Present

The Billy Goat's Gruff

Study Guide
Music by
Wolfgang Amadeus Mozart,
Gioacchino Rossini,
Gaetano Donizetti

Libretto & Adaptation by
John Davies

Funding for

The Billy Goat’s Gruff

has been underwritten by

The William E. Schmidt Foundation

Performances by permission of John Davies
UK Opera Theatre Staff

Everett McCorvey
Artistic Director

Marc Schlackman
Director, Schmidt Opera Outreach Program

Kelsey Loeslie
UKOT Program Coordinator

Michelle Kelley
Outreach Program Coordinator

Schmidt Vocal Arts Center
412 Rose Street
Lexington, KY
40506-0022

General Office: (859) 257-9331
Education Outreach: (859) 257-2156
William E. Schmidt Opera Outreach Program
soop@uky.edu
www.uky.edu/FineArts/Music/Opera
Our Mission

- To make the arts accessible to children of all ages.
- To introduce students to the fundamental components of opera.
- To introduce students to basic operatic terminology.
- To cultivate an understanding for and an appreciation of opera.
- To help students identify with fictional characters in human situations as a means of understanding themselves and others.
- To EDUCATE and ENTERTAIN!
TO THE TEACHERS

This Teacher Guide is sent for use by classroom and music teachers in anticipation of a performance of *The Billy Goats Gruff* by UK Opera Theatre’s Schmidt Opera Outreach Program.

This guide is designed to benefit both the student and educator with regard to the development of an inter-disciplinary approach to opera education. The activities provided in the teacher guide assist students to actively listen and observe live opera. Also included are follow-up worksheets that encourage students to internalize what they saw, heard and felt. We encourage you to use this guide to augment your existing curriculum in the many disciplines that are included. Please feel free to copy or adapt any part of the guide for use your students. Although our production of *The Billy Goats Gruff* stands on its own merit, a prepared student will better understand and more fully appreciate our presentation.

We at University of Kentucky Opera Theatre and OperaLex believe that the performing arts are an essential component of every student’s education and that he/she should be afforded opportunities to explore this medium. To help accomplish this, we are committed to fostering strong partnerships with schools, educators, and parents to provide students with access to opportunities that illustrate how the arts are vital to our humanity.

We sincerely hope that you and your student’s experience with the William E. Schmidt Opera Outreach Program will be genuinely rewarding, providing the catalyst for a lifelong appreciation of opera and the many art forms that combine to make this unique experience.

Sincerely,

Marc Schlackman
Director of Education Outreach
University of Kentucky Opera Theatre
William E. Schmidt Opera Outreach Program
MEET THE PRODUCTION TEAM

Stage Director ................................................................. Janet Scott
Music Director/Accompanist .................................... Christina Wagoner
Costume Designer ....................................................... Aaron Chavatal

THE CAST

Lucy ................................................................................... Gabrielle Barker
Osmin ............................................................................... Kyle Burney
Ernesta ............................................................................. Joelle Lachance
Dandini ............................................................................. Jeshua Logston
The University of Kentucky Opera Theatre and the Schmidt Opera Outreach Program strive to address the following Kentucky Learning Goals and Academic Expectations for Arts and Humanities (Dance, Music, Theatre, Visual Arts) and the National Standards for Arts Education.

Kentucky Core Academic Standards – Arts and Humanities – Primary

The three arts processes of creating, performing and responding to the arts provide a basis for deep understanding and appreciation of the arts.

Creating involves planning and creating new music, dance, drama/theatre or visual arts, or it may involve improvising in music, dance or drama/theatre. Improvising is the composing of new music, reciting/acting new dramatic material, or creating new dance movements on the spur of the moment.

Performing is limited to the performing arts of music, dance and drama/theatre. Performing involves presenting previously created works for an audience. Although the process of performing involves following a creative plan conceived by a composer, playwright or choreographer, there is still opportunity for creative interpretations in the performance.

Responding to the arts involves responses on multiple levels. The arts are a tool for communication and are capable of delivering meaning through literal and emotional content. Responding to the emotional content of artworks involves actually feeling the emotion(s) set forth by the creator. Responding can also involve intellectual analysis of works of art in regard to their design, effectiveness and quality.

Academic Expectations 2.25 and 2.26 bring forward the study of the humanities in the arts. The arts reflect time, place and society and offer a mirror to the human experience. The powerful communication qualities of the arts also enable them to be a factor that can drive the human experience. Study of historical and cultural contexts in the arts is an essential and integral part of instruction across all the art forms and across all grade levels.

Big Idea: Humanity in the Arts

The arts reflect the beliefs, feelings, and ideals of those who create them. Experiencing the arts allows one to experience time, place and/or personality. By experiencing the arts of various cultures, students can actually gain insight into the beliefs, feelings and ideas of those cultures. Students also have the opportunity to experience how the arts can influence society through analysis of arts in their own lives and the arts of other cultures and historical periods. Studying the historical and cultural stylistic periods in the arts offers students an opportunity to understand the world past and present, and to learn to appreciate their own cultural heritage. Looking at the interrelationships of multiple arts disciplines across cultures and historical periods is the focus of humanities in the arts.
**Academic Expectations**

**2.24** Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.

**2.25** In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.

**2.26** Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.
AN ACT relating to the safety, learning, and well-being of students.

Amend KRS 158.440 to identify the Golden Rule as the model for improving attitude and the rule for conduct for all public school students; require school districts to have plans, policies, and procedures dealing with measures for assisting students who are engaging in disruptive and disorderly behavior, including harassment, intimidation, or bullying of another student; amend KRS 158.441 to define "harassment, intimidation, or bullying"; allow civil exchange of opinions or debate or cultural practices protected under the state or federal Constitution to be included in areas exempt from definition of "harassment, intimidation, or bullying"; amend KRS 158.148 to require school districts to formulate a code of acceptable behavior and discipline that embraces the Golden Rule as the model for improving attitude and the rule for conduct for students; require the code of acceptable behavior to prohibit harassment, intimidation, or bullying of a student and include procedures for identifying, reporting, investigating, and responding to complaints, a strategy for protecting complainants from retaliation, a process for annually discussing the code and the consequences of violating the code with students and their parents or their legal guardians; require school districts to provide training on the code of acceptable behavior to school employees who have direct contact with students, if funds are available; require district to incorporate information regarding the Golden Rule and the code of acceptable behavior in employee training manual; require school councils that are proposing to adopt an instructional program or curriculum designed to instruct students on issues regarding harassment, intimidation, or bullying to afford parents the right to inspect and review the instructional material and to address the council on the proposal prior to its adoption; offer parents and legal guardians the opportunity to opt out their students from programs or curriculum regarding harassment, intimidation, or bullying; specify that students who are opted out shall remain subject to the policy that prohibits harassment, intimidation, or bullying; amend KRS 158.150 to include the breaking of the Golden Rule through student harassment, intimidation,
or bullying as a cause for suspension, expulsion, or other appropriate disciplinary action; amend 158.444 to require local school districts to report to the Kentucky Department of Education all incidents where a student has been disciplined for harassment, intimidation, or bullying three times in a single semester or where an individual has been the object of three or more documented incidents of harassment, intimidation, or bullying in a single semester; create a new section of KRS 158 to require that all student data collected that is related to harassment, intimidation, or bullying be subject to the confidentiality provisions of both the federal and the Kentucky Family Education Rights and Privacy Act and afford parents the right to inspect or challenge student records as permitted under those provisions; require individual student data collected that is related to harassment, intimidation, or bullying to be placed in the student's disciplinary record; create a new section of KRS 158 to provide immunity to school employees or students from a cause of action for damages arising from reporting in good faith a student's disruptive or disorderly behavior if school and district procedures are followed regarding the report; make technical corrections; identify this Act as The Golden Rule Act.

Find the full text of the Bill; HB91/08RS at:

https://apps.legislature.ky.gov/record/08rs/hb91.html
**Wolfgang Amadeus Mozart** (1756-1791) was probably the most famous child prodigy the world has ever known. He began composing at age five, played piano for Queen Maria Theresa at age six, completed his first symphony at eight, his first opera at eleven, and was first published at age nine. Mozart was born in Salzburg, Austria, but spent most of his early years away from home. His father, Leopold, realized his son’s genius and wanted all of Europe to know about it. So they traveled, playing for royalty, government officials, and musicians at every stop on the road. Mozart wrote over 500 compositions, including: 41 symphonies, 17 operas, 51 concertos, 22 string quartets, 56 sonatas, and 7 masses.

**Gioacchino Rossini**, born in Italy in 1792, he occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. The son of a horn-player and a mother who made a career for herself in opera, as a boy he had direct experience of operatic performance, both in the orchestra pit and on stage. His operas from his first relative success in 1810 until 1823 were first performed in Italy. There followed a period of success in Paris, leading to his final opera, William Tell, staged in Paris in 1829. Of Rossini's three dozen or so operas, The Barber of Seville is probably the best known, Other well known comic operas include *The Italian Girl in Algiers* and *Cinderella*. More serious Operas included *Otello, Moses in Egypt* and *William Tell*. Rossini died in France in 1868.
Gaetano Donizetti, the youngest of three sons, Donizetti was born in 1797 in Bergamo, Italy. His family was very poor with no tradition of music. Nevertheless, Donizetti received musical instruction, without charge, from Simon Mayr, a German composer of internationally successful operas. Donizetti was not well known internationally until 1830, when his Anna Bolena was premiered in Milan. He almost instantly became famous throughout Europe. L'elisir d'amore, a comedy produced in 1832, came soon after, and is deemed one of the masterpieces of 19th-century opera buffa (as is his Don Pasquale, written for Paris in 1843). Shortly after L'elisir d'amore, Donizetti composed Lucia di Lammermoor, based on the Sir Walter Scott novel The Bride of Lammermoor. It became his most famous opera, and one of the high points of the bel canto tradition.

John Davies (lyrics and story adaptation) is a professional opera singer who has performed with opera companies throughout the United States, including the Metropolitan Opera Company, San Francisco Opera and the Boston Opera. He has also performed in concert as bass-baritone soloist with many symphony orchestras. A father of six children, Mr. Davies takes an active interest in the performing arts for young people. He spends part of each year writing, narrating and hosting educational programs for opera companies, symphony orchestras and children’s museums in the United States. His opera, The Night Harry stopped Smoking has been listed as one of the most often performed operas in North America and recently won a national award. Mr. Davies’ operas for young audiences include Three Little Pigs, Never Tickle a Mule, The Billy Goats Gruff, Jack and the Beanstalk and Little Red’s Most Unusual Day.
ABOUT THE BILLY GOATS GRUFF

The story of Billy Goats Gruff is familiar to most children, and, like all fairy tales, is found in many versions. We hope you will read the fairy tale to your students before seeing our opera. The differences between our version and your fairy tale will make excellent discussion topics.

In creating our opera, John Davies compiled music from operas by Mozart, Donizetti, and Rossini and, then, wrote the words to Billy Goats Gruff:

MR. DAVIES’ VERSION OF

THE BILLY GOATS GRUFF

Lucy, Ernesta, and Dandini, our billy goats, decide to meet at the old wooden bridge one day after school. The first thing they do is play a game of hide-and-seek. Lucy hides her doll, Lucy D., in the tree on the other side of the bridge. While they are playing the billy goats hear a strange sound, and soon realize they are not alone. A stranger appears…someone they do not know. He is Osmin, the “bully” goat, and they soon discover that he is a bully who loves to scare kids and spoil their fun. After the billy goats refuse to play with this scary stranger, Osmin closes the bridge.

The billy goats decide to go the long way home and get an adult for help. But there is one big problem: Lucy’s doll is stuck in the tree on the other side of the bridge and Lucy can’t stand the thought of leaving her all alone. The billy goats realize that they are now in a real pickle.

How do our Billy Goats Gruff solve their problem? What would you do?
PRE

SHOW

ACTIVITIES
BEFORE THE OPERA

This study guide is designed for a wide range of students of different ages and levels. Please select those portions that you feel are the most suitable for your classes.

♦ Ask students for their ideas about what an opera is. Write “opera” on the board. Under it list the student’s answers. (Ask again after the performance and see if their opinions have changed.)

♦ Discuss the difference between an opera and a play. Talk about how the music supports the action and heightens the dramatic tension. Discuss how the tempo and mood can effect the drama and movement.

♦ Discuss how tempo relates to the elements of music. What is tempo?

♦ Discuss the difference between an opera and a musical and the difference between a musical and a play.

♦ Read the synopsis of the opera of Three Billy Goats Gruff to the students. Discuss the characters: how do they think they will sound, look, behave? What do they think the set will look like? The costumes?

♦ Play samples from the arias featured in The Billy Goats Gruff. Ask the students to respond: is the music cheerful, sad, spooky, thoughtful...?

♦ Play music from the composers and have the students move and dance.
What Is An Opera?

An opera is simply a play in which people sing. In most operas all words are sung by trained opera singers. What’s the difference between a musical and an opera? In a musical many of the words are spoken and there are musical numbers sung by people with a variety of singing ability.

If an opera is just a play, then why do people sing?

Theater and plays have been around for hundreds of years. Music was added to enhance the feelings that were being portrayed on stage. Singing is a very special form of music because the instrument (like our feelings) comes from inside. Our voice is part of us. We use our voices to express how we feel, whether we sing, talk, laugh, cry, moan or growl. Operas powerfully combine the drama of the theater with music, vocal and instrumental, to create this lasting art form that is enjoyed throughout the world.

Just as athletes must practice many hours before they are good enough to play professionally, opera singers must practice many hours before a performance is ready to be seen and heard by an audience. But, long before the singing starts…long before the curtain can go up…plans must be made:

**Composer** – starts with an idea and then writes the music.

**Librettist** – works with the composer to provide words that go with the music.

**Conductor** – an accomplished musician who works with the stage director and leads the orchestra and the singers in the performance.

**Stage Director**– interprets what the composer and librettist has written and prepares the opera for performance. The director makes the final decisions about the designs and where and how the singers will move on stage.

**Set Designer** – makes decisions about the size of the set and what it will look like and what materials it will be made out of.

**Costume Designer** – is in charge of creating the costumes for the entire cast. The costumer must look at color scheme, body type and the age of each character when creating the right look for each character.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
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<tbody>
<tr>
<td>Soprano</td>
<td>A woman who can sing very high.</td>
</tr>
<tr>
<td>Mezzo-Soprano</td>
<td>A woman who can sing low.</td>
</tr>
<tr>
<td>Tenor</td>
<td>A man who can sing very high.</td>
</tr>
<tr>
<td>Baritone</td>
<td>A man who sings between high and low.</td>
</tr>
<tr>
<td>Bass</td>
<td>A man who can sing very low.</td>
</tr>
<tr>
<td>Ensemble</td>
<td>A small group of singers.</td>
</tr>
<tr>
<td>Aria</td>
<td>The Italian word for song. In an opera, an aria is sung by one person.</td>
</tr>
<tr>
<td>Duet</td>
<td>A song that is sung by two singers.</td>
</tr>
<tr>
<td>Trio</td>
<td>A song that is sung by three singers.</td>
</tr>
<tr>
<td>Quartet</td>
<td>A song that is sung by four singers.</td>
</tr>
<tr>
<td>Finale</td>
<td>A big musical number at the end of an act or at the end of the opera.</td>
</tr>
<tr>
<td>Dance Style</td>
<td>The way a character moves to music.</td>
</tr>
<tr>
<td>Character</td>
<td>A person represented in a play, opera, book or other artistic piece.</td>
</tr>
<tr>
<td>Set</td>
<td>The fixed structure that creates a recognizable location for the play.</td>
</tr>
<tr>
<td>Props</td>
<td>The furniture and hand held objects used in the play.</td>
</tr>
<tr>
<td>Costume</td>
<td>clothing made to help the audience know and understand who a character is.</td>
</tr>
<tr>
<td>Recitative</td>
<td>A narrative <em>song</em>, used in operas, in which the story is told in the rhythm of natural speech with slight melodic variation and little orchestral accompaniment.</td>
</tr>
</tbody>
</table>
# Matching Fun

**Directions:** Match the following definitions with the terms to the right.

<table>
<thead>
<tr>
<th>Definition</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>A play where trained actors sing most or all of their parts.</td>
<td>Props</td>
</tr>
<tr>
<td>The Italian word for song. In an opera, it is sung by one person.</td>
<td>Conductor</td>
</tr>
<tr>
<td>Person who makes decisions about the size and look of the set.</td>
<td>Soprano</td>
</tr>
<tr>
<td>Big musical number at the end of the opera.</td>
<td>Trio</td>
</tr>
<tr>
<td>A male who can sing very high.</td>
<td>Librettist</td>
</tr>
<tr>
<td>The person who writes the music.</td>
<td>Composer</td>
</tr>
<tr>
<td>A song sung by three singers.</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td>Person who leads the musicians and singers during the performance.</td>
<td>Tenor</td>
</tr>
<tr>
<td>A small group of singers.</td>
<td>Stage Director</td>
</tr>
<tr>
<td>A female who can sing very high.</td>
<td>Finale</td>
</tr>
<tr>
<td>Person who writes the words for the opera.</td>
<td>Tech. Director</td>
</tr>
<tr>
<td>A woman who can sing low.</td>
<td>Set Designer</td>
</tr>
<tr>
<td>Person who interprets the story and decides where to move the singers.</td>
<td>Baritone</td>
</tr>
<tr>
<td>A male who sings between high and low.</td>
<td>Opera</td>
</tr>
<tr>
<td>A song sung by four singers.</td>
<td>Aria</td>
</tr>
<tr>
<td>Person who gets the set built and talks to all directors and designers.</td>
<td>Costume Designer</td>
</tr>
<tr>
<td>Person in charge of creating the clothing for the performers.</td>
<td>Quartet</td>
</tr>
<tr>
<td>A male who can sing very low.</td>
<td>Ensemble</td>
</tr>
<tr>
<td>The furniture and hand held objects used in a play.</td>
<td>Bass</td>
</tr>
</tbody>
</table>
HOW DO I BEHAVE AT AN OPERA?

♦ You may not realize it, but the performers can hear a lot of things that go on in the audience. Talking and movement in the audience can be very distracting for the performers. So Shhhhhhhhh!

♦ Keep your hands to yourselves during the performance so that you don’t disturb the person sitting next to you.

♦ It is very appropriate to clap after an aria or an ensemble piece, especially if you really liked it. Also, clapping at the end of the opera shows the performers that you really liked the show.

♦ If you really liked the show you can shout our “bravo”, “brava” or “bravi”. That’s the Italian word for “great job”! “Bravo” is for men. “Brava” is for women. And, “bravi” is for the whole cast.

READY TO GO SEE AN OPERA?

WONDER HOW IT ALL GOT PUT TOGETHER?
**A Recipe for Opera**

Combine: A great story  
A genius writer: like Shakespeare  
A genius composer: like Mozart

Mix With: Terrific singers  
A brilliant conductor  
Clever staging  
Beautiful sets & costumes

Simmer together, stir constantly and serve!

**Now You Know.**

**Go - And Have Fun!**
POST

SHOW

ACTIVITIES
**AFTER THE OPERA**

**MUSIC TEACHERS:**

1. Help the students recall the many different moods created in the music. How did rhythm, dynamics, and tone affect the story that the music was telling.

2. Ernesta sings a recitative when he recognizes Osmin. Ask the students to make up their own recitative. Keep it simple (maybe one pitch only) and use everyday dialogue. Maybe start by singing a teacher/student dialogue with them.

3. Audio-Visual: Watch a scary scene from a movie with the sound turned off. Let them discover the power music has to create a feeling or mood.

4. Reverse #3. Find a good, descriptive orchestral piece (perhaps from a ballet). Play it and have the students describe the events they imagine when they hear it.

**LANGUAGE ARTS TEACHERS**

1. Have your students write a critical review. Who was their favorite character? What was their favorite scene? Use the enclosed review form and please, send us a copy!

2. Read a variety of fairy tales from around the world. Select one and “update it making it relevant for today. Have the students describe the setting and the characters. Write dialogue as a class or individually. Act out the story. Then – review your own adaptation, what worked and what didn’t.

**ART TEACHERS:**

1. Create models of our set or the setting of another story. Set designers are required to create working models for directors and builders when designing a set for production.

2. Make a mask! Billy goat or troll – they choose.

3. Costume design: Did our costumes work? Yes or no and why. Create costume designs for other stories. They can draw or color them or use scraps of material, paper and glue.

4. Have the students draw a picture of the opera. (Then, please send us a copy!)

**ALL TEACHERS**

Included in the study guide are supplemental coloring and word puzzle activities for your students to enjoy.
THINGS TO TALK ABOUT AFTER THE OPERA

1. List the ways in which this adaptation of *The Billy Goats Gruff* differed from the original story.

2. At what points in the performance did the audience laugh the most?

3. Opera is becoming extremely popular in America, especially to school age children. Ask your students, put in their own words, a few reasons for this burst of popularity.

4. Which parts of the performance were the most interesting? Why?

5. How might the performance been improved?

6. Which character in the opera did the students like best? Why?

7. What lessons, if any, were included in the story of the opera?

8. What made the story interesting and exciting?

9. Did it build to a conflict? And how was it resolved?

10. Did you believe the characters’ actions and reactions?

11. Did you like the costumes and sets?

12. How did the opera make you feel? Why?
JUST
FOR
FUN
The Billy Goats Gruff
Crossword Puzzle

CROSSWORD CLUES
Fill the answers to the clues in the puzzle.

Across
1. To cross the stream, walk over the ______.
2. Lucy, Dandini and Ernesta are best ______.
3. John ______ wrote this opera.
4. There are three ______ in this opera.
5. Gaetano ______ wrote Don Pasquale.
6. The troll is a ______ to the goats.

The Abduction from the Seraglio.
14. The nasty ______ lives under the bridge.
15. This girl goats gets her name from the famous opera Lucia di Lammermoor.

Down
7. This boy goat gets his name from the famous opera La Cenerentola.
8. “______ is Contagious!”
10. This boy goat gets his name from the famous opera Don Pasquale.
11. Gioacchino ______ wrote La Cenerentola.
12. ______ is mean to the goats.
13. Wolfgang Amadeus ______ wrote
The Billy Goats Gruff
Opera Word Search

WORD LIST

VERTICAL
Baritone
Bass
Bridge
Donizetti
Ernesto
Goat
Lucy
Tenor
Troll

HORIZONTAL
Bravo
Opera
Sing
Soprano
Stage
Wolfgang
Mozart

DIAGONAL
Aria
Billy
Gruff
Rossini

Genius List...find all the remaining words in this word find:
Alma, amplified, auks, Brut, byre, Cole, floe, frag, hare, hoed, Iran, irked, jasmine, khan, moist, nerd, officeholder, reappointed, psychs, restructs, rend, rete, ridd, sole, spews, Toni, transposition, watt, waylays, weir
The Billy Goats Gruff
Opera Word Search Solutions
goat
BULLY PROOFING ACTIVITIES

Provided by

Fayette County Safe Schools Office
Rules for Bully-Proofing Our Classroom

1. We will not bully other students.

2. We will help others who are being bullied by speaking out and by getting adult help.

3. We will use extra effort to include all students in activities in our school.

From Bully Proofing Your School (Elementary) from Sopris West: www.sopriswest.com

Provided by Fayette County Schools Safe Schools Office - visit our website: www.fcps.net/saf/support/bully
Possible Signs of Bullying

A child may indicate by their behavior that he or she is being bullied. If a child shows some of the following signs, bullying may be responsible. Adults should be aware of these possible signs and that they should investigate if a child:

- is frightened of walking to or from school;
- doesn't want to go on the school / public bus;
- begs to be driven to school;
- changes their usual routine;
- is unwilling to go to school (school phobic);
- becomes withdrawn anxious, or lacking in confidence;
- starts stammering;
- attempts or threatens suicide or runs away;
- cries themselves to sleep at night or has nightmares;
- feels ill in the morning;
- begins to do poorly in school work;
- comes home with clothes torn or books damaged;
- has possessions end up "missing";
- asks for money or starts stealing money (to pay bully);
- has dinner or other monies continually "lost";
- has unexplained cuts or bruises;
- comes home starving (money / lunch has been stolen);
- becomes aggressive, disruptive or unreasonable;
- is bullying other children or siblings;
- stops eating;
- is frightened to say what's wrong;
- gives improbable excuses for any of the above.

These signs and behaviors could indicate other problems, but bullying should be considered a possibility and should be investigated.
RESOURCES FOR BULLY PREVENTION AND INTERVENTION

BOOKS FOR KIDS

Ada Potato, Judith Caseley
Angel Child, Dragon Child, Michelle Maria Surat
Arthur’s April Fool, Marc Brown
A Bad Case of Stripes, David Shannon
Bear Party, William Pene DuBois
Being Bullied, Kate Petty and Charlotte Firmin
Benjamin and Tulip, Rosemary Wells
The Berenstain Bears and the Bully, Jan and Stan Berenstain
Best Friends for Frances, Russell Hoban
Blackboard Bear, Martha Alexander
Blubber, Judy Blume
The Brand New Kid, Katie Couric
Bullies Are a Pain in the Brain, Trevor Romain
The Burning Questions of Bingo Brown, Betsy Byars
A Cake for Barney, Joyce Dunbar
Chrysanthemum, Kevin Henkes
Crash, Jerry Spinelli
The Cybil War, Betsy Byars
Dear Mr. Henshaw, Beverly Cleary
Don’t Call Me Names! Joanna Cole
Eagle Song, Joseph Bruchac
The 18th Emergency, Betsy Byars
Feelings, Aliki
Franklin is Bossy, Paulette Bourgeois and Brenda Clark
Franklin Says Sorry, Paulette Bourgeois and Brenda Clark
Harry, Willy and Carrothead, Judith Caseley
Hooway for Wodney Watt, Helen Lester
Hound and Bear, Dick Gackenbach
I Know What I Like, Norma Simon
I Like Me, Nancy Carlson
I’m Terrific, Marjorie Weinmann Sharmat
It’s Okay to Be Different, by Todd Parr
King of the Playground, Phyllis Reynolds Naylor
Nobody Knew What to Do, Becky Ray McCain
The Recess Queen, Alexis O’Neill and Laura Huliska-Beith
Thea the Yellow Tomato, Stephanie Brown
Simon’s Hook, Karen Gedig Burnett
Stick Up for Yourself: Every Kid’s Guide to Personal Power, Lev Raphael
Strider, Beverly Cleary
Telling Isn’t Tattling, Kathryn Hammerseng
Today I Feel Silly and Other Moods That Make My Day, Jamie Lee Curtis
There’s a Boy in the Girls’ Bathroom, Louis Sachar
The Well, Mildred Taylor
Why is Everybody Always Picking On Me? Terrence Webster-Doyle
Yang the Third and Her Impossible Family, Lensey Namioka
Yoko, Rosemary Wells

from Fayette County Schools Safe Schools Office - visit our website: www.fcps.net/sa/support/bully
BOOKS FOR ADULTS

*And Words Can Hurt Forever: How to Protect Adolescents from Bullying, Harassment, and Emotional Violence*, James Garbarino and Ellen Delara


*Bullies and Victims: Helping Your Child Survive the Schoolyard Battlefield*, Sue Ellen Fried and Paula Fried

*The Bully-Free Classroom*, Allan L. Beane

*Bully Prevention Handbook*, John Hoover

*Bullying At School: What we know and what we can do*, Dan Olweus

*Bullying Behavior: Current Issues, Research, and Interventions*, Robert Geffner, Marti Loring, and Corinna Young

*Childhood Bullying and Teasing: What School Personnel, Other Professionals, and Parents Can Do*, Dorothea M. Ross

*Cliques: 8 Steps to Help Your Child Survive the Social Jungle*, Charlene C. Giannetti and Margaret Sagarese

*Defanging a Bully*, A. Motiur

*Easing the Teasing: Helping Your Child Cope with Name-Calling, Ridicule, and Verbal Bullying*, Judy S. Freedman

*Mom, They're Teasing Me: Helping Your Child Solve Social Problems*, Michael Thompson, Lawrence J. Cohen, and Catherine O'Neill Grace

*Odd Girl Out: The Hidden Culture of Aggression in Girls*, Rachel Simmons

*Parents Under Siege: Why You Are the Solution, not the Problem, in Your Child's Life*, James Garbarino and Claire Bedard

*Queen Bees & Wannabes: Helping Your Daughter Survive Cliques, Gossip, Boyfriends & Other Realities of Adolescence*, Rosalind Wiseman

*What to Do....When Kids Are Mean to Your Child*, Elin McCoy

CLASSROOM CURRICULA

Second Step: A Violence Prevention Curriculum

Levels: Preschool/Kindergarten
Grades 1-3
Grades 4-5
Middle school
Family Guide

from Committee for Children, www.cfchildren.org, 1-800-534-4449:

Steps to Respect: A Bullying Prevention Program
Grades 3-6

from Committee for Children, www.cfchildren.org, 1-800-534-4449

from Fayette County Schools Safe Schools Office—visit our website: www.fcps.net/sc/support/bully
The Bully-Proofing Series
Bully-Proofing Your Elementary School (Grades K-6)
Bully-Proofing Your Middle School (Grades 6-8)
Bully-Proofing Your Child: First Aid for Hurt Feelings (Grades K-8)
Bully-Proofing Your Child: A Parents’ Guide (Grades K-8)
By Carla Garnity, Kathryn Jens, William Porter, Nancy Sager, Cam Short-Camilli
from Sopris West, www.sopriswest.com, 1-800-547-6747

The No-Bullying Program: Preventing Bully/Victim Violence at School
Available from Johnson Institute/Hazelden, www.hazelden.org, 1-800-328-9000

Quit It! A Teachers Guide on Teasing and Bullying for Grades K-3
Bullyproof: A Teacher’s Guide on Teasing and Bullying for Grades 4-5
Available from the Wellesley College Center for Research on Women,
www.wellesley.edu/WCW/projects/bullying

Peacemaking Skills for Little Kids, PreK-Grade 2
Peace Scholars, Learning Through Literature, Grade 3-4
Creative Conflict Solving For Kids, Grade 5
Creating Peace, Building Community, Grade 6-7
Fighting Fair: Dr. Martin Luther King Jr. For Kids, Grade 8
Mediation for Kids, Grade 4-7
All of the above available from PeaceWorks, www.peace-ed.org, 1-800-749-8838

The Assist Series
Teaching Friendship Skills, Primary (grades 1-3) & Intermediate (grades 3-6)
Helping Kids Handle Conflict (grades 1-3)
Helping Kids Handle Put-Downs (grades 1-6)
Building Self Esteem in the Classroom, Primary (1-3) & Intermediate (4-6)
Helping Kids Handle Anger (grades 1-6)
Helping Kids Find Their Strengths (grades 1-6)
Teaching Cooperation Skills (grades 1-6)
Creating a Caring Classroom (grades 1-6)

The Tough Kid Book
The Tough Kid Tool Box
The Tough Kid Social Skills Book

All of the above available from Sopris West, www.sopriswest.com, 1-800-547-6747

from Fayette County Schools Safe Schools Office – visit our website: www.fcps.net/sa/support/bully
Bystanders: 
A continuum of options

Teach bystanders that there is something they can do. The following options are arranged from least to most risk for the bystander:

- Withhold support from the bully by not participating (no laughter or encouragement)
- Don’t repeat gossip or rumors
- Support the victim in private without letting the bully know
- Report the bullying to an adult
- Take the bully aside and attempt to talk
- Offer support to the victim in front of the bully
- Confront a bully – join with others for support
- Serve as protection for victim, reassert the norm that bullying will not be tolerated

From Preventing Bulling at School available through Hazelden: www.hazelden.org
Provided by Fayette County Schools Safe Schools Office - visit our website: www.fcps.net/sa/support/bully
# The Difference Between Tattling and Telling

<table>
<thead>
<tr>
<th>Tattling</th>
<th>Telling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unimportant</td>
<td>Important</td>
</tr>
<tr>
<td>Harmless</td>
<td>Harmful, dangerous</td>
</tr>
<tr>
<td>Can handle by self</td>
<td>Need help from an adult to solve</td>
</tr>
<tr>
<td>Purpose is to get Someone in trouble</td>
<td>Purpose is to keep people safe</td>
</tr>
<tr>
<td>Behavior is accidental</td>
<td>Behavior is purposeful</td>
</tr>
</tbody>
</table>

From Bully Proofing Your School (Elementary) from Sopris West: [www.sopriswest.com](http://www.sopriswest.com)

Provided by Fayette County Schools Safe Schools Office - visit our website: [www.fcps.net/sa/support/bully](http://www.fcps.net/sa/support/bully)
<table>
<thead>
<tr>
<th>No effort to solve problem</th>
<th>Effort to solve the problem</th>
</tr>
</thead>
<tbody>
<tr>
<td>No remorse—blames victim</td>
<td>Remorse—takes responsibility</td>
</tr>
<tr>
<td>Trying to gain material things or power</td>
<td>Not trying to get something</td>
</tr>
<tr>
<td>Seeking power, control</td>
<td>Not seeking power or attention</td>
</tr>
<tr>
<td>Strong emotional reaction on part of the victim</td>
<td>Equal emotional reaction</td>
</tr>
<tr>
<td>Psychological hurt</td>
<td>Not serious</td>
</tr>
<tr>
<td>Serious threat of physical harm or emotional or</td>
<td>Accidental</td>
</tr>
<tr>
<td>Purposeful</td>
<td>Repeated, negative actions</td>
</tr>
<tr>
<td>Unbalanced or power; not friends</td>
<td>Happens occasionally</td>
</tr>
</tbody>
</table>

**Bullying**

**Normal Conflict**

The Difference Between Normal Conflict and Bullying