

Plymouth State  
University  
**T.I.G.E.R.**  
Program



May-2013

Vol. 13 Issue 6 - **TIGER** ONLINE  
CURRICULUM CONNECTIONS



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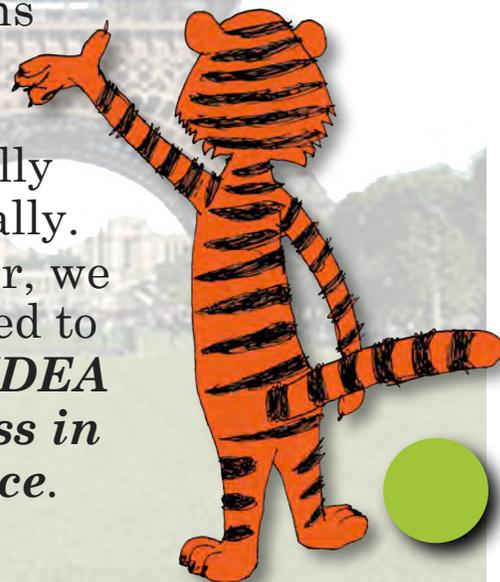
**TIGER** NEWS ALERT

**TIGER IS ON FACEBOOK**

Click on [TIGER](#) and go to our FaceBook page and “Like.” Follow our stories and our Troop in their travels around New England.

**TIGER HAS EXCITING NEWS.**

TIGER has performs regionally throughout New England, nationally and internationally. And this summer, we have been invited to perform at the *IDEA World Congress in Paris, France.*





# TIGER CUB Club

**EXPHRASIS: AMERICAN GOTHIC**  
*Ekphrasis' means 'writing inspired by art' and it offers the opportunity to explore 'deeper' issues.*

### VISUAL ARTS

- A. Read through the learning to look protocol on page-6.
- B. Find an art image and project it on the wall. OR
- C. Approach the art educator and ask to borrow a larger art image to place on your wall.
- D. "What do you see?" in the image. Make a WordBank as students identify objects, people, and things they see in the work.
- E. "What do you think?" Have students describe parts to a narrative they see in the work. Create a ThemeBank with a few choices.
- F. Kindergarten: Using the WordBank as sight words organize the words into a poem, then practice reading each groups poems.
- G. Grades 1-2: Working in groups of two's or three's create a poem using the WordBank.
- H. Grades 3-5: Working as partners create a poem around a theme utilizing the WordBank when needed.

### EXTEND THIS PROJECT:

- A. **Theme:** Bullies and What to do.
- B. Students create art work utilizing the theme.
- C. Then create poetry related to the original work.

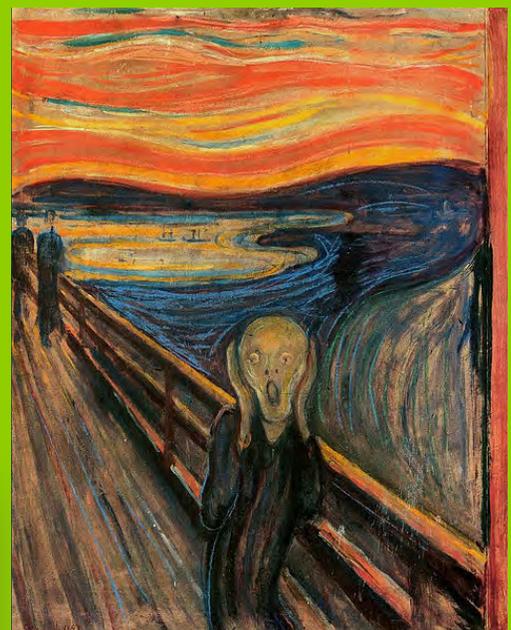
### EXTEND THIS PROJECT EXTENSION:

- A. Create poetry use others students work.
- B. Display work and discuss.



**HISKER WISDOM**

**YOUR STRENGTH IS IN YOUR UNIQUENESS!**



*THE SCREAM, Edvard Munch, Oil on Panel, 1893*



# TIGER Tale

## "AMERICAN GOTHIC"

John Stone (1998)

Just outside the frame  
there has to be a dog  
chickens, cows and hay

and a smokehouse  
where a ham in hickory  
is also being preserved

Here for all time  
the borders of the Gothic window  
anticipate the ribs

of the house  
the tines of the pitchfork  
repeat the triumph

of his overalls  
and front and center  
the long faces, the sober lips

above the upright spines  
of this couple  
arrested in the name of art

These two  
by now  
the sun this high

ought to be  
in mortal time  
about their businesses

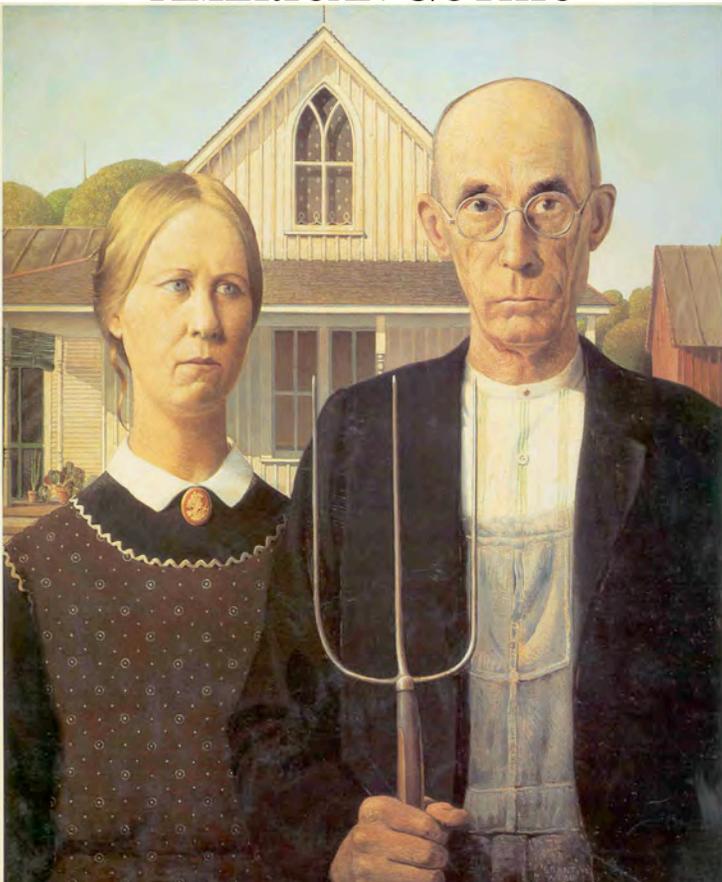
Instead they linger here  
within the patient fabric  
of the lives they wove

he asking the artist silently  
how much longer  
and worrying about the crops

she no less concerned about the crops  
but more to the point just now  
whether she remembered

to turn off the stove.

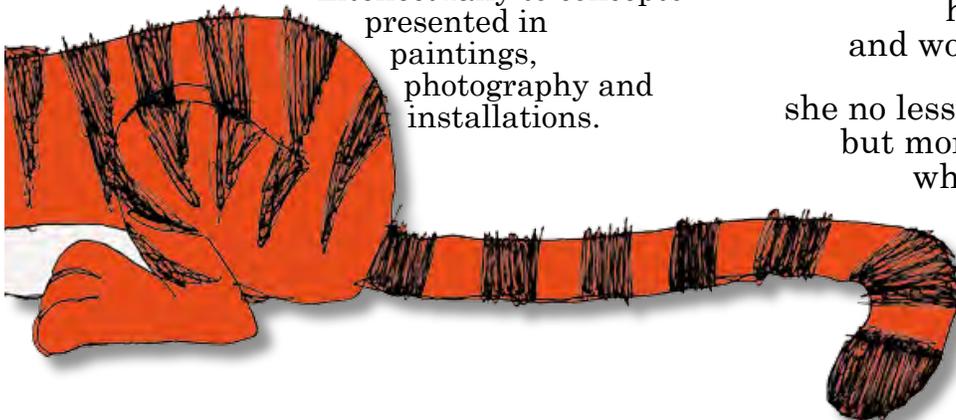
## AMERICAN GOTHIC



"American Gothic" Grant Wood, oil on panel, 1930,  
Art Institute of Chicago, 29"x25"

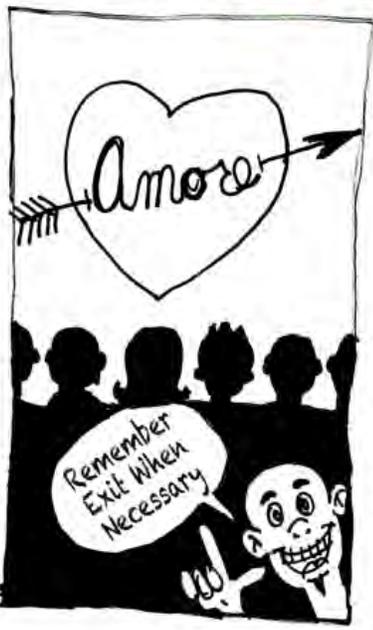
'Ekphrasis' means 'writing inspired by art' and it offers the opportunity to explore 'deeper' issues. It enables students to respond emotionally and intellectually to concepts

presented in  
paintings,  
photography and  
installations.





# JUST A PARTY..... by Max Judas



TIGER TEEN



# TIGER ACTIVITIES



## *Moving Vocabulary*

1. This activity teaches vocabulary in context and moves students to capture the affective quality of words by interpreting words not only through dictionary definitions but also through viewing the words in context and creating physical movements that capture the essential qualities of a word.
2. Moving Vocabulary is based on another theater activity called Sound and Movement 1-2-3 described below.
3. Sound and movement, 1-2-3
4. Place the students in pairs. Partners will practice continuously counting back and forth, 1,2,3,1,2,3,1,2,3. Then one person will substitute a sound and movement for “1” and the partners will continue counting with 2,3. Do the same with the 2 and the 3 until the partners are only “counting” with the sound and movements.

**Preparation:** Select a challenging word from a text and write the sentence or phrase with the word in context on a note card. Repeat until about forty note cards are completed. Scatter them on the floor of the room.

### **Procedure**

1. Teach the group Sound and Movement 1-2-3 as a warm-up.
2. Each student will select a note card of a word they find interesting or challenging. They will first become an expert on their chosen word by reading the word in context, looking it up in the dictionary, or asking a friend or the teacher for help.
3. The student will then create a repeatable physical movement capturing their interpretation of the essence of that word.
4. Place the students in pairs. Students will teach their partners their words and movements. They will then choose one of their two words and movements and substitute it for “1” in the 1-2-3 game. Keep repeating. It will sound like:  
Person 1: “Synthesis” (making a movement)  
Person 2: “Two”  
Person 1: “Three”  
Person 2: “Synthesis” (making the same movement that was introduced)  
Person 1: “Two”  
Person 2: “Three”
5. Then they will add the second word for “2” and repeat the activity. It will now sound like “synthesis-orography-3-synthesis-orography-3.”
6. Have the partners exchange words and form new pairs. Each person in the room will now have a new word. In new pairs repeat the activity.
7. Repeat with several pair switches so students experience many words.
8. Gather all students in a circle. The students will go around, each say their word, and enact their physical gesture. Everyone will immediately chorally repeat the word while presenting the same gesture. Move rapidly around the entire circle.

**Reflection:** Ask students now, individually, to list as many words as they can remember. Let them compare notes with their neighbors to see who remembered the most.



# TIGER Teacher

*Note from Timm—I have been using “Learning to Look” in my visual arts classroom for a number of years. I also have begun using the framework in my music classes and in some cases as a framework for looking at classroom behavior as it relates to bullying and harassment. The taxonomy continuum with little adjustment can be used in a variety of situations. I have included an article from the Norris Cotton Cancer Center in how they are now using this process to train physicians in working with patients.*

## LEARNING TO LOOK

*from The Hood Museum, Vivian Ladd, Museum Educator*

Learning to Look is based on the method created by the Hood Museum of Art, at Dartmouth College in Hanover, NH. This discussion-based approach will introduce you and your students to the five steps involved in exploring a work of art: careful observation, analysis, research, interpretation, and critique.

Read through and maintain any background information and support materials before looking at the art image with your students.

When you are ready to engage your class, project the image of the art on a screen in your classroom using an HD/LCD projector. Use the questions provided below to lead the discussion.

The taxonomy continuum begins external~general to internal~specific.

**What do I see? (Close Observation)**

**What do I think? (Analysis)**

**How can I learn more? (Research)**

**What might it mean? (Interpretation)**

**How do I feel about it? (Critical Assessment and Response)**

There is no substitute for seeing the real thing!



### Is bullying related to suicide?

research from the Centers for Disease Control (CDC) and Prevention

Researchers who have investigated possible links between bullying and suicide among children and youth have found that:

Children and youth who are involved in bullying are more likely than those who aren't involved in bullying to be depressed, have high levels of suicidal thoughts, and have attempted suicide.

Children who bully and who also are bullied by their peers (often referred to as “bully-victims”) are at the greatest risk for suicidal thoughts and behavior.

Most studies have looked at the correlation between bullying and suicide at only one point in time. Very few have followed children and youth over time. So, although involvement in bullying is related to a greater likelihood of suicidal thoughts and behavior, it is wrong to conclude from these studies that experiences with bullying *causes* suicidal thoughts and behavior.

A number of researchers note that there are other risk factors, such as mental health problems, that appear to play a much larger role than bullying in predicting suicidal thoughts and behavior.



Please visit the Hood Museum of Art to see a wide range of original works of art from around the world. There is no charge for admission, and the museum is open every day of the week except Monday. Free tours for K–12 school groups and programs for adults, teens, and families are available.

### Step 1: Close Observation

Ask students to look carefully at the work of art and describe everything they see. Start with broad, open-ended questions like these:

- *What do you see or notice when you look at this image?*
- *What else do you see?*
- *What colors do you see?*
- *Name the shapes?*

Become more and more specific as you guide your students' eyes around the work with questions such as:

- *What do you notice about the composition (the way in which the objects are arranged in this work)?*
- *What do you notice about the lines? Their movement? Their color?*
- *What do you notice about the shapes at the ends of the long wavy lines?*
- *What do you notice about the dots that fill the spaces in between the shapes and lines?*

*continued on page 17*

***A work of art is a  
scream of freedom.***

~ Christo  
Artist & Activist

We are interested in including your ideas, photography, artwork and writing in upcoming TIGER Publications.

#### CONTACTING TIGER

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Timm Judas, designer, photography, contributor

Max Judas, TIGER drawings

Amy Maki, editor



## TIGER CONNECT TO CURRICULUM

### FOUR-SQUARE BRAINSTORMING

**A. Description:** This process of generating “thick air” in the classroom was introduced to us by Chicago artist Robert Possehl

**B. Duration:** 20-30 minutes

**C. Preparation:** Prior to this exercise, the participants had been exploring the concept of *childhood spaces*. Robert asked them to think of places that were important to them as children. In pairs, they shared their stories.

**D. Procedure:** “In the first quadrant write the name of the place from one of the stories you told earlier. When I say *go*, start drawing circles around that word until another word comes to mind. Then quickly write that word and begin drawing circles around the new word until you think of another. Fill the first quadrant up with words and circles. Don’t take your pencil off the page. If you can’t think of another word, then keep making circles. You have about three minutes. Go!”

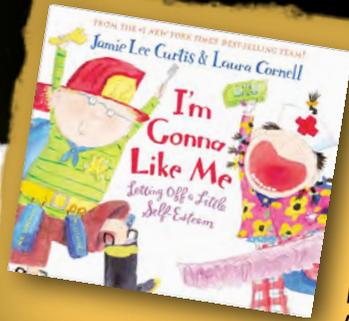
**E.** In the second quadrant, write an important question someone else might ask about the story, “something that is missing from the story as you previously told it. A very important detail or perhaps some background knowledge that you didn’t explain the first time around.”

**F.** In the third quadrant, focus on the senses. “There are five basic senses: seeing, hearing, smelling, tasting, and touching. Write a word for each of those five senses that relates to your story so you will know the story you are telling by just those five words. A sight. A sound. A taste. A texture. A smell.”

**G.** In the fourth quadrant, write a headline that captured the essence of the story.

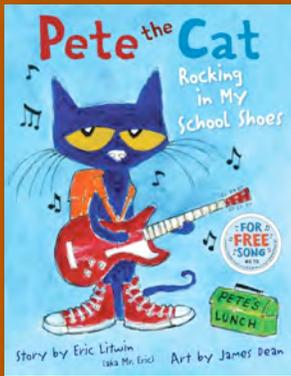
**H.** “Using all this rough material, take out a fresh sheet of paper and begin to write your story.”

# TIGER Tomes



## *I'm Gonna Like Me: Lettin' Off a Little Self-Esteem* by Jamie Lee Curtis & Laura Cornell PreK-3rd Grade

Celebrate liking yourself! Through alternating points of view, a girl's and a boy's, Jamie Lee Curtis's triumphant text and Laura Cornell's lively artwork show kids that the key to feeling good is liking yourself because you are you. Like the duo's first *New York Times* best-seller, *Today I Feel Silly and Other Moods That Make My Day*, this is an inspired book to rejoice in and share. *I'm Gonna Like Me* will have kids letting off some self-esteem in no time!

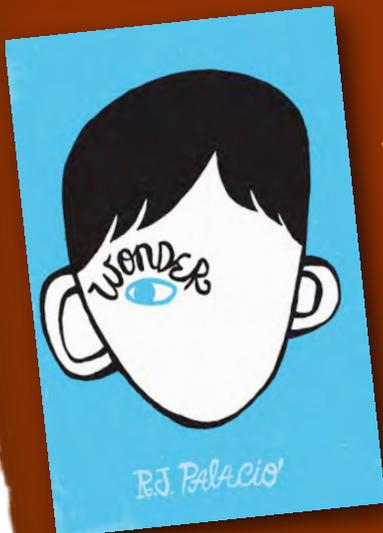


## *Pete the Cat: Rocking in My School Shoes*

by James Dean & Eric Litwin  
3rd-6th Grade

Pete the Cat is back—and this time he's rocking in his school shoes. Pete discovers the library, the lunchroom, the playground, and lots of other cool places at school. And no matter where he goes, Pete never stops moving and grooving and singing his song . . . because it's all good.

## *Wonder* by R.J. Palacio Middle School



"I won't describe what I look like. Whatever you're thinking, it's probably worse."

August Pullman was born with a facial deformity that, up until now, has prevented him from going to a mainstream school. Starting 5th grade at Beecher Prep, he wants nothing more than to be treated as an ordinary kid—but his new classmates can't get past Auggie's extraordinary face. **WONDER**, now a #1 *New York Times* bestseller and included on the Texas Bluebonnet Award master list, begins from Auggie's point of view, but soon switches to include his classmates, his sister, her boyfriend, and others. These perspectives converge in a portrait of one community's struggle with empathy, compassion, and acceptance.



# TIGER Tunes

## TIGER Song

# EVERYONE, EVERYWHERE NEEDS TO CARE

Lyrics by Trish Lindberg  
Music by William Ögmundson

When you see bullying going on  
And someone's feeling bad.  
Don't just stand around and  
watch.  
Your friends are feeling sad.

Find someone and leave the  
scene.  
Someone you know who cares.  
Let them know what's going on.

So that they can intervene.  
Bystanders see what's going on,  
And fueled by their own power  
Exit quickly to get help.

To save and empower 'cause  
Everyone is equal here.  
No one deserves to live in fear.

Bullies and bystanders be aware.  
Everyone everywhere needs to  
care.

Those kids who always get  
harassed,  
by others big or mean.  
Need the help of those around  
Who somehow always see.

Be a friend, find an adult  
who knows what to do.  
You're doing right,  
keep up the fight.

Bullying is not alright.  
Bystanders see what's going on.  
And fueled by their own power.  
Exit quickly to get help.

To save and empower 'cause.  
Everyone is equal here.  
No one deserves to live in fear.

Bullies and bystanders beware  
Everyone everywhere needs to  
care.





# Everyone Everywhere Needs to Care

Lead Vocals

Lyrics by Trish Lindberg  
Music by Will Ogmundson

Fast ♩ = 160



When you see bul ly-ing go - ing on\_\_ And some-one's feel-ing bad\_\_

5



Don't just stand a round\_\_ and watch Your friends are feel-ing sad\_\_ Find some-one and

10



leave the scene Some-one you know who cares Let them know what's go-ing on\_\_

15



So that they\_ can in-ter- vene\_\_ By - stand-ers see what's go-ing on\_\_ And

21



fueled by their own pow-er Ex-it quick-ly to get help To save and em- pow - er 'cause

26



Eve-ry-one is e - qual here\_ No one de serves to live in fear Bul-lies and by-stand-ers

31



be a-ware Eve-ry-one eve ry-where needs to care.

4



2

Lead Vocals

39

Those kids who al-ways get\_\_\_ har-assed By oth-ers big or mean\_\_\_

44

Need the help of those\_\_\_ a round Who some-how al-ways see\_\_\_ Be a friend

49

find an a dult\_ Who knows what to do You're do-ing right, keep up the fight

54

Bul-ly-ing is not al- right\_\_\_ By - stand-ers see what's go-ing on\_\_\_ And

60

fueled by their own pow-er Ex-it quick-ly to get help To save and em pow - er 'cause

65

Eve-ry-one is e - qual here\_ No one de serves to live in fear Bul-lies and by-stand-ers

70

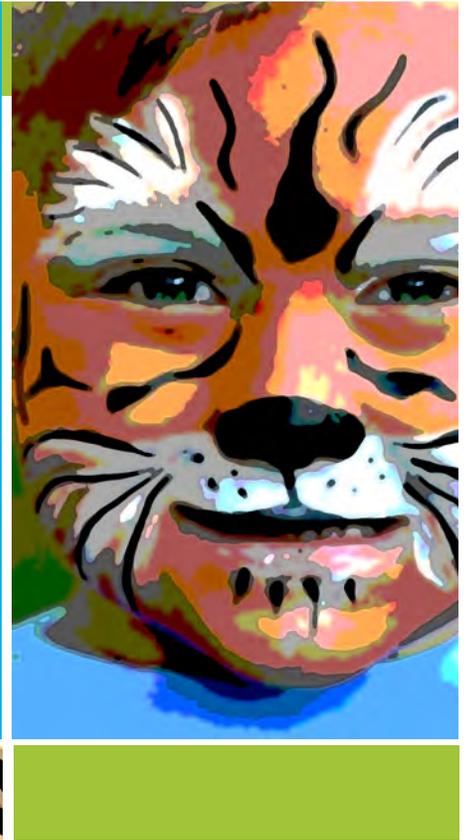
be a-ware Eve-ry-one eve ry-where needs to care. Bul-lies and by - stand-ers

75

be a - ware It's up to you\_\_\_ to show you care.

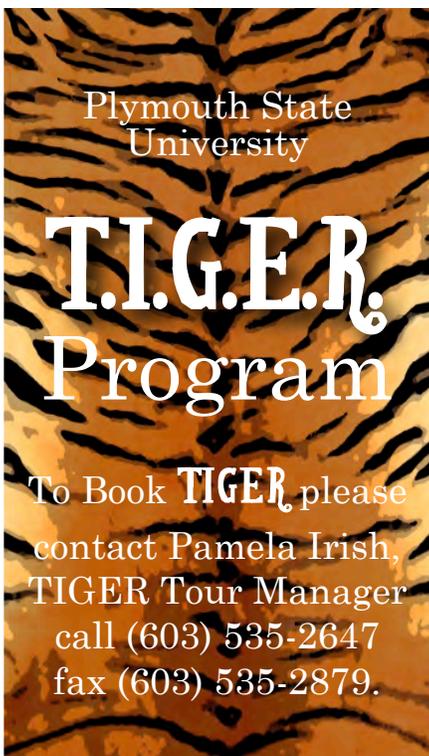
# T.I.G.E.R. at Plymouth

TIGER (Theatre Integrating Guidance, Education, and Responsibility), recipient of a 2011 New Hampshire Partners in Education Gold Circle Award, is a powerful and exciting collaboration between the integrated arts and the counselor education graduate programs at Plymouth State University. TIGER is a professional theatre company designed to help children, schools, parents, and communities deal proactively and positively with social issues and concerns facing children in schools today.



## TIGER Time Out

Activities for Teachers & Students to do Together



Plymouth State  
University

# T.I.G.E.R. Program

To Book **TIGER** please  
contact Pamela Irish,  
TIGER Tour Manager  
call (603) 535-2647  
fax (603) 535-2879.

## SUCCESS CELEBRATIONS

Spring is in bloom and time we look to the end of the school year. We take stock of the year and evaluate the successes and things that we might adjust in the coming year.

1. Teachers facilitate a discussion about the successes that the student, the class and the school has had over the year.

2. Students fill in the "Success Celebration" graphic, on page 23. and record their successes.

3. Spend time with the class talking about community, friendships and Anti-Bullying initiatives that the school has started.

4. Post these successes on the bulletin board, fill the board, the wall and the hallway.

5. Merge success with other classrooms.

6. CELEBRATE! CELEBRATE! CELEBRATE!

**See you next issue.**



research

## Bullying – Like Father Like Son? The contentious findings of a year long study

Text: **Sally Henry**

Brunel University

*Despite increased awareness and school-based interventions, bullying continues. Ground-breaking research now enables us to understand why it occurs and, most importantly, why it is getting worse to the extent that journalists have claimed we are now producing 'feral children'.*

**S**chool bullying is an international issue (Smith, Cowie, Olafsson & Liefvoeghe with the collaboration of others 2002) which is regarded as socially unacceptable within democratic societies. Although institutions and agents of social control generally have an intolerant attitude towards bullying in the playground, the problem of bullying persists. I first began to investigate bullying in 1997 and unanswered questions motivated me to build on this work in the form of post-graduate research. As a mother I shared the concern of parents; as a teacher and psychologist I wanted to know how we can stamp out bullying. Our understanding that traumatic experiences adversely affect children is widely reflected through social and educational agencies and the media, but children are still subjected to bullying in schools. By putting together the pieces of research we are now able to offer a more complete picture which both supports and rejects popular ideas about bullying.

The phenomenon of bullying occurs by the powerful over the powerless, and involves repetitive psychological and/or physical attacks upon a victim by the same aggressor. Bullying is characterised by inflicting fear in the victim of the attack itself and future attacks, with the bully re-enforcing his or her notion of power at every opportunity. Victims are beaten up, called names, lied about and left out, with bullying taking place mainly in the classroom and school playground (Borg 1999). Previous research

has attempted to identify various factors common to 'victims' and 'bullies', often presented as dichotomous traits, or levels of the same traits at opposite ends of a continuum. Such factors refer to a child's personality, school, family, or even physical characteristics. Besag (1989) reviewed literature on bullying with reference to 'macho' positive social attitudes to aggression with tough/powerful ideals, a lack of guilt and no embarrassment. Physical and psychological characteristics identified for victims included weakness, clumsiness, low motivation and aptitude for sport; poor playground participation, low energy levels, low pain tolerance, low confidence, possible

depression and sadness. Further, large discrepancies between the actual self and 'ought self' (based upon peer and family expectations) can lead to anxiety, agitation and fear. Positive or negative experiences and outcomes may be attributed to the self, or to external causes leading to the maintenance, corrosion or enhancement of self-concept.

### **Bullying: Aetiological Factors**

Our understanding regarding the nature of bullying and its effect on victims (e.g. anxiety, withdrawal traits, depression) has evolved over the past two decades as a result of substantial research. But bullying, as a subset of aggression, is not limited to a particular age or context; indeed it is sometimes prevalent and even promoted within social groups and institutions, including peer groups, the family and regimental forces. As our understanding of the long-term effects of victimisation evolve, researchers aim to provide a clearer theoretical understanding of bullying, and more effective anti-bullying policies within schools. The evaluation of international research, including intervention strategies carried out in schools, provides a worldwide perspective on the current state of knowledge relating to both the process of victimisation, and the etiology and motivation for bullying in children.

Social scientists' research into bullying examines a wide range of historical and contemporary ideas relating to cause and effect. These include issues of abuse and aggression in the concealed context of the home and its relation to both cause and consequence of extending patterns of aggressive behaviour. Most recently attention has turned to the increasing numbers of children exposed to marital conflict (Cummings et al 2003). It is useful to examine the effects of, and explanations for aggression in relation to both abuse and anxiety, including Post Traumatic Stress Disorder. The scope of theoretical material regarding aggression focuses also on areas related to childhood relationships and the relationships between both internal processes

**Social scientists' research into bullying examines a wide range of historical and contemporary ideas relating to cause and effect. These include issues of abuse and aggression in the concealed context of the home and its relation to both cause and consequence of extending patterns of aggressive behaviour.**

physical 'deviations' or secondary nervous habits – for instance: obesity and nail biting. In comparison, at the other end of the scale, the bullies frequently appeared confident, physically strong, robust, energetic, good at sport and playground activities, with only little anxiety – not a tough exterior masking deeper anxiety, except in (rare) cases of anxious bullies (Besag 1989). However, self-image plays a crucial role here as it affects the level of discrepancy a person has between their ideal self and actual self with large discrepancies increasing the likelihood of



and external behaviour. Attention to moderating variables frequently begins with perspectives regarding the Self because it is widely recognised that a distortion about the self permeates many other psychological and behavioural components, with a range of associated symptoms. This may be more widely understood as self-esteem, which is often regarded as a preceding variable for social competencies. Explanations for differences in levels and kinds of self-esteem remain a primary consideration for researchers and psychologists in addition to other contributory factors relating to social development. Consistent within this body of research are contributions from attachment theorists who are interested in the internal conflict in children resulting from qualitative differences in attachment security. These accounts are convincing despite their rather close focus upon the mother, which like many other studies fail to consider paternal influences upon the development of children, particularly sons.

Cognitive psychologists also consistently inform our understanding of the relationship between cognitive development and social competency – e.g. the development of theory of mind, empathy and so on. Research by clinicians also highlight the pervasive nature of anxiety disorders, and incorporates social-cognitive explanations. In addition, appraisal processes which lead to anxiety-related biased

**The way in which children deal with negative experiences; whether they worry or fight, for example, is related to the strategies that they employ in order to regulate their negative emotions**

selective attention ('threat sensitivity') contributes to our understanding of poor problem-solving skills between peers. In short, these interrelated variables (eg: self-esteem, attachment security, abuse, anxiety, threat sensitivity, parenting styles etc.) provide to some extent, evidence for their potential interaction upon a child's appraisal of events, and their own coping resources. Therefore the influences of variables upon different coping styles in children are an important consideration as the exacerbating effects of maladaptive coping upon peer victimisation are becoming clear.

Studies reviewed by Wells et al (1994)

clearly support the view that emotional arousal affects attentional functioning, for example; sadness has been shown to influence a style of coping characterised by increased self-focused attention. Studies have shown that depression and anxiety are correlated with greater distractibility in some tasks. These kinds of coping strategies are common in children and typically characterised by rumination or fidgeting in children. Practitioners will undoubtedly be able to relate these latter characteristics to children diagnosed with disorders such as ADHD. In short therefore, it is hypothesised (Wells et al 1994:247) that "emotion causes attentional disorder" but also that "attentional factors could have a causal role in emotional disorder".

In addition, the role of self-evaluation is not only related to the appraisal of events but also acts as a 'self guide' (i.e. do's and don'ts of early socialisation) and is therefore fundamental to a child's moral standards. Research into self-regulation exposes paths not fully explored in relation to coping strategies, frames of reference and self-regulation. Finally, also discussed briefly here and of particular interest to practitioners, is the influence of peer status and perceived power in relation to anger regulation. The more recent view of bullies as skilled manipulators (Sutton 2001) – who select appropriate regulatory strategies in order to promote their position within the peer group – challenges traditional ideas that bullying is related to social deficits and identifies peer culture as an increasingly potent variable.

#### **Peer Support and Coping**

This research involved 103 children mostly aged 10 and 11, from a West London Primary School over a one year period. Three questionnaires were employed as follows: 1: Beck Youth Inventories - three measures of emotional impairment; anxiety, depression and anger. 2: Bully/victim peer nominations. 3: Coping strategies. In addition, the researcher worked closely with children by facilitating a Drama and Communication Workshop over an eight-month period. This activity focused on peer support and group cohesion, while encouraging empathy and social support seeking. Here the group facilitates shared goals and values between peers with tasks such as group script writing and the performance of plays portraying shared concerns (in this case bullying and parental separation) and rap songs (written by two boys who had a shared experience of fear of/actual father leaving home).

Some predictions were supported here but the majority of findings were unplanned. This was not surprising as the nature of

working with the peer group, rather than relying on questionnaires alone, allowed for the emergence of concepts and ideas which then informed us that some important variables needed including. For this reason the group-work proved invaluable as well as fulfilling. The way in which children deal with negative experiences; whether they worry or fight, for example, is related to the strategies that they employ in order to regulate their negative emotions, therefore evidence surrounding coping strategies was extensively reviewed and evaluated for the purposes of this research. Negative self-beliefs not only affect social efficacy but are also argued to produce styles of reaction which are unattractive to other people making the individual oversensitive to negative feedback, leading to negative responses, strengthening negative beliefs and so on (Wells et al 1994:319). Therefore the appraisal of a situation is related to the coping strategy employed and if a situation is appraised as stressful the coping strategy employed will aim to alleviate the anxiety

**The family is crucial therefore, but it has also been suggested that a "disrupted marriage generates problems that facilitate child abuse"**

resulting from such an appraisal. Important here is the understanding that strategies employed are influenced by the status the child seeks within the peer culture which, according to Sutton (2001) may award bullies with the power and popularity they crave. In short, the selection of regulatory strategies may be dependent upon the perceived outcome in relation to the status of the child.

The coping strategies are measured here in response to imagined conflict situations with peers and adults. There are two groups of measures (totaling five coping strategies in total). First: 'avoidance strategies', i.e. internalisation, distancing and externalising. Internalisation primarily involves the individual blaming themselves and not unexpectedly this has been associated with children's anxiety, e.g. "I get mad at myself" or "I worry about what happened". Distancing refers to strategies which 'save face' by not thinking about the incident e.g. "I say to myself it doesn't matter". The final avoidance strategy i.e.; externalising, involves dealing with negative emotional reactions



resulting from a stressor by taking them out on external objects e.g. “I shout to let out my anger”. The second group of coping strategies measured here are ‘approach strategies’ which aim to manage the problem itself, i.e. problem solving e.g. “I change something so things will be OK” and social support seeking e.g. “I talk to somebody about how it made me feel”. The latter coping strategy is generally more associated with females.

### Findings – Anxiety and Anger

Results of nomination measures showed that there are nearly five times as many male bullies compared to female bullies in this school. This may be partially explained by the harsh and severe nature of male bullying compared to the majority of female bullies who tend to be less visible ‘lower level’ bullies; the effects of which may be buffered to some extent by social support compared to boys. However, the nature of female bullying is characterised by attempts to hamper such support to the victim by name calling, rumour-mongering and other ways of reducing the status of the victim in the peer group.

The results showed that for non-bullies externalisation with peers is caused by externalisation with adults with no other predictors. However for bullies, *anger* (.017) in addition to the primary predictor of externalising with adults (.001) also predicts externalising with peers. For boys and bullies across both genders, anger is causally related to depression with a further link to anxiety for *non-bullies only*. Anxiety, as highlighted earlier, may result from negative problem-solving experiences and may mediate a link to victimisation. However, for bullies the causal ‘*pathway for aggression*’ includes *externalisation, anger and depression but anxiety is not causally related to bullying here*.

However, bullies who suffer from anxiety are less likely to problem-solve with adults. Bullies who do problem-solve with adults are less likely to internalise with peers or suffer from anxiety and more likely to problem solve with peers. Similarly, bullies who problem-solve with peers are less likely to internalise with adults. The negative crossover relationships for bullies between problem-solving and internalisation from adult to peer contexts indicate that causal relationships exist between problem-solving with adults and internalisation with adults leading to low levels of problem-solving with peers. This suggests that worrying when attempting to solve problems with adults makes problem-solving with peers unlikely for bullies.

Problem solving with adults also leads to

problem-solving with peers in the absence of internalisation with adults. Problem-solving with peers causes internalisation with peers.

*In short therefore, if attempting to problem-solve at home with an adult leads to rumination and worry, this problem-solving strategy will not be practised with peers and visa versa, if the problem-solving with peers causes rumination, the strategy of problem-solving will not be practised with adults.* This pattern does not appear with children who are not bullies as the approach strategies do not predict any avoidance strategies (even negatively) or visa versa. However *problem-solving with peers is related to anxiety for non-bullies, which causes victimisation.* If distancing i.e. ‘saving face’ is practised by bullies it predicts employment of the same strategy with peers but also predicts *low* levels of support seeking with peers. Interestingly the variable of social-0support seeking with adults is not a predictor for any other variable for bullies compared to *non-bullies who are more likely to seek support from peers if they seek support from adults, but less likely to problem-solve.*

This research has identified the causal relationship between depression and anger and the way in which anger is channeled through externalisation. For non-bullies anger is not channeled through aggression but can lead to anxiety via depression and the child becomes vulnerable to victimisation. Highlighted here also is the importance of positive experiences during problem-solving with peers and adults, with negative experiences with peers leading again, to

**Surely the way forward therefore, are intervention strategies which provide individual and group support in schools for the very many children who are being torn apart by the people they love the most as ‘there’s no place like home, for either happiness or violence’**

anxiety and victimisation for non-bullies (who may then employ avoidance strategies) and negative experiences with adults leading to high levels of rumination for bullies, making problem-solving with peers unlikely. Finally, the common pattern of learned coping strategies from adult contexts to peer contexts is clearly absent for bullies with

regard to support-seeking.

### Conclusion

The results of this study share a common ground with previous research (e.g. Fabes et al 2001) which has suggested that the coping strategies of adults influence the coping strategies and social competencies of children. The present results focus on the strategy employed by the child and the parallel employment of the same coping strategies during conflict situations with adults and also conflict situations with peers, suggest the significance of social learning in child development whereby the behaviour of models is imitated. As this model is a child’s perception of an ‘ideal’ standard worth replicating, it is reasonable to assume that parental behaviour is fundamental to modeling in the social learning process. In short, if the variable identified as the primary cause for externalisation across all children is the employment of the same strategy during conflict with adults, the premise here is that a significant adult is likely to be employing this strategy too. In line with the results of Fabes et al (2001) who identified ‘harsh’ coping strategies by parents when responding to negative emotions in children, this research suggests that if such experiences occur during problem-solving attempts by the child, they are likely to react in the same manner. Crucial here is the predatory variable for externalisation in bullies i.e. *anger*; which distinguishes between the externalising child and the bully. Important also is the understanding that the existence of anger is not a factor exclusively identified for bullies i.e. it is not that bullies suffer from greater anger compared to other children such as victims, nevertheless anger is identified as the *cause* of their externalisation or to take this argument a step further, their bullying behaviour.

As this research has identified that bullying is driven by anger - a powerful and motivating force expressed by phrases such as “I just had to let it out Miss” - the reason for the helpless and often vulnerable situation faced by many teachers is more easily explained. The internal reward systems of bullies are influenced by powerful ideals. Therefore activities should avoid placing the bully in a powerless situation, such as areas of the curriculum which promotes a sense of shame and failure for the child. Self-reward and positive relationships are possible by advocating power through a sense of achievement, such as sporting activities, manual skills and mentoring. This would provide a safe and productive environment for the channeling of anger and the internalisation of positive role models.

In addition to this, the bully has experienced rumination as a result of their aggressive conflict with adults and, as mentioned earlier, this discourages attempts at problem solving with peers – therefore the child employs the strategy he is most familiar with: externalisation. While the negative consequences of abuse by adults towards children cannot be fully eradicated, some internal consequences may be reduced. For example in cases of a child suffering harsh physical punishments, feelings of shame, or feeling ‘bad’ can be reduced, together with the onset of related disorders including learned aggression, by open communication and assisting the child in re-building their self-esteem, optimism and trust. (Meyer, 1999: 239). As family breakdowns may predispose a person to abusing (here we are referring mainly to physical abuse) and also vulnerability to being abused (and, in addition, a lack of family support strengthens the consequences of the trauma), then the issue of more freely available support for the family during acrimonious separations must surely be addressed. The ‘voice’ of the child is now represented in courts (Children and Family Court Advisory Support Service critically evaluated in an ongoing report by Smart et al 2003) and parents are offered mediation and counseling during marital breakdowns. However emotional support specific to children under these

circumstances is not easily and quickly available, and often comes too late if at all. Surely the way forward therefore, are intervention strategies which provide individual and group support in schools for the very many children who are being torn apart by the people they love the most as ‘there’s no place like home, for either happiness or violence’ (Meyer 2001;234).

**As this research has identified that bullying is driven by anger ...the reason for the helpless and often vulnerable situation faced by many teachers is more easily explained.**

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continued from page 7

- *Their density in different parts of the painting?*
- *Their movement? Their colors?*
- *What do you notice about the background?*
- *How would you describe the artist's style? How have they applied the paint? Can you see brush strokes?*
- *It's color? The way the background color interacts with the lines and dots on the surface of the painting?*

## Step 2: Analysis

Once your students have listed everything that they noticed about the art, begin asking simple analytical questions that will deepen their understanding of the work.

For instance:

- *Do the lines, shapes and colors of this painting remind you of anything? Perhaps elements in the natural world?*
- *What effect do the dots have on the eye? How would the painting be different if the dots were blended into fields of color?*
- *What tools might the artist have used to paint this image?*
- *What time period do you think this is?*
- *What time of day is it?*
- *What seems to be missing from the work?*
- *Does the work remind you of others types of work?*
- *Does this painting have depth? Or does it feel like a flat surface?*
- *How does this painting make you feel? Do you think it suggests something concrete or something more poetic or spiritual?*

After each response, always ask,

- *“How do you know?” or “How can you tell?”*

so that students will look to the work of art for visual evidence to support their theories.

## Step 3: Research

Now that your students have had a chance to look carefully and begin forming their own ideas about a work of art, feel free to share with them the background information. It provides information you cannot get simply by looking at this painting.

When you have finished sharing the information, consider the following:

- *Does the background information reinforce what you observed and deduced on your own?*



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- *Did it mention anything you did not see or think about previously? If so, what?*
  - *How would your experience of this artwork differ if you read the background information first?*

#### **Step 4: Interpretation**

Interpretation involves bringing your close observation, analysis, and any additional information you have gathered about a work of art together to try to understand what it means.

There can be multiple interpretations of a work of art. The best informed ones are based on visual evidence and accurate research.

Some interpretive questions to consider for art are listed below:

- *What choices did the artist make in order to achieve all this? For instance, In what way does this painting suggest a desert? The desert after the rain?*
- *In what way does the painting suggest water? Rain? Riverbeds or underground springs?*
- *What signs and symbols suggest the spiritual presence of the ancestors?*
- *What about the painting suggests a love for this place or even a spiritual feeling toward it?*
- *What does this work tell us about the role of art in the culture? How is that the same or different from the role of art in American culture?*

#### **Step 5. Critical Assessment and Response**

Critical assessment and response involves a judgment about the success of a work of art. It is optional but should always follow the first four stages of the **Learning to Look** method. Art critics often engage in this further analysis and support their opinions based on careful study of and research about the work of art.

Critical assessment involves questions of value. For instance:

- *Do you think this work is successful and well done? Why or why not?*

This fifth stage can also encompass one's response to a work of art.

- *Do you like this work of art? Does it move you?*
- *Does knowing something about the art and culture affect how you perceive or feel about this work?*

One's response can be much more personal and subjective than one's assessment.



# Student Pledge

**I will be a role model** — I will not use my friends, phone or electronics to spread rumors or say hateful things, I won't ignore it when others are cruel and intimidating and I won't use my hands for hurting myself or others.

Stopping bullying begins with me. Taking this pledge means I will not be quiet, **I will speak up.**

- **I will not watch or take part in bullying.**
- **I will help people who are being bullied by telling someone who can help. (family, teachers, friends)**
- **I will be a friend to those who are being bullied.**
- **I will not keep quiet about bullying.**
- **I will not use my hands or my words for hurting myself or others.**

---

**Signature**

**Date**



# Adult Pledge

**I will be a role model** — I will not use my phone or computer to spread rumors or say hateful things, and I won't ignore it when others are cruel and intimidating.

Stopping bullying begins with me. Taking this pledge can change someone's life in a meaningful way. I will forward it to my friends and family to help grow a community committed to ending bullying. **I will speak up.**

- **I will not watch or take part in bullying.**
- **I will help people who are being bullied.**
- **I will take seriously and act accordingly when students report incidents of bullying behavior to me.**
- **I will be a friend to those who are being bullied.**
- **I will not keep quiet about bullying, and will take any opportunity I can to educator others about the consequences of bullying.**
- **I will not use my hands or my words for hurting myself or others.**

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**Signature**

**Date**



Plymouth State  
UNIVERSITY

# TIGER TALK!

Roaring reviews from schools who enjoyed TIGER during last year's 2011-2012 Season

Per usual, the troupe was **OUTSTANDING!!!**  
 I have been a fan of the TIGER program for years, it has been presented each year in the various districts I have worked in...Your longstanding team members are still as fresh and dynamic as ever... Thank you for coming to our school.

Bonnie Jean Kuras  
 Principal  
 Sanbornton Central School  
 Sanbornton, NH



The performance was awesome! All the kids and adults keep talking about how wonderful it was. The staff was professional, courteous and couldn't be more friendly. I'm excited to work with you all again.

Stephen Adams  
 School Counselor  
 Berkshire Elementary School  
 Richford, VT

It was excellent! The whole school really enjoyed the performance and I received wonderful feedback regarding the breakout sessions. I was so excited and pleased with how it all worked out. I believe strongly in the message you are spreading and the creative ways you are doing so. I have all intentions of spreading the word to other schools about how great and worthwhile TIGER is.

Jennifer Lee-Feinberg  
 School Counselor  
 Unity School  
 Unity, NH



I thought it was wonderful... And I have heard comments from students who I feel really needed to get the message and did! The parent workshop presenter was awesome as well... looking forward to another presentation another year.

Maureen Sodaro  
 School Counselor  
 Richford Elementary  
 Richford, VT



# TIGER TALK

The show was better than ever! **EVERYONE** loved it! We will definitely be booking again for next spring, and I am hoping to get the OK for you to come in the fall as well.

Wayne VanGorden, Principal  
Jennie D. Blake School, Hill, NH

*Best show yet! Students were riveted by the performance.*

Robin Hogan, School Counselor  
Ashland Elementary, Ashland, NH

Mary Beth Thompson  
School Counselor  
Sunset Heights Elementary  
Nashua, NH

Lauren Keefe-Matava  
4th Grade Teacher  
Broken Ground School,  
Concord, NH

*The show was fantastic!!! Everyone loved it. One of our 2nd graders told his teacher after it was over that "this was the most beautiful music I have ever heard in my life". And he meant it- isn't that sweet?*

The show was great. The students really like the skits and the information that is presented is very appropriate. Thank you for accommodating us on such short notice.



Melissa L. Chase  
4th Grade Teacher/ETAP  
Smyth Road School  
Manchester, NH

*It was great! The children really seemed to enjoy the performance and the actors were very friendly and professional. Hopefully we will be able to have you back in the future!*



What an awesome program!!!!  
Such talent and what a message.  
Thank you sooooo much.

Pat Glasson  
School Counselor  
McClelland Elementary School,  
Rochester, NH

The performance "Just Between Friends" was wonderful! Students and staff talked about how much they liked it all afternoon and even the next morning! The TIGER performers do a wonderful job balancing humor and sending an important message.

It's always fascinating to me to see the power of theater in terms of delivering a message and what a strong impact it has on kids' and adults' minds and actions. Thanks so much. We are proud to be a TIGER school and can't wait for the next CD to come out.



Suzanne Pyszka  
Principal  
Maple Avenue Elementary, Goffstown, NH

*It was well received and very entertaining. Our students were engaged. The performers were wonderful and well spoken. Very impressive. Thanks for everything!*



Sara Pennock, School Counselor  
Morristown Elementary School, Morrisville, VT

Michelle Lavalley, MEd  
Assistant Principal/High School Coordinator  
Henry W. Moor School, Canaan, NH

