

## **Theatre for Dialogue: Exploring Interpersonal Violence Fall 2012**

SW 360K: Unique # 62760; TD 357T: Unique # 26445; WGS 345: Unique # 47147  
Wednesdays 2-5:00 PM

**Location:** Conference Room of the Counseling and Mental Health Center, SSB, 5<sup>th</sup> floor

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

**Office Hours:** Thursdays, 2-3pm

**Office location:** **SSB G1.400H (ground floor of SSB, in the back)**

**Office phone:** 475-6989 (direct line)

**Lynn's Cell:**

**Email:** [lhoare@austin.utexas.edu](mailto:lhoare@austin.utexas.edu)

**Co-Instructor: VAV Prevention and Outreach Specialist, VAV: Erin Burrows**

**Office Hours:** by appointment

**Office location:** **SSB G1.400H (ground floor of SSB, in the back)**

**Office phone:** 475-6957 (direct line)

**Email:** [eburrows@austin.utexas.edu](mailto:eburrows@austin.utexas.edu)

**Teaching Assistant:** Dept. of Theatre and Dance: **Emily Freeman**

**Office Hours:** by appointment, Winship Building, basement

**Email:**

### **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 Theatre of the Oppressed and other 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**

- To understand the complex dynamics of interpersonal violence, including relationship violence, sexual violence and stalking.
- To identify red flags of unhealthy relationships and be able to define relationship violence, sexual violence and stalking.
- To learn how to act as an ally to a victim or survivor and to gain knowledge about the related resources on campus and in the community.
- To understand the use of theatre techniques and improvisational methods as tools to educate the campus community at large.
- To develop leadership skills and confidence in teaching others about these issues.
- To explore strategies for transforming a community through arts and civic dialogue.

### **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 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 Abel's Copies: University Towers, 715D W. 23<sup>rd</sup> St., 472-5353; [info@abelscopies.com](mailto:info@abelscopies.com);

There are also two books required for this class:

- Transforming a Rape Culture, REVISED ED - 2005 (this is important – please pay attention to this when you buy it) by Emilie Buchwald, Pamela R. Fletcher and Martha Roth
- Domestic Violence: Intersectionality and Culturally Competent Practice, edited by Lettie L. Lockhart and Fran S. Danis

I have NOT ordered these books from the UT Co-Op. They are both available online through Amazon and Half.com and there are used copies of both available on both sites.

## 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:

Given the nature of our class, we require an agreement of confidentiality from everyone. Any personal information brought up in class should stay in class unless the person who revealed the information brings it up outside class. 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 5<sup>th</sup> 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.

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) unexcused class absence during the semester without penalty.** More than one unexcused absence will result in the deduction points from your final grade. Out of class performance, presentation, tabling, volunteering and retreat dates and times will be discussed with the class and sign-ups will be circulated. **Once you have signed up for an event, attendance is mandatory and will result in the deduction points from your final grade unless you notify Lynn in advance.**

**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.**

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 471-3515 to make an appointment) or call Telephone Counseling (471-2255). You are always welcome to talk to either Lynn before or after class or during office hours.

Other:

From time to time, portions of the class or presentations/performance may be photographed, and/or video/audio recorded. Students need to let the instructor know if they are not comfortable with that.

## **Assessment and Evaluation of Outcomes**

<b>Class Participation</b>	<b>20</b>
<b>-Attendance in class (one absence allowed), Attendance at retreat, Participation in class activities and discussions</b>	
<b>Journals (6 journals at 5 points each)</b>	<b>30</b>
<b>Written Essays (2 essays, 15 pts each)</b>	<b>30</b>
<b>Creative Response to a Rape Culture</b>	<b>15</b>
<b>Co-performance of Reading</b>	<b>15</b>
<b>Theatre for Dialogue Observation</b>	<b>10</b>
<b>Facilitation Exercise</b>	<b>10</b>
<b>Soundbyte Performance</b>	<b>20</b>
<b>Final Scenario</b>	<b>50</b>
<b>-working as a group to plan, rehearse and perform a final scenario</b>	
<b>-recording your final scenario script to hand in</b>	

**-final reflection on the process and class**

**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;
  - taking leadership in exercises;
  - playing the role of the “audience” during class and taking initiative to replace the characters in the scenes;
  - critiquing your own performance and that of your fellow classmates while being respectful and sensitive to the topic and to other classmates;
  - Using “I” statements when discussing issues;
  - Being supportive of each other and working as an Ensemble.
  - **Participating in VAV Class retreat, scheduled after consulting class schedules**
  - **Completing assigned readings each week, and arriving in class ready to participate in dialogue about assigned readings.** Questions for discussion each week will include:
    - **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?**
  - **Completing Self and Course Evaluations** as requested throughout semester.
  - **Extra Credit: Participation in VAV Events:** Voices Against Violence is very involved on campus and often has events that need volunteers to help with publicity, tabling, and participation. If you are interested in extra credit for class, one option is to attend and volunteer to help with VAV events on campus. Talk to Lynn about options.

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. **Upi 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.

***Journals:***

To help you explore a particular topic you will also be asked to respond to specific questions in your journal. You are also welcome to include any thoughts, reflections and observations you have about class discussions and exercises. Journals will be graded for completion and timeliness. **Journals must be at least three double spaced pages in length.** Journals are always due on Wednesdays by 2:00pm. See due dates on class schedule. **Please include your name and date the journal is due in the heading of the journal.** **SUBMIT YOUR JOURNAL DIRECTLY TO LYNN BY EMAIL.** Journals that are handed in

LATE will be penalized 1 grade point for every late day. In the syllabus there are 5 dates where journals are due, and a final reflection journal is due at our final exam period.

***Theatre for Dialogue Observation and Reflection:***

This is an opportunity for you to observe a Theatre for Dialogue performance on campus or in the community. This will give you an idea of what is expected of you in your final scenario, and also will give you a chance to reflect on what you find effective in the presentation. You are responsible for signing up to attend a Theatre for Dialogue performance and then submitting a 3-4 page reflection. You will receive a list of questions to guide your reflection. **The reflection is due the Wednesday following your observation, at the same time journals are due, 2:00pm. SUBMIT YOUR OBSERVATION/REFLECTION DIRECTLY TO LYNN.**

***Essays:***

You have two essays due that will reference and discuss the readings in the packet. Essays should be 3-5 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 our packet from the previous reading assignments. Please include the source of the reading you are discussing in the body of the paper (title and author).

In addition to referencing readings, **please also include discussion of something you have recently seen or heard on campus that relates to the issues of interpersonal violence** (stalking, sexual assault and relationship violence) and ties back to this week's readings

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

***Creative Response Exercise:*** This is a solo activity, prepared out of class and brought to class to share. After reading and writing about a rape culture, this exercise asks you to step into an activist role to push back against rape culture. This creative response asks you to actively respond to the question "Now what? Who am I in this work and how do I push back?" Your response could take the form of a monologue, youtube PSA, piece of visual art, visual or electronic collage, poem, spoken word.... Or your own idea that you propose to Lynn/Emily. Your presentation/performance of your creative response should not exceed 3 minutes in class (and can certainly be less).

***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. **This performance will be shared at the Relationship Violence Awareness Month Public Performance on October 18<sup>th</sup>, Time TBA. Participation in this is mandatory and worth 20 points.**

***Mini-Scenarios:***

With a group of your classmates, you will create and perform a scene that encourages discussion of interpersonal violence. You will be assigned to a group. You will have to arrange times outside class to prepare your scenario. Your group will choose a facilitator for the scene, and the other group members will be characters in the scene. The scene must incorporate strategies for including the audience/spectators such as freezes, sub-ins, and hot-seating. You will be evaluated on the "reality" of the scenario, the inclusion and accuracy of information presented, teamwork, building in red-flags, incorporating

issues of diversity, the effectiveness of the facilitation, and the consistency of the portrayals. The scenario must directly relate to the issues of sexual assault, relationship violence and stalking as they affect students on campus. This is a group project and the final grade will be based both on individual and group assessment. A rubric will be provided.

### ***Final Exam:***

There will be no written final for the class, but we will use 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 **Saturday, December 15, 2:00-5:00pm. 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 in Class**

The professor expects students to act like 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. We will not, nor should we, always agree with one another. In this environment we should be exposed to diverse ideas and opinions, and sometime we will not agree with the ideas expressed by others. However, the professor does require that students engage one another with respect and professionalism.

### **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://www.utexas.edu/depts/dos/sjs/>).

### **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). Present the letter to the professor at the beginning of the semester so that needed accommodations can be discussed. 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, an examination, a work assignment, or a 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.

### **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 to keep the university informed about changes to their 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 among 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 of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered 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’re given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.

### **Use of Blackboard in Class**

In this class we will be using Blackboard—a Web-based course management system with password-protected access at <http://courses.utexas.edu>—to distribute course materials, to record your VAV events for points, and to give students an opportunity to dialogue. Students can find support in using Blackboard at the ITS Help Desk by calling 475-9400, Monday through Friday, 8 a.m. to 6 p.m. Please plan accordingly.

### **Feedback Statement**

During this course the professor will ask students to provide feedback on their learning in informal as well as formal ways, including through anonymous surveys about how the professor’s teaching strategies are helping or hindering student learning. It is very important for the professor to know the students’ reactions to what is taking place in class, so students are encouraged to respond to these surveys, ensuring that together the professor and students can create an environment effective for teaching and learning.

### **UNIVERSITY GRADING SCALE**

- 100 - 94 = A
- 93 - 90 = A-
- 89 - 87 = B+
- 86 - 84 = B
- 83 - 80 = B-
- 79 - 77 = C+
- 76 - 74 = C
- 73 - 70 = C- (Class failed/no credit: 73 and below – for graduate students)
- 69 - 67 = D+
- 66 - 64 = D
- 63 - 60 = D-
- 59 and below = 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+ (Just Meets expectations)
120-139 points	D-, D, D+ (Satisfactory)
119 points or under	F ☹



**Voices Against Violence**  
**Theatre for Dialogue: Exploring Interpersonal Violence**  
**Fall 2012**

<b>Date</b>	<b>Focus</b>	<b>Reading Due</b>	<b>Also Due</b>
<b>Wed. Aug 29</b>	Welcome and Introductions, Class syllabus		
<b>WEEK 2:  Wed. Sept. 5</b>	Cover the space; Poster Dialogue; Examining Gender: Considering a continuum of gender and sexual identities.	<ol style="list-style-type: none"> <li>1. <i>Applied Theatre: An Introduction</i>, from <u>The Applied Theatre Reader</u>, edited by Tim Prentki and Sheila Preston</li> <li>2. <i>Are We There Yet?: On the road to safer sex through interactive theatre</i>, by Jan Selman with Shaniff Esmail, Brenda Munro and Jim Ponzetti from <u>The Applied Theatre Reader</u>, edited by Tim Prentki and Sheila Preston</li> <li>3. "What you need to know...." Tips from former VAV students</li> <li>4. <i>Genderpalooza! A Sex and Gender Primer</i>, by Heather Corinna, READ ONLINE: <a href="http://www.scarleteen.com/article/body/genderpalooza_a_sex_gender_primer">http://www.scarleteen.com/article/body/genderpalooza_a_sex_gender_primer</a></li> </ol>	<b>Journal assignment #1</b>
<b>WEEK 3:  Wed. Sept. 12</b>	Identity; Privilege; Considering guilt and accountability	<ol style="list-style-type: none"> <li>1. <i>The Complexity of Identity: Who Am I?</i> Beverly Daniel Tatum from <u>Readings for Diversity and Social Justice</u></li> <li>2. <i>The Cycle of Socialization</i> by Bobbie Harro from <u>Readings for Diversity and Social Justice</u></li> <li>3. <i>Anti-Oppression Theory</i>, from the YWCA Training Manual, reprinted from the CALCASA Support for Survivors Training Manual)</li> <li>4. <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)</li> <li>5. <i>Masculinity as Homophobia: Fear, Shame and Silence in the Construction of Gender Identity</i> by Michael Kimmel</li> <li>6. <i>White Privilege: Unpacking the Invisible Knapsack</i> by Peggy McIntosh</li> </ol>	<b>Journal assignment #2</b>  <b>Identity Pie (bring to class)</b>
<b>WEEK 4:  Wed. Sept. 19</b>	Discussing rape culture; Rape Culture and the media; Risk reduction vs. primary prevention	<ol style="list-style-type: none"> <li>1. <i>The Triad of Violence in Men's Sports</i>, by Michael A. Messner, in <u>Transforming a Rape Culture</u>,</li> <li>2. <i>Raising Girls in the 21<sup>st</sup> Century</i>, by Emilie Buchwald, in <u>Transforming a Rape Culture</u>,</li> <li>3. <i>I want a 24-Hour Truce in which there is NO Rape</i>, by Andrea Dworkin, in <u>Transforming a Rape Culture</u>,</li> <li>4. <i>Re-visioning the Sexual Violence Continuum</i>, by Lydia Guy from Partners in Social Change</li> <li>5. <i>Feminism is for Everybody</i>, by bell hooks from</li> </ol>	<b>Essay #1</b>

		<p>Passionate Politics</p> <p>6. <i>You're a Hardcore Feminist, I swear</i>, by Jessica Valenti, from <u>Full Frontal Feminism</u></p>	
<p><b>WEEK 5:</b></p> <p><b>Wed. Sept. 26</b></p>	<p>Sexual violence law and policy – UT policies;</p> <p>Trauma Reactions and Self-Care</p>	<ol style="list-style-type: none"> <li>1. <i>VAV Sexual Violence overview</i></li> <li>2. <i>Acquaintance Rape of College Students</i>, Rana Sampson, Office of Community Oriented Policing Services, <a href="http://www.cops.usdoj.gov">www.cops.usdoj.gov</a></li> <li>3. <i>Texas Penal Code, Chapter 22: Assaultive Offenses</i></li> <li>4. <i>UT Policy on Sexual Assault</i>: READ ONLINE: <a href="http://www.utexas.edu/student/registrar/gopherfiles/catalog/cat-gi/X.AppxH">http://www.utexas.edu/student/registrar/gopherfiles/catalog/cat-gi/X.AppxH</a></li> <li>5. <i>An Old Enemy in a New Outfit: How Date Rape Became Gray Rape and Why It Matters</i> by Lisa Jervis from <u>Yes Means Yes! Visions of Female Sexual Power and a World Without Rape</u></li> <li>6. <i>The Blame (and Shame) Game</i> by Jessica Valenti from <u>Full Frontal Feminism</u></li> <li>7. <i>Rape: A Men's Issue</i> from Men Can Stop Rape, <a href="http://www.MenCanStopRape.org">www.MenCanStopRape.org</a></li> <li>8. <i>Driver's Ed for the Sexual Superhighway: Navigating Consent</i>: READ ONLINE: <a href="http://www.scarleteen.com/article/boyfriend/drivers-ed-for-the-sexual-superhighway-navigating-consent">http://www.scarleteen.com/article/boyfriend/drivers-ed-for-the-sexual-superhighway-navigating-consent</a></li> <li>9. <i>Sex Talk: a comic about gettin' it on</i>: READ ONLINE: <a href="http://www.webcomicsnation.com/maisha/sextalk/series.php?view=single&amp;ID=175624">http://www.webcomicsnation.com/maisha/sextalk/series.php?view=single&amp;ID=175624</a></li> </ol>	<p><b>Reminder: DUE NEXT WEEK: Creative Response to Rape Culture</b></p>
<p><b>WEEK 6:</b></p> <p><b>Wed. Oct. 3</b></p>	<p>Share Creative Responses; Soundbyte development</p>	<ol style="list-style-type: none"> <li>1. <i>What Does It Feel Like When Change Finally Comes? Male Supremacy, Accountability and Transformative Justice</i>, by Gaurav Jashnani, RJ Maccani and Alan Greig from <u>The Revolution Starts at Home</u></li> <li>2. Please to go through this online module. You can SKIP the modules on child maltreatment, suicide and youth violence. <a href="http://www.vetoviolence.org/POP/education-training.html">http://www.vetoviolence.org/POP/education-training.html</a></li> <li>3. <i>Seduced by Violence No More</i>, by bell hooks, from <u>Transforming a Rape Culture</u></li> <li>4. <i>How Rape is Encouraged in Men and Boys and What We Can Do</i>, by Myriam Miedzian from <u>Transforming a Rape Culture</u></li> </ol>	<p><b>Your Creative Response to Rape Culture! Bring to class prepared to share</b></p>
<p><b>WEEK 7:</b></p> <p><b>Wed. Oct. 10</b></p>		<ol style="list-style-type: none"> <li>1. <i>Understanding Domestic Violence, A Primer</i>, by Fran S. Danis and Shreya Bhandari, from <u>Domestic Violence: Intersectionality and Culturally Competent Practice</u> (FOCUS on pp. 29-44)</li> <li>2. <i>There is Another Way</i>, by Ana-Maurine Lara, from <u>The Revolution Starts at Home</u></li> <li>3. <i>Getting to Know Relationship Violence (VAV)</i></li> <li>4. <i>CDC Report on National Intimate Partner and Sexual</i></li> </ol>	<p><b>Reminder! Get your TFD Observation/Reflection completed!</b></p>

		<p><i>Violence, Fall 2011</i></p> <p>5. <u>To Learn: Fundamental Information, ch. 3 from Helping Her Get Free: A Guide for Families and Friends of Abused Women</u></p>	
<p><b>WEEK 8:</b> <b>Wed. Oct. 17</b></p>	<p>Work on Sound Byte Performance in class; perform THIS WEEK!</p>	<ol style="list-style-type: none"> <li>1. BOOK: <i>Cultural Competence and Intersectionality: Emerging Frameworks and Practical Approaches</i>, by Fran S. Danis and Shreya Bhandari, from <u>Domestic Violence: Intersectionality and Culturally Competent Practice</u></li> <li>2. CHOOSE ONE READING from the Danis Book, SIGN UP WITH LYNN to Perform short text from your chapter WITH partner (details will be provided)</li> </ol>	<p><b>Perform Soundbytes Performance at Public Performance!</b></p> <p><b>Reminder: Sign up with partner for chapter to present/perform from <u>Domestic Violence</u>.</b></p>
<p><b>WEEK 9:</b> <b>Wed. Oct. 24</b></p>	<p>Stalking; Self-Care; Perform your chapter for class; hand out Response-Ability book</p>	<ol style="list-style-type: none"> <li>1. <i>What is Stalking (VAV)? Safety Strategies and Technology Planning; SCWSV Study(Packet)</i></li> <li>3. <i>Introduction: On the Cliff of Awakening</i>, from <u>Trauma Stewardship: An Everyday Guide to Caring for Self While Caring for Others</u> by Laura van Dernoot Kipsky with Connie Burk</li> <li>4. <i>Chapter One: A New Vision for Our Collective Work</i>, from <u>Trauma Stewardship: An Everyday Guide to Caring for Self While Caring for Others</u> by Laura van Dernoot Kipsky with Connie Burk</li> <li>5. <i>To be Distancer, Rescuer or Anchor</i>, Ch. 4: <u>Helping Her get Free</u></li> </ol>	<p><b>Journal #3</b></p> <p><b>Be ready to perform your chosen essay with a partner</b></p> <p><b>AND – bring in one example of your favorite self-care</b></p>
<p><b>WEEK 10:</b> <b>Wed. Oct. 31</b></p>	<p>VAV model; Intervention Vs. prevention; VAV facilitator skills; Assign Final Scenario Project groups</p>	<ol style="list-style-type: none"> <li>1. <i>Becoming an Ally, Action Continuum, Spheres of Influence</i> from <u>Teaching for Diversity and Social Justice</u> by Adams, Bell and Griffin</li> <li>2. <i>When can I Help? A Conceptual Framework for the Prevention of Sexual Violence through Bystander Intervention</i>, by</li> <li>3. BOOK HANDED OUT IN CLASS: <u>Response Ability: The Complete Guide to Bystander Intervention</u>, by Alan Berkowitz (book handed out in class)</li> <li>4. BOOK, DANIS: <i>Where Teens Live: Taking an Ecological Approach to Dating Violence Prevention</i>, from <u>Domestic Violence: Intersectionality and Culturally Competent Practice</u></li> <li>5. <i>TAASA Primary Prevention Toolkit</i></li> </ol>	<p><b>Essay #2</b></p>
<p><b>WEEK 11:</b> <b>Wed. Nov. 7</b></p>	<p>Facilitation And Questioning</p>	<ol style="list-style-type: none"> <li>1. <i>Challenging Facilitation: Training Facilitators for Theatre for Dialogue Programs</i>, Lynn Hoare</li> <li>2. <i>Facilitation</i> by Michael Rohd from <u>Theatre for Community, Conflict and Dialogue</u></li> <li>3. <i>Facilitating Interactive Theatre</i>, Voices Against Violence, Theatre for Dialogue, Lynn Hoare</li> </ol>	<p><b>Journal #4</b></p>

		4. <i>Chapter 5, A Classification of Questions, from Asking Better Questions</i> by Norah Morgan and Juliana Saxton	
<b>WEEK 12:</b> <b>Wed. Nov. 14</b>	Facilitation and Interactive Techniques	1. <i>The Art of Interactive Theatre</i> , pp. 71-85, <i>Theatre for Living</i> , by David Diamond 2. <i>In the Workshop Room</i> , from <i>Theatre for Living: the Art and Science of Community-Based Dialogue</i> by David Diamond	<b>Facilitation Assignment</b>
<b>WEEK 13:</b> <b>Wed. Nov. 21</b>	NO CLASS!	<b>HAPPY THANKSGIVING!!!!</b>	Eat well and enjoy your break!
<b>WEEK 14:</b> <b>Wed. Nov. 28</b>	Interactive techniques; In-Class rehearsal;	No Readings due!	<b>Schedule rehearsal for Lynn/Emily to observe – required!</b>
<b>WEEK 15:</b> <b>Wed. Dec. 5</b>	Performances !	1. <i>The Gift of Fear</i> by Gavin DeBecker	<b>Journal assignment #5; Final Scenario – bring two copies printed for Lynn/Emily</b>
<b>FINAL Sat. Dec. 15<sup>th</sup></b>	FINALS MEETING!		<b>Journal #6: Final Reflection</b>

## JOURNALS:

### **Journal assignment #1** (due Wednesday, Sept. 5)

- 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 that EITHER helps support you in the role you take on with VAV, OR is new and valuable information for you. Discuss this.

### **Journal assignment #2** (due Wednesday, Sept. 12 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). **Bring Identity Pie to class to hand in.**
- **Journal question: 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?**

**Journal assignment #3** (due Wednesday, Oct. 24<sup>th</sup> 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?

**Journal assignment #4** (due Wednesday, Nov. 7<sup>th</sup> by 2pm):

You have been working closely with the issues of interpersonal violence for 10 weeks (at least).

- What is the impact of this exposure on you cognitively, emotionally, and physically?
- What behaviors or sensations are indicators to you that you are at the threshold of what you can handle and need to take a break from the material for a while?
- What self-care strategies have you discovered that help nourish and sustain you in order to counter-balance the effects of this exposure?
- What internal resistance have you noticed to engaging in these self-care strategies even when you know cognitively that they might be helpful and/or needed?

**Journal assignment #5** (due Wednesday, Dec. 5<sup>th</sup> by 2:00pm)

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

**Journal Assignment #6** (due at finals meeting, Dec. 15<sup>th</sup>, 2-5pm)

- Final Reflection and Evaluation. Questions will be assigned closer to due date.

**ESSAYS:**

**Essay #1** (Due Wednesday, Sept. 19<sup>th</sup> 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). How does rape culture impact you? Include at least one example of how/where rape culture shows up in your world. Submit to Lynn through email.

**Essay #2** (due Wednesday, Oct. 31, by 2:00pm)

**ESSAY QUESTION:** Discuss the similarities and differences in how relationship violence and sexual violence impacts specific populations. Use at least 3 readings from Week 8. ALSO discuss possible intervention and prevention strategies for these specific populations. Submit to Lynn through email.

**OTHER:**

**Creative Response to a Rape Culture** (due Wednesday, Oct. 3, be prepared to share in class)  
Discussed on p. 5 of syllabus.

**Devised Co-Performance of reading text** (due Wed, Oct. 24) More information provided in class.

**Facilitation Assignment** (*due Wednesday, Nov. 14<sup>th</sup> at 2:00pm*):

Use the in-class VAV scene model to create a facilitation guide that you could use if you were facilitating this scene. Create at least 10 pauses with questions identified. Which questions would you ask when? What are some of the main issues/points you want the audience to consider? Think carefully about the order of your questions and follow-up questions. **SUBMIT TO LYNN THROUGH EMAIL**

**Theatre for Dialogue observation** (due the Wednesday a week after your observation). Format and questions will be distributed.

**Final Scenario:** (*due Wednesday, Dec. 5<sup>th</sup> to Lynn by 2:00pm*) As a group, create a written document that reflects your final scenario. List actors-characters and include character introductions. You may choose whether or not to write it as a script. If you do not include scripted lines, specifically describe action in each scene. Include possible Pause points and main questions facilitator will ask. Include personal introductions.

You may submit one copy of this electronically from your group. And, **BRING A COPY TO YOUR FINAL PERFORMANCE!**