

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School: College of Liberal Arts and Sciences Department/School: **Humanities Lab**

Prefix: **HUL** Number: **361** Title: U.S. Challenges II Units: **3**

Course description: **This course continues the interdisciplinary scientific, social-behavior, and humanities theoretical and methodological work from U.S. Challenges I with more focus on developing collaborative research projects.**

This topic course is currently under permanency consideration. To date, the proposed course has focused on sexual violence in the United States. An upcoming Lab under consideration for this course works on the challenge of concepts of race, genes, and identity.

Is this a cross-listed course? No If yes, please identify course(s):

Is this a shared course? No If so, list all academic units offering this course:

Note- For courses that are crosslisted and or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes (under review)

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials: slk (Required)

Requested designation: Cultural Diversity in the United States—C **Mandatory Review:** No

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

[Literacy and Critical Inquiry core courses \(L\)](#)

[Mathematics core courses \(MA\)](#)

[Computer/statistics/quantitative applications core courses \(CS\)](#)

[Humanities, Arts and Design core courses \(HU\)](#)

[Social-Behavioral Sciences core courses \(SB\)](#)

[Natural Sciences core courses \(SQ/SG\)](#)

[Cultural Diversity in the United States courses \(C\)](#)

[Global Awareness courses \(G\)](#)

[Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Monica Boyd E-mail Mboyd2@asu.edu Phone 727-7220

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Sally Kitch Date: 5 April 2018

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	syllabus
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	syllabus

Course Prefix	Number	Title	General Studies Designation
HUL	360	U.S. Challenges	C

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1. The course must contribute to an understanding of cultural diversity in contemporary U. S. Society.	This course is designed to address grand social challenges within the United States. The grand social challenges we face here in the United States come down to the differing traditions, beliefs, assumptions, and values held by diverse group. The Lab's inquiry-model investigates and analyzes the foundation roots of the problem under consideration (ex. sexual violence) while working toward a generative goal that benefits a community outside the classroom.	Syllabus: guiding research questions to begin class inquiry (8), learning outcomes (9-10), readings and special events (15-19).
2c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender, racial, ethnic, and/or linguistic minority groups within the United States.	Challenges ("topics") under this course focus specifically on the social, economic, political, historical and other dimensions of relations between and among marginalized groups in order to get beneath the surface of the challenge and to identify the ideas, beliefs, assumptions, and confusions	Syllabus: guiding research questions to begin class inquiry (8), learning outcomes (9-10), readings and special events (15-19).

	that underlie and perpetuate them.	

HUL 361 Social Challenges in the U.S. II (Topic Course)

The following is an example of this course taught with the social challenge of sexual violence here in the United States. This particular course was designed through discussions with the University Advisory Council for the Arts-based Sexual Violence Prevention Initiative, a multi-faceted arts-led initiative aimed at addressing the culture and context of sexual violence at ASU. Thus, it has a strong art-component woven into its transdisciplinarity. Not all iterations of this course will have such a strong arts-based approach.

HUL/ART/JUS/THE/WST 394: Sexual Violence – Humanities Lab, Spring 2018

Class Meeting Information

Wednesdays 11:30-2:15pm
Ross Blakley Hall 171

Instructional Team Contact Information

Lizbett Bengé
Wilson Hall 328
480-727-7220
ljbenge@asu.edu
Office hours: Wed 2:30-4:00pm (office)

Alesha Durfee
Wilson Hall 326
480-727-7220
alesha.durfee@asu.edu
Office hours: Wed 9:30-11:00am (office)

Student Mentor:
Lindsey Gorry
lindsey.gorry@asu.edu
Office hours: Wednesdays 9:30-11:00am (in Lab)

Lab Librarian:
Debra Riley-Huff
debra.riley-huff@asu.edu

Course Description

This is the second course in a two-semester series on sexual violence.* In the first semester, the class began to explore the social challenge of sexual violence asking questions like: what is sexual violence, has sexual violence always existed? why does it persist? Alongside the inquiry into sexual violence, the class explored various ways artists engage with grand social challenges and the class experimented with various mediums. The exploratory and experimental work performed in that class has laid the groundwork for this semester's inquiry. From what was learned in that course, this course begins by asking:

- How does sexual violence link to other forms of violence?
- Who defines sexual violence? When and how do definitions change?
- What social supports exist for sexual violence? Why are there silences around sexual violence?
- Why is sexual violence so controversial?
- How can narratives be transformative? What makes a victim a survivor?
- How do we create a transformative, socially-engaged performance piece?

From that final question, you will note that this class is a *performance*-based interdisciplinary, humanities focused, investigation into sexual violence and its myriad logics, manifestations, and responses. We will work collaboratively and individually to address these questions through various humanities and social science readings while using arts-based approaches such as: visual art, performance art, theatre, voice and sound, and dance, to animate readings while gaining working proficiency of various artistic methods.

*Enrollment in the first semester is not a prerequisite for this course. Long research projects often bring in new collaborators along the way. Both new and returning students are welcome.

To chronicle our learning throughout the course, we will build a mandatory final performance piece to be performed for a live audience on April 25, 2018 at 12-1:15pm and 7-8:15pm. You must be available for BOTH performance times. This performance piece will be group response to a question that we will arrive at collectively, regarding sexual violence. We will workshop pieces at least twice throughout the semester. You will have additional weekly lab hours to use the classroom space as needed to craft and hone your final performance piece.

The weeks are set up to offer sexual violence content knowledge through reading and discussion and practice-based knowledge (HOW to do something) in the form of arts-based workshops, activities, and exemplars. You are encouraged to seek out readings, artists, artworks, and other methods that meet your own creative and scholarly aims and pursuits. Our time together in this class is not to present an exhaustive and definitive chronicling of sexual violence and art, but to offer insights, to provoking inquiry, to “try-on” different approaches, and to increase/build your embodied vocabulary.

You should be aware that the materials in this course are both explicit and inherently emotive. We will be reading materials that include graphic descriptions of violence and watching videos that contain images of violence and sexual content. If at any time during the course you feel overwhelmed by the material, you may step out of class. Please check in with one of the professors of the course so that we can strategize how best to proceed. Additionally, we will be moving and experimenting with different props and materials throughout the course. If you feel unable to engage during these activities, please take the time and space you need to find equilibrium.

If you would like to access outside resources, the phone number for EMPACT (a 24-hour crisis line) is (480) 784-1500. You can also contact the Rape Abuse and Incest National Network (RAINN) <http://www.rainn.org/> or 1-800-656-HOPE. Finally, ASU has resources devoted to survivors of sexual violence—you can learn more at <https://sexualviolenceprevention.asu.edu/>.

Please note that all instructors at ASU are mandated reporters. This means that if you disclose that you have survived or perpetrated an act of sexual or domestic violence, and you disclose it to either Professor Bengé or Professor Durfee, we must ensure that you are connected to campus resources. If you have any questions or concerns about this policy, please ask before you disclose personal experiences of violence.

Learning Outcomes:

- Identify and analyze elements of sexual violence and how it is connected to other forms of violence, power, and control in contemporary U.S. society by sifting through the complex

intersections of gender and sexuality, race and ethnicity, class, able-bodiedness, and religious differences that are at play.

- Identify how sexual violence may be viewed by different cultural groups, identify the different values, attitudes and beliefs of different cultural groups regarding sexual violence, and why the subject (and experience) may be contested and become controversial.
- Learn how a variety of disciplines approach the given problem, with an emphasis on the humanities to address culture-specific elements (ex. value, beliefs, history), and to synthesize research across disciplines.
- Improve upon developing research questions.
- Strengthen student research skills and learn to determine how to select the appropriate research methods for addressing and understanding a problem (the general critical thought process and the application of that thinking to this particular problem).
- Improve upon their ability to do collaborative research with a variety of people (i.e. peers, graduate students, faculty).
- Design and complete a collaborative research project that investigates the problem.
- Improve upon the ability to present research findings to an audience beyond the classroom.

Required Materials

There are four required books for this course plus articles shared via Blackboard

1. Smith, Andrea (2005). *Conquest: Sexual Violence and American Indian Genocide*. Cambridge, MA: South End Press.
2. Vogel, Paula (1997). *How I Learned to Drive*. Dramatists Play Service.
3. Sapphire (1996). *Push: A Novel*. Vintage.
4. A novel of the student's choosing (more details forthcoming).

Absence, Excused and Make-up Work Policies

Attendance and participation are an integral part of the learning experience. At the beginning of each class we will distribute an attendance sheet. It is your responsibility to sign the attendance sheet each day—if you do not sign the attendance sheet, you will be marked absent. You may not sign in for another student - this will result in both students receiving a zero for their participation grade. You will receive 10 points for each class period you attend and fully participate in, for a total of 160 points.

We will not accept late or emailed assignments under any circumstances, nor will we accept assignments on days that you do not attend class.

You are entitled to wear whatever you want, but you may want to keep issues of comfort and mobility in mind as you dress (or bring/keep a change of clothes with you, as some days we might use paints or other items that can stain clothing). We do not want restrictive or uncomfortable clothing to be a barrier to full participation.

Assignments Descriptions

There are several types of assignments in this class, including weekly creative responses, ten minute free writes, a collaborative performance précis, contributing to a discussion as part of a small group, a final performance, and a final reflection paper. Please note that there are no exams in this class.

Weekly Creative Response: Each week we will begin class by sharing our weekly creative responses in small groups (except for weeks 1, 9, and 16). This assignment is an open-ended synthesis/reflection/engagement with the materials for the week. Each student will utilize an 8.5 x 11" sheet of paper to respond to the week's materials. This response can be textual (a summary, list of questions, creative conversation between authors), visual (drawings that illustrate main points of the reading, photographs you've taken that speak to a particularly moving passage), abstract (making an origami shape with your paper that embodies an idea), or multimodal (drawings with text and clip art).

Weekly Creative Responses will be due each week at the beginning of class in hard-copy format (except for weeks 1, 9, and 16). For full credit, the response needs to reflect a thoughtful engagement with the weekly materials, a discerning eye toward aesthetics, and it must utilize the entire page. You may use more than one page if you wish. This assignment is for you to experiment with different ways of knowing, questioning, and remembering. Use it in ways YOU need to work through the course materials and even your own performance piece. At least 2/3 of your response needs to be made up of original materials. This means that if you decide to pull in a photo of another person's work, it cannot be larger than 1/3 of the page, and you must author everything else on the page to receive full credit. If you have any questions, it is best to err on the side of caution, so please ask either of the professors for clarification as needed.

This assignment will be graded on a 15-10-5-0 scale. 0 = missing assignment; 5 = does not fill up the page, lacks creativity and substantive engagement, unable to discern relevance to week's materials; 10 = fills up whole page, lacks creativity or substantive engagement, only mild relevance to week's materials; 15 = fills up whole page, is creative and substantively engages with materials, relevance to week's materials is readily apparent. The weekly creative responses are worth a total of 195 points.

Ten Minute Free Write: Each week we will end class with a 10 minute free write. These free writes are for you to reflect on the class and to jot down any ideas or inspiration for your final performance piece. Please utilize a journal specifically for this class to conduct your free writes. They may be in visual, literary, or abstract form, so long as it is useful to you. We will not be grading these, but ask in good faith that you complete them each week. They will be important for your final reflection paper and for your own metacognitive processing.

Performance Précis: This précis is a *collective* written proposal for the end of semester piece your group would like to present during our final performance. What is written in the précis is yours and is subject to change; it does not constitute your final script or any agreement that what you turn in is what you will perform. This document serves as a way for you to express in words what might be expressed otherwise, while offering us the opportunity to read your ideas and give written feedback.

The précis shall consist of:

- 1) a list of keywords and concepts that are relevant to your group's project
- 2) a summary and analysis of any relevant artistic works, literature, or other sources of information and inspiration
- 3) your idea/s – you can have a bulleted list of ideas, but you must flesh out at least 1 idea for which you can answer the following questions:

- Who is your intended audience? Who else is involved in the piece, if anyone?
 - What is happening? What, specifically, will each group member be doing? What medium are each of you working in?
 - Where, exactly, will this take place within or around the performance space? Where will people encounter certain elements of your performance?
 - Do you have any requests for timing of the piece or when it should happen in our show's arc?
 - Why is your performance structured the way it is? Why is each piece important to the whole?
- 4) script with timing (if applicable)
 - 5) rationale
 - 6) any props or technical needs such as sound effects, music, or lighting

This assignment will be worth 150 points. The grading rubric will be available by week 3 of class.

Group Led Book Discussion: On week 2, you will sign up to join a group that will read one of four books selected for this course. Your group will read the book, present a short summary of the book for the class (5-7 minutes) and participate about the books in a discussion oriented around the key questions for the course. This assignment is worth 150 points.

Final Performance: The final performance piece will require the participation of everyone in the course, in both formal performative capacities and in other artistic and technical capacities. You are required to be present for two shows, one during our class period on April 25, 2018 from 12-1:15 pm and one that evening from 7-8:15 pm (location TBA). This allows us to reach a broader audience by being available during the student lunch hour and after standard business hours.

Throughout the semester, we will be learning and working through various creative methods and artistic mediums in preparation for the final performance piece. Begin thinking and journaling about what you might want to do for your piece. You will have five-six minutes for the performative aspect of your piece. You may work in mediums outside of performance (i.e. create a visual display), given that you also include a five-six minute performative component (i.e. delivering a monologue about the nature of your visual display and its significance). These are details we will check in about and work through during the entire semester. We will all share out our WIPS (works in progress) during two workshop days spread throughout the semester. This will give everyone significant opportunity for feedback and comments.

This is a student-led performance piece. Together we will come up with the question we want our performances to answer and the aesthetic thru line that will cohere the various pieces. We will work together as a class to ensure that you present something you are comfortable with and confident about. You will be graded on showing up for both performances, having a 5-6 collaborative minute performative piece that addresses our collective question, and incorporating the parameters for performance we set forth in class. The performance is worth 250 points.

Reflection Paper: The reflection paper is an opportunity for you to reflect upon your creative learning processes, give an appraisal of your final performance, link everything in the course together, and evaluate what you did throughout the semester. This paper will be 5-6 pages and include the following: /

- What has been the evolution of your creative process?
- How did your project change from initial ideation or the précis to your final product?
- What feedback did you receive on your précis and during the workshops and what did you use (or not) and why?
- How do you feel your final performance piece went? How did others react? What might you change about your piece if given another opportunity to present it?
- Were there any differences between your daytime and evening performance?
- What have you learned throughout this entire experience and how has art and the humanities lab format helped to (or not) facilitate that learning?
- Any comments, questions, concerns, or things you want to remember

Please anchor your responses in three course sources and three outside peer-reviewed sources. This assignment is worth 200 points and will be due via Safe Assign (on Blackboard) on May 1 by 11:59PM.

Evaluation of Student Work (Grading Polices and Percentages)

We will not accept late or emailed assignments under any circumstances, nor will we accept assignments on days that you do not attend class. Be sure to check your grades and attendance points on Blackboard throughout the semester, as we will not make changes to grades after the last day of class (April 25th). You will always receive written feedback in addition to the number score.

POINTS FOR THE COURSE WILL BE ALLOCATED AS FOLLOWS:

Weekly Creative Response	195 points
Participation	160 points
Précis	150 points
Book discussion	150 points
Final Performance	250 points
Reflection Paper	200 points
TOTAL	1105 points

GRADES WILL BE CALCULATED USING THE FOLLOWING SCALE:

90-100%	A	60-69%	D
80-89%	B	<60%	E
70-79%	C		

Technology

The preference among the instructors is to use laptops and other technology judiciously. We will make explicit announcements as to if/when computers/tablets and the like might be necessary. If you are utilizing some form of digital technology, we ask that you refrain from using social media, watching videos, being on email/messaging, or engaging in any other non-essential and distracting task.

Expected Classroom Behavior

To ensure the classroom remains an open forum for the expression of ideas, your behavior should be conducive to learning for both yourself and others: sharing thoughts, ideas, observations; developing those thoughts with empirical data and theoretical arguments; and, fostering a positive Lab experience by actively listening to others and treating them with respect and dignity, assisting and supporting each other in developing your interdisciplinary research skills, and helping with questions or challenges that arise. If you disagree with an opinion expressed in this course, we will be sure that you are given adequate time to express your disagreement in a civil manner. You should respond with courtesy, relying on empirical data and theoretical arguments rather than personal assumptions to buttress your arguments.

Please treat this course as you would a job or other professional opportunity – send a professional email if you will miss class or need to leave class early (do not ask if you “miss anything” or send an email that reads like a text), prioritize coming to class, come to class prepared, and stay for the entire class section.

ASU Academic Integrity Statement

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>

ASU Accommodations for Disabilities Statement

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

ASU Policy on Disruptive, Threatening or Violent Behavior on Campus

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Title IX Violations

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Weekly Course Schedule

Week 1, Jan 10 – Introduction to Course, Instructors, Sexual Violence, and Humanities Lab Concept

Key Question(s): What is Sexual Violence?

Reading Due: Hipp and Cook. 2018. "Rape and Sexual Assault on Campus, in Diverse Populations, and in the Spotlight" from *Sourcebook on Violence Against Women* eds. Claire M. Renzetti, Jeffrey L. Edleson, and Raquel Kennedy Bergen. Third Edition, SAGE Publications: Los Angeles, CA, USA.

Activity: Collective Asset Mapping

Week 2, Jan 17 – Exploring the Complexities of Sexual Violence

Key Question(s): Who defines sexual violence? When and how do definitions change? What social supports exist for sexual violence? Why are there silences around sexual violence?

Reading Due: Charlene Muehlenhard and Leigh Ann Kimes, "The Social Construction of Violence"
Heather Hlavka, "Normalizing Sexual Violence"
Luoluo Hong, "Digging Up the Roots, Rustling the Leaves"

Activity: Group sign ups

Assignment Due: Weekly Creative Response

Week 3, Jan 24 –Socially Engaged Arts Practices

Key Question(s): How can arts processes be transformative?

Reading Due: Naidus, Beverly. 2009. *Arts for Change: Teaching Outside the Frame*. New Village Press: Oakland, CA. ch. 1 and excerpts 9-12; 44-50; 80-88.

Saldaña, Johnny. 2011. *Ethnotheatre: Research from Page to Stage*. Left Coast Press: Walnut Creek, CA. Chapter 1.

Leavy, Patricia. 2015. *Method Meets Art: Arts-Based Research Practice*. Guilford Press: New York, NY. excerpt 11-33; 148-167.

Activity: Group work; SPACE

Assignment Due: Weekly Creative Response

Special Optional Event: Jan 26th, Symposium on Sexual Violence in Higher Education, 9am – 5pm.
Registration and more information at links.asu.edu/svsymposium18.

Week 4, Jan 31 – Gender and the Controversial Nature of Sexual Violence (with Dr. Sally Kitch)

Key Question(s): Why is sexual violence controversial?

Reading Due: O'Toole, Laura L., Jessica R. Schiffman, Margie L. Kiter. 2007. "Gender Violence in the United States" O'Toole, Laura L., Jessica R. Schiffman, Margie L. Kiter. *Gender Violence: Interdisciplinary Perspectives*. 2nd ed. New York: New York University Press, 2007.

Kaufman, Michael. 2007. "The Construction of Masculinity and the Triad of Male Violence" in O'Toole, Laura L., Jessica R. Schiffman, Margie L. Kiter. *Gender Violence: Interdisciplinary Perspectives*. 2nd ed. New York: New York University Press.

AND choose four newspaper articles from the following articles (all available on Blackboard):

- "Australia Battles Campus Assaults, and Scorning of Victims" by Jacqueline Williams and Damien Cave
- "Who Defines Campus Rape?" by Nicole Bedera and Miriam Gleckman-Krut
- "Cosby Plans How-To Talks on Avoiding Sex Charges," "Hiding Behind Their Jokes" by James Poniewozik
- "The Sterile Society" by Ross Douthat
- "Mothers 'Willing to Do Everything,' Their Sons Accused of Sex Assault" by Anemona Hartocollis and Christina Capecchi
- "The Bad News on 'Good' Girls" by Jill Filipovic
- "Weinstein's Sham Stint In Rehab" by Frank Bruni
- "Checking My Male Privilege" by Charles M. Blow
- "Dead Mice, Stolen Tools, and Lewd Remarks. . ." from NY Times

Activity: Guided Group Exercises; SPACE

Assignment Due: Weekly Creative Response

Special Optional Event: Feb 5th, Anita Hill at John P. Frank Memorial Lecture, 6:30pm.
<https://sst.clas.asu.edu/frank-lecture>

Week 5, Feb 7 – The Impacts of Intersectionality on Vulnerability to Violence (with Dr. Sally Kitch)

Key Question(s): Why is sexual violence so controversial? How does sexual violence link to other forms of violence? What social supports exist for sexual violence? Why are there silences around sexual violence?

Reading Due: Kimberlé Crenshaw, "Mapping the Margins";
Jessica Harris, "Centering Women of Color in the Discourse on Sexual Violence on College
Campuses"

Activity: SOUND

Assignment Due: Weekly Creative Response; Performance Précis

Week 6, Feb 14 – Sexual Violence, Colonization, and Genocide (with Mary Margaret Fonow)

Key Question(s): How does sexual violence link to other forms of violence?

Reading Due: Andrea Smith, *Conquest*, Chapters 1 & 2;
Hilary Weaver, "The Colonial Context of Violence"

Activity: Gesture and Moment Work; Golden Record

Assignment Due: Weekly Creative Response

Week 7, Feb 21 – Final Project Workshop 1 MEET IN FAC 131

Activity: Final Project Workshop 1

Assignment Due: Weekly Creative Response

Week 8, Feb 28 – Sexual Violence, Colonization, and Genocide (cont.)

Key Question(s): How does sexual violence link to other forms of violence?

Reading Due: Andrea Smith, *Conquest*, Chapters 4, 7, & 8

Activity: Golden Record

Assignment Due: Weekly Creative Response

Week 9, Mar 7 – Spring Break. No Class or Lab Hours Available

Week 10, Mar 14 – Intersectionality and Sexual Violence Activism Online/Hashtag Movements

Key Question(s): Why is sexual violence so controversial? How does sexual violence link to other forms of violence? What social supports exist for sexual violence? Why are there silences around sexual violence?

Reading Due: Matthew Shupp et al. 2017. "Creating a Culture Shift" in *Preventing Sexual Violence on Campus Challenging Traditional Approaches Through Program Innovation* eds Sara Carrigan Wooten and Roland W. Mitchell. Routledge: New York, NY.

Loza, Susana. 2014. Hashtag feminism, #SolidarityIsForWhiteWomen, and the other #FemFuture. *Ada: A Journal of Gender, New Media, and Technology*, No.5.

Activity: Newspaper Fashion Show; Sound

Assignment Due: Weekly Creative Response

Week 11, Mar 21 – Analyzing Narratives of Sexual Violence Intersectionally (with Dr. Lee Bebout)

Key Question(s): How does sexual violence link to other forms of violence? How can narratives be transformative? What makes a victim a survivor?

Reading Due: Sapphire, *Push*

Activity: Teal

Assignment Due: Weekly Creative Response

Week 12, Mar 28 – Violence and Speaking in First Person/Final Project Workshop II **MEET IN SDFC SMALL GYM C** (with Dr. Sujey Vega)

Key Question(s): How can narratives be transformative? How can art processes be transformative? What makes a victim a survivor?

Reading Due: Vogel, Paula. *How I Learned to Drive*.

Martin, Carol. 1996. "Anna Deavere Smith: The Word Becomes You: An Interview by Carol Martin," in *A Sourcebook of Feminist Theatre and Performance on and Beyond the Stage*. London; New York: Routledge; pp. 185-204.

Activity: Teal

Assignment Due: Weekly Creative Response

Week 13, Apr 4 – Reading Narratives of Violence in Conversation – Understanding Parallels with EJ and Nik Zaleski of *CounterACT* and Dr. Sally Kitch

Key Question(s): How can narratives be transformative? What makes a victim a survivor?

Reading Due: Students can select one of four books to read, present, and discuss in groups:

Sherman Alexie, *You don't Have to Say You Love Me*

Laura Gray-Rosendale, *College Girl*

Alexandria Marzano-Lesnevich, *The Fact of a Body*

Jon Krakauer, *Missoula: Rape and the Justice System in a College Town*

Vladimir Nabakov, *Lolita*

Activity: Mobility

Assignment Due: Weekly Creative Response and **Group Book Discussion**

Week 14, Apr 11 – Socially Engaged Arts Practices and Sexual Violence with Dr. Marivel Danielson

Key Question(s): How can art processes be transformative? What are our next steps?

Reading Due: Excerpt from Deborah Hurford, *Running Through the Devils Club* 115-150.

Eve Ensler. 2008. *The Vagina Monologues* .

Brighe, Mari. 2016. "We Updated the Vagina Monologues for 2016 to Make it More Trans - Inclusive" MIC.

Bossypants. 2014. "A Closer Look at The Shmagina Dialogues" Welsleying.

Activity: Flow

Assignment Due: Weekly Creative Response

Week 15, Apr 18 – Socially Engaged Arts Practices and Transformation

Key Question(s): What are our next steps?

Reading Due: Boal, Augusto. 1979. "Poetics of the Oppressed," in *Theatre of the Oppressed*, pp. 95-136.

Activity: Final Project Rehearsal

Assignment Due: Weekly Creative Response

Week 16, Apr 25 – Unveiling/Display of Project 12:00-1:15pm and 7:00-8:15pm

Activity/Assignment Due: Final Project Performance

Special Optional Event: April 27-29, *It's Not That Simple 2018*. Tempe, AZ – location TBD.

Week 17, Tuesday May 1

Assignment Due: FINAL PAPER DUE ON MAY 1, 1018 BY 11:59PM via Safe Assign (Blackboard)

1. Smith, Andrea (2005). *Conquest: Sexual Violence and American Indian Genocide*. Cambridge, MA: South End Press.

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2. Vogel, Paula (1997). *How I Learned to Drive*. Dramatists Play Service.

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3. Sapphire (1996). *Push: A Novel*. Vintage.

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