

**Remember:
read the
Teacher Notes
first!**

The Arts (Drama)

Years 7 and 8

Lesson 1

Bringing in ideas about managing the unsafe behaviours of young people on the rail network

There are many reasons why young people behave unsafely on the rail network. It may be that they have behaved in this unsafe way before and escaped injury, or that the unsafe behaviour brings them some kind of advantage. Some young people may simply be stressed, distracted or under the influence of drugs or alcohol. Others may be influenced by peer pressure or bullying to model their behaviour on the unsafe behaviours and attitudes of others using the rail network.

There is much more to peer pressure and bullying than one kid picking on another kid. Drama can help unpack the different characters and complex roles that contribute to these situations: the behaviours, emotions and empathy of the bully, follower, reinforcer, victim, defender and bystanders.

Trying to manage peer pressure and bullying so young people can be safe around the rail network is challenging. One of the more complex challenges is how to deal with the bystander effect, where people watching the bullying behaviour do not intervene to stop it.

Exploring peer pressure, bullying and the bystander effect through drama forces us to ask ourselves, *“To what extent are we personally responsible for what we see happening around us?”*

Learning intention

Practise different drama techniques and conventions to portray a “bystander” role.

We have provided assessment rubrics at the back of this document (Appendix) for guidance as to how students may achieve the learning intention to differentiated standards.

1.1 Define terms

- What is bullying?
- What is peer pressure?
- What is the “bystander effect”?

Ask students to:

- **brainstorm** everything they know about bullying. Use text, quotes, drawings and/or images to express these ideas. You can prompt students’ thinking about the term with words like *bully*, *follower*, *reinforcer*, *victim*, *defender* and *bystanders*.
- **write** these ideas on a separate blank hexagon. They can do this electronically using the HookED SOLO Hexagon Generator: <http://pamhook.com/solo-apps/hexagon-generator/>, via the iPad app [SOLO Hexagons](#), or manually using the included resource **HookED Hexagon Template**.
- as a group, **make connections** between individual hexagons by looking for reasons to make straight edge connections (tessellating the hexagons). Students should explain orally or by annotation why these ideas are related.
- **explore** the node where three hexagons share a corner (or simply look at a cluster of hexagons) and make a generalisation about the nature of the connected ideas.
- **step back** from the resulting tessellation (clusters of hexagons) and make a group/class claim – “Overall we think a ‘bullying’ is [make a claim] ... because [give a reason] ... because [give evidence].” Keep this definition statement as evidence.

Repeat this process using different coloured hexagons for peer pressure and the bystander effect.

As a class, discuss bullying, peer pressure and the bystander effect in the context of your own experiences. Use the following references to help students define the terms:

- The Bystander Effect: http://en.wikipedia.org/wiki/Bystander_effect
- Peer Pressure: http://en.wikipedia.org/wiki/Peer_pressure
- Bullying: <http://en.wikipedia.org/wiki/Bullying> or the Victorian Department of Education and Training Resource <http://www.education.vic.gov.au/about/programs/bullystoppers/Pages/what.asp>
[X](#)

Agree on a class definition for each term. When you have defined the three terms, combine all the hexagons by looking for similarities and connections between the terms.

The Arts (Drama)

Years 7 and 8

Extension: Draw a diagram using stick figures to represent the characters and relationships in an incident involving bullying and/or peer pressure. Add captions, speech and thought bubbles to the stick figures to reveal the spoken and personal thoughts of each individual in the incident.

1.2 Describe the “bystander effect”

When an organisation dumps toxic waste into a local river, sells dangerous products online or rips off the elderly, we like to think that someone will “do the right thing”. In other words, we hope that someone will adopt a “sort it and report it” attitude and do something to stop it.

Similarly when someone is being attacked, threatened or bullied, we like to think that people will step in and help out. However, this doesn’t always happen. People, especially when they are with others, commonly fail to do anything to intervene. They fail to “do the right thing”, they fail to “sort it” and they fail to “report it”.

When people stand back and leave others to get hurt, badly injured or die, we call it “the bystander effect”. Media reports give many examples of this effect.

Ask students to:

- **List** ways in which young people are bullied. For example, young people may be bullied to hand over their lunch money, phone or assignment. They may be bullied about their accent, appearance or clothes. They may be bullied to do or say something they don’t want to do.
- **List** reasons why people might be reluctant to get involved in a situation where they see someone is being bullied.

Note: People can fail to act because they did not see the incident, are uncertain whether it is an emergency, do not want to take responsibility for the person being bullied, do not know how to help, are not sure whether they want to help, are uncertain whether help will be welcomed, or are fearful for their own safety if they get involved.

- **List** reasons why people might decide to step in and help when they see someone is being bullied.

Research suggests three reasons for the bystander effect.

1. **Doing what everyone else is doing:** What are others doing? The bystander wants to fit in, so observes how others are reacting and does the same.
2. **Worrying about how their action will be seen by others:** What will others think? The bystander wants to avoid looking like they are exaggerating the danger in the situation. Perhaps this interaction is “normal” behaviour for the people involved.
3. **Thinking someone else will do it:** Is this up to me? The bystander assumes other people present will take responsibility: someone else will step up and get involved.

How someone behaves is affected by the people around them at the time.

Ask students to watch:

- Heroic Imagination TV: Dangerous Conformity: <http://youtu.be/vjP22DpYYh8>
- The Bystander Effect: <http://youtu.be/OSsPfbup0ac>



Teacher Alert

The following activities ask students to reflect on experiences from their own lives. Some situations in our lives are difficult to talk about and have no easy answers. These are not appropriate situations for open class discussion.

Ask students to reflect on a situation where they have delayed reacting because the people around them were not doing anything. This should be a situation that they are happy to share.

- What happened?
- How did it make them feel?
- What surprised them?

Students then pair with another student and share a reflection they are comfortable talking about. Each pair compares their reflections and finds commonalities in their experiences. They then share these experiences with the class.

Ask students to choose one of the following prompts for reflecting on a situation they are happy to share.

Option 1: Reflect on a time at school when you witnessed someone being bullied.

- What happened?
- How did you respond?¹
- How did others respond?
- How did the bullying end? What stopped the bullying?
- How did it make you feel?
- What surprised you?

¹ Did they support the person being bullied, support the person doing the bullying or report the bullying?

Option 2: Reflect on a time at school when you felt intimidated or bullied.

- What happened?
- How did others respond?
- How did the bullying end? What stopped the bullying?
- How did it make you feel?
- What surprised you?

Option 3: Reflect on a time at school when you bullied or intimidated someone.

- What happened?
- How did others respond?
- How did the bullying end? What stopped the bullying?
- How did it make you feel?
- What surprised you?

You can summarise your thoughts in a reflection grid.

How did it end?	How did you and/or others respond?
Reflect on a time when ...	
How did it make you feel?	What surprised you?

Note: Do not share reflections that you do not wish to be shared with the class.

The Arts (Drama)

Years 7 and 8

In pairs, students share their reflection on their chosen option. They compare reflections and find commonalities in their experiences.

As a class, discuss the claim that:

“Young people today only step up and help others if the costs to them are low and the advantages high.”

1.3 Experiment with character

Ask students to imagine they are a bystander listening to a student pressuring a younger or more vulnerable student into:

- throwing another student's bag onto the train tracks
- spraying graffiti on a train, or
- trespassing in the rail corridor.

Ask students to work in small groups to:

- **Draft** a storyline with a simple exchange of dialogue to fit the bullying and bystander scenario.
- **Experiment** with different drama techniques to develop your characters. Choose one or several of the following character techniques to focus on.

1. Voice

Develop a vocal type for one of the characters in one of the scenarios above. Experiment with voice: try speaking in different ways – fast, slow, angry, sad, excited, worried – and use some of the ideas suggested in the table below.

When you find a voice that is effective in communicating the intention of your character, complete the table with your description.

Character:				
Voice technique	What does your character sound like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Pitch	squeaky/screechy/ resonant/low/medium/ husky/croaky/varied intonation pattern			
Projection/ Volume	booming/whisper/soft/ loud/well-projected			
Tone	annoyed/inviting/ arrogant/sarcastic/ matter of fact/ enthusiastic/depressed			
Pace	rapid/slow/deliberate/ staccato/stop-start/ unpredictable/clipped/ steady			
Pause				
Accent	Received Pronunciation/ Australian/Italian/Greek/			

The Arts (Drama)

Years 7 and 8

	New Zealand/Pacific Island/South African/ Samoan/Indian/ Chinese/Lebanese/ Vietnamese			
Other descriptors	nasal/slurred/lisp/ dragging out vowel sounds/declamatory/ robotic/monotonous/ breathy/stutter			

2. Body

Develop body techniques for one of the characters in one of the scenarios above. Experiment with body techniques, trying out which ones effectively communicate the intention of your character. Use some of the ideas in the table below.

When you find some effective body techniques, complete the table with your description.

Character:				
Body technique	What does your character's body technique look like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Eye contact	avoiding eye/looking down/staring/piercing/confrontational etc.			
Gesture	scratching head/biting nails/playing with hair/hand gestures/clenching fists/pulling on clothes/pointing/hands on hips etc.			
Posture/ Stance	open/closed/upright/hunched/slouched/slumped/awkward/hands in pockets etc.			
Facial expression	Eyebrows furrowed/frowning/ mouth wide open/ lips pursed/ eyebrows raised/nose scrunched up/ smiling/biting lip/wide eyes/blank expression			

3. Movement

Develop movement techniques for one of the characters in one of the scenarios above. Experiment with movement techniques, trying out which ones effectively communicate the intention of your character. Use some of the ideas in the table below.

When you find some effective movement techniques, complete the table with your description.

Character:				
Movement techniques	What does your character's movement look like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Energy	hyperactive/lethargic/ sedentary/controlled/ contained/vivacious/ bubbly/listless/playful/ stillness			
Timing	sudden/sustained/ controlled/stop-start/ staccato			
Weight	heavy/plodding/light/ effortless/weight in toes/weight in heels/balanced			
Direction	direct/indirect/ scattered/purposeful/ meandering			
Realistic/un realistic				

4. Use of space

Develop use of space techniques for one of the characters in one of the scenarios above. Experiment with use of space, trying out which one effectively communicates the intention of your character. Use some of the ideas in the table below.

When you find some effective use of space technique, complete the table below with your description.

Character:				
Use of space technique (physical, fictional, emotional)	What does your character's use of space look like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Levels	high/medium/low			
Orientation	side by side/opposite/ 45 degree angle/ 90 degree angle/back to back/ facing person/turned away from/ downstage focus/profile/ upstage focus			
Areas of stage used	upstage/downstage centre stage/USL; USR; CSL; CSR; DSL; DSR			
General, personal, intimate				

Ask each group to:

Share your character techniques with another group using Hot Seating or Freeze Framing.

Hot Seating: When you are in role, accept questions from the group to establish/clarify the type of character and the role in the scenario. Ask for feedback to make the characterisation more convincing.

Freeze Framing: Take a key moment in the scenario and freeze it. Accept questions from other students about why and how you are feeling at this moment in the scenario.

Use your developed characterisation to rehearse and then present your play to an audience.

Ask the audience for feedback on your characterisation using the following criteria.

Communicating a role	Using drama techniques: <ul style="list-style-type: none"> • Voice • Body • Movement • Use of space
Developing ideas	Did not show use of drama techniques. Unconvincing. Did not stay in role.
One idea	Muddled or unsustained use of drama techniques to show character.
Loose ideas	Some use of drama techniques but use did not always fit with the character.
Connected ideas	Varied body techniques used appropriately to effectively communicate character.
Extended ideas	Wide variety of drama techniques used to communicate and convincingly extend the character in the minds of the audience.

Ask students to write a reflection on their use of drama techniques to communicate the intention of a character in the bullying and bystander scenario. Their self-assessment should include their ideas on how they might modify the technique/s used to make their portrayal more effective.

Student reflection: Self-assessment

<p>Communicating a role</p>	<p>Using drama techniques:</p> <ul style="list-style-type: none"> • Voice • Body • Movement • Use of space
<p>Developing ideas</p>	<p>I need help to identify any drama technique used in my characterisation.</p>
<p>One idea</p>	<p>I can describe several drama techniques used in my characterisation.</p>
<p>Loose ideas</p>	<p>I can describe several drama techniques used in my characterisation AND how and where they are used to communicate intentions about a character in the scene.</p>
<p>Connected ideas</p>	<p>I can describe several drama techniques used in my characterisation AND how and where they are used to communicate intentions about a character in the scene AND give reasons why they communicate intentions about a character in the scene.</p>
<p>Extended ideas</p>	<p>I can describe several drama techniques used in my characterisation AND how and where they are used to communicate intentions about a character in the scene AND give reasons why they communicate intentions about a character in the scene AND make a generalisation about the effectiveness of the use of different drama technique AND suggest modification/s to improve my characterisation.</p>

Appendix: Differentiated assessment rubrics

We have provided guidance for how students may achieve differentiated standards within these learning activities.

The Arts (Drama)

This rubric may assist you in assessing student achievements against the Achievement Standards. Results can be recorded via your normal assessment record method.

Practise different drama techniques and conventions to portray a “bystander” role.

Extended ideas	<p>I practise different drama techniques to communicate intentions in a “bystander” role AND can explain why these are used AND I ask for feedback on my use of different drama techniques and conventions to communicate intentions in a “bystander” role AND I act on this feedback to improve my characterisation.</p>
Connected ideas	<p>I practise different drama techniques to communicate intentions in a “bystander” role AND can explain why these are used.</p>
Loose ideas	<p>I practise different drama techniques to communicate intentions in a “bystander” role BUT I am not sure how, when or why I should use them.</p>

Rail Safety

This rubric may assist you in assessing student achievements within the suggested rail safety outcomes of this lesson. Results can be reflected in the included [assessment of learning](#).

Identify potential hazards on and around the rail network.

(What are potential hazards on and around the rail network?)

Extended ideas	<p>I can identify many relevant hazards for people on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i> AND can explain why these hazards need to be managed to keep people safe AND can reflect on my role in helping to manage these hazards.</p>
Connected ideas	<p>I can identify many relevant hazards for people on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i> AND can explain why these hazards need to be managed to keep people safe.</p>
Loose ideas	<p>I can identify many relevant hazards for people on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.].</i></p>