

Cyber_Bullying.ca Unit Overview

Grade 7 Dance, Drama,
and Critical Literacy

Summary Description of Unit

Students develop skills in drama, dance and critical literacy through an exploration of the topic of cyber bullying. The unit begins with an exploration of communication in a digital age, inviting students to investigate the differences between electronic communication and embodied communication. By the end of the unit, students will understand how electronic forms of communication can be used with intention to harm or with intention to have a positive and powerful impact. Students view several media texts through a critical literacy lens, and use these as drama texts providing the contexts and roles that they will use for analyzing the motivations and perspectives of the bullies, targets, bystanders and allies. Students compose dance phrases and write monologues, bringing to life the interior monologues and outer presentation of the characters they create. By "living through" the experiences of these characters, students develop empathy for others and deepen their critical understanding of issues of equity, and social justice.

Overall Expectations

Drama:

B1. Creating and Presenting: apply the creative process to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives

B2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences

Dance:

A1. Creating and Presenting: apply the creative process to the composition of a variety of dance pieces, using the elements of dance to communicate feelings and ideas

A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences

Language

Oral Communication:

1. listen in order to understand and respond appropriately in a variety of situations for a variety of purposes
2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes
3. reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

Writing:

1. generate, gather and organize ideas and information to write for an intended purpose and audience
2. draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience

Media Literacy:

1. demonstrate an understanding of a variety of media texts

Big Idea and Guiding Questions

Communication in the digital age can be used with intention to harm or with intention to have a positive and powerful impact.

Individuals and groups can be powerful agents of change, and can help stop cyber bullying.

Through drama, dance, and critical literacy we can examine the power dynamics in relationships. Drama, dance and critical literacy can help us understand and empathize with the target, the bully, the bystander and the ally.

Guiding Questions:

- How has online media (such as texting, *Twitter*, Facebook, Myspace and more), changed the face and impact of bullying?
- What is cyber bullying? What words, actions, and attitudes constitute cyber bullying?
- In what ways can we use media as a powerful tool to inform the public and advocate for the targets of cyber bullying?
- Under what circumstances do people participate in bullying, either as a bully, a bystander or an ally ?
- How does developing empathy for all persons involved in cyber bullying (i.e., the bully, bystander, target, and advocate) help me to better understand and effectively deal with the problem?
- How can I use drama and dance to better understand and express my feelings/ideas about cyber bullying?
- How can I advocate for the target(s) of cyber bullying in positive, assertive ways? What does it mean to be an ally?

Critical Literacy

Read more about [Critical Literacy and how it links to dance and drama](#).

2. identify some media forms and explain how the conventions and techniques associated with them are used to create meaning	
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Assessment and Evaluation: How will students demonstrate their learning?

Assessment of Learning	Students are evaluated through a two-part culminating task. Part One requires students to work in small groups, to compose works that that combine dance and performed monologues. For Part Two, students are asked to take action to make a difference. They demonstrate their learning by sharing their work beyond their own classroom, with the intention of being a positive agent for change.
Assessment for and as Learning	Anecdotal observations, ongoing teacher and peer assessment, review of anchor charts, development and review of success criteria, student reflections and exit cards

Unit Lessons: How will assessment and instruction be organized for learning?	Approx. Duration 1 class = 50 minutes
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Lesson 1	<p>Introduction to Electronic Communication Students begin by drawing on their prior learning about electronic communication. They critically examine a short video to see how texting is a prevalent social activity in teens' lives, which is at times misused. Through activities in which they decode texting symbols and body language, students draw parallels between electronic and "embodied" communication. They summarize their feelings and key ideas through a choral speaking drama structure.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as Learning: Venn Diagrams</p>	90 minutes
Lesson 2	<p>Introduction to Cyber Bullying Students draw on their prior learning about bullying, examine different types of bullying, and extend their understanding of what cyber bullying is. Their theoretical comprehension is strengthened by a movement activity that explores the negotiation of power through body language. Finally, they critically examine an Emmy award winning documentary about cyber bullying, followed by a guided discussion to unpack the media text.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as/for Learning: Exit Cards</p>	95 minutes
Lesson 3	<p>Shifting Perspectives: Bullies, Bystanders/Allies & Targets Students consider the complex relationships between bullies, bystanders, allies and targets, as well as the factors that lead to such behaviours. They will view media texts: a PSA from Concerned Children's Advertisers (a Canadian organization), as well as a short video from "Childnet International", which be a source for character exploration in the coming lessons. Through a structured movement improvisation, and a hot-seating activity, students put their learning into action.</p> <p>Assessment for Learning: Appendix 4: Teacher Observation Tracking Sheet Assessment as Learning: Peer feedback, personal writing reflection</p>	90 minutes
Lesson 4	<p>Digging Deeper: Subtexts Students investigate the outer and inner voices of bullies, bystanders, allies and targets through the role on the wall, I am Poems and voices in the head drama conventions. They put their emerging comprehension of interior monologues to work by developing the first draft of a monologue "in role" as their selected character from the Childnet International Video.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as Learning: Writing in Role/ Monologues Assessment of Learning: BLM#6: Voices in the Head Rubric</p>	75 minutes

Lesson 5	<p>Bystanders Standby UP Students begin by focusing on the role of the bystander to impact critical change in bullying situations. They view and analyse an anti-cyber bullying PSA that targets bystanders, and highlights the tension between in-person and online bullying. Through prepared improvisations based on key relationships from the Childnet International Video, they expand their character comprehension, and return to their monologues from Lesson 4 for revision. Students practise sharing their monologues through speech and movement, in a choral improvisation structure.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as Learning: Personal Writing Reflection Assessment of Learning: BLM #8: Prepared Improvisation Rubric</p>	120 minutes
Lesson 6	<p>Critical Moves: Taking Control Students investigate the power dynamics present in bullying situations, as well as how these can be negotiated through body language and physicality. They create moving tableaux which examine the public and private body expressions of their characters, similar to the outer and inner voices discussed in the voices in the head activity. As they choreograph dance sequences, focus is given to how elements of dance such as relationships, space, energy, and time can be utilized to express power and agency in bullying situations.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as Learning: BLM#9: Tableau Checklist for Success Assessment of Learning: BLM#10: Tableau Rubric</p>	120 minutes
Lesson 7	<p>Put It Together! (Culminating Task Park One) Students consolidate their learning about cyber bullying by working in their small groups to integrate the moving tableaux and monologues into a cohesive dance and drama composition. They share their scenes with the rest of the class in order to give and receive peer feedback, and then delve back into the rehearsal process to strengthen their creations. This activity is an opportunity for the students to demonstrate their critical comprehension of cyber bullying via dance and drama from throughout the unit.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as Learning: Self Assessment, Peer Feedback</p>	115 minutes
Lesson 8	<p>A Web of Voices: Sharing Beyond the Classroom (Culminating Task Park Two) The class uses the choice board provided to decide how to share their compositions and learning regarding cyber bullying with a larger community either in their school, or online, to impact positive change and learning beyond the classroom. Options for taking action include a live performance, video scene, PSA, blog, poster campaign, and/or poems/raps. Students develop and implement their plans.</p> <p>Assessment for Learning: Observation Tracking Sheet Assessment as Learning: Individual Writing Reflection, Peer Feedback Assessment of Learning: Appendix B: Culminating Task Rubric</p>	125 minutes

Cyber_Bullying.ca Lesson 1: Introduction to Electronic Communication		Grade 7 Dance, Drama, and Critical Literacy
Curriculum Expectations	Learning Goals	
<p>Drama B2.1 Reflecting, Responding, and Analysing: construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • explore and consider different perspectives on the issue of text messaging • summarize key ideas as well as personal reactions through choral speaking 	
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate ideas from their own writing or media works</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use body codes and symbols (gestures) to communicate 	
<p>Language Media Literacy 1.3: evaluate the effectiveness of the presentation and treatment of ideas, information, themes, opinions, issues, and/or experiences in media texts</p> <p>Media Literacy 1.5: demonstrate understanding that different media texts reflect different points of view</p> <p>Media Literacy 2.1: explain how individual elements of various media forms combine to create, reinforce, and/or enhance meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • read common texting symbols and understand how and why they are used to communicate meaning • listen to, think critically about, and respond to various points of view on texting • recognize a variety of video conventions & techniques; explain how and why they are used to express specific points of view on texting 	
Materials		
<p>chart paper and markers BLM #1: Decoding Texting Symbols (class set of photocopies) BLM #2: Answers to Decoding Texting Symbols (class set of photocopies) BLM #3: Venn Diagram Exit Card (one copy per student) YouTube Videos TV & VCR or projector optional - percussion instrument (e.g., drum or tambourine) optional - CD player and CD of soft instrumental music</p>		

Cyber_Bullying.ca Lesson 1: Introduction to Electronic Communication		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Whole Class > Introduction Introduce the <i>Cyber_Bullying.ca</i> unit to the whole class. Post the Big Ideas and Guiding Questions for the unit (on chart paper). Keep the chart posted prominently in the classroom throughout the unit.</p> <p>Whole Class > Mill Mixer Have the students mill (move) about to music. Each time the music stops, ask the students to find a new partner to discuss one of the following questions:</p> <p>Key Questions for Discussion: <i>What are your preferred and/or most frequent means of communication? Why? (e.g., email, skype, facebook, twitter, YouTube, chat-rooms, MSN, AOL etc.)</i> <i>How did people communicate before the the computer/Internet was invented? (e.g. pictographs, smoke signals, Morse code, telegrams, letters, etc.)</i> <i>What are some positive impacts of advances in technology on communication?</i> <i>How can electronic communication be misused/abused? (e.g. cyber bullying, invasion of privacy, etc.)</i></p>		<p>Pre-lesson Preparation: Write the Big Idea and Guiding Questions for the unit on chart paper.</p> <p>Prepare a chart or overhead transparency with the Key Questions for Discussion for student reference during the mill mixer.</p> <p>Make photocopies of BLM#1, BLM#2 and BLM#3.</p> <p>Select and download one of the YouTube videos on texting from the hyperlinks section below.</p>
Action!	Approximately 60 minutes	Notes/Assessment
<p>Pairs > Decoding Texting Symbols Mixer Distribute a copy of the BLM #1: Decoding Texting Symbols to each student. Have the students mill about the room to find a peer who can identify one of the symbols on his/her sheet (peer writes the answer and their name in one box). Direct the students to continue teaming up with new partners to decode as many symbols as possible. Refer to BLM #2: Answers to Decoding Texting Symbols for translations of the symbols. Students may like to take this guide home and use it in their personal e-communications.</p> <p>Pairs > Decoding Body Symbols Discuss with students how codes in texting, which facilitate quick and concise communication, might relate to symbols in body language (i.e., gestures) that we use everyday. For example, when we wave, wink, sigh, shrug, smile, point, blow a kiss, or roll our eyes, we are sharing meanings that would take many words to express. Some "body codes" might be less obvious, such as our posture, focus, or breath.</p> <p>Ask the students to find a partner, and stand facing one another. Inform the class that they are going to have a conversation using physical gestures, with no speaking or physical contact. You may wish to provide examples of gestures from the list above. Have one partner begin by performing a gesture to their partner. The other partner responds, and they exchange back and forth in dialogue. Encourage students to play with gestures that have obvious meanings, as well as more subtle ways that they communicate through body language. Have half of the pairs continue their gestural conversation, while the other pairs observe. Then instruct the groups to switch roles as performers/observers.</p> <p>Whole Class > Key Questions for Discussion: <i>What are some differences and similarities between "embodied" (in person) and electronic communication?</i> <i>How does electronic communication affect your personal relationships with friends and family?</i> <i>Do you say things online that you wouldn't say in person?</i> <i>Do you have friends that you only know online? If so, how are your relationships with them different than with friends you know in person?</i></p> <p>Whole Class > Viewing and Analysing Media: Texting Videos Select one of the YouTube videos on texting from the hyperlinks section to the right, and prepare the class to view a televised broadcast about teen texting. Remind them that media texts are never neutral. They are always created with</p>		<p>Assessment for Learning (AFL) Use Appendix B: Observation tracking sheet to record anecdotal observations.</p> <p>Following the choral speaking, use the individual responses/group discussion to assess student knowledge and proficiency with texting codes.</p> <p>Use the Venn Diagrams to gauge level of student understanding regarding electronic and embodied communication. Identify insightful student examples to share at the beginning of next class, with student permission.</p> <p>Notes Preface the "Body Symbols" exercise with a brief discussion of what type of gestures are appropriate in this context. Emphasize that while they are performing in role with their partner, they need to remain respectful at all times. Variation: assign topics for the physicalized conversation: e.g., greetings; goodbyes; thank-you's; pleas for help or assign roles: e.g., parent and teen; boss and worker; best friends; coach and athlete.</p> <p>Critical Literacy Focus (CL) Luke and Freebody's Four Roles of the Reader is useful for</p>

intention for a specific audience. Ask the students to view the broadcast, with focused attention on key messages and the target audience. After viewing the broadcast, invite students to use their critical literacy skills to analyse the media text.

Prompts: *What different attitudes (positive, negative or mixed), are expressed towards texting in this video? What audience was this broadcast created for? With whom do you think the broadcasters want us to identify/sympathize? How is this evident?*

View the broadcast a second time, directing the students to pay attention to how the broadcasters use sound, framing, camera angles, lighting, facts, opinions, etc. to communicate their ideas about texting. Draw the students' attention to specific examples, by freeze-framing to analyse effects.

Prompts: *Why do you think the camera moved in for a close-up at this point? What did you notice on a second viewing that you did not see the first time? What other points of view might there be about this issue? Who might hold them? How would their interests be different from those of the creators? Who is meant to benefit from this text? Who does not? Why?*

Individual > Popcorn Summary and Choral Speaking

This activity will provide students with an opportunity to debrief their learning about electronic communication. Ask the students to individually think of a single word or short phrase that summarizes an important idea/personal reaction/feeling they have about text messaging. Have the class stand in a circle, and explain that they are going to share their word or phrase in a choral speaking structure. Tell them that whenever they are ready, without prompting, and whenever and as often as they wish, they can speak their words/phrases out loud. Voices will overlap (pop up randomly like popcorn), to create a chorus of voices.

Students need to listen to the choral speaking as a whole in order to find suitable times at which to chime in. If effectively performed, there will be moments when one or a few voices are speaking, moments when multiple voices are speaking, and even some moments of silence; it is important that the room does not simply buzz with noise (too many speakers, causing the words to vaguely blend together). Encourage students to experiment with the volume, rhythm, pace in their speech. After a sufficient length of time, cue the students to stop (students finish what is being said; do not stop abruptly). You may choose to cue students to start/stop with an instrument, such as a drum or tambourine.

helping students move through the processes of decoding, inferring, analyzing, evaluating, using and responding to texts of all types (see hyperlinks below).

Deep-viewing: Examining a media text several times, or listening to it without the visuals, and then viewing it without the sound, helps students identify the means by which texts are constructed and from what points of view.

Hyperlinks

You can use the website *KeepVid* to download and save (to your laptop, PC, or memory stick) any video on the Internet by going to the KeepVideo site: <http://keepvid.com/> and following simple instructions asking you to copy & paste (into the provided text box) the web address of the page your selected video appears on.

Information on Text messaging is available on **Wikipedia** - "Text Messaging": http://en.wikipedia.org/wiki/Text_messaging

Preview and select one of the following YouTube broadcasts about texting for viewing and analysis:

["Teen Texting... Keeps Parents Clueless" \(4:06min.\)](#)

["Text Messaging's New Language of Teens" \(3:15 min.\)](#)

["Extreme Teen Texting" \(4:16 min.\)](#)

Four Roles of the Reader:

http://www.e2workshop.on.ca/edu/pdf/MOD08_four_roles.pdf

You may set a reflective atmosphere by dimming the lights and playing some soft instrumental music in the background.

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Whole Class or Individual Response > Discussion This may be done as a whole group oral discussion or as an individual written response. Prompts: <i>Which words in this choral text stood out for you? Why were these the most powerful for you?</i></p> <p>Individual > Venn Diagram Reflections Distribute a copy of BLM#3 to each student. Using a Venn diagram, ask students to identify differences and similarities between electronic and embodied communication.</p>		<p>Assessment for Learning (AFL) Use questioning to prompt student reflection. Record notable responses on observation tracking sheet.</p> <p>Collect their Venn diagram reflections and review for understanding.</p>

Cyber_Bullying.ca Grade 7 Dance, Drama, and Critical Literacy Lesson 2: Introduction to Cyber Bullying	
Curriculum Expectations	Learning Goals
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate ideas from their own writing or media works</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • explore ideas related to power through movement
<p>Language Oral Communication 1.5: develop and explain interpretations of oral texts using stated and implied ideas from the texts to support their interpretation</p> <p>Media Literacy 1.1: explain how various media texts address their intended purpose and audience</p> <p>Media Literacy 1.5: demonstrate understanding that different media texts reflect different points of view</p> <p>Media Literacy 2.1 explain how individual elements of various media forms combine to create, reinforce, and/or enhance meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • identify the nature and causes of various types of bullying • listen to, think critically about, and respond to various points of view on cyber bullying • recognize a variety of video conventions & techniques; explain how and why they are used to express specific points of view on cyber bullying
Materials	
<p>BLM #4: Group Brainstorming Placemat (1 copy per group of 4 students) chart paper and markers masking tape slips of paper or index cards (1 per student) YouTube Videos TV & VCR or Projector</p>	

Cyber_Bullying.ca Lesson 2: Introduction to Cyber Bullying		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Small Groups > Group Brainstorming Placemat Organize students into groups of 4 and provide each group with BLM #4: Group Brainstorming Placemat. Pose the question: <i>What is bullying?</i> Have each group member record ideas in their designated placement area. Invite group members to share amongst themselves what they have written, consider the ideas presented, and arrive at a definition of bullying which they record in the centre of their placemat. Facilitate a whole class sharing of definitions. Find similarities and differences among the definitions. Together, build one definition; write this on chart paper and post it in the classroom. Here is a suggested definition for "bullying" that you might guide the students toward:</p> <p><u>Bullying</u> happens when <u>intentional acts of aggression</u> are <u>repeated over time</u>, toward an individual/group. It <u>based on an imbalance of power</u>.</p> <p>Ask students to brainstorm different kinds of bullying and examples. Prompt: <i>What does this bullying look, sound & feel like?.</i> For example: <u>Verbal or Written:</u> name-calling, sarcasm, constant criticism, rude comments, threats or extortion <u>Physical:</u> damaging property, stealing, kicking, hitting, pushing, biting, spitting, or other bodily violence <u>Social:</u> leaving people out of a group (i.e., exclusion), spreading rumours or gossip, setting up others to look foolish or to be embarrassed <u>Sexual:</u> the display of offensive material, comments about sexual orientation, unwelcome sexual advances including touching or comments that are sexual in nature <u>Cyber:</u> harassing or threatening through e-mails, text messages, websites, or photos/videos posted in the Internet</p>		<p>Pre-lesson Preparation: Download YouTube video series on cyber bullying (in hyperlinks).</p> <p>Refer to the "Notes" for the "Minds On" section of Lesson 1 for the KeepVid video downloading instructions.</p> <p>Photocopy BLM #4 (one per group of four students)</p> <p>Preview the "Student Voices" video to decide if it is appropriate for your class.</p>
Action!	Approximately 75 minutes	Notes/Assessment
<p>Whole Class > Movement Improvisation - "Body Talk": Bullies & Targets Divide the class into two groups, and have them stand on either side of the room facing one another. Inform the class that the two groups are going to have a conversation through movement, with no speaking or physical contact. Assign one group to be the bullies, and the other group to be the targets. Ask each group to assemble in a formation that keeps them connected and unified at all times, e.g., a line with arms linked; a clump with different body parts joined, etc.</p> <p>Ask the bully group to begin by taking one step towards the targets, and assuming a posture/pose in which they hold power over the target group. Have the targets respond (in place), with a frozen shape based on how the other group makes them feel. Direct the bully group to take another step towards the target group and form a new pose. Ask the target group to shift their shape in response. Let this exchange continue until the bullies advance near the targets, but stop them before they make physical contact. Have the groups switch roles as bullies and targets, and start again.</p> <p>As you observe the class, encourage a variety of responses and strategies for both groups: Prompt: <i>How can you use your focus, facial expression, level in space, posture, or more, to communicate how you feel and gain power? If you sense that your students are ready, you can have them improvise movements (5-10 seconds) to transition to each new pose.</i></p> <p>Gather the class to discuss their experience in the activity. Prompts: <i>What emotions arose for you in each role, and why? What body-strategies did you adopt to express your emotions?When you were a target, what types of postures made you feel more powerful and ready to confront the bullies? (Demonstrate!) As a bully in this exercise, did you ever feel afraid of the</i></p>		<p>Assessment for Learning (AfL) Use Appendix B: Observation tracking sheet to record anecdotal observations.</p> <p>Use the brainstorm placemats and group definitions of bullying to gauge students' prior knowledge regarding cyber bullying.</p> <p>During the "Body Talk" exercise, reference effective strategies the students discovered during the "Decoding Body Symbols" activity from Lesson 1.</p> <p>Following the viewing of each video segment, use questioning to assess student comprehension and analysis of the media text. Take notes to inform needs for future lessons. Track student responses to ensure that all students are actively engaged in the discussion.</p> <p>At the end of the lesson, distribute individual Exit Cards to prompt and assess the students' capacity to make personal connections to the topic of cyber bullying.</p>

targets?

Whole Class > Viewing and Analysing Student Voices Video

Preview first and decide if this video is appropriate for your class. (Note: Part 1 includes a short segment about a young boy who committed suicide as a result of cyber bullying.)

Explain to the class that you are going to view View the *Emmy Award* winning 3-part series: "Student Voices: Cyber-bullying". Advise the class that these videos document the serious impact of cyber bullying on the lives of four teenagers and their loved ones. You may wish to view the videos in one sitting, or you may view the three videos over three days as outlined below, inviting students, in groups, to discuss and chart their responses to the critical literacy prompts below following each viewing.

Key Questions for Discussion:

Use chart paper and markers to record responses to the following key questions after each viewing of the video.

Day One: Student Voices: Cyber-bullying (Part 1)" (9:45 min.)

What do you think the creators are trying to accomplish with this video in regards to cyber bullying? How do you know?

Why is "video" an effective format for informing the public about cyber bullying?

What video techniques were used and why? (e.g., framing, zoom, angles, cuts, camera movement, etc.)

Day Two: "Student Voices: Cyber-bullying (Part 2)" (9:51 min.)

How does cyber-bullying affect the lives of its targets? Why might it affect different people in different ways?

How do personal video accounts differ from personal written accounts of cyber-bullying? Why or how do you think someone becomes a cyber bully?

What is it about the Internet that might make it easier for someone to get involved in cyber bullying?

Day Three: "Student Voices: Cyber-bullying (Part 3)" (9:03 min.)

What information or points of view about cyber bullying are missing from this 3-part series?

How would the message change if these were included?

How and why is cyber bullying different than other types of bullying?

Why do you think these particular teens were selected to be interviewed?

How are different groups of people represented in this text? Teens and adults? Boys and girls? Targets, bullies & bystanders? Is everyone being represented fairly?

What strategies to counter cyber bullying and stay safe online did the video suggest?

As a whole group, review the ideas written on the charts.

Notes

Stress that bullying does not occur as an isolated incident (harassment). It occurs as a *pattern of behaviour, repeating over time.*

Ensure that students have a clear understanding of terms such as "sarcasm", "constant criticism", and "extortion."

Ensure that students understand that an act of aggression may involve more than one type of bullying.

Post definitions of "bullying" and "cyber bullying" as well as examples of different types of bullying on chart paper for reference throughout the unit.

You may wish to set this activity up as a carousel, whereby groups of students discuss and respond to a different question at each station. With each rotation to a new station and a new question, students are able to see how previous groups responded and then add their own ideas.

Hyperlinks

YouTube Videos to download:

- <http://www.youtube.com>
- ["Student Voices: Cyber-bullying \(Part 1\)" \(9:45 min.\)](#)
- ["Student Voices: Cyber-bullying \(Part 2\)" \(9:51 min.\)](#)
- ["Student Voices: Cyber-bullying \(Part 3\)" \(9:03 min.\)](#)

Some additional information on bullying and cyber bullying is available at:

- <http://en.wikipedia.org/wiki/Bullying>
- <http://www.ed-u.com/what-is-bullying.htm>
- <http://www.bewebaware.ca/english/cyberbullying.html>
- <http://www.cyberbullying.ca/>
- <http://www.life123.com/parenting/tweens-teens/bullying/effects-of-bullying.shtml>

Consolidation

Approximately 5 minutes

Notes/Assessment

Individual > Exit Cards

Distribute a slip of paper or index card to students, and direct them to respond to one or more of the following questions.

Remind students to record their names on the exit cards.

Prompts:

What connection(s) did you make today that made you think, "A-ha! I get it!"?

In what ways do you see today's learning connected to your everyday life?

Something I still don't understand is...

What question(s) would you like to ask, or what would you like to learn more about?

Review student responses and build reinforcement or review of concepts into future lessons.

Cyber_Bullying.ca Lesson 3: Shifting Perspectives: Bullies, Bystanders, Allies and Targets		Grade 7 Dance, Drama, and Critical Literacy
Curriculum Expectations	Learning Goals	
<p>Drama B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • think and speak "in role" from the point of view of a character during the hot-seat interviews • articulate the inner thoughts and feelings (interior monologue) of my character 	
<p>Dance A1.4 Creating and Presenting: use the elements of dance and choreographic forms to communicate a variety of themes or moods</p> <p>A2.1 Reflecting, Responding, and Analysing: construct personal interpretations of the messages in their own and others' dance pieces, including messages about issues relevant to their community and/or the world</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use my body to express various moods, feelings, and perspectives • make choices regarding posture, spacing, levels, timing and relationship, to express meaning • reflect on the relationships and power dynamics present in movement improvisations 	
<p>Language Oral Communication 1.5: develop and explain interpretations of oral texts using stated and implied ideas from the texts to support their interpretation</p> <p>Media Literacy 1.1: explain how various media texts address their intended purpose and audience</p> <p>Media Literacy 1.5: demonstrate understanding that different media texts reflect different points of view</p> <p>Media Literacy 2.1: explain how individual elements of various media forms combine to create, reinforce, and/or enhance meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • listen and respond to the ideas of my peers and present my ideas • identify points of view in PSAs (Public Service Announcements) and understand how and why they are used to communicate information • view and analyze the Childnet International video as a source for dance and drama exploration in coming classes 	
Materials		
<p>Chart paper and/or blackboard 4 sheets of foolscap or 11" x 17" white paper markers masking tape YouTube Videos TV & VCR or projector</p>		

Cyber_Bullying.ca Lesson 3: Shifting Perspectives: Bullies, Bystanders, Allies and Targets		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Whole Class > Viewing and Analysing a Media Text: PSA In pairs, ask the students to share examples of television commercials that they consider to be highly effective. Ask them to identify the key elements that make the commercial effective in their view. Invite a few students to share their examples, and chart the key elements of effectiveness. Inform students that they are going to view another media text about bullying, in the form of a short public service announcement (PSA). Explain that a PSA is like a commercial; it aims to communicate or "sell" a message to its viewers. Invite students to view http://www.youtube.com "The Bully - Concerned Children's Advertisers" (32 seconds). Use the following questions to facilitate a class discussion:</p> <p>Key Questions for Discussion: What is the central message of this PSA? Who is empowered in this video? Who is disempowered? What techniques did the videographer use to convey this (e.g., framing, zoom, location, angles)? How helpful is this advice? Does this advice apply to cyber bullying? Why or why not?</p> <p>Whole class > 4 corners Write the following statement on the blackboard: "<i>Bullies are not born, they're made.</i>" Ask students to individually consider this statement and decide the degree to which they agree or disagree. Invite students to go to the corner of the room that corresponds to their opinion and to discuss their point of view with peers. Ask each group to select a spokesperson to briefly summarize their groups' idea for the rest of the class. Prompt: <i>Does anyone wish to move to a new corner after listening to these different perspectives? If so, what changed your mind?</i></p>		<p>Pre-lesson Preparation: Write one of four headings in large letters on 4 pieces of white paper (a different one on each sheet): STRONGLY AGREE, AGREE, DISAGREE, STRONGLY DISAGREE. Use masking tape to post one sheet on the wall in each corner of the room.</p> <p>Find and/or download "The Bully" and "Childnet" YouTube videos (in hyperlinks).</p> <p>Prepare chart papers for analysing the Childnet International video.</p> <p>Refer to the "Notes" for the "Minds On" section of Lesson 1 for the KeepVid video downloading instructions, if needed.</p>
Action!	Approximately 60 minutes	Notes/Assessment
<p>Whole Class > Viewing and Analysing a Media Text : Childnet International Cyber Bullying Video(6.5 min) http://www.youtube.com/watch?v=fNumIY9D7uY</p> <p>Advise students that they are now going to view another media text which tells the fictional story of Trey, a boy who is the target of cyber bullying. Explain that this text will be the source of a drama and dance exploration that will allow the class to gain a deeper understanding of causes, impacts and possible solutions related to cyber bullying. Prepare and post three charts with the following headings: 1) friends and allies; 2) bullies; 3) bystanders (those who observe and do not take action). Have students view the video, with a focus on identifying these three groups. After viewing the video, invite students to identify which characters were allies, bullies, or bystanders. Challenge students to provide evidence from the media text to support their opinion.</p> <p>Prompts: <i>What behaviours did you observe in that character to suggest that he/she is an ally/bully/bystander? What did you notice about the character's body language and facial expression? How can Trey know who is sending these text messages or doctored images on line?</i></p> <p>Trios > Shifting Perspectives Dance: Bullies, Bystanders, Allies & Targets Explain to the class that they are now going to explore the dynamics of the relationships between Trey, the bystanders, allies, and the bullies. Divide the students into groups of three, and have them identify who will be A, B, and C. Tell them that A is the Target - Trey; B is one of the bullies; and C is one of the bystanders who will act as an ally to Trey. Have half the groups sit to observe, while the others stay in the space, letting them know that you will switch roles</p>		<p>Assessment for Learning (AFL) Use Appendix B: Observation tracking sheet to record anecdotal observations.</p> <p>Use the Minds On activities to encourage critical thinking regarding what makes media texts effective, considering the message, medium, target audience and power dynamics at play.</p> <p>Through the 4 corners activities, gauge student attitudes and awareness of why and how behaviors are formed.</p> <p>The Shifting Perspectives Dances are a good opportunity to observe how students problem solve with their bodies to negotiate bullying scenarios.</p> <p>During the sharing of sentence stems in the Consolidation, assess emerging student</p>

eventually. This will give the each trio more space to perform, provide an audience for feedback, and let the students learn from one another's approaches to the activity. Have the performing groups each claim a corner or space in the room to begin. Tell them that only one partner will ever move at a time, in the order A, B, C.

Ask all A's (Trey) to begin by entering the space and assuming a still pose. Direct the B's (bullies) to approach A and take a position that exerts power over A through posture, facial expression, level, and more. B may choose to touch A or keep a distance, but must convey a clear relationship and intention. The job of C, the bystander, is to intervene in this conflict on behalf of the target, thus becoming an ally to Trey. Explain that the C's can adopt any strategy they see fit, e.g., getting between the bully and target, taking the target elsewhere in space, confronting the bully, etc. Partner A then re-initiates the cycle by dancing into a new position in space. B responds in movement, followed by C. After you have walked through this structure, let the groups cycle through for a while, encouraging them to try new approaches each time, with attention to how they use movement to transition between poses. Increase the speed at which the students act and respond, until the groups are in continuous movement. Remind them that they can continue to draw on images from the video, and create their own scenarios. Give them a warning when you want them to freeze in their final scenario. When the first group has finished, allow the observers to give comments.

Key Questions for Discussion:

How would you describe the relationships you saw between the targets, bullies and bystanders/allies in the different groups?

What qualities of movement or body shapes helped you read the power relationships?

What different tactics did the bullies use to shift the power dynamics?

How might Trey, or a bystander/ally, become empowered?

How did the targets communicate through body language how they were feeling?

Have the two groups switch roles and repeat the exercise. When the performers freeze in their final scenario, ask one A and one B to remain in their frozen pose. Ask all of the other A's and B's to melt out of their freeze and quietly sit on their spots. Ask the C's to remain frozen and imagine what they would like to say either to Trey or the bully.

Prompt: *Deep inside, what would you like Trey to know? Or if it was safe, what would you like to say to this bully if you could?* Explain that you are going to safely bring those private thoughts into public for a moment. Circulate to each C, tap them on the shoulder, cuing them to make eye contact with either Trey or the bully as they speak aloud their inner thoughts. Explain that in drama and theatre, these inner thoughts are sometimes called interior monologues or subtext.

Whole Class > Hot-seating/Interviewing

Have the entire class sit in a semi-circle, in chairs or on the floor. Explain that you need four students to assume the roles of Trey, bully, bystander, and ally. Invite volunteers to come stand in the front, and answer questions from the rest of their peers, always acting "in role" as their character from the video. You may wish to have the four characters sit for comfort, or stand so they can articulate more with their bodies. Guide the rest of the class to ask questions of the four characters. Encourage them to ask deep thinking questions that will help them understand each character better. Allow time for the questioning to deepen, and model some questioning if necessary. e.g. *Why do you think this bullying is happening? What is the one thing you wish you did differently? How has your relationship with _____ changed? Who can you rely on? What was your last thought before you went to sleep last night?*

After modelling with one group, you may wish to divide the class into pairs, A and B. Ask A to select one of the four roles for themselves, and ask B to ask questions that dig deeply into the character's thoughts and feelings. Then switch so that B takes on a role, and A asks questions.

understandings based on the unit.

Assessment as Learning (AaL)

The public display of student reflections at the end of the lesson will provide the entire class with a collective record of their emerging understandings.

Differentiated Instruction (DI)

Depending on student needs, you could have all or some groups perform the shifting perspectives dance with no physical contact, using body language and gestures to communicate.

Critical Literacy Focus (CL)

Critical literacy focuses on helping students develop a vocabulary for identifying types of power, and for examining how power operates and is negotiated in life and in texts. Thus, it is crucial to examine how bullying operates as a form of power and how resisting or challenging it, particularly as a bystander, can be empowering.

Use the term *target* instead of *victim*, which is negative, implying powerlessness. Bullying prevention programs endeavour to empower students as allies providing them with strategies for dealing with bullies.

The role of the ally: One can act in the role of an 'ally' to any oppressed person or group even if one does not belong to the latter. The concept of being an 'ally' in the struggle against oppression invites one to exercise power by speaking out against the oppression. The word suggests that by not speaking out or taking action you are allying with the oppressor. Both silence and action are ways of exercising power in a dynamic. **See Appendix C.**

Hyperlinks

YouTube videos to download:

"The Bully..." PSA (32sec)
[http://www.youtube.com/TheBully - Concerned Children's Advertisers](http://www.youtube.com/TheBully-ConcernedChildrensAdvertisers) (32 seconds)

	<p>Childnet International Cyber Bullying Video(6.5 min) http://www.youtube.com/watch?v=fNumIY9D7uY</p> <p><i>Concerned Children's Advertisers</i> is the name of a Canadian non-profit organization based in Toronto and founded in 1900. For more information on this organization and the videos it has produced, visit the Wikipedia website http://en.wikipedia.org/wiki / Concerned_Children's_Advertiser</p> <p>See <i>Think Literacy: Media, Grades 7-10</i> for an extensive explanation of and focus on examining and creating PSAs: http://www.edu.gov.on.ca/eng/student_success/ thinkliteracy /files/ThinkLitMedia.pdf</p>	
Consolidation	Approximately 15 minutes	Notes /Assessment
<p>Whole class > 4 Corners Reflection Repeat the 4 corners activity that was done in the minds on section of this lesson, but change the statement to: Targets are not born, they're made. As above, invite students to select a corner that reflects their opinion, discuss with peers, and then report back to the large group. Alternatively, you may wish to change the statement to : Allies are not born, they're made. (see Appendix C for background information on the role of the ally.)</p> <p>Personal Reflection Ask the students to reflect on all of the activities of this lesson, and choose one of the following sentence stems to complete on a large blank strip of paper. <i>I now understand that _____.</i> <i>I wish _____.</i> <i>I wonder _____.</i> <i>Under what other circumstances might I be an ally to someone in need?</i> Assemble in a circle and have each student, in turn, read their statement aloud.</p>		<p>Challenge students to think critically and analytically. Probe and ask for clarification. Prompt: <i>Can you say more about that? How did you arrive at that conclusion?</i></p> <p>You may wish to post these statements on a bulletin board as a record of the class's emerging understandings.</p>

Cyber_Bullying.ca Grade 7 Dance, Drama, and Critical Literacy Lesson 4 - Digging Deeper: Subtexts	
Curriculum Expectations	Learning Goals
<p>Drama B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • use "Role on the Wall", "I Am Scripts" and "Voices in the Head" to understand and empathize with different characters • consider public versus private voices, thoughts and feelings through drama exploration
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate ideas from their own writing or media works</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • express ideas and emotions through movement
<p>Language Oral Communication 2.3: communicate orally in a clear, coherent manner, using a structure and style appropriate to both the topic and the intended audience</p> <p>Oral Communication 2.4: use appropriate words, phrases, and terminology from the full range of their vocabulary, including inclusive and non-discriminatory language, and a range of stylistic devices, to communicate their meaning accurately and engage the interest of their intended audience</p> <p>Writing 2.2 establish a distinctive voice in their writing appropriate to the subject and audience</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • integrate voice and movement gestures in the sharing of "I Am Scripts" • listen and respond spontaneously to others in an improvised role play scenario • use a range of vocabulary in speaking and writing to engage the audience of my monologue and Hot-seat interview
<p>Materials</p> <p>chart paper and markers BLM #5: "I Am" Script Template (class set of photocopies) BLM #6: Voices in the Head Script (1 photocopy per group) BLM #7: Voices in the Head Rubric (1 per student) TV & VCR or projector optional: CD player and CD of melancholy music</p>	

Cyber_Bullying.ca Lesson 4 - Digging Deeper: Subtexts		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Small Groups > Role On The Wall: Inner and Outer Voices Divide the class into four groups and assign each group a character: Trey, bully, bystander or ally. Explain that the students are to view the video of Trey's story a second time, and that they will then use the information from the video and from yesterday's movement exploration and hot-seating activity to further develop their assigned character. After viewing the video, give each group chart paper or mural paper and ask them to draw a large figure to represent their character. On the inside of the figure, direct students to record the inner thoughts, feelings, and motivations of this character (e.g., I feel ...; I want...; I wish...). Outside of the body shape, have them write the words & actions that we might expect to see and hear from this character in a bullying situation (e.g., <i>Leave me alone; Do what I say; Stop!</i>). When they are finished, have each group present some examples from their role on the wall, and invite questions or comments regarding the activity.</p> <p>Share an observation, based on the role on the wall character representations, that what people feel on the inside can be different than what is expressed on the outside, and vice versa. Inform the class that this lesson will focus on "interior monologues" and "subtext" (the hidden or unsaid thoughts that motivate a character's actions).</p>		<p>Pre-lesson Preparation: Have the Childnet International Video from last class ready for viewing.</p> <p>Photocopy BLMs #5, 6, and 7</p>
Action!	Approximately 45 minutes	Notes/Assessment
<p>Individual > "I Am Scripts" In Role As Trey Explain that the class is going to explore the inner life of the character of Trey, by composing and performing a collective inner monologue script. Provide each student with a hand-out of BLM#5, and ask them to complete five "I am" sentence stems, in role as Trey.</p> <p>Once completed, invite the students to mill about the room exchanging their worksheets, and reading aloud each "I Am Script" that they receive. On a signal, ask students to freeze and silently read the script in their hands. Ask students to select one line that particularly resonates for them. Direct students to memorize that line, and in a private corner of the room, practise saying their line (e.g., loud, soft, fast, slow) with an accompanying gesture (e.g., strong and forceful, light and free, large, small).</p> <p>Assemble the students in a circle, and ask them to stand in a neutral position. Explain that this activity is a way to collectively and theatrically reveal the inner private life of Trey's character. Invite students one at a time, to share their line and accompanying gesture, and then return to neutral position, revealing only an external front of neutrality.</p> <p>Small Groups > Voices In The Head STEP 1: Monologues: Public Voice/Inner Voice Divide the class into groups and assign them them one of the roles on the wall to review. Give each group a copy of BLM #6: Voices in the Head - Script Template. Using the "Role on the Wall" representations and their own ideas, ask each group to think of three public statements that their character might make and to record these on the worksheet.</p> <p>Once they have composed three public statements, ask them to try to get inside the head and heart of their characters, to understand why s/he would make such a statement. Note that as they discovered in the role on the wall exercise, sometimes there are private, inner thoughts and feelings that cause people to act a certain way - these are called an "interior monologue" or "subtext". Tell them that for each public statement they wrote, they need to compose one private, inner statement. Have them add these new statements to the worksheet. (Each group should have 6 statements in total: 3 public statements and 3 related private statements).</p> <p>STEP 2: Dialogues: Public Voice/Inner Voice</p>		<p>Assessment for Learning (AFL) Use Appendix B: Observation Tracking Sheet to record anecdotal observations.</p> <p>Observe and make anecdotal notes while students plan, rehearse and perform to assess their understanding of interior monologue and character motivation.</p> <p>Collect the monologue drafts for further insight into student progress.</p> <p>Assessment for <u>o</u>r of Learning (AFL or AoL) Use BLM #6: Voices in the Head Rubric to provide specific feedback to students. Alternatively, you may choose to evaluate students if this is a technique they are very familiar with.</p> <p>Differentiated Instruction (DI) Based on student comfort and experience, you can have them write and perform their poems and monologues alone, with a partner, or in small groups.</p> <p>Critical Literacy Focus (CL) Exploring and writing in role provide opportunity for exploring and understanding diverse</p>

Tell the students that they are now going to use these statements as a base from which to dialogue with the other characters. In their groups, ask them to decide on one person who will act as the public voice of the character, reading the prepared public statements, and improvising new ones. Tell the remaining group members that they will draw from the prepared private statements, and make up new ones as they go, to share the interior monologue of the character. Ask the four "public voice" characters to stand in a square formation, facing in towards one another. Have all other "inner voice" group members clump behind their leader.

Explain that the bully character will begin by speaking the first public statement, which is then followed by the related inner statement spoken by another group member. In response, the target speaks public statement number one, and one of his/her group members echoes with the inner statement. This is repeated by the bystander and ally group. Let the four groups, always initiated by the same "public" speaker, continue to cycle around. Encourage them to improvise new public and inner statements in response to the other characters.

Observe what types of conflicts arise between the characters, as well as how these are either escalated or negotiated. Encourage students to explore how they can use their voices (i.e., pitch, volume, speed, tone, pause for effect, repetition and accent, if appropriate) as well as their bodies (i.e., posture, gestures, facial expression) to effectively convey their lines and portray the character.

For student reference, post on chart paper the ways that voice and body can be used to enhance spoken text. Depending on how the dialogue is developing, you may choose to have everyone pause for a moment to discuss some of this feedback, and then delve back into the exercise. Also feel free to switch which four students are acting as the public voices.

Optional: You may set enhance the atmosphere by dimming the lights and playing some soft instrumental music in the background.

Use the **BLM #7: Voices in the Head Rubric** to assess students' understanding of interior monologue.

points-of-view and situations. Both role play and writing in role can help students experiment with identity and representations of characters.

Hyperlinks

Childnet International Cyber Bullying Video(6.5 min)
<http://www.youtube.com/watch?v=fNumIY9D7uY>

See the glossary in the Arts curriculum for definitions of role on the wall, writing in role, voices in the head and other drama conventions.(pp166-174)
<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18curr.pdf>

Definitions:

Interior Monologue: a drama convention; speech by one character that provides us with insight into his/her character

Neutral Position: a body position in which a person stands in a relaxed position with arms at the sides, head slightly bent downward and eyes cast downward

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Individual > Writing In Role: Monologues Explain that they are going to write a short monologue, in role as the character that they explored throughout the class today. Ask them to imagine that it is very late at night, and they are unable to sleep as they are feeling troubled by the recent series of events. They have decided they must speak to someone in the morning and are preparing what they will say by writing it down and rehearsing it. Ask the students to consider the following: Prompts: (post on the blackboard) <i>Who do you wish to speak to? Who is your audience?</i> <i>If you could have their full attention, with no interruptions, what would you say?</i> <i>How do you want them to feel?</i> <i>What inner thoughts and feelings are you prepared to reveal?</i> <i>What inner thoughts and feelings must remain private and hidden?</i></p> <p>Give the students time to compose a rough draft of their monologues, which they will return to in the next class.</p>		<p>Using the ETTC "Instant Poetry Forms" website (or a similar "poem generator" website), students can easily type in the prompted text fields for the poetry form "I Am" (scroll down list on the left) and print off their poems: http://ettcweb.lr.k12.nj.us/forms/newpoem.htm</p>

Cyber_Bullying.ca Lesson 5 - Bystanders Standby UP		Grade 7 Dance, Drama, and Critical Literacy
Curriculum Expectations	Learning Goals	
<p>Drama B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities</p> <p>B2.1 Reflecting, Responding, and Analysing: construct personal interpretations of drama works, connecting drama issues and themes to their own others' ideas, feelings, and experiences</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • take on a role and improvise in role to understand the interior monologue of my characters through prepared improvisations • deepen my written monologue, and share it using vocal and body expression to enrich communication • use vocal expression through "Choral Speaking" to effectively express the ideas, feelings & understandings of my character 	
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate ideas from their own writing or media works</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use movement to express and develop my character 	
<p>Language Oral Communication 2.5: identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects, and use them appropriately and with sensitivity towards cultural differences to communicate their meaning</p> <p>Oral Communication 2.6: identify a variety of non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning</p> <p>Writing 2.6: identify elements in their writing that need improvement, selectively using feedback from the teacher and peers, with a focus on voice, diction, and an effective beginning and ending</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • continue to examine how PSAs (Public Service Announcements) are used to communicate information • explore the point of view of my character in depth, drawing on the original video, my imagination, and personal experiences to empathize with him/her • use vocal expression through "Choral Speaking" to effectively express the ideas, feelings & understandings of my character • revise my written monologue based on peer and teacher feedback, as well as new character insight from the prepared improvisation 	
Materials		
<p>chart paper and marker <i>Role on the Wall</i> charts from last class YouTube videos TV & VCR or projector BLM #8: Prepared Improvisation Checklist (one copy per group) BLM #16: Different Expressions of Power CD player and CD with soft instrumental music</p>		

Cyber_Bullying.ca Lesson 5 - Bystanders Standby UP		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 20 minutes	Notes/Assessment
<p>Whole Class > View Anti Cyber bullying PSA http://www.youtube.com/watch?v=bdQBurXQOeQ (51sec) Explain to the class that you are going to watch a short PSA about cyber bullying (review the term PSA from lesson 3). Explain that in this video and throughout the lesson, you want them to focus on the role of bystanders; research shows that bystanders are the group who have the greatest potential to impact positive change in bullying situations. Using YouTube, watch the above Public Service Announcement.</p> <p>Key Questions for Discussion: <i>Who are the bullies, targets, allies, and bystanders in this video?</i> <i>What message(s) do you think this video is trying to communicate?</i> <i>Who is/are the target audience(s) for this video, and why? (bullies? targets? bystanders? teachers? parents?)</i> <i>Who holds the power in this video scene?</i> <i>How did the bystanders react? What else could they have done?</i> <i>Do you think that people say things online that they wouldn't say in person? Why could this be?</i> <i>If you see a message or video online that you identify as bullying, what can or should you do to help?</i></p> <p>Whole Class Discussion > Bully or Bystander? As a class, review the bully and bystander roles on the wall. Prompt: <i>How are bullies & bystanders the same? How are they different?</i> Discuss as a group.</p>		<p>Pre-lesson Preparation: Access and/or download YouTube video: Anti Cyber bullying PSA</p> <p>Photocopy BLM#8</p> <p>Tip: You may wish to share BLM #15: Different Expressions of Power with the class, to inform their improvisations and discussion.</p>
Action!	Approximately 90 minutes	Notes/Assessment
<p>Small Groups > Prepared Improvisations Remind the class that drama allows us to investigate characters and the relationships between characters in depth. Explain that they are going to investigate the dynamics of cyber bullying by taking on the roles of some of the people in Trey's life and creating short scenes. Organize the students into pairs, and ask them to select one scenario from the following list:</p> <ol style="list-style-type: none"> 1) the conversation between Trey and his mother, after she has viewed his video 2) a phone conversation between Trey and an anonymous caller who wants to explain why he is not intervening or taking action to help him. 3) Trey's mother and Trey's teacher. They are meeting to discuss how to help Trey feel comfortable about returning to school. 4) Trey and his guidance counsellor. The guidance counsellor has asked Trey to meet with him after school to check-in after his first day back. <p>Explain that their task, in pairs, is to create a short improvised scene (1-3 minutes) that helps us better understand these relationships. Review success criteria for prepared improvisation with students (see BLM# 8) with students, and invite them to add a few criteria to the chart. Advise students to use the following prompts while devising their scene. Post the questions prominently, and tell students that you will be circulating to each pair to hear their answers to these questions:</p> <p>Prompts: <i>Who are you? Where are you?</i> <i>What do you want from this person? Why?</i> <i>How will you go about getting it?</i> <i>What do you want them to see and understand about you? (outer voice)</i> <i>What do you not want them to see or know? (inner voice)</i></p> <p>Give students 10-15 minutes to improvise their scenes. Circulate, prompting with the above questions. They will not be scripting this scene, so the challenge is to listen to each other carefully and respond authentically in the moment. Encourage them to establish the setting of their scene, using chairs, tables and whatever simple props may be available in the classroom.</p>		<p>Assessment for Learning (AFL) Use Appendix B: Observation tracking sheet to record anecdotal observations.</p> <p>Use the Minds On discussions to assess emerging understandings of bystanders, and the powerful role they can play. Also note if students are developing greater interpretive and analytical skills in reading media texts.</p> <p>At the beginning of the task, give each group a copy of the BLM #8: Prepared Improvisation Checklist. Ask them to use this throughout their planning and creative process and at the end (for a final check). They may wish to have a pencil handy in order to check off the items on the list, or they may simply mentally check the items.</p> <p>During the choral sharing debrief, observe student understanding of language, drama, and dance as unique communicative forms, as well as what types of messages tend to correlate with which media. Draw out common issues and</p>

Explain to students that the short scenes will run uninterrupted by comments or applause, to create a mini-play. Create a running order for the scenes, and cue students to begin by naming the scenes (see suggested order and titles in the Notes section to the right). Tell students that they may end their scene by freezing themselves, or you may cue them to end their scene by saying FREEZE. Direct students to quietly dissolve from their freeze, sit down on their spots, and observe remaining scenes as audience members.

Once students are ready and set in position, and displaying clear focus and concentration, call upon the first scene to begin the mini-play. Run through the sequence of scenes.

Whole Class > Discussion and Reflection

Invite students to reflect on the experience of creating and performing their mini-play. Encourage students to give each other constructive feedback on their scene work. **Prompt:** *Identify a moment that was completely believable. What stood out for you in these scenes? What surprised you? Do you have any questions for any of the characters in the scenes?* Explain that the relational dynamics of bullying are very complex and sometimes we don't know what to do or who we empathize with. Ask students to take a few minutes for personal reflection and writing in response to the following questions:

Prompts: *Which character do you most empathize with? Why? How might it be possible to feel empathy for both the bully and the target? Is there anything about Trey that you find problematic? In what ways can we identify with the bullies and bystanders in this story?*

While students are writing, set up 4 chairs to represent Trey, bully, bystander, and ally. Following the reflective writing exercise, ask students to stand behind the chair that represents the character they feel they can most relate to in this moment. Encourage students to be very honest, and assure them that they will have an opportunity to explain their choice if they wish to. Allow time for students to talk with others who have selected the same character and then invite volunteers to share a little about the choices they made with the whole group.

Following this discussion, ask if there are any scenes that the students would like to see replayed? **Prompts:** *How might you change this scene? How might Trey, or his ally, exercise power? (e.g., leaving, asking bully to consider how it feels, involving others).* Invite student volunteers to play the scene out differently. Encourage them to try different approaches, bring new characters into the scene, and work toward solutions. Discuss the impact of these different solutions. **Prompt:** *Is there anything you understand differently now?*

Individual > Writing Monologues

Ask students if there were any moments in the scenes where they wondered *what* a character was thinking or feeling on the inside? Remind students that this is the sub-text, or inner monologue. Ask the students to revisit the first drafts of the monologues they started to write at the end of Lesson 4 and add to them based on new understandings that emerged from the improvised scenes. Review the monologue writing prompts from Lesson 4 (see Notes section to right).

Whole Group > Reading Monologues

Invite students to walk through the space while reading their monologues. Encourage them to keep moving, frequently changing directions, while reading the monologue over and over. Challenge them to read the script in many different ways, by calling out directions, e.g., read in a whisper; shout as loudly as you can; read it as if you are reporting an emergency; sing it like an opera singer; cast a magic spell with it, etc.

Ask students to freeze and select 1-3 lines from their monologue, which they feel are the most important or dramatically significant. Once again, have them walk and read, experimenting and rehearsing the lines until they know them well.

concerns that are arising for the class regarding cyber bullying.

Assessment as Learning (AaL)

Following the prepared improvisations, give students time to self-reflect and share peer feedback regarding the process and product of their mini-plays. Allow a chance for shifting perspectives and questions as characters become more three dimensional and complex.

Optional: Encourage students to meet with a partner to do some peer-editing of the monologues.

The personal writing reflection and Anonymous messages in consolidation will provide space for linking private reflection to social issues, as well as a safe place to voice sensitive questions or concerns that may be arising for students.

Notes:

Suggested running order for the Prepared Improvisation scenes.

- 1) *Mother and son*
- 2) *The phone call*
- 3) *Mother and teacher*
- 4) *At the end of a new day at school*

During the prepared improvisation scenes and monologue sharing, encourage students to experiment with the volume, rhythm, tone and pace in their speech and movement.

Also, remind them that role playing demands that they blend self and other: they are to remain very honest and true to their character's point of view, but at the same time encourage them to consider why and how they are representing their character and advise them to draw on their own knowledge and experience.

Monologue Writing Prompts:

*Who are you speaking to?
If you could have their full attention, with no interruptions, what would you say?
How do you want them to feel?
What inner thoughts and feelings are you prepared to reveal?
What inner thoughts and feelings*

Solos > Moving Monologues

Have the students freeze in place, to listen to the next set of instructions. Explain that they are going to develop simple gestures or movements that they can perform while speaking their chosen lines. Emphasize that they are not translating the words into movement, but rather are drawing on images or experiences that they associate with the line; it can be as literal or as abstract as they want. Encourage students to use different elements of dance such as time, space, energy and relationships. Give the students time to develop and practice their moving monologue lines so they know them well.

Whole Class > Choral Monologue Sharing

Gather the students in a circle, making sure that they have enough space to move. Dim the lights and play some appropriate instrumental music softly in the background. Explain that you are going to move around the room and tap students one at a time on the shoulder. When they are tapped, they can step into the circle and perform one line from their monologue, moving and speaking. When they finish their line, they rejoin the circle.

To begin, tap a few students at the same time, so that no one is doing a solo. As the sharing progresses, time it so that some speakers/movers overlap; vary the number of people performing at a time so that the sound has changing levels of "thickness" or complexity - but, be sure to not have too many voices and bodies at once, as this will cause the message to be lost. Tap each student a few times, so that they share multiple movement lines. To finish, gradually fade out the music.

Whole Class > Choral Sharing Debrief

Key Questions for Discussion:

What common messages did you hear expressed in different people's monologues?

What common movements or gestures did you observe?

What types of messages were best communicated through words, or through movement? (reference the Venn diagram from the Consolidation of Lesson 2)

Were the movements you used akin to a public voice, i.e., the way your character would move in public for other people to see, or were they more like a private, inner voice that expressed your character's hidden thoughts and feelings?

must remain private and hidden?

Optional: During the choral monologue sharing, play soft instrumental music in the background to set the mood.

Hyperlinks

Anti Cyber bullying PSA
<http://www.youtube.com/watch?v=bdQBurXQOeQ> (51sec)

Consolidation

Approximately 10 minutes

Notes/Assessment

Individual > Anonymous Messages

Ask students to reflect on an instance of bullying or unkindness that they have observed directly at school, home, or in their community. Distribute file cards or strips of paper and ask students to compose a positive message that they would like that person to receive. Explain that these messages will remain anonymous. The goal of this exercise is to safely practice making strong, empowered statements that challenge all forms of bullying, disrespect, and oppression. Collect the student messages, and after they have left for the day, post them on a bulletin board, entitled "*Empowered Voices*".

Tip: Advise students to visit and discuss the display while honouring the anonymity of the statements. Observe and note their interactions with each other and the postings on the bulletin board.

Cyber_Bullying.ca		Grade 7 Dance, Drama, and Critical Literacy
Lesson 6 - Critical Moves: Taking Control		
Curriculum Expectations	Learning Goals	
<p>Drama B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • create and perform tableaux in role as my character, with an awareness of the entire image at play • listen and respond to peer's performances to offer constructive feedback 	
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate ideas from their own writing or media works</p> <p>A1.4 Creating and Presenting: use the elements of dance and choreographic forms to communicate a variety of themes or moods</p> <p>A2.1 Reflecting, Responding, and Analysing: construct personal interpretations of the messages in their own and others' dance pieces, including messages about issues relevant to their community and/or the world</p> <p>A2.2 Reflecting, Responding, and Analysing: analyse, using the dance vocabulary, their own and others' dance pieces to identify the elements of dance and the choreographic forms used in them and explain how they help communicate meaning</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • explore power dynamics in solo, partner and group work, drawing on the elements of dance to express a point of view • shift cooperatively between the passive and active role as the leader/follower in improvised movement • observe and articulate how the elements of dance are being used in my own work and in that of my peer's to express meaning • understand the difference between body attitudes and movements that are commonly used in public versus private scenarios 	
<p>Language Oral Communication 1.2: demonstrate an understanding of appropriate listening behavior by adapting active listening strategies to suit a wide variety of situations, including working in groups</p> <p>Oral Communication 2.6: identify a variety of non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • listen and respond to my peers in group work and to my other peers' presentations • communicate ideas and feelings about cyber bullying using body language, gesture, vocal and facial expression 	
Materials		
<p>Chart paper and markers CD player CD of music, mixed energy for warm up and background A drum, tambourine, or other percussion instrument BLM #9: Tableau Checklist for Success (one photocopy per group) BLM #10: Tableau Rubric (one photocopy per group) BLM #11: Elements of Dance (one copy per group)</p>		

Cyber_Bullying.ca Lesson 6 - Critical Moves: Taking control		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 20 minutes	Notes/Assessment
<p>Whole Class > Movement Warm up Explain to the class that today the focus will be on how we can negotiate power using body language and movement, as bullies, bystanders and targets. The class will begin with a movement warm up.</p> <p>Ask students to walk around the room and progress with these cues gradually:</p> <ol style="list-style-type: none"> 1. Walk... change direction, pathways, levels (high, medium,low)... create patterns on the floor while walking (zig-zag, curved lines, circles) 2. Add the elements of pause and freeze. Change the speed. Use a percussion instrument of choice to guide the students to the rhythm and tempo. 3. Ask students to move as close together as they can without touching, and then apart. Repeat the exercise until students feel comfortable with proximity and connections to each other as a group. 4. As the students continue to move, inform them that whenever the music stops, they must connect with a partner using the specific body parts that you call out, e.g., attach knee to hand, elbow to hip, head to shoulder etc. When the music restarts, they continue dancing with this partner, always in contact. 5. Continue with this structure, but instead of connecting in pairs, have the students join in trios, quartets, or the entire group at once. When the music plays, this group improvises together. 6. When you feel ready to finish, ask the students to take their time with their partners to find an ending pose. <p>Whole Class > Discussion: Bodies & Power Explain to the class that you are interested in how movement explored in dance activities can relate to everyday life. Pose the prompt: <i>How do people use body language and movement in everyday life to gain power, intimidate others, or assert their authority?</i> Invite students to offer examples verbally or through a physical demonstration, of situations that they have encountered (e.g., a bully, police officer, protester, parent, principal, the president, the Queen, etc.). To further the conversation, ask what strategies they have observed and use in order to constructively assert their own power in a situations of conflict, such as bullying.</p>		<p>Pre-lesson preparation: Select appropriate music for the warm up and work-period of the class</p> <p>Photocopy BLMs#9, 10 and 11</p>
Action!	90 minutes (1-2 classes)	Notes/Assessment
<p>Pairs > Palm to Palm Movement Exercise Have the students divide into pairs and decide on a partner A and B. Ask them to stand facing one another, and lift their hands up to join palms. Instruct them to push gently into their partner's palms, and note that they will need to retain this mutual resistance throughout the entire activity to stay connected. Inform them that partner A will begin as the driver, and partner B as the follower. Everyone must keep their eyes open and be aware not TO crash into other groups. If the class is crowded, consider breaking into two groups.</p> <p>Ask Partner A to initiate movement by pushing into partner B's palms, directing him/her through space. While they move, suggest possible speed, level and dynamic changes, and ask students to be aware of what tactics they are employing to lead or follow their partner. Have them switch roles.</p> <p>Tell the class that they will continue the activity, but now they need to connect with different body parts like they did in the warm up - no hands allowed! For example, they might make their point of contact: hip to forearm, elbow to thigh, back to back, etc. When they have established a new point of contact, instruct both partners to push in towards this point to create resistance. Ask partner A to begin as the leader, and B as the follower. While they move, have</p>		<p>Assessment for Learning (AFL) Use Appendix B: Observation Tracking Sheet to record anecdotal observations.</p> <p>Observe and comment on the change of speed, levels, and quality of movement as students are moving through space in the warm up, palm to palm exercise and Give/Take extension, to help them diversify their approach.</p> <p>During the class discussion of the Moving Tableaux, gauge student understanding of power dynamics in bullying situations.</p> <p>As the students create, and</p>

them pay attention to how many ways they can direct or receive information with this new body part through touch. Suggest speed, level and dynamic shifts.

Keep the class standing with their partners. Give the following **prompts**: *Who held the power in their partnership and why? Did they ever feel like they were in control as the follower? If so, how and why? If not, what could they have done to take control?*

Optional Extension:

Pairs > Give/Take Improvisation

Have the students re-form their pairs, or find a new partner. Explain that they are going to do the same movement exercise again, but this time you aren't going to tell them who the leader and follower are, or when to switch roles - they will have to figure this out together as they move, with no speaking. Have them begin by establishing a point of contact and pushing in to connect. Tell them that when they are ready, one person can choose to initiate movement through space by giving pressure into this point. They can change roles at any time, using the tactics you discussed as a group.

Once the pairs have the hang of switching fluidly between leader and follower, tell them that they can also choose at any time (without speaking), to change their point of contact. Turn on some background music, and let them explore. If the class or a specific pair is struggling to stay connected, you can always suggest that they return to palm-to-palm contact. This is a complicated improvisation, so give them time to problem solve with their bodies. As they continue, prompt them to play with the amount of force they give their partner, what different body parts can connect, level changes, speed, and more. When you are ready to finish, ask the pairs to gradually find their way to an ending pose in which to freeze.

Give the pairs a moment to discuss their experience, reflecting on if they felt one person was in command more often, as well as how they managed to switch roles between follower and leader. Next, gather in a group circle, and invite students to share their reflections with the class.

Prompts:

What strategies did you adopt to take control as the driver or follower? Did you ever feel that you were in a power struggle with your partner? How did you respond to this (e.g., fight back, let go, give and take...)? Did you prefer being a leader or follower in this activity and why? Does this reflect how you act in your personal relationships? Do any metaphors or associations about life arise for you from this activity?

Small Groups > Moving Tableaux

Note that in this activity everyone will continue to work in role as the character for whom they wrote a monologue. Divide the class into small groups (3-5 people) making sure there is at least one bully, bystander/ally, and target in each group. Give each group one copy of **BLM #9: Tableau Checklist for Success**. Explain that each group will create three tableaux: one in which the bully is in power; a second in which the bystanders takes control; and a third in which the target becomes empowered. As they work, suggest how they might enrich their tableaux by playing with contrast in levels, facings, focus, and posture.

When the tableaux are completed, share them as a class. Remind the students of the public versus inner voices explored in the voices in the head activity, and suggest that we have public and private body language as well. Point out the ways in which the tableaux represent the public body language of these characters, through the use of obvious gestures, symbols or poses. Suggest that behind the bully's imposing, angry pose there might be an interior monologue of other movements that s/he is hiding. Prompt: *How could these be expressed in more subtle or abstract movement through shape, flow, timing, spacing and more?*

Whole Class > Elements of Dance

Share BLM#11:Elements of Dance with the class by using a projector and/or

based on the brainstorm in the Consolidation, observe student comprehension of different elements of dance; provide clarification and feedback as needed.

Use the Bodies & Power discussion and brainstorm to gauge student comprehension of "embodied" power, as well as how dance can connect to everyday life.

Assessment as Learning (AaL)

At the beginning of the task, give each group a copy of the **BLM #9: Tableau Checklist for Success**. Ask them to use this throughout their planning/creative process and at the end (for a final check). They may wish to have a pencil handy in order to check off the items on the list, or they may simply mentally check the items.

When they are choreographing their transitions, they can use **BLM #11** to fully explore the elements of dance.

Assessment of Learning

Optional: Evaluate the students' still tableaux using **BLM #10: Tableau Rubric**.

Differentiated Instruction (DI):

For Palm to Palm and Give/Take activities, offer accommodations as necessary. Palms may be substituted for other body parts. Also, rather than being in contact, the students may keep a distance between their palms and imagine that they are pushing one another.

If a student would prefer to do the exercise alone, they could explore the pressure between their own two palms, having one hand act as the leader while the other follows. Additionally, one body part could connect to or lead another, e.g., hand pushing (your own) leg or elbow touching (your own) hip.

Notes

Tableau (plural - tableaux): a dramatic form; a still, silent pose of one or more people depicting a scene

distributing a copy to each student. As a class, review the different elements of dance. Next, have students reflect on how these elements can be used to communicate meaning, and negotiate power relationships. Request examples of how they used these elements in the warm-up activities for this lesson, as well as earlier in the unit.

Small Groups > From Tableaux to Dance

Explain that each group will now choreograph movement transitions between the three tableaux. The transitions should use the elements of dance to reveal the interior monologues of the characters as well as the shifts in power dynamics between the bullies, bystanders/allies, and targets. Emphasize that they need not take a direct route between the tableaux, but rather should take time to explore relationships that emerge between characters on the way. Ask them to develop a dance of 1-2 minutes to transition between tableaux, which draws on previous movement exercises such as "body talk", "points of contact", the "give/take" extension, and the ABC structure. As they work, prompt them to play with elements of composition such as phrasing, levels, facing, movement quality, and dynamics.

One at a time, have the groups watch one another's dances. After each piece, or after everyone has shared, gather for a group discussion of these questions:

Key Questions for Discussion:

- How did this group use the elements of dance to express the inner thoughts and feelings of characters?*
- What different characters and points of view did you see represented? How did you know?*
- How did different characters use their bodies to either take or lose power in relation to other characters?*
- Did you see a difference between the public body language of the tableaux versus the interior movement monologues in the dance transitions? Why and how?*
- Did you draw connections between what you were watching and your personal experiences? Take a moment to reflect on this for yourself.*

Small Groups > Set the Choreography

Have the students return to their small groups. Explain that they will continue working on their dances, integrating feedback they received from the class to finalize the choreography - this means setting a structure and movements. Encourage them to continue drawing on elements of dance such as timing, spacing, relationship and energy. Circulate through the groups to give suggestions. Prompts: *Perhaps you could use more contrast, repetition or stillness? Are you using different levels, speeds, facings, and postures?* Encourage them to pay attention to their beginning, middle and end, so there is an arc of development in the dances. When you feel they have had enough time, have them wrap up and do a sharing of the pieces for the class, one group at a time.

Elements of Dance: Body, Energy, Space, Time, Relationships. See **BLM#11**

Levels are referred to as the height of a dancer's movement in relation to the floor. (The Ontario Curriculum- revised Dance glossary p.162)

Explain the difference between negative space and positive space or immediate (body zones) and general space.

Explain the difference in quality between the pause and freeze. (The Ontario Curriculum grades 1-8- The Arts- Dance Glossary p.159 to 165)

Critical Literacy Focus(CL)

Critical literacy focuses on helping students develop a vocabulary for identifying types of power, and for examining how power operates and is negotiated in life and in texts. Thus, it is crucial to examine how bullying operates as a form of power and how resisting or challenging it, particularly as a bystander, can be empowering.

Hyperlinks:

Consider viewing this videodance excerpt from Old Country by Kaeja d"Dance with the class. It is an excellent example of physical power struggles, abstracted through dance: <http://www.youtube.com/watch?v=8JBGsQrtv6g>

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Individual > Personal Reflection on Bodies & Power</p> <p>Have the students get a pen and paper. Ask them to write the following topic at the top of their paper: Prompt: <i>Some ways that I can use my body to gain power in dance and everyday life are...</i> Ask them to create a short list of examples (3 minimum). Possible responses include: posture, eye contact, facial expression, levels, physical manipulation, speed, etc.</p> <p>Whole Class > Bodies & Power Brainstorm</p> <p>Have a piece of chart paper and markers ready, with the heading "Bodies & Power". Ask students to share at least one example from their personal reflection, to create a large class list. After everyone has shared, brainstorm additional possibilities as a group, and reflect how these tactics were used in the tableaux and dances in this lesson.</p>		

Cyber_Bullying.ca Grade 7 Dance, Drama, and Critical Literacy	
Lesson 7: Put It Together! Part One of Culminating Task	
Curriculum Expectations	Learning Goals
<p>Drama Overall Expectations: B1. Creating and Presenting: apply the creative process to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives B2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • use performance and media to communicate feelings, ideas, and points of view • think critically about the topic of cyber bullying and use drama to engage and challenge others
<p>Dance Overall Expectations: A1. Creating and Presenting: apply the creative process to the composition of short dance pieces, using the elements of dance to communicate feelings and ideas A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use dance to communicate feelings, ideas, and points of view • think critically about the topic of cyber bullying and use dance to engage and challenge others
<p>Language Overall Expectations Oral Communication 1: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes Oral Communication 2: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes Oral Communication 3: reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations. Writing 1: generate, gather and organize ideas and information to write for an intended purpose and audience Writing 2: draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience Media Literacy 1: demonstrate an understanding of a variety of media texts Media Literacy 2: identify some media forms and explain how the conventions and techniques associated with them are used to create meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • listen to understand • speak to communicate with others • know and use my strengths as a speaker and a listener • organize my writing ideas and information • draft and revise my monologue • understand and create a variety of media texts • explain and use a variety of video techniques
Materials	
Chart paper and markers Paper & Pens (each student) CD player or other sources to play music BLM #11: Elements of Dance	

Cyber_Bullying.ca Lesson 7: Put it together! Part One of Culminating Task		Grade 7 Dance, Drama, and Critical Literacy
Minds On	Approximately 10 minutes	Notes/Assessment
<p>Small Groups > Voice and Movement Warm up Have the students gather in the small groups. Explain that this is a warm up exercise to get their voices and bodies ready for rehearsal. Ask each group to stand in their own circle. Turn on the music. Direct one volunteer in each group to begin by performing a simple, repetitive movement with an accompanying sound over and over again. The rest of the group joins in by copying the leader's movement and sound. After several repetitions, the person to the left of the leader introduces a new movement and sound, and the group begins to copy the new leader. This transition should happen seamlessly, with no pause in voice or movement. Let the group cycle around the circle so that everyone has two or three turns leading. When you you sense that they are adequately warmed up, have them find an ending in stillness.</p>		<p>Pre-Lesson Preparation: Prepare a chart paper with the reflection questions for the consolidation.</p>
Action	Approximately 90 minutes	Notes/Assessment
<p>Small Groups > Integrating the Dances and Monologues Ask the students to regroup with their team for the dances. Inform them that they are going to find a way to integrate their monologues from lesson five into the structure of their choreography. Suggest that they begin by having each group member briefly outline their character, as well as where in the dance they imagine their monologue happening. They can begin by discussing or writing down ideas, but encourage them to stand and walk through the choreography early on, so that they can problem solve different dance/text combinations in action. There are many ways they can approach integrating their dances and monologues. Some suggestions you may offer include:</p> <p>Prompt: While one monologue or scene is performed:</p> <ul style="list-style-type: none"> • <i>the rest of the group could freeze in a tableau</i> • <i>movement could continue in the background, perhaps in slow motion, or using simple repetition, so that it doesn't detract too much attention</i> • <i>monologues could overlap in a choral speaking/movement structure (as practiced in previous lessons)</i> <p>As they work, encourage students to explore how they can use their voices and body language to deepen their characters' words, as they practiced during Lessons 5 and 6. Suggest that they can expand their movement relationships based on the monologues, and vice versa.</p> <p>Make sure that they still have a clear sense of a beginning, middle and end to their scenes, using the original tableaux as markers. As you circulate between the groups to provide an outside eye, provide Prompts: <i>What is the progression of your piece? Does it end somewhere different than it begins? Do we come full circle?</i> The progression can be based on a shifts in power, a story line, character development, energy, space, or some combination of different elements. Continue to encourage them to draw on their learning from past lessons. They can integrate existing structures and techniques from past classes, and draw on the elements of dance outlined in Lesson 6, as well as on BLM#11: Elements of Dance.</p> <p>Whole Class > Sharing for Peer Feedback Have the groups perform the scenes one at a time for the rest of the class. In between each showing, have the observers comment on what they saw in the scenes that was effective, using "I" statements, e.g., <i>"I appreciated how so and so used a lot of facial expression in his/her monologue"</i> or <i>"I liked how you overlapped those two monologues"</i>. These positive reflections will help to draw out what is working well in their scenes, so that they can expand on it.</p> <p>Small Groups > Rehearse, Rehearse, Rehearse! Have the students rejoin their small groups, and rehearse their scenes based on peer feedback.</p>		<p>Assessment for Learning (AFL) Use Appendix B: Observation Tracking Sheet to record anecdotal observations.</p> <p>As the students collaborate in small groups, observe their communication skills as listeners, speakers, and active participants.</p> <p>Circulate through groups, and give prompts to challenge their use of voice and body expression, as well as how they develop the structure of the scenes.</p> <p>Assessment as Learning (AaL) Observe how the groups integrate peer feedback.</p> <p>Note students' abilities to provide constructive criticism to peers.</p> <p>Give students time to self-reflect on their group and personal strengths and weaknesses during the consolidation.</p> <p>Assessment of Learning (AoL) Use Appendix B: Culminating Task Rubric to evaluate students in this first part of the task.</p> <p>Notes If you observe a lack of flow or an imbalance between the dancing and speaking in the pieces, you may suggest that students edit their monologues by suggesting three to five key lines to share. Additionally, suggest ways that they can</p>

Prompts:

Are there parts of your scene that you want to expand on, or parts that you think you can cut?

Does anyone need more time to practise their monologue?

Do you want to work on any transitions between movement and monologues?

Could you clarify or deepen the relationships between characters?

Give the groups time to practice and problem solve, and have another group sharing of the scenes, time allowing. **Prompts:** *Where is your scene taking place? How can you use the classroom space and resources to create an appropriate environment for your scene? Are there music, costume and lighting choices you could integrate to enhance communication?*

Whole Class > Performance

As a class, have a discussion about the focus and content of each piece. Determine a draft running order of the pieces and consider some transitional techniques that will link the pieces to create a unified overall performance. Run it through once, and discuss ways to strengthen the links and unity of the performance. **Prompts:** *Should we consider any changes to the running order? How might we tighten up the transitions? Can you suggest any other elements that would unify the performance? Let's brainstorm some possible titles for the performance, and then vote as a class to finalize the title. As students layer elements in their creation, think ahead to the next lesson, which will require students to share this learning beyond the classroom.*

Run it through once more as a full performance.

continue to overlap movement and monologues for a layered performance.

Optional: Students may choose to add some verbal dialogue between characters in their scenes, as they explored during the prepared improvisation scenes in Lesson 5.

Give significant attention to transitions within scenes, as well as between groups, to create a flow for the performance in which ideas connect and interrelate.

Consolidation

Approximately 15 minutes

Notes/Assessment

Individual > Self Assessment

Have each student get a piece of paper and pen to write a short self evaluation. Explain that they are going to complete some "I" statements based on their experiences creating the dance and monologues thus far. Post the following questions on chart paper for them to see:

I am proud myself in this activity because...

I am proud of my group because...

I think that my monologue could be improved by/if...

The most interesting part of our dance was....

I think that my group could work more effectively if...

Cyber_Bullying.ca **Grade 7 Dance, Drama, and Critical Literacy**
Lesson 8- A Web of Voices: Critical Literacy in Action -
Part Two of Culminating Task

Curriculum Expectations	Learning Goals
<p>Drama Overall Expectations: B1. Creating and Presenting: apply the creative process to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives B2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • use performance and media to communicate feelings, ideas, and points of view • think critically about the topic of cyber bullying and use drama to engage and challenge others
<p>Dance Overall Expectations: A1. Creating and Presenting: apply the creative process to the composition of short dance pieces, using the elements of dance to communicate feelings and ideas A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use dance to communicate feelings, ideas, and points of view • think critically about the topic of cyber bullying and use dance to engage and challenge others
<p>Language Overall Expectations Oral Communication 1.: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes Oral Communication 2.: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes Oral Communication 3.: reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations. Writing 1.: generate, gather and organize ideas and information to write for an intended purpose and audience Writing 2.: draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience Media Literacy 1.: demonstrate an understanding of a variety of media texts Media Literacy 2.: identify some media forms and explain how the conventions and techniques associated with them are used to create meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • listen to understand • speak to communicate with others • know and use my strengths as a speaker and a listener • organize my writing ideas and information • draft and revise my monologue • understand and create a variety of media texts • explain and use a variety of video techniques

- Materials**
- BLM #12: If I Were in Charge of the World Poem Template**
 - BLM #13 Poem Rubric**
 - BLM#14: Choice Board**
 - BLM#15: Success Criteria for Culminating Task**

Appendix D: Culminating Task Rubric

Depending which option you select, you may be able gather all necessary equipment, technology, materials, spaces and permissions in advance; otherwise, this lesson may require more than one class period to complete. Once the class has decided how to proceed, make a list of material together or in small groups.

Cyber_Bullying.ca Grade 7 Dance, Drama,
and Critical Literacy
Lesson 8 - A Web of Voices: Critical Literacy in Action -
Part Two of Culminating Task

Minds On Approximately 15 minutes **Notes/Assessment**

Whole Class > Discussion: What's Next?
This lesson calls upon the students to use their critical literacy skills to promote safe, caring and inclusive approaches to end cyber bullying. Review the choice board (**see below and/or BLM#14**) to decide which of the following options you would like to offer to class. Once you have determined a suitable range of choices for your class, explain to students that they can impact positive change and learning beyond the classroom by sharing their work and some key messages and strategies with a broader community. Emphasize that their voices are powerful and that what they say and do has influence in the world. Depending on available time and resources, the class may tackle one or more of these outreach strategies; alternatively, you can brainstorm other options or combinations of approaches with the students.

CHOICE BOARD: GETTING THE MESSAGE OUT THERE!
(Available as **BLM #14**)

LIVE PERFORMANCE Invite other classes from the school to a showing of their live dance/ monologue scenes, followed by a discussion about cyber bullying.	VIDEO SCENES Create video versions of the dance/monologue scenes, and share in the school or online - See Appendix A for a lesson plan.	PSA Create Public Service Announcement about cyber bullying to share in the school or online - see link provided for a lesson plan.
CLASS BLOG Create a class blog about cyber bullying - you may wish to post videos, poems, monologues, rants, posters, brainstorm, and any other class work from throughout the unit.	POSTER CAMPAIGN Create anti-cyber bullying posters with strong slogans (either on paper or in a digital graphic design program), to post throughout the school and/or online.	RAP/POETRY Complete raps or poems about cyber bullying to perform for another class, or on video. Optionally, you may use the "If I were in charge of the world" template (see BLM #12).

After reviewing the choice board, present all potential options to the class, and make a collective decision regarding how to proceed.

If you have selected the live performance or video options which require the students to continue working in their small groups from the scenes, have them split into their groups to make a list of everything they will need for their performance/video. Their list may include items such as costumes, props, music, makeup, etc. If they need any supplies from the classroom or school, make sure that they ask you at this time as well, so you can be prepared to proceed.

If you have selected the poster campaign, class blog, or raps/poems, secure all necessary supplies, equipment and spaces to continue. Depending on how quickly you can prepare resources, you may have to continue these activities in a future class session. Ensure that students are selecting an option in which they have demonstrated well-developed skills (i.e., the poster campaign should only be undertaken by students who have demonstrated well-developed skills and knowledge in visual arts). Review the success criteria (**BLM#15**) with students. These criteria are reflected in the rubric you will use for

Pre-lesson Preparation:
Look at the choice board for *Getting the Message Out There!*, as well as corresponding descriptions, and decide which option(s) you will present to class for them to choose between.

Display **BLM#15: Choice Board** for the class.

Photocopy **BLM #15 and Appendix D** for class reference.

evaluation (**Appendix D**).

Action!	Approximately 90 minutes	Notes/Assessment
<p>Whole Class > Options For Taking Action Based on which option(s) your class has selected, read the corresponding instructions below, and proceed according to plan. Review the success criteria with students (BLM#15) and tell them that you will be visiting each working group and conferencing with them to understand why they choose their particular medium of expression. Also emphasize that you will be observing how they create, revise and refine their presentation together.</p> <p>Live Performance Rehearse, rehearse, rehearse! Give the groups time to practice their scenes, and assemble all needed costumes, props, and accessories. Encourage them to pay attention to where the audience will be and how they will relate to them. Review and practice the running order for the scenes. When the students are ready, invite one or more other classes from the school to come see their scenes, followed by a question and answer period about cyber bullying. You may wish to preface the sharing with an introduction to the unit, done by you or selected students. This could also be an opportunity to share other work from throughout the unit such as videos, poster, poems or more.</p> <p>Video Scenes Create a video version of the dance/monologue scenes, putting the video conventions observed and analysed throughout the unit into action. See Appendix A for a step-by-step lesson. You may also wish to reference: <i>Think Literacy: Media, Grades 7-10</i> for more details regarding story boarding, video techniques, and more: http://www.edu.gov.on.ca/eng/studentsuccess/thinkliteracy/files/ThinkLitMedia.pdf. These videos could be shared with other classes in the school, online, or on the class blog if you create one.</p> <p>PSA Have the students create Public Service Announcements about Cyber Bullying to share with other classes or online. Reference PSA's viewed and analysed throughout the unit for inspiration. See <i>Think Literacy: Media, Grades 7-10</i> for an extensive explanation of, and focus on, examining and creating PSAs: http://www.edu.gov.on.ca/eng/studentsuccess/thinkliteracy/files/ThinkLitMedia.pdf</p> <p>Class Blog Discuss with the class if they would like to share the big guiding question responses, the videos, or any of their poems or writing from throughout the unit online. This way, it can reach an even broader audience to educate and impact change in relation to cyber bullying. Be sure to respect school and board guidelines regarding online posting of student work and images, as well as to take into account any personal discomfort from the students in regard to online sharing.</p> <p>If you decide as a group to share your work online, you will need to decide where and how to do so. Do you want to create a class blog? Or a <i>Facebook</i> or <i>Myspace</i> page? Should everyone post individually on their existing sites or profiles? The answer to this question may depend on how knowledgeable you and your students are regarding posting documents or videos online. There is a hyperlink to the right for Wordpress, where you can create a free blog. Proceed according to your collective decision.</p> <p>Poster Campaign Give each student a piece of paper and some markers or pencil crayons. Ask them to create an Anti Cyber Bullying poster based on their learning throughout the unit. The poster should include a slogan and images to communicate a clear message. When they are finished their posters, post them in a public space in the school such as the main lobby or a hallway where lots of students will see them. Along with the posters, you may wish to hang the big guiding questions and responses, to foster dialogue in the school regarding cyber bullying. If the posters are digital (on the computer), you may</p>	<p>Assessment for Learning (AFL) Use Appendix B: Observation tracking sheet to record anecdotal observations. Use BLM#15 to review success criteria with students.</p> <p>Assessment as Learning (AaL) Individual writing reflections and peer feedback encourage students to reflect on their strengths and areas for growth.</p> <p>Assessment of Learning (AoL) Use Appendix D: Culminating Task Rubric, to evaluate overall student learning and skill development from throughout the unit.</p> <p>Differentiated Instruction (DI) Encourage students to choose an option that aligns with their particular learning style and strengths, as well as their personal interests.</p> <p>Hyperlinks See <i>Think Literacy: Media, Grades 7-10</i> for detailed video and PSA information: http://www.edu.gov.on.ca/eng/studentsuccess/thinkliteracy/files/ThinkLitMedia.pdf</p> <p>Visit Wordpress.com to sign up for a free class blog. The Wordpress Website also has instructions on how to create and edit a blog: http://en.wordpress.com/signup/</p> <p>For information on effective poster design and distribution, visit: http://www.ncsu.edu/project/posters/NewSite/</p> <p>If you choose to use the "If I were in charge of the world" poem template online, visit: ETTC "Instant Poetry Forms" website (or a similar "poem generator" website); students can easily type in the prompted text fields for the poem and print off their poems:</p>	

<p>choose to post them online, or on the class blog if you make one. (see sidebar for poster design web-site)</p> <p>Raps/Poems Have the students write poems or raps about cyber bullying. Consider using the BLM #12: If I Were In Charge of the World Poem Template or "If I Were in Charge of the World" template on the ETTC "Instant Poetry Form" website (see hyperlinks). If you select the electronic option, students will need access to computers. Once the poems are completed, you may choose to share them as a class in a choral speaking structure, and add movement as desired. This could act as a performance for another class in the school. The poems themselves could be posted on the class blog if one is created. Evaluate using BLM#13: Poem Rubric.</p>	<p>http://ettcweb.lr.k12.nj.us/form/newpoem.htm</p>
<p>Consolidation Approximately 20 minutes Notes/Assessment</p>	
<p>Individual > Writing Reflection Have the students get a piece of lined paper and pen. Post the following four questions on the board or chart paper, and ask them to write a few lines in response to each:</p> <p>Key Questions for Discussion: <i>How has online media (such as texting, Twitter, Facebook, Myspace and more), changed the face and impact of bullying?</i> <i>In what ways can we use media as a powerful tool to inform the public and advocate for the targets of cyber bullying?</i> <i>How have drama, dance and literacy activities strengthened your understanding of cyber bullying?</i> <i>How will your learning in this unit impact your behavior regarding cyber bullying in the future?</i></p> <p>Gather as a class to discuss how these responses have changed or deepened since the first lesson in the unit. Prompt: <i>What questions are still pending?</i></p>	