

Fort Wayne

youtheatre



EDUCATION GUIDE



Unfollowed!

a social media whodunnit

USING THIS GUIDE

This study guide is intended to be used before and after watching the show to help students explore and deepen their understanding of the play. Here's how you can use it in your classroom:

Meet the Characters - Teachers can show their students this page before the show to become familiar with the actors and their roles in the play. They can also refer to this page after the play to remind them who the characters were.

Class Discussion Questions - A list of questions created to encourage class discussions and/or reflections about themes and topics in the play. These questions are divided into pre-and post-show.

Pre/Post Show Activities - Activities teachers can do with their classes before and after seeing the show. Each activity has a description, rationale, list of objectives, and supplies list.

IN THE GUIDE

- About Us
- Elements of a Production
- Behind The Scenes
- About: The Story
- About: The Playwright
- Social Studies
- History
- Discussion Starters
- Crafts & Activities

ABOUT: US



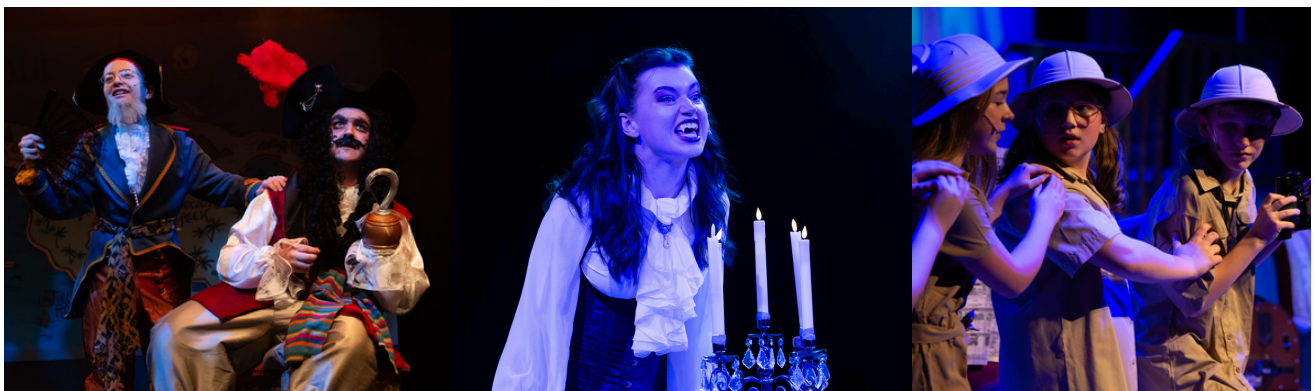
Did you know Fort Wayne Youththeatre is the fifth oldest children's theatre in the country? Since 1934, we've been on a mission to educate, engage, and entertain through the power of live theatre.

It all started when the Old Fort Players (now Civic Theatre) imagined a place where children participated in theatre to develop poise, self-confidence, and an ability to express themselves creatively. Thus, the "Children's Theatre" was born! The very first class had 40 students – paying just \$1 for 8 weeks of lessons! Their first show, *The Steadfast Tin Soldier*, featured 75 young actors performing for audiences at the Majestic Theatre. Tickets were only 10¢ for kids and 25¢ for adults!

In 1978, Broadway actor Harvey Cocks took the lead as Executive Director, inspiring young performers for more than 40 years. In 1984, the Youththeatre began its independent journey. Over the decades, Youththeatre moved to different homes across the city before finding its place at Park Lake Professional Center in 2025. Today, Youththeatre is guided by Executive Director Heather Closson, Artistic Director Christopher J. Murphy, and supported by Education Coordinator Yaro Carpenter, Creative Programming Intern Em Humbarger, and a team of amazing local artists.

Youththeatre isn't just about what happens on stage—we take theatre into the community, too! Our touring troupe, Youththeatre-On-The-Go, brings stories to schools, libraries, hospitals, and community centers. In 2018, our Young Heroes of Conscience series, which has celebrated inspiring figures like Anne Frank, Ruby Bridges, and Harriet Tubman, won the Mayor's Arts Award.

For over 90 years, countless youth have discovered their voices, made lifelong friends, and experienced the joy of storytelling. And the story is still being written – by the young artists of today.



ELEMENTS OF A PRODUCTION

Read below to learn about the key elements that make up a theatre production!

SETS

The scenery pieces that form the area in which the performers act out the play. Sometimes scenery is very realistic, making the audience think they are inside a real house, for example. Other times the scenery is quite fanciful or limited. What different sets can you name in the show? What time and place does it look like?

LIGHTS

The lighting instruments that help to create the right atmosphere on the stage. Lights direct the attention of the audience to specific areas of the stage or to a specific performer. The lights may be different colors to add special effects such as nighttime or a storm. How do the lights in this production show changes in the time and place?

PROPS

The objects performers carry to help them act out the story. Look for important props that help define character or place. Can you name a few?

MAKEUP

The cosmetic bases, blushes, lipsticks, mascara and eye liners which helps the performer physically become the character he/she is playing. Make-up is also used so that the performer's facial features can be seen clearly under the bright stage lights from a distance. Do you notice any special make-up in the show?

COSTUMES

The clothing the performers wear. Depending on the story being acted out, this clothing may be what a character of the time would have actually worn. It may also be very exaggerated or fantastic in the case of a dream or a fairy-tale. Costumes help the audience know what a character is like or where and when he/she lived. Are the costumes drab or colorful? Do they look realistic? What do they tell you about the time and place?

BEHIND THE SCENES

Learn more about the costume designer of *Unfollowed*

Randall Keeling is a Junior at Wayne High School, and was recently a, co-founder of Dolls n Denim, etc. His love of fashion and all things theatre lead him to costuming! He is so grateful for all the experiences Youtheatre has provided.

How old were you when you got started in costume and clothing design?

I started costuming/clothing design at 17, for an assignment through AMP Lab. I quickly found a love for designing and altering garments!



What does your process look like?

Often times, I'll pull inspiration from places like Pinterest & Slime tutorials of the shows I'm working on. After that is when the fun really begins because from there I let my creative vision take over.

If someone wanted to be a costume designer, how should they start?

I'd say start by learning skills such as hand sewing then move your way up to a machine. If you already have these skills reach out to a local theatre and express your interest in possibly costuming/ assisting costuming for an upcoming show.

What is your favorite costume you've made?

My favorite costume I've ever made has got to be the Heather Duke quick change for Wayne High Schools Heathers: teen edition. Such a challenge but such an amazing outcome!



Youtheatre's production of *Jeremy Thatcher Dragon Hatcher*



Seeing *The Wizard Of Oz*, awakened Randall's love of theatre



Randall in Youtheatre's production of *Peter Pan And Wendy*

ABOUT: THE STORY

Unfollowed; A Social Media Whodunnit

A group of high-profile social media stars—ranging from fitness bros and sock reviewers to a ruthless French fashionista and a wildly unhinged preschool streamer—are invited to a luxurious but mysterious island by a shadowy corporation to promote their newest product: the vaguely-defined, ominously named Megaburst!

As livestreams abound and egos clash, the influencers revel in their digital personas—until one of them turns up dead during a livestream. Suddenly, the wi-fi is cut, the staff vanishes, and suspicion runs as high as the filtered tension between ring lights and ring fingers.

As the influencers scramble to solve the murder of their most famous peer, their vapid personas crack to reveal insecurity, ambition, and unexpected insight. Trapped with no service (and therefore no audience), alliances fray and reputations teeter. It falls to the enigmatic Planet Kid—a Gen Alpha icon known for saying little more than “Skibidi”—to piece together the real story.

With absurd Gen Z slang, laugh-out-loud digs at influencer culture, and a corporate villain named Alan (or is it Stanley?), UNFOLLOWED is a hilarious murder mystery where the stakes are viral—and going offline might be the most dangerous thing of all.

ABOUT: THE PLAYWRIGHT

Read below to learn more about the playwright behind this hilarious murder mystery.

Jack Canfora



ABOUT JACK

Playwright Jack Canfora's Off-Broadway plays include *Poetic License*, (59E59 Theaters), hailed by the Associated Press as "White-hot entertainment," and *Jericho*, (59E59 Theaters, a New York Times' "Critics' Pick") The NY Times called *Jericho*, "witty and poignant," adding, "*Jericho* is also painfully significant, an intelligent intertwining of the nature of grief, cultural identity, fraught relationships, and shared tragedy." Theater Communications Group hailed it as "...an important addition to the repertoire of the American Theater."

His regional productions include *Place Setting* (New Jersey Repertory), a finalist with plays by Teresa Rebeck, Elaine May and Edward Albee for The Newark Star Ledger's Best Plays of 2007; *Tennessee Williams: A Life with Harris Yulin* (Guild Hall), featuring Eli Wallach, Harris Yulin and Mercedes Ruehl; *Jericho*, (NNPN Rolling World Premiere: New Jersey Repertory Company, Phoenix Theatre, Florida Studio Theatre, UpstART theater); *The Source* (NJ Rep); *Poetic License* (NJ Rep); and *Fellow Travelers* (Bay Street Theater), which was optioned by the Shubert Organization for Broadway.

Jack is the recipient of several playwriting awards, including two Edgerton Playwriting Awards, for *Jericho* (2010) and *The Source* (2018). He won the 2016 Webby Award for Best Writing in a Web Series. Watch the pilot here: www.thesmalltimeseries.com.

Jack is also the Artistic Director of the online theater company New Normal Rep, has two children who are both smarter than he is, and lives in New York with his two dogs.

SOCIAL STUDIES

What is a social media influencer?

A social media influencer is a digital creator who builds a dedicated audience on platforms like Instagram, TikTok, or YouTube, leveraging their credibility and engagement to shape followers' opinions and purchasing habits. They often collaborate with brands to promote products in exchange for compensation.

Key Aspects of Social Media Influencers:

Types & Tiers: Influencers range from nano (1k–10k followers) and micro (10k–50k) to macro and mega, with smaller influencers often providing higher audience engagement, while larger ones offer broader reach.

Influence vs. Creator: While often used interchangeably, an influencer specifically focuses on shifting consumer behavior, whereas a content creator produces engaging material (videos, photos).

Monetization: Influencers are often paid, receive free products, or get commissions through brand deals and partnerships.

Trust and Authenticity: The effectiveness of an influencer lies in the trust they build with their audience, making endorsements feel like advice from a friend.

Industry Niche: They usually establish expertise in specific areas such as fashion, health, fitness, or technology.

Common Platforms: Instagram, YouTube, and TikTok are leading platforms for influencer activity, as shown in studies on trends and engagement, as discussed in.

Regulations and Transparency: Marketers and influencers are increasingly focused on ethical advertising, with experts advising consumers to look for transparently labeled ads. [

HISTORY

Social Media, and other "Influencers"

Eleanor Roosevelt



Josiah Wedgwood



Julia Allison



Early "Influencer" Concept (Before Social Media):

Eleanor Roosevelt: Sometimes called the "original media influencer" (1930s-1950s) for using radio and a daily column ("My Day") to recommend products, books, and movies.

Josiah Wedgwood (1700s): Widely regarded as the first to use royal endorsements (Queen Charlotte) to build a brand, a foundational concept of modern influencer marketing.

Key Early Social Media Influencers & Pioneers:

Julia Allison (c. 2007): Recognized for documenting her life, creating what is now considered "sponsored content" before the term existed, often facing significant criticism for her pioneering approach.

Tila Tequila (c. 2005): Known as the "Queen of MySpace," she was a top influencer who demonstrated the ability to turn a social media following into musical and television opportunities.

Mommy Bloggers (c. 2002): Early creators like Melinda Roberts (TheMommyBlog.com) pioneered personal, relatable content, establishing the trust-based influencer marketing model.

Paris Hilton & Kim Kardashian (c. 2006): Early adopters who utilized platforms like MySpace to curate their public personas and influence consumers.

Tila Tequila



Paris Hilton



Kim Kardashian



DISCUSSION AND STUDY QUESTIONS

This activity is best suited for 1-6 grade.

Pre-Show Discussion:

1. "Technology is a blast... but be careful!" What do you think "being careful" means?
2. If you see something scary, weird, or uncomfortable online, what is the first thing you should do?
3. Who are the trusted adults you could go to if you saw something scary?
4. Is it okay to talk to people online that you don't know in real life? Why or why not?
5. What is a personal secret (like your home address or school name) that you should never share online?

Post-Show Discussion:

6. How can you be a good friend to someone online, even if you can't see them?
7. Have you ever seen anyone be mean to someone else online? How did it make you feel?
8. What happens to photos or comments after they are posted on social media?
9. Why is it important to ask for permission before posting a picture of a friend or family member?

REVIEW

Using the template below, write a review after the play!

Title: _____

Director: _____

Genre (check all that apply)

- ☐ Abstract
- ☐ Adventure
- ☐ Autobiographical
- ☐ Comedy
- ☐ Drama

- ☐ Fairytale
- ☐ Historical
- ☐ Musical
- ☐ Puppetry
- ☐ Tragedy
- ☐ Other

Plot

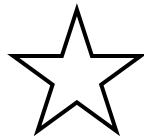
Setting

REVIEW

Characters - What character/s stood out to you? Why?

My Review

My Rating



SCIENCE EXPERIMENT

This activity is best suited for grades 4-12 grade.

"Reel" Science Experiments:

"Reel" Science Experiments is an inquiry-based lesson designed to boost engagement by having students test viral "internet sensation" experiments, separating science fact from fiction in short-form video formats like TikTok or Instagram Reels. Students not only perform the experiment but also act as digital creators to explain the chemical or physical principles behind why the experiment worked (or failed)

Phase 1: Research & Hypothesis (The "Hook"):

The Prompt: Show students a 10–15 second snippet of a "too good to be true" viral experiment (e.g., "instant" ice, magic sand, or non-Newtonian fluid tricks).

Hypothesis: Students research the materials and predict if the experiment will work, and why.

Phase 2: Experimentation & Recording (The "Test"):

The Lab: Students follow the viral steps but must change only one variable at a time.

Filming: Students record their attempts using a smartphone, focusing on the "before" and "after" shots and key steps, similar to how this teacher demonstrates a science experiment.

Phase 3: The Explanation (The "Science"):

Post-Production: Students edit their footage to create a 30-60 second video.

Explanation: The video must contain a clear, scientific explanation of the phenomenon (e.g., density, chemical reaction, polymerization) rather than just showing the result.

Phase 4: Class Analysis:

View the reels as a class to discuss why some experiments failed while others succeeded.

Examples of "Reel" Science

The "Ghost" Tea Bag: Lighting a teabag on fire to see it rise, demonstrating that heat makes air less dense, causing it to float.

Non-Newtonian Fluid Walk: Creating cornstarch and water mixture to test if it acts as a solid or liquid under pressure.

Density Rainbows: Testing if different liquids form layers.

Balloon Static Electricity: Testing how many papers a balloon can lift

Key Learning Outcomes

Scientific Method: Understanding variables, forming hypotheses, and analyzing data to draw conclusions.

Critical Thinking: Distinguishing between scientific phenomena and camera tricks (fakes) often found online.

Communication: Translating complex scientific concepts into simplified, engaging content for a digital audience

THOUGHT PROMPTS

Give these questions some thought, then write your answers. Best suited for 6-12 grade.

Create a social media challenge that encourages users to share something they are grateful for. How can such challenges foster a positive online environment?

What aspects of social media do you appreciate the most?

What do you find challenging or worrisome?

Select a social issue you feel strongly about and craft a compelling social media post to raise awareness and inspire action.

YOUR TURN!

Best suited for ages 1-5 grade.

Poision Dart Frog Game

Objective

The detective is trying to determine who the poison dart frog is. The frog is killing people when the detective isn't looking.

Description

Have everyone sit in a circle.

One person needs to 'lead' the game and one person to be the 'Detective.' The detective should change every round. But the leader can be a leader in charge of the game.

The detective will be removed from the group so that the overseer can choose someone to be the 'poison dart frog.' The 'leader' will have everyone close their eyes then will then walk around and tap somebody. That person is the 'Poison Dart Frog,' but they can't tell anyone else.

When everyone opens their eyes, and the 'detective' will sit or stand in the middle of the circle and start working on trying to figure out who the 'frog' is.

Meanwhile, when the 'Detective' isn't looking, the 'Poison Dart Frog' will stick their tongue out at somebody. That person will have to die, (dramatically fall over.)

The 'Frog' will continue to stick their tongue out at people.

When the 'Detective' thinks they know who the 'Frog' is, they guess.

I recommend three guesses then you're out. And you can decide how you want choose people. The 'frog' becomes the 'detective' or you can chose two new people.



YOUR TURN!

Best suited for 6-12 grade.

Mafia Game

Choose one person to play “narrator”.

Then make up small pieces of paper with the following letters on them.

1. “M” – which stands for Mafia. (2 slips)
2. “D” – Which stands for Doctor (1 slip)
3. “P” – Which stands for Police (1 slip)
4. “V” – which stands for villages – enough slips to cover everyone else in the group.

Tell the guests NOT to show anyone which slip they have and ensure that each of them know what the letters mean.

Hand out these slips to everyone in the group. The narrator will have been selected at the start and does NOT receive a slip.

How to play Mafia?

During the game there is a set order for play. The Narrator will tell everyone when to wake up. If it's not YOU then they should remain with their eyes closed. NO PEAKING ALLOWED.

During the “night cycle” (when everyone has their eyes closed) the narrator will instruct the various groups to wake up and decide on actions. They should point and have quiet “sign language” style discussions.

No-one is allowed to say if they're mafia, but the doctor and the police can tell everyone if they're the police or the doctor if they want during the day cycle (eyes open and discussion time – but it might mean the mafia will kill them next round, so it's a little risky to do that!).

The mafia can also claim they are the doctor or the police as they're allowed to lie!

Once everyone knows the rules it's really simple to play.

The night cycle is when everyone shuts their eyes. The day cycle is when everyone is allowed to speak and have their eyes open.

Play begins with the night cycle.

Night cycle:

Have the narrator begin the night cycle by telling everyone to close their eyes and put their heads down.

The narrator will now say, “Mafia wake up”.

The people who have the mafia cards will open their eyes and decide amongst themselves (as quietly as possible) who they want to kill. They inform the narrator of who their victim is (by pointing to him or her) and the narrator will then tell the Mafia to go back to sleep.

The narrator will now say, “Mafia go to sleep. Doctor wake up”

The doctor will then open their eyes, and silently point to a one person to save. He/she could also choose to save himself (or herself).

YOUR TURN!

Best suited for ages 6-12 grade

Mafia Game Continued

If the person chosen to be killed by the mafia was saved the doctor, then they will survive the night. Otherwise, nothing will happen to the person saved and the person the mafia killed will die.

The narrator will now say, "Doctor go to sleep, Detective wake up".

The detective will open their eyes and will point out one person that they suspect to be a Mafia member. The narrator will silently indicate (through a thumbs-up or thumbs-down, or a head nod or shake) whether or not that that person is a member of the Mafia.

If the detective successfully identifies a mafia member it will be up to them to convince the townspeople the next day who the Mafia member is!

The narrator will now say, "Detective got to sleep."

The narrator will now say, "Everyone wake up"

And we move into the "day cycle".

Day Cycle

The narrator (in story telling fashion) will now tell everyone who was killed the previous night (if they weren't saved by the doctor!). The dead tell no tales, so whoever gets killed in the game must remain silent for the remainder of the game, but can keep their eyes open like the narrator, and sometimes they'll join in with the story telling of how a particular person died. (it's always better to invent a story... e.g. I'm sorry to say that last night Jo tumbled down the stairs and was found with a broken neck.)

Hold discussions. The townspeople (this includes, police, and Mafia) should discuss recent events. Nobody may show their slips of paper, although they can try to convince others that they are a certain role. Once the discussion has evolved to a point where somebody has a suspicion, play proceeds to accusations.

Make accusations. At this point, someone may make an accusation against another player stating that they think that the other person is part of the Mafia. Once an accusation has been made, it must be seconded by another player in order for the accusation to be taken to a vote. When someone has been accused and seconded, the accuser must explain the reasoning behind the accusation. Then other players may speak if they believe that the accusation is just.

Defend the accused. At this point, anyone who chooses to may defend the accused and the accused then has the right to defend him or herself and explain why there is no way that he or she could possibly be part of the Mafia. This can take place in a trial-like setting, where the accused talks about a fictional alibi and often accuses other players in his or her stead. Player's may cite their relationship to other players as a reason why they could not be in the mafia.

Have a vote. The narrator now asks who thinks that the accused is guilty and a vote is taken. The voting process may or may not be anonymous.

Apply the verdict. If a majority of the voting players vote guilty, the accused is now out of play. The accused may simply state whether or not they are in the mafia.

If there is not a majority vote of guilty, the accusations begin again. The day round continues until someone has been declared guilty and removed from the game, and the night round begins again.

SOCIAL MEDIA WORD SEARCH

Best suited for ages 4-6 grade. Answer key at the end of this packet.

J	K	T	O	W	J	Q	K	B	B	S	B	I	U	M
K	K	X	R	W	R	E	P	O	S	T	C	G	N	J
H	N	L	O	J	R	E	E	L	S	I	P	X	Q	C
Q	A	M	K	Y	D	I	S	C	O	R	D	E	N	Q
I	I	S	P	P	S	E	X	B	Z	G	X	E	J	Z
V	N	B	H	Q	I	H	I	H	W	M	U	M	G	U
Y	S	S	T	T	N	N	H	I	S	K	V	I	R	D
Z	X	N	T	W	A	X	T	E	U	T	U	W	E	W
D	M	M	A	A	I	G	E	E	P	X	R	M	B	F
M	Z	T	W	P	G	T	H	J	R	V	J	E	C	Q
X	A	I	I	Z	C	R	C	G	Y	E	B	T	A	B
O	X	J	Q	K	R	H	A	H	L	N	S	K	N	M
Y	K	F	C	E	T	G	A	M	D	I	S	T	B	K
W	T	P	K	A	N	O	X	T	Q	M	P	S	I	F
K	K	H	X	D	G	V	K	Y	O	U	T	U	B	E

Find these words:

- DISCORD
- HASHTAG
- INSTAGRAM
- PINTEREST
- REELS
- REPOST
- SNAPCHAT
- STREAM
- TIKTOK
- TWITCH
- YOUTUBE

GET INVOLVED



ACTING | DANCE | VOICE
TECH THEATRE | PRIVATE LESSONS

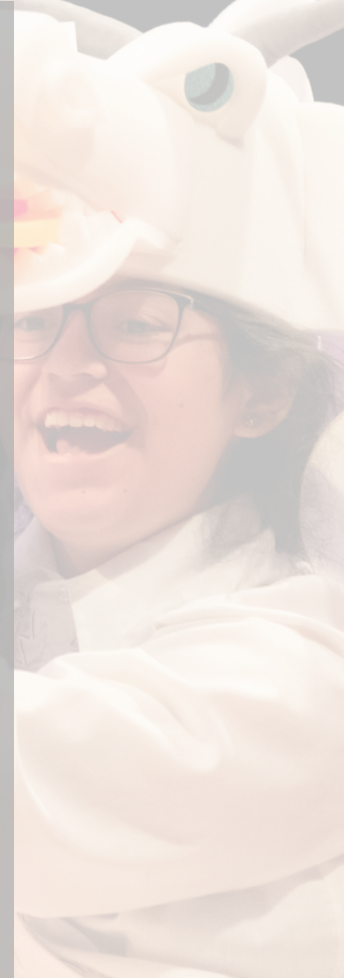
**Learn More by visiting fwyt.org
or by scanning the QR code below!**



Write us a letter!

We'd love to know what you thought of the show, what other shows you'd love to see us perform, or any questions you have for our staff, cast, or crew about Youtheatre!

**Send correspondence to:
Fort Wayne Youtheatre
2426 Lake Ave.
Fort Wayne, IN 46805**



FURTHER RESOURCES

Want to dive even deeper? Here are some additional resources that connect to the themes of this production!

[Social Media Profile Worksheet](#)

[Social Media Tips For Teens](#)

[Therapy Sheets; Social Media](#)

[Social Media Madness Worksheets](#)

[My Experience With Social Media Worksheet](#)

Suggested Reading

Elementary:

- by Aaron Reynolds
- Once Upon a Time...Online by David Bedford
- Unplugged by Steve Antony

Middle:

- The Kate In Between by Claire Swinarski
- Posted by John David Anderson
- Front Desk by Kelly Yang

High:

- No Filter and Other Lies by Crystal Maldonado
- Fangril by Rainbow Rowell
- Eliza and Her Monsters by Francesca Zappia



Language Arts

STANDARDS

Most Youth theatre productions are literature-based and on the recommended reading list of the Library of Congress.

Language Arts Standard: Perceive, identify, describe and analyze the distinguishing characteristics of form, structure and style of story.

- Retell story identifying plot, theme, characters, and setting.
- Recall story plot utilizing chronological order.

Language Arts Standard: Evaluate Theatre/Literary work based on critical perception and analysis.

- Share perception of theatre experience in the area of voice, movement, mood and motivation.
- Make suggestions for alternative endings.
- Analyze and critique story and performance through creative writing.
- Create a similar story through creative writing.

Language Arts Standard: Use Theatre /Literary work to develop affective areas of self-concept, problem solving and interpersonal skills.

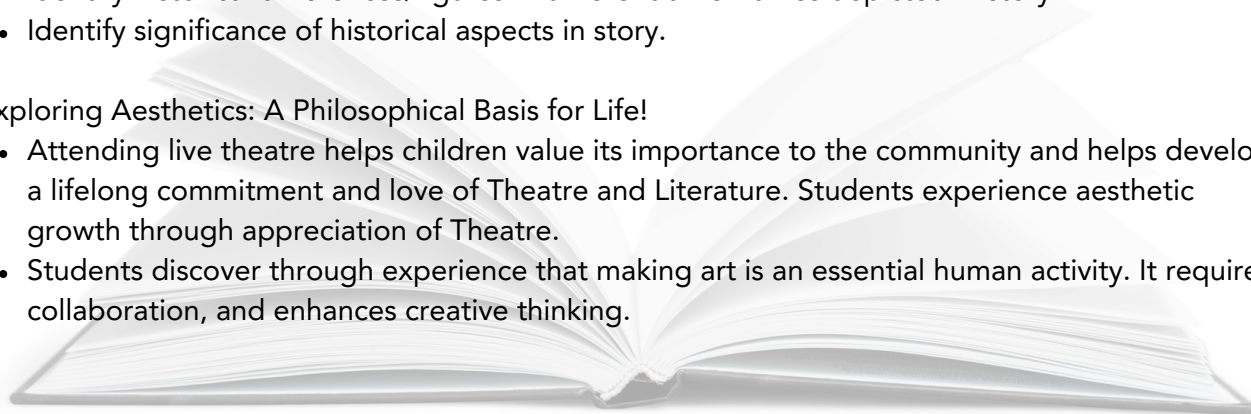
- React to feelings of self and others within a production.
- Identify conflict within story as it relates to self and others.
- Compare and contrast problems and resolutions found in different stories and real life situations.
- Express personal attitudes, values, and belief systems as it relates to theatre piece.
- Interact freely in conversations, class discussions and dramatic activities.
- Contribute to the solving of problems through dramatization/improvisation.

Language Arts Standard: Examine Theatre /Literary work in a historical and multicultural context.

- Identify similarities and differences between characters from diverse cultures depicted.
- Identify historical differences/figures in different time frames depicted in story.
- Identify significance of historical aspects in story.

Exploring Aesthetics: A Philosophical Basis for Life!

- Attending live theatre helps children value its importance to the community and helps develop a lifelong commitment and love of Theatre and Literature. Students experience aesthetic growth through appreciation of Theatre.
- Students discover through experience that making art is an essential human activity. It requires collaboration, and enhances creative thinking.



WORD SEARCH KEY

Best suited for ages 4-6 grade



Find these words:

- DISCORD
- HASHTAG
- INSTAGRAM
- PINTEREST
- REELS
- REPOST
- SNAPCHAT
- STREAM
- TIKTOK
- TWITCH
- YOUTUBE