

SW 360K: Theatre for Social Change Fall 2007

Unique # 66165

Wednesdays 2-5:00 PM

Location: Conference Room of the Counseling and Mental Health Center
Student Services Building

Voices Against Violence Program:

Instructor: Lynn Hoare

Office Hours: By appointment.

Office location: Counseling and Mental Health Center, 5th Floor, SSB
(All visitors must check in at the front desk.)

Office phone: 471-3515 (front desk) 475-6989 (direct line)

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School of Social Work

Adjunct Professor: Diane Rhodes

Office Hours: By appointment

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Course Description

This course trains students to educate their peers about the issues of interpersonal violence including sexual assault, relationship violence and stalking using theatre for social change techniques. In particular students will be trained in *Theatre of the Oppressed* techniques. Students will also be encouraged to explore issues of diversity with respect to interpersonal violence. Students will use improvisation and participatory activities in their educational performances. Students are encouraged to engage in self-exploration with respect to the issues mentioned above as part of their training with these techniques.

Course Objectives

- To understand the basic concepts around issues of interpersonal violence, including sexual assault, relationship violence and stalking.
- To learn theatre techniques and improvisational methods and use them as tools to educate the campus community at large.
- Learn methods for making appropriate referrals and gain knowledge about the resources and procedures on campus and in the community.
- To develop leadership skills and confidence in teaching others about these issues
- To explore strategies for transforming a violent culture through performance.

Class Organization and Expectations

This class will be conducted as a seminar and will include guest presenters to share their expertise about specific areas of interpersonal violence. 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 also 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 project. They are held to a higher 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 also 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 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 restrooms.

Attendance:

If you must miss a class meeting, please notify Lynn Hoare 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 (1) unexcused absence will result in the deduction of three (3) points per absence 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 of three (3) points per absence from your final grade unless you notify Lynn Hoare in advance.

Students are also expected to be in class on time. **Students who are more than 5 minutes late to class will have 1 point deducted from the final grade.** If you know you will be late for class because of a specific reason, please notify Lynn Hoare in advance.

Students will be required to attend the Fall Retreat (date will be discussed in class) from 10-5 PM. Missing the retreat will affect your final grade with a deduction of five (5) percentage points.

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 the Lynn Hoare or Diane Rhodes as well.

Other:

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

Students are invited to bring information about events related to class issues to class. Students are welcome to notify the class through email about such events. The class email list is not to be used for issues that are not related to the class.

Please note that the University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-4641 TTY.

Required Reading

Students will be given a class packed and handouts and additional reading assignments throughout the semester. There are reading assignments every week. These readings provide the foundation for information discussed in class. Please stay current with the readings.

Assessment and Evaluation of Outcomes

Note: Please see section III above to learn how absences will impact your final grade.

- **Class Participation** **9 points**
- **Journals** **12 points (6 journals at 2 points each)**
- **Peer Theatre Observation/Reflection** **5 points**
- **Reflection Essays** **18 points (6 essays at 3 points each)**
- **Image Exercise** **10 points**
- **Improvisation Exercise** **15 points**
- **Final Scenarios** **25 points**
- **VAV points** **6 points (2 points each event/tabling)**

Class participation includes:

- *participating* in a **brief one minute check-in** that lets the class know what sort of energy you are bringing to the class that day. It is NOT a recap of the week or an account of your day. It is to let people know how you are feeling that day, so as to be useful in performance – especially in scenes where people are interacting with you;
- *articulately* speaking up in class and taking leadership in exercises;
- *listening* to other opinions and allowing others space to express themselves;
- incorporating materials discussed in class and from the readings into the scenarios and exercises;
- creating diverse and culturally appropriate scenarios;
- to remember that we are working toward *exploration not resolution*;
- critiquing your own performance and that of your fellow classmates while being respectful and sensitive to the topic and to other classmates;
- playing the role of the “audience” during class and taking initiative to replace the characters in the scenes; and
- being supportive of each other and working as a “team”
- Using “I” statements when discussing issues

This class incorporates theatre exercises that will challenge you in physical and emotional ways. They are designed to help you become better actors and be more comfortable with the roles you will play. **Remember you always have the option to pass when we are doing exercises.** We encourage you to speak to Lynn or Diane 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 in class due to the nature of the graded exercises. Students absent for a graded exercise in class will be responsible to talk to the instructor about making up the exercise in a different way. If you miss an assignment, there is a possibility to make up the same assignment for a percentage of the original total. **There is NO extra credit offered for missed or incomplete assignments or for low grades.**

Journals: Journal entries may include any thoughts, reflections and observations you have about class discussions, exercises and the feelings you have about doing this work. To help you explore a particular topic you will also be asked to respond to specific questions in your journal. Journals will not be given a letter grade but will be graded for completion and for being on time. **Journals must be at least two double spaced pages in length** and are to be turned in every other week by e-mail as an attachment due by 2 PM on the due date. See due dates on class schedule. **Please include your name and date the journal is due on the Journal.** ALL JOURNALS MUST BE SUBMITTED DIRECTLY TO LYNN HOARE. Journals that are handed in LATE will be penalized 1 grade point for every late day unless you have been approved for an extension from Lynn Hoare. In the syllabus there are 6 dates where journals are due.

Peer Theatre Observation/Reflection: This is an opportunity for you to observe a Peer Theatre 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 peer theatre performance and then submitting a 2-4 page reflection, which will take the place of one of the journals listed in the syllabus. You can substitute your reflection in place of the next journal. 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, 2PM. **SUBMIT YOUR OBSERVATION/REFLECTION DIRECTLY TO LYNN HOARE.**

Reflection Essays: Every other week during class you will be required to write a 3-4 page essay reflecting on the class readings assigned during the 2 week period prior to the essay being due. You will have to choose **at least two readings** to compare and contrast or comment upon. Expectations for Reflection Essays:

- **You must refer to particular points in the readings and reference them in your essay.**
- **You must include your personal reactions to particular points in the reading materials in an articulate manner.**
- **You must tie the readings and reflections to discussion, activities, speakers or videos that have come up in class as well.**

The essays must be typed into a word document and emailed as an attachment by 2 PM on the day it is due. Essays must have your name and date on it. **ALL ESSAYS MUST BE SUBMITTED DIRECTLY TO DIANE RHODES.** Essays that are handed in LATE will be penalized 1 grade point for every late day unless you have asked for an extension from Diane Rhodes.

Image Theatre: You will facilitate an Image Theatre exercise using an example from **GAMES FOR ACTORS AND NON-ACTORS** or from modifying one of the exercises in that text (reading will be given to you in class). You could also work with one of the exercises introduced in class. You will be evaluated on your ability to clearly explain the exercise, to effectively guide the participants through the exercise, tie the exercise to issues of interpersonal dynamics (e.g. exploring power and control issues) and to appropriately bring closure to the exercise. For this assignment, your word choice, your

rapport with the spect-actors, and your effective non-verbal communication will be considered in your evaluation.

Improvisation: You will participate in an improvised scene that is directed by Lynn Hoare. You will be evaluated on your ability to sustain the character, to be consistent with the structure and content of the improvisation, and to provide accurate details based on the readings and our class discussions around the issues of power and control.

Scenarios: With a group of your classmates, you will create and perform a scene that encourages discussion of interpersonal violence. 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 spect-actors such as freezes, play-back, 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.

VAV points: Voices Against Violence is very involved on campus and often has events that need volunteers to help with publicity, tabling, and participation. **All students will be required to attend at least 3 tabling sessions or events.** A list of all events and ways that you can participate will be provided to you as soon as possible. To obtain credit for these events, you must attend AND email Lynn Hoare a brief one-page summary of your reactions for each of the events that you attend.

There will be no written final for the class – we may, however, use the final exam period for any sessions that we may need to make up.

Grading scale

90+ points	A	(Exceeds expectations)
80-89 points	B	(Excellent work!)
70-79 points	C	(Very good work)
60-69 points	D	(Satisfactory)
0-59 points	F	☹

SW 360K: Fall 2007

Class Schedule

*Class schedule is subject to change.
Reading assignments may be revised and copies of additional readings
may be provided later in semester.*

August 29: Introductions

- Welcome and Introductions
- Human Barometer
- Cultural Mapping
- Class syllabus and overview

Reading assignments for the next class:

- *Voices Against Violence* by Sandra Taylor
- *Activism with Heart: The VAV Project*, by Claire Canavan
- *Beyond Victimization* by Dan Kwong.
- *We are all Theatre: An Interview with Augusto Boal* by Douglas Paterson and Mark Weinberg

Journal assignment (due September 12th): Write about what you think your strengths and challenges/fears are in working with interpersonal violence prevention/education and being in this class.

September 5: Reflection Essay on Taylor/Canavan/Kwong/Paterson readings due today

Exercises:

- Cover the space
- Columbian Hypnosis
- Statues
- Sculpting and Image Theatre

Reading assignments for the next class:

- *The Complexity of Identity: "Who am I?"* by Beverly Daniel Tatum
- *White Privilege and Male Privilege* by Peggy McIntosh
- *"What Can We Do?"* from Privilege, Power and Difference by Allan G. Johnson

September 12: Journal assigned on August 29 due today

- Exploring issues of diversity with respect to interpersonal violence
- Exploring privilege: personal and group, earned and unearned: What do we have the power and responsibility to change?
- Exploring power issues with respect to diversity
- Group sculpt

Reading assignments for the next class:

- *Language and Silence: Making Systems of Privilege Visible* by Stephanie Wildman with Adrienne Davis, from Readings for Diversity and Social Justice
- *How to interrupt Oppressive Behavior* by Mary McClintock, from Readings for Diversity and Social Justice
- *Becoming an Ally, Action Continuum, Spheres of Influence* from Teaching for Diversity and Social Justice by Adams, Bell and Griffin

Read *Games for Actors and Non-actors* by Augusto Boal over the next 2-3 weeks – we will be using exercises from those readings in the next 2-3 weeks. An understanding of Boal’s work will be required in your in-class graded exercises.

Journal assignment (due September 26th): What are some moments of unlearning and relearning that have happened in the last two weeks?

September 19: Reflection Essay on

Tatum/McIntosh/Johnson/Wildman/McClintock/Adams readings **due today**

- Understanding Sexual Assault, Relationship Violence and Stalking
- Video: The Quiet storm: part 1
- Definitions of Sexual Assault, Relationship Violence, Stalking and how they intersect.
- Power and control wheels
- Red flags
- Image theatre

Reading assignments for the next class:

- *Campus Dating Violence Fact Sheet and ACDAV info on “Dating Violence.”*
- *Voices Against Violence (VAV) reading packet*
- *“The Rape” of Mr. Smith* by Anonymous
- *LGBTQ reading packet*

September 26: Journal assigned on September 12 due today

- Video: The Quiet Storm, part 2: Survivor Stories
- Heather Davies: Trauma Reactions and Self-Care

Reading assignments for the next class:

- *The Survivors and Oppression and Control in Verbal Abuse Survivors Speak Out* by Patricia Evans
- *Fifty Obstacles to Leaving, a.k.a. Why Abuse Victims Stay* by Sarah Buel
- *Stalking Info and Packet*

Journal assignment (due October 10th): Write about your reactions to our class so far. How do you feel about your participation in class? How do you feel about the participation of others in the class? What do you find challenging about class? What do you find helpful about class?

October 3: Reflection Essay on VAV packet/Campus Stalking/The Rape of Mr. Smith/Evans/Buel readings due today

- Graded Exercise: Image theatre

Reading assignments for the next class:

- *I want a twenty-four-hour truce during which there is no rape* by Andrea Dworkin
- *Rape: A Personal Account* by David Sunseri
- *Acquaintance Rape of College Students* by Rana Sampson

October 10: Journal assigned on September 26 due today

- Video on Stalking
- Improvisation exercises, forum theatre, facilitation
- Discuss expectations of final scenario project – you will receive groups next week

Reading assignments for the next class:

- *When Love Can't Cure* by Anthony Walker
- *Why do Abusers Batter?* From ACADV Website
- *The Date Rape Play: A Collaborative Process* by Carolyn Levy

Journal assignment (due October 24th): Are you happy with your body? Why or why not?

October 17: Reflection Essay on the Dworkin/Plummer/Sunseri/Walker/Levy/ACADV readings due today

- Improvisation practice, Inserting Red Flags and Facilitation modeling

Reading assignments for the next class:

- *Toward a Transformed Approach to Prevention* by Luoluo Hong
- *Outside in: A Man in the Movement* by Richard Orton
- *Conversations of Consent* by Joseph Weinberg and Michael Biernbaum

October 24: Journals assigned on October 10 due today

- Video: The Undetected Rapist
- Final Scenario assignments and group meetings
- Guest speakers: Alumni and guest panel: Men in the Movement

Reading assignments for the next class:

- *Masculinity as Homophobia: Fear, Shame and Silence in the Construction of Gender Identity* by Michael Kimmel
- *Developing Men's Leadership to Challenge Sexism and Violence* by Tom Schiff

Journal assignment (due November 7th): After reading the assigned articles, hearing the class discussions and participating in the class activities, what discoveries did you make about yourself?

October 31: Reflection Essay on the Hong/Orton/Weinberg/Kimmel/Schiff readings **due today**

- Graded Exercise: Improvisations

Reading assignments for the next class:

- *Facilitation* from Theatre for Community Conflict and Dialogue by Michael Rohd
- *The Gift of Fear* by Gavin DeBecker

November 7: Journal assigned on October 24 due today

- Practice scenarios and facilitation skills
- Guest speaker from Texas Association for Sexual Assault

Reading assignments for the next class:

- Read three articles from the appendix that focus on how relationship violence affects a particular community and use these for your essay

Journal assignment (due November 28th): Reflect on the process of creating your graded scenarios: What were some of the challenges? What worked for your group? What did you bring to the group that was important to the process? What skills do you need to strengthen for next semester? Why did you choose the scenario that you did? . What are you afraid of or concerned about? What are you excited about? What do you want your audience to know and understand at the end of your presentation?

You may also feel free to write about the overall experience of what the class was like for you this semester. What did you learn? What were some of the highlights for you?

November 14: Last Reflection Essay on 3 articles of your choice (from appendix) **due today**

- Practice scenarios and facilitation skills: your group will have a short time in class to share a piece of your scenario you have been working on, or to gather feedback from the group on issues related to your scenario.

No class on Nov. 21 – Thanksgiving week.

November 28: Journals assigned on November 7 due today

- Graded Scenarios

December 5: Last day of class

- Graded Scenarios (if we need to have them)
- Course Evaluation

Final Exam: There will be no written final for the class. However, if needed, we will use the time allocated for the final exam to finish the graded scenarios or to close class.