

Anti-Bullying Vignettes

Appendix 1: Sample Letter to Administrators / Classroom Teachers

Feel free to use this as a template, replacing the pertinent information as required.

INVITATIONS:

Welcome:

This semester the grade eleven North Park Collegiate & Vocational School drama class has created a series of vignettes perform. These vignettes examine the issues surrounding issues of bullying. Some of the topics they have written scenes for are: fitting in, rumours, cyber-bullying, depression, achievement pressure, suicide, drugs, dating and high school socialization.

These students have met with members of the school and outside community in a focus group forum to access data for this assignment. They have also spent time in the library researching particular resources for and agencies that offer aid to students who have been bullied. The focus groups were enlightening for the grade elevens.

I would like to take this opportunity, on behalf of the grade eleven-drama class, to invite administrators and classes to see these talented students perform these vignettes. The show will run approximately 50 minutes in length followed with a 10-minute question period.

It is our hope that this performance will help ease some pressures many students experience because of bullying.

Please contact me if you would like to book a performance for your class. The theatre will accommodate 210 people.

Show date and Time:

Thursday October 19, 2006

9:00 am - 10:15 am

NPC theatre

Cheers,

Wendy McIsaac, Drama Teacher

Anti-Bullying Vignettes

Appendix 2: **Walk-About Worksheet:**

How many issues of verbal bullying did you hear? _____
What did you hear?

How many issues of physical bullying did you see? _____
What did you see?

How many issues of emotional bullying did you witness? _____
What did you witness?

Other:

Anti-Bullying Vignettes

Appendix 3: **DAILY CHECKLIST- Anti-bullying Vignettes (Group Work)**

Name: _____

REMEMBER the daily checklist counts toward a portion of your mark. Be a productive and respectful member of your group and you will likely reap the rewards. This checklist constitutes **10 %** of the overall assignment mark.

The daily checklist is to be taken seriously and reflects the following **DURING** class time:

- Contributes to group and listens to the ideas of others
- Cooperates with others to plan and participate in the drama experiences
- Participates in group decision-making and problem solving
- Ability to be a respectful audience member
- Willing to take risks
- Challenge your skills/abilities
- Submits assignments as scheduled
- Arrives to class **PREPARED**
- Works diligently to memorize scene work
- Use of class time.

Dates to remember:

Library/Computer Lab – (insert date)

Visitor/Focus Group – (insert date)

Initial Rehearsal – (insert date)

Dress Rehearsal – (insert date)

Performance (invited audience) – (insert date)

We have a great deal to accomplish in a relatively short period of time; consequently not being on task affects everyone.

Have fun with this unit – talk with me if you are feeling overwhelmed. I gave up a charming career as a mind-reader when I became a teacher – so talk with me.

Anti-Bullying Vignettes

Appendix 4: Assessment Rubric – ADA3M – Anti-bullying Vignettes Script

Names: _____

Criteria	4	3	2	1
Script Writing (Communication)	-Scripts are high caliber quality (examines creatively many pointed areas of concern)	-Scripts are good quality (often examines pointed areas of concern)	-Scripts appear to written in haste (limited examination of pointed areas of concern)	-Script is sketchy and lacks focus
Research & Fact Finding (Knowledge & Understanding)	-Always includes well-thought out research ideas into quality scripts	-Often includes well-thought out research ideas into quality scripts	-Sometimes includes research ideas into script that shows interest in the topic	-Little research involved in the process
Making Connections (Thinking & Inquiry)	-Uses creative thinking skills with a high degree of effectiveness -Makes connections with a high degree of effectiveness	-Uses creative thinking skills with considerable effectiveness -Makes connections with considerable effectiveness	-Uses creative thinking skills with moderate effectiveness -Makes connections with moderate effectiveness	-Uses creative thinking skills with limited effectiveness -Makes connections with limited effectiveness
Transfer of Knowledge (Application)	-Transfers knowledge and applies the creative process with a high degree of effectiveness, and with confidence -Applies suggestions from director effectively -Script is superb	-Transfers knowledge and applies the creative process with considerable effectiveness -Applies most suggestions from director with considerable effectiveness -Script is well-thought out	-Transfers knowledge and applies creative process with some effectiveness -Applies some thought to suggestion from director -Script needs some “tweaking”	-Transfers knowledge and creative process with limited effectiveness -Fails to incorporate suggestions from director -Script requires considerable re-writing
Mechanics of Writing (Application)	-Script is beautifully written and free of syntactical and/or spelling errors	-Script is very well written -Few syntactical and/or spelling errors evident	--Script has some syntactical and/or spelling errors	-Script has multitude of syntactical and/or spelling errors that impede the reader’s understanding

Evaluation: /45

Anti-Bullying Vignettes

Appendix 5: ASSESSMENT RUBRIC ADA3M Anti-Bullying Vignette Performance

Names: _____

Criteria	4	3	2	1
Use of Space/Body Movement (Knowledge/Understanding)	-Always uses whole body -Always adapts movement to available space.	-Often uses whole body -Often able to adapt movement to available space.	-Uses whole body sometimes -Able to adapt movement to available space sometimes	-Rarely uses whole body -Demonstrates little variety of space
Vocal/Enunciation (Communication)	-Always speaks clearly and enunciates well	-Often speaks clearly and enunciates well	Occasionally speaks clearly and enunciates well	-Rarely speaks clearly -Does not enunciates well
Story-Making (Application/Creation)	-Always recalls and repeats events in a sequence.	-Usually recalls and repeats events in a sequence	Sometimes recalls and repeats events in a sequence.	-Rarely recalls and repeats events in a sequence.
Stage Direction (Application/Creation)	-Always comprehends implication of events in sequence	-Usually comprehends implication of events in sequence.	-Sometimes comprehends implication of events in sequence	-Rarely comprehends implication of events in sequence.
Connection Of Ideas To Action (Thinking/Inquiry)	-Always and consistently engrossed in activity	-Almost always engrossed in activity	-Sometimes engrossed in activity	-Rarely engrossed in activity

Evaluation: /45

Unit Assessment: Script: /45
 Performance /45
 Daily Checklist /10

TOTAL: /100

Anti-Bullying Vignettes

Appendix 6: Sample Program

ANTI-BULLYING VIGNETTES – ADA3M

Welcome. It is our pleasure to share a series of vignettes pertaining to issues of bullying. The performance will last for approximately 50 minutes and will be followed with a question and answer information session.

Sit back, relax, enjoy and learn!

- 1. Monologues** (suicide, self-mutilation, self-identity)
- 2. Sexual Harassment Scene** (dramatic)
- 3. Don't Push Me** (dramatic)
- 4. Fitting In Stress** (monologue)
- 5. Wrong Crowd** (tableaux)
- 6. To Thine Own Self Be True** (monologue)
- 7. Bullying on the Phone** (dramatic)
- 8. A Dangerous Weapon** (tableaux)
- 9. Hit It Man** (dramatic)
- 10. Perfect Dream** (monologue)
- 11. Teen Bullying: The Musical** (comedic/dramatic)

Anti-Bullying Vignettes

Appendix 7: The Four Pillars of Performance

(used by permission of Brian Speagle)

My colleague Brian Speagle created The Four Pillars of Performance. He and I have made it a staple part of drama at NPC. It helps students to develop their character and eventually perform IN character rather than AS a character on stage. Ultimately, when students follow the Four Pillars they deliver a clean performance fraught with sense of self and assuredness because, in the wise words of Atticus Finch (*To Kill a Mockingbird* by Harper Lee), they can crawl inside “a character’s” skin and walk around. The product is the icing on the cake. The processes are the building blocks.

- 1) **CHARACTER:** get to know your character;
- 2) **NEEDS:** wants, desires, objectives or motivations. Your character must know what s/he needs;
- 3) **OBSTACLES:** how can your character achieve their needs? Plays have obstacles for your character to overcome;
- 4) **STAKES:** how important is it for your character to overcome the obstacles and achieve their needs? What is at stake?