and as an individual.

Materials:

- Space in which to move

Directions:

1. Ensure that there is enough room for students to safely travel around the space without bumping into each other or objects.
2. Have students move around the room silently, filling all the space.
3. Explain to students that while they are moving around the room, a number will be called out, and they are to silently join together with classmates to create groups of that number. For example, when the teacher calls out “five”, students must get into groups of five.
4. As numbers are called, students will discover that not all of the students can fit into groups of this size. If a student is left without a group, they must stand alone, rather than form a group of a different number. At the end of each round, students all return to the exercise.
5. After a few rounds of only calling numbers, tell the students that you will now call out a number and a word (listed below). Students must get into groups of the number called and together create a tableau that depicts the word. Students who are without a group must create a tableau of the phrase by themselves.

Gaming
Teamwork
Expert
Hero
Bystander

Conflict
Obsession
Success
Competition
Mentor

Community
Network
Power
Commitment
Upstander

Debriefing Questions:

- What did it feel like if you were not a part of a group? Was it easier or harder to create the tableau on your own?
- Why do people enjoy the feeling of belonging to something or being apart of something?
- Was there any moments that made it easier to be alone? If yes, explain.
- What types of groups do people belong to in our world? Why are these groups important?

PRE-SHOW EXERCISE #2: BUILD YOUR OWN VIDEO GAME

Objective:

Students will explore the illusion of a make-believe world by working with their peers in establishing the world of the game, including the characters and rules that go along with it.

Materials:

- *Appendix A: Gaming Brainstorming Sheet*
- Writing Utensils
- Chart paper

Directions:

1. Place students in groups of about 3-5, providing each group with a few writing utensils and one piece of chart paper.
2. Explain that the world of every video game is a creation of someone’s imagination. By working together, use *Appendix A: Gaming Brainstorm Sheet* to create a basic outline of a new video game, including:
 - The genre (racing, RPG, First-Person Shooter, puzzle, etc.),
 - The objective (the reason for playing, the aim, the challenge),
 - The characters and setting (how players interact within the game, the world in which it is set, etc.),
 - Basic rules of the game (how do you win or lose?).

3. By working together, students can feed off of each other's ideas on what should exist within their specific video game.
4. Discuss character development. What types of characters must exist within the game? Allow students to take into consideration conflict, teamwork, relationships, etc.
5. Once students have a chance to complete their brainstorming, explain that they have five minutes to come up with a creative way to tell the rest of the class about their game.
6. Have each group share what they have created with the rest of the class.

Extension:

Students can act out a level of the video game or make a commercial to sell it.

Debriefing Questions:

- What was taken into consideration when designing your video game?
- What were the challenges faced in designing it?
- Are there any similarities between creating a video game and creating another type of story?
- What are your favourite games to play?
- How are the games you play different from or similar to the video games you play or the games you play online?
- If you don't play video games, how do you connect with other people online? Do you know the people that you connect with online in your everyday life?

PRE-SHOW EXERCISE #3: WHERE DO YOU STAND?

Objective:

In this exercise, students will learn about popular views on gaming and will enter into a discussion to establish their own views on some of these issues.

Materials:

- Space in which to move
- Masking or painter's tape

Directions:

1. Establish a line along the centre of the room. If you are in a gym, pick a line on the floor. If you are in a classroom, you could use masking or painter's tape to put a line on the floor. Designate one side of the line as "Agree" and the other side of the line as "Disagree".
2. Ask the students to find their own place around the room.
3. Explain that you will be reading comments (listed on the next page) made by real people about gaming.
4. The line on the floor is the 'opinion line'. If students stand on the end of the line designated as "Agree", it means that they completely agree with the comment that was read aloud. If they stand on the opposite end, it means that they completely disagree with it.
5. Once a comment is said aloud, have students move to the spot on the line that best represents their opinion of the comment.
6. Once students have placed themselves on the opinion line, ask some students to explain why they chose to stand in that exact spot.

The following are real comments from people of various ages discussing video games.

Kids don't play outside anymore. They don't get as much exercise as they used to. All they do is lock themselves in the dark and stare at a screen.

Parents have always blamed the next 'new' thing that they never experienced as kid for ruining children. It happened with comic books, monster movies, rap, professional wrestling and Marilyn Manson. Video games are just the new Bogey man to blame.

Video games are exposing children to shooting guns, breaking the law and objectifying women at a very young, impressionable age and it is happening on a larger scale than ever before.

Kids who play video games are loners and have no friends.

People who play a game using a courageous avatar makes them feel braver in real life.

Playing video games helps to develop skills related to concentration, hand-eye coordination and memory.

Debriefing Questions:

- Did any of these comments surprise you? Why or why not?
- Did your classmates' responses to the comments surprise you in any way?
- Where do you stand on the issues surrounding video games? Do your opinions differ from those of the people that you are closest to in your life?

PRE-SHOW CULMINATING EXERCISE: GAMING DEBATE

Objective:

This exercise extends the conversation about opinions of video games and how they affect young people.

Materials:

- Access to the internet and other research materials
- Access to a computer
- Writing utensils
- Space in which to move

Directions:

1. Divide students into groups of even numbers.
2. Assign each group one of the comments from Pre-Show Exercise #3.
3. Tell students that they will debate this comment, by choosing a 'pro' or 'con' side of the argument.
4. Give students time to do some research online related to their argument.
5. As students to come up with three points, with references to help back up each argument.
6. Hold a debate, giving each group three minutes to argue their side and allowing time for the rest of the students to ask questions of each side.

Debriefing Questions:

- Which resources (i.e. websites, articles, books) did you use to do your research?
- Did your classmates give any arguments that made you reconsider or change your opinion of an argument?

Post-Show Questions

- Christopher Duthie played several characters in this production. How did this affect the way the story was told?
- How many identities did Daniel have? How did these identities relate to one another?
- How did Daniel treat his family and friends once he began to play the video game?
- What is the difference between playing on a sports team and being on a team in a video game?
- Who were the leaders in Daniel's life?
- Was he a leader? Why or why not?
- Did Daniel react appropriately when his father took away his Xbox?
- Were the relationships and friendships that Daniel created within the video game genuine? Why or why not?
- Was there a hero in this play? If so, who was it? Why?

POST-SHOW EXERCISE #1: SAFE SURFING

Objective:

Students will be provided the opportunity to understand safety precautions that need to be taken into consideration, particularly by young people, when interacting in the virtual world.

Materials:

- Chart paper
- Writing utensils

Directions:

1. As a class speak about some of the choices that we saw Daniel make in the play about interacting with other characters in the story.

Teacher Prompt:

Who did he choose to trust? Who did he choose to ignore? Who did he share his feelings with? Who made him feel good about himself?

2. Make a list of Daniels choices and then, highlight the choices Daniel made when interacting with Keith. Why did Daniel choose to share personal information with Keith? What made Daniel trust a person he never met?
3. Explain to students that there are safety precautions that need to be taken into consideration when joining an online community. Some of these are different than the things we do to keep ourselves safe in everyday life.
4. Place students in small groups to brainstorm some of the safety precautions that they take when interacting in an online community.

Teacher Prompt:

How do you establish your own boundaries with your online identity? Where the areas that you need work on becoming safer online?

5. Provide each group one piece of chart paper and something with which to write.
6. In these groups, have students draw pictures, write a poem, or create a poster that shares 5-10 online safety tips.
7. Allow time for each group to share what they created with the rest of the class.

Debriefing Questions:

- Do you think about your own personal safety when you play games online?
- Outside of the students in your class, who would benefit from knowing the safety tips that you have created?
- What are the resources available to help you if you feel unsafe online or feel that your game play is having a negative effect on your life?

POST-SHOW EXERCISE #2: AN E-MAIL TO A FRIEND

Objective:

In this Writing-in-Role exercise, students will have the opportunity to, think and write as a character. They will also offer help to someone who needs it and provide possibilities for problem-solving.

Materials:

- Paper
- Writing Utensils

Teacher Prompt:

In the play, Daniel jeopardizes a friendship with a long-time friend named Cody, who initially introduced him to the videogame in which he becomes deeply involved. Daniel pulls away from Cody as he realizes Cody no longer takes this virtual world seriously. He becomes frustrated with his lack of performance and claims it is reflective of their relationship.

Directions:

1. Discuss the ending of the play with the students. What did they see occur? How do they think Daniel feels? What do you think Daniel's next choice will be?
2. Ask students to begin brainstorming as the character of Cody.
 - How would Cody feel knowing he lost his best friend?
 - What would you do if you were Cody? Who would you talk to? What would you want to try to change?
 - If you were Cody, what is one piece of advice that you would give Daniel?
3. Have students write-in-role an e-mail to Daniel as Cody.

Teacher Prompts:

Students may choose another character from *nOOb* to focus this exercise on, such as writing a letter to Daniel from the perspective of his Father or Keith.

Providing Support:

When offering support to a friend or family member who is struggling with personal issues, keep the following points in mind:

- It is important to underline the power of an effective relationship. Valuable relationships are ones where people stand by each other and help each other through tough scenarios.
- It is also good to express the fact that close relationships or friendships are beneficial to finding balance in our lives, because relationships are what help us to form our identities.

Debriefing Questions:

- What did it feel like to write-in-role?
- What did you learn about the character of Cody by doing this exercise?
- What did you learn about Daniel?

POST-SHOW CULMINATING EXERCISE: CHARACTER EXPLORATION

Objective:

Building on the work created in the previous exercise, students will create and begin to perform a short monologue based on their piece of writing, using a similar process to that of the playwright, Christopher Duthie.

Materials:

- Writing utensils
- Space in which to move
- Music and stereo

Directions:

Playwright Christopher Duthie created *nOOb* as part of a monologue writing exercise. He chose to write in the character of Daniel, who represents a boy who had run away from home because his parents took his Xbox away from him. This exercise is one that artists, both playwrights and actors, often use to gain a deeper understanding of characters' thoughts and experiences.

1. Have students get into pairs or groups of three and ask them to read the letters they wrote in the previous exercise aloud to one another.
2. Then, have students share their thoughts on each other's letters, providing specific feedback and constructive criticism.
3. Allow some time for students to make edits to their writing based on this peer feedback.
4. Then, ask students to find their own space in the room.
5. Once in their own space, have students simultaneously read their letters aloud to themselves.
6. Have students choose one word or phrase from their letter that they feel best represents the whole letter. Is there a word that is used a lot? Is there one sentence that captures the essence of the whole letter?
7. Tell the students that you will start to play music. Once the music starts, the student will walk around the room, filling the space.
8. When the music stops, the students are to stop moving and speak their chosen word or sentence aloud. When the music starts again, they are to keep walking around.

Teacher Prompt:

You can do this several times, each time having students choose a different word or sentence from their letter.

9. Ask students to form a large circle and ask for four volunteers.
10. Have the volunteers stand in a line in the middle of the circle. Explain that you will start to play the music. When the music stops, the students will speak their chosen work or line from their letter aloud.
11. Teacher can take on the role as a 'conductor' at this point in the exercise; choose students to speak at a specific time. This way, the students will, at times be speaking simultaneously and at other times will be speaking on their own.
12. Repeat this a few times, allowing every student a turn in the middle.

Debriefing Questions:

- How did you choose your word or sentence?
- What did it feel like when the music stopped and everyone spoke their words or sentences at the same time?
- Did hearing others' words give you any new ideas for your own letters?
- Would you feel comfortable performing your whole letter in front of the class?

Reviewing a Play

JON KAPLAN'S INTRODUCTION TO STUDENT REVIEWERS

Theatre is, for me, an art form that tells me something about myself or gets me thinking about the world in which I live.

Whether going to the theatre as a reviewer or simply an audience member, I think that watching a play is an emotional experience and not just an intellectual one. I always let a show wash over me, letting it touch my feelings, and only later, after the show, do I try to analyze those feelings.

That's when I start to think about some of the basic questions you ask when you're writing a review - what did I see (story, characters, themes); how did I respond to what I saw; what parts of the production (script, performances, direction, design and possibly other elements) made me feel and think what I did; why was I supposed to respond in that fashion?

When you go to the theatre to review, take a few notes during a show if you feel comfortable doing so, but don't spend your time writing the review during the show; you'll miss what's happening onstage.

Writing a review doesn't mean providing a plot summary. That's only part of the job; you have to discuss your reaction to what you saw and try to explore some of the reasons for that reaction.

I don't believe that there's any such thing as a totally objective piece of criticism. We are all individuals, bringing our own backgrounds, experiences and beliefs to a production. In some fashion, every one of us sitting in the theatre is a critic, no matter whether we're writing a review or not; we all react to and form judgments about what we see on the stage.

When I go to a production, I always keep in mind that the people involved in putting it on have worked long and hard - weeks, months, sometimes years - getting it onto the stage. Even if I have problems with the result, it's important to respect the efforts that went into the show.

Jon Kaplan is senior theatre writer at NOW Magazine, where he's worked for the past 33 years.

Appendix A

GAMING BRAINSTORMING SHEET

Title of the Game	
The Genre	
The Objective	
The Characters and Setting	
The Basic Rules of the Game	

Sources & Resources

THE TORONTO PUBLIC LIBRARY RECOMMENDS...



The Toronto Public Library created these supplemental reading lists to help our audience connect with and explore more deeply the themes and ideas found within each of our 2013-2014 season productions. Click on the titles below to link to the Toronto Public Library website. Happy reading!

Communities of play: Emergent Cultures in Multiplayer Games and Virtual Worlds

Celia Pearce
M.I.T. Press, c. 2009.

Cyber Junkie: Escape the Gaming and Internet Trap

Kevin J. Roberts.
Hazledon, c. 2010.

Exodus to the Virtual World

Edward Castronova.
Macmillan, 2007.

Fantasy Freaks and Gaming Geeks

Ethan Gilsdorf.
Lyons Press, 2009.

Life 2.0.

Virgil Films and Entertainment 2012, DVD.
(97 min. Closed Captioned)

SOURCES

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Braham, Carol G. *Random House Webster's Dictionary*. New York: Ballantine, 1996. Print.

The Ontario Curriculum Exemplars. [Toronto]: Ministry of Education, 2005. Print.

Staying Safe Online - Teaching Ideas and Resources. *Staying Safe Online - Teaching Ideas and Resources*. RM Education, 1998. Web. 1 Dec. 2013.

Young People's Theatre. *Young Peoples Theatre*. N.p., n.d. Web. 13 Dec. 2013.

ONLINE RESOURCES

Gaming for Good Program

http://www.savethechildren.org/site/c.8rKLIXMGIpI4E/b.8157995/k.7191/Athene_and_Gaming_for_Good.htm?msource=wekg4gncs0913

Ted Talk - Jane McGonigal: Gaming Can Make the World Better

<http://www.youtube.com/watch?v=dE1DuBesGYM>

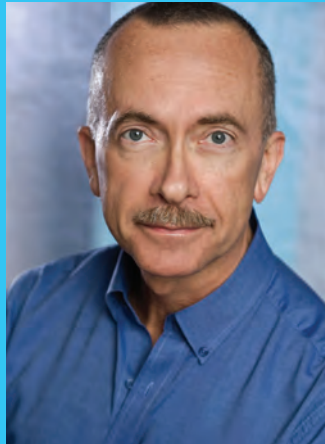
The Modern Parents Guide to Kids and Video Games

<http://www.videogamesandkids.com/The%20Modern%20Parents%20Guide%20to%20Kids%20and%20Video%20Games.pdf>

Why Gaming Can Be Good for You - A Parents Perspective

<http://www.3plearning.com/gaming-good-you-parents-perspective/>

YOUNG PEOPLE'S THEATRE



YOUNG PEOPLE'S THEATRE (YPT) is the oldest continuously operating theatre company in Toronto and is a national producer and presenter of theatre for young audiences. Over the past 48 years many of the important pieces that form the canon of plays for young audiences in Canada have appeared on our stages. We continue to develop new work and create partnerships with theatre companies across the country and around the world.

Learning is at the centre of everything we do. When young people come to our theatre, we hope that they will be entertained – but not just by a pleasant, fleeting distraction. We want them to be imprinted with so powerful an experience that it expands their capacity to learn. When young people are immersed in the imaginary world of a play, the experience isn't less important to them because it isn't real. Children make imagined experience *real* experience.

Through the professional theatrical work produced on our stages, and through the enriched learning experiences we offer with our Education & Participation programs, YPT provides young people with ways to develop their whole being. This is central to YPT's artistic policy. We want to have a positive and lasting impact on the emotional, social, and intellectual development of young people – in order for them to grow into the unique and wonderful people they were born to be.

A handwritten signature in black ink that reads "Allen MacInnis". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Allen MacInnis
Artistic Director

Subsidized Programs for Schools

YPT offers subsidized tickets to qualifying schools through our Community Connections programming. It is only with the generous support of our donors that this program is made possible.

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STRONGER COMMUNITIES TOGETHER™

Thank you!

YPT is grateful for the outstanding and generous support provided by our government partners who collectively contribute over \$1.1 million annually, representing 34% of YPT's annual revenues



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