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Theatre for Young People

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ROUTES

BY COLLIN DOYLE

PRODUCED BY CONCRETE THEATRE

STUDIO NOV. 9-18, 2010

STUDY GUIDE

STUDY GUIDE WRITTEN BY STEPHANIE LONG AND KAREN GILODO

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LIVE THEATRE IS AN ACTIVE EXPERIENCE!

GROUND RULES:

As members of the audience, you play an important part in the success of a theatrical performance. Please review the following theatre rules with your students prior to your LKTYP visit.

- Food, drinks, candy and gum are not permitted in the theatre.
- LKTYP is a nut-free zone. Many children have severe life-threatening allergies; NO PEANUTS or NUT products may be brought to our theatre.
- No electronic devices are permitted in the theatre because they affect our sound system. Photography, audio and video recording during a performance is prohibited by the Canadian Theatre Agreement.
- Students are not permitted to leave the theatre unless they are accompanied by an adult.

THEATRE IS A TWO-WAY EXCHANGE:

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. However, please be considerate audience members. Talking, whispering and excessive movement during a live performance is distracting for the actors, and disruptive for other audience members.

Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at 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 they observed. Your students will be more informed and they'll be surprised by how much they noticed. Ask them to be prepared with one question for the actors after the show. Brainstorm with them about possible topics to get the most out of the experience!

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Additional support for our Study Guides is generously provided by the J.P. Bickell Foundation.

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THE STUDY GUIDE

THEMATIC OVERVIEW

Routes focuses on Tom, a fifteen year old boy who copes with violence and **abuse** both in his home and at school. Tom escapes his **conflict**-ridden household by riding a night bus throughout his neighborhood. As he travels, Tom reflects on his troubled life and reveals links between domestic violence, **bullying** and the murder of a local man.

As part of this season’s focus on friendship, peer pressure and the need to belong, **Routes** draws attention to the experience of being a teenaged “outsider.” The play highlights the debilitating cost that being ostracized or bullied, either at home or in school, can have on a young person’s self image and personal outlook. The play invites the audience to consider the ways in which cycles of **abuse** are perpetuated and to think critically about how we might break such cycles. Tom’s authentic voice makes him a character that students will relate to, empathize with, and be eager to explore back at school.

This guide aims to promote both a reflective and a practical response to the central issues and questions in the play. The suggested units encourage young people to reflect on their attitudes and emotional responses to issues such as **bullying**, **abuse** and community responsibility. The activities also **empower** students with problem-solving “tools” that they can apply in their local contexts. The pre-show lesson focuses predominantly on proactive **abuse/bullying** prevention, whereas the post-show unit pays greater attention to **conflict**-resolution and intervention approaches. Students will work together to develop strategies that might lead to a sustainable reduction in **bullying** and **abuse** in their school and community.

STRANDS AND CURRICULUM CONNECTIONS



CURRICULUM CONNECTIONS: Social Studies: Social and Emotional Development, Health and Physical Education: Relationships and Social Skills



CHARACTER EDUCATION CONNECTIONS: Empathy, Responsibility, Respect



THEMES: Families, Cycle of Violence, Self-Reflection

In addition to DRAMA **A** and LANGUAGE ARTS **L**, **Routes** directly relates to student development in the areas of:



HEALTH AND PHYSICAL EDUCATION: Growth and Development, Personal Safety and Injury Prevention, the School as an Agent of Socialization.



SOCIAL STUDIES AND THE HUMANITIES: Individual Development, Relationships, Decision Making and Problem Solving, the School as an Agent of Socialization.



THE ARTS: Reflecting, Responding and Analyzing, Creating Presenting and Performing, Exploring Forms and Cultural Contexts and Theory, Creation, Analysis.

THE COMPANY

THE CAST

Tom **Josh Beaudry**

CREATIVE TEAM

Written by	Collin Doyle
Director	Mieko Ouchi
Family Violence Support Coordinator	Gabriel Tou
Sound Designer	Dave Clarke
Set & Lighting Designer	David Fraser
Stage Manager	Nicole Piotrkowski

SYNOPSIS

Tom escapes a violent home life by riding the bus until closing. As he rides through his neighbourhood, Tom makes connections between the violence at home to acts of **bullying** among students at his school — and the killing of a man by a group of teens on this very bus route. This gripping play looks at violence and social pressure through the eyes of a teen boy.

GLOSSARY

The words in the Glossary appear in pink throughout the study guide.

- Abuse:** maltreatment of a person; unjust or corrupt practice.
- Bully:** a person who uses strength of **power** to coerce others by fear.
- Conflict:** a fight or a struggle.
- Power:** the ability to do or to act; influence or authority.
- Respect:** regard with deference, esteem, or honor.

INFORMATION ON THE CREATIVE TEAM

Mieko Ouchi - Director

Actor, writer, director and filmmaker, Mieko Ouchi received her professional training through the University of Alberta BFA Acting Program. Theatre work includes roles in plays at the Citadel Theatre, Workshop West Theatre, Northern Light Theatre, Concrete Theatre, Alberta Theatre Projects, Lunchbox, Persephone Theatre, Prairie Theatre Exchange, The Globe, The Tarragon and the National Arts Centre. Film/television work includes the series regular role of Nori Sato in Global TV's series *The Guard* and roles in the series pilot *The Orange Seed Myth* and *Other Lies Mothers Tell* (1998 AMPIA nomination for Lead Performance Female), *Fear Itself*, *A People's History of Canada*, *Trouser Accidents*, *For The Love of A Child*, *Two*, *Silent Cradle* and the lead in Anne Wheeler's *The War Between Us* (Atlantis/CBC). Mieko's first full-length play as a playwright *The Red Priest (Eight Ways To Say Goodbye)* was a finalist for the Governor General's Award for Drama and won the Canadian Authors Association Carol Bolt Prize for Drama in 2005. Her second play *The Blue Light*, has enjoyed productions across the country and has been translated into French, Japanese and Russian. A Co-Founder and current Artistic Co-Director of Concrete Theatre, Mieko has directed award winning productions of *Nami Namersson*, *The Viking Who Liked To Name Things*, *The Incredible Adventures of Mary Jane Mosquito*, *Are We There Yet?*, *The Plum Tree* and *Naomi's Road* for Concrete. In 2003, Mieko received the Queen's Golden Jubilee Medal for her contribution to the arts community in the City of Edmonton.

Joshua Beaudry - Tom

Joshua Beaudry is a Saskatoon-based actor with extensive theatre, film and TV credits. His most recent role was Puck in *A Midsummer Night's Dream* for Shakespeare on the Saskatchewan. Favorite roles include John Houseman in Jason Sherman's *It's All True* for Last Exit Theatre, Michael in Martin McDonagh's *The Pillowman* for wildside productions, Hal in David Auburn's *Proof* at Persephone Theatre, and Dantly in Adam Rapp's *Animals and Plants* at Theatre Ecstasis for which Joshua received a Saskatoon

and Area Theatre (SAT) Award for achievement in performance in it's inaugural year. Joshua also appeared as Mike in Collin Doyle's *The Mighty Carlins* at Nakai Theatre in Whitehorse. He is an avid fan of improv and has been a member of the Saskatoon Soaps for over five years.

Collin Doyle - Playwright

Collin Doyle is an Edmonton based writer and actor. His play *The Mighty Carlins* premiered at Workshop West in January 2008. *The Mighty Carlins* was the winner of the Discovery Category of the Alberta Playwriting Competition in 2004 and received the sterling award for Outstanding New Play in 2008. His play *Slumberland Motel* won the main category of the Alberta Playwriting Competition in 2006. His plays *Dear Penthouse* and *Nighthawk Rules* (with James Hamilton) were critical and popular successes at the Edmonton Fringe in 2004 and 2005. *Nighthawk Rules* received two sterling awards for Outstanding Fringe Production and Outstanding New Fringe Work. He is currently writing a new play on teen violence commissioned by Concrete Theatre. As an actor Collin has worked at the Citadel Theatre, Alberta Theatre Projects, Workshop West Theatre, Theatre Network, Azimuth Theatre, Geordie Theatre, and with The Bedlam Theatre Concern. Collin performed in the world premiere production of *Mary's Wedding*, the Canadian premiere production of *The Pillowman*, and he is a Sterling nominated actor for his performance in Edward Albee's *The Zoo Story*. Collin is a graduate of the National Theatre School of Canada.

FOREWORD: PEDAGOGICALLY SPEAKING

FAMILY VIOLENCE DOESN'T JUST STAY IN THE FAMILY

Written by: Pearl Rimer, Boost Child Abuse Prevention & Intervention

Home is supposed to be the safest place of all. However, family violence remains a persistent issue in Canada and is found across all ethnic, cultural, and class backgrounds. Family violence can erupt in all families, and not solely in male/female relationships. Family violence occurs in same sex relationships and in homes where extended families live together. However, statistically, women are most likely to be victimized by family violence and the perpetrator is likely to be her male partner.

It is impossible to accurately determine how many children/youth are exposed to violence in their own families, but statistics clearly indicate that it is a troubling problem: it is estimated that 2-6 children in each Canadian classroom have witnessed some form of woman abuse in the home over the past year (Sudermann & Jaffe, 1999).

The terms “witnessing” and “exposure to” family violence refer to the multiple ways in which children/youth are exposed to family violence: directly seeing and/or hearing the violence; being used as a pawn by the perpetrator (e.g., the perpetrator threatens to hurt the children if their mother does not “cooperate”); and/or experiencing the physical, emotional, and psychological repercussions of violence).

Where there is family violence, the home environment in which these children live is often described as “toxic.” In many cases, their well-being and development are severely compromised. There is often an atmosphere of fear, anxiety, anger and tension that permeates the home, even when incidents of abuse are not happening (Sudermann & Jaffe, 1999).

Children exposed to family violence are often left in fear of those they know and trust; a trusted person has hurt them or someone they care about, causing them to feel angry, betrayed, confused and/or depressed. Children who have been betrayed often have trouble trusting others and forming healthy relationships. They learn that being male equals being powerful and abusive, and being female equals being punished and victimized, and that power and violence are ways to deal with decision-making, conflict resolution and stress release. Studies on delinquency have shown that children who develop a “deviant career” are more likely to have parents who are abusive toward their partners, compared to those not exposed to interparental violence (Steinberg, 2000).

In some cases of family violence, the abuser isolates the children from others, or the children themselves choose not to bring friends home for fear that the violence may be uncovered. As a result, these children may not develop positive peer relationships or learn important social skills. Peer friendships are also negatively affected for those children who respond to family violence with withdrawn or aggressive behaviour. Bullying and victimization in school are associated with exposure to interparental violence (Baldry, 2003).

Brain development is negatively affected when children are exposed to chronic stress and trauma, which has implications for impulsivity, aggression, hyperarousal and stress responses, and for cognitive and social processing (Mohr & Fantuzzo, 2000; Perry, 1995; Rossman & Ho, 2000; Teicher, et al., 2003, WHO & ISPCAN).

Effects of exposure to family violence in childhood may persist into adulthood, including: difficulty establishing and maintaining relationships; misuse of power and control; substance abuse; post-traumatic stress disorder; anxiety; depression; poor self-esteem; and poor health (Brezo et al., 2008; Fergusson, Boden, & Horwood, 2008; Middlebrooks & Audage, 2008).

Many children express their pain, fear, anger, despair and other feelings through “misbehaviour,” but children are resilient, and with supports for themselves and their families, they can heal and thrive.

For more information, visit our website at www.boostforkids.org.

UNITS OF STUDY

Curriculum Expectations: By participating in these activities, students will

- identify the factors that contribute to positive relationships with others.
- analyze strategies to develop and maintain effective relationships.
- demonstrate an understanding of the importance of **respect** for self and **respect** for others in reducing **conflict** in their personal lives.

PRE-SHOW UNIT DISCUSSION QUESTIONS — ALL GRADES

- Where do you feel safe?
- What are the characteristics of safe spaces?
- What makes you feel **powerful**?
- Why might people **abuse power**?
- What are some examples of situations where **power** is **abused**?

ACTIVITY #1: INVISIBLE THIEVES

Materials:

Blindfold, space for a seated circle of students, keys or other “noisy” objects.

Direction:

- Ask for a student volunteer who is willing to be blindfolded. Near this student, place a set of keys on the ground.
- The other students must attempt to silently sneak up on the blindfolded student and “steal” the keys from him/her unnoticed. The goal is to remain “invisible” to the blindfolded student. If the blindfolded student hears or senses that someone is trying to steal the keys they call “Thief!” and the thief must retreat.
- After playing the game, ask students about how it felt to be the “keeper of the keys” vs. one of the “thieves.” Who had more **power** within the game? How would the **power** relations in the game have been different if the key keeper had not been blindfolded? How can being “invisible” give people a sense of **power**?
- Ask students to reflect on times in their own lives when they have wanted to make themselves “invisible” (this could be an opportunity for journal writing).

ACTIVITY #2: POWER ON THE PLAYGROUND

Materials:

Space for a game of tag, “slow motion tag” directions, “tag scene” script, journaling materials.

Direction:

- Play a game of “SLOW-MOTION TAG.”
- Discuss differences from the classic version of tag with one person being “it”. How did it feel to be one of the last people standing? How did it feel to be the first “ankle biter”? How does it feel different to be “it” in classic tag?
- Assign two students the roles of Tom and Donald from the “tag scene” of the play. Ask them to read the scene aloud to the class
- Debrief the scene: How is **power** asserted in the scene? Who is the most **powerful** character by the end of the scene? Why might Donald be so defensive?
- After they have read the scene aloud, ask these two students to make a freeze frame that illustrates the final moment of this scene.
- Discuss with the class the way in which the two characters have physically embodied their **power** relationship (students could ‘sculpt’ the still image to make the relationship more extreme).
- Ask students about who is “responsible” for causing this incident and whose responsibility it might be to prevent this **bullying** situation.

SLOW-MOTION TAG - Directions

Ask each player in the group to find his/her own personal space within the boundary area. The teacher, as the leader, will be calling out, “Step”. At this time, each player can move one of his/her feet in any direction he/she wants.

The objective is to tag other players anywhere below the head. If a player is tagged, he/she will sit down right where he/she is and become an “ankle biter.”

Every time the leader says, “Step” each player can take only one step. If students move both feet during a step, they sit down to become ankle biters. The ankle biters, sitting at all times, can tag the players still standing if close enough. Ankle biters can only tag below the knee. Play until only two players remain.

From “Ultimate Camp Resource,” online, 2010.

Note

Students could discuss power relationships within their classroom and on school property. How do school environments define and promote specific power dynamics?

**Tag Scene - Script (abridged from p. 21-22)**

Tom: In grade seven I got into a fight with Donald at the park. We'd been playing no-touching-sand-or-grass tag. I was it a lot, but it was fun- being It wasn't fun- the game was fun. I was It and I was chasing Donald along a concrete ledge when Donald lost his balance, briefly, and his foot touched the sand. "YOU'RE 'IT'!!!"

He stopped, turned back to me.

Donald: There's no way I'm "It."

Tom: You just touched the sand.

Donald: No I didn't.

Tom: Yeah you did.

Donald: I think you need to get some glasses, Tom.

Tom: Well, you need to get some balance... 'cause you just totally touched the sand.

Donald: You're the one that's "It," fat boy.

Tom: And then Donald pushed me.

Extension:

Ask students to place themselves in a frozen image, taking on the roles of observing students, teachers, etc. or simply to imagine themselves in some of these related roles. Students could each write a journal entry in role reflecting on his/her relationship with either Tom or Donald.

CULMINATING ACTIVITY: PREVENTION STRATEGIES

Materials:

Chart paper, markers.

Directions:

- Divide the students into groups.
- Provide the groups with a copy of Boost's "Prevention Strategies." (pgs. 7-8)
- Ask students to rank the elements of personal wellness in order of importance on chart paper.
- Share and discuss the proposed rankings as a full class.
- Ask students to pick one of the elements and explain how it could be useful in preventing the kind of **bullying** that was demonstrated in the tag scene. This could be done in writing or verbally, in groups or individually.

The child **abuse** prevention organization "Boost" feels that, in order for schools and communities to prevent **bullying**, children and youth need to be taught about these elements of personal and interpersonal wellness:

INTERVENTIONS FROM BOOST

SELF-ESTEEM is a feeling of self-worth and feeling good about oneself. It means recognizing uniqueness, strengths and areas of improvement. It is important for children to participate in activities that build on their strengths, thereby helping them develop a sense of confidence and an appreciation of their abilities. Self-esteem is about how children “feel inside” with **respect** to themselves. Self-concept is about how children think about themselves. Children who are confident and feel good about themselves are not only less likely to be victimized, but also are less likely to grow up to victimize others. Teachers can help children to build self-esteem.

COMMUNICATION is the process of sending and receiving verbal and non-verbal messages. It involves understanding feelings and needs, recognizing that everyone has the right to express feelings without infringing on the rights of others, and knowing how to express thoughts and feelings clearly. Children can increase their skills and their confidence in themselves as communicators when they receive the support they need to communicate in situations they recognize as important.

DECISION-MAKING is the ability to think of options (different ways of doing something), consider the risks and consequences of each option, and act upon a choice. For children, making choices involves having the opportunity to make decisions, to practice developmentally appropriate decision-making (both as a group and independently), and to use critical thinking skills.

RESPECTING OTHERS is about treating people the way in which we want to be treated. It means paying attention to our own and others’ feelings, ideas, bodies and property. We show our **respect** through our actions and our words. **Respect** entails a universal regard for differences and a celebration of culture, religion, values, family, and diversity. It involves teaching children about their rights and the need to **respect** other people’s rights.

TOUCH is an important part of human relationships. Touch is a confusing area for many adults, as well as children, because it can convey mixed messages. For example, parents may tell children to kiss someone goodnight when they would not kiss the person themselves, or a child may be spanked as a punishment for hitting a sibling. Children need to be taught that no one has the right to force or trick someone into touch, and that all touch can be talked about with others. Children who know they have the right to say “no” and/or question such behavior have gained valuable prevention skills against exploitation.

HOW & WHERE TO GET HELP involves recognizing and accessing a support system - people around us who are helpers, who can provide support, encouragement, and who can speak out for children. There are two kinds of support systems: a formal support system that includes teachers, doctors, nurses, counselors, police, and child protection services; and an informal support system that includes family, friends, relatives, and neighbors. Knowing when to go for help is based on trusting our feelings. Knowing where to get help, and to keep telling until someone helps is crucial.

POST-SHOW UNIT

Curriculum Expectations: By participating in these activities, students will

- demonstrate communication and **conflict**-resolution skills in the context of family and social relationships.
- understand and apply a variety of problem-solving and decision-making skills to family and social problems.
- explain the effectiveness of various **conflict** resolution processes in daily situations.

DISCUSSION QUESTIONS — ALL GRADES

- Where does Tom feel safe?
- Why does Tom decide to be invisible?
- What strategies could Tom employ in order to feel more **powerful** in his home and at his school?
- Who/what can be blamed for Mark’s death?
- Why did no one step in and prevent Mark’s death?

ACTIVITY #1: I’M SORRY

Directions:

- Divide students into pairs and have them label themselves A and B.
- Ask students to imagine that A has been behaving persistently in a way that offends/upsets B- share potential ideas as a group (eg. A always shows up late for plans).
- Tell students that A must ask for forgiveness from B without uttering the phrase “I’m sorry.” Students will be given 2 minutes to resolve the **conflict**.
- Students should then be invited to share **conflict**-resolution strategies and discuss the effectiveness of each. What would it take for A to convince B that real and lasting change will take place?

ACTIVITY #2: INTERVENTIONS

Materials:

Space for improvised scenes.

Directions:

- Divide students into at least four small groups.
- Assign each group one of the following types of **bullying**:
 - Verbal: taunts, name-calling and put downs, threats and intimidation.
 - Social: exclusion from peer groups, ganging up, or group teasing.
 - Physical: assault and unwanted touch
 - Cyber: using the internet to give unwanted messages to someone, mock them or ruin their reputation. (from b-free.ca)
- Each theme could be designated to more than one group.
- Ask each group to prepare a short scene in which the given form of **bullying** is demonstrated.
- Each group can present its scene twice. The second time the scene is performed, ask audience members to “freeze” the scene at a point where they think they could step in and take over one of the roles (or intervene in a new role) in order to resolve the **conflict**/stop the **abuse**.
- Discuss each of the tested problem-solving strategies. Is it realistic? Why might it be problematic in the “real world”? Would it prevent **abuse** in the long term or merely prevent a particular incident in the moment?

Extension:

- Ask students to reflect in writing on what they found to be the most effective problem-solving strategy tried in the activity. What made it “work” as a **conflict**-resolution approach?

CULMINATING ACTIVITY — WORKING TOGETHER FOR CHANGE

Materials:

Chart paper, markers.

Directions:

- Divide the students into groups and give each group a copy of “School Interventions.”
- Ask students to discuss and critically evaluate the strategies with these questions in mind: What might make particular strategies effective? What problems might certain ones pose? What alternative strategies could be more effective?
- Each group should produce a list of at least three strategies that could be applied at their school. They can select from the given list but should also be encouraged to come up with their own.
- Discuss the students’ ideas as a class and make a master list to bring to the attention of your colleagues at a future staff meeting.

Extension:

Ask each student to consider what his/her character might be thinking in the frozen image. Students can share these imagined thoughts while frozen or in a post-activity debrief. This could also be an opportunity for older students to journal “in role” as their characters.

SCHOOL INTERVENTIONS

Carol E. Watkins (2000), an expert on **bullying** intervention, has proposed the following strategies for breaking a cycle of **bullying** in schools:

- Cooperative activities should be used in the classroom and on the playground to emphasize the achievements and strengths of many different types of children.
- Written behavioral expectations for students could be signed by students, parents and teachers.
- Disciplinary program should emphasize rewards for correct behavior rather than solely focusing on demerits from misbehavior.
- Posted rules could mandate **respect** between students.
- Consistent consequences should be implemented for individuals who do not follow the student code of behavior.
- Peer mediation training. Mediators should be chosen from a broad spectrum of students, not just the academic achievers or sports stars.
- Teachers should figure out the locations where **bullying** behavior is most likely and monitor these areas closely. (e.g. lunchroom, locker room).
- Teachers should ask students and adults to function as mentors for children who tend to be bullied.
- Students should be paired in an ongoing buddy system.
- Parents should be invited to classes on assertiveness, active, non-violent parenting techniques, and anger management.

READING LIST PROVIDED BY THE TORONTO PUBLIC LIBRARY



Routes

FOR GRADES 9-12: This gripping play looks at violence and social pressure through the eyes of a teen boy.

THEMES: Families, Cycle of Violence, Self-Reflection

BOOKS

Egghead by Caroline Pignat, Red Deer Press, 2008

The Beckoners by Carrie Mac, Orca, 2007

Innecity Girl Like Me by Sabrina Bernardo, Harper Collins, 2008 (gang-related)

When I Was Joe by Keren David, Frances Lincoln, 2010

At the Crossroads by Travis Hunter, Dafina, 2010

The Knife That Killed Me by Anthony McGowan, Delacourte, 2010

These books all have teens as the main protagonist and look at a variety of subjects including **bullying, abuse**, gangs and other kinds of violence. Some are quite dark in tone.

PEDAGOGICALLY SPEAKING REFERENCES

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RESOURCES

Boost Child Abuse Prevention & Intervention
890 Yonge Street, 11th Floor,
Toronto, ON M4W 3P4
Tel: (416) 515-1100
www.boostforkids.org

Prev-net: Promoting Relationships and Eliminating Violence
Queen's University
98 Barrie Street
Kingston, ON
K7L 3N6
Tel : (613) 533-2632 or Toll Free (866) 372-2495
www.prevnet.ca

YOU CAN
223 Main Street
c/o Saint Paul University
Ottawa, Ontario K1S 1C4
Tel: 1 888 4YOU CAN
www.youcan.ca

B-free
“www.b-free.ca”

Routes
www.routesplay.com

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Arts Impact: Making a difference in the lives of students

LKTYP is proud to have **Great-West Life, London Life and Canada Life** as lead sponsors for its Arts Impact programme, which provides opportunities for schools in low-income areas of Toronto to participate in quality arts education. Arts Impact's goal is to deepen students' understanding of theatre, allowing them to be inspired by the material presented on stage and to think in ways that challenge their own perceptions.



Connections: Addressing the pattern of poverty

There is empirical evidence that children who live in poverty are at greater risk of dropping out of school. Studies have also proven that exposure to the arts improves scholastic ability and attendance. Thanks to the generosity of **CIBC Children's Foundation**, LKTYP can offer special subsidized tickets to qualifying schools.



CIBC Children's Foundation



Allen MacInnis
ARTISTIC DIRECTOR

LORRAINE KIMSA THEATRE FOR YOUNG PEOPLE

(formerly Young Peoples Theatre) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 45-year history we have produced many of the most important works that now form the canon of plays for young audiences in this country. At the heart of founder Susan Rubes'

idea for Young Peoples Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

Through the communal experience of the theatre we create for them, children can receive indications of what is important, funny, trivial; positive, negative, wrong, right, rightish, wrongish; frightening, reassuring, empowering, unavoidable; familiar, new, eternal ... We strongly believe that even through the most playful of plays, we are speaking powerfully to children about the community and the world in which they live.

Therefore, at the centre of the artistic policy of LKTYP is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people. We want children

to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful people they were born to be. To do this, our programming is drawn from the world classics of children's stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

At LKTYP, because we are serious about child development through theatre art, children can experience our work as either audience members or theatre creators. We extend the learning opportunities of our professional productions through our substantial Education & Participation Department. The Department's services for teachers and students helps connect curriculum objectives and learning outcomes to the content of our professional productions; its Community Participation projects link our theatre skill with the educational aspirations of partners who are dedicated to the growth of young people; our interest-based Drama School offers young people the chance to engage deeply in the excitement of theatre art; and our Community Volunteer programme offers everyone who wants it, the opportunity to participate in the mission of LKTYP.

LKTYP is not only a professional theatre for young audiences but a vital community-based centre of arts education.

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YEARS OF YOUNG PEOPLE'S THEATRE!

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