

Stand Up!
Stand Out!
The Bullying Project

AN ORIGINAL MUSICAL
BY JEFFREY SANZEL
AND DOUGLAS J. QUATTROCK



FEATURING

SEAN AMATO * SAMANTHA FIERRO * KODI GUADAGNO
KAITLYN JEHL * DANIELLE PAFUNDI * STEVEN UHLEIN
& DOUGLAS J. QUATTROCK, AT THE PIANO

Scenic Elements Design RANDALL PARSONS
Costumes JASON ALLYN, JENNA WOLFE, BONNIE VIDAL & TERESA MATTESON
Puppetry & Properties Design TAZUKIE FEARON
Production Stage Manager MELISSA TROXLER
Choreographed by SARI FELDMAN
Musical Direction by DOUGLAS J. QUATTROCK
Directed by JEFFREY SANZEL

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For over thirty years, **THEATRE THREE** has been presenting educational touring programs in schools across Long Island as well as the tri-state area.

These have been the major works:

And These, Our Friends, an anti-DWI program focusing on grades seven through twelve first appeared in the fall of 1989; it continued for over twenty-years before it was put on hiatus and reconceived as a safe-choices production. The play was filmed in 1991 by the AAA Foundation.



Since 1996, *From the Fires: Voices of the Holocaust* has played over 500 performances in schools, community centers, libraries, synagogues, and churches from as far south as Washington, D.C., to outside of Toronto.

In 2007, *Class Dismissed: The Bullying Project*, an original musical targeting grades five through eight, debuted.

In the spring of 2014, these programs were joined by *Stand Up! Stand Out! The Bullying Project*, an original musical aimed at kindergarten through fourth grade.

Overview.

This is the story of Peg who witnesses the bullying of Nellie and how she comes to terms with her responsibility. Peg, like so many bystanders, is faced with the choice of standing up for Nellie or standing by. The aim of the play is to make our young people aware that doing nothing is doing something.

Stand Up! Stand Out! is specifically Peg's story—the journey of an individual taking responsibility beyond herself. Peg discovers different ways that she can help Nellie without getting herself or others into trouble. The difference, as one teacher explained, between *tattling* and *telling* is that *tattling* is to get someone into trouble and *telling* is to get someone out of trouble.

In addition, the play outlines four different types of bullying:

1. Name calling and teasing;
2. Social isolation
3. Threatening
4. Physical bullying.

[We have specifically chosen not to address Cyber Bullying in this production given the target ages of the students.]

Each type of bullying is highlighted through the telling of a famous children's story.

Synopsis

At Harrison Corner School, Nellie is bullied by Queen Bee Olivia as well as two rather rambunctious boys, Tyler and Jayden. Peg witnesses various taunts, including being left out of the games the children play on the playground and being the only girl in class not invited to Olivia's birthday party. The bullying builds to the theft of Nellie's doll (later revealed to be a gift from her grandmother before Nellie's family moved). Peg ends up with Nellie's doll but is too uncomfortable to give it back to Nellie in front of the entire class. She puts it in her backpack and forgets about it.

Under the direction of teacher Mrs. Cotton, the class is working on projects based on famous children's stories. Each student has selected a different tale from which to create his or her piece:

Olivia:	<i>Cinderella</i>
Jayden:	<i>The Three Little Pigs</i>
Tyler:	<i>The Wizard of Oz</i>
Peg:	<i>Alice in Wonderland</i>
Nellie:	unsure



After witnessing additional bullying on the bus, Peg goes home and begins to work on her project. When she takes out her book, she finds Nellie's doll which reminds her of her failure to act: "What could I say to them? They're my friends. Besides, we're all just kidding, right?"

While reading the beginning of *Alice in Wonderland*, she falls asleep. In her dream, she is joined by a larger and puppet version of Nellie's Doll—the Doll Puppet. The Doll Puppet becomes her guide in this dream world.

In this strange land, characters from the class' stories come to life in new contexts. Here, Peg is on the receiving end of bullying as shown in these archetypal tales. In these vignettes, Peg experiences types of bullying; after each confrontation, she gains more knowledge and understanding of what Nellie goes through each day.

Cinderella. Bullying type: Threatening. As Cinderella dressing her stepsisters for the ball, she is threatened into helping them and told of dire consequences if she tells of these threats. Additional elements of teasing and social isolation/exclusion are also part of this story.

Alice in Wonderland. Bullying type: Social isolation/exclusion.

As Alice, Peg is told by the Mad Hatter, the March Hare, and the Dormouse that even though there is a seat at the table there is no seat *for her*. Further emphasis is placed on passing judgments on people whom we don't know.

The Three Little Pigs. Bullying type: Physical harm. As the Hay Pig, Peg is abandoned by her Stick and Brick siblings in the face of the impending harm caused by the Big Bad Wolf. Her brother and sister will not get involved for fear of being seen as friendly towards her, and, therefore, possibly being hurt themselves.

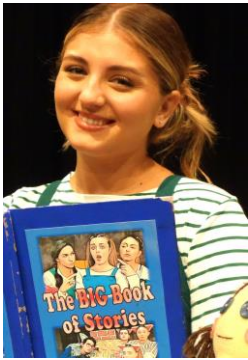
The Wizard of Oz. Bullying type: Name calling and teasing. Joining her compatriots, the Scarecrow, the Lion, and the Tin Man, Peg as Dorothy is confronted by the very nasty Wicked Witch (in this case not "of the West" but "of your worst fears"). The Witch's taunts aim at the friends' deepest fears and weakness (no heart, no brains, no courage). Finally, it is here that Peg stands up for her friends. She has come to an understanding about the various kinds and dangers of bullying.

With these lessons in her mind and heart, she awakens and knows what she must do. The next day, in full view of the other children, she returns the doll to Nellie and finds out a little about the doll. She invites her to join in her project—which is to connect all of the projects with the themes she has learned. In addition, she invites Jayden, Tyler, and Olivia to also join in.





The Children



Peg
who becomes
Cinderella,
Alice,
The Hay Pig,
& Dorothy



Olivia
who becomes
a Stepsister,
The March Hare,
The Stick Pig,
& The Witch



Nellie
who becomes
a Stepsister,
The Dormouse,
& The Scarecrow



Jayden who
becomes
The Stepmother,
The Big Bad Wolf,
& The Tin Man



Tyler who
becomes
The Mad Hatter,
The Brick Pig,
& The Lion

The Adults/The Guides



Mrs. Cotton
The Teacher



Leo
The Bus Driver



Peg's Dad & Mom



The Dream Doll

The Style

In addition to dealing with the theme of bullying, *Stand Up! Stand Out!* is also geared to teach young audiences about live theatre. The presentational nature of the piece—puppets to play the adults as well as only the suggestion of costumes for the fantasy characters—gives the students in the audience an opportunity to use their imaginations. Peg is changed into the various roles—Cinderella, Alice, the Hay Pig, and Dorothy—in full view of the audience. The scenic elements are kept simple. Four benches and a changing flat are the entire set. Other elements are created with simple handheld props (e.g., the Pigs' houses are a small representation of the larger house; the yellow brick road is a piece of fabric dropped in front of the friends, etc.).





The goal is to immerse students into the realm of theatricality as well to stimulate imagination. In an age of film and television that leave nothing to the imagination, this form of theatre relies on the intellectual and emotional participation of the audience to create the environments for itself.

The Songs

An original score has been created for *Stand Up! Stand Out!*



“A Perfect Day.” Peg and company’s anthem of another wonderful day to read a book, play, and make friends. During this opening number, it is clear that, while she tries, Nellie is not part of this “Perfect Day.”

“My Project.” A rap in which the students share the story of their individual projects.

“If You Want to Be My Friend.” Olivia makes very clear to Peg that if she wants to remain close to her, she has to do exactly what she says—even if it means excluding someone.



“Cinderella, Better Not Tell-A!” The Stepsisters threaten and torment Cinderella as they are readied for the Ball.

“No Room.” The Mad Hatter, the March Hare, and the Dormouse make it clear to Alice that while there is a seat at the table—there is not room for her.

“Building Our Houses.” The Three Pigs build their houses of hay, stick and brick.

“Big and Bad.” The Big Bad Wolf explains that everyone had better stay out of his way—or suffer the consequences.

“Yellow Brick Road.” The Scarecrow, the Tin Man, and the Lion express how it has felt to have been made fun of and that they hope they can find comfort in the Emerald City.

“Going Home.” Having learned about the different kinds of bullying and what she can do about them, Peg is ready to return from her dream.

“Stand Up! Stand Out!” [I]. Upon waking, Peg realizes that it is time to do something for Nellie.



“Stand Up! Stand Out!” [II]. In the finale, the entire company sings of how we must join together—that we must make “I” become “We.”



The Production

Stand Up! Stand Out! is presented exclusively by **THEATRE THREE**. It is designed to be performed in a variety of school spaces—auditoriums, cafeterias, gym floors, libraries, etc. **THEATRE THREE** travels with its own sound system and only requires that the school provide a tuned piano and electrical power, both adjacent to the performance space.

The Company

Stand Up! Stand Out! is performed by a company of seven professional performers: three men, three women, and a live accompanist. One performer voices all of the adults in their lives who are represented by puppets—the teacher (Mrs. Cotton), the bus driver (Leo), Peg’s parents (both of them). In addition, the puppeteer also voices the Doll who is Peg’s spiritual guide. The remaining five actors play the children as well as all of the fantasy characters.

The production is directed by **THEATRE THREE**’s Artistic Director Jeffrey Sanzel and musical direction is by Douglas J. Quattrochio. The production is choreographed by Sari Feldman. Sanzel is the author of *From the Fires: Voices of the Holocaust*, which has toured schools for the past twenty-three years. He is co-author with Quattrochio of the acclaimed production of *Class Dismissed: The Bullying Project*.



***WE’VE GOT TO STAND UP
AND STAND OUT.
THEN WE CAN BE THE BEST
THAT WE CAN BE.
AND WHEN WE STAND UP
AND STAND OUT,
WE’LL TURN EACH “I” INTO A “WE”.
WE GOT TO STAND UP AND STAND OUT!
COME STAND WITH ME!***



For Discussion

What does the title of the play *Stand Up! Stand Out!* mean to you?

What were the types of bullying that were discussed in the play? Is one any less harmful than the other? Can there be times when these types of bullying overlap? (threatening and physical bullying; teasing and social exclusion/being left out)

Can all of you think of a time when you felt bullied? Do you think you handled yourself well? How did it feel? What could you have done differently?

Can you think of a time when you were the bully? Do you remember why you behaved the way you did? In looking back on your behavior, how do you feel about the incident now?

Can you imagine what it would feel like to be Nellie every day?

What is Peg's role in the play? How does she change through her experience in the dreamworld?

What is bullying to you?

What is the difference between *tattling* and *telling*?

Discuss with the students in the most basic terms what it is to "stand by" (i.e., be a bystander). Think of a bullying incident in which you were the bystander. Did you handle yourself well? How did it feel to be the bystander? What could you have done differently?

What role can the adults in your school and your parents play in assisting with bullying?

Discuss the difference between live theatre and television and the movies. Discuss the theatricality (i.e., how the actors change costumes and characters with only simple additions and deletions, how places are suggested through language, rather than scenery, etc.). For some students, this will be their first experience with live actors.

To Do

Have the students re-enact various moments of the play as they remember them. This encourages them to remember the details of what they have seen as well as to associate the kinds of bullying introduced in the stories.

Have the students write and illustrate a mini-review of the play. They should describe the plot, the characters, the costumes, and the settings. They should be encouraged to write about they liked in the play and why. They may also write about which parts, if any, confused them, or those they did not like and why. Finally, they should draw one or two pictures of what they saw to go along with this review.

Select similar stories/fables with specific themes and have the students act them out using only the barest minimum of costumes and props.



Bibliography

The following books were read during the course of the writing of *Stand Up! Stand Out! The Bullying Project*.

Allie, Debora. *The Meanest Girl*. Alyssa gets the wrong idea about the new girl, Hayden, blaming her for certain pranks (a note, pepperoni and popsicle sticks in her locker). The book is more about perspective and that, even if you think someone has a perfect life, you can be not only misinformed but vastly so. Alyssa comes to terms with many things, including learning that her father did not die when she was one but left her mother for another woman. A self-empowerment and self-awareness story.

Berenstain, Stan & Jan. *The Berenstain Bears and the Bully*. Not at all what I expected. It is a very sophisticated look at bullying. Sister comes home, having been beaten up by another girl. Brother teaches Sister to defend herself which she does (after trying avoiding the girl). When they are both sent to the principal, they get off but it is revealed that Tuffy (the Bully) is at least spanked if not worse by her parents. "If a cub gets beat up, that's usually when he/she vows to make sure it doesn't happen again." This is on the cover page. It subtly advocates violence as last-resort option.

Bergsma, Jody. *Dragon*. Enemies become friends as a perceived-as-weak prince befriends the terrifying dragon that was even an outcast (a bully) in his own community.

Best, Cari and Giselle Potter (illus). *Shrinking Violet*. Irwin is constantly making fun of Violet which causes her to "itch and scratch and twirl her hair." Violet hates attention but prefers to watch others and takes in all the details. She ends up being the voice of Lady Space in the school play and saves Irwin from complete embarrassment.

Bottner, Barbara and Peggy Rathmann (illus). *Bootsie Barker Bites*. Bootsie is a mean little girl who always pretends she's a dinosaur when brought to the protagonist's home. Finally, the little girl comes up with an idea—she's a paleontologist. This so disturbs Bootsie that she leaves. An interesting resolution as the bully is not transformed but frightened away by the girl standing up for herself in a subtle way.

Brown, Marc. *Arthur's April Fool*. Part of the "Arthur" series, Arthur gets back at the school bully on April Fool's Day. There aren't really any lessons here other than revenge and exposing the bully's fear.

Browne, Anthony. *Willy the Wimp*. Part of the Willy the Chimp series. Willy is tired of being bullied—he even apologizes to the bullies—so he sends away for a course in getting in shape. He eventually saves a girl ape from the Suburban Gorilla gang but then walks into a post and says, "I'm sorry." It is a cute look at the idea of not changing who we are inside even if we strengthen our outside (I think); it could also be that we shouldn't get too full of ourselves (maybe).

Caseley, Judith. *Bully*. Interesting look at dealing with the bully. He is given advice—strong words, being nice, bringing more cookies—but it is making him laugh and laughing with him that actually changes the situation (also, the bully getting braces helps more than anything—others make fun of him, but the protagonist does not).

Clements, Andrew. *Jake Drake, Bully Buster*. "You see, Link was no ordinary bully. Any big kid can push a little kid around. That's one kind of bullying. But this was different. Link Baxter, well ... he got inside



my head—and it only took him twenty minutes. No doubt about it. This was a bully with real talent.” Excellent story of how Jake is tormented by the new kid, Link. The first person point-of-view is well handled with Jake looking at all the different angles of the problem and trying to solve it, mostly unsuccessfully. It isn’t until he and Link are forced to work on a project together that he begins to understand Link (an older sister who is a bully and Link’s fear of speaking) that they are able to reach an unspoken understanding. They don’t become friends—which is a realistic dénouement—but they are able to co-exist.

Cohen-Posey, Kate. *How to Handle Bullies, Teasers and Other Meanies: A Book That Takes the Nuisance Out of Name Calling and Other Nonsense.*

Cox, Judy and Cynthia Fisher (illus). *Mean, Mean Maureen Green.* The title character is secondary in this story of third-grader Lilley who overcomes her fear of riding a bicycle (and her fear of Maureen as well). Ultimately, it’s about finding the “Tiger” inside her as she becomes more comfortable with herself. The emphasis is riding a bicycle as a metaphor for freedom of fear.

Crocker, Nancy and Boris Kulikov (illus). *Betty Lou Blue.* Excellent verse story of a girl with an enormous feet who, though bullied for them, ends up rescuing all the other kids when they get trapped by snow. The idea that she would be “as ugly as him” if she walked away—as her mother tells her “Dear, everything’s ugly/that’s done out of spite; But you can be beautiful doing what’s right,/’Cause what makes you special,/what sets you apart,/Is not on the outside—it’s there in your heart.”

Haddix, Margaret Peterson and Janet Hamlin (illus). *The Girl with 500 Middle Names.* Interesting look at girl who is an outsider for financial reasons. It deals more with her finding a place in a school for more affluent children than it is about bullying.

Hazen, Barbara Shook and R.W. Alley (illus). *The New Dog.* Sweet story of Tootsie, the new dog in the dog-walking group being bullied until he stops a hold-up, showing his bravery and their cowardice. When a new dog is introduced, Tootsie takes the dog under his paw.

Henkes, Kevin. *Chrysanthemum.* A little girl (mouse) is plagued at school by her name. Prior to going, she loved her name but under the name-calling and bullying of a taller girl, Victoria, she begins to dread attending.

Johnson, Julie. *How Do I Feel About Bullies and Gangs.* (non-fiction) Excellent look at bullying with interviews with several children. Breaks down simply and visually the issues of bullying and the two different kinds of “gangs.” The fact that there is no easy solution is not dodged but a practical address of the issue is achieved.

Kasza, Keiko. *The Rat and the Tiger.* Excellent look at bullying between friends. Rat is constantly being used and abused by his “friend” Tiger—Tiger is always the hero when they play, gets the bigger piece of doughnut, etc. Finally, Rat walks out on their relationship. It is not until Tiger makes amends that Rat accepts him again. The final moment—that there is still a problem—is extremely powerful—that there is a new kid on the block. The image of the Rhinoceros giving them each a small piece of doughnut and keeping the rest for himself, speaks volumes to the ongoing problem.



Cindy Leaney, Cindy and Peter Wilks (illus). *Long Walk To School: A Story About Bullying*. Part of The Hero Club series. The club sees a boy being bullied as he is approaching the school. The bullies taunts center around his being a teacher's pet/good student. The story is simplistic—perhaps too much so—especially in its resolution.

Lester, Helen and Lynn Munsinger (illus). *Hooway for Wodney Wat*. The title character is Rodney Rat who has a speech impediment. The other rats make fun of him, and he spends much of the day hiding in his jacket. A new girl comes into class who is bigger and smarter and scarier than all of the other rats. One day, Rodney is selected to lead Simon Says. The bully is not able to understand the instructions because of the impediment (while the others do) and she ends up looking foolish and instead of “going to rest,” she goes “west.” A strange use of an infirmity.

Levy, Janice and C.B. Decker. *Alley Oops*. Excellent story of a bully making the new kid his friend. The father intervenes with a personal story from his childhood of a boy he made fun of who grew up to be a policeman; when they met, the man wouldn't forgive him. The father talks about what his father said—the two dogs within us that fight. Which one wins? The one we feed the most. The boy befriends the bullied boy as they have interests in common. It's not as saccharine as it sounds and the boys sound like kids.

Ludwig, Trudy and Adam Gustavson (illus). *Just Kidding*. “It's fun to kid around with your friends and family. But I learned the hard way that when a joke has a sharp edge to it, it can cut you to pieces.” A look at the issue of the titular “just kidding” syndrome that allows people to say whatever they want by tagging the “just kidding” after it. There are no strong solutions to this other than to separate yourself from the people who do this and not allow it to be done to others.

McCain, Bekcy Ray and Todd Leonardo (illus). *Nobody Knew What to Do: A Story About Bullying*. A short, to-the-point story of how a bystander becomes a witness. Ray is picked on to the point where he doesn't come to school. The protagonist goes to the teacher who intervenes with the principal. That one person can make a difference and no one should stand-by and watching bullying happen is the single through-line in the work.

Moser, Adolph and David Melton (illus). *Don't Feed the Monster on Tuesdays!* (non-fiction) The focus is on self-esteem and picking one day of the week to build up your confidence (with the idea that it can spread to other days).

Moss, Marissa. *Amelia's Bully Survival Guide*. The first half is excellent as it deals with the beginning of school and losing her best friend because she's in another class. Much of it deals with her interest in space. Some very good images and concepts. Written diary style.

Moss, Peggy and Lea Lyon (illus). *Say Something*. “If you think you are too small to make a difference, try sleeping in a room with a mosquito.” African Proverb (on the cover page). It's about a bystander who is alone one day and realizes what it feels like to be on the outside of the group. Quote in the study guide from a sixth grade boy: “I don't really care what words they use—I just want someone to speak up and make the teasing stop!” Sixth Grade Boy. Civil Rights Attorney Thom Harnett: “One person speaking up makes more noise than a thousand people who remain silent.”



Nickle, John. *The Ant Bully*. Mildly disturbing ending to a story of a boy who is bullied so in turn bullies ants. The ants capture and shrink him so that he may learn what it is like to be them. When he is restored, the ants have magically reduced his bully to the size of an ant.

Pearson, Tracey Campbell. *Myrtle*. Told with mice, Myrtle is plagued by the new girl next door, Frances, to the point where she won't go out of the house. Finally, Myrtle's Aunt Tizzy comes back from Africa and teaches her not be afraid and not to let Frances bother her or her brother.

Philbrick, Rodman. *Freak the Mighty*. Strong young adult novel about a hulking boy who is befriended by a much smaller boy (who eventually dies because of a medical condition) and how they are able to almost become one—the larger boy's body with the small boy's brain. The bullying issues are peripheral but still present.

Polacco, Patricia. *Thank you, Mr. Falker*. It's basically Polacco's story of how she learned to read. Clearly, she had a major learning disability and Mr. Falker discovered it. The bullying piece is minor in the overall fabric—there is one boy who is relentless in making fun of her, but he is dispatched by Falker and never mentioned again. It's a good look at overcoming adversity.

Powell, Jillian. *Talking About Bullying*. (non-fiction) Very good primer on the subject. Breaks it down clearly and gives a few ways to deal with the situation.

Recorvits, Helen and Gabi Swiatkowska (illus). *Yoon and the Jade Bracelet*. Yoon, a Korean girl is tricked out of her birthday bracelet by an older girl. She is able to get the bracelet back in a parallel story of a girl tricking a tiger. It is a simple story whose moral is that honesty and standing-up for yourself (and going to authority) will be rewarded.

Rosenberg, Liz and Stephen Gammell (illus). *Monster Mama*. "Strength is for the wise, not the reckless." Strange look at a boy whose mother is a monster and how they overcome three bullies. The moral is a little fuzzy, but, perhaps, it is about standing up for yourself and being who you are. It is clear that the resolution is through intimidation and fear, but the bullies are invited to have the dessert that the mother forces them to make in retribution for the dessert they stole from the boy.

Sachar, Louis. *Marvin Redpost 2: Why Pick On Me?* Marvin is falsely accused of picking his nose and is ostracized for it. He ends up using it as a class survey question, proving that everyone engages in the habit at one time or another. Through this approach, he is brought back into the group. A look at how the group easily slides into mob mentality.

Zindel, Paul. *Attack of the Killer Fishsticks*. The Wacky Fact Lunch Bunch take on the new boy, Max, is a project, running him for student representative against one of the two class bullies. While it doesn't overly focus on the bullying issue, it definitely addresses it and shows that the best way to deal with it is to be part of a group that supports your individuality.



Additional bibliography

The following works were used during the writing of *Class Dismissed: The Bullying Project* and indirectly informed the creation of *Stand Up! Stand Out! The Bullying Project*.

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- Coloroso, Barbara. *The Bully, the Bullied and the Bystander*.
- Cormier, Robert. *The Chocolate War*.
- Crutcher, Chris. *Staying Fat for Sarah Byrnes*.
- Dellasega, Cheryl and Charisse Nixon. *Girl Wars: 12 Strategies That Will End Female Bullying*.
- Fey, Tina and Rosalind Wiseman. *Mean Girls*.
- Fischler, Marcelle. "Confronting Bullies Who Wound With Words." *The New York Times*. October 16, 2005.
- Fliardi, Peter and Andrew Fleming. *The Craft*.
- Freedman, Judy S. *Easing the Teasing*.
- Harrison, Lisi. *Best Friends for Never*.
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- . *Revenge of the Wannabes*.
- Heckerling, Amy. *Clueless*.
- Karres, Erik V. Shearin. *Mean Chicks, Cliques, and Dirty Tricks*.
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