



# Far From the Heart

Educational Toolkit 2017

a dating violence prevention program  
teaching teens about  
sexual assault, rape, consent and  
healthy relationships

Far From  
The Heart

Far From the Heart  
Educational Toolkit

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# Why We're Here

## Far From The Heart

### Introduction and History

**Far From the Heart** was developed in 2006 through workshops with teens in Grey and Bruce counties. The goal was to create a forum theatre presentation that would address the issues of relationship abuse, sexual assault, and healthy relationships while reflecting the realities of rural youth. The play has since been translated to French as **Loïn du Coeur** and toured 8 times.

As a medium, forum theatre addresses social issues by dramatizing problematic scenarios and then allowing the audience to take the place of different characters, intervene at key points in the plot, and try different solutions that will ideally create more positive outcomes. As members of the audience take the places of characters, they both rehearse for real life situations and provide fodder for a community conversation about the issues and strategies to address them. After each intervention, the show's host (we call them a Joker) guides a conversation about the ideas presented, what worked, and what didn't.

Far From the Heart specifically addresses relationship abuse, sexual assault, party safety, gender expectations, consent, and healthy relationships through the lives of four characters. Those four characters (two guys and two girls) are teens navigating social pressures, relationship expectations, and self-confidence issues on the night of a big party. Those pressures culminate in a sexual assault. The assault is not portrayed graphically.

A 2012 study by the University of Regina found that Far From the Heart successfully shifts student perspectives about dating violence and sexual assault. Teachers and community facilitators are key parts of this process and – as someone working with youth – your involvement is crucial to the success of our current tour. We're here to help prevent violence by supporting teen learning.

Because Far From the Heart addresses sensitive issues, the presentation process is more involved than most visiting performances. The process includes pre-show activities to prepare students to discuss these sensitive issues – the activities serve as an extended trigger warning –, the performance and debriefing conversations with facilitators from local resources on the day of the play, and suggested follow-up activities with curriculum links to support ongoing learning and dialogue about these issues.

This guide will give you the tools you need to prime yourself and your students for the presentation. You can read more about Far From the Heart on our website, but for now it's enough to say that it is a youth driven and youth centred project, that it supports various areas of the Ontario curriculum, and that it takes a light and playful approach to heavy issues. The following pages provide more information about those issues and outline the pre and post show activities that amplify the impact of the presentation. You can adapt the follow-up activities to suit your students' ability and we hope that you'll use this as a springboard for further conversations and positive change. Here's a break-down of the process.

# The Big Picture

## The Steps in the Project

This is the structure of Far From the Heart including where the activities in the guidebook fit in. These are the steps:

### Step One - Preparation:

#### **Teacher & Facilitator Orientation and Training**

Sheatre will provide an orientation session, Teacher Training Booklet and this Educational Toolkit to help you prepare for the show

#### **Pre-Show Student Activities in Days Before the Play**

- Teachers will distribute and complete the relationship reflection or questionnaire activities for students.
- Teachers will lead the On the Street Interview activity for group reflection.
- Teachers will clearly explain that the presentation is about sexual assault, relationship abuse, and healthy relationships and reiterate audience expectations.

### Step Two - Presentation:

#### **Day of the Play**

The presentation is scheduled to last roughly 2 hours but it is sometimes possible for the debriefing conversation to continue as time and your schedules allow.

- 30 minute problem play
- 60 minutes for audience intervention
- 5 minute transition to debriefing locations
- 30 minutes for small group debriefing

### Step Three - Integration:

#### **After the Play**

As you can, use activities suggested in the Educational Toolkit to continue the conversation and encourage your students to actively promote healthy relationships and undermine violence in their communities.

#### **Teacher Feedback Questionnaire**

Your feedback is important to us. Please let us know which activities your class completed and what you thought of their engagement.

## Curriculum Links

### Far From The Heart

Far From the Heart supports aspects and fulfills requirements of the Ontario curriculum in multiple subject areas. The following curriculum references are examples from various strands and course levels (Open, Academic, Workplace Preparation etc.). We include these references to suggest ways in which your existing programming can be enhanced by participating in Far From the Heart and directly fulfill expectations of the Ontario Curriculum. They are arranged by course and grade. A more comprehensive list of curriculum connections can be found at [www.farfromtheheart.com](http://www.farfromtheheart.com) under the 'education' tab.

#### Health and Phys. Ed.

**Grade 7:** C1.3- understanding and communicating consent, C2.2- the impact of harassment C2.4- considerations related to sexual activity

**Grade 8:** C1.3- consequences of substance use, C1.4- factors influencing sexual activity and accessing community resources, C2.4- healthy sex and consent, C3.2- effects of violence, C3.3- skills for healthy relationships

**Grade 9:** C2.2- skills for healthy relationships, C2.3- consent, decision making, and sexual health and safety

**Grade 10:** C3.4- consequences of, and responses to, misconceptions about sexuality, C3.5- impacts of relationships,

**Grade 11:** C3.4- coping skills to help self and others

**Grade 12:** C1.3- relationship skills, healthy communication, conflict resolution, C3.2- relationship violence and abuse, C3.4- portrayal of relationships in media, A2.5- raise awareness of gender based violence,

#### English

**Grade 9:** 1.8- identify different perspectives, 2.1- write to target audiences, 2.5- identify how writing reveals beliefs, 1.5- identify bias in media, 3.4- produce media with a purpose

**Grade 10:** 1.6- connect ideas between texts, 1.8- identify bias, 1.1- identify purpose of targeted texts, 2.1 write for a purpose, 2.5- beliefs revealed in writing, 3.4- produce media with a purpose

#### Dance

**Grade 10:** A1.1- create phrases inspired by an issue, A2.2- compose movements inspired by a source

**Grade 11:** A1.1- create phrases inspired by source, A2.3- communicate ideas through dance

**Grade 12:** A1.1- create phrases inspired by a theme, A2.3- communicate ideas through dance

#### Drama

**Grade 9:** A1.3- role play to explore themes, ideas, and beliefs, A3.1- build rapport between performer and audience, B2.2- explore personal growth through drama, C2.2- drama communicating social trends, C3.3- theatre and audience etiquette

**Grade 10:** A1.2- present opposing perspectives, A1.3- role play exploring social issues, B1.3- identify technical components, B2.3- how theatre contributes to community, C2.2- drama in social contexts, C3.3- audience etiquette

**Grade 11:** A3.1- forum theatre, B1.2- how drama communicates ideas, B2.2- drama influencing relationships, B2.3- drama influencing communities, B2.2- drama promoting awareness, B2.3- drama promoting citizenship

**Grade 12:** B1.2- dramatizing issues, B2.1- drama questioning social norms, B2.3- drama influencing community

#### Visual Arts

**Grade 9:** A2.2- communicate ideas and information, B2.3- how art affects values

**Grade 10:** A2.2- create art that communicates ideas, information, or messages

#### Media Arts

**Grade 10:** A2.2- create works on a theme, A3.3- communicate personal messages

**Grade 12:** A3.3- communicate personal opinions, B2.3- impacts on societal values, B2.4- how art impacts their community

#### History

**Grade 10:** E3.3- public acknowledgments of past human rights violations

#### Civics

**Grade 10:** B1.1- describe significant issues, B1.2- beliefs necessary for democracy, C3.2- propose solutions to civic issues

# Preparation: Pre-show In-class Activities

Talking about these issues can open up a can of worms, but worms aren't bad. If you prepare your students properly, then they won't be grossed out or act out when they're introduced to the issues.

On past tours, we've seen a remarkable difference between the classes that have and have not been properly prepared. Preparation is essential. If the can of worms spills over we all need to help clean it up but preparation doesn't just help us adults do our jobs; it helps students maximize their learning and keeps them safer. Preparatory activities serve as an extended trigger warning to help students ready themselves for – or arrange to avoid – the discussion.

The preparatory activities include:

1. Personal Survey AND/OR Relationship Reflection – Private activity – 10 minutes: Please choose at least one of the activities and provide each student with a copy to have them complete privately. The personal reflection gives them a private entrance to the subject matter and primes them for the public reflection that follows. You may choose to take up the activities as a class.
2. On-the-Street Interview – Group reflection – 30 minutes: This game-based activity will get students talking about and assessing their opinions in a social and informal way.
3. Statistical Review – You can use the statistics provided to introduce the issues (this is why we're doing this) and add context. Mention them when it will strengthen a point.
4. How to Be a Good Audience – 5 minutes: This basic reminder about etiquette will only take a moment but it keeps the students from freaking out when we open the can of worms and makes it easier for the community facilitators to identify who needs support during the show.

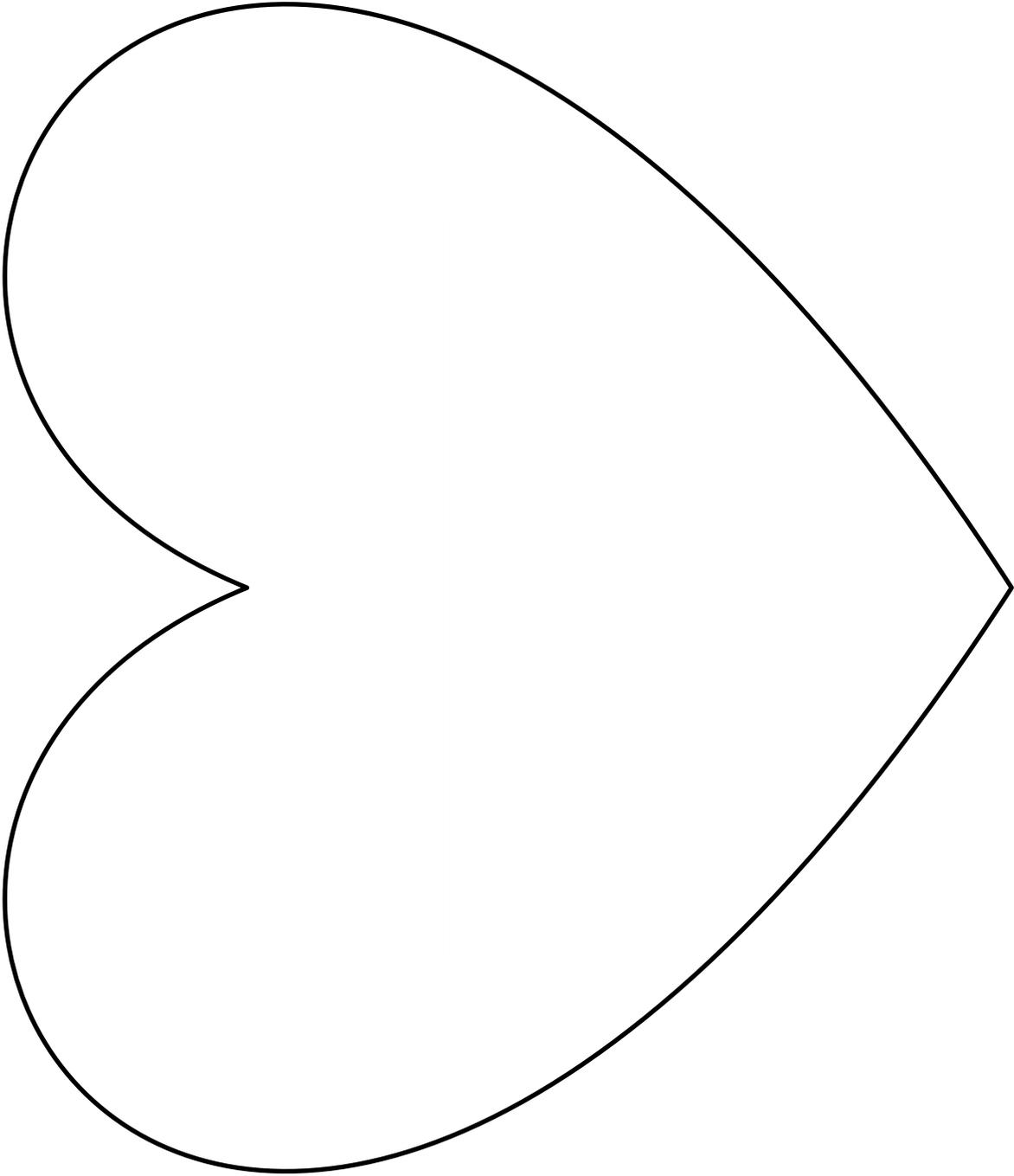
## Relationship Reflection

The heart on the back of this page represents a relationship. Fill the centre of the heart with feelings, behaviours, and actions that you would want in a relationship. Use the space outside of the heart to list feelings, behaviours, and actions that you would not want in a relationship.

You can copy words and sentences from the list below or come up with your own. This activity is only for you; please don't compare answers while you're working.

AFFECTION  
ALWAYS KNOWING WHERE EACH OTHER IS  
BLAME  
CARING  
COMPLIMENTS  
COMPROMISE  
CONFIDENCE  
CONSENT  
ENCOURAGES UNHEALTHY CHOICES  
ENCOURAGES MY HOBBIES  
FAITHFULNESS  
FEAR  
FEELING HUMILIATED  
FORCING YOU TO DO THINGS WHEN YOU DON'T WANT TO  
FUN  
GET ALONG WITH EACH OTHER'S FRIENDS  
GET ALONG WITH MY FAMILY  
HANGING OUT  
HAVE TO GO EVERYWHERE TOGETHER  
HEALTHY CHOICES  
HONESTY  
I ALWAYS PAY FOR THINGS  
I DECIDE WHAT THEY WEAR  
I FEEL GOOD ABOUT MYSELF  
I FEEL SAFE  
I FEEL SELF-CONSCIOUS WHEN WE HANG OUT  
I WORRY THAT I'M NOT GOOD ENOUGH  
I FEEL SPECIAL  
THEY INSULT ME OR MY FRIENDS  
INTEGRITY  
INTIMIDATION

INTIMACY  
ISOLATION  
JEALOUSY  
KINDNESS  
LIES  
LOVE  
LOYALTY  
MAKE EACH OTHER FEEL GOOD  
MAKES ME CHANGE MY BODY  
MAKING DECISIONS TOGETHER  
MIND GAMES  
ONE PERSON MAKES ALL THE DECISIONS  
PHYSICAL VIOLENCE  
PUTS DOWN MY FRIENDS OR FAMILY  
RESPECT  
RESPONSIBILITY  
SHARE INTERESTS  
SHARE SECRETS  
TAKING TURNS MAKING PLANS  
TELLS MY SECRETS  
THE PERSON WHO PAYS GETS TO MAKE DECISIONS  
THEY ALWAYS PAY FOR THINGS  
THEY DECIDE WHAT I WEAR  
THEY FEEL SAFE  
THEY FEEL SPECIAL  
THREATS  
TRUST  
UNWANTED TOUCHING  
WE CAN SAY WHAT WE THINK  
WE SHOW WE CARE BY \_\_\_\_  
WE LISTEN TO EACH OTHER  
YELLING



## This is What I Think

In your opinion, are the following statements true or false?

1. People who are sexually assaulted often feel they have caused the attack in some way.  
 True  False
2. If a guy pays for a date, he deserves sex.  
 True  False
3. All unwanted acts of a sexual nature are sexual assault.  
 True  False
4. The way a man dresses is related to his chances of being sexually assaulted.  
 True  False
5. The way a woman dresses is related to her chances of being sexually assaulted.  
 True  False
6. Unless physically harmed, a sexual assault victim will not suffer any ill effects.  
 True  False
7. Men cannot be raped.  
 True  False
8. Men only rape women.  
 True  False
9. If a girl has already had sex, she cannot be raped.  
 True  False

10. There is something wrong with me if I don't want to have sex.  
 True  False
11. Most sexual assaults are committed by strangers.  
 True  False
12. Victims of sexual assault are expected to disclose the details of their assault in counseling.  
 True  False
13. If a girl doesn't fight back, it is not date rape.  
 True  False
14. Sexual assault is an impulsive, uncontrollable act of sexual gratification.  
 True  False
15. It is a crime to have sex with someone if they are passed out.  
 True  False
16. If a girl is alone in a boy's house, she is consenting to sex.  
 True  False
17. A girl can be raped by her boyfriend.  
 True  False
18. Having sex with someone proves you love them.  
 True  False
19. Sex drive is a part of our human nature and therefore difficult to control. As a result, we are not really responsible for our sexual behaviour.  
 True  False

**Multiple Choice: Choose the answer(s) that make the most sense to you**

20. What is the time limit for reporting sexual assault to the police?

- (Choose one)  
 2 days after the assault  
 There is no time limit  
 2 weeks after the assault

21. The decision to have sexual intercourse should be made...

- (Choose one)  
 By the man  
 By the woman  
 By both people  
 Depending on whether the two people can support a baby if the woman gets pregnant

22. You can help a friend who has been sexually assaulted by...

- (Choose all that apply)  
 Keeping the secret  
 Believing them and supporting them  
 Calling the police  
 Thinking they might have said "no" but really meant "yes"

23. If someone is unsure about what to do in a sexual situation, they should... (Choose all that apply)

- Ask a friend about it later  
 Go with the first instinct that they have  
 Look for advice on the internet  
 Talk to the person they are with and let the other person know that they are unsure

24. I would feel comfortable talking about sex with... (Choose all that apply)

- My teacher  
 Another school staff member (e.g., counselor)  
 Nobody  
 A professional in the community  
 A friend  
 My mother and/or father

25. Who would you feel comfortable talking to if you have been sexually assaulted?

- My teacher  
 Another school staff member (e.g., counselor)  
 A friend  
 My mother and/or father  
 The police  
 A professional in the community  
 Nobody  
 Unsure

26. Which three things can I do to make the most positive impact on the way others are treated? (Choose three)

- Treat each other with respect  
 Not tell sexist jokes  
 Challenge peers who use degrading language  
 Have a safety plan when going to a party

Check the way we talk to our friends about dating or hooking up

Avoid pornography (internet, magazine, movies, etc.)

Treat others how I want to be treated  
 Understand that girls and women have the same rights over their body as boys and men

**To what extent do you agree with the following statements?**

27. My teacher has provided me with support regarding healthy sexual relationships.

- Strongly Disagree  
 Disagree  
 Neutral  
 Agree  
 Strongly Agree

28. If I wanted to report a sexual assault or occurrence of sexual violence, I would know what to do.

- Strongly disagree  
 Disagree  
 Neutral  
 Agree  
 Strongly Agree

## On-the-Street Interview

**Method:** Participatory Education

You get to role-play as a “news reporter” gathering information. Why? This puts you in a slightly different role than ‘the teacher’, freeing up the students, especially at the beginning of the exercise. You help to keep things rolling. Yes, this works with high school students but if you want to approach the exercise in a non-game-playing way, that’s fine as well. It works both ways.

**Purpose:**

- To enable free discussion and gather students’ opinions on controversial topics in a safe environment.
- To get the students thinking about the issue and their responses to it before going to the presentation.
- To prepare them for the forum.

**Resources to Prepare:** Three (3) signs: Agree, Disagree, Neutral

Agree and Disagree are posted on opposing walls of the classroom. Neutral is placed in the centre.

**Provided Resources:**

A list of strong statements that will elicit differing responses is provided.

**Time:**

Up to 30 minutes

**Instructions:**

One person plays the role of the “on the street news reporter” (this is probably the teacher) equipped with pretend microphone and pretend camera person. That person sets up the concept and rules of play.

Script for set-up goes something like this:

“So-and-so here from Local News on a very important assignment. I’m here on the street today to collect opinions from students at (name of your school)....

You will notice that this room is designated into Three Areas: Agree, Disagree, and Neutral/Unsure. Signs on the walls mark the first two. (Point them out). Neutral is in the middle of the room.

I’m going to read a statement. Based on your personal opinion, after I’ve read the statement, go to the area of the room that best represents your opinion. If you have no opinion, come to the middle of the classroom, which is the Neutral area. Once you’re all assembled, discuss your opinion with the others there. You’ll have about <however many ~ 5 - 8> minutes to talk this over. Make sure everyone’s opinion is heard. Then I’ll be coming around to capture your group statement for Local News. Each group will assign one spokesperson to speak to Local News on their behalf.”

Read the first statement. Pause. Read it again.

Remind them to go to the area that matches their opinion.

Visit the groups to make sure that discussion is going well. Stay in character (as much as is humanly possible).

Keep time. Make sure that this is a collection of opinions more than a discussion or debate of right and wrong ideas.

Go around to the groups near the end of the time period and ask if each has designated a spokesperson who will speak for them. Ask the spokesperson to come up with a consolidated

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statement on behalf of the whole group.

(Usually this will lead to the spokesperson checking with the group to make sure they've got something appropriate to say. At the end of the time limit, call their attention back.)

Go to each group as the reporter.

Ask for the spokesperson (even if you know already).

With the first group, repeat the statement. Ask for their consolidated opinion.

Once you've gone to each group, read the next statement and repeat the process.

### Statements:

Several statements are provided. Most of these statements also appear in the quiz: "This is What I Think." You may choose to ask fewer as time and group energy dictates.

- There is no excuse for abusing another person.
- Being an abuser is a choice; being a victim is also a choice.
- Forced intercourse is alright if they have been dating a long time.
- It is a crime to have sex with someone if they are passed out.
- All unwanted acts of a sexual nature are sexual assault.
- Having sex with someone proves you love them.
- It's okay to look at a sext if the person who received it is sharing it.
- The way a woman is dressed is related to the chances of her being sexually assaulted.
- Forced intercourse is alright if he spends money on her.
- In 51% of all incidents of dating violence reported by Canadian women, the perpetrator was under the influence of alcohol.
- A healthy relationship is equal.

### Notes:

If someone is undecided, get them to go to the area that they feel best represents their response as quickly as possible. Make a choice. Go, go, go. The TV station has a limited budget and a limited amount of time. If they really can't decide, direct them to the neutral area.

Some groups may be large. This may require giving more time for everyone to be able to give his or her idea. Play that by ear. It is also possible that one area may have only one person in it. That person will simply get to think about and formulate their own individual statement.

*Side-coaching:* "We're here today to simply gather opinions. This is not a debating exercise."

The game will likely generate some discussion and response between the groups. A bit of that is fine, of course, however it is preferable to keep them going and on task. General discussion and processing can follow after the exercise.

## Statistical Overview: Sexual Assault

**Definition:** Sexual assault is any unwanted sexual act done by one person to another person. This can mean anything from unwanted touching of a sexual nature to rape.

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There are many types of sexual assault that appear in the *Criminal Code*. They include descriptions of a variety of acts (for example, the use of a weapon, causing bodily harm and making threats) as well as the types of relationships within which sexual contact is or may be a criminal offence (for example, when one person is in a position of authority over the other or where there is a relationship of dependency by one person towards the other). The penalties for committing these different types of sexual offences vary depending upon the severity of the offence.

For the most recent Canadian Statistics regarding sexual assault and spousal violence please visit:

<https://www.ontario.ca/page/dispelling-myths-about-sexual-assault>

<http://www.statcan.gc.ca/pub/85-002-x/2013001/article/11766-eng.pdf>

#### General Information:

- Fifty-one percent of all Canadian women have experienced at least one incident of sexual or physical violence. Close to 60% of these women have survived more than one incident of violence. (Statistics Canada 1993)
- 1 in 3 women will experience sexual assault in their lifetimes
- 1 in 6 men will experience sexual assault in their lifetimes.
- 86% percent of all sexual offences reported to the police in 2004 involved girls under the age of 18 (OWD 2009; up from 63% in 1996)
- The results of a 2011 study showed that 61% of male participants did not consider forcing sex on an acquaintance as rape (Weiler-Polak, 2011)
- In 2008, dating relationships accounted for one-quarter of all violent incidents and one-third of homicides committed by intimate partners. (Statistics Canada, **Police-reported dating violence in Canada, 2008** <http://www.statcan.gc.ca/pub/85-002-x/2010002/article/11242-eng.htm>)
- In 51% of all incidents of dating violence reported by Canadian women, the perpetrator was under the influence of alcohol.
- In 86% of sexual assaults reported to the police the victim knew the accused – they were peers, acquaintances, co-workers or family members. (OWD 2009)
- 80% of the pregnant and parenting teens that seek assistance from Family Services Regina are victims of dating abuse. In most cases this abuse begins prior to or during the pregnancy.
- Four out of five female undergraduates reported that they had been victims of violence in a dating relationship. Twenty-nine percent of that number reported incidents of sexual assault. (OWD 1995, 1)
- In cases of sexual assault reported to the police in 2003, the vast majority were female victims (80%). Over half of these victims were girls between 11 and 17 years old. (OWD 2009)
- 60% of Canadian college-aged males report that they would commit sexual assault if they were certain that they would not be caught. (OWD 1995, 2)
- Every minute of every day, a Canadian woman or child is being sexually assaulted. (OWD 1998)

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- 1 in 5 male students surveyed said that forced intercourse was alright “if he spends money on her”, “if he is stoned or drunk”, or “if they had been dating for a long time.” (Johnson 1996, 120)
- Of all incidents of sexual assault, 24% took place in the victim’s home, 20% in the perpetrator’s home, 10% in someone else’s home, 25% in a car, and 21% in a public place. (OWD 1995, 3)
- 54% of girls under the age of 16 have experienced some form of unwanted sexual attention. Twenty-four percent have experienced rape or coercive sex, and 17% have experienced incest. (Holmes and Silverman 1992; Russell 1996)
- In cases of sexual assault reported to the police in 2003, the vast majority were female victims (80%). Over half of these victims were girls between 11 and 17 years old. (OWD 2009)
- In 2010, North Bay Police Department investigated 1,059 domestic violence calls, that’s one call every eight hours. (<http://endthecycleofabuse.com/>)
- In Nipissing, shelters are at or over capacity. (<http://endthecycleofabuse.com/>)

### Reporting on Sexual Assault:

- According to Statistics Canada, less than 10% of sexual assaults are reported to the police (OWD 2009)
- Only 1% of date rapes are reported to the police. (OWD 1995, 5)

### Aboriginal Women

- Eight in 10 Aboriginal women in Ontario reported having experienced violence. (Ontario Native Women’s Association 1989, 17)
- Up to 75% of victims of sex crimes in Aboriginal communities are females under the age of 18; 50% of those are under age 14, and almost 25% are younger than 7 years of age. (McIvor and Nahanee 1998, 65)
- In 2004, Aboriginal women were three times more likely to experience spousal violence and the rate of spousal homicide for Aboriginal women was eight times the rate for non-Aboriginal women.
- The shelters in Nipissing help more than 350 women and children a year, and are currently at capacity. Statistics also say that one in five aboriginal women report being a victim of domestic abuse, three times higher than statistics for non-aboriginal women. (<http://endthecycleofabuse.com/>)

## How to Be A Good Audience

“Students need teachers like singers need pitch pipes; they set the tone”

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**Time: 5 minutes**

Remember that Far From the Heart is an interactive performance. It is different from most assemblies and it's vastly different from watching television, a movie or a concert, where leaving your seat, eating snacks, and talking or whispering to friends won't disrupt the performance. In live theatre all of these actions are rude and disruptive. The actors in front of you and the audience could be interrupted and disturbed by inappropriate behaviour.

Some students aren't used to seeing a live theatre presentation, so please talk about the difference and why this kind of action is not appropriate during scenes. There will be opportunities to speak and interact. We expect – and encourage – high energy and chatting about the show to occur, but timing is everything. Please review your school's assembly rules before the show and add these guidelines for good measure.

#### A Good Audience...

1. **Listens.** Don't chat during the show. Unless – this is an interactive performance, remember – the actors ask you what you think. Then you are welcome to talk to your neighbours and the actors about your ideas and about a possible solution to the action on stage.
2. **Focuses.** Eyes and ears are on the performance.
3. **Remains seated unless asked by the artists for participation.** In general, no coming in and out of the auditorium during the show. Theatre is like a family road trip, head to the washroom before you settle in to your seat because we're not pulling over. That said, we're going to be talking about relationship violence, abuse, and assault so if a student is distressed during the show they are welcome to leave; a counselor will follow to offer support.
4. **Participates when asked.** There will be opportunities to intervene. Get out there, get on stage, and get involved!
5. **Respects and encourages each other.** Support your fellow students who offer ideas and thoughts. It takes courage to get up on stage. Don't try to hurt people's feelings, cheer them on instead and be sensitive and kind.
6. **Includes teachers.** Teachers must **remain with their students** in the performance area to supervise and discipline if necessary.

Teachers must set a good example in order for the students to understand audience etiquette.

**Enjoy the Presentation!**

# If a Child Discloses Sexual Assault or Abuse

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Far From the Heart depicts relationship violence and sexual assault. It might be the first time your students have had a chance to safely speak about the issues or their personal experiences. It is possible – and likely – that a student may be triggered by the presentation or disclose information about past sexual assault or abuse. As adults and educators we are obligated to support those students. This can seem like a daunting task but we've got resources to help. Your school and board will also have policies for how to respond. These resources are not meant to supersede those policies. They are a general outline of duty and helpful responses.

### **The following is an excerpt of information from:**

Understanding Family, Immigration & Refugee Law: E-Learning for VAW Front-Line Workers  
<http://www.springtideresources.org/resource/fact-sheet-duty-report>

Although this document was written in response to domestic violence issues, educators do have a duty to report if a child is in danger.

## Duty To Report

By Pamela Cross, LLB

All professionals working with children have a duty to report suspicions of child abuse. The *Child and Family Services Act* sets out the legal duty to report obligation:

- it applies to everyone, including those who perform professional or official duties related to children
- there is a duty to report if the person has “reasonable grounds to suspect” that a child may be in need of protection
- this includes harm or risk of harm from physical, sexual or emotional abuse or neglect.

“Reasonable grounds to suspect” means there is enough information for an average person, exercising normal and honest judgment, to make a decision to report. It is less information than would be required to make the person certain.

Professionals have a higher duty to report than other members of the public and can be fined up to \$1,000 if they fail to report their suspicions that a child may be in need of protection.

### **What do I have to do?**

It can be confusing to know when to report and to whom. Laws are different for children under 16 than they are for people over the age of 16. It is also different depending on the parties involved in the situation.

The following flow chart and narratives demonstrate a recommended path of action in the event that a child discloses sexual assault or abuse. It was prepared by the Sexual Assault and Partner Abuse Care Centre (SA&PACC), Grey Bruce Health Centre, Owen Sound, Ontario

When the chart references contacting the VAW agency, please contact the appropriate Violence Against Women / Sexual Assault Agency in your community. For students over the age of 16 years, CAS may be able to assist with linking to resources.

**In the following flow chart, if the answer to the fact in the box is “no” you follow one course of action; if the answer is “yes”, you follow another course of action.**



## What to Look For / How to Respond

Sexual assault and relationship abuse are traumatic and survivors cope in different ways. Watch for symptoms and reference the following list for helpful responses if you're not sure what to say. Again, these suggestions are not meant to supersede the protocols of your organization.

### What you may see/hear:

- Almost all sexual assault/partner abuse victims blame themselves in some way for what has happened.
- They will often have trouble trusting other people.
- They may be experiencing a wide variety of symptoms including: physical symptoms, panic attacks, flashbacks, nightmares, disassociation, intrusive thoughts, self-harming behavior, suicidal thoughts, anxiety, hyper-vigilance, etc.

### What to say/do:

- Listen to them.
- Let her/him know that you believe them, be a good listener, do not pry, do not make assumptions.
- “It is not your fault,” “Sexual assault/abuse is against the law”.
- Whatever their response is, it is “normal”.
- If the student was drunk and/or under the influence, they were unable to consent, therefore “it was sexual assault”.
- Allow her/him as much control as possible within your mandate to report. Together make an anonymous call to CAS/police/VAW agency.
- Accessing help sooner rather than later will allow a greater choice of options for care and will improve recovery.
- Encourage access to medical care (VAW agency, Public Health Unit, family doctor).
- If not accessing further care, determine if other children are at risk.
- It is a student's right to decline to access medical care. If this happens, continue support and encouragement about medical care/counseling if appropriate. Help to make sure they have access to the supports they need and want.
- Take care of yourself. Access support as needed from friends and family, professional resources, and the resources within your community.

**Western University offers a free online training** to help service providers in the law enforcement, social work, and education sectors best respond to disclosures of sexual violence.

If you want to learn more you can find the training at:

<http://learningtoendabuse.ca/responding-disclosures-sexual-violence>

There is a one hour training video here: <https://www.youtube.com/watch?v=yLiA-ujvlkU>

## Far From The Heart

# Sample Scenarios

### Questions to Consider:

- Is this person currently safe?
- What will be your first response?
- What does this person need from you?
- Will you report this?
- Does this person currently have the supports they want and need?
- What questions do you need to consider as you respond?

### Scenario One:

During the debrief, a female student describes sexual harassment that she is experiencing at work. Her co-workers have been calling her clothing slutty (it's a restaurant and she wears the uniform) and continually telling her that she should give them blow jobs. She has reported this to her manager and nothing has been done. She is starting to dread going to work and feeling bad about both her body and being a woman.

### Scenario Two:

You notice that a student is in tears in the audience during the show and interventions. They appear unable to move and the friend sitting beside them is looking around trying to get someone's attention.

### Scenario Three:

During the presentation, a student stands up abruptly and walks quickly out of the room.

### Scenario Four:

A male student tells you after the show that he was sexually assaulted a year ago, coped poorly using alcohol, and is now in counseling and doing much better.

### Scenario Five:

During the debriefing conversation, a student tells the group that she was in an emotionally abusive relationship two years ago and talks about the ways she wishes her friends had supported her.

**Scenario Five:** Listen empathetically; thank her for sharing her story. Gauge the reaction of the group and direct the conversation in non-judgmental directions, possibly suggesting ways to be a good friend or what makes a healthy relationship.

**Scenario Four:** Listen empathetically; thank him for trusting you with his story, and tell him you're glad he's doing better.

**Scenario Three:** Follow the student to find out whether they're in distress. If they are, then offer to take the student to one of the established safe spaces. You may wish to let a counselor, guidance teacher or administrator take the lead. If the trigger is related to a known and addressed incident, support them as they calm down. If they have not previously disclosed, follow your organization's protocols, establish whether the student is safe, if you have a duty to report, and what supports are available to them. Above all, respond with empathy and do not blame them.

**Scenario Two:** The student is obviously in distress. Approach her as subtly as you can and offer to help her leave the room. Make sure another teacher or attending counselor leaves with you and offer to take the student to one of the established safe spaces. You may wish to let a counselor, guidance teacher or administrator take the lead. If the trigger is related to a known and addressed incident, support them as they calm down. If they have not previously disclosed, follow your organization's protocols, establish whether the student is safe, if you have a duty to report, and what supports are available to them. Above all, respond with empathy and do not blame them.

**Suggested Responses Scenario One:** Respond empathetically; listen to what she wants to share, let her know that she doesn't deserve to be treated like that, that it's illegal, and there are supports. Ask if her guardians know and whether she has considered reporting to a higher level of management or the Ontario Human Rights Commission  
[www.ontario.ca/humanrights](http://www.ontario.ca/humanrights)

# The Presentation

## Far From The Heart

### The Interactive Play

Time: 90 minutes

Far From the Heart is not your run of the mill community play. It's an interactive Theatre Forum so if you've never seen one before hold on to your hat (assuming your professional dress code allows hats to be worn).

To start, the audience views the short play once to see the problems and the unhappy ending. Then they repeat some key scenes. During this second time through, any spectator can stop the action and climb on stage to replace the oppressed character – someone who is made to think, feel or do something other than what they want to – to try to affect a positive change. The spectators become the participants offering alternative choices that will hopefully create a safer outcome.

A Joker emcees the performances and leads short lively discussions after audience interventions. They ask questions like: did the idea work or not and why? Will it solve anything? This process lets us explore relationships that lead to conflict, violence, and oppression. When the audience gets to see and talk about fictional violence they learn many different ways of preventing and/or dealing with situations in real life. It's a learn-by-doing approach and rehearsal for a reality we hope they never encounter.

The process is beautiful. When the audience gets the chance to critically observe and analyze behaviors, they learn problem solving skills. Theatre forum lets them test drive the knowledge they'll need to resolve conflicts, negotiate relationships, and reduce risk. Together the participants and spectators in each intervention gain a deeper understanding of the dynamics and relationships surrounding an issue.

But remember, these topics open a can of worms so we ask that teachers sit in the audience with their students. This lets you tune in with their responses and supervise their conduct. If the can of worms turns into a Pandora's box for someone – if they are triggered or upset by the show – then please remember that there will be counselors present show to support them. Remind students that they can leave if they need to and let a counselor know if someone needs their support. The well-being of students is Far From the Heart's primary concern.

### The Play's Story Line

The girls and guys are concerned about image, popularity, and sexual conquest at The Big Party. Felicity finds herself tormented by her controlling boyfriend, abandoned by her best friend, and then raped by the guy who seemed to want to help her. Name-calling, threats, and cunning manipulation are included in their tactics. Her judgment is clouded by alcohol and inexperience.

What can Felicity do to stand up for herself and avoid having unwanted sex? Can her best friend help her? Who can? Will you?

### Post-show Interactive Debriefing Discussion

Time: 30 minutes

Immediately after the show, students will break into groups of roughly 30 people – likely their classes – to debrief with facilitators from the partner agencies and possibly peer facilitators. The facilitators will generate discussions using a variety of approaches. They can answer questions, debunk myths, and inspire action.

# Integration: Post-show In-class Activities

We know that it's not possible to solve these issues with a single two-hour production. People's beliefs and understandings shift slowly and that's why follow up is important. Far From the Heart opens a new door to let students consider and speak about these issues. The post-show activities keep the door open and help students actively process and share what they are learning.

These follow-up activities will:

**1. Deepen their knowledge**

- Explore resources to expand on key concepts.

**2. Encourage reflection**

- This can take the form of group discussions, research, or writing inspired by one of the resources listed below and available online at [www.farfromtheheart.com](http://www.farfromtheheart.com)

**3. Spread what they've learned**

- Students will share what they've learned or develop a message of positive change through a creative project.

**4. Gather your feedback**

- Teacher feedback is essential to the success of Far From the Heart.

## Deepen their knowledge

These issues that Far From the Heart presents are more complex than a two hour play can fully explore. The first step in the follow-up process is to help students further engage with some of the issues they have begun to explore through Far From the Heart.

We have collected a handful of resources to help you present the ideas of **consent**, **healthy relationships**, and **sexual assault**. Feel free to use your own materials or tailor the resources to the interests, ability, and schedule of your class. See [www.youtube.com/farfromthehearttube](http://www.youtube.com/farfromthehearttube) for a greater selection of videos to get the conversation rolling.

### Consent:

- Western University produced an animated video called ‘Cycling Through Consent’ that uses bike riding as a metaphor for sexual activity. It’s similar to the famous ‘Consent is Like Tea’ video but we think this one is more thorough.  
<https://www.youtube.com/watch?v=-JwKjRaUaw>
- Youtuber Laci Green produced this vlog called ‘Wanna Have Sex? (Consent 101)’ to explain consent. She gives examples of language and situations that communicate or preclude consent.  
<https://www.youtube.com/watch?v=TD2EooMhqRI>

### Healthy Relationships

- Please distribute the ‘Are You Cool’ resource listed on the next page. You could also brainstorm your own relationship thermometer as a class.
- Cora – a violence prevention initiative based in California – also has a healthy relationship spectrum.  
<http://teenrelationships.org/respect/>

### Sexual Assault:

- Myth Busters: Misconceptions enable and excuse sexual violence. There are a variety of reputable websites with resources dedicated to dispelling the myths that can surround sexual assault. Exploring these lists will expose students to more accurate information and allow opportunities to question popular beliefs and assumptions. You can find lists of sexual assault myths through:
  - the Government of Ontario  
<https://www.ontario.ca/page/dispelling-myths-about-sexual-assault>
  - the Ontario Coalition of Rape Crisis Centres  
<http://www.sexualassaultsupport.ca/page-535956>
  - the University of Minnesota  
<http://www.d.umn.edu/cla/faculty/jhamlin/3925/myths.html>
- Rape Culture  
Youtuber Kat Blaque produced a vlog that defines rape culture and the types of language and commentary that promote it.  
<https://www.youtube.com/watch?v=SupUmg566js>

## “Are You Cool?”

The Far From the Heart Youth Advisory Committee chose this brochure as the best resource handout for teens for its production quality, colour, and approach. They felt that it made teens and the whole issue seem important.

## Far From The Heart

The Youth Committee recommended that teachers hand out and review this brochure in class following the presentation so that the brochures were not simply left on the auditorium floor.

Copies of the brochure may be obtained by contacting:

- METRAC: <http://www.metrac.org/resources/resources.htm>

*Are You Cool?* was produced through a partnership among the Kawartha Pine Ridge District School Board, the Peterborough Victoria Northumberland Clarington Catholic District School Board, the YWCA of Peterborough Victoria and Haliburton, and Peterborough Lakefield Community Police Services.



### HEALTHY or UNHEALTHY?



Having a partner (boyfriend/girlfriend) can be an exciting and important time in your life. If your relationship with your partner is a **HEALTHY** one, you and your partner will feel good about yourselves and value each other. However, sometimes relationships can be **HURTFUL** and have a negative effect on your feelings of self worth and self-confidence. This can happen if your partner is abusive towards you. If this is the case, you are in an **UNHEALTHY** relationship. Remember, being on your own is also a healthy way to be. Having a partner is not a necessary part of life. Discovering life for yourself can be exciting and rewarding.

**What is abuse?**  
Abuse is being hit, slapped or pushed around. It can also be invisible and leave no marks. Emotional and verbal abuse can be terrifying and equally dangerous.

**Does your relationship include abuse?**  
You may feel that it's your fault if things aren't working out. Sometimes living with the abuse seems better than being alone. You may hope that your partner will change and the abuse will stop – chances are, things will get worse! This happens to many people – you are not alone and **IT'S NOT YOUR FAULT!** Remember, all forms of abuse are attempts to control. **TAKE CONTROL OF YOUR LIFE, BE YOURSELF, TAKE CHARGE!**

### relationship QUIZ

In a relationship, have you ever experienced:

1. physical violence? YES  NO
2. threats that your partner will leave you if you don't do what he/she asks? YES  NO
3. being kept away from family and friends? YES  NO
4. not being allowed to look at or speak to other males/females? YES  NO
5. having to justify your whereabouts? YES  NO
6. your partner using guilt trips to get his/her own way? YES  NO
7. not being able to go out without your partner? YES  NO
8. any put-downs about your physical appearance? YES  NO
9. your partner never being satisfied with you? YES  NO
10. fear or intimidation by your partner? YES  NO
11. being treated badly or humiliated in front of your friends or family? YES  NO

If you answered YES to one or more questions, you may be in an unhealthy relationship.

### Tips for Safer Dating

- Tell someone where you're going and with whom.
- Meet in public places for the first few dates.
- Have transportation or money for the bus, taxi and phone.
- Be able to call a taxi: know the address of where you are.
- State your limits. Know how far you want to go.
- Have a safety plan.
- Avoid alcohol and never leave your drink unattended.
- Pay your own way: be independent.
- Get to know your date. Are your date's values similar to yours?
- In a long term dating situation, keep in touch with your family and friends.
- Trust your instincts.

#### Contact List

Call 911 or your local police immediately if you are in danger.

The Assaulted Women's Helpline (24 hours)  
1-866-863-0511 (toll-free), 1-866-863-7866 (TTY), 416-863-0511 (Toronto)

Women's Shelters  
Go to [www.sheltersnet.ca](http://www.sheltersnet.ca) or look in your local telephone book.

Kids Help Phone: 1-800-668-6868 (24 hours)

Thanks to:  
YWCA of Peterborough, Victoria & Haliburton; Kawartha Pine Ridge District School Board; Peterborough Victoria Northumberland and Clarington District School Board; Peterborough Lakefield Community Police Service

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Printing by Commercial Press.

Copies can be ordered from  
**METRAC**  
Metropolitan Action Committee on Violence Against Women and Children  
Phone 416-292-3135 or 1-877-558-5370 Fax 416-292-3136  
email: [info@metrac.org](mailto:info@metrac.org) [www.metrac.org](http://www.metrac.org) [www.ovwjc.org](http://www.ovwjc.org)

Local Resources:

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## ARE YOU COOL?



## Far From The Heart

# ARE YOU COOL?

Is your relationship healthy?  
Find your relationship on the thermometer...

### How Cool Are You?



**DANGER!**

**WARNING**

**HEALTHY**

- Physical Abuse** – Does your partner slap, push or kick you?
- Sexual Abuse** – Does your partner force you to be involved in sex against your will?
- Financial Abuse** – Does your partner control all the money and how it's spent?
- Threats & Intimidation** – Does your partner threaten to hurt you, your family, friends, pets or scare you with looks, actions or suicidal behaviour?
- Emotional & Verbal Abuse** – Does your partner shout, yell, put you down, call you names or make you feel badly about yourself?
- Isolation** – Does your partner control where you go and when or keep you from family and friends?
- Blame & Denial** – Does your partner blame you for making the abuse happen, avoid personal responsibility or deny that there is a problem?
- Jealousy** – Does your partner check up on you or act jealously or possessively towards you?
- Control** – Does your partner boss you around, give orders, or make all the decisions?
- Criticism** – Does your partner criticize your appearance, your ideas, your family and your friends, or purposely embarrass you in front of others?
- Fear** – Does your partner have a quick temper, a history of mistreating others, threaten suicide or make you feel afraid?
- Force** – Does your partner force you to do things that you don't want to do and make you feel guilty if you disagree?
- Responsibility** – Do you and your partner make decisions and solve problems or conflicts together?
- Trust** – Do you and your partner respect each other's feelings, wishes and opinions and do you support each other?
- Honesty** – Do you and your partner accept responsibility for your actions, admit when you are wrong and talk openly and honestly with each other?
- Fairness** – Do you and your partner work through conflict so that both of you are satisfied and are you each willing to compromise?
- No Threats** – Do you and your partner talk, act and resolve conflicts in ways that make you both feel comfortable and safe?
- Financial Partnership** – Do you and your partner share financial decisions and responsibilities?
- Respect** – Do you and your partner respect each other's feelings, opinions and differences?

## Encourage Reflection

It's easy for students to repeat the 'right answers' without actually understanding them. We want them to fully understand the influences that encourage abuse, the impact that they have, and the importance of healthy relationships. This can be done individually or in groups.

### Personal Reflection

- Draw-the-Line is a campaign working to engage Ontarians in conversations about sexual violence by asking what they would do in real life scenarios. You can find downloads of all Draw-the-Line materials at Draw-the-Line.ca as well as a user guide with additional ideas and suggestions.  
<http://draw-the-line.ca/resources/index.html>

### Media Critique

- Media images shape young people's perspectives. Critically examining media messages helps students to question projected values and increases their media literacy. You could analyze various ads or refer to the collection below.
  - The Critical Media Project collects examples of questionable narratives from advertisements and pop culture and examines a variety of issues including sexual power and gender. Guiding questions and a short critique accompany each example.  
<http://criticalmediaproject.org/>
- Ask your students to use what they learned about relationship dynamics and rape myths to analyze a popular song. What kind of relationships does the song describe? How does it portray romantic relationships? Where on the healthy relationship spectrum does it fall? Students could analyze any relationship song but some examples might include:
  - Summer Nights - Grease  
<https://www.youtube.com/watch?v=ODOj2jBUKW0>
  - What Kind of Love Is That – Donovan Woods  
<https://www.youtube.com/watch?v=bxI2p6wjO6A>
  - Love Yourself – Justin Bieber  
<https://www.youtube.com/watch?v=TMSIR210mRg>

### Gender Swapping Language

- Simply swapping the genders within a story – fictional, journalistic, or otherwise – can expose the bias and double standards hiding in our language and culture. The plugin 'Jailbreak the Patriarchy' will automatically swap the genders of what you're reading. You can apply the same idea to fiction, journalism, and historical texts. See the next page for details.

## Gender Swapping – “Jailbreak the Patriarchy”

**Method:** Whole Class

**Purpose:**

- Gender-based analysis of language and behavior through “gender swapping” language in an article

**Learning Objectives:**

- To change perspectives and understand how language frames gender

**Source:** Online “Jailbreak the Patriarchy” is an extension available for Google Chrome at <https://github.com/DanielleSucher/Jailbreak-the-Patriarchy>

This cool little tool “Gender swaps” language in an article on your computer. Developed by Danielle Sucher, it swaps English pronouns and gendered words like “mother” or “patriarchy” with their opposing counterpart. Other coders have created versions for Safari and Firefox. See: <http://www.daniellesucher.com/2011/11/jailbreak-the-patriarchy-my-first-chrome-extension/> You may not have access to this tool in the classroom, so here’s an alternative.

**Instructions:**

1. Select some good readers.
2. Model “gender-swapping”. Change: “He loved his mother” to “she loved her father.” Ask the class to change a couple of other sentences.
3. Give a copy of an article to everyone in the class, or show it on a screen, so that everyone can see it. For example, try this using the following excerpt from the article and letter on the next page. The whole article is worth reading. You may also use a children’s story, film description, news story, etc.
3. Readers read it out loud to the class -- and transfer all of the gendered pronouns and words while it is read.
4. Talk about what you heard. Prompt questions could include:
  - What did you notice when the words were “gender-swapped”?
  - How do the story and the language make you feel?
  - What does this story tell you about the differences between men and women’s lives?
  - Do guys talk like that? Do girls? In what context?
  - Would girls / women really behave the way the characters did when the genders were swapped?
  - What does that suggest about women and men / boys and girls?
  - What does language show about gender roles / activities / needs / opportunities?
  - What does this exercise make you want to do?
  - What needs to change?
  - Can we change that?

From the Chicago Tribune

## Corey Cogdell, wife of Bears lineman Mitch Unrein, wins bronze in Rio

August 8, 2016, 6:29 AM | Rio De Janero  
Tim Bannon Olympic Bureau

Corey Cogdell-Unrein, the wife of [Bears](#) lineman Mitch Unrein, won the bronze medal in women's trap shooting Sunday.

Competing against Spain's Fatima Galvez, the two finished the 15-target round tied with 13 each. In the shoot-off, Cogdell-Unrein won, claiming her second Olympic bronze.

"You can't compare an Olympic shootoff to any other," she said in Rio late Sunday. "The pressure is unlike anything. You want it so bad."

This is Cogdell-Unrein's third Olympic games, but Unrein, a defensive end in his second season with the Bears, was unable to get away from training camp to join her in Rio and see her in the Olympics for the first time.

At Saturday night's Bears Family Fest at Soldier Field, many of the Bears wore "Team Unrein" T-shirts that also showed the Olympic flag. Cogdell-Unrein later Tweeted: "Thank you @ChicagoBears and @RobbieGould09 for your support! So awesome!"

Cogdell-Unrein, from Eagle River, Alaska, won the bronze medal at the 2008 Olympics in Beijing. She placed 11th in London four years ago.

Cogdell-Unrein and Unrein, who met on a blind date the day before Super Bowl XLV in 2011, enjoy hunting together, but football generally prevents Unrein from joining his wife in her pursuit of elk and deer. They try to arrange waterfowl hunting trips during the bye week each season.

"He was super excited" when they talked Sunday after she won the bronze, she said. "He has been there every step of the way the last six years."  
"We both support each others' athletic careers."

<http://www.chicagotribune.com/sports/international/ct-bears-mitch-unrein-wife-wins-bronze-olympics-20160807-story.html>

## **Spread the Message**

It's cliché to fight fire with fire so we need to provide a cool alternative if we want students to stop being burned by – and burning each other with – dating and sexual violence. It's time to disarm a culture of violent messages with non-violent and positive peer support.

After your students have learned more about consent, healthy relationships, and sexual assault they can create a positive message to share. This stage of activity will remind them that what they have to say is important, teach them that they have the power to create social change, and give them an opportunity to be creative and take ownership of the message.

You can incorporate these activities into visual or dramatic arts, creative writing, or leadership activities in a number of ways to fulfill curriculum requirements.

Step 1: Create the message

- Encourage students to focus on one message they'd like to send to their school and community. Help them refine it for clarity and impact, referencing other advertisements or PSAs for effect.

Step 2: Select a platform

- You may want all of your students to create the same type of project or for them to choose their own medium. In this case, their imagination is the limit. They could create a meme, poster, poem, song, 'zine, sculpture, painting, video or anything else.
- See the 'Public Service Announcements' activity on the next page for an example.
- Students can also directly reference Far From the Heart by filming their own intervention and sharing it with us on social media. See the 'Make Your Own Movie' activity below for instructions.

Step 3: Share the message

- Sharing their messages with the class, school, or wider community as they are comfortable will help to empower your students and reinforce their positive ideas. You may choose to decorate a bulletin board, hold an art show, organize an open mic, or include a piece in an assembly or the school newsletter.

Step 4: Repeat and Expand

- Some students will become passionate about these issues and want to continue this work. You can encourage them to volunteer with some of the organizations who provided community facilitators, to join school clubs working on these issues such as GSAs, or to create their own groups around specific issues like healthy relationships. You can also find links to youth empowerment tool kits and resources at [www.farfromtheheart.com](http://www.farfromtheheart.com).

## Far From The Heart

# Have Your Say: Public Service Announcements

**Method:** Individual and / or Small Group Exercise

**Purpose:**

- To get students actively engaged in an activity that continues the integration and use of the information presented in Far From the Heart.
- To reach youth who have not participated directly in Far From the Heart.

**Benefit:**

- Students create tools that get the message out to other youth about violence and sexual assault within relationships. They can use any social media platform.

**Learning Objectives:**

- Learning how to use language powerfully, purposefully and succinctly
- Learning how to identify a good PSA.

**Instructions:**

The internet can be a powerful tool for sending positive messages. Let's use it. A Public Service Announcement is a kind of advertisement used on radio, television, the internet and over school speaker systems. The short form is PSA. A Video PSA, of course, is one that's filmed.

Every PSA places a slogan in the context of a longer message. The slogan sums it all up, packs the punch, and sends the message home. Discuss and write the message you want to give. You can post your slogan on our Facebook page at FarFromtheHeart.

Now write the whole piece as though it's a radio or TV announcement, placing the slogan inside the PSA where it will really cap the message. Use any style you want. Be creative with it. The whole piece should be about 30 seconds long when read out loud. That's about half a page at most.

Once the students have written their PSA, have them share with the class. Ask the class to identify the ones that really deliver the message strongly. Why do they think so? What's so powerful about it?

Now put the PSA into action.

Practice reading the PSA out loud as though you are an announcer or performer.

What tone of voice and emotional quality delivers it the best?

If there were music, what kind of music, what mood of music, might there be?

Don't stop here! Have students read selected PSA's read on the intercom during the school announcements.

Now, select the most effective PSA, film it as though it's an advertisement, post it to YouTube or the social media site of your choice and share it with Far From the Heart.

**Find student interventions online at [www.farfromtheheart.com](http://www.farfromtheheart.com)**

**Use the Internet to create positive social messages.**

### Social Media Messaging

To join the Far From the Heart movement:

Write and film your PSA using the following format.

1. Intro: "This is coming to you from (location, country)."
2. "We're supporting the Far From the Heart campaign against teen dating violence and sexual assault."
3. Your PSA
4. Outro: "Help spread the message by sharing and liking this video. If you want to help stop the violence then participate in Far From the Heart and post your own message too. Go to [www.farfromtheheart.com](http://www.farfromtheheart.com) for details."
5. Post it online and tag Far From the Heart.
6. Send the link to [sheatre@sheatre.com](mailto:sheatre@sheatre.com) so we can link it to our website too.

Have fun!

## Far From The Heart

### Make Your Own Far From the Heart Movie

Your class already watched the play. What else could be done to prevent harm coming to Felicity?

You can create and post your own interventions online or do this activity for your own class's comprehension and analysis, without filming or posting the results.

**Method:** Small Group or Whole Class Exercise

**Purpose:**

- To engage students in an activity that continues the integration and use of the knowledge arising from FFTH.

**Instructions:**

1. Recall the basic story. You can review the play online at [www.farfromtheheart.com](http://www.farfromtheheart.com).
2. Brainstorm actions that would help prevent harm from coming to Felicity. Select three or four of the most resonant or impactful interventions.
3. Divide the class into three or four smaller groups, each dedicated to ONE of the actions. Each group will work on a distinct scene. No two groups will work on the same scene. In these small groups, have students create a short scene of about one or two minutes acting out their solution and showing how that would change the action in the original play so that things turn out for the better.
4. Rehearse and present the scene back to the class.
5. Ask the class what was effective and why? What changed? Was it realistic? What did you see / hear? How do the characters feel about it all now? What might happen next?
6. What is the most effective intervention? Film it. You can use a cell phone to do this.
7. Submit your intervention at [www.farfromtheheart.com](http://www.farfromtheheart.com). For complete instructions on how to film and submit online go to [http://www.farfromtheheart.com/index\\_en.php?page=interact](http://www.farfromtheheart.com/index_en.php?page=interact)



## Far From The Heart

Peer support networks are especially important during the teen years and it's possible that students will turn to each other for support before coming to an authority figure. This resource will help teens develop the tools they need to support each other.

# Resources to Share

## How to Help a Friend

Your friends are often more open to talking with each other than with counselors or parents. **If you know someone who's being abused, here's what you can do to help.**

- Be there. Let them know you care and want to help. Let them decide what help they want from you. It's very important that they make their own decisions. You can listen and offer suggestions and encouragement, but they must choose what will be best for them.
  - Listen, believe and do not judge. It's not your job to prove how it happened. It's your job as a friend to listen and give comfort and support.
  - Listen without giving advice, unless it is asked for.
  - Let them know they're not to blame. You may need to do this over and over again. It's important that they know the offender is to blame, not them.
  - Don't make victim-blaming statements like "You're stupid to stay with him/her" or "Why do you let her/him treat you like this?" This will NOT help your friend.
  - Respect their right to privacy by letting them be in control of who they want to tell. You should not repeat their story unless they have specifically asked you to.
- 
- Don't pressure your friend to break up with their partner, and don't put the partner down. This may drive your friend away from you when they need you most.
  - Acknowledge your friend's confused feelings. Don't tell your friend how they should feel. Recognize that it is still possible to love someone who hurts you.
  - Encourage your friend to get help. Offer to help them find a counselor they can trust, and offer to go with them to meet the counselor.
  - Call a Crisis Line anonymously to find out what you can do to help your friend.
  - Get written information on relationship abuse and share it with your friend.
  - Don't ever place conditions on support. Let your friend know you will support them no matter what their decisions are.
  - Allow your friend to make their own decisions, and respect those decisions even if you don't agree with them.
  - Put aside your feelings and deal with them somewhere else. It's difficult to hear the hurt, anger, and pain of someone close to you without feeling that way too. It is important that you talk about these feelings with someone else, because it is difficult enough for them to deal with their own feelings without having to deal with yours as well.
  - Call the police if you witness physical violence.

## Far From The Heart

### ➤ **Supportive things friends and parents can say:**

- I care about you.
- You're not alone.
- I'm glad you told me.
- How can I/we help you feel safer?
- It's not your fault that this happened to you.

**If you know someone who is abusing a girlfriend or boyfriend, here's what you can do to help.**

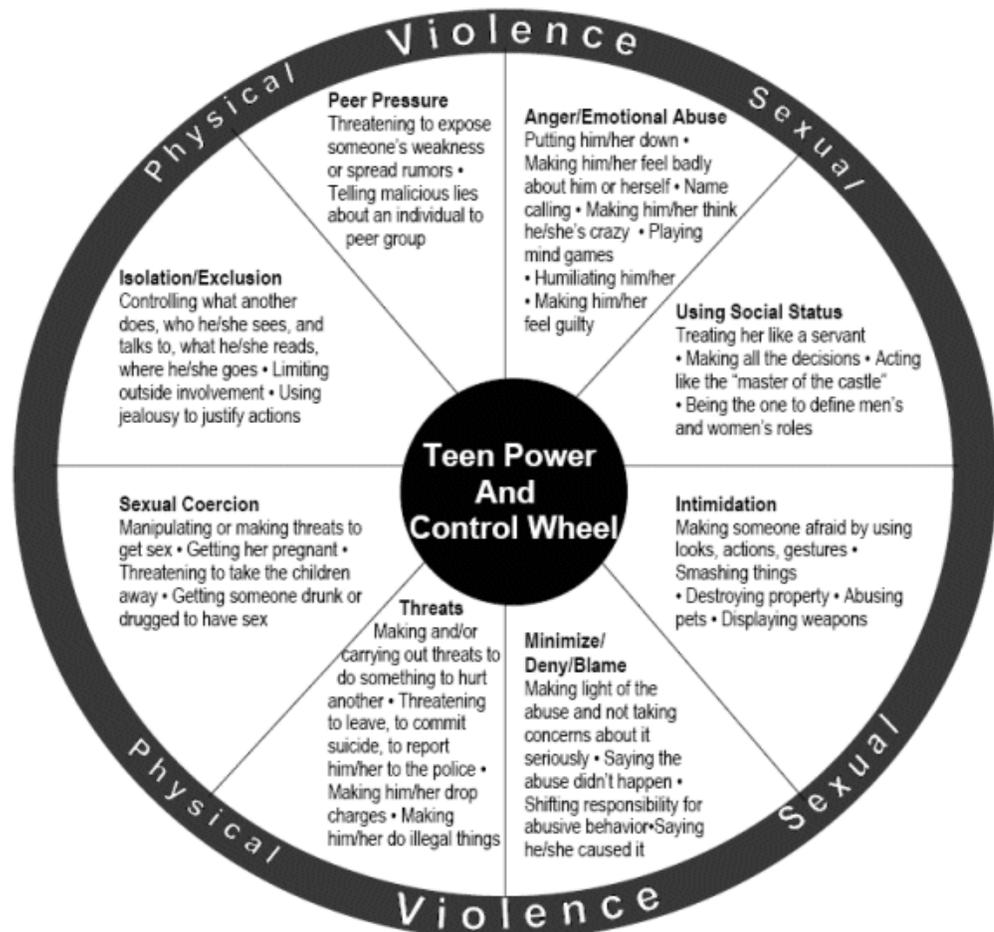
- Tell your friend very clearly that his or her behavior isn't cool.
- Don't laugh at jokes or make light of talk about abusive behavior.
- If your friend grew up in a violent home, try to get him or her to talk about how that affected his or her own relationships.
- Encourage your friend to get help. Offer to help him or her find a counselor they can trust, and offer to go with them to meet the counselor.
- Be supportive of your friend's partner. Let them know that they don't deserve to be abused.
- Call a Crisis Line anonymously to find out what you can do to help your friend stop the abusive behavior, and what you can do to help your friend's partner.
- Get written information on relationship abuse and share it with your friend and your friend's partner.
- Be a role model for healthy relationships by treating your partner and friends with respect.
- Speak up when peers make disrespectful remarks or sexist jokes.
- Call the police if you witness physical violence. In many cases, an abuser can be required to seek counseling.

**Far From  
The Heart**

## The Power & Control, and Equality Wheels

These wheels were adapted from the Domestic Abuse Intervention in Duluth, Minnesota and provide a framework for healthy and unhealthy relationships.

The **Power and Control Wheel** describes many of the behaviours and tactics that abusive partners use. We include it here to help you better recognize and understand the experience of victims and survivors. It can be used to help people understand and speak about various types of violence and their impact.



*Adapted from the Domestic Abuse Intervention in Duluth, Minnesota*

The **Equality Wheel** describes aspects and characteristics of healthy teen relationships. You can use it to help teens identify the behaviours that contribute to the healthiest types of relationships and to juxtapose unhealthy or violent behaviours.

## Far From The Heart



# Production Notes

## Frequently Asked Questions

### **How long will the teacher orientation take?**

The training will take roughly one hour but can be shortened to fit time constraints.

### **Why are we doing pre-show activities?**

Far From the Heart discusses difficult issues. These activities help students prepare themselves. It's our responsibility as adults to prepare young people for this conversation and ensure that they can engage with the issues during the presentation.

### **How long will pre-show activities take?**

Pre-show activities can be completed with a class in a single period (roughly 45 minutes)

### **How long is the show?**

The whole show will take 125 minutes: 90 minutes for the show, 5 minute transition, 30 minute small group debrief.

### **Why do I need to stay with my class during the show?**

It can be difficult for some students to engage with these issues. Your presence will help to set the tone, respond to inappropriate behaviour, and gauge if a student requires assistance from a counselor or from you.

### **Are there curriculum connections?**

Far From the Heart supports multiple aspects of the Ontario Curriculum and the follow up activities can be used to fulfill requirements as well. See the Curriculum Links page for a selection of curriculum references or visit our website for a comprehensive list of curriculum connections.

### **How do you know this program works?**

The past eight tours have shown us the impact first hand, feedback testifies to it, and in 2011 the University of Regina Community Research Unit quantified the impact with research that showed "Far From the Heart works to successfully increase students' knowledge and shift attitudes". Find the full report at [FarFromtheHeart.com](http://FarFromtheHeart.com).

### **What if I don't have time for the follow up activities?**

We know that the demands on class time are intense. We hope you'll find a way to continue teaching and talking about these issues. The follow up activities are flexible to fit into a variety of course and class contexts.

### **What is a community facilitator and why are they coming to our school?**

Community facilitators are individuals from your community who work in the violence prevention, public health, counseling, justice, or education fields. They join for the performance to make sure that we have trained professionals on hand in case a student is upset and needs additional support. They also lead the post-show debriefing discussion so that students can expand on these issues with a professional who works in a related field. Including community facilitators also introduces students – and teachers – to the supports available locally and humanizes the service providers.

## Technical Requirements - Please Read Carefully

### ARRIVAL AND SET UP

The company will arrive approximately **1 hour** before the performance to set up. Please make sure that no other activities are scheduled in the space after the arrival and during the performance times.

The Stage Manager will be in touch at least two days prior to confirm the company's arrival time.

Please arrange for the contact person or appropriate a staff member to meet the company at the office, answer any questions they may have, escort them, and inform them when the full audience is seated and the show may begin.

If possible, we request the assistance of 4 student leaders to help load in and out.

The company requires the following items for the performance:

- 2 regular folding tables
- 8 additional chairs or spaces in the audience for community facilitators
- Access to electrical plugs or an extension cord suitable to run power to the performance space.
- 1 dust/dry mop (if the space has not been recently cleaned)
- Easy stair access if performing on a stage.

### FACILITIES

We are flexible and will work with your space as needed. In general, the performance space required is roughly 30' wide x 20' deep x 9' high. A stage, cafetorium, drama room, or gym will be suitable. The cast will **ideally** perform on a **stage with easily accessible stairs for audience members** to enter and leave by but we can comfortably perform on the floor as well. The Tour Coordinator will be in touch to discuss your performance space.

- Please clear the floor and area and make sure it is clean and dry for the set-up, performance time and for the take down time on the day of the performance.
- Please provide **water or access to water**. A nearby water fountain or a jug and glasses are preferable to water bottles
- Two change rooms with **no public access** are needed before and after the show with easy access to washrooms and performing areas.
- Please have bells, PA systems and air conditioning fans turned off in the playing space if possible during the performance.
- Please discourage staff and students from entering or leaving the venue during the show (with the exception of students who are triggered).
- Photographs, audio or video recording is **strictly prohibited** unless permission is received in advance from the company. These are not only distracting to the actors and a potential safety hazard to them; they may break union and copyright regulations.
-

### SEATING

- If the performance is on the gym floor, the audience should be seated on the floor (ideally on mats or something comfortable).
- If the performance is on the stage, the audience should be seated in chairs or on benches.
- Please provide a centre aisle.
- Teachers are asked to sit with their classes for adequate supervision.

### PERFORMANCE LENGTH

The performance is 125 minutes, including the 30 minute problem play, 60 minutes of guided student intervention, and finally 30 minute small group discussion. We schedule five minutes for classes to reach the locations of their discussions. **Please ensure that students are in position to begin promptly. The audience should be seated at the scheduled start time.**

Post-show Facilitated Discussion\*: This is strictly for students who saw the play. The audience divides into small discussion groups of about 30 students each (or by class), in separate locations. Discussions will be led by community facilitators provided by Sheatre. If students are returning to classes with students who have not seen the production, a separate debriefing space should be found for the students who attended the show.

If possible, please refrain from scheduling a debriefing discussion in the performance space as it will prevent the cast from tearing down the set.

### AFTER THE SHOW

Please allow 30 minutes for the performers to strike the set.

We appreciate the assistance of 4 student leaders to help load out.

### MORE INFORMATION

If you have any questions regarding technical requirements or the program, please contact Jon Farmer, Tour Coordinator at [jon@sheatre.com](mailto:jon@sheatre.com)

This project is touring with a bilingual cast and can perform in English or French.

## Far From The Heart

# Teacher Feedback Form

Thank you for your support and participation. Far From the Heart couldn't do this work without your expertise, time, and commitment. Your feedback now will help us to evaluate and improve the program. Please give it to your team leader, email it to [jon@sheatre.com](mailto:jon@sheatre.com), fax it to (519) 534-3040 or mail it to Sheatre at 170069 Centre Rd., R.R. # 1 Kemble, ON, N0H 1S0

Name: \_\_\_\_\_ School: \_\_\_\_\_  
 Grades: \_\_\_\_\_

Please answer the following with Poor 1, Fair 2, Good 3 or Outstanding 4.

Overall Performance	1	2	3	4	Student Response	1	2	3	4
Educational Content	1	2	3	4	Artist's Cooperation	1	2	3	4
Audience Attention	1	2	3	4	Length of Show	1	2	3	4
Study Guide	1	2	3	4	Post-show Discussion	1	2	3	4
Would you recommend	O Yes				O No				

Value of the Program \_\_\_\_\_

1. I attended the teacher and staff orientation session.

Yes  No

2. I used the Educational Toolkit.

Yes  No

3. My class did the following in-class activities:

Pre-show

Relationship Reflection

Did the students understand and fill in the activity?

All did  Some Did  None Did

Questionnaire Reflection

Did the students understand and fill in the activity?

All did  Some Did  None Did

On-the-street-interview

Did the students understand and participate in the discussion?

All did  Some Did  None Did

How to be a good audience

Did the students listen and respect the instructions?

## Far From The Heart

All did    Some Did    None Did

Post-show

Review Debriefing Discussion.

Did students demonstrate an understanding of what to do in the event of dating violence or sexual assault?

All did    Some Did    None Did

Deepen Their Knowledge:

Which resources did you use to deepen your students' learning?

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None

Student Engagement was:  Poor    Fair    Good    Outstanding

Encourage Reflection

Which activities did you use to encourage reflection?

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None

Student Engagement was:  Poor    Fair    Good    Outstanding

Spread the Message

Which activities did your students use to spread the message?

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None

Student Engagement was:  Poor    Fair    Good    Outstanding

General Comments: \_\_\_\_\_

\_\_\_\_\_

# About Sheatre



## Far From The Heart

### COMMUNITY ARTS – ARTS EDUCATION – FORUM THEATRE HERITAGE PLAYS – COMMISSIONS

We believe in the power of theatre, music and the arts  
to help build a compassionate and healthy society.

Sheatre creates and produces dramas, musical events, multi-disciplinary workshops and events called “nothing short of brilliant”, “incredibly powerful” and “necessary”. We work to address social issues by inspiring creative expression, transformative learning and change through workshops and artistic productions.

Founded in 1985, Sheatre has produced 112 original plays and theatre forum presentations and almost 500 events to over 96,000 people in Canada, the US and England.

For more information please visit our website [www.sheatre.com](http://www.sheatre.com)

Artistic Director: Joan Chandler

Producer and Associate Artist: david sereda

Board of Directors: Kathryn Companion, Pauli Schell, Ellen Farrow, Nadia Danyluk,  
Judi Chambers

Auditor: Todd Barber

Bookkeeper: Allison Kirk

Resource Developer: Jillian Cockburn

*Far From the Heart  
is a recipient of*

*The Ontario Minister of  
the Attorney General's  
Victim Services  
Award of Distinction*

2008

## The Production Company 2017

**Far From the Heart** a forum theatre & community arts production of Sheatre

Directed by Joan Chandler

Written and Produced by Joan Chandler

Co-Producer: david sereda

Assistant Director: Janie Pinard

Cast: Warren Bain (Joker), Rebecca Parent (Joker), Morgan St. Onge (Felicity), Marie-Josée Dionne (Rachel), Bart Demczuk (Warren), Eric McDace (Adam)

Stage Manager: Kelsey Rae

Outreach Coordinators: Janie Pinard, david sereda

Soundscape: Josh Cruddas

Set Design: Angela Thomas

Tour and Educational Coordinator: Jon Farmer

Regional Coordinators: Shawna Cox, Melanie Smith, Cameron Montgomery and Scott Florence

Educational Guide was created with contributions from Sexual Assault and Partner Abuse Care Centre, The Men's Program, Grey Bruce Public Health, teachers and Jon Farmer, compiled and edited by Joan Chandler.

## Far From The Heart

### Acknowledgements

*Far From the Heart is pleased to acknowledge the generosity and commitment these supporters.*

Far From the Heart/Loin du coeur is touring Ontario in September and October, 2017 courtesy of the generous support from The Ontario Arts Council Creative Engagement Fund to Stop Sexual Violence and Harassment in Ontario, The Society of Professional Engineers, Intact Foundation, Community Foundation Grey Bruce, OPSEU Local 260, Bluewater Occasional Teachers Local, The Grey Bruce Labour Council, and many individuals. We acknowledge the support of the Canada Council for the Arts, which last year invested \$153 million to bring the arts to Canadians throughout the country.



We sincerely thank all of the schools and staff, our community presenters, and partners.

Previous productions of Far From the Heart / Loin du Coeur have been supported by The Ontario Arts Council Touring program, The Ontario Ministry of Tourism, Culture and Sport, The Ontario Trillium Foundation, The George Lunan Foundation, The Canadian Women's Foundation, The Department of Justice Canada, The Ministries of Education and Culture: Arts Education Partnership Initiative through The Ontario Arts Foundation, Rogers Television, The Council for Business and the Arts, Elementary Teacher's Federation of Ontario Bluewater Local, Employment Ontario, Grey Bruce Health Unit, The Saskatchewan Arts Board CoGo Program, RBC, Bruce Power, The Community Foundation Grey Bruce, Grey Bruce Health Unit, Saskatchewan Student Summer Works, SaskCulture, Enterprise Canada, The Al Green Theatre, Creative City Centre (Regina), Lotus Leaf Communications, SaskTel, CIBC, Dr. Ken Sutherland and The Bay Street Clinic, Greenfield & Barrie Barristers & Solicitors, The United Way Rotary Fund, The Raptors Foundation, and The Ontario Ministry of The Attorney General.

*Thank you, Sheatre*

93%

Of sexual assault victims **DO NOT** report to police

51% OF

Women who have experienced dating violence have reported that **the perpetrator was under the influence of alcohol.** (Johnson 1996, 128)

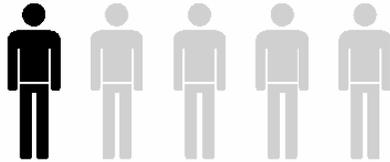
In **2009**, 86% of all sexual assault victims were... **18 yrs.**  
(OWD, 2009)



Female undergraduates reported that they had been victims of violence in a dating relationship (OWD 1995, 1)

“THIS GROUND BREAKING INTERACTIVE DRAMA ALLOWS YOUTH TO MODIFY THE PLOT, MAKE THEIR OWN CHOICES & EXPLORE DIFFICULT ISSUES IN A SAFE ENVIRONMENT”

Joan Chandler, Artistic Director



Students surveyed said that **forced intercourse was all right** if...

“ He spends money on her  
He is stoned or drunk  
They've been dating for a long time ”

(Johnson 1996, 120)

“THE STATISTICS ARE HORRIFYING. WE NEED TO STAND UP, SPEAK OUT ABOUT THESE ISSUES BRINGING THEM OUT OF THE CLOSET & ONTO PEOPLE'S LIPS”

Paul Hartman, supporter

**FAR FROM THE HEART**

www.farfromtheheart.com • interactive play & film  
farfromtheheart@gmail.com • sheatre@sheatre.com





**Homophobia hurts everybody.  
We can stop it.**

# Be Our Ally

**A violence prevention program for youth  
to foster diversity and respect for difference.**

## learning through theatre, music and photography Grades 5 - 12



A play, photographic exhibition and workshops are at the heart of Be Our Ally.

Check it out: <https://www.youtube.com/watch?v=VfppN3Et8VA>

**The Play:** The 75-minute interactive play explores the struggle of LGBTQ youth and the impact of bullying and homophobia.

The story: When Tommy asks Jake to the school dance, his sister turns on him, his friend betrays him, and he's beaten. Tommy wonders what its like to die. Who will help him? Will his friend? Will you? In this interactive drama, audience members help to confront his tormentors and change the situation for the better.

Fee: \$800 for one show



**Photographic Exhibition:** The images are portraits of LGBTQ youth and their allies. The exhibition, supported with audio messages, sheds light on the strength, fragility and resiliency of youth, including youth of different sexual orientations, and their allies in our community.

Fee: \$200 plus travel if required

**Short Workshops** are available with Sheatre's artists to intensify awareness and positive action. 75 minutes.

Fee: \$200 plus travel if required



The project was made with youth in Grey-Bruce-Owen Sound, facilitated by Joan Chandler, david sereda and Anna Gaby-Trotz.



**Bluewater District School Board  
Award of Excellence in Education, May 2014**

To inquire or to book Be Our Ally please contact:  
[sheatre@sheatre.com](mailto:sheatre@sheatre.com) 519-534-3039

Hear the song "Beyoutiful":

<https://soundcloud.com/davidsereda/02-beyoutiful-w-harmonies>



Far From  
The Heart



# Be Our Ally

