

2013 Freshman Orientation Debrief: *The Way You Move*

Format:

50-55 minutes of content and discussion

The purpose of this debrief is:

1. To define consent and power-based personal violence (PBPV)
2. To convey that bystander intervention is an expectation of members of the Princeton University community
3. To recognize barriers to intervention
4. To analyze potentially dangerous scenes from the performance and emphasize strategies to prevent violence (3D's of Intervention)
5. To explain the roles of SHARE Peers and RCAs/DSLs

Helpful information for presenters:

Anything in **bold** is something you should read aloud.

Anything in *italics* is information for you about the activity (i.e. key points to ensure are covered). If they are not covered, make sure that you cover them after waiting for responses.

Anything in (parentheses) in regular text is an instruction for you as the facilitator.

I. Introduction & Roles (7 min)

We hope you enjoyed the performance of *The Way You Move*.

(Facilitators should introduce themselves: (year, major, college). Explain the corresponding role you play in response to SHARE-related issues.)

The SHARE Peers act as the liaisons between the SHARE office and the Princeton University community. We raise awareness and plan events on campus around power-based personal violence, including: sexual harassment, sexual assault, domestic/dating violence and stalking. We also facilitate the Stand Up: Bystander Intervention workshop. If someone has a concern for themselves or a friend relating to power-based personal violence, the SHARE Peers/we can help get the individual connected to SHARE professional, confidential counselors. The SHARE Peers are not confidential resources. While we are trained to keep information private, we do pass on information about incidences of power-based personal violence to the SHARE director.

Residential College Advisers (RCAs) and Assistant Residential College Advisers (ARCAs). As RCAs we can be the first point of contact for you if you have questions about SHARE or any of Princeton's resources, or if you are concerned about yourself or a friend. We will try to keep information as private as possible, but we are not a confidential resource like the SHARE office.

(Just explain the DSL's role)

The Directors of Student Life (DSLs) serve as an important administrative resource for all students. You can go to your DSL with any questions or concerns, whether it be an issue with your housing, a difficult personal situation, or any of the issues of power-based personal violence discussed during the play. Conversations with

your DSL are private in nature and your College Office should be seen as a safe space. However, the DSLs are obligated to report any incidents of sexual misconduct that come to their attention.

II. Ground Rules (2 min)

Before we begin the discussion, we want to establish some ground rules for the group:

1. “Privacy”: meaning what is said here stays within the group.
2. Respect for others’ opinions and statements
3. Use I statements when stating your opinion: “I believe”; “I think”

Because power-based personal violence is so prevalent, it is likely that some of us have or know someone who has experienced sexual harassment, sexual assault, domestic/dating violence, or stalking.

With that in mind, if you feel uncomfortable at any time, please feel free to step out of the room. If at some point you wish to speak with someone during the discussion or afterwards, any of our facilitators would be happy to speak with you or refer you to someone who can help.

III. Definitions (3 min)

Refer to playbill for definitions in order to ensure the group is all on the same page.

As we discussed earlier, SHARE deals with victims/survivors of power-based personal violence. This term encompasses 4 main forms: sexual harassment, sexual assault, domestic/dating violence, and stalking. All but sexual harassment were illustrated in the play tonight. PBPV involve someone asserting power and control, and/or using intimidation to harm someone else. The playbill defines each form of PBPV, consistent with NJ state law. It is important that we all understand these definitions so we can recognize these acts of violence if we see them. If you don’t already have it out, please pull out the playbill you received before the play. Take a quick look at the definitions and look up when you finished reading them.

IV. Consent (12 min)

We recognize there can be a lot of confusion around the concept of consent and you may have seen in the definitions, there are situations where consent cannot be given. In a few minutes we will explain consent by the campus definition. But to better explore this concept, we are going to read you a scenario and ask you to decide what you would do in the situation:

House on the Hill example:

In your neighborhood, there is a house at the top of the hill that you think is just so incredible and really you want to go inside and see what it looks like. One day you're outside walking and you pass your neighbors who live in the house. You express how much you admire their house and they say, that you can come over any time to see it. Sometime later, you're walking around and you pass your neighbor's house. Thinking this might be a great time to take them up on their offer, you go to the door and discover that it's open. Do you think most people would go inside?

(Wait for responses)

Typical Responses:

- *No, it's a violation of their privacy*
- *No, they may have changed their mind*
- *No, maybe now isn't a good time*
- *No, what if you get in trouble?*

If a person did go inside, what do you think they would do,

The following are rhetorical questions

- **Do you think they would open their refrigerator door to see what's in there?** (pause for 5 seconds)
- **Would they go one step further and look inside their more private spaces, like their closets or drawers?**
(pause again)

What is the difference between intentionally going into someone's house based on a vague invitation and choosing NOT to get consent during sexual activity?

Responses may range from: person was consenting to other activities/ leading them on; person is perceived to be promiscuous; influence of alcohol; non-verbal cues; awkwardness of "asking" during sexual activity; worry or fear of being perceived as inexperienced.

People often think of consent when it comes to sexual activity as a "gray area" and it is rarely ever talked about or shown in the media, music videos, or films. Also, if we tell ourselves consent is "gray", we can also tell ourselves we live in a safe world without perpetrators amongst us, so we need not worry about being victimized. For these reasons, it makes sense why many people choose to consider consent as an unclear concept or a "gray area". But consent is ACTUALLY a well-established concept.

Consent, as defined by the University, is the voluntary, informed, uncoerced agreement through words and actions freely given, which a reasonable person would interpret as a willingness to participate in mutually agreed-upon sex acts.

Important points regarding consent include:

- **Permission for one type of sexual contact (touching, kissing, etc.) does not constitute consent for continued sexual acts, and consent may be withdrawn at any time. Accepting a meal, a gift, or a date does not imply consent**
- **Silence, passivity or lack of resistance do not constitute consent**
- **Consent is given without the presence or threat of physical force or coercion**

Most of us indicate and receive consent well and check-in whenever we are uncertain. People who violate sexual boundaries do not ensure they receive consent before engaging in sexual activity. Typically they do not seek consent at all and/or do not respect the answer if it is anything other than a “yes”.

So how do we get consent? (Pause and wait for responses. Make sure the following concepts are covered if they are not given as responses.)

Ask. Respect the answer. (Remember: the absence of a “no” is not a yes)

In some situations, consent cannot be given.

If a person is...

- Incapacitated due to alcohol and/or drugs (lacking cognitive ability to make or act on conscious decisions)*
 - Unconscious*
 - Mentally or physically incapacitated*
 - Underage*
-

V. *The Way You Move* Relationships Analysis (10 min)

Now, we’re going to discuss the performance, specifically. *The Way You Move* depicted a number of relationships in which acts of power-based personal violence were occurring. Based on the definitions we read earlier and what you recall from the play...:

1. **What do you call Jules’ behavior toward Travis?** *domestic/dating violence*
2. **What was Allie doing to Jordan?** *stalking*
3. **What did Max do to Natalie?** *sexual assault*

Let’s take a closer look at the specific behaviors that depicted power-based personal violence in the play?

What did Jules do that was emotionally or physically abusive?

- Name calling*
- Jules threatens to commit suicide*
- Jules is frequently checking up/ demanding to know where he is*
- Jules slapped him/physically abusive*
- Jules accused Travis of thinking about/looking at/wanting other girls*
- Jules is overly jealous*
- Travis takes the blame on himself, for things that are clearly not his fault*
- Jules tells Travis no one else would love him*

What did Allie do to stalk Jordan?

- Allie kept stopping by with "presents"
- Allie asked Jordan's friends about him / his whereabouts
- Allie monitors Jordan's schedule and meets him after lecture with coffee
- Allie changed her class schedule
- Allie texted and called Jordan
- Jordan felt uncomfortable and weirded out
- Jordan felt unsafe
- Allie threatened to "out" Jordan to his parents

What decisions did Max make that resulted in his sexual assault of Natalie?

- Max chose to touch / penetrate Natalie when she was clearly passed out
- Max encouraged Natalie to drink more in the hopes of getting sex from her
- Max ignored the clear signs that Natalie was not only drunk, but incapacitated and unable to give consent (drunk and stumbling, slurring, impaired, and unable to walk by herself)

Sometimes, it is obvious that a potentially harmful situation is occurring or about to occur. Sometimes, there may also be a tipping point, like with the characters, where they realize what is going on is NOT okay and they recognize the need for intervention.

Also like the characters in the play, we can learn from our experiences and do whatever we can to intervene and do so safely. This play is meant to be a model for what could occur during your time here, and how you, as a member of the Princeton community, have a role to play in preventing violence.

V. Bystander Intervention (5 min)

Similar to other universities, at Princeton, there are a few individuals who commit acts of power-based personal violence. These individuals are enabled by bystanders, who witness these acts and have the opportunity to prevent them, but for a variety of reasons, do not. This is known as the bystander effect.

This inaction, or the bystander effect, can occur when:

- Situation is ambiguous and the potential for harm is unclear
- If people around you don't seem to be doing anything about it
- If there is a big group of people and everyone expects someone else to take care of the problem
- Concerns for personal safety when intervening are also an issue

Princeton University is committed to ending the bystander effect and empowering our campus community to intervene in order to prevent (power-based personal violence.

In the play, we showed you several examples of bystander intervention – some serious and others not so much.

In the play we used the 3D's of intervention —

1). Distract; 2.) Direct; and 3.) Delegate

What do we mean when we say “Distract”? (Wait for 1 response, then explain if necessary. Give example)

Distract: Create a distraction or redirect the focus of either party to ensure he or she can get out of the situation.

(Example: Say, “Hey, I need to talk to you.”)

What might a “Direct” intervention look like? (Wait for 1 response, then explain if necessary. Give example)

Direct: Confront the harmful behavior so the potential victim is empowered to leave the situation or the perpetrator can make the choice to stop.

(Example: Step in and separate the individuals)

Who can explain how to “delegate”? (Wait for 1 response, then explain if necessary. Give example)

Delegate: Ask others to get involved (bouncer, club officer, Department of Public Safety / P-safe, RCA, team captain) to help take charge of the situation.

(Example: Find and contact your resources)

Intervention 101 (15 min)

Now, knowing the 3Ds of intervention, let's discuss the interventions the characters in the play used on behalf of their friends. (Read/act out the scripts and ask the corresponding questions)

1. This first intervention involves the friends stepping in and speaking to Jules about her behavior toward Travis.

MAX

Hey, Jules. Just... hold on for a sec. Jordan and I... We would all appreciate it if you could just... quit it with the yelling and accusations. To be honest, it's really no fun to be around all the yelling and fighting, and I'm sure Jordan could back me up on this.

JORDAN

Uhh. Yeah. It just seems unfair to Travis. He really hasn't done anything wrong. He's the most loyal, dedicated guy I know. He really had no idea who else would be at the pre-game tonight. And that's the truth. ... I don't know what else to say.

TRAVIS

Uhh... I just know I would never—have never lied to you, babe. So I wish you would believe me sometimes.

a) Thinking of the 3Ds, what kind of intervention was this?

This is a DIRECT intervention, where the guys speak directly to Jules about how her behavior is inappropriate and unfair to Travis. It also allows Travis to chime in with his feelings too.

b) Was it effective and why?

It might not have gotten Jules to stop her emotionally abusive behavior towards Travis totally, but it interrupted her in the moment, preventing the escalation of violence. The characters even discuss the effectiveness afterwards and Max acknowledges at least “it got her to stop yelling”.

c) How might you have intervened? Would you have done it then or at a different time?

Any answer is right, unless it involves violence. The timing or method may have to do with the individual’s opinions about the situation or personal comfort level with getting involved, so facilitators should validate any of the 3Ds given as options. (If they mention not wanting to get involved at all because “it’s not their business” or they don’t see the situation as problematic, remind that decision not to act can be viewed as decision to support/endorse violence- not necessarily because you want to endorse it, but that is how it will likely be interpreted, and perhaps another method of intervention would work—like reaching out to a SHARE peer for advice, telling an RCA, etc.)

2: For this second scenario, Jordan attempted to handle Allie’s advances the best way he could, but his attempts (e.g. dancing with her, ignoring her texts) were not very effective. Once Jordan’s friends understood Allie’s behavior was more serious, they got involved.

In this scene, the friends create a DISTRACTION in an attempt to separate Jordan and Allie, starting with Jules DELEGATING to Chris to do something to intervene, since she doesn’t know how to do it or feel comfortable taking responsibility. Then when Allie makes another move on Jordan, Chris follows-up with a DIRECT intervention.

JULES

Cameron! Chris! It’s nice to meet you. You don’t know me, but I need you to intervene with that little cluster engagement. Jordan needs your help.

CHRIS

What should I do?

JULES

I don’t know! That’s why I’m delegating it to you. I’m not his boyfriend! Figure out some way to stop it. Do something!

CHRIS (to ALLIE)

Your roommate is in the bathroom, looking for you. She is really sick and wants to go home.

ALLIE

She always does this to me. [Beat] Alright, I'm sorry, Jordy, but I have to go.

[She leans in to give JORDAN a kiss but CHRIS yanks her away, clearly upset].

CHRIS

What is your problem?

ALLIE

Excuse me? ...

CHRIS

You heard me. You can't go making out with other people's boyfriends. Jordan and I have been dating since the summer. You and he broke up six months ago. You need to move on.

What does this example teach us about intervening?

Don't give up, be silly if you like. Some interventions may not get you the perfect result, so keep at it. The most important part is that you're doing SOMETHING.

3. For the last scenario, what got in the way of the friends intervening to prevent the sexual assault despite recognizing warning signs?

They ended up rationalizing the behaviors, getting caught up with other things, and allowed them to go home together.

Now, let's review some scenarios where the friends missed opportunities for intervention, and you are going to decide which of the 3Ds you would have used in each situation. Before we go through the scenarios, we are going to assign each intervention a sound. If you choose *DIRECT intervention*, you are going to pat your legs. For *DISTRACTION*, you are going to snap your fingers. For *DELEGATION*, you are going to stomp your feet. After we read the scenario and ask what type of intervention you would use, make your sound. (If you have access to a visual, write down the 3Ds and the corresponding sounds)

1) When Jordan considers that Natalie might be too drunk when he notices them making out. What type of intervention would you use? (Wait a few seconds for the chorus of sounds.)

2) When Anna wants to walk Natalie home instead of letting Max do it. What type of intervention would you use? (Wait a few seconds for the chorus of sounds.)

3) When Anna considers going after them to check on Max and Natalie, thinking of how Natalie did not want to engage in sexual activity. What type of intervention would you use? (Wait a few seconds for the chorus of sounds.)

Great! So while that may have felt a little funny, the seriousness of the exercise is this: in each of the incidences of PBPV portrayed in the play tonight, the difference between being a bystander (and doing nothing) and intervening is the use of one's voice, to make a sound and challenge the silence that enables violence to prevail. In the exercise we just had, you'll notice that there was a great variety of responses. Some chose to a DIRECT [pat your legs] intervention, while others, for example, chose a DISTRACTION [snap fingers]. And that's the point-- regardless of which of the 3Ds you chose, they are all correct because they imply the sound of individual intervention, of confronting the silence that is frequently supportive of violence whether it be sexual harassment, sexual assault, dating/domestic violence or stalking. And it's through the use of these forms of intervention that we, as a community, can be effective in preventing or stopping violence from occurring on our campus.