

Wayland Public Schools

November 28, 2016 School Committee Meeting

# Curriculum Spotlight #4

## Mentors for Violence Prevention Program

# Mentors for Violence Prevention (MVP) Program

## Goals

- **Raise participant awareness** of underlying issues and unique dynamics of all forms of men's violence against women
- **Challenge participants** to think critically and personally (empathize) about these issues
- **Open dialogue** amongst participants about the dynamics and context of all forms of men's violence against women
- **Inspire participants to be proactive leaders** around these issues by challenging them to develop concrete options for intervention in potentially dangerous situations involving peers

# Mentors for Violence Prevention (MVP) Program

## The MVP Approach

- The program is an approach to **gender violence and bullying prevention**, first developed in 1993 at Northeastern University's Center for the Study of Sport in Society and the National Consortium for Academics & Sports
- It is a multi-racial program designed to train male college and high school student-athletes and other student leaders **to use their status to speak out** against rape, battering, sexual harassment, gay-bashing, and all forms of sexist abuse and violence.
- A female component was added in the second year with the complementary principle of training female student-athletes and others to be leaders on these issues.

[\[Link to Jackson Katz video\]](#)

<http://www.mvpngnational.org/program-overview/history/>

# Mentors for Violence Prevention (MVP) Program

## The MVP Approach

- The MVP approach to working with men is shaped by the idea that men who have status with other men are in a particularly powerful position to influence the way men and boys view and treat women and girls.
- The MVP approach challenges men — athletes and others — who have credibility with other men to use their status and power to repudiate any definition of masculinity that equates being a man with being sexist, disrespectful or violent toward women, or bullying toward other males.

Source: <http://www.mvpnational.org/program-overview/history/>

# Mentors for Violence Prevention (MVP) Program

## The Role of the Bystander

MVP introduced bystander intervention to the gender violence prevention education field.

- The heart of the MVP model is **interactive discussion**, in single-sex and mixed-gender workshops, **using real-life scenarios** that speak to the experiences of young men and women in college, high school, and other areas of social life.
- Part of what makes MVP unique is that we teach **bystander intervention skills** from a social justice perspective. We talk about power and privilege — or the absence of it — and how this shapes our interactions.

Source: <http://www.mvpnational.org/program-overview/history/>

# Mentors for Violence Prevention (MVP) Program

## The Curriculum

- The chief curricular innovation of MVP is a training tool called the Playbook, which consists of a series of realistic scenarios depicting abusive male (and sometimes female) behavior.
- **The Playbook** – with separate versions for men and women — **transports participants into scenarios as witnesses** to actual or potential abuse, then challenges them to consider a number of concrete options for intervention before, during, or after an incident.

Source: <http://www.mvpngnational.org/program-overview/bystander-approach/>

# Mentors for Violence Prevention (MVP) Program

- Many people mistakenly believe that they have only two options in instances of actual or potential violence: intervene physically and possibly expose themselves to personal harm, or do nothing. As a result, they often choose to do nothing.
- But intervening physically or doing nothing are not the only possible choices. The MVP Model seeks to provide bystanders with numerous options, most of which carry no risk of personal injury.
- With more options to choose from, people are more likely to respond and not be passive and silent – and hence complicit – in violence or abuse by others.
- Many young men and women, and people in U.S. society in general, have been socialized to be passive bystanders in the face of sexist abuse and violence. This conditioning is reflected in the oft-heard statement that a situation “between a man and a woman” is “none of my business.”

Source: <http://www.mvpngnational.org/program-overview><http://www.mvpngnational.org/program-overview/bystander-approach/>[bystander-approach/](http://www.mvpngnational.org/program-overview/bystander-approach/)

# Mentors for Violence Prevention (MVP) Program

## **The MVP Course at Wayland High School**

- It is taught during third quarter to all Juniors as part of the Wellness course. This is third year that the class is taught to every junior.
- It consists of approximately 12 class sessions.
- It is co-taught by a male and a female teacher.
- Teachers must be certified through a 4 day course at Northeastern University.
- The course is taught by Scott Parseghian, Amanda Cosenza, John Berry and Rachel Hanks, Allyson Mizoguchi, REACH Director of Prevention Programs Jessica Teperow, and Officer Shane Bowles.
- Each class covers at least one scenario. These scenarios are designed either for males or females – although some lessons are co-ed. Sometimes a scenario is presented to the class as a whole before the students separate.



# Mentors for Violence Prevention (MVP) Program

## **Sample Scenario: Illegal Motion Scenario**

[Source: Mentors in Violence Prevention High School Playbook, Page 10]

At a party, you see a friend trying to get an obviously drunk young woman to have sex with him. She's not just buzzed; she's stumbling over her own feet. You know the young woman and she seems reluctant.

### Train of Thought

- They're old enough to make their own decisions. But she can't be fully consenting if she's drunk, can she? ... I've heard about too many cases of sexual assault that start out like this ... Could this be one in the making? ... What about my relationship to my friend? ... Is he older than me? ... Does he have more status? ... Will he even listen to me? ... Is it part of my responsibility as a leader and/or friend to provide him with some guidance? ... What, if anything, am I supposed to do in a situation like this?

# Mentors for Violence Prevention (MVP) Program

## Options

- 1. Nothing. It's none of my business.
- 2. Talk to my teammate. Remind him that he has to be real careful in dealing sexually with a drunk woman, but back off if he won't listen.
- 3. Gather some of my friends to get him to leave her alone.
- 4. Find one or more of her friends and urge them to take her home.
- 5. Tell the host or hostess of the party that I'm worried about the situation, and warn them that they might have some legal responsibility to act.
- 6. Say nothing now, but later suggest to a teacher, a guidance counselor, or a coach that the entire school have a workshop on alcohol and dating.
- 7. Personal Option:

[Source: Mentors in Violence Prevention High School Playbook, Page 10]

# Mentors for Violence Prevention (MVP) Program

## The MVP Club

The MVP Club, now in its second year, takes the course further. Students become the eyes and ears when adults can't be around. It is composed mostly of Seniors invited to join because they stood out in their Junior class.

The club members have:

- Led a Parent/Student Night about How to Be an Active Bystander
- Led a program for Wayland Middle School 8<sup>th</sup> Graders, each of whom participates in two MVP sessions:
  - This begins with the Out of the Box exercise, Boys and girls start out separately
  - Boys are asked what it means to be male and girls asked what it means to be female
  - Differences and double-standards become apparent.
  - Students discuss how it is OK to be out of the box,
  - After this exercise, students break up into male and female and are taken through different scenarios.
- Showed the film Escalation, Led a Parents' Viewing and Discussion Night

# Mentors for Violence Prevention (MVP) Program

## Escalation and The One Love Foundation

- “On May 3rd, 2010 my daughter, Yeardley Love, who was then a senior lacrosse player at the University of Virginia and three weeks shy of her graduation, was beaten to death by her ex- boyfriend. As I dropped Yeardley off in Charlottesville each year, my biggest concern was that she may be injured on the lacrosse field or, even worse, be hurt in a car accident. Relationship violence was never on my radar screen; I had no idea that relationship abuse affects 1 in 3 women in her lifetime.”
- “It is the goal of the One Love Foundation to honor Yeardley Love by bringing an end to Relationship Violence by educating, empowering and activating campus communities in a movement for change. We know that, given the chance, Yeardley certainly would have wanted to help.”

Source: [http://www.joinonelove.org/yeardleys\\_story](http://www.joinonelove.org/yeardleys_story)

# Mentors for Violence Prevention (MVP) Program

## Escalation and The One Love Foundation

- Escalation illuminates the warning signs of an unhealthy and potentially dangerous relationship. Repeatedly described as “eye-opening” yet “deeply recognizable,” Escalation makes relationship abuse personal, causing participants to ask “What can I do to change this?”

Source: [http://www.joinonelove.org/escalation\\_workshop](http://www.joinonelove.org/escalation_workshop)

- During senior week, entire senior class was required to watch it, break out sessions for 45 minutes with already designed curriculum question and answer.

[\[link to trailer\]](#)

# Mentors for Violence Prevention (MVP) Program

## Impact

Examples of Action Steps Taken by Students as a Result of the MVP Program

- **Taking care of yourself:** A female student who was having trouble with a guy called a teacher for help.
- **Taking care of others:** After viewing Escalation, three students came down to talk to the REACH staff member, each worried about a friend whom they perceived was in a bad relationship. Staff were able to follow up with this and meet with these couples.

Wayland Public Schools

December 12, 2016 School Committee Meeting

# Curriculum Spotlight #5

## Book Groups and Independent Reading in High School English Classes

# Book Groups and Independent Reading

## Book Groups and Independent Reading ...

- Why use these teaching methodologies?
- What is the history and context for using them in our elementary and middle schools?
- What has been the impact of their introduction at the high school level?



# Book Groups and Independent Reading

## Why Book Groups and Independent Reading?

- To foster life-long reading and to empower students as readers and thinkers.
- To give students ready access to texts which are interesting to them as individuals.
- To give students a chance to engage with a text that is at their (“just right”) level, which is responsive to the range of reading abilities within every class.
- To have students see reading as fun, and to diversify their reading experiences.
- To build in time for students to fit reading into their busy lives, without which they might not read texts of personal interest.

# Book Groups and Independent Reading

## Why Book Groups and Independent Reading? (continued)

- To help students become better writers.
- To build community among students around chosen books about which they have become enthusiastic.
- To build in socially sanctioned, quiet alone time during which demands are minimal.
- To help students transition into the lesson and become more focused.

# Book Groups and Independent Reading

Twenty years ago, Wayland (like many districts) used a basal reader. With the help of our curriculum specialists at the time, the elementary schools moved to a reader's workshop model. In this model, students read books of interest written at a level “just right” for them. This model includes:

- A mini-lesson on a reading strategy or some aspect of literature,
- A read-aloud
- Independent reading and conferring, which may include a reading journal as well as time for conferencing with the teacher.
- Guided reading, particularly for groups of students who need additional support
- Time for response and reflection
- Sharing time, where journal entries are shared with other students and feedback is given

<http://www.readersworkshop.org/> and [http://www.busyteacherscave.com/literacy/reading\\_workshop.html](http://www.busyteacherscave.com/literacy/reading_workshop.html)

# Book Groups and Independent Reading

Classroom teachers also formulate student groups for teaching skills and guided reading sessions.

Fourth and fifth grade teacher employ **literature circles** in which students gather in temporary groups to discuss a common reading in depth. These groups may be organized by reading level, by interest, and/or by genre.

Students may read during independent reading time or at home. This will be accompanied by an assignment, such as being asked to make predictions, generate questions, or summarize the reading.

Students may also be given role assignments while in the group.

# Book Groups and Independent Reading

Literature Circles are . . .	Literature Circles are not . . .
Reader response centered	Teacher and text centered
Part of a balanced literacy program	The entire reading curriculum
Groups formed by book choice	Teacher-assigned groups formed solely by ability
Structured for student independence, responsibility, and ownership	Unstructured, uncontrolled "talk time" without accountability
Guided primarily by student insights and questions	Guided primarily by teacher- or curriculum-based questions
Intended as a context in which to apply reading and writing skills	Intended as a place to do skills work
Flexible and fluid; never look the same twice	Tied to a prescriptive "recipe"

(Source: <http://www.litcircles.org/Overview/overview.html>)

# Book Groups and Independent Reading

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The middle school language arts classes seek to attain a good balance between teaching whole class novels and anchor texts, reading in small groups by interest or readiness, and reading independently.

The independent reading component has been in place for many years, as have literature circles. Every class is “launched” with at least 10 minutes of independent reading. Students read anywhere from a book every few days to one book every three weeks, depending on the challenge level of the text and speed of reading.

This brings us to the importance of classroom libraries. Ready access to engaging titles makes this all work. Each language arts classroom has over 500 titles. We’re grateful to the WPSF and the PTO for making their generous donations to our classroom libraries.

# Book Groups and Independent Reading

- Traditionally, the high school English curriculum used whole class books.
- In elementary and middle school grades, reading is seen as a school wide initiative. It was built into expectations around homework and independent reading. Students arrived as 9<sup>th</sup> Graders asking for independent reading time as they had grown accustomed to this.
- Over the past 5 years, there has been a natural progression toward incorporating independent reading that book groups. The grants built the classroom libraries helped make this happen.
- The independent reading texts are geared toward each student's "just right" level, as they are in the younger grades. This balances the often more difficult whole-class guided readings which are geared to be more challenging at the instructional level.

# Book Groups and Independent Reading

- Book groups have also been incorporated into **high school** courses. Sometimes the groups explore topics which spin off from the regular class curriculum.
- The groups are given guiding instructions and projects. Some groups are asked to do online entries among group members, some are asked to do projects that they present like a panel discussion.
- Book groups take on different forms, with varied meeting times. Teachers may replace a whole book unit with a book group unit.
- Group members may be given a specific task, like bringing key quotes or making sure everyone understands what went on in the reading.
- Class time may be split between ongoing book groups and another curricular unit, such as a whole-class novel or a shorter unit employing poetry, short stories, or short non-fiction pieces.



# Book Groups and Independent Reading

## High School Book Groups: Examples

In the 4<sup>th</sup> quarter of the Mystery/Adventure class, students select from an array of mystery/adventure novels that are representative of the subgenres studied in the first three quarters. They complete weekly online posts and reply within their groups.

In the sci-fi and fantasy class, student select one of five different sci-fi/fantasy novels, all of which feature some variation on a traditional quest story. This assignment follows an essay assignment in which student explain their own original theory of the Quest Story.

In the Honors English II class, student select one of five different magical realist/speculative fiction novels.

In the Honors American Literature class, student select one of five contemporary American texts (4 novels, 1 play) that represent a distinct perspective on the American experience. This is part of the broad theme of the course in which students study the various perspective and complications of what it means to be “American.”

# Book Groups and Independent Reading

## High School Teacher Comments

“I was resistant for many years about instituting in-class independent reading time. I piloted my own use of independent reading with the start of class ... and was amazed at how the 10 minutes of reading calmed the class energy and helped students be more focused for the day’s lessons. I am now an enthusiastic proponent.”

“On the (very rare) days when I don’t put “Independent Reading” at the top of my daily agenda, my students are vocally upset. They love that they have even that little bit of time in each day to read, outside of the pressure of school obligations or extracurriculars. Many of my students, who count themselves as having been avid readers in childhood, tell me that independent reading presents their only opportunity for free reading in their very busy days.”

# Book Groups and Independent Reading

## High School Teacher Comments

“Independent reading resets the students, who have just come from the stresses of classes, assessments, and social issues. It visibly relaxes the students which then allows for better focus throughout the class. The fact that students can choose their texts really empowers them as readers and thinkers.”

“The independent reading program helps us to know each other better – there’s a strong community building component in addition to reading skills development. We are regularly talking about the many kinds of books that students are choosing for themselves, making suggestions to one another and sometimes literally putting books in each others’ hands saying, “You have to read this!” As we tend to be passionate about what we’re choosing to read, everyone has something to suggest and to share. Our worlds keep on getting bigger as we take on new books all the time, books that stretch us as readers and as thinkers and as citizens of the world.”

Wayland Public Schools

January 5, 2017 School Committee Meeting

# Curriculum Spotlight #6

## Grade 8 Dystopia Unit

# Grade 8 Dystopia Unit

A **utopia** is an ideal society where individuals are prospering, everyone gets along, and there is a basic sense of social, emotional, spiritual and political harmony.

Today, some people think of utopia not as something perfect, but an idea that is hopeful and evokes a radically different and radically better world.



New Harmony, Indiana, United States, as proposed by Robert Owen.  
Engraving by F. Bate, London 1838



Jacque Fresco, Pioneering Utopia



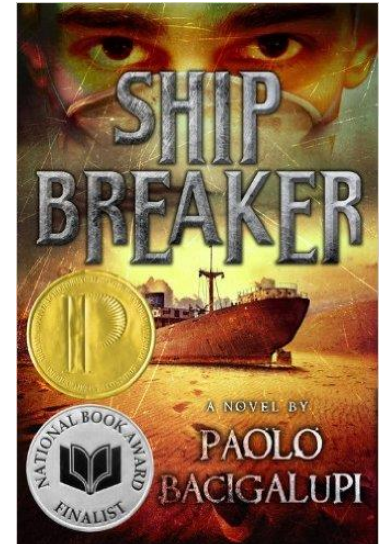
# Grade 8 Dystopia Unit

Derived from Ancient Greek, *dystopia* translates into “bad place.”

A *dystopia* is a utopia with at least one fatal flaw—a utopia gone wrong; often, *dystopian* societies present themselves as utopian, but this is an illusion.

Usually, *dystopias* are highly repressive and government-controlled; this leads to a lack of individuality for citizens within the society.

In literature, *dystopias* offer a commentary or critique on the present world.

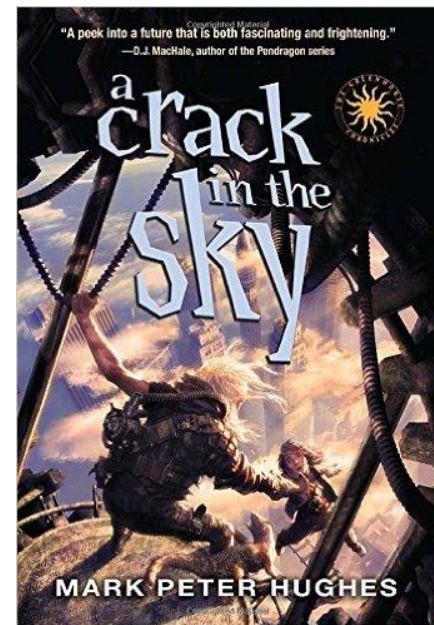


# Grade 8 Dystopia Unit

This unit asks students to weigh how societies balance competing values. There are trade offs, and one person's dystopia can be another person's utopia depending on what each person values.

Students learn that the setting can function as a character in the novel. It forms the limits of the characters' world view and can drive the plot.

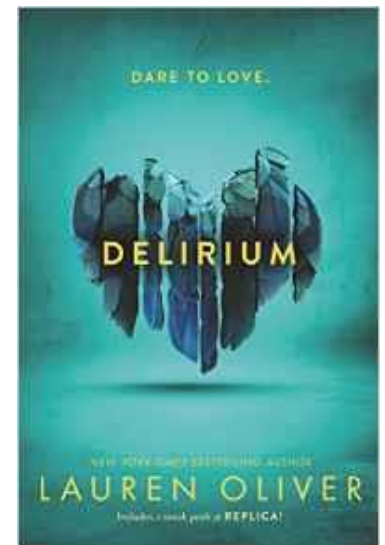
Students see how conflicts play out between the natural and man-made world, between good and evil.



# Grade 8 Dystopia Unit

## Overview of Unit

- The unit – taught by Meeghan Peirce, Cori Okeefe and Carrie Dirmeikis – consists of 18 – 22 lessons. It begins with the first chapter of the Hunger Games.
- Students explore ...
  - The idea of utopia and dystopia, and develop a definition of dystopia.
  - 5 controversial statements drawn from dystopian literature.
  - 7 different elements of dystopia novels.
- Students choose a novel and form Lit Circles.
  - There are 11 novels from which to choose.
- Students complete Writing Assignments
  - Literary Essay
  - Fiction Piece



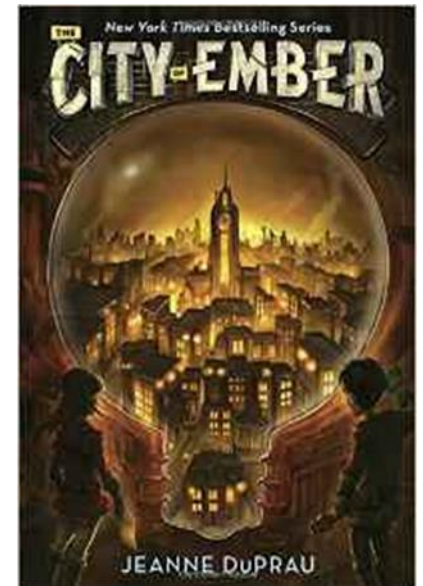


# Grade 8 Dystopia Unit

## 5 Controversial Statements Drawn From Dystopian Novels

These chosen themes are developmentally attuned to middle school age students.

- In an ideal society, everyone is equal.
- It is always risky to trust someone with your true thoughts and feelings.
- It is better to be ignorant and happy than to be aware and upset.
- It is better to have fewer choices so as not to be overwhelmed.
- The police and/or government should be able to do whatever they can to protect the community.



# Grade 8 Dystopia Unit

## 7 Elements in Dystopian Literature

- **Control:** Using different types of oppressive power to create the illusion of a perfect society.
- **Backstory:** The action that has happened before the book begins.
- **Dystopian Protagonist:** The main character who is able to see flaws in this or her society.
- **Propaganda:** The deliberate spreading of one-sided ideas designed to influence a person's thoughts or actions.
- **Conformity:** The phenomenon of everyone going along with the demands of those in power.
- **Setting:** The place and time of a story, and how it influences character and plot.
- **Rebellion:** An act or show of defiance toward an authority or established convention.

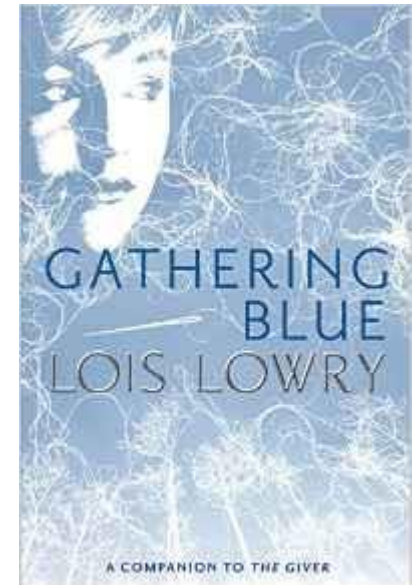
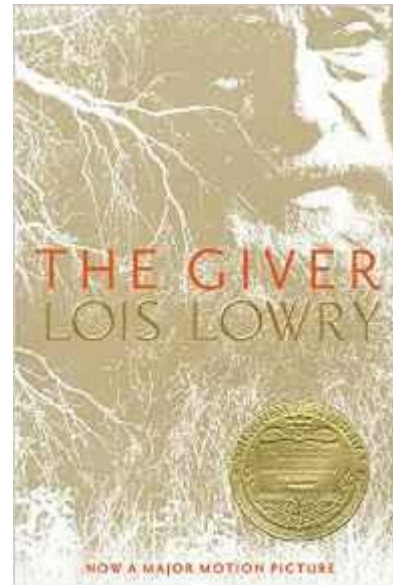
# Grade 8 Dystopia Unit

## Lit Circles

Each day, students explore concepts in more depth. Guided activities help them with these explorations.

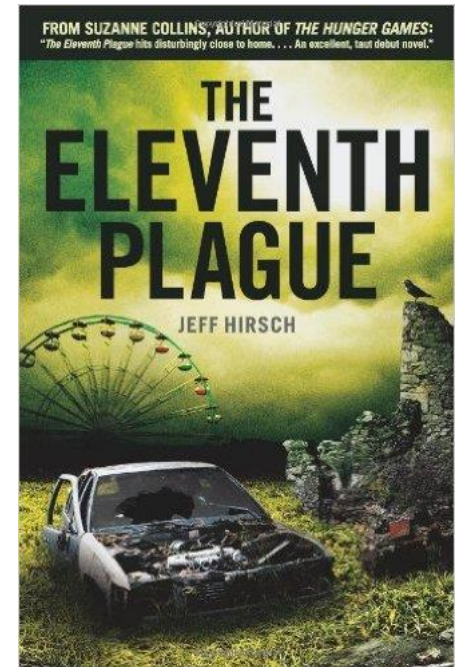
For example, students are asked to design a “pretend” Instagram account for the **dystopian protagonist**.

Another assignment has students creating a Public Service Announcement to illustrate the concept or **propaganda**.



# Grade 8 Dystopia Unit

To illustrate **conformity**, the teacher plans with a student in advance to break the classroom norms just to see how the rest of the class reacts. For instance, the student might take off his or her shoes or put feet on the desk. They might start humming a song during independent reading or respond to a teacher's question by saying, "I prefer not to answer."

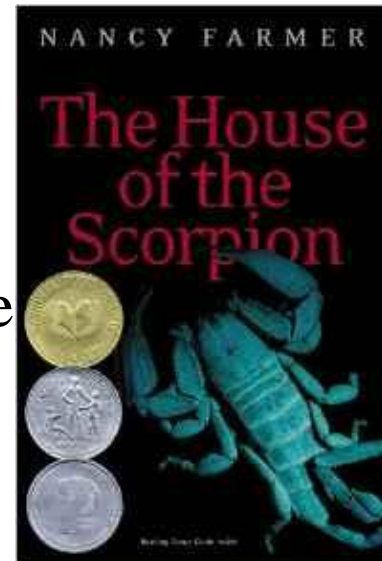


# Grade 8 Dystopia Unit

## Writing Assignments

Students must take a stand on what they believe with respect to one of the big ideas. They develop a thesis statement and are asked to write a literary essay stating why they believe their statement to be true or untrue. They are required to use examples from their readings and life experiences in order to support their reasoning.

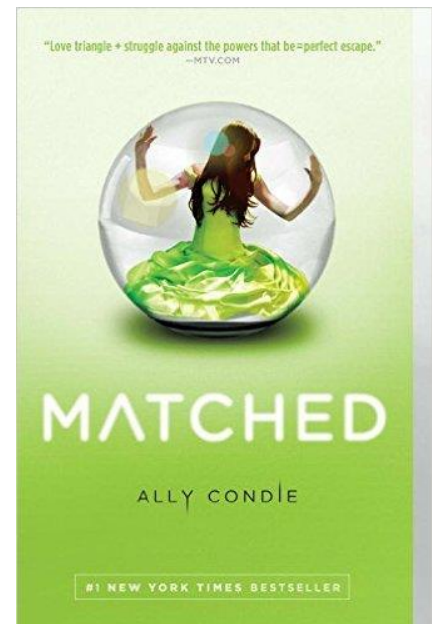
Students also write a creative writing piece depicting a dystopian scene. They often begin with a ritual, describe their protagonist's thinking, and tell of something that goes wrong that creates a disruption to the ritual.



# Grade 8 Dystopia Unit

Students are given a rubric for the thesis, evidence, explanation, and grammatical conventions. The TREES acronym is employed to guide their paragraph structure.

- **T**opic Sentence that gets at the “so what”
- **R**easons that support the “so what”
- **E**xamples and/or quotations from the text
- **E**xplanation of the examples/quotations
- **S**entence that wraps up your thinking



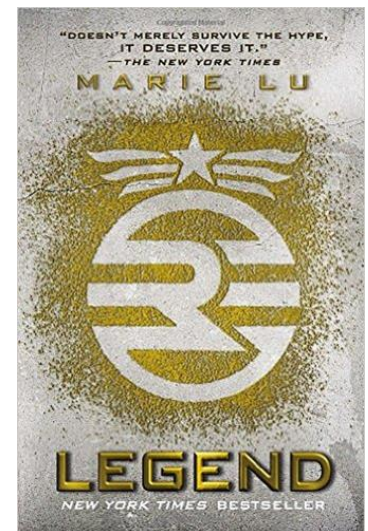


# Grade 8 Dystopia Unit

## English Language Arts Goals

Students learn ...

- To notice details, patterns, and symbolism -- asking why they are there and what they represent.
- To stop and think deeply about the reading.
- To develop a thesis and support their ideas with evidence from the text in a final writing piece.
- To develop their ability to engage in productive dialog about the text. (Growing Talk)
- To dive into the story and understand it better, connecting one idea to the next and building on each other's ideas. (SignPosts)



# Grade 8 Dystopia Unit

## **Making Connections to Previous Spotlights: Growing Talk**

(This slide is from the Granny Torrelli Spotlight)

Within the context of Literature Circles, students learn how to engage in a good discussion.

### ➤ **Basics:**

- Eye Contact
- Taking Turns
- Open books
- Addressing Group Members by Name

### ➤ **Deluxe:**

- I agree with idea and I'd like to add...
- I think this is important because...
- Going back to what you just said...
- I don't really agree with you about that. I think that...



# Grade 8 Dystopia Unit

## **Making Connections to Previous Spotlights: Story Signposts**

Signposts help readers dive into the story and understand it better.  
(This slide is from the Granny Torrelli Spotlight.)

### **Aha Moment**

- A character's realization of something that shifts his actions or understand of himself, others, or the world around him

### **Tough Questions**

- Questions a character raises that reveal his or her inner struggles

### **Again and Again**

- Events, images, or particular words that recur over a portion of the novel

### **Memory Moment**

- A recollection by a character that interrupts the forward progress of the story.

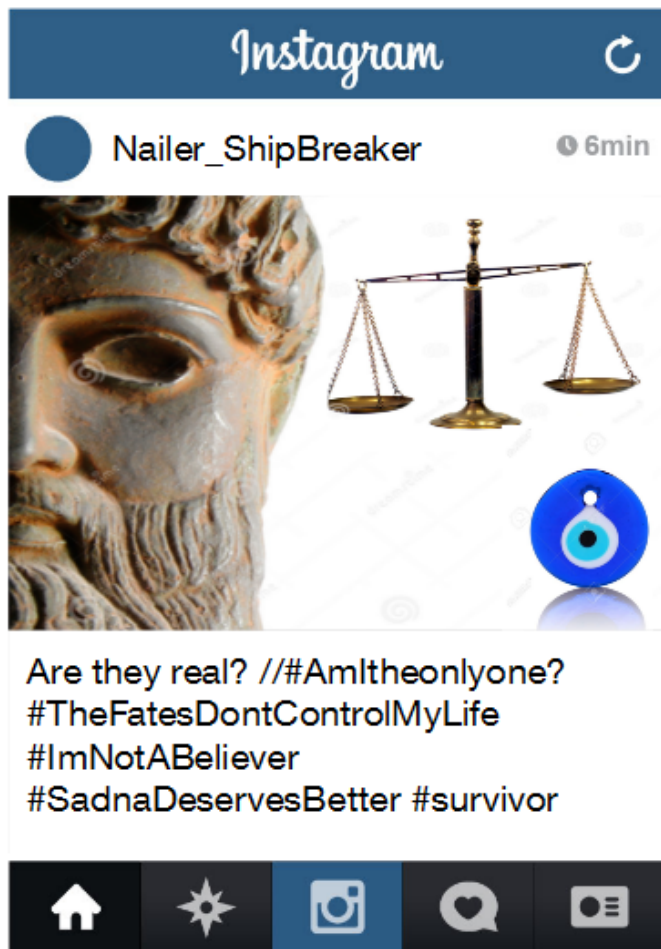
### **Contrasts and Contradictions (Grade 7)**

- A sharp contract between what we would expect and what we observe the character doing: behavior that contradicts previous behavior or well-established patterns

### **Words of the Wiser (Grade 7)**

- The advice or insight a wiser character, who is usually older, offers about life to the main character.

# Grade 8 Dystopia Unit



When Sadna is healing Nailer, she remarks how his luck must come from the fact that the fates were taking special care of him. Nailer answers that he doesn't believe in the fates. Even though Nailer then takes his words back, he doesn't really mean it. In his mind he still thinks that if the fates were real and if they were indeed as powerful as they were thought to be, they wouldn't have put kind, deserving people like Pima and her mother in in such positions of poverty and helplessness. They also wouldn't have killed his mother or allowed his father to get to his current state.

# Grade 8 Dystopia Unit

A Public Service Announcement from your secure government system:

## Protect yourself from Deliria Nerviosa

Don't end up infected and an outcast.



Deliria causes extreme illness and death.



Our doctors and scientists have designed an effective cure to this disease; you will be treated in our state of the art hospitals by our best doctors.



After you are cured from disease, you will able to live a healthy, safe, and secure life with your match and children.



It is essential that you do this for the protection of our community and country. Be happy, safe and healthy— get the cure.

