Childnet International has designed this lesson plan to assist anyone wanting to create their own drama around the theme of safe and responsible use of the internet and mobile phones.

The following workshops are based on a similar process that was used to devise a fifteen minute drama entitled “Laugh At It, You’re Part of It” (see: www.digizen.org/cyberbullying/students.aspx) This drama illustrated a fictitious episode of cyberbullying and originated as a means of incorporating the voice of youth at two national conferences. It was also aimed at inspiring other young people to create their own response to this issue. We hope that you find this a valuable teaching resource in confronting the issue of cyberbullying and find it useful if you are assisting your group with their submissions for http://digizen.org/digicentral.

However, please remember that this was the process used for this particular drama, so you will need to adapt it to suit your own group of students and personalise your own workshops.

For the purpose of this resource, five workshops have been formatted into approximate 50 minute sessions. We appreciate that the time this process requires may not easily slot into your tight curriculum, but the benefits of investing in this project with your students, who can also present their work to their peers and parents, provides a powerful model in making this a whole-school community issue.

“Laugh At It, You’re Part Of It” was made up of a group of 14 students, so if you have a large number of students per class, you may find it more manageable to divide the group as the devising process relies heavily on improvisation. Please remember that this is simply a guide and a suggested formula for devising a piece of work.

Childnet International hopes that you find this process to be educationally beneficial and that your students discover their own message to address the growing issue of Cyberbullying.

Good luck and we look forward to seeing your work.
If you have any queries, or general feedback please contact:
Becky Nancarrow  e-mail: becky@childnet.com
SUGGESTED RESOURCES

- Large working space
- A2 sheets of paper
- A4 sheets of paper
- Pens
- Marker pens
- Flip chart
- Video camera
- Props (for example-mobile phones/pdas etc)

USEFUL LINKS

- Cyberbullying Guidance for Schools  www.digizen.org/cyberbullying
- Laugh At It You’re Part of It script www.digizen.org/script.pdf
- Slanguage glossary  www.digizen.org/downloads/slanguage.pdf

KEY AREAS TO EXPLORE

- The language young people communicate with throughout all aspects of their lives
- Plot
- Key characters
- Technology
- Character angle – seen through the eyes of the Target, Bystander or Bully
- Style of the piece – how you decide to stage and present it
## Workshop 1  WHAT IS CYBERBULLYING?
### 50 minutes

**Objective:** To establish a group understanding of the issue of cyberbullying and to encourage discussion and idea sharing in an informal environment. It will also be the background work that will lead you into your drama.

<table>
<thead>
<tr>
<th>15 minutes</th>
<th>Place large sheets of paper on the floor or walls in to brainstorm the following ideas and record the results. Refer to the cyberbullying guidance notes for this section.</th>
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</thead>
</table>
|            | • What does the word cyberbullying mean?  
• How can someone be cyberbullied?  
• How does it differ from other forms of bullying?  
• How serious do you think it is?  
• How many people can be involved?  
• What would you do if you knew of, or heard about someone being cyberbullied?  
• What would you do if you were a friend of the person who was being cyberbullying?  
• If you did choose to tell someone, who would that person be and why?  
• What kind of person do you think would be a Target of cyberbullying?  
• Do you think boys or girls are more susceptible?  
• What do you think the impact of cyberbullying could be? |

| 10 minutes | Decide upon a group definition of the word CYBERBULLYING and key words to express how cyberbullying can affect someone – these may be key themes that you can use in your drama. |

| 20 minutes | Ask your group to walk around the room and to think of an incident of bullying, or cyberbullying, that they have either experienced or heard about. Then pair them up to share their experiences, absorb the information heard, ready to report it to the entire group once back in a circle. They will find it easier to tell someone else’s story.  

**Key points to discuss:**  
• What do you think the exercise was about?  
Relating someone else’s story introduces the art of storytelling and narration.  
• What did you learn most from the exercise?  
It is likely that most will have a story or experience to share. This will highlight how serious and widespread this issue is. |

| 5 minutes | **PLENARY**  
Ask your students to reflect on today’s session and think about the questions below  
• What they have learnt about cyberbullying?  
• Everyone to go away and think about what aspects from this session we should explore for the drama. |
### Workshop 2  Setting the scene

**50 minutes**

**Objective:** To create the world of your drama. By the end of this session you should have come up with a mutual journey and plot structure for your story.

<table>
<thead>
<tr>
<th>Time</th>
<th>Activities</th>
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| 10 minutes | **Suggested warm up exercises:**
1. Tell the group to walk around the space and on a given instruction form into group of a certain number (three, five etc) Allow 30 seconds for them to physically represent a freeze frame image of a shape, word, scene etc that relates to cyberbullying. Try and use words that you collected in your previous session. (e.g communication, betrayal, guilt)
2. Put them into groups of four of five with a sheet of paper and a pen. Ask them to think of a well known fairytale, which they then have to chart the story, from start to finish, in 10 scenes. Each must have a title and a brief description. |
| 10 minutes | Choose a fictitious name for your school and environment. Where the groups local hang out might be i.e the park, outside the chip shop etc. You are creating a drama, so it is advisable to remove any connection or reference to your own school. It will also focus the group to work as a team and have a mutual starting block. |
| 15 minutes | Divide into groups of four or five and provide each with a sheet of A2 and pens. Within the time, and including the two key points just discussed, ask the groups to chart a plot for their story. *(Same process as the warm up exercise)* Again, keep this to eight, or ten key scenes, with a title and brief description for each.

*For example:*

**Scene 6 Everyone Knows Except the Target**

Girl group discussing what has been posted, text etc and all falling “silent” as the Target arrives. Some mock, some avoids eye contact. Target leaves, feeling confused, hurt & betrayed.

*There must be a beginning, middle and end to their plot. Encourage them to include locations and clear objectives. They should also include a key scene, where the bullying is initiated.* |
| 10 minutes | Each group must create eight/ten freeze frame, or tableaux, images to physically represent each scene in their plot. Imagine that it is a series of photographs that tell the whole story. Each scene should be introduced with its title. |
| 5 minutes | **PLENARY**
- As a group, discuss and vote which plot they feel they should work with.
- Are we going to combine ideas? |
### Workshop 3  Character development

**50 minutes**

**Objective:** To decide on characters, friendship groups and possible casting.

*Important to highlight that the role of the Bystander is equally as important in the piece as the Target and Bully.*

#### 10 minutes

**Suggested warm up exercises:**

1. **Sitting in a circle, give each person the name of one of four fruits. (apple, banana, lemon, mango)** One person in the middle shouts out the name of one. Whoever has that fruit must change seats. The person in the middle must try & occupy an empty seat. When “fruitbowl” is called out, everyone must change seats.  
   Great energising warm up.

2. **Minor exercise, A and B. A’s must mirror B’s actions.**  
   Are you a leader or a follower? Which is more comfortable?

3. **Two circles, A & B. Rotate to face a different partner and share stories.** e.g A’s tell B’s a time when they were most frightened. Move on to next partner. B’s tell A’s of a time they were most embarrassed, guilty etc  
   This exercise is to try and encourage your students to think about emotions and to gain confidence in talking about themselves.

#### 10 minutes

Ask the group to think about what character they would be interested in exploring and why? What do they think they would like to bring to the role?  
*Maybe consider two characters as the main protagonists of the bullying, one character as the Target, two as the principal Bystanders (who are friends with the Target) and numerous other Bystanders (all of whom have an integral role to in the overall bullying).*

Once a decision has been made, ask them to individually write a character biography.  
**Include:**  
Full name, family history, hobbies, music taste, what they like and dislike about themselves, how they use technology etc  
This will give depth and ownership of their roles. You may find it useful to place these leading questions on a board in your room or hand out questionnaires.

#### 5 minutes

In pairs, share character information and decide what their relationship is. How well do they know one another? Do they know the Target? Are they friends with the bully? etc  
**Highlight key points raised from your previous workshops and remember your storyline.**

#### 20 minutes

Keeping your plot in mind, ask the pairs to improvise a short scene, which denotes their relationship. Suggest a location and activity (e.g the park, skateboarding) Also encourage them to try and incorporate some of the following:  
- How and when did the bullying start?  
- Do you know the person/people involved?  
- What has been happening?  
- How often is it happening?  
- How far would you let it go?  
- Do you tell/who do you tell?  

Again, you may need to place these key questions on a board in the room.

#### 5 minutes

**Plenary**  
- From the improvisations, which characters would be friends, or maybe part of a friend group/gang? Is the Target included in one of these? Is the Bully?  

*By the end of this session, you should be able to place your cast into friendship groups in preparation for the next session where the script devising can begin.*
Workshop 4  Improvise and devise
50 minutes

Objective: To strengthen character relationships and establish how you will piece it all together.

5 minutes

**Suggested warm up exercises:**

Divide your students into their agreed character friendship groups. If the groups are small in number, you may need to join them up for this exercise. Stand in a circle, facing one another, place one hand in the air, and grab the hand of someone opposite. Repeat with other hand until everyone is tangled up. Objective is to now to untangle back into a circle without letting go of anyone’s hand.

*This will test group negotiation skills and encourage them to work as a team. It’s also great fun!*

10 minutes

In their character groups, discuss and decide their relationship with one another and think about some of the following:

- How long have they known each other?
- Who are best friends with whom?
- Is there a leader of the group?
- Are they friends or do they like someone from another group?

You will be able to add your own questions from the character information you obtained from your previous session. You may find it helpful to hand out tables for them to fill in. For example:

**Group 1**

| Joe Shorter | Bully - Has personal problems at home, so find other ways to prove himself. Very popular with the girls. |
| Tom Michaels | Bystander 1 - Has known Jess Walsh (Target) since they were children. Keeps his friendship with her separate to his Group 1 friends. |
| Ben Turner | Bystander 2 - Is envious of Joe and wishes to emulate him. Always gets others into mischief but avoids trouble himself. |

15 minutes

Hot seat the different friendship groups. Invite one group to be questioned by everyone else.

10 minutes

Focussing on your key scene, which is to depict the initiation of the bullying, each group is to improvise a short scene, which takes place prior to that scene.

*For example: If the location for your key scene is in a park, are they*

- Coming straight from school?
- Have they been at football practice?
- Are they getting ready at home?

Encourage them to have a clear objective for their scene. Who are they? Why are they there? Where are they going? What do they think is going to happen when they get there? It may also include a conversation about one, or some of the other characters.

*Though these scenes may not necessarily appear in your drama and perhaps, not all characters will be present in this pinnacle scene, it should give them a clear focus, motive and strengthen their character relationships.*

10 minutes

**Plenary**

- Share their work.
- Evaluate and discuss what they think may be included and scripted in the final piece.
**Workshop 5  Devise and script**  
*50minutes*

**Objective:** To have a clear idea, or rough edit, of the final piece by the end of this session.  
Set your plot structure on a board for the entire group to see. Allow space under each scene for ideas to be added.

<table>
<thead>
<tr>
<th>10minutes</th>
<th><strong>Suggested warm up exercises:</strong></th>
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<tbody>
<tr>
<td></td>
<td>Gather the group into a circle and give them 30 seconds to arrange themselves in order of height. 30 seconds to arrange order of birthdays. 30 seconds to create a group freeze frame of their characters in a school photo.</td>
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<td>Form a circle facing outwards, standing shoulder to shoulder with eyes closed. The challenge is to count to 10, as a group but only one voice at a time and not working round as a circle. If more than one voice calls a number, you have to start again.</td>
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<td>This is a useful focus exercise and encourages listening and team work.</td>
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<tr>
<th>10minutes</th>
<th><strong>Re-cap on all key points from your previous workshops:</strong></th>
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<tbody>
<tr>
<td></td>
<td>• What are the key themes to be included?</td>
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<td></td>
<td>• What is the choice of technology that is to be used to portray the cyberbullying?</td>
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<td></td>
<td>• Whose perspective is the story to be told from?</td>
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<td></td>
<td>• What is the incident that initiates the start of the cyberbullying?</td>
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<td></td>
<td>• Is it born out of spite or does it start out as a bit of fun?</td>
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<td></td>
<td>• What and where is the location that it occurs?</td>
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<td></td>
<td>• What are their characters individual attitudes towards the unfolding events? Friend, foe or scared to get involved?</td>
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<td></td>
<td>• Who and how many people play a part in it?</td>
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<td>• Is it anonymous or is the Target aware of the instigator/s?</td>
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<td>• Will there be a definite ending to the story or will it be open ended?</td>
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<td>• Will you use only dialogue or will you include narration and direct address?</td>
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<tr>
<th>20minutes</th>
<th><strong>Allocate individuals, pairs or groups to work on certain scenes from your chart. Agree on a mutual structure for each scene so that it will easily flow into the following scene.</strong> (You may need to make suggestions for this)</th>
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<tbody>
<tr>
<td></td>
<td>• Provide a large sheet of paper for them to brainstorm ideas</td>
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<td></td>
<td>• Encourage them to improvise their scene and immediately afterwards, jot down important information or lines that have cropped up.</td>
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<td></td>
<td>• Suggest that one person write down the dialogue once they begin to script their scene.</td>
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<td></td>
<td>This should develop organically from the character work they have already explored.</td>
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<td></td>
<td>Alternatively: If you have a scene that includes most, or all, of the cast (perhaps this may be the central, key scene of your play), orchestrate a group improvisation and allocate someone to write down (or record) the results. You may wish to recap on the scenes they explored in workshop 4 that occurred prior to this one. Initiate it by inviting the first person, or group to arrive and set the scene. Once the scene has been established, freeze the action at a certain point then bring in the next person or group....and so on. You will control the improvisation so it is advisable to have a clear idea how you envisage the journey and end point and suggest strong objectives to follow.</td>
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<thead>
<tr>
<th>10minutes</th>
<th><strong>Plenary</strong></th>
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<tr>
<td></td>
<td>• Share work</td>
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<tr>
<td></td>
<td>• What was the most positive outcome from the workshop?</td>
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<td></td>
<td>• Are there any areas that still need to be addressed or worked on?</td>
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