



presents

MIXED MESSAGES

Teacher's Guide

- ❖ Relate MIXED MESSAGES to the Ontario Curriculum.
- ❖ Learn how Forum Theatre creates a unique relationship with the audience.
- ❖ Get ideas for project activities in your classroom.

MIXED MESSAGES

Written by Luciano Iogna

Directed by

Set designed by

Costumes designed by

Teacher's Guide prepared by Heather Debling

Mixed Company Theatre
157 Carlton Street, Suite 201
Toronto, ON M5A 2K3
t. 416.515.8080 f. 416.515.1832
info@mixedcompanytheatre.com
www.mixedcompanytheatre.com
Charitable #: 11903 1870 RR 0001

Electrify. Engage. Educate.



Index

1. Introduction	
a. Background	page 3
b. Forum Theatre Format	page 3
c. Goals of MIXED MESSAGES	page 4
d. Caveat: Disclosure	page 4
2. The Play	
a. Synopsis	page 5
b. Character Breakdown	page 6
3. Pre-Show Activities	
a. Theatre Etiquette	page 7
b. Sensitivity in the Classroom	page 7
c. A Note on Activities	page 7
d. Activity 1: Anticipation Guide	page 8
e. Activity 2: Auto-Sculpting	page 8
f. Activity 3: Dispelling Common Myths	page 9
4. Information Handouts	
a. What is Acquaintance Rape?	page 10
b. Effects of Acquaintance Rape	page 10
c. Getting Help	page 10
d. Common Myths	page 11
5. Alternative Activities	page 12
Activity 1: Respect Inventory	page 13
Activity 2: Sculpting Images: Persuasion	page 14
Activity 3: Unfinished Dialogues	page 15
Activity 4: Scenes from the play	page 18
Activity 5: Character Masks	page 19
Activity 6: Media Study – Images of Sexuality	page 20
Activity 7: Raising Awareness	page 22
Bibliography/Selected Resources	page 23
Appendix I	page 28



1. Introduction

a. Background

Acquaintance rape – also called date rape – continues to be a challenge facing our society. While the perception that many people hold continues to be that rape involves sexual assault by a stranger, statistics have shown that more than half of people who have experienced this type of assault knew the person who raped them (Kids Health). Despite increased media attention on this issue, particularly surrounding the use of date rape drugs such as Rohypnol, many victims of acquaintance rape internalize blame for the assaults and do not report them to police. According to Statistics Canada, data gathered in 2004 showed that 88% of sexual assaults go unreported, and part of the reason for this alarmingly high figure is that many victims of acquaintance rape do not perceive the assault on them as a crime and hold themselves, not their rapists, responsible for what occurred (StatsCan). Even more troubling is research that has proven that “a shocking number of young men and women believe it is okay to coerce a woman to have sex,” with a study from OISE finding that 31% of males and 22% of females agreed when asked “If a girl engages in necking or petting and she lets thing get out of hand, is it her own fault if her partner forces sex on her?” (Lenskyj).

MIXED MESSAGES is a project aimed at educating and engaging students on the issues surrounding acquaintance rape. The play portrays events and decisions that lead to a situation of acquaintance rape, as well as the aftermath of the event from the perspective of the victim, the perpetrator and a bystander. MIXED MESSAGES addresses the sensitive issues surrounding acquaintance rape by offering students the opportunity to consider the impact of this event on all of the characters in the play and also gives them a chance to propose alternative courses of action.

b. The Forum Theatre Format

MIXED MESSAGES is presented in a forum theatre format. Forum Theatre is issue-based and interactive, providing opportunities for students to participate in realistic situations. Forum Theatre purposely presents worst-case scenarios in order to stimulate audience members into action. Students reshape the production through intervention, thereby becoming actors themselves, or “spect-actors.”

Electrify. Engage. Educate.



Students watch the show once, and can participate the second time through by stopping the action to suggest a more constructive solution to the problems presented. Their interventions are mediated by a trained Mixed Company facilitator who ensures that the work remains productive and helpful. Students rehearse for reality in a safe, theatrical environment, re-constructing the actions on stage to create positive alternatives to the anti-models presented in the play.

c. The Goals of MIXED MESSAGES

MIXED MESSAGES is a production that attempts to help students understand what acquaintance rape is and the emotional impact that such a situation can have on all those involved. It asks students to consider what events and decisions can lead to this type of assault. It challenges perceptions about sexual consent and coercion, particularly when alcohol and drugs are involved. The production makes clear that rape is a form of asserting power and control, and it also explores the feelings of blame and responsibility a victim of sexual assault feels and internalizes, which often leads to a sense of helplessness, responsibility, and depression. At its core, MIXED MESSAGES attempts to help teenagers confront perceptions of acquaintance rape, and encourages them to develop preventive strategies and solutions based on a deeper understanding of what acquaintance rape is and how it occurs.

By deepening students' understanding of what acquaintance rape is and by helping them to see that any type of forced or coerced sexual contact – whether by a stranger or someone known to them – is a form of sexual assault, MIXED MESSAGES encourages students to confront misconceptions that persist in our culture about sexual violence and perpetrators of this type of crime. Once students understand that unwanted sexual contact from someone known by the victim is a form of rape and are clear on what constitutes consent in a situation like the one presented in the play, they can propose alternative solutions by openly discussing the characters and analysing and debating the choices that they make in the play.

d. Caveat: Disclosure

Mixed Company does not ask for or encourage personal disclosure from students during the course of the show. However, the production deals with volatile issues. Sometimes, during the interactive



segment of the performance, a student may either disclose or otherwise be adversely affected by recalling incidents of sexual assault or attempted sexual assault they have experienced. Mixed Company, therefore, STRONGLY recommends that a representative from your school's Guidance Department be present at the show and available as a referral option for students dealing with these issues. Please feel free to forward this guide to your school's guidance department for their information.

2. The Play

a. Play Synopsis

MIXED MESSAGE examines a case of acquaintance rape, beginning with events leading up to the incident and ending with the aftermath as experienced by all those involved.

The play begins with two friends, Kim and Teesha, joking together and discussing Kim's partying. Throughout the exchange, Teesha presents herself as the more confident of the two, even telling Kim at one point that she always get what she wants and deserves.

Eric joins the two girls. He has met Kim through a mutual friend, but he immediately shows interested in Teesha and she returns that interest. He invites the two girls to a party at his house. Teesha is unsure about attending initially, but Kim convinces her to go to the party.

At the party, Eric and Teesha flirt, and Eric and Kim both convince Teesha to stay even when she suggests it is time for her to leave. Later in the evening, Teesha and Eric – who are both drunk – wind up in Eric's room, where he talks about how much he likes her and how she needs to learn to relax. Teesha tries to suggest that she should leave and isn't sure about moving forward with the relationship, but Eric continues to pressure her to stay and eventually she ends up pinned beneath him.

Kim sees Teesha at school a few days later, immediately noticing the change in her. Teesha has lost her confidence and she is reluctant to talk about what occurred at the party.

The play ends with all three characters speaking directly to the audience about the impact that the evening had on them, raising questions about who is responsible for what happened. The audience

Electrify. Engage. Educate.



sees Teesha struggling with the the trauma of the assault and concerns about whether she will be believed, while Eric attempts to excuse his behaviour by talking about the mixed messages he thinks he received from her. All three characters present the same troubling question: How could this have happened to them?

Note:

MIXED MESSAGES purposely reflects worst-case scenarios in order to stimulate audience members into action. Therefore, the characters are written with broad strokes and their activities portrayed in this play are meant to represent anti-models. It is the audience's role in the interactive portion of the presentation to positively recreate these characters and events.

b. Character Breakdown

- ❖ **Teesha:** A girl who presents herself as confident and determined, though she does show herself susceptible to the persuasive influence of both Kim and Eric. By the end of the play, her personality has changed completely, as she struggles with the trauma and internalized guilt of the sexual assault.
- ❖ **Kim:** Teesha's friend is more interesting in partying than school. She wants Teesha to have more fun, and believes that she is helping Teesha by convincing her to attend and stay at the party. Kim's partying ways negatively influence her decisions though, and when her friend most needs her, she is not able to help her.
- ❖ **Eric:** Eric considers himself a nice guy – someone who is respectful of women. He is immediately attracted to Teesha, and believes that she shares his feelings. He is eager to have a relationship with her and uses all of his persuasive powers to get what he wants.



3. Pre-Show Activities

a. Theatre Etiquette

Please review the following theatre guidelines with your students prior to the performance:

- ❖ Please be considerate audience members. Talking, whispering, snacking or shuffling about in seats disrupts the actors and distracts the audience.
- ❖ Please try not to leave and re-enter during the performance. Plan washroom visits for before or after the show.
- ❖ Taking photographs and recording sound or video during a performance is strictly prohibited by Canadian Actor's Equity regulations.

b. Sensitivity in the Classroom

As MIXED MESSAGES tackles the extremely sensitive issues of acquaintance rape and sexual assault, Mixed Company would like to stress the importance of sensitivity and an atmosphere of trust in the classroom. Students may take emotional risks by opening themselves to the material, so teachers are urged to proceed with awareness and respect. Before beginning any of these activities, please ask the students to agree to the following terms:

- ❖ Do not cause physical or emotional harm to others.
- ❖ Do not cause harm to yourself through the revealing or exploring of potentially painful emotions.
- ❖ Do not cause harm to the space.

c. A Note on Activities

The following activities relate MIXED MESSAGES to specific outcomes outlined in the Ontario Curriculum for grades 7-10. Teachers may use this study guide to enhance their classroom's experience of MIXED MESSAGES and to deepen student understanding about the issues explored in the production. These activities are designed to create the opportunity for students to actively and reflectively explore issues of conflict in their own lives. We suggest that teachers encourage a diversity of ideas and experiences, instead of drawing



reductionist conclusions. The Guide may be utilized to help achieve expectations outlined in the Ontario Arts, Physical Education and Health, Social Studies, and Language Arts Curriculum. Feel free to adopt exercises to suit the needs of your students.

d. Activity 1: Anticipation Guide

An Anticipation Guide allows students to connect their previous knowledge, experience and opinions to new information. It helps to create and stimulate interest in the topic that is being introduced and exposes them to key themes that will be explored.

Create an overhead or handout using the following statements:

1. A lot of people do things just because of peer pressure.
2. If a person is under the influence of drugs or alcohol, he or she is not responsible for his or her actions.
3. A good friend is hard to find.
4. No one can convince someone to do something they really don't want to do.
5. You always need to support a friend, no matter if you think what they are doing is wrong.
6. There are some situations when you just can't do anything to help someone.
7. It's better to not say anything than to have people not believe you.

Have students rate whether they strongly agree, agree, disagree or strongly disagree with each statement. Their responses and supporting reasons for their views can then be discussed in small groups or using the Four Corners approach. Students can also keep the Anticipation Guide in their notes and return to it at the end of the unit – this will allow them to see if any of their opinions have changed based on the work they've done on MIXED MESSAGES.

e. Activity 2: Auto Sculpting

By using images, groups are able to represent more than they could communicate with words. This is an opportunity for students to begin observing and sharing their own thoughts and feelings on power and conflict in general. It is also an expressive opportunity for students to start working with their bodies, exploring gestures, space and character motivation.



All students form a circle and face outward with their eyes closed. Announce a word from the following list:

- ❖ Confidence
- ❖ Encouragement
- ❖ Loneliness
- ❖ Power
- ❖ Persuasion
- ❖ Oppression
- ❖ Fear
- ❖ Indecision
- ❖ Conflict
- ❖ Loyalty
- ❖ Manipulation
- ❖ Victim

Everyone takes their first impression of that word and shapes their body in whatever image comes to mind, realistic or abstract, whatever it means to them. Ask the students to turn into the circle and open their eyes.

- ❖ What are the similarities/differences of the images?
- ❖ Pick out certain images and ask others to describe what they see.
- ❖ Choose a student/sculptor to share a few words about what they are feeling or thinking in that moment.
- ❖ Which sculpture has the most power?

f. Activity 3: Dispelling Common Myths

Use the "Common Myths" handout in the Information Handout section of the teaching guide to discuss commonly held myths about acquaintance rape. As you discuss and dispel these common myths consider the following questions:

- ❖ Why do many people continue to believe these myths?
- ❖ What role does the media have in continuing these perceptions?
- ❖ What can be done to dispel these myths in society as a whole?

4. Information Handouts

What is acquaintance rape?

“Acquaintance rape is also called date rape – it means sexual assault that happens between acquaintances or “friends” or between people who are dating. Sexual assault is any forced or coerced sexual contact.”

(BC Ministry of Community Services, End Violence Together)

Effects of Acquaintance Rape

Though the effects of acquaintance rape differ from victim to victim there are some common feelings that most experience:

- ❖ Internalized guilt
- ❖ Blames themselves because they trusted the perpetrator
- ❖ Fear of being alone
- ❖ Afraid to trust anyone
- ❖ Concern about how family and friends will react
- ❖ Depression
- ❖ Anxiety

(Envision Counselling and Support, Sexual Assault)

Getting Help

- ❖ Go to the emergency room
- ❖ Call a friend, family member – anyone you feel safe with
- ❖ If you wish to report it, call the police
- ❖ Write down as much as you can remember
- ❖ Contact a local Rape Crisis Centre
- ❖ Seek counselling

(Teens Health, Date Rape)



Sexual Assault: Common Myths

Myth: "Sexual assault is not a common problem."

Fact: A number of studies have shown that at least one-half of Canadian women have experienced some type of sexual or physical violence.

Myth: "Women lie about being sexual assaulted, often because they feel guilt about having sex."

Fact: Very few sexual assaults are report to the police, with Statistics Canada data showing that only 6% of all sexual assaults are reported.

Myth: "Sexual assault is most often committed by strangers."

Research has shown that the majority of women who have been sexually assaulted (69%) have known the perpetrator – it is someone they are dating, a friend, a neighbour or a family member.

Myth: "Women who are sexually assaulted 'ask for it' by the way they dress or act."

Fact: This is an idea used by offenders to justify their behaviour. Sexual assault is a crime, and regardless of the way of woman dresses or behaves, "no means no."

Myth: "It's only sexual assault if physical violence or weapons are used."

Fact: Sexual assault is defined as "any unwanted act of a sexual nature imposed by one person upon another." Though some perpetrators may use physical violence or weapons, verbal pressure or threats are more common tactics used when the victim knows the perpetrator.

(Ending Violence Against Women: <http://www.springtideresources.org/resources/show.cfm?id=88>)

Electrify. Engage. Educate.



5. Alternative Activities

These activities also encourage sensitivity to dynamics of power and difference in conflict. Concluding activities focus on the practice and development of successful conflict resolution techniques that students can incorporate into their own modes of interpersonal interaction.

“Adolescents play many roles in today's society: they are often different at home, in school, with their friends, and finally, in their fantasy lives. The modern epidemic of peer violence in the school ranges from students with guns and murder at the extreme end of the spectrum, to violence between adolescent friends and peers through rumours, cultural misunderstandings and stereotyping on the other. Teens need the life skills to discover, forge successful relationships, stimulate curiosity, learn positive roles, and make their voices heard. These activities will teach students that there is another option to dealing with conflict, outside of the “fight or flight” dichotomy; this option is collaboration through communication.”

~ Patricia Sternberg, Theatre for Conflict Resolution in the Classroom and Beyond.



Activity 1: Respect Inventory

Overall Objectives:

- ✓ To have students reflect on what respect means to me and share those definitions with each other;
- ✓ To practice active listening in terms of forming skills such as clarifying (checking that what you've heard is accurate to what is felt), paraphrasing and reflecting;
- ✓ To collate definitions and strategies for demonstrating respect to devise a strategy that can be applied within the classroom and also in relationships outside of it.

Materials: Chart paper and markers.

Activity:

1. Individually, students will define what respect means to them. They should make a list of words or situations where they have felt respected.
2. Next they will reflect on how it feels to be disrespected. The following guiding questions can be used to help them focus their responses:
 - a. How frequently are you treated disrespectfully (daily, weekly, monthly, rarely)?
 - b. What factors are driving the disrespectful behaviour (race gender, age, education, location, etc.)?
 - c. What behaviours do you consider disrespectful?
 - d. How do you usually respond when treated disrespectfully?
 - e. Has being disrespected led to conflict?
3. Next students will form small groups and discuss their responses together. Using chart paper, each group will record words and behaviours associated with respect on one side of the paper and words and behaviours they associate with disrespect on the other side of the paper.
4. As a class, students will share their groups work on disrespect. Students will also be asked to share specific experiences where they have felt disrespected. They will discuss what types of conflict occurred (external or internal) and then consider other possible alternatives and outcomes.



5. Each group will select one word that they think most defines demonstrating respect for others and share that with the class. The teacher will post that word on an Anchor Chart that can be posted in the classroom for future reference.

Activity 2: Sculpting Images: Persuasion

Overall Objectives:

- ✓ To look at examples of persuasion from personal experiences as perceived by different students in the class;
- ✓ To explore the power dynamics in a situation where one person or a small group of people are trying to persuade someone to do something.

Note to educator:

As the students will be in close physical contact with each other, please restate the “no harm” rules noted at the start of this guide to ensure that each student feels physically comfortable with this activity.

Activity:

1. Begin by defining the term “persuasion” and have students brainstorm a few situations where they think someone would be trying to convince someone else to do something. As a class, discussion the difference between positive instances of persuasion (i.e. convincing a friend not to skip class) versus more negative forms of persuasion (persuading someone to use drugs).
2. The class is divided into small groups of approximately 5 students.
3. Within each group, each student in turn “sculpts” the others into a still image of persuasion or peer pressure from their own experience (not scenes from TV or movies). The creator of the sculpture should focus on the events and feelings leading up to the conflict, as well as how it progressed.
4. Each student has two turns to create two different sculptures, and the group chooses two of them to present to the class.

Electrify. Engage. Educate.



Group Discussion:

- How many of the sculptures presented positive examples of persuasion? How many presented negative ones? How did we know the difference?
- How is the status of each character within each sculpture portrayed?
- Who has the most power in each of these sculptures?
- Does the body language change when it is a more positive form of persuasion versus a negative one?
- How can persuasion lead to conflict?
- Why might it be hard for someone to resist the influence or pressure of the person trying to persuade them?

Journal Activity:

Students can respond to the following questions:

1. What were the situations involving persuasion that I sculpted?
2. How do I tend to handle someone trying convince me to do something?
3. How often am I the one trying to convince someone else to do something? What sort of words and body language do I use?

Activity 3: Unfinished Dialogues

Overall Objectives:

- ✓ To explore an unfinished dialogue through improvisation to negotiate a solution, if possible;
- ✓ To explore the ambiguous roles and contexts of the dialogues to unearth the power dynamics of conflict;
- ✓ To make students more aware of their own emotional “triggers” in a variety of situations, thereby increasing practice of their conflict resolution skills.

Materials: Unfinished dialogue slips (dialogues 1 and 2 provided below).

Electrify. Engage. Educate.



Activity:

1. Students follow these unfinished dialogues until they reach a conclusion, or until the dialogue heats up. The facilitator can also add characterization to the dialogues, providing variety and building role-playing skills.
2. Different members of the classroom, evoking different responses can perform the same dialogue. The dialogue topics range in complexity as they progress.

Dialogue 1: Persuasion

Student 1 I want you to try this.
Student 2 I don't know if I should.

Student 1 I want you to have fun.
Student 2 I'm not sure.

Student 1 Don't worry so much.
Student 2 You always say that.

Student 1 It's because I care about you.
Student 2 I'm still not sure.

And so on...

Dialogue 2: Asking for Help

Student 1 I need to talk to you.
Student 2 Can we talk later? I'm busy.

Student 1 It's really... important.
Student 2 Fine, then.



Student 1 I'm... I'm not sure where to start.

Student 2 You said it was important.

Student 1 I'm afraid – I mean, you might not believe me.

Student 2 Why shouldn't I?

And so on...

Group Discussion:

- Ask students what the scene was about. The students, surprisingly, will often have very different ideas of what they were creating. Reverse roles to create a new scene.
- Discuss variations
- Ask the students: Where did the change begin (specifically, which line)? This is very important for the students to consciously build their own conflict resolution skills. It raises awareness of emotional buttons, escalating words, and the students' own prejudices and assumptions.
- Students can then offer their own alternative lines to the dialogue that they feel might de-escalate the situation.

Suggested Topics for Dialogues:

Students can script these short unfinished dialogues after practising dialogues 1 and 2.

Dialogue 3: Whispers (rumours)

Dialogue 4: Decisions

Dialogue 5: Forget

Dialogue 6: Help

Dialogue 7: Learning

Dialogue 8: Trust

Dialogue 9: Nobody Knows

Dialogue 10: Attitude

Dialogue 11: All You People (cultural stereotyping)

Electrify. Engage. Educate.



Activity 4: Scenes from the Play - Different Responses to Conflict and Persuasion:

Overall Objectives:

- ✓ To extend the play forum process by allowing every student to choose a conflict or oppressive scene from the play then inviting them to personally change it;
- ✓ To explore the different responses to conflict, persuasion and pressure in scenarios such as those shown in the play.

Activity:

1. In groups of three, students choose a scene that bothered them, and in which there clearly was a conflict, or poor choice made by one of the actors. They can choose a scene with the victim and the perpetrator, the victim and the bystander or with all three characters.
2. As a group, they will discuss the choice that was made and the outcome of that choice as presented in the play.
3. Next they will brainstorm alternative choices that could have been made by the characters in the scene.
4. They will role-play their revised scene twice, each taking a turn as the characters involved in the scene so they have a chance to experience the action from the perspective of different characters.

Group Discussion:

1. What key decision or choice did you change? How did that change the outcome of the scene?
2. How did the power in the scene shift based on the change your group made?
3. How much were you able to change?
4. What were the restrictions on your possible changes and outcomes?

Journal Activity:

Electrify. Engage. Educate.



Students can respond to the following questions:

1. What were my feelings as the victim?
2. How did I feel when playing the perpetrator and/or the bystander?
3. What were the motivations behind my actions in each role?
4. How did the change we made to the scene alter the outcome?

Activity 5: Character Masks

PLEASE SEE APPENDIX I

This activity allows students to explore how a person or a character presents themselves to the world versus how they actually feel on the inside.

Overall Objectives:

- ✓ To reconsider and analyse specific traits and behaviours of the characters in MIXED MESSAGES;
- ✓ To critically reflect on the appearance of the characters' words and actions and their perception by those around them versus the true motivation and feelings of the characters.

Materials: Mirror, Character Masks (found in Appendix I).

Activity:

1. Hold a mirror up for the class to see. As a class discuss the concept of appearance versus reality, and have them reflect on how the appearance or persona that we present to the world might be different from the person inside.
2. Have each student complete a Character Mask for one of the characters in MIXED MESSAGES. On the "Appearance" side of the handout, ask them to write down words that reflect how the character appears to the outside world. On the other side of the mask – the "Reality" side – have the students reflect on how they think the character feels on the inside.



3. Form small group of 3-4 students per group ensuring that there is a mask for each of the characters in the play in each group. Have the students take turns sharing their masks with each other.
4. Ask the students to assume the role of the character they've completed the mask for. Each will take a turn explaining choices and decisions that their character made in the play using the words and characteristics that are listed on their mask. Other members – in the role of their character – can respond to what the student says and propose alternative outcomes.
5. Students will return to a whole class discussion where they reflect on what they learned about the characters and the difference between the way they presented themselves and the reality of their emotions and motivations.

Activity 6: Media Study – Images of Sexuality

This activity has students consider how the images that people see on television, in the movies or in advertisements can pressure teenagers into a sexual lifestyle and how they also influence people's misunderstanding of acquaintance rape and sexual assault.

Overall Objectives:

- ✓ To have students critically examine explicit and implicit messages present by a variety of media texts;
- ✓ To assess what role the media has in influencing teenager behaviour and also contributing to misconceptions about sexual assault;
- ✓ To create a media text which demonstrates their knowledge of media messages surrounding these issues.

Materials: Media texts, collage materials.

Activity:

Electrify. Engage. Educate.



1. Students will begin by discussing instances of rape or sexual assault that they have been exposed to by the media. The following guiding questions can be used for the discussion:
 - a. How often do you see an instance of rape or sexual assault presented on television or in the movies?
 - b. How is the person who presents this crime usually presented?
 - c. Is this person someone the victim usually knows or is it a stranger?
 - d. Why does the image of stranger rape persist in the media?
2. As a class, students will watch a clip of a music video that presents an overly sexualized image. After viewing, the students will discuss what sort of image and values were presented in the clip. Students can then reflect on what kind of influence they think that type of image has on them and their peers.
3. Next, the class should be divided into small groups. Each should be given a media text to examine. These might include:
 - a. Celebrity Magazines
 - b. Music videos
 - c. Song lyrics
 - d. Movie or television clips
4. As a group, they should analyse what sort of image and values these texts are presenting about sex. They should also consider how much influence these types of texts might have.
5. Each group will present their findings to the class.
6. Individually or in small groups, have students create a collage that illustrates the media's presentation of sexuality. They should pull images and words that represent both types of sexuality examined in the previous class activities. They may have the option of creating a paper collage or of preparing a collage on the computer using photo editing or movie editing software (i.e. Windows MovieMaker).



Activity 7: Raising Awareness

Overall Objectives:

- ✓ Students will consolidate their knowledge to create a pamphlet to raise awareness about acquaintance rape for their school and larger community.

Activity:

1. Individually or in small groups, students will do some more research into the issue of acquaintance rape. Many of the resources and websites at the end of this guide may be useful in helping them at this research stage.
2. They will use their knowledge from the play, classroom activities and the research they gather, they will create a pamphlet on acquaintance rape. That pamphlet may include:
 - a. A definition of acquaintance rape
 - b. A list of what is and what is not consent
 - c. Key facts and statistics about acquaintance rape
 - d. The effects of acquaintance rape
 - e. People or places a victim can go to for help
3. After writing, designing and editing their pamphlets, students can share them with the school (i.e. through the guidance department) and also with the community at large.



Bibliography/Selected Resources

ONTARIO CURRICULM LINKS can be found at www.mixedcompanytheatre.com

"Acquaintance Rape: Information You Must Know." Queens University Security Services. Available at <http://www.queensu.ca/security/news/rape.html>.

"Acquaintance Rape Fact Sheet." Ending Violence. Available at <http://www.endingviolence.org/files/uploads/AquaintanceRapeFactSheet.pdf>.

American Association of School Administrators. 1995. Conflict Resolution: Learning to Get Along.

Acquaintance Rape. Oregon University Counselling Service. Available at http://www.johnabbott.qc.ca/public/3a6ce747-8d96-4668-becd0c6ac17b644a/current_students/Student_Services/Counselling_Service/acquaintance_rape.pdf.

Bandon, Alexandra. 1994. Date Rape. Silver Burdett Press.

Boal, Augusto. 1992. Games for Actors and Non-Actors. Routledge Publishing, London.

Bolin, Gavin. 1979. Towards a Theory of Drama in Education.

Boumill, Marcia Mobilia, Joel Friedman and Barbara Ewert Taylor. 1993. Date Rape: The Secret Epidemic. Health Communications.

Byers, E. Sandra and Lucia F. O'Sullivan (eds.). 1996. Sexual Coercion in Dating Relationships. Haworth Press.

Electrify. Engage. Educate.



Canadian Federation of Students. Date Rape. Available at http://www.cfs-fcee.ca/nomeansno/index_e.html.

Curtis, David G. Perspectives on Acquaintance Rape. Available at <http://www.aaets.org/article13.htm>.

"Date Rape." Kids Health. Available at http://kidshealth.org/teen/your_mind/relationships/date_rape.html.

Date rape: Behind closed doors [video recording]. 2001. Cambridge Educational.

Date rape: "No" isn't always enough [video recording]. 1987. Churchill Films.

Date rape: A violation of Trust. [video recording]. 2008. Cambridge Educational.

Fink, Marjorie S. Adolescent Sexual Assault & Harassment Prevention Curriculum. Learning Publications.

Gedatus, Gustav Mark. 2000. Date and Acquaintance Rape (Perspectives on Violence). LifeMatters.

Gunton, Sharon R. 2008. Date and Acquaintance Rape (Social Issues Firsthand). Greenhaven Press.

Jackson, Thomas L. (ed.). 1996. Acquaintance Rape: Assessment, Treatment, and Prevention. Professional Resource Exchange.

Electrify. Engage. Educate.



Johnson, Scott A. 2005. When "I Love You" Turns Violent: Recognizing and Confronting Dangerous Relationships. Transition Vendor.

Kaminker, Laura. 2002. Everything You Need to Know About Dealing with Sexual Assault. Rosen Publishing Group.

Lenskyj, Helen. 1992. An Analysis of Violence Against Women: A Manual for Educators and Administrators. Toronto: Ontario Institute for Studies in Education.

Levy, Barrie (ed.). 1991. Dating Violence: Young Women in Danger.

Levy, Barrie. 2006. In Love and in Danger: A Teen's Guide to Breaking Free of Abusive Relationships. Transition Vendor.

McGregor, Joan. 2005. Is It Rape?: On Acquaintance Rape and Taking Women's Consent Seriously. Ashgate Publishing.

Mufson, Susan C.S.W. and Rachel Kranz. 1997. Straight Talk About Date Rape. Facts on File.

Parrot, Andrea. 1999. Coping With Date Rape and Acquaintance Rape. Rosen Publishing Group.

Parrot, Andrea, and Laurie Bechhofer (eds.). 1991. Acquaintance Rape: The Hidden Crime. John Wiley and Sons.

Pirog-Good, Maureen A. and Jan E. Stets (eds.). 1989. Violence in Dating Relationships: Emerging Social Issues. Greenwood Publishing Group.

Electrify. Engage. Educate.



"Research – Acquaintance Rape." Victims of Violence. Available at http://www.victimsofviolence.on.ca/rev2/index.php?option=com_content&task=view&id=326&Itemid=16.

Sanday Reeves, Peggy. 1997. *A Woman Scorned: Acquaintance Rape on Trial*. University of California Press.

"Sexual Assault: Dispelling the Myths." Ending Violence Against Women. Available at <http://www.springtideresources.org/resources/show.cfm?id=88>.

Sexual Assault. Envision Counselling and Support Centre. Available at <http://www.envisioncounsellingcentre.com/sexualassault.html>

Simon, Toby. 1996. *Dating: A Peer Education Manual for Reducing Sexual Harassment and Violence Among Secondary Students*. Learning Publications.

Slaughter, Lynn. 2004. *Teen Rape*. Lucent Books.

Stan, Adele M. (ed.). 1995. *Debating Sexual Correctness: Pornography, Sexual Harassment, Date Rape, and the Politics of Sexual Equality*. Bantam Dell Publishing Group.

Statistics Canada. *Violence Against Women*. Available at http://www41.statcan.ca/2007/2693/ceb2693_002-eng.htm.

Sternberg, Patricia. *Theatre for Conflict Resolution: In the Classroom and Beyond*. 1998. Heinemann Press.

Torr, James D. and Karin Swisher (eds.). 1998. *Violence Against Women*. Greenhaven Press.

Electrify. Engage. Educate.



"Violence Against Women." Women's Web: An Online Community for Women. Available at <http://www.womensweb.ca/violence/rape/daterape.php>.

Warshaw, Robin and Mary P. Koss. 1998. I Never Called It Rape: The Ms. Report on Recognizing, Fighting, and Surviving Date and Acquaintance Rape. Harper and Row.

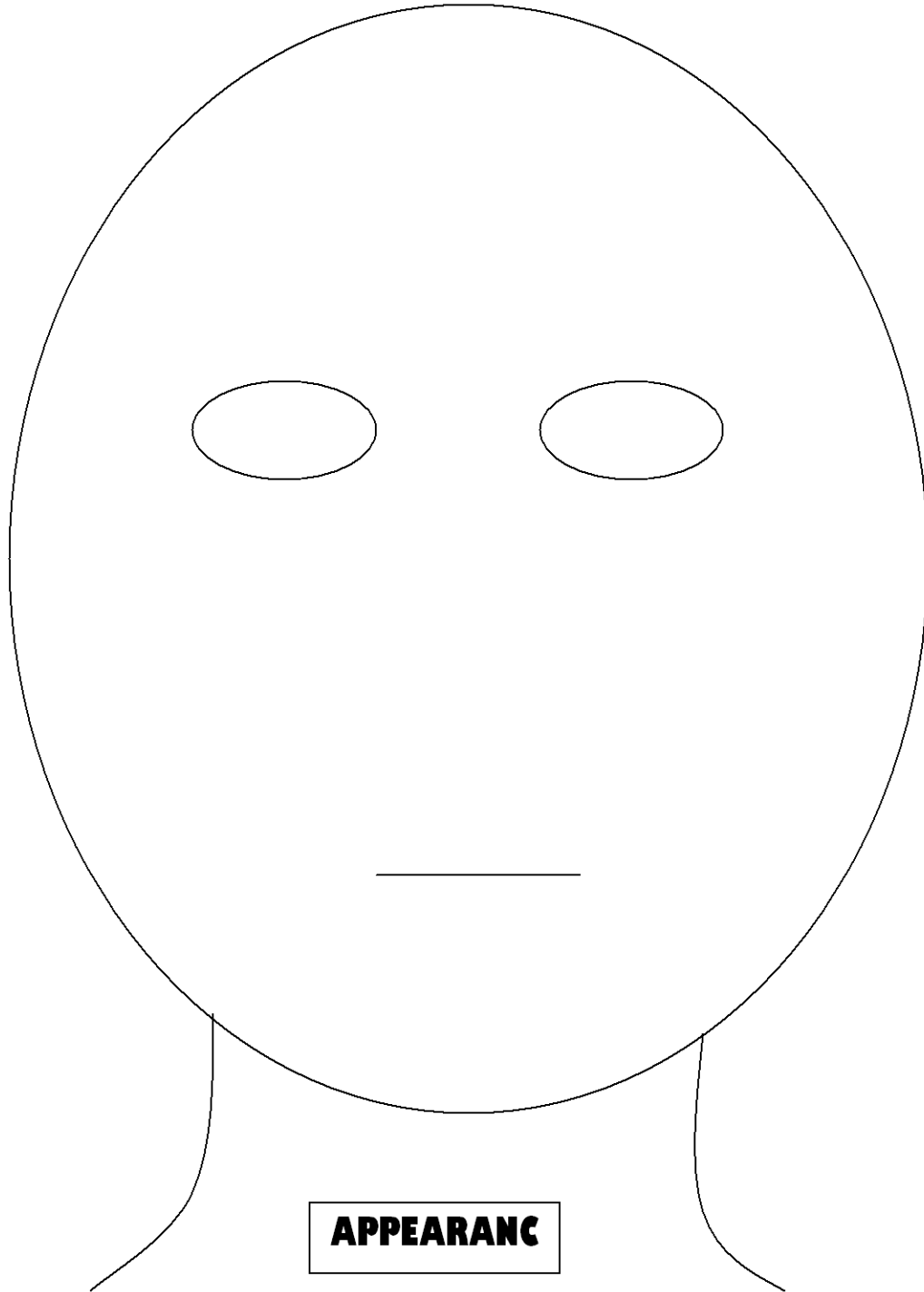
Wiehe, Vernon R. and Ann L. Richards. 1995. Intimate Betrayal: Understanding and Responding to the Trauma of Acquaintance Rape. Sage Publications.

Williams, Mary E. (ed.). 1998. Date Rape. Greenhaven Press.

Winkler, Kathleen. 1999. Date Rape: A Hot Issue. Enslow Pub.



APPENDIX I (Please See Activity 5)



Electrify. Engage. Educate.

