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A Fine Line

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TEACHER'S GUIDE

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Acknowledgements

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Table of Contents

1. INTRODUCTION

1.1 BACKGROUND
1.2 FORUM THEATRE
1.3 THE GOALS OF "A FINE LINE"
1.4 CAVEAT: DISCLOSURE

2. THE PLAY

2.1 SYNOPSIS
2.2 CHARACTER BREAKDOWN
2.3 QUOTATIONS

3. PRE-SHOW PRINCIPLES

3.1 THEATRE ETIQUETTE
3.2 SENSITIVITY IN THE CLASSROOM
3.3 A NOTE ON ACTIVITIES

4. PRE-SHOW ACTIVITIES

4.1 WARM-UP: WHAT IS OUR UNDERSTANDING OF "HARASSMENT?"

5. POST-SHOW ACTIVITES

5.1 GENERAL
- A. PERFORMANCE DEBRIEF
- B. CONFLICT RESOLUTION IN LIFE: 10 COMMANDMENTS

5.2. DRAMA, ENGLISH & MEDIA ARTS
- A. SNAPSHOTS & VOICES OF HARASSMENT
- B. TYPES OF HARASSERS: COMMEDIA DELL'ARTE
- C. WRITING IN ROLE: WHO & WHY DO PEOPLE HARASS?
- D. DO WE ALL PERCIEVE HARASSMENT THE SAME?
- E. THE WEIGHT OF CHOICE & DECISION MAKING
- F. ROLES & RESPONSES TO HARASSMENT
- G. PERFORMANCE ON HARASSMENT

5.3 HISTORY, SOCIAL SCIENCE, LAW, VISUAL ARTS
- A. WHAT IS HARASSMENT LIKE IN YOUR SCHOOL?
- B. HARASSMENT AS A LEGAL ISSUE: A MOCK TRIAL
- C. AN EXPRESSION OF HARASSMENT
- D. HARASSMENT NOW & THEN

6. ADDITIONAL EXERCISES

7. ONLINE RESOURCES

7.1 FOR STUDENTS
7.2 FOR TEACHERS
7.3 FOR SCHOOL ADMINISTRATORS
7.4 GENERAL
- 7.4.1 FUNDING
- 7.4.2 PREVENTION
- 7.4.3 FACTS AND STATISTICS

APPENDIX 1

- ADDITIONAL INFORMATION

APPENDIX 2

- GLOSSARY OF TERMS

APPENDIX 3

- SOURCE CITATIONS

APPENDIX 4

- STUDENT HANDOUTS
  4.1 DEBRIEFING *A FINE LINE*
  4.2 TYPES OF HARASSERS
  4.3 TYPES OF HARASSMENT

1. INTRODUCTION

1.1 Background

WHAT IS HARASSMENT?

'Harass' originates from the Old French word 'harer' which means 'bringing a dog to heel'

HARASS:

- A systematic persecution by besieging (someone else) with repeated annoyances, threats, or demands: *(e.g. The landlord harassed tenants who were behind in their rent. A rude customer had harried the storekeeper.)*
- To torment persistently; bother continually; pester; persecute
- To trouble by repeated attacks
- To irritate incessantly
- To wear out; exhaust
- An unrelenting pursuit to gain a desired end

(Adapted from www.dictionary.com)

HARASSMENT happens over time. It is more than a one-shot deal. It is a continual, persistent annoyance or attack. It can be like a mosquito buzzing around your skin that won't go away or like a surveillance camera following you, constantly posting negative messages or images about you that make you feel cornered, uncomfortable, angry, alienated, embarrassed, frustrated, alone, revengeful, or scared.

TYPES OF HARASSMENT

Racial/Ethnocultural

- treating someone badly or saying negative things to someone because of their culture, racial or ethnic background, or the colour of their skin
- calling someone by a racially or ethnically disrespectful term
- telling racist jokes

Sexual

- touching, grabbing, or pinching someone in a sexual way
- spreading sexual rumours about someone
- making sexual comments or jokes about someone's body
- directing unwanted sexual attention or advances towards someone

Sexual Assault is an intentional act of physical force, violence, threat, or intimidation that ignores the objections of another person. It can include causing another's intoxication or impairment through the use of drugs or alcohol or taking advantage of another person's incapacitation, state of intimidation, helplessness, or other inability to consent. Actions of sexual assault are forced and can range from touching to sexual penetration and may or may not include a weapon (or threat of a weapon.)

Gender role–based

- treating someone badly because of their gender identity
- making hurtful comments or making a joke about someone based on gender stereotypes, (e.g. telling a girl she cannot play a sport because she is a girl or calling a boy a "sissy" because he has a hobby you think only girls should have)

Homophobic

- calling someone "gay", "fag", "lesbian", "dyke", or something similar in a way meant to upset them
- making crude comments or spreading rumours about someone's actual or perceived sexual identity
- disrespecting someone who is attracted to members of the same sex or of both sexes
- disrespecting someone for their choice of activities, hobbies, or clothing
- making fun of someone whose parents are lesbian or gay

Religion-based

- treating someone badly because of their religion
- saying negative things about someone's religion
- making jokes about someone's religion

Disability-based

- treating someone badly because of a disability they have [e.g. making jokes about a person who uses a wheelchair (visible disability) or calling a person names because he or she learns in a different way than you do (invisible disability)]– or spreading rumours about someone because of a disability you think they *may* have
- making someone feel left out because of a disability they have (visible or invisible) or a disability you think they *may* have

Income-based

- treating someone badly because of the type of housing or the neighbourhood they live in
- spreading rumours about someone based on stereotypes about being "poor"
- making jokes about someone because they do not appear to have a lot of money (e.g., because they may not have name-brand clothing, or because of where they live)

(*http://www.edu.gov.on.ca/eng/safeschools/survey7to12.pdf*)

WHY DISCUSS HARASSMENT?

HARASSMENT is an insidious, manipulative and emotionally or psychologically-based process of attack, which makes it a very difficult crime to enforce justice. Also due to our negatively 'socially-constructed' beliefs that are often perpetuated through peer pressure, it is a complex form of violence to challenge. Without the authorities, justice system, or sometimes even a trusted adult, to properly defend a young victim, the individual consequences are often severe and traumatizing. Young people need the tools, awareness, and communication and prevention skills to equip them with an arsenal of self-defense in the unpredictable and tormenting persecution of harassment.

WHAT THE RESEARCH SAYS

- 4 out of 5 elementary school children experience some form of sexual harassment or bullying
- 8 out of 10 students will experience harassment at some point in their school lives
- Boys are more likely to physically harass and bully others, or to be physically bullied themselves.
- Girls are more likely to use, and experience, verbal and psychological harassment and bullying.
- 6 out of 10 students will experience some form of physical sexual harassment
- Hazing behaviours that develop in school continue in high school and college and eventually move into the workplace.

(*http://www.k12academics.com/education-issues/sexual-harassment/statistics*)

- In Canada, 50% of girls below the age of 16 have been victims of some form of violence.
- 54% of young women under 16 have experienced some form of unwanted sexual attention, while another 24% have experienced rape or coercive sex.
- Percentages of harassment increases for disabled, immigrant, refugee, Aboriginal, lesbian, bisexual and trans-gendered girls.
- A recent survey of 4,200 girls between 9 and 19 years of age revealed that 80% had experienced sexual harassment in some form and half reported encountering it daily.

(*http://www.schoolsafetypanel.com/pdf/finalReport_volume3.pdf*)

RELATIONAL AND NON-PHYSICAL AGGRESSION

- Relational and other non-physical forms of aggression are just as harmful (as physical/sexual "assault") to a student's ability to learn, grow and succeed.
- Relational aggression encompasses behaviours that harm others by damaging, threatening to damage or manipulating one's relationships with his/her peers, or by injuring one's feelings of social acceptance.
  For example:
  - Purposefully ignoring someone when angry (giving the "silent treatment")
  - Spreading rumours about a disliked classmate
  - Telling others not to (socialize) with a certain classmate as a means of retaliation

(*http://www.opheliaproject.org/main/ra_about3.html*)

"Everyone deserves to be respected, listened to, cared for and loved. If someone is treated in a way that hurts, frightens or makes them uncomfortable, it is abuse."
--RCMP

1.2 Forum Theatre

The performance of *A Fine Line*, using Forum Theatre, is a prime resource for bringing empowerment to students and creating a more just society for the future.

A Fine Line is presented in a Forum Theatre format. It is issue-based and offers students the opportunity to participate in realistic situations. Forum Theatre purposely presents worst-case scenarios in order to stimulate audience members into action. Students reshape the production through interventions, thereby becoming actors themselves, or "spect-actors."

The show is performed once for the audience. Scenes are then presented again, but this second time students are asked to stop the action and suggest a more constructive solution to the problems presented. The students' interventions are mediated by a trained Mixed Company facilitator (called *the Joker*) who ensures that the work remains productive and helpful.

Consequently, students can rehearse for reality in a safe, theatrical environment, re-constructing the actions on stage to create positive alternatives to the anti-models presented in the play.

1.3 The Goals of *A Fine Line*

The intent in performing the play *A Fine Line* is to, first, help students develop real-time strategies for dealing with the insidious, subtle and also blatant signs of harassment; and second, to engage those students in creating practical solutions they can apply to possible similar situations in their own lives. More generally, it is hoped that *A Fine Line* stimulates students' critical thinking and engages them in active problem solving.

1.4 Caveat: Disclosure

Mixed Company does not ask for or encourage personal disclosure from students during the course of the show. However, the production deals with volatile issues. Sometimes, during the interactive segment of the performance, a student may either disclose or otherwise be adversely affected by recalling incidents they have experienced. Mixed Company, therefore, STRONGLY recommends that a representative from your school's guidance department be present at the show and available as a referral option for students dealing with these issues. Please feel free to forward this guide to your school's guidance department for their information.

2. THE PLAY

2.1 Synopsis

***ADVISORY: *A Fine Line* deals with issues of a sensitive nature. MCT has developed the script in consultation with high school students to ensure that content depicts accurate and relevant scenarios. Please note that the performance includes coarse language and sexually suggestive content. If you have any questions or concerns regarding the content of the performance, please contact us.**

A Fine Line examines verbal, psychological, physical, social, and sexual harassment through the socially and sexually-charged relationships between four high school students and the complications/ implications that ensue for them:

> *Allison, Gale, TJ and Ben are friends. They often hang out in the hallway at school and socialize. Gale is dating TJ even though she knows he is 'a player' and flirts with other girls, including Allison. Allison is upset with the way that TJ objectifies women. She tries to make Gale and the boys more aware of 'the greater problem' of TJ's sexual language, gestures and advances and their compliance to it. They brush her off as being 'uptight.'*
>
> *Ben needs Gale's help to tutor him in English. Gale tries to blackmail Ben to give her a 'special favour' in return for her help. Ben feels uncomfortable with her advances and he rejects her. She threatens to spread a rumour that he is "gay" while also making TJ believe that Ben was hitting on her.*
>
> *The four friends come head-to-head as the confusion of sexuality, relationships, and treatment of others gets thrown into a hurricane of emotional reactions and power plays. Gale, wanting to maintain her status as TJ's girlfriend, progressively loses control of her actions and her freedom. Allison struggles as her friends and the school begin to see her as an outcast. TJ, wanting more from his relationship with Gale, becomes jealous and crosses a very public line with very private information. And Ben is left in fear of word coming out about the events in the library*
>
> *As students navigate their lives through school and cyberspace, it becomes increasingly difficult to control public and private information, and how they behave, see and treat each other.*
>
> *In the shaky ground between "freedom of speech", "hate crime," "overreacting" and "asserting yourself," where do you draw the line?*

2.2 Character Breakdown

ALLISON: High school student – Gale's friend; acquaintance to TJ and Ben; cares about school and how people treat each other; assertive about TJ's objectification of women and sexual profiling

BEN: High school student – friend with TJ, his 'follower'; acquaintance to the girls; has feelings for Allison but he is shy; needs tutoring help from Gale in English; his passivity allows others to victimize him

TJ: High school student – calls himself "a player;" his 'humour' reveals a disrespectful attitude towards others; friend to Ben; dating Gale; spends most of his time socializing; likes to 'be in control' and does not understand healthy boundaries

GALE: High school student – Allison's friend; dating TJ; depends on outside praise for her appearance and reputation; feels socially validated by her relationship with TJ, even though he coerces her into sexual actions that make her uncomfortable; she perpetuates this 'hidden violence' with Ben

2.3 Quotations from *A Fine Line* (For use as talking points in classroom discussion)

--BEN: Well, since you're on the market again –

--TJ: Damn right, she's my piece of ass

--TJ: Where is that slut anyways– GALE get out here.

--TJ: Oh, when did you get so uptight?

--ALLISON: It's a hate crime to call someone the N-word but it's ok if you call a girl a slut.

--TJ: It's probably just her PMS.

--TJ: You girlies and your mood swings.

--GALE: Any guy in this school would be drooling over a chance like this. Is there something wrong with you? I mean like, do you have some sort of deficiency or something.

--GALE: But what? You should be happy that someone like me is even interested in you.

--GALE: Alli, you just don't get guys do you. TJ just needs to assert himself as a guy and Ben, well Ben is harmless, he only says things to go along with TJ.

--GALE: I think it's probably just because he's older. He needs to feel in touch with his needs and it's just his way of showing that he cares.

--GALE: Yeah well, like I said, he has needs and I just have to learn how to fulfill them better

--ALLISON: Everyone thinks I'm overreacting just because I have an opinion.

--BEN: Better paranoid than killed.

3. PRE-SHOW PRINCIPLES

3.1. Theatre Etiquette

Please review the following theatre guidelines with your students prior to the performance:

- Please be considerate: talking, whispering, snacking or shuffling about in seats disrupts the actors and distracts the audience.
- Please try not to leave and re-enter during the performance. Plan washroom visits for before or after the show.
- Taking photographs and recording sound or video during a performance is strictly prohibited by Canadian Actor's Equity regulations.

3.2 Inclusiveness in the Classroom

A Fine Line tackles issues of verbal, psychological, physical, social and sexual harassment through peer relationships and the controlling, manipulative and 'socially accepted and perpetuated' peer pressures and ideologies that support it; a topic that may give rise to strong reactions. Mixed Company Theatre would like to stress the importance of sensitivity and an atmosphere of trust in the classroom. Students may take emotional risks by opening up; therefore, teachers are urged to proceed with awareness and respect.
Before beginning any of these activities, please ask the students to agree to the following terms:

- Do not cause physical or emotional harm to others.
- Do not cause harm to yourself through the revealing or exploring of potentially painful emotions.
- Do not cause harm to the space.

3.3 A Note on Activities

The following activities relate *A Fine Line* to outcomes outlined in The Ontario Ministry of Education Curriculum for grades 9–12. Teachers are encouraged to use this study guide to enhance their classroom's viewing experience of *A Fine Line* and to deepen student understanding about the play and the production. The Guide may also be used to achieve expectations as outlined in The Ontario Dramatic Arts, Social Studies and Language Arts Curriculum. Some lessons are accompanied by handouts that can be found in the appendix and can be photocopied for students. All lessons incorporate issues of harassment that should be adapted to the unique dynamics and needs of the students in each class.

4. PRE-SHOW ACTIVITY

4.1 Warm-up:
What is Our Understanding of "Harassment?"

Subjects: Drama

Grades: 9-12 Time: 75min.

Overall Objectives:

- To become aware of personal beliefs or attitudes around harassment and how influences such as family, friends, the media and one's personal experiences have affected these beliefs and attitudes.
- To collate impressions around the concept of harassment to form a definition that sufficiently encompasses the range of experiences.
- To practice active listening through clarification, paraphrase and reflection exercises on "harassment."

Material required: Chart paper & markers.

Activity:

1) In small groups, students write the word "harassment" in the centre of the page. Students are asked to speculate on the origins of the word "harassment" and draw or write their ideas as creatively as they choose around it.
    - What do you think is the root of this word?
    - Which language(s) do you think "harass" originated from?
    - What images, sounds, symbols, etc. come to mind when you say the word "harass" repeatedly.

2) On the other side of the paper, students are asked to focus on their understanding of "harassment" and brainstorm words/phrases/images which they associate with it. Draw images/words to distinguish the difference between "harassment" and "bullying."

3) Each group chooses four or five words that they feel are most meaningful and most critical in defining "harassment."

4) All the words offered by each group are written on separate pieces of paper. Ten students then volunteer to randomly choose a paper from the pile and post it somewhere in the room.

5) Each student will get on their feet, and move towards the word that resonates most for them. Choose the top five or six words that are the choice of the majority and organize the class evenly amongst those groups.

Drama:

6) Students will form a tableaux image in each group of what that word means to them in the context of 'harassment.'

7) Half the room will stay in their tableaux while the other half becomes the audience. The audience views each tableaux separately with the teacher, who asks "What do we see?" (They are asking for a literal perspective, a denotation of the image). Then the teacher asks "What do we observe?" (They are looking for an interpretation; a connotation of the image).

8) Once the first tableaux have been de-constructed, the actors and audience switch roles and analyze the next images.

English & other subjects:

6) Each group will discuss what the word means to them in the context of harassment and write out a one or two sentence description of that meaning.

7) Each group member will take their group's word and description and form another group with one member from each of the other groups. The new group will now try to combine every word and their descriptions to make one description or definition of 'harassment'. The definition is rooted in personal experience and interpretation of the words and emotions connected to 'harassment'.

8) Each group writes out their definition on chart paper or any large paper or surface. Allow students to be creative in how they write and display the definition.

9) Every group shares and posts their definition of harassment in the classroom.

Group Discussion:

In a circle, the class holds a "talking stick" discussion where each student paraphrases the feelings of the person who spoke before them, and then contributes by offering their view on the following questions:

A **talking stick** is used by a group to discuss a topic in an egalitarian manner. Students sit in a circle and can only speak when they are holding the talking stick. The purpose is to allow every student a chance to speak and be listened to by the whole group.

**NOTE* Make sure the student agrees with the other person's paraphrase of their thoughts to ensure that every student is being interpreted correctly.*

- The origin of the word "harassment" comes from the old French word: harer, which means "to set a dog on." How does this influence your ideas about harassment?
- How have you felt or how do you think another would feel when experiencing harassment?
- Why is harassment complicated?

- How is harassment different for everyone?
- How is harassment viewed and dealt with in different cultures? Justify your answer.

5. POST-SHOW ACTIVITIES

The following activities have been developed to offer teachers and students the possibility of enhancing their classroom's experience of *A Fine Line*. These exercises will give students the opportunity to actively and reflectively explore issues about harassment and peer relationships in relation to their own lives.

IMPORTANT NOTE: tolerance and generosity of the heart are essential qualities to the success of these activities. Teachers are encouraged to adapt the exercises to best suit the needs of their students.

The various types of activities listed in this guide include: group discussions, reflection and journaling, improvisational acting work, writing in role, research, and presenting. The activities are organized into general and specific subject-based lessons including Drama, English, Social Science, Media Arts, Law, History, Visual Arts, and Mathematics.

The activities are organized to address the following questions around harassment:

- What constitutes harassment?
- Who is the harasser?
- Why does harassment occur?
- What are the effects of harassment?
- How do we respond to harassment?
- How do we prevent harassment from occurring?

5.1 General Activities

A. Performance Debrief
Subjects: Drama & all subjects

Grades: 9-12	Time: 75min.

Overall Objectives:

- To review the play and the issues highlighted.
- To introduce students to definitions and types of harassment.

Material Required: Handout APPENDIX 4.1*Debriefing A Fine Line*, & Pens

Activity:

1) Organize the students into small groups.

2) Distribute handout to everyone and designate each group a question to focus on.

3) Have each group discuss their answers with the whole class.

4) Allow students to further discuss each answer. Make sure students fill in the rest of the questions at the same time.

Questions on Handout:

- What are some examples of harassment in the play? Why are they considered harassment? What are some other examples?
- What are some ways language was used to harass others in the play? What are some other examples?
- Is there a universal agreement upon what is considered harassment? How did some characters perceive words and actions differently within the play?
- What are gender stereotypes? What are some gender stereotypes highlighted in the play?
- How are men and women viewed in the play? How is this expressed?
- How is control and power connected to harassment? Identify and discuss how characters used power and control in the play.

Group Discussion:

- Why was it important for us to see the play *A Fine Line*?
- Does harassment exist within your school? What are some common examples?
- What are some common responses to harassment that you see?
- What are some positive ways to respond and hopefully prevent harassment from occurring?

B. Conflict Resolution in Life: 10 Commandments
Subjects: Drama, English, Social Science, Media Arts
Grades: 9-12 Time: 75 min.

***NOTE** this activity may be the most effective if used after other lessons in this guide. It is important for students to have explored the complexities around harassment first in order to make critical and inclusive choices for the commandments.*

Overall Objectives:

- Have students apply what they have learned about harassment to create a list of commandments that they can use to resist harassment.
- To have students work together and agree upon what is and is not acceptable within the classroom in order to ensure the safe environment for everyone.

Material required: Chart paper & Markers

Activity:

1) Organize students into small groups and have them make a list of commandments for resisting harassment.

2) Class reconvenes to create a "master list" for the classroom, which will be on display in the classroom.

3) Allow students to display the master list where they feel is appropriate within the classroom. Also, encourage them to creatively make the list visually striking. It is important for every student to be emotionally invested in this creation. This can occur by adding artwork or poetry by students that reflect the concepts of harassment.

Group Discussion:

Students can reflect upon this unit, and discuss what they feel they have learned about resistance to harassment. Alternately, students can complete a culminating journal activity discussing the following:

- What have I learned about resistance to harassment?
- Has my style of dealing with harassment changed since exploring this topic?
- How would I deal with harassment differently based on what I know now?

5.2 Drama, English & Media Arts

A. Snapshots & Voices of Harassment
Subjects: Drama
Grades: 9-11 Time: 75min

Curriculum Connections:

GRADE 9

- Demonstrate an understanding of how a variety of dramatic forms can be used in the construction, communication, and reflection of a drama.
- Perform, in the classroom, a variety of dramatic presentations, using a range of forms.

GRADE 10

- Demonstrate the use of movement, gesture, and non-verbal communication to express ideas in a drama
- Demonstrate an understanding of how role is communicated through language, gesture, costume, props, and symbol.
- Explain connections between their own lives and the metaphor or theme in a drama.

GRADE 11

- Explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience
- Describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension

Overall Objectives:

- To look at various examples of harassment as depicted in the performance, representing various perspectives from each group.
- To explore common processes of harassment (how it begins and how it ends).
- To explore different influences on individual responses to harassment.

Activity:

1) The class is divided into small groups of approximately 3 – 4 students.

2) Within each group, each student in turn "sculpts" the others into a still image of harassment represented by the play *A Fine Line* (thereby creating 3 – 4 different images of harassment.) The creator of each tableaux/image should focus on the feelings that would be experienced.

3) The group chooses a word or sound from the theme of 'harassment' (i.e. anguish, *scream*, *gasp*, reject, etc) to be their 'transition' sound between each image.

4) Each group performs their tableaux with 5 seconds per still image, and 10 seconds – accompanied by the transition word – to make a slow motion transition from one pose to the next until they complete all 3 – 4 images.

5) After each group performs their series of tableaux once, they perform again allowing the audience to participate. When the audience sees an image that they want more information from, they can

say "freeze." The tableaux group freezes and the audience member taps the character on the shoulder. When a character is 'tapped', they say the immediate thought that is in their head. The audience members can tap more than one person in the tableaux and multiple times to help facilitate the 'inner dialogue' happening between the characters in the tableaux.

Group Discussion:

- What images did we see? What types of harassment were they?
- Did the 'internal dialogues' make you look at the images differently?
- What are some other types of harassment?
- Have you witnessed or been involved in similar situations of harassment?
- How did it make you feel?
- Regardless of your role, what do you think would have helped you in the harassing situation? What could someone have done or said to improve things?

Journal Activity:

Students can respond either by answering each question sequentially or incorporating their responses in an original monologue, poem, rap, short story or skit; or they may choose to make a dance, piece of music, or create a drawing, painting, or sculpture— whatever inspires them to translate their thoughts into an action.

QUESTIONS TO PONDER:

- Why do we hurt each other?
- Why do we judge?
- Why do we exclude?
- Why do we struggle for power?
- When does difference matter?
- How do we show respect?
- Do you feel safe? If so, why? If not, what would make you feel safe?

Consider: Are teachers, principals, social workers, or other people who work in your school aware of the harassing behaviours you have seen at school? Do they take an active role in preventing and responding to it? Do you feel their actions are effective? Would you feel safe reporting an incident of harassment or asking for help?

B. Types of Harassers: Commedia Dell'Arte

Subjects: Drama

Grades: 9 & 10 Time: 75min.

Curriculum Connections:

GRADE 9

- Demonstrate an understanding of how a variety of dramatic forms can be used in the construction, communication, and reflection of a drama.
- Explain how props, costume, masks, voice, and movement communicate a role.
- Research a dramatic form prevalent before the twentieth century—Commedia Dell'arte

GRADE 10

- Demonstrate the use of movement, gesture, and non-verbal communication to express ideas in a drama
- Demonstrate an understanding of how role is communicated through language, gesture, costume, props, and symbol
- Demonstrate an understanding of the effect of various forms in the interpretation and communication of a source or idea
- Demonstrate an understanding of audience perspective in the communication of a drama

Objectives:

- To introduce students to the various types of harassers and to explore the ways in which they are involved in acts of harassment.
- To connect the types of harassers to the concepts and acting techniques of commedia dell'arte.
- To explore the various types of harassment

Materials Required: Handout APPENDIX 4.2 *Types of Harassers*

***NOTE** The following activity deals with issues that may trigger emotional responses in the students that could cause the safety of the classroom to be at risk. Please proceed with caution and consider the individuals and social dynamics within the class. Students must feel a strong sense of safety within the class first.*

Activity:

1) Warm-up using mime exercises that focus on the exaggerated use of body and facial expressions to communicate thoughts, emotions, personalities, and situations. (E.g. pass the gift—in a circle students pass a gift to the student next to them. The giver expresses how they feel about the gift, why they are giving it, and how they feel about the character receiving it. The receiver expresses what the gift is, how they feel about the gift, and how they feel about the giver.)

2) Organize the students into groups of 4-5.Distribute the handout on types of harassers (APPENDIX 4.2) to all students and designate each group 3 types of harassers to work with.

3) In a circle, each student will choose one of their three characters to read aloud with the whole class at the same time. As they read the type description, prompt them to think about how this type could be manifested into a commedia dell'arte character. What would they look like? How would they move? How would they speak? Have students go through this with all three types.

4) Breaking the circle, have students begin moving around the space in role of their character. Have students explore how that character would look and move. How would they interact with others?

5) Moving back into groups, each group creates three separate mimed scenes for each type of harasser. The scene should show that type of harasser engaging in an act of harassment. The purpose of miming the scenes first is to force students to use their bodies and facial expressions to communicate their characters and situations.

6) Once the scenes have been created, allow students to incorporate improvised verbal speech.

7) Each group introduces their harasser types and performs their scenes for the class.

Group Discussion:

- What did we discover about the types of harassers through this style of performance?
- What problems did you face while trying to represent these "real-life" types of characters using a form of commedia dell'arte?
- How would you perform these characters differently using other styles of acting and theatre such as naturalism, method acting?
- Are there problems with performing these types of harassers through clowning? How does clowning draw out the essence of each type?

C. Writing in Role: Who & Why Do People Harass?

Subjects: Drama, English

Grades: 9-12 Time: 75min

Curriculum Connections:

GRADE 9
DRAMA

- Identify and describe the function of various methods of reflection--writing in role
- Demonstrate an understanding of how empathy functions as a component of role playing

ENGLISH (Academic)

- Establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing.

GRADE 10
DRAMA

- Identify dramatic conflict or tension within a source;
- Demonstrate an understanding of methods for developing roles that clearly express a range of feelings, attitudes, and beliefs
- Analyse various roles to gain a deeper understanding of the personal and social beliefs inherent in a drama

ENGLISH (Academic)

- Establish a distinctive voice in their writing, modifying language and tone skillfully to suit the form, audience, and purpose

GRADE 11
DRAMA

- Identify and describe sources of conflict in a play
- Develop the background of a character, using appropriate techniques

ENGLISH (Academic)

- Write for different purposes and audiences using a variety of literary, informational, and graphic forms
- Establish a distinctive voice in their writing, modifying language and tone skillfully to suit the form, audience, and purpose

GRADE 12

DRAMA

- Explain the tension between personal expression and public acceptance in dramatic arts
- Identify universal concepts and themes from a study of theatre works, and analyse their personal, social, and cultural significance
- Explain how theatre can reflect issues, societal concerns, and the culture of the community, the country, and other countries

ENGLISH (Academic)

- Write for different purposes and audiences using a variety of literary, informational, and graphic forms
- Establish a distinctive voice in their writing, modifying language and tone skillfully to suit the form, audience, and purpose

WRITER'S CRAFT

- Generate and explore ideas for potential writing projects independently
- Use appropriate text forms and stylistic elements to communicate ideas and experiences effectively in their writing

Overall Objectives:

- To introduce students to the different types of harassers
- For students to understand some reasons why people may harass others
- For students to understand how others are affected by certain comments and actions.
- To understand how comments and actions affect people differently

Material Required: Pen, Paper, & Handout APPENDIX 4.2 *Types of Harassers*

Activity:

1) Distribute a copy of the *Types of Harassers* (APPENDIX 4.2) to each student and read each type aloud as a chorus.

2) Each student chooses a harasser from the list. Each student chooses a character that is somehow involved with that type of harasser. The student can be the harasser, the harassed, or a bystander of that specific type of harasser.

3) Students begin moving around the space in role of that character. As they move, have them think and feel what it would be like to be that character.

4) When it appears that students have embodied their characters, have each student find a comfortable and private space with a pen and paper.

5) Have them write a personal journal entry in role of their character. Encourage students to try to highlight the questions below in their writing. However, the writing should freely flow out of them in one constant stream of consciousness.
    - Who is your character?
    - Who is the harasser?
    - What kind of harassment occurred?
    - What role did your character play when the harassment occurred? Were they the harasser, a bystander, or the one being harassed?

- How did your character and others respond to the harassment? Why do you think they responded the way that they did?
- Did your character or the characters involved understand that harassment was taking place?
- How did your character feel before, after, and during the act?
- What are the influences in your character's life?

6) Organize students into pairs. In role, have them interview each other's character. Questions should be geared towards the individual's personal self but also towards their perspectives upon the act of harassment. The interviewer is interested in the act itself, the reasons why and the reactions or responses.

7) Have students tell the class what they discovered about the character that they had interviewed.

Group Discussion:

- Is there a common theme between all the stories discussed?
- What do these stories tell us about the people who harass others?
- What do these stories tell us about the people who are harassed?

D. Do We All Perceive Harassment the Same?

Subjects: Drama, English

Grades: 9-12 Time: 75min.

Curriculum Connections:

GRADE 9

DRAMA

- demonstrate an understanding of the conventions of role playing

ENGLISH

- Establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing
- Write for different purposes and audiences using several different literary, informational, and graphic forms
- Explain how their own beliefs, values, and experiences are revealed in their writing

GRADE 10

DRAMA

- Explain how dramatic forms may effectively communicate more than one perspective
- Identify dramatic conflict or tension within a source
- Identify various solutions to the problem of conflict in group situations and compare their effectiveness

ENGLISH

- Establish a distinctive voice in their writing, modifying language and tone skilfully to suit the form, audience, and purpose for writing
- Explain how their own beliefs, values, and experiences are revealed in their writing

GRADE 11

DRAMA

- Describe the process of creating a character
- Describe methods of re-creating roles and characters in a script, and of presenting them convincingly
- Identify and describe sources of conflict in a play

ENGLISH

- Establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing
- Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience
- Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing

GRADE 12

DRAMA

- Explain the tension between personal expression and public acceptance in dramatic arts
- Identify universal concepts and themes from a study of theatre works, and analyse their personal, social, and cultural significance
- Explain how theatre can reflect issues, societal concerns, and the culture of the community, the country, and other countries

ENGLISH

- Write for different purposes and audiences using a variety of literary, informational, and graphic forms
- Establish a distinctive and original voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing

Objectives:

- Different points of view: Words, actions, and events are interpreted differently by different people.
- There is no formula of what is acceptable for all people but we must become aware of the ways people may interpret and be affected by our words and actions.

Activity:

Drama:

1) Organize the students into groups of four.

2) As a class discuss the final scene or a crucial moment in the play. Review what took place, where the conflict originated, and how it escalated.

3) Designate a character from the play to each group (Ben, TJ, Gale, Allison)

4) Each group recreates the scene from their character's perspective. How would their character perceive the events that took place? How would body language, tone and delivery of lines change depending on the character perceiving it?

5) Each group performs their version of the event one after the other without pausing.

6) After each group has performed and without disrupting the rhythm, have students create a still-image on the spot. Move around to each group and tap the character's shoulder to reveal the inner thoughts that they are experiencing in this moment. The idea is to compare the various perspectives of the same moment.

English:

1) As a class discuss the final scene or a crucial moment in the play. Review what took place, where the conflict originated, and how it escalated.

2) Through writing, each student creates four separate accounts of the event through the perspectives of each character in the play (Ben, TJ, Gale, Allison).

3) Invite students to share their writing in a circle where the varying perspectives can be shown.

4) Have students discuss their reasons for having the characters interpret events in a particular way. Also, the discussion may highlight areas in the student's work that requires more development or clarity in expression.

Group Discussion:

- How did each scene/writing change depending on the perspective?
- What can we know about the character and their perception of things from the images presented?
- What were the different emotions and thoughts that were taking place within the scenes/writings?
- What do these scenes/writings tell us about harassment? Does everyone perceive harassment the same? How is it perceived differently?

E. The Weight of Choice & Decision Making

Subjects: Drama

Grades: 9& 10 Time:75min.

Curriculum Connections:

GRADE 9

- Describe the various kinds of learning made possible through drama
- Identify personal skills and qualities developed through engagement in the dramatic arts Demonstrate an understanding of how these skills may be applied in academic and personal life

GRADE 10

- Explain connections between their own lives and the metaphor or theme in a drama;
- Analyse various roles to gain a deeper understanding of the personal and social beliefs inherent in a drama

Overall Objectives:

- To understand the various kinds of messages that can influence our choices in life.
- To explore the various choices and solutions to personal and social dilemmas.
- To assist students with problem-solving issues in their own lives using the IDEAL decision-making model.
- For students to work together to identify and problem-solve issues around harassment.

Material Required: Chalk & Board

Activity:

1) Have students identify critical moments in the play where characters are in conflict and have to make a choice. What are the influences and reasons causing the conflict?

2) Have a student volunteer to be the character that needs to make a choice. Divide the rest of the students into two groups. *Group A* will be designated as providing positive choices while *Group B* will provide negative or unhealthy choices. Avoid letting the student volunteer know which group is which.

3) Give the two groups a few minutes to discuss the positive or negative messages that could affect the character. At the same time, have the student volunteer get in role of the character.

4) Have all the students walk around the space at a good pace while the teacher narrates the critical moment that is taking place. While the teacher narrates, have the students slowly move towards the character like a magnet (they do not touch the character). The character becomes crowded by all the bodies and finds it difficult to move around the room.

5) One member of *Group A* presents their message to the character and one member from *Group B* presents their message immediately after. The character has two options and must choose the message or piece of advice that is the most convincing. The character makes a choice by reaching out to the student who gave the message. If they choose a message coming from *Group B*, the *Group B* student has to hold onto the character (Arms, legs, hands, and feet only). If the choice comes from *Group A*, the *Group A* student removes themselves and the *Group B* student from the crowd to the edges of the space. The more the character chooses negatives messages or influences, the heavier they get due to the extra weight they have to carry. They will feel lighter as they accept more positive influences.

Group Discussion:

- What happened to the character when they chose to follow the negative or unhealthy messages? How is this symbolic?
- What happened when the character chose to accept the positive messages? How is this symbolic?
- To student volunteer: Were there any moments in particular where you felt it was difficult to make a choice? Why?
- To student volunteer: What did your character base their decisions upon? (Fear, right vs. wrong, respect…)
- If we are bombarded by mixed messages everyday, what strategies can we use to help us make the best possible decisions for ourselves and for the people around us? How can we figure out what choice to make?

Homework:

Each student copies the I.D.E.A.L. Decision-Making Model (*see below*) in their notebook. During a pre-determined number of days following this event, each student will make notes about four harassment situations they will have observed or experienced themselves. Those notes can be handed in or taken up as a class.

The IDEAL decision-making model:

I Identify the problem.
D Describe all the possible solutions to the problem.
E Evaluate each solution (pros and cons about each solution).
A Act on the best solution (choose the best solution and try it).
L Learn

(*http://www.peelregion.ca/health/commhlth/injprev/pdfs/appendix3.pdf*)

F. Roles & Responses to Harassment

Subjects: Drama

Grades: 9-12 Time:75min.

Curriculum Connections:

GRADE 9

- Identify personal skills and qualities developed through engagement in the dramatic arts
- Demonstrate an understanding of how these skills may be applied in academic and personal life

GRADE 10

- Identify dramatic conflict or tension within a source
- Explain connections between their own lives and the metaphor or theme in a drama
- Analyse various roles to gain a deeper understanding of the personal and social beliefs inherent in a drama

GRADE 11

- Describe methods of re-creating roles and characters in a script, and of presenting them convincingly
- Identify and describe sources of conflict in a play

GRADE 12

- Explain the tension between personal expression and public acceptance in dramatic arts
- Identify universal concepts and themes from a study of theatre works, and analyse their personal, social, and cultural significance
- Explain how theatre can reflect issues, societal concerns, and the culture of the community, the country, and other countries

Overall Objectives:

- To extend the forum process by allowing every student to choose an experience of harassment from the play and inviting them to personally change it.
- To explore the different responses to harassment in an oppressive relationship.
- To empower students to discover strategies they can use in situations where harassment is occurring.

***NOTE**This activity requests students to step into the role of the oppressor and the oppressed which may not be safe or comfortable for some students in the class. The activity is meant to challenge perceptions and build a sense of empathy. However, some students may take this as an opportunity to engage in oppressive behaviour that can be traumatic for another student within the class. Please proceed with caution and consider the individuals and the social dynamics within the class.*

Activity:

1) Organize students into groups of three and have them choose a scene from the play where harassment took place.

2) Distribute or display the definition of terms below. Have students identify who is the oppressor, the oppressed, and the bystander in their scene.

3) Each group role-plays the scene four times in total.
   - Have the students choose a character and improvise the situation in role.
   - Have students change characters. The oppressed character attempts to resolve the issue.
   - Remain in same roles but this time, the bystander tries to help resolve the issue.
   - Identify why the oppressor harasses this individual. What are they hoping to gain? Once identified, role-play the scene again but with the oppressor trying to gain the same things using alternative strategies that are not harmful.

4) Have a volunteer group perform their four scene variations to the class.

Definition of terms

Oppression: a situation in which one person(s) uses his/her power to improve his/her physical, social, economic, political or emotional state at the expense of another person(s) Examples: someone is put down, disrespected or manipulated.

Oppressed Role: React naturally, but try to find a more effective resolution to the conflict so that the scene is changed and ends more fairly and peacefully.

Oppressor Role: React in character, trying to ensure that the conflict ends up being resolved (or not) in the same oppressive way. Please also consider what will realistically change the oppressor. An oppressor will not magically alter his or her ways. Remember: Someone who has power will do everything they have to retain it.

Bystander Role: An extremely important role: in most of the conflict we have contact or experience with, we are playing this role. This role is also a position of tremendous hope and power to potentially change a situation (or call in an authority that can). Take it seriously: think and try as hard as you can to mediate or change the conflict to a more positive resolution.

Group Discussion:

- How did it feel to be the oppressed? As the oppressor? As the bystander?
- What was the oppressor doing that made it difficult to resolve the conflict fairly and peacefully?
- What were different tactics tried by the oppressed? By the bystander?
- What tactics improved the situation?
- What were the restrictions to these possibilities?

Journal Activity:

Students can respond to the following questions:

- What were my feelings as the oppressed?
- How did I feel when playing the oppressor?
- What were the motivations behind my actions in each role?
- What seemed to be the approach to resolving the conflict that I identified with the most?
- Which one did I find to be most effective?
- How did it feel to be a bystander who stepped in?
- Is there usually something that deters me from doing this?

G. Performance on Harassment
Subjects: Drama, English, Media Arts
Grade: 11&12 Time: 375 min. (5 classes)

Curriculum Connections:

GRADE 11
DRAMA

- Identify the needs and interests of different audiences, and use the elements and principles of drama in ways that are appropriate for each audience
- Select and prepare an original or adapted dramatic presentation for a specific audience

ENGLISH (Academic–Media Studies)

- Describe the topic, purpose, and audience for media texts they plan to create
- Identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate a specific aspect of their intended meaning effectively

MEDIA ARTS

- Select an appropriate form for a media text they plan to create, and explain why they made that choice
- Select and use the appropriate level of language, tone, and point of view when creating media texts for specific purposes and audiences

GRADE 12
DRAMA

- Create and present an original dramatic piece, choosing from a variety of dramatic forms, processes, and theories;
- explain the tension between personal expression and public acceptance in dramatic arts
- explain how participation in the theatre fosters self-awareness and awareness of others for performers, authors, and audiences

ENGLISH (Academic—Media Studies)

- Describe the topic, purpose, and audience for media texts they plan to create
- Identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate a specific aspect of their intended meaning effectively

Overall Objectives:

- For students to present issues around harassment that they feel is important and relevant to their own lives.
- To give students an opportunity to voice their own perspectives and feelings about harassment.
- To encourage students to explore theatre as a tool for social change.

Activity:

1) Organize the students into groups of 5-6.

2) Have students create, script, direct, and perform their own short play or media text (approx. 10-15minutes) about harassment. The goal of the play or media text is to present issues of youth harassment with the intent to motivate transformative thinking in the chosen audience.

3) Students choose a specific audience (community, high school, parents) to structure their presentation towards.

4) Students can either work collaboratively or designate production roles for each group member.

**NOTE* This activity can be extended to be used as a final project in which students may be required to do further research on the various kinds of harassment. It may also be useful for students to keep a journal about the process that is submitted on the performance day. Also, consider having students from other classes as the audience and part of the discussion afterwards.*

Post-Performance Group Discussion:

- What were the types of harassment presented?
- Were there any issues or difficulties when creating this performance piece?
- Who was your chosen audience and how did you structure your performance towards them specifically?
- What are the kinds of responses and actions you would hope to see from your audience after watching the performance?
- What did you learn through this process?

5.3 History, Social Science, Law, & Visual Arts

A. What is Harassment like in Your School?

Subject: Social Science/Math Grades: 9-12

Time: 10 periods (2 weeks)

Curriculum Connections:

GRADE 9

SOCIAL SCIENCE: INDIVIDUAL AND FAMILY LIVING

- Distinguish between effective relationships and ones that are emotionally, psychologically, or physically abusive, and identify resources and strategies for dealing with abusive relationships;
- Demonstrate several appropriate strategies, grounded in research, for resolving conflict in a variety of relationships
- Create graphs and charts from spreadsheets to compare results of surveys;
- Analyse a family studies issue by making research notes from appropriate sources of information in various media, including books, periodicals, television, videotapes, and the Internet;
- Compare results of surveys and interviews with data from other sources, and form conclusions.
- Organize, interpret, and communicate the results of their inquiries, using a variety of methods (e.g., graphs, charts, diagrams, oral presentations, written reports, newspaper articles, videos);
- Write a research report (e.g., using word processing software) on aspects of individual and family living;

GRADE 11

SOCIAL SCIENCE: INTRODUCTION TO ANTHROPOLOGY, SOCIOLOGY, & PSYCHOLOGY

- Analyse the role of the mass media in influencing individual and group behaviour;
- Explain why behaviour varies depending on context and on the individuals involved
- Evaluate the role of cultural influences in socialization (e.g., as they affect gender expectations).
- Describe the structural ways in which conflict (e.g., sexual and racial harassment)
- Demonstrate an understanding of discrimination and exclusion in social relationships, from the perspectives of anthropology, psychology, and sociology;

GRADE 12

SOCIAL SCIENCE: CHALLENGE AND CHANGE IN SOCIETY

- Explain the impact of evolving roles of individuals or groups (e.g., of women in the workplace) and values on social change in Canada.
- Explain the relationship among conformity, alienation, and social change;
- Compare explanations of human behaviour (e.g., aggressive behaviour, competitive behaviour, cult membership) drawn from anthropology, psychology, and sociology, and evaluate the strengths and weaknesses of each approach;

Activity:

1) As a class, have students develop effective tools to compile statistical information about harassment in their school. Include how many students have experienced harassment, the types of harassment experienced, and their role as harasser, harassed, and/or bystander. Also consider recording what students do to resolve and/or resist the issue of harassment.

2) Once all research has been compiled, students organize, analyze, and interpret the results using a variety of tools such as charts and graphs.

3) Brainstorm and designate roles for every student and/or groups of students to organize a presentation for other classes, teachers, or the community.

Possible Student Roles:

- Poster/pamphlet designers
- Presenters—group members assist with speechwriting, interpreting data, etc.
- MC or facilitator of the presentation
- Organizing Presentation—meeting with principal and other teachers, in charge of set-up
- Writers—research reports, news articles for local newspapers, blogs, etc.

Journal:

Each student keeps track of their contributions and reflections about the process through daily written entries. Each entry does not need to exceed half a page. This journal should be submitted to the teacher after the final presentation.

Some questions that the journal should highlight:

- What did I do today?
- Did I face any problems or obstacles?
- What did I learn today and through this process?
- What am I enjoying/disliking about this project?
- What am I learning about myself during this project?

B. Harassment as a Legal Issue: A Mock Trial

Subject: Law Grades: 11-12

Approx. Time: 10 periods (2-3 weeks)

Curriculum Connections:

GRADE 11

- Analyse areas of criminal law, besides those covered in the Youth Criminal Justice Act that may apply to young people (e.g., laws relating to violence, sexual assault, or harassment).
- Explain how changes in attitudes and societal values bring about changes in the law
- Compile summary notes in a variety of forms and for a variety of purposes (e.g., research and preparation for debates, oral presentations, mock trials, tests, examinations);
- Express opinions, ideas, arguments, and conclusions, as appropriate for different audiences and purposes, using a variety of styles and forms (e.g., mock trials, case studies, interviews, debates, reports, papers, seminars), as well as visual supports (e.g., graphs, charts, organizers, illustrations);
- Use an accepted form of documentation to document all information sources, including electronic sources;
- Use correct legal terminology to communicate legal concepts, opinions, and arguments.

GRADE 12

- Analyse how society uses law to express its values;
- Analyse contemporary events and issues that demonstrate a possible conflict between the law and societal values.
- Analyse the main theories that philosophers, psychologists, sociologists, and criminologists use to explain deviant behaviour;
- Express opinions, ideas, arguments, and conclusions, as appropriate for different audiences and purposes, using a variety of styles and forms (e.g., mock trials, case studies, interviews, debates, reports, papers, seminars), as well as visual supports (e.g., graphs, charts, organizers, illustrations);

Activity:

1) Based upon an issue of harassment (can be taken from real incidents), have students create a mock trial of the incident. Each student should make connections to the concepts and theories being discussed in the course.

2) Each student takes on a role (judge, prosecutor, accused, media, family member, etc.) and must conduct the research necessary for that role. (E.g. family member must compile a personal profile that enables them to formulate a statement and perspective that will be used during the trial.)

3) During the mock trial, all students are to remain in role the whole time. How would their characters think and feel about the proceedings?

4) Students in role as the media (identify specific kind of media—The Toronto Star, CBC, etc.), should take notes during the trial in order to write a report at the end of it. All students should be taking notes in role of the trial as well.

Possible News Stories to Use:

14 year old boy assumed to have run away to escape bullying at school
http://www.cbc.ca/canada/montreal/story/2009/02/18/mtl-fortin-parents-0218.html

Harassed Teen at Superstore
http://www.cbc.ca/canada/british-columbia/story/2008/10/06/bc-superstoreharassment.html

BC Girl Convicted in School Bullying Tragedy
http://www.cbc.ca/news/story/2002/03/25/wesley020325.html

Suicides Linked to Bullying in Saskatchewan School
http://www.cbc.ca/canada/story/2005/01/25/canora-suicides050125.html

5) After the trial, each student submits a one or two page report on the trial from the perspective of their role.

Group Discussion:

- What did you learn about your role or character during this process?
- What did you learn about harassment and the personal, social, and legal complexities involved?
- What were some of the problems or obstacles you came across preparing and engaging in the trial? Were those problems resolved?
- What would you change or improve if you did this project again?

C. An Expression of Harassment

Subject: Visual Art Grades: 9-12

Approx. Time: 150 min. (2 periods)

Curriculum Connections:

GRADE 9

- Demonstrate the ability to create representational, abstract, and non-objective artworks that convey ideas or concepts
- Describe how art can imitate life (imitationalism);

GRADE 10

- Identify possible meanings of a work by referring to background information and specific visual indicators.
- Explain how the formal organization of visual content (formalism) as well as the imitation of life (imitationalism) can be used to create and think about works of art;
- Demonstrate an understanding of the use of symbols in creative expression;

GRADE 11

- Explain how moods, feelings, and ideas are used in both the creation and the analysis of works of art;
- Analyse and describe the intellectual, emotional, and spiritual influence that art has on their lives;

GRADE 12

- Identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences
- Explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works;
- Analyse the form, scale, and presentation strategies associated with works of art intended for large audiences;

Activity:

1) Using any medium, create an art piece that is either a personal or social expression of harassment.

2) Students must identify the purpose of their piece and what it is meant to communicate to an audience. For instance, the purpose of the piece may be to create awareness of harassment as a social issue and hope to trigger social change. Have students write up a little blurb to accompany the art piece during its display.

3) Display student work outside of the classroom for others to see. Maybe organize a time where student's can display their work in a space where other students and teachers can observe it.

Discussion:

- What does your art piece express about harassment? How is this expressed?
- What was the purpose of creating your piece the way you did?
- Who is your chosen audience?
- Were there any obstacles that you encountered while creating this piece? If so, what were they? How did you overcome them?
- What did you learn during this process?
- How did you feel about your work being displayed for other students and teachers in the school?

D. Harassment Now & Then

Subject: History/Social Science

Grades: 11-12 Time: 150 min. (2 periods)

Curriculum Connections:

GRADE 11

SOCIAL SCIENCE: INTRODUCTION TO ANTHROPOLOGY, SOCIOLOGY, AND PSYCHOLOGY

- Explain why behaviour varies depending on context and on the individuals involved
- Evaluate the role of cultural influences in socialization (e.g., as they affect gender expectations).
- Describe the structural ways in which conflict (e.g., sexual and racial harassment) is addressed in the workplace
- Demonstrate an understanding of discrimination and exclusion in social relationships, from the perspectives of anthropology, psychology, and sociology;
- Analyse examples of social or institutional practices in earlier historical periods that formed the basis for social relationships involving discrimination or exclusion in contemporary society (e.g., apartheid, segregation, ghettoization, ostracism, gender discrimination).

WORLD HISTORY TO THE SIXTEENTH CENTURY

- Describe the roles of women, men, and children in the economies of selected societies
- Compare the roles of women in early societies and those in more complex societies

GRADE 12

SOCIAL SCIENCE: CHALLENGE AND CHANGE IN SOCIETY

- Explain the impact of evolving roles of individuals or groups and values on social change in Canada.
- Compare explanations of human behaviour (e.g., aggressive behaviour, competitive behaviour, cult membership) drawn from anthropology, psychology, and sociology, and evaluate the strengths and weaknesses of each approach;

CANADA, HISTORY, IDENTITY, AND CULTURE

- Analyse the extent to which women's traditional roles as wives and mothers and their status in Canadian society have changed since Victorian times;
- Demonstrate an understanding of how institutions and organizations have reinforced or contributed to a sense of continuity (e.g., media; gender roles; rituals and traditions);
- Assess the factors that have hindered the advancement of human rights
- Describe how family structures and the gender roles within them have changed or why they have remained stable in various societies throughout the world
- Describe the roles of women in pre-industrial societies (e.g., family roles, economic and political participation) and factors that influenced their status in those societies (e.g., traditional cultural limitations, property rights, limited access to education);
- Describe various obstacles to equality that women have faced in Western and non-Western societies since the sixteenth century

Materials: Handout APPENDIX 4.3 *Types of Harassment*

Activity:

How is harassment different today then it has been in the past? Consider language, values, beliefs, clothing…

1) Have students ask family or friends at least 15 years older than they are to share the words, phrases, and actions that were common forms of harassment during their teenage years. Students should record the age of the person they are interviewing and identify what type of harassment they fall under (distribute handout in Appendix 4.3).

2) As a class, students compile and organize their findings by time period (consider the age of the person and calculate the time period in which they were an adolescent/teen).

3) Organize students into groups for each time period. Each group should research the words and/or actions listed during their time period.

4) Groups should discuss the following questions and present them along with their research to the class.

- What is the origin of this type of harassment?
- How was it used?
- Who were the targets of these acts?
- How were these types of harassment influenced by the society (values, beliefs, attitudes, environment, etc.) of that time?
- Are there any types of harassment still used today? How are they used differently? How are they used the same?

6. Additional Exercises

- Advocates for Youth: *Creating Safe Space for GLBTQ Youth*: *http://www.advocatesforyouth.org/index.php?option=com_content&task=view&id=204&Itemid=129*

This lesson plan addresses discrimination, specifically for LGBTQ individuals, and ways to identify strategies to combat it.

- Equality Rules, Government of Ontario: *http://www.equalityrules.ca/en/html/teachers/links.html*

This website includes lesson plans and resources for teachers of grades 3-9. There is also an interactive section for students about types of harassment and strategies to use.

- MTV: http://www.mtv.com/partners/cic/lessonplan.jhtml

This website contains a variety of lesson plans dealing with harassment and other social issues. All lessons are derived from and in conjunction with popular MTV videos.

- Public Broadcasting Service (pbs): *http://www.pbs.org/teachers/connect/resources/1979/preview/*

This lesson has been designed to introduce students to the process of mediation for grades 9-12. This can be used to inform students of what they can expect if they choose to solve a problem through conflict resolution. It can also be used to encourage students to train to become mediators.

- Safe Schools Coalition: *http://www.safeschoolscoalition.org/RG-lessonplans.html*

This website provides various links to resources and lesson plans on a variety of issues in addition to harassment.

- Take Action III, British Columbia Ministry of Education: *http://www.bced.gov.bc.ca/sco/resourcedocs/fob_sec.pdf*

This is a ministry guide that includes some sample lesson plans in addition to educational resources. There is a Grade 8 Drama role-play lesson that can be adapted and used for grades 9-12.

7. Online Resources

7.1. For Students

- Kids Help Phone www.kidshelpphone.ca
- Empowered Student Partnerships www.esponline.ca
- Safe Schools Coalition www.safeschoolscoalition.org

7.2. For Teachers and School Administrators

- Health Canada www.health.gov.on.ca
- Safe Schools Coalition www.safeschoolscoalition.org
- Empowered Student Partnerships www.esponline.ca
- The Ophelia Project www.opheliaproject.org/main/index.htm
- Sexual Harassment Support www.sexualharassmentsupport.org
- Public Health Agency of Canada www.phac-aspc.gc.ca/index-eng.php

7.3. General

7.3.1. Funding

- Health Canada www.health.gov.on.ca

7.3.2. Prevention

- Women Abuse Prevention www.womanabuseprevention.com
- National Youth Violence Prevention Resource Centre www.safeyouth.org

7.3.3. Other Resources

- Department of Justice Canada www.justice.gc.ca
- StatsCan www.statcan.gc.ca
- Psychological Harassment Information Association www.psychologicalharassment.com
- AAUW: Advancing Equity for Women and Girls Through Advocacy www.aauw.org
- Toronto Rape Crisis Centre www.trccmwar.ca
- Ontario Coalition of Rape Crisis Centres www.sexualassaultsupport.ca
- Ontario Physical and Health Education Association (OPHEA) www.ophea.net

Appendix 1

ADDITIONAL INFORMATION

SEXUAL HARASSMENT

Sexual Assault Statistics

- 51% of Canadian women report having experienced at least one incident of physical or sexual violence since the age of sixteen.
- Almost 60% of these women were the targets of more than one such incident.
- 29% of women who have ever been married or lived in a common-law relationship have been physically or sexually assaulted by a partner during the relationship
- 21% were assaulted during pregnancy.
- 4 out of 5 female undergraduates surveyed at Canadian universities said they had been victims of violence in a dating relationship.
- 29% reported incidents of sexual assault.
- 1 in 4 women will be sexually assaulted. Half of these assaults will be against women under 16 years of age.
- Every 17 minutes, a woman is raped.
- One study indicates that 83% of women with disabilities will be sexually assaulted during their lifetime.
- It is estimated that 1 in 10 adult men have been sexually assaulted, the majority of perpetrators being heterosexual men.
- 67% to 83% of women are sexually assaulted by someone they know.
- 38% of sexually assaulted women were assaulted by their husbands, common-law partners or boyfriends.
- It is estimated that only 1% of all date rapes are reported to the police. Date rape accounts for 60% of reported rapes
- Of women with disabilities, 63% were sexually assaulted by someone in the medical system.
- 80% of sexual assault survivors were assaulted in their homes.
- 49% of women are sexually assaulted in broad daylight
- 93% of sexual assault survivors do not report to the police.
- Of sexual assault survivors who do not report to the police, 44% state that it was because they were concerned about the attitudes of the police or courts toward this crime.
- 87% of rape survivors consulted no professional help.
- 60% of women receiving treatment for drug & alcohol use were survivors of sexual violence.
- A Toronto study showed that 83% of female psychiatric in-patients reported a history of physical or sexual abuse. Almost one-third reported either minor or severe physical or sexual abuse during their hospitalization.
- 2 out of 3 women have experienced sexual assault.
- 1 in 3 women victims of sexual assault were assaulted by a friend or casual acquaintance; one in four by a family member including a spouse or ex-spouse.

Child Sexual Assault

- 53% of female and 31% of male children have experienced at least one unwanted sexual act.
- 53% of women were sexually abused when they were children.
- 98.5% of abusers were male.
- Of sexual assaults reported to police, 79% of female and 21% of male children were abused by family members.

Sexual Harassment Statistics

- 1 in 4 women and 1 in 10 men have experienced some form of sexual harassment in the workplace.
- 87% of Canadian women report experiencing sexual harassment.
- 43% of all Canadian women have been sexually harassed at work.
- 8% of those who are harassed at work report the harassment.
- 8 out of 10 female students said they had been sexually harassed at school.

Teen Dating Violence Statistics

- 4 out of 5 female undergraduates surveyed at Canadian universities said they had been victims of violence in a dating relationship. 29% reported incidents of sexual assault.

- 60% of Canadian college-aged males indicated they would commit sexual assault if they were certain they would not get caught.
- A study in Toronto found that 20% of young women in high school had experienced at least one form of assault in a dating relationship.
- 8 out of 10 female students said they had been sexually harassed at school.
- More young women are aware of teen dating violence among their peers and have experienced such abuse than young men. In a study of students in grades 9 to 13, 54% of students were aware of dating violence among their peers, with significantly more girls (61%) reporting this than boys (48%).
- 29% of adolescent (11 to 20 years old) girls and 13% of boys in the sample reported some abuse in their dating relationships.
- Young women between the ages of 16 and 21 are at the highest risk of sexual assault.
- One in six boys is sexually abused before age 17.

http://www.sacha.ca/home.php?sec=17&sub=43

TIPS & STRATEGIES FOR ADDRESSING HARASSMENT

1. Stop the Harassment!

- Interrupt the comment. Halt the physical harassment.
- Make sure everyone in the vicinity can hear you. You want everyone—all the youth and adults nearby—to know that *all* young people are safe in this place.
- Do *NOT* pull the bully aside for a confidential discussion—stopping the harassment should be as public as the harassment has been.

2. Identify the Harassment.

- "You just put someone down regarding (sex, race/ethnicity, sexual orientation, gender identity or expression, age, health status, etc.)" Or, "You just shoved someone."
- Put the spotlight on the bully's behaviour. Do *NOT* say anything to imply that the person being harassed belongs to the group just named. Everyone needs to understand that what was said or done is unacceptable.

3. Publicly Broaden the Response.

- Identify the offence and its consequences: "Name calling is hurtful to everyone who hears it." "Physical attacks on anyone are totally unacceptable and can result in the attacker being put out of the program."
- Make it clear that the entire organization, agency, program, etc., is solidly opposed to such behaviour: "In this program, we do not harass other people. Period." "In this organization, any physical attack, for any reason, on someone else is totally unacceptable. Any repetition will have serious consequences for you."

4. Request a Change in Future Behaviour.

- Personalize the response for the bully: "Chris, please think about what you say. This language isn't what we would have expected of you." "Jaime, by pushing someone, you are being a bully. I thought you enjoyed participating in this program. But, by your action, you've put yourself on the sidelines for the rest of today. Any repetition and you are out forever."
- Quietly, check in with the person who was harassed: "Are you okay? Do you want to talk with me or someone else? Let's go find a quiet place to chat."
- Quietly reassure the person who was harassed: "Please let me know if this happens again, and I will take further action. Everyone should feel safe and be safe here. What happened was totally unacceptable, and you are very important to all of us."

http://www.advocatesforyouth.org/index.php?option=com_content&task=view&id=487&Itemid=177

Appendix 2

GLOSSARY OF TERMS

Harassment is any behaviour that is intended to disturb, upset or make one feel uncomfortable, usually happens more than once or on an ongoing basis, and can become intimidating or threatening.

Sexual harassment is unwanted sexual attention, intimidation, threatening and/or controlling behaviour that can include sexually-oriented remarks, suggestive and/or overt gestures, sexual bribery or threatening actions that constitute an abuse of power, ranging from strangers to casual acquaintances to intimate relationships, and creates a negative psychological and emotional environment in private or public space.

Sexual Assault is an intentional act of physical force, violence, threat, or intimidation that ignores the objections of another person. It can include causing another's intoxication or impairment through the use of drugs or alcohol or taking advantage of another person's incapacitation, state of intimidation, helplessness, or other inability to consent. Actions of sexual assault are forced and can range from touching to sexual penetration.

Relational aggression encompasses behaviours that harm others by damaging, threatening to damage or manipulating one's relationships with his/her peers, or by injuring one's feelings of social acceptance.

Bullying is harassment that can occur on the playground, school, in the workforce (may it be sexual harassment or verbal harassment) or any other place. Usually physical and psychological harassing behaviour perpetrated against an individual, by one or more persons. In recent years bullying in the workplace and in schools has come to light as being much more serious and widespread than previously thought.

Psychological Harassment is humiliating or abusive behaviour that lowers a person's self-esteem or causes them torment. This can take the form of verbal comments, actions or gestures. Falling into this category is workplace mobbing. Community Based Harassment — stalking by a group against an individual using repeated distractions that the individual is sensitized to, such as clicking an ink pen.

Racial Harassment is the targeting of an individual because of their race or ethnicity. The harassment may include words, deeds, and actions that are specifically designed to make the target feel degraded due to their race or ethnicity.

Religious Harassment is verbal, psychological or physical harassment is used against targets because they choose to practice a specific religion. Religious harassment can also include forced and involuntary conversions.[11]

Stalking is the unauthorized following and surveillance of an individual, to the extent that the person's privacy is unacceptably intruded upon, and the victim fears for their safety.

Hazing is to persecute, harass, or torture in a deliberate, calculated, planned, manner. Typically the targeted individual is a subordinate, for example, a fraternity pledge, a first-year military cadet, or somebody who is considered 'inferior' or an 'outsider'. Hazing is illegal in many instances.

http://www.answers.com/topic/harassment

APPENDIX 3
SOURCE CITATIONS

- AAUW: Advancing Equity for Women and Girls through Advocacy
  http://www.aauw.org/

- Advocates for Youth: *Tips and Strategies for Addressing Harassment*
  http://www.advocatesforyouth.org/index.php?option=com_content&task=view&id=487&Itemid=177

- Centre for Addiction and Mental Health. *Sexual harassment and school safety: How safe do students feel?*
  http://www.camh.net/News_events/News_releases_and_media_advisories_and_backgrounders/how_safe_do_students_feel.html

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  http://en.wikipedia.org/wiki/Sexual_harassment

- Wolfe, David A., Ph.D. & Chiodo, Debbie, M.A., M.E.d. *Sexual Harassment and Related Behaviours Reported Among Youth from Grade 9 to Grade 11.* CAMH Centre for Prevention Science. February 5, 2008.
  http://www.camh.net/News_events/Media_centre/CAMH%20harassment%20paper.pdf

APPENDIX 4
STUDENT HANDOUTS

4.1

Debriefing *A Fine Line*

Harassment is any behaviour that is intended to disturb, upset or make one feel uncomfortable, *usually* happens more than once or on an ongoing basis, and can become intimidating or threatening.
Sexual harassment is unwanted sexual attention, intimidation, threatening and/or controlling behaviour that can include sexually-oriented remarks, suggestive and/or overt gestures, sexual bribery or threatening actions that constitute an abuse of power, ranging from strangers to casual acquaintances to intimate relationships, and creates a negative psychological and emotional environment in private or public space.

1) What are some examples of harassment in the play? Why are they considered harassment? What are some other examples?

2) What are some ways language was used to harass others in the play? What are some other examples?

3) Is there a universal agreement upon what is considered harassment? How did some characters perceive words and actions differently within the play?

4) What are gender stereotypes? What are some gender stereotypes highlighted in the play?

5) How are men and women viewed in the play? How is this expressed?

6) How is control and power connected to harassment? Identify and discuss how characters used power and control in the play.

4.2

Types of harassers

There is usually more than one type of harassing behavior present, so a single harasser will often fit in more than one category. These are brief summations of each type.

- Power-player - Legally termed "quid pro quo" harassment, these harassers insist on sexual favors in exchange for benefits they can dispense because of their positions in hierarchies: getting or keeping a job, favorable grades, recommendations, credentials, projects, promotion, orders, and other types of opportunities.
- Mother/Father Figure (a.k.a. The Counselor-Helper) - These harassers will try to create mentor-like relationships with their targets, all the while masking their sexual intentions with pretenses towards personal, professional, or academic attention.
- One-of-the-Gang - harassment occurs when groups of men or women embarrass others with lewd comments, physical evaluations, or other unwanted sexual attention. Harassers may act individually in order to belong or impress the others, or groups may gang up on a particular target.
- Serial Harasser - Harassers of this type carefully build up an image so that people would find it hard to believe they would do anyone any harm. They plan their approaches carefully, and strike in private so that it is their word against that of their victims.
- Groper - Whenever the opportunity presents itself, these harassers' eyes and hands begin to wander, engaging in unwanted physical contact that may start innocuous but lead to worse.
- Opportunist - Opportunist use physical settings and circumstances, or infrequently occurring opportunities, to mask premeditated or intentional sexual behavior towards targets. This will often involve changing the environment in order to minimize inhibitory effects of the workplace or school or taking advantage of physical tasks to 'accidentally' grope a target.
- Bully - In this case, sexual harassment is used to punish the victim for some transgression, such as rejection of the harasser's interest or advances, or making the harasser feel insecure about himself or herself or his or her abilities. The bully uses sexual harassment to put the victim in his or her "proper place."
- Confidante - Harassers of this type approach subordinates, or students, as equals or friends, sharing about their own life experiences and difficulties, sharing stories to win admiration and sympathy, and inviting subordinates to share theirs so as to make them feel valued and trusted. Soon these relationships move into an intimate domain.
- Situational Harasser - Harassing behavior begins when the perpetrator endures a traumatic event (psychological), or begins to experience very stressful life situations, such as psychological or medical problems, marital problems, or divorce. The harassment will usually stop if the situation changes or the pressures are removed.
- Pest - This is the stereotypical "won't take 'no' for an answer" harasser who persists in hounding a target for attention and dates even after persistent rejections. This behavior is usually misguided, with no malicious intent.
- Great Gallant - This mostly verbal harassment involves excessive compliments and personal comments that focus on appearance and gender, and are out of place or embarrassing to the recipient. Such comments are sometimes accompanied by leering looks.
- Intellectual Seducer - Most often found in educational settings, these harassers will try to use their knowledge and skills as an avenue to gain access to students, or information about students, for sexual purposes. They may require students to participate in exercises or "studies" that reveal information about their sexual experiences, preferences, and habits.

- **Incompetent** - These are socially inept individuals who desire the attentions of their targets, who do not reciprocate these feelings. They may display a sense of entitlement, believing their targets should feel flattered by their attentions. When rejected, this type of harasser may use bullying methods as a form of revenge.
- **Stalking**- Persistent watching, following, contacting or observing of an individual, sometimes motivated by what the stalker believes to be love, or by sexual obsession, or by anger and hostility.
- **Unintentional** - Acts or comments of a sexual nature, not intended to harass, can constitute sexual harassment if another person feels uncomfortable with such subjects

4.3

TYPES OF HARASSMENT

Racial/Ethnocultural

- treating someone badly or saying negative things to someone because of their culture, racial or ethnic background, or the colour of their skin
- calling someone by a racially or ethnically disrespectful term
- telling racist jokes

Sexual

- touching, grabbing, or pinching someone in a sexual way
- spreading sexual rumours about someone
- making sexual comments or jokes about someone's body
- directing unwanted sexual attention or advances towards someone

Sexual Assault is an intentional act of physical force, violence, threat, or intimidation that ignores the objections of another person. It can include causing another's intoxication or impairment through the use of drugs or alcohol or taking advantage of another person's incapacitation, state of intimidation, helplessness, or other inability to consent. Actions of sexual assault are forced and can range from touching to sexual penetration and may or may not include a weapon (or threat of a weapon.)

Gender role–based

- treating someone badly because of their gender identity
- making hurtful comments or making a joke about someone based on gender stereotypes, (e.g. telling a girl she cannot play a sport because she is a girl or calling a boy a "sissy" because he has a hobby you think only girls should have)

Homophobic

- calling someone "gay", "fag", "lesbian", "dyke", or something similar in a way meant to upset them
- making crude comments or spreading rumours about someone's actual or perceived sexual identity
- disrespecting someone who is attracted to members of the same sex or of both sexes
- disrespecting someone for their choice of activities, hobbies, or clothing
- making fun of someone whose parents are lesbian or gay

Religion-based

- treating someone badly because of their religion
- saying negative things about someone's religion
- making jokes about someone's religion

Disability-based

- treating someone badly because of a disability they have [e.g. making jokes about a person who uses a wheelchair (visible disability) or calling a person names because he or she learns in a different way than you do (invisible disability)]– or spreading rumours about someone because of a disability you think they *may* have
- making someone feel left out because of a disability they have (visible or invisible) or a disability you think they *may* have

Income-based

- treating someone badly because of the type of housing or the neighbourhood they live in
- spreading rumours about someone based on stereotypes about being "poor"
- making jokes about someone because they do not appear to have a lot of money (e.g., because they may not have name-brand clothing, or because of where they live)

(*http://www.edu.gov.on.ca/eng/safeschools/survey7to12.pdf*)