

**Theatre for Dialogue: Exploring Interpersonal Violence
Fall 2015**

SW 360K: Unique #60475; TD 357T: Unique #25905; WGS 345: Unique #46145
Wednesdays 2-5:00 PM

Location: Conference Room of the Counseling and Mental Health Center, SSB, 5th floor
****Syllabus dates subject to change****

Instructor: Theatre for Dialogue Specialist, Voices Against Violence: Lynn Hoare

Office location: SSB G1.400H (ground floor – POWER House)

Office Hours: Thursdays, 12-2pm and by appointment

Office phone: 475-6989 (direct line)

Lynn's Cell:

Email: lhoare@austin.utexas.edu

Teaching Assistant: Dept. of Theatre and Dance: Cortney McInery

Office Hours:

Email: cortneym@utexas.edu

Guest Instructor: VAV Prevention and Outreach Specialist, VAV: Erin Burrows

Office location: SSB G1.400H (ground floor –POWER House)

Office phone: 475-6957 (direct line)

Email: eburrows@austin.utexas.edu

Course Description

This course trains students to use the tools of interactive theatre to raise awareness and educate others about the issues of interpersonal violence including relationship violence, sexual violence and stalking. In particular, students are trained in applied theatre methods. Students are also encouraged to explore issues of diversity with respect to interpersonal violence. Fall semester is a pre-requisite to the spring semester course; a commitment to both semesters is required to participate in the fall semester course.

Course Objectives

By the end of the semester, students will:

- Define and critique rape culture
- Describe how rape culture supports violence against women and others
- Define and recognize sexual violence, relationship violence and stalking
- Identify and employ appropriate supportive responses to a survivor and offer resources
- Explore strategies for transforming a community through arts and civic dialogue.
- Describe the use of theatre to explore social justice issues, and demonstrate the use of theatre as a tool to educate the campus community at large.
- Generate original theatre scenes based on realistic situations

Teaching Methods

This course uses a variety of teachings methods, including videos, discussion, theatre games and movement based activities. Students are encouraged to participate, and to take care of themselves at all times, assessing

personal limits and comfort levels. If necessary, students may step out to take a break from activities (including discussion and videos) by leaving the classroom and waiting in the group waiting area.

Required Reading

Students will be required to buy three books and a class packet. There are reading assignments EVERY week. These readings provide the foundation for information discussed in class. Students are expected to stay current with the readings. **The reading packet** will be available for pick up at Jenn's Copies at 2518 Guadalupe, where Dean Keeton dead ends into Guadalupe. Phone: 512-482-0779.

REQUIRED BOOKS: Books are available at the UT Co-Op, UT Library, and you can also find them online.
Asking for It: The Alarming Rise of Rape Culture – And What We Can Do About It, Kate Harding
We Should All Be Feminists by Chimamanda Ngozi Adichie
Domestic Violence: Intersectionality and Culturally Competent Practice, Edited by Lettie Lockhart and Fran Danis

NOTE about readings: Start your assigned readings early in the week. You are required to participate in four discussion posts that will require you to post early in the week and respond to two peer comments. Give yourself time to visit the discussion thread multiple times during the week between classes.

CHOOSE carefully when to complete your readings. Because we are reading about violence, it is important to think about when you can actually digest the readings without interfering with sleep and other work. It is not recommended that you read right before bed, and it is highly recommended that you spread your readings out rather than trying to do them all at once.

Class Organization and Expectations

This class will be conducted as a seminar. Class will consist of exercises, lecture, discussion, presentation and performance. Students are responsible for active participation in the class, being prepared to discuss readings and completing all assignments on time.

Conduct:

Students are expected to adhere to student conduct guidelines at all times. Students must understand that they are selected into this class as leaders and ambassadors for the Voices Against Violence Program. They are held to a high standard of personal conduct both in and outside class.

Students are encouraged to engage in respectful dialogue around the issues presented in class. We encourage students to be aware of the power and control dynamics in our day to day interactions and be mindful of others in class. Any physical, verbal or psychological intimidation toward anyone in class will not be tolerated.

Students are expected to maintain professional conduct with each other, even if they may have personal relationships or friendships with each other outside the class.

If the instructor (or a student) assesses that participation in performance and in-class exercises is detrimental to the health or well-being of the student, or other participants in the class, counseling may be recommended to the student. The student may be provided with an alternate course of study that will not include peer theatre performance at the discretion of the instructor.

Confidentiality:

We are working with issues that may already be or may become sensitive and personal to members of our class. I (Lynn) am classified as a Responsible Employee of the University which means I am required to report issues of violence to the University. I am not a confidential resource. If you want to discuss an issue in depth but want it to remain confidential, it is recommended that you seek counseling through a confidential source which includes CMHC, UHS or off-campus counseling resources (such as SafePlace).

The class location in the Counseling and Mental Health Center (CMHC) makes it very important to maintain confidentiality of any other students you may meet or any other confidential information you might encounter on the 5th floor of the SSB. **Students in the class may not approach any other student (other than their classmates) in the waiting area of CMHC even if they know them, unless they are approached first by the other student.** Even then, please keep your conversation to a minimum and do not discuss the meeting with anyone else. Students are also prohibited from going into any other area at CMHC besides the waiting area, the conference room and the restroom.

Any personal information brought up in class should stay in class unless the person who revealed the information brings it up outside class.

Attendance:

If you must miss a class meeting, please notify Lynn in advance. A great deal of emphasis is placed on being in class due to the participatory nature of the course. **You will be allowed one (1) class absence during the semester without penalty.** More than one absence will result in the deduction points from your final grade. **Students are also expected to be in class on time. If you know you will be late for class because of a specific reason, please notify Lynn in advance by text or email.**

Self-care/Support:

Given the topics of discussion in class, we recognize that there may be issues that may come up for some students in the class. Through the course of the year, you also may find that your perspectives and opinions on relationship violence may change. This may make it easier or more difficult to confide in or talk with people close to you. We encourage you to please take care of yourself and seek outside help/support if you need to talk to someone about your feelings. We encourage you to speak to a counselor at the Counseling and Mental Health Center (call 512-471-3515) to make an appointment) or call the CMHC Crisis Hotline (512-471-2255). You are always welcome to talk to either Lynn or Erin before or after class or during office hours, but remember that they are not confidential resources.

Assessment and Evaluation of Outcomes

VAV/Class Participation	15
-Attendance in class (one absence allowed, -3 points per absence after first)	
-Attendance at retreat (3)	
-Attendance at two VAV events, date and event recorded in Canvas (6)	
Journals (5 journals at 5 points each)	25
Canvas discussion posts (4 sets, 8 points each)	32
Written Essays (2 essays, 15 pts each)	30
Theatre for Dialogue Observation	10
Soundbyte Performance	20
Rape Culture Interruption Scenes	20

-working with small group to plan, rehearse and perform for Peers for Pride

Final Scenes **30**

-working as a group to plan, rehearse and perform a final scenario

-recording your final scenario script to hand in

Final Reflection, beginning of archive **18**

TOTAL: 200

Class participation includes:

- Being on time and ready for class EVERY DAY, and communicating with an instructor when you are not able to be present or on time; speaking up in class, listening to other opinions and allowing others space to express themselves; being aware of when you need to step up or step back;
- incorporating materials discussed in class and from the readings into the scenarios and exercises; actively creating diverse and culturally appropriate scenarios;
- Using “I” statements when discussing issues;
- Being supportive of each other and working as an Ensemble.
- Participating in VAV Class retreat
- **Completing assigned readings each week, and arriving in class ready to participate in dialogue about assigned readings.** Use these questions as a baseline for your readings, more specific questions assigned in your Discussion Posts:
 - **What did you learn?**
 - **What surprised you, what are you struggling with/questioning?**
 - **How do these readings relate to the work you are doing with VAV?**

This class incorporates theatre exercises that will challenge you in physical and emotional ways. They are designed to help you become better actors and to be more comfortable with the roles you will play. **You will always have the option to pass when we are doing exercises.** Please speak to Lynn if you have any concerns about exercises introduced in the class. We hope you will model the behavior we would like our audiences to have – and speak up if you feel you do not want to continue with any exercise.

There will be no “makeup” sessions offered for in- class exercises due to the nature of in-class graded exercises. Students absent for a graded exercise in class must take the initiative to speak to the instructor about making up the exercise in a different way. If you miss a writing assignment, there may be a possibility to make up the same assignment for a percentage of the original total.

Personal Reflections:

To help you explore a particular topic you will also be asked to respond to specific questions in a less-formal reflection response. You are welcome to include thoughts, reflections and observations you have about class discussions and exercises. Reflections will be graded for completion and timeliness, **must be at least three double spaced pages in length** and are always due on Wednesdays by 2:00pm. See due dates on class schedule. **Please include your name and date the reflection is due in the heading of the journal. SUBMIT TO LYNN THROUGH CANVAS.** Reflections that are handed in LATE will be penalized 1 assignment point for every late day. **5 reflections worth 5 points each = 25 points.** QUESTIONS LISTED AT END OF SYLLABUS.

Theatre for Dialogue Observation:

This is an opportunity for you to observe a performance of Get Sexy. Get Consent. This will give you an idea of what this work looks like. You are responsible for attending a performance and then submitting a 3-4 page

reflection. **The reflection is due the Wednesday following your observation, at the same time journals are due, 2:00pm. SUBMIT YOUR OBSERVATION/REFLECTION through Canvas. 10 points.**

Essays:

You have two essays due that will reference and discuss the readings in the packet. Essays should be 4-5 typed pages, in 12 point font, double-spaced and turned in as a WORD document. They should be carefully and thoughtfully written, in proper grammatical form without typos. Your essay should respond to the question listed and reference **at least 3 readings** from class that relate to the question. Please include the source of the reading you are discussing in the body of the paper (author, page number). 15 points each.

All essays are due by 2:00pm. SUBMIT ESSAYS DIRECTLY TO LYNN THROUGH Canvas.

Discussion Posts: Four posts on different reading sets. For each discussion post assignment, you will use assigned readings to respond to. Choose a quote to discuss from one of the readings, explain/examine your reaction to this quote and the readings. Expectations include a response to the prompt, as well as 2 responses to peer posts (original posts or continued discussion posts). Total of 8 points per week: First post is worth 4 points, follow-up posts to peer questions are each worth 2 points. Your original post should be at least 100 words not including quotes used from readings, the peer-response posts should be at least 50 words, and you will have one week to add your responses to the discussion. Questions should be worded thoughtfully to direct responses to unpacking, analyzing or debating a specific point. A good question asks for more reflection than “what do others think?” Available on Canvas. **Each week of postings will be worth 8 points, which includes your original post and two responses. 32 points.**

Interpersonal Violence Sound Byte Performance:

This is a group performance that will be devised/created in class. We will work in small groups and as a whole to devise short performance pieces based on what you are learning about the issues of stalking, sexual assault and relationship violence and the dynamics of power and control. **One team will perform at the Relationship Violence SPEAK OUT, and one team will perform at the Healthy Relationships RALLY. Date and time TBA. Participation in this is mandatory. 20 points.**

Rape Culture Interruption scenario: You will work in a small group to take one common example of rape culture and bring it to life in a way that many students on our campus can relate to (or feels familiar). You will rehearse this scene outside of class and will perform the scene in class. The scene must incorporate strategies for including the audience such as freezes, sub-ins, and hot-seating. You will be evaluated on the “reality” of the scenario and ability to improvise in the moment with interactive techniques. **20 points.**

Relationship Scenes

With a partner you will create and perform 2-3 scenes that bring up issues of healthy vs. unhealthy relationships. You will be assigned to a partner and will be assigned scenario content in preparation for the “I like, LIKE you” performance tour for Spring 2015. You will arrange times outside class to prepare your scenes. This is a group project and the final grade will be based both on individual and group assessment. A rubric will be provided. **30 points.**

Archive and Final Reflection

You will create a beginning to an archive that captures your journey and performance work this semester in the form of your choice: journal, zine, handmade book, digital story, blog, website, series of photos or illustrations, or a form you have yet to dream up. This archive is intended to: (1)offer a place to engage with core course

questions (2) provide a chronicle of your personal artistic process, methods and philosophies and (3) document specific performance work/s created in this class.

Through the archive, you will chart the journey of your experience and performances this semester. The archive provides you a space to dig deeper into questions, challenges and triumphs from the semester. Additionally, it can be a space to consider your current philosophies on creating performances through the lens of social justice issues. If you chose to create a visual response, I ask that you supplement your archive with a one-page journal entry further illuminating your process.

Final Exam:

There will be no written final for the class, but WE WILL MEET DURING the final exam period for our final closing class for the semester. According to the online Academic Course Calendar, our final is tentatively scheduled for **Thursday, Dec. 10th from 2-5pm. This is a required class period.**

University Policies and Notices

THE UNIVERSITY OF TEXAS HONOR CODE. The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

PROFESSIONAL CONDUCT AND CIVILITY IN THE CLASSROOM. The professor expects students to act as professionals in class. This means students should arrive on time for class, be prepared to participate in the class discussion, and show respect for one another's opinions. A course brings together a group of diverse individuals with various backgrounds. Students are influenced and shaped by such factors as ethnicity, gender, sex, physical abilities, religious and political beliefs, national origins, and sexual orientations, among others. We expect to learn from each other in an atmosphere of positive engagement and mutual respect. Social Work also deals with complex and controversial issues. These issues may be challenging and uncomfortable, and it would be impossible to offer a substantive classroom experience that did not include potentially difficult conversations relating to challenging issues. In this environment we will be exposed to diverse ideas and opinions, and sometimes we will not agree with the ideas expressed by others. Nevertheless, the professor requires that students engage one another with civility, respect, and professionalism.

UNANTICIPATED DISTRESS. Students may experience unexpected and/or distressing reactions to course readings, videos, conversations, and assignments. If so, students are encouraged to inform the professor. The professor can be responsive and supportive regarding students' participation in course assignments and activities, but students are responsible for communicating clearly what kind of support is desired. If counseling is needed, students may contact a service provider of their choosing, including the UT Counseling Center at 512-471-3515 or online at www.utexas.edu/student/cmhc/.

POLICY ON SOCIAL MEDIA AND PROFESSIONAL COMMUNICATION. Public social networks are not private. Even when open only to approved or invited members, users cannot be certain that privacy will exist among the general membership of sites. If social work students choose to participate in such forums, please assume that anything posted can be seen, read, and critiqued. What is said, posted, linked to, commented on, uploaded, subscribed to, etc., can be accessed and archived, posing potential harm to professional reputations and prospective careers.

Social work students who use social media (i.e. Facebook, Twitter, etc.) and other forms of electronic communication (i.e. blogs, etc.) must be mindful of how their communication may be perceived by clients, colleagues, faculty, and others. Social work students are expected to make every effort to minimize material which could be considered inappropriate for a professional social worker in training. Because of this, social work students are advised to manage security settings at their most private levels and avoid posting information/photos or using any language that could jeopardize their professional image.

Students are asked to consider the amount of personal information posted on these sites and are obliged to block any client access to involvement in the students' social networks. Client material should not be referred to in any form of electronic media, including *any* information that might lead to the identification of a client or compromise client confidentiality in *any* way. Additionally, students must critically evaluate any material that is posted regarding community agencies and professional relationships, as certain material could violate the standards set by the School of Social Work, the Texas Code of Conduct for Social Workers, and/or the NASW Code of Ethics.

Social work students should consider that they will be representing professional social work practice as well as The University of Texas at Austin School of Social Work program while in the classroom, the university community, and the broader area communities.

POLICY ON SCHOLASTIC DISHONESTY. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information, the student may refer to the Web Site of the Student Judicial Services, Office of the Dean of Students (<http://deanofstudents.utexas.edu/sjs/>).

USE OF COURSE MATERIALS. The materials used in this course, including, but not limited to exams, quizzes, and homework assignments, are copyright protected works. Any unauthorized duplication of the course materials is a violation of federal law and may result in disciplinary action being taken against the student. Additionally, the sharing of course materials without the specific, express approval of the professor may be a violation of the University's Student Honor Code and an act of academic dishonesty, which could result in further disciplinary action. This sharing includes, among other things, uploading class materials to websites for the purpose of distributing those materials to other current or future students.

DOCUMENTED DISABILITY STATEMENT. Any student who requires special accommodations must obtain a letter that documents the disability from the Services for Students with Disabilities area of the Division of Diversity and Community Engagement (471- 6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). A student should present the letter to the professor at the beginning of the semester so that needed accommodations can be discussed and followed. The student should remind the professor of any testing accommodations no later than five business days before an exam. For more information, visit <http://www.utexas.edu/diversity/ddce/ssd/>.

RELIGIOUS HOLIDAYS. By UT Austin policy, students must notify the professor of a pending absence at least fourteen days prior to the date of observance of a religious holy day. If the student must miss a class, examination, work assignment, or project in order to observe a religious holy day, the professor will give the student an opportunity to complete the missed work within a reasonable time after the absence.

TITLE IX REPORTING. In accordance with Title IX of the Education Amendments of 1972, the University of Texas at Austin is committed to maintaining a learning environment that is free from discriminatory conduct based on gender. Students who report incidents of sex discrimination, sexual harassment, sexual violence, or sexual misconduct to faculty, instructors, and/or staff who supervise students, will be provided a list of University resources. If the incident is impacting the academic environment, a report will be provided to the University's Title IX Coordinator. Further information, including student resources related to Title IX, may be found at <https://www.utexas.edu/student-affairs/policies/title-ix>.

CLASSROOM CONFIDENTIALITY. Information shared in class about agencies, clients, and personal matters is considered confidential per the NASW Code of Ethics on educational supervision and is protected by regulations of the Family Educational Rights and Privacy Act (FERPA) as well. As such, sharing this information with individuals outside of the educational context is not permitted. Violations of confidentiality could result in actions taken according to the policies and procedure for review of academic performance located in sections 3.0, 3.1, and 3.2 of the Standards for Social Work Education.

USE OF E-MAIL FOR OFFICIAL CORRESPONDENCE TO STUDENTS. Email is recognized as an official mode of university correspondence; therefore, students are responsible for reading their email for university and course-related information and announcements. Students are responsible for keeping the university informed about a change of e-mail address. Students should check their e-mail regularly and frequently—daily, but at minimum twice a week—to stay current with university-related communications, some of which may be time-sensitive. Students can find UT Austin’s policies and instructions for updating their e-mail address at <http://www.utexas.edu/its/policies/emailnotify.php>.

SAFETY. As part of professional social work education, students may have assignments that involve working in agency settings and/or the community. As such, these assignments may present some risks. Sound choices and caution may lower risks inherent to the profession. It is the student’s responsibility to be aware of and adhere to policies and practices related to agency and/or community safety. Students should notify the professor regarding any safety concerns.

BEHAVIOR CONCERNS ADVICE LINE (BCAL). If students are worried about someone who is acting differently, they may use the Behavior Concerns Advice Line to discuss by phone their concerns about another individual’s behavior. This service is provided through a partnership between the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

EMERGENCY EVACUATION POLICY. Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors in the classroom and the building. Remember that the nearest exit door may not be the one you used when entering the building.
- If you require assistance to evacuate, inform the professor in writing during the first week of class.
- In the event of an evacuation, follow the professor’s instructions.
- Do not re-enter a building unless you are given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.
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GRADUATE GRADING SCALE

94.0 and Above	A
90.0 to 93.999	A-
87.0 to 89.999	B+
84.0 to 86.999	B
80.0 to 83.999	B-
77.0 to 79.999	C+
74.0 to 76.999	C
70.0 to 73.999	C-
67.0 to 69.999	D+
64.0 to 66.999	D
60.0 to 63.999	D-
Below 60.0	F

POINT TOTALS FOR VAV CLASS

180-200 points	A-, A (Exceeds Expectations)
160-180 points	B-, B, B+ (Very Good Work!)
140-159 points	C-, C, C+ (Meets basic expectations)
120-139 points	D-, D, D+ (Unsatisfactory)
119 points or under	F

Voices Against Violence
Theatre for Dialogue: Exploring Interpersonal Violence
Fall 2015

Date	Focus	Reading Due	Also Due
Wed. Aug. 26	Welcome Introductions Class syllabus		
WEEK 2: Wed. Sept. 2	Cover the space; Poster Dialogue; Rape culture and gender based violence 6 word story	PACKET: 1. VAV Impact Statement, Definitions 2. “What you need to know....” Tips from former VAV students 3. <i>Applied Theatre: An Introduction</i> , from <u>The Applied Theatre Reader</u> , edited by Tim Prentki and Sheila Preston BOOK: 4. <u>Asking for It: The Alarming Rise of Rape culture – and What We Can Do About It</u> by Kate Harding: Ch. 1: The Power of Myth, Ch. 2: Simple Safety Tips for Ladies CANVAS: 1. There is a right way to address rape on campus http://www.marieclaire.com/world-reports/combating-sexual-violence-ut 2. How UT got it right on sexual assault: http://www.tribtalk.org/2014/08/04/how-ut-got-it-right-on-sexual-assault/	Reflection #1
WEEK 3: Wed. Sept. 9	LGBTQ Identities and ally- ship with Dr. Kristen Hogan	PACKET: 1. <i>Theories and History of Applied Theatre, Ch.1</i> , Monica Prendergast and Juliana Saxton from <u>Applied Theatre</u> 2. <i>The Complexity of Identity: Who Am I?</i> Beverly Daniel Tatum from <u>Readings for Diversity and Social Justice</u> 3. <i>Rodney King’s Question</i> , Ch. 1, Allan G. Johnson from <u>Privilege, Power and Difference</u> 4. <i>Masculinity as Homophobia: Fear, Shame and Silence in the Construction of Gender Identity</i> by Michael Kimmel from <u>Readings for Diversity and Social Justice</u> 5. <i>The Triad of Violence in Men’s Sports</i> , by Michael A. Messner, from <u>Transforming a Rape Culture</u>	DISCUSSION POST #1
WEEK 4: Wed. Sept. 16	Identity, privilege and oppression: considering intersectiona lity machines	PACKET: 1. <i>The Cycle of Socialization</i> Bobbie Harro from <u>Readings for Diversity and Social Justice</u> 2. <i>Discrimination Comes In Many Forms: Individual, Institutional, and Structural</i> , Fred L. Pincus from <u>Readings for Diversity and Social Justice</u> 3. <i>Privilege, Oppression and Difference</i> , Ch. 2, Allan G. Johnson from <u>Privilege, Power and Difference</u> 4. <i>White Privilege: Unpacking the Invisible Knapsack</i> by Peggy McIntosh	Reflection #2 (and bring identity pie to class!)

		<p>5. <i>Intersectionality: A Tool for Gender and Economic Justice</i>, from Women’s Rights and Economic Change by Association for Women’s Rights in Development (AWID)</p> <p>BOOK:</p> <p>6. <i>We Should All Be Feminists</i> by Chimamanda Ngozi Adichie</p>	
VAV WORK-SHOP TBA!	Class workshop: work in small groups, 8 count movement introduction, create group poem	<p style="text-align: center;"><i>Possible workshop dates:</i> <i>Sunday, 9/13</i> <i>Sat/Sun 10/3 or 10/4</i> <i>Sat/Sun 10/10 or 10/11</i></p>	
WEEK 5: Wed. Sept. 23	Sexual violence, definitions, policy and VAV resources	<p>PACKET:</p> <ol style="list-style-type: none"> 1. <i>CDC Fact Sheets: Sexual Violence, and Understanding Sexual Violence</i> 2. <i>Sexual Assault Among College Students</i>, by Karen S. Calhoun, Mouilso, Edwards, from <i>Sex in College</i> 3. <i>How Rape is Encouraged in Men and Boys and What We Can Do</i>, by Myriam Miedzian <i>Transforming a Rape Culture</i> <p>BOOK:</p> <ol style="list-style-type: none"> 4. <i>Asking for It: The Alarming Rise of Rape culture – and What We Can Do About It</i> by Kate Harding: Ch. 3: Not-So-Innocent Bystanders, Ch. 4: The Problem of False Accusations, , Ch. 8: Virgins, Vamps, and the View from Nowhere, Ch. 9: Pop Rape, <p>CANVAS:</p> <ol style="list-style-type: none"> 5. VAV Website: Review the Sexual Assault information available through the VAV website AND the page on How to Support a Survivor (http://www.cmhc.utexas.edu/sexualviolence.html) 6. UT Policy on Sexual Misconduct – Title IX: https://www.utexas.edu/student-affairs/policies/title-ix 	<p>DISCUSSION POST #2</p> <p>BRING IN two specific resources that you found for survivors on the UT Austin campus</p>
WEEK 6: Wed. Sept. 30	Trauma stewardship and self-care; Work on campus soundbytes	<p>PACKET:</p> <ol style="list-style-type: none"> 1. <i>Trauma Stewardship: An Everyday Guide to Caring for Self While Caring for Others</i> 2. by Laura van Dernoot Kipsky with Connie Burk Introduction: On the Cliff of Awakening, Ch. 1: A New Vision for Our Collective Work 3. Assessing Your Life Balance 4. Thriving Wheel <p>CANVAS:</p> <ol style="list-style-type: none"> 5. Take a look here for great resources: University of Buffalo Self–Care Starter Kit: http://socialwork.buffalo.edu/resources/self-care-starter-kit.html 	Essay #1

<p>WEEK 7:</p> <p>Wed. Oct. 8</p>	<p>Relationship Violence</p>	<p>BOOK: <u>Domestic Violence: Intersectionality and Culturally Competent Practice</u></p> <ol style="list-style-type: none"> <i>Cultural Competence and Intersectionality: Emerging Frameworks and Practical Approaches</i>, by Fran S. Danis and Shreya Bhandari, from <i>Understanding Domestic Violence, A Primer</i>, by Fran S. Danis and Shreya Bhandari, (FOCUS on pp. 29-44) <p>PACKET</p> <ol style="list-style-type: none"> <i>CDC Fact Sheet: Understanding Intimate Partner Violence</i> <i>CDC Report on Prevalence and Characteristics of Sexual Violence, Stalking and Intimate Partner Violence, National Intimate Partner and Sexual Violence Survey, 2011</i> <i>There is Another Way</i>, by Ana-Maurine Lara, from <u>The Revolution Starts at Home</u> <p>CANVAS</p> <ol style="list-style-type: none"> VAV Website: Review the Relationship Violence information available through VAV: http://www.cmhc.utexas.edu/datingviolence.html) 	<p>DISCUSSION POST #3</p>
<p>WEEK 8:</p> <p>Wed. Oct. 15</p>	<p>Boundaries and Healthy Relationship behaviors; perform YES! Perform NO!</p>	<p>PACKET:</p> <ol style="list-style-type: none"> <u>Boundaries and Relationships: Knowing, Protecting and Enjoying the Self</u>, by Charles L. Whitfield, M.D. <i>Ch. 1: Introduction and Overview</i> <i>Ch. 9: Healthy Boundaries and Limits</i> <i>Ch. 10: Relationships: Their Basic Dynamics and Boundaries</i> <i>Ch. 2: Checking My Boundaries Quiz</i> <p>CANVAS:</p> <ol style="list-style-type: none"> <i>Driver's Ed for the Sexual Superhighway: Navigating Consent:</i> http://www.scarleteen.com/article/boyfriend/drivers_ed_for_the_sexual_superhighway_navigating_consent <i>Sex Talk: a comic about gettin' it on:</i> http://www.webcomicsnation.com/maisha/sextalk/series.php?view=single&ID=175624 	<p>Reflection #3</p> <p><i>CHOOSE TWO READINGS</i> from the Danis Book, SIGN UP with Lynn, Cortney for primary and secondary chapters to explore in paper</p>
<p>WEEK 9:</p> <p>Wed. Oct. 21</p>	<p>Rehearsal of Sound-bytes performance</p>	<p>PACKET:</p> <ol style="list-style-type: none"> <u>Applied Theatre</u>, Monica Prendergast and Juliana Saxton Ch.2: Practices of Applied Theatre, from Ch.3: Theatre In Education <i>Are We There Yet?: On the road to safer sex through interactive theatre</i>, by Jan Selman Esmail, Munro and Ponzetti from <u>The Applied Theatre Reader</u>, edited by Prentki and Preston 	
<p>WEEK 10:</p> <p>Wed. Oct. 28</p>	<p>BeVocal: Bystander intervention and supporting a survivor; rehearsing</p>	<p>PACKET:</p> <ol style="list-style-type: none"> <u>Some Men: Feminist Allies and the Movement to End Violence Against Women</u> by Michael A. Messner, Max A. Greenberg, Tal Peretz, Ch. 1: "This is Men's Work", Ch. 5: Earning Your Ally Badge: Men, Feminism, and Accountability, 	<p>Reflection #4 due after soundbytes performance</p>

	BLOG	<p>2. <u>Helping Her Get Free: A Guide for Families and Friends of Abused Women</u> Ch. 3 : To Learn: Fundamental Information Ch. 4 : To be Distancer, Rescuer or Anchor</p> <p>3. <i>Forum Theatre for Bystanders: A New Model for Gender Violence Prevention</i>, by Karen Mitchell and Jennifer Freitag from Violence Against Women</p>	
WEEK 11: Wed. Nov. 4	Stalking, Work Rape Culture scenes	<p>PACKET:</p> <ol style="list-style-type: none"> 1. Stalking Resource Center: Stalking Fact Sheet 2. Bureau of Justice Statistics, Special Report: Stalking Victimization in the United States <p>CANVAS/ONLINE:</p> <ol style="list-style-type: none"> 3. Go to the National Stalking Resource Center and take the quiz: http://stalkingawarenessmonth.org/quiz 4. VAV Website: Review the Stalking information available through the VAV website (http://www.cmhc.utexas.edu/stalking.html) 	<p>Essay #2: DV and intersectionality</p> <p>Assign final scene groups</p>
WEEK 12: Wed. Nov. 11	Responding to the issues	<p>PACKET:</p> <ol style="list-style-type: none"> 1. <u>Missoula: Rape and the Justice System In a College Town</u> by Jon Krakauer 2. <i>Becoming an Ally, Action Continuum, Spheres of Influence</i> from <u>Teaching for Diversity and Social Justice</u> by Adams, Bell and Griffin 3. <i>What Can We Do?</i> Ch. 9, from <u>Privilege, Power and Difference</u>, by Allan G. Johnson <p>BOOK: <u>Asking for It: The Alarming Rise of Rape culture – and What We Can Do About It</u> by Kate Harding: Ch. 11: Reasons for Hope</p>	Perform WWYD/Rape Culture Interruption scenes for Peers for Pride out of class
WEEK 13: Wed. Nov. 18	In-Class rehearsal of final scenes	<p>PACKET:</p> <ol style="list-style-type: none"> 1. <i>Activating Material</i>, p. 97-111 from <u>Theatre for Community, Conflict and Dialogue</u> by Michael Rohd 2. <i>Rutgers Report: Experimentally Testing the Effectiveness of a Campus-based Bystander Intervention Model Using Peer Education and Theatre</i> <p>CANVAS:</p> <ol style="list-style-type: none"> 3. Celebrating the Audience: http://howlround.com/celebrating-the-audience-approaches-to-participatory-performance 	<p>DISCUSSION POST #4: Pull from readings in Week 9 and Week 13</p>
WEEK 14: Wed. Nov. 25	NO CLASS – Happy Thanksgiving !	<p>PACKET</p> <ol style="list-style-type: none"> 1. Facilitation, p. 112-127 from <u>Theatre for Community, Conflict and Dialogue</u> by Michael Rohd <p>CANVAS</p> <ol style="list-style-type: none"> 2. <i>I like, LIKE you...</i> Exploring Relationships, script overview 	
WEEK 15: Wed. Dec.	In-Class Performance s!!!!	<p style="text-align: center;">PERFORMANCES OF SCENES!!!</p> <p style="text-align: center;">Final Scenario –bring two copies printed for Lynn/Cortney</p>	

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FINAL: Thurs. Dec. 10 2-5pm	FINALS MEETING!	FINALS MEETING! PLAN TO MEET FOR ENTIRE TIME TO CLOSE CLASS AND HAND IN FINAL WORK.	Final Reflection #5 ARCHIVE BEGINNING

REFLECTIONS:

Personal Reflection #1 (*due Wednesday, Sept. 2 by 2:00pm*)

- You will be working with VAV issues all year. What strengths do you bring to these topics and to the class? What challenges do you feel you might have? What are you most nervous about? What else do you want me to know?
- Go to the VAV website.** Choose one piece of information to DISCUSS that EITHER:
 - helps support you in the role you take on with VAV,
 - OR is new and valuable information for you.

Personal Reflection #2 (*due Wednesday, Sept. 9 by 2pm*):

- Fill out the Identity Pie**, and bring to class, prepared to discuss/share (you will get to decide what you share/don't share). Hand in to Lynn in class.
- Choose 1-2 objects** you would use to represent your gender identity. In your reflection #1, describe and explain why you chose these objects.
- Also in your reflection #1, reflect** on filling out the Identity Pie AND the readings: what surprised you? What do you take for granted? Which of your identities are not evident, and how do you hide or show them? Where do you hold privilege?

Personal Reflection #3 (*due Wednesday, Oct. 16th by 2:00pm*)

- Take the Checking My Boundaries quiz in the packet. What did you learn about yourself? What surprised you? What questions do you have? How does this fit in (or not) with your idea of relationship violence?

Personal Reflection #4 (*due Wednesday, Oct. 23rd by 2:00pm*)

- Reflect on the devising and performance of the Sound Bytes.** How did you feel this sharing went? Share your thoughts on the steps of creating these performance pieces, creating a sequence and sharing with an audience.
- Write about your reactions to our class so far.** What do you find challenging? What do you find helpful? How are you balancing the work you are doing in this class (personal and academic) with taking care of yourself?

Personal Reflection #5 (*due Wednesday, Nov. 11th by 2:00pm*)

- Reflect on the process of creating your Interrupting Rape Culture scenarios: What were some of the challenges? What worked for your pair? What do you want your audience to know and understand at the end of your scenes? What did you bring to the group that was important to the process? What skills do you need to strengthen for next semester?

DISCUSSION POSTS

Each discussion posts “set” consists of three postings: an original post in response to the readings and the question, and two responses to peer questions/comments. The goal of the discussion posts is to foster online discussion, reflection and dialogue about the readings because we will not have enough time in class to thoroughly discuss each set of readings. Your original post is due by Sunday at midnight, and your peer responses are due by Tuesday at midnight. For each set of readings, please choose one quote from one of the readings and discuss this in your post. Secondly, as part of your post, end with a question for your peers to consider in relationship to your quote and reflection. Before Tuesday, respond to two questions from two different classmates. **USE CANVAS DISCUSSION BOARD.**

- Discussion Post #1, (due Sunday 9/30 and Tuesday 9/15, by midnight)**
- Discussion Post #2, (due Sunday 9/20 and Tuesday 9/22, by midnight)**
- Discussion Post #3, (due Sunday 10/4 and Tuesday 10/6, by midnight)**
- Discussion Post #4, (due Sunday 11/1 and Tuesday 11/3, by midnight)**
- Discussion Post #5, (due Sunday 11/15 and Tuesday 11/17, by midnight)**

ESSAYS:

Essay #1 (Due Wednesday, Sept. 30th by 2:00pm)

ESSAY QUESTION: What is rape culture and where does it come from? Include references to at least three readings from the past three weeks (readings should be referenced by author, date of publication in parenthesis). Also choose at least one example from popular culture to illustrate your points; explain and describe how this supports your discussion of rape culture.

Essay #2 (due Wednesday, Oct. 28th by 2:00pm)

ESSAY QUESTION: Discuss the similarities and differences in how relationship violence and sexual violence impacts specific populations. Focus on describing the specificity of impact on one population (the chapter you signed up to read/explore). Use at least 1 other reading from book to compare/contrast with your focus chapter. ALSO discuss possible intervention and prevention strategies for one specific population.

OTHER:

Interpersonal Violence Sound Byte Performance:

This is a group performance that will be devised/created in class and at the retreat. We will work in small groups and as a whole to devise short performance pieces based on what you are learning about the issues of stalking, sexual assault and relationship violence and the dynamics of power and control. **One team will perform at the Relationship Violence SPEAK OUT, and one team will perform at the Healthy Relationships RALLY. Date and time TBA.**

Rape Culture Interruption scenario:

You will work in a small group to take one moment and bring it to life in a way that many students on our campus can relate to (or will feel is familiar). You will rehearse this scene outside of class in small groups. You will be assigned one specific interactive technique to use in your scene. The scene must incorporate strategies for including the audience such as freezes, sub-ins, and hot-seating. You will be evaluated on the “reality” of the scenario, your work as a group and your improvisation in the interactive moment. Rubric will be provided.

Theatre for Dialogue observation (for Get Sexy. Get Consent.)

This is due one week following the performance you observe, no later than November 25th. You will receive questions to respond directly to. This is an opportunity to witness a Theatre for Dialogue program and how audience members interact with a program. You will be provided with a list of dates/times that Get Sexy will be performed.

Relationship Scenes

With a partner you will create and perform 2-3 scenes that bring up issues of healthy vs. unhealthy relationships. You will be assigned to a partner and will be assigned potential scenario content. You will arrange times outside class to prepare your scenes. This is a partner project and the final grade will be based both on individual and team assessment. A rubric will be provided.

Final Reflection/Archive start

You will create the first half of your personal archive that maps/examines/shares your journey and performance work this semester. This can be in the form of your choice: journal, zine, handmade book, digital story, blog, website, series of photos or illustrations, or a form you have yet to dream up. This archive is intended to:

- (1) offer a place to engage with core course questions
- (2) provide a chronicle of your personal artistic process, methods and philosophies and
- (3) document specific performance work/s created in this class.

The archive provides you a space to dig deeper into questions, challenges and triumphs from the semester. Additionally, it can be a space to consider your current philosophies on creating performances through the lens of social justice issues. If you chose to create a visual response, I ask that you supplement your archive with a one-page journal entry further illuminating your process.

You will be adding to this archive during the spring semester for a final project due at the end of our year together. This is your first half to capture your journey from the beginning.