





Appendices

APPENDIX I: PHASE ONE ONLINE COURSE AND WORKSHOPS

COURSE OVERVIEW



Through the Phase One course, you will explore ways to address impacts of violence on learning, including ways to facilitate holistic learning. During the course, you will read and respond to articles and other resources, engage in practical activities and plan a *Changing Practices* research project.

Each of us will bring a range of experiences, knowledge, values and interests to our learning in this course. Building on those, intentions for the course include:

INTENTIONS

- Extending knowledge and understanding about violence, the impacts of violence on learning and ways to address the impacts.
- Extending knowledge and understanding about ways to bring the whole self to teaching and learning.
- Relating course content to practices / contexts.
- Critically reflecting about personal theories, beliefs and practices in light of course content and activities and vice versa.
- Developing knowledge and skills to plan and implement a *Changing Practices* project.

MODULES

The course includes six modules that will each run for two weeks. A new module will be posted in the eLit VALTA folder at the start of each two-week period. The posting will include an introduction to the topic, along with a list of readings, learning activities and activities to help you develop your *Changing Practices* project proposal.

Course activities will encourage you to bring your whole self to learning about the course topics and to adopt a research in practice stance. By practicing holistic learning ourselves, we hope to extend understanding about how to create conditions for holistic learning. A research in practice stance will help you to relate course content to our contexts and practices, consider similarities and differences and imagine practice-based changes you might make to address impacts of violence on learning.

For each module you are asked to:

- Read the key readings
- Read one further reading if you choose
- Carry out observation in your program
- Try out one or more of the art, music, movement, or other activities
- Record your learnings in a journal and share them online
- Take part in online discussion .
- Work on the plan for your *Changing Practices* project

Module One includes an orientation workshop. A concluding workshop will be held at the end of the course.

Descriptions of the course activities follow this overview.



COURSE ACTIVITIES

Exploring the impact of violence on learning has taught us that opportunities for bringing the whole self to learning are an essential support for people who have been through violence. Such opportunities also help all students learn well as they draw in different sorts of knowledge, different learning styles and multiple intelligences to strengthen learning. In this course, we hope to explore knowledge in a variety of forms in addition to the more usual reading, writing and reflection. Each module will include suggestions for specific activities within each of these areas.

EXPLORING LEARNING

During each module you will have an opportunity to explore:

- Critical material (non-fiction)
- Programs/practices
- Fiction (short story, novel, poetry) and biography
- Movement
- Music
- Visual arts

PLANNING FOR CHANGE

During each module you will:

- Reflect on changes you would like to see in your program.
- Complete an activity to help you plan a *Changing Practices* research project.

By the end of the course, you will have prepared a proposal for a *Changing Practices* project.


SHARING AND EXTENDING LEARNING

Throughout the course you will need to:

- Keep a journal.
- Post comments online.
- Develop a portfolio that reflects what you have learned.

You will bring your portfolio to the final workshop and talk about what you have included.

More background information about each of these tasks is included next. You might want to refer to this information when you work on the specific activities during each module.



EXPLORING LEARNING CRITICAL (NON-FICTION): READING AND WRITING

KEY READINGS

Each module lists key readings related to the topic. You need to read these, or as much of them as possible, as they will form the basis of discussion online.

In most modules, the key readings include chapters from Jenny Horsman's *Too scared to learn*, and from the *Source book*. Jenny's book is based on cross-Canada research that she did about violence and learning. The Source book was developed as part of a New England project where literacy workers explored making changes in their programs. Jenny was a trainer and writer for this project.

Other key readings include chapters and articles from various sources.

RESEARCH READINGS

Several modules include an article or book excerpt about research related to issues of violence and learning. As well as providing insights about the issues, these readings may introduce you to research perspectives and approaches. Some of these readings are also referred to in the *Traveler's Guide*, a research in practice resource.


FURTHER READING

Each module also suggests further readings. We hope you will choose at least one for each module to read and tell others about online.

QUESTIONS TO PROMPT REFLECTIONS ABOUT YOUR READING

You might want to use the following questions to prompt your reflection or develop your own. Some specific questions will be added as we discuss material for each module.


- What does the article or resource present or imply about violence and learning? How do these views relate to your views? To other views expressed in the course so far?
- Was there a practice, perspective, or position articulated in the article that particularly engaged or resonated with you? Why?
- Was there a practice, perspective, or position articulated in the article that you found yourself resisting? Why were you resistant?
- Have your views shifted through reading this article? How?
- How might you apply an idea from this article to your practice?



EXPLORING LEARNING CRITICAL (NON-FICTION): READING AND WRITING

For each module we also invite you to carry out some systematic observation of practice or procedures in your program and then reflect on what you see. You may choose to observe practices in another sort of program, such as a women's shelter or a counselling service, and reflect on whether there is anything you might use in your work.

There will be specific questions to draw your attention to particular themes in each module. The *Traveler's Guide* also includes suggestions about observations.



**EXPLORING LEARNING
CRITICAL (NON-FICTION): READING AND WRITING**


We have included a long list of fiction, biography, poetry and movies to start you thinking about creative writing and biography as a source for understanding more about violence. We hope these titles may get you thinking about other titles you have seen and what they can teach about these issues.

In each module, we also make suggestions for specific pieces you might read or watch and ask questions to prompt your reflection. We also invite you to write creatively yourself as a way to explore what you know about the issues.

A NOTE ON READING FICTION AND BIOGRAPHY

Among the suggested readings for this course are a number of books and articles with difficult emotional content. Hearing or reading about violence is never easy. We've suggested these titles because some people find it useful to hear about the experiences of others, either to help develop empathy for what others are going through or to hear that they are not alone in their own experiences of violence.

That said, we want to tell you to go easy on yourself. Some people (ourselves included!) feel that they **HAVE** to read the stuff which is most difficult, but there are no awards given for enduring texts which are painful to us and no benefits to reading something we have to shut down just to finish. Go at your own pace. Remember that what is okay for some is very hard for others and that you're reading to expand your own knowledge. You don't have to read everything, and you don't have to apologize for not wanting to.



**EXPLORING LEARNING
MOVEMENT (BODY WORK): WATCHING AND DOING**

Learning takes place in our bodies as well as our minds, and we want to explore this during the course. This may simply feel unfamiliar or not like “real” work. If so, notice these feelings and reflect on them as you try out a physical exercise.

Working online involves a lot of sitting and staring at the screen. In this course, we would like to get you up and moving! As well as the activities included in each module, don’t forget to take frequent breaks to stretch and breathe.

A NOTE ON BODY WORK

For some of us, learning feels safest when it’s in our heads. If we have been physically hurt or shamed about our bodies, we may have developed elaborate strategies to ignore them. In that case, being asked to move, stretch, or notice how we feel can be very threatening.

Remember there is no wrong way to do these exercises. You can pick and choose which ones feel okay for you, and you can stop part way through if you want. It’s sometimes useful to try things that are outside of our comfort zone or things that make us feel goofy or nervous but only you can be the judge of how much is okay for you.



EXPLORING LEARNING MUSIC: LISTENING AND CREATING

We listen to or create music because it is a way to access different parts of our brains. It contains powerful messages, and it creates an emotional response. Course learning activities encourage you to explore music for learning and teaching. In each module, you will find some activities you can try. You may also want to think of other ideas to try.

Try listening to music:

- As a jumping-off point for activities; for example, free writing or collage. A sentence from the lyrics might provoke your thinking and make it easier to begin.
- To provide background noise for an activity. If you prefer silence while working, you might want to listen first, then try out other activities with the lyrics or sounds in your memory, rather than playing a CD or tape.
- To prompt emotions, feed the spirit, relax or sharpen the mind.
- To prompt reflection.

Try creating music or sound. You can sing, play percussion, beat a drum, or play any other instrument. Then reflect on how it works to help you:

- Breathe and energize.
- Exercise your voice or other part of your body.
- Express, communicate or change a feeling.
- Create a mood.
- Express a thought.
- Lift your spirits, rekindle hope.
- Link body, mind, emotion and spirit together.

A NOTE ON MUSIC


Many of us do not think of ourselves as musicians. If that includes you, don't let that stop you from experimenting with creating different sorts of sounds! Many of us have been turned off various forms of music by school lessons. Explore music in this course anyway and include thoughts and feelings you notice in your reflective writing or visual creations.

FINDING MUSIC

Obviously, much of the music we have suggested may not be in your music collection! Replace music for a specific activity, such as dance music for a movement exercise, with anything you already own and like. Let your imagination flow and think of music you can listen to and the purposes it might serve.

Some recordings may be available through your local library. You can also listen to selections or find new materials on the internet.

- Go to Google: <http://www.google.ca>
- Type in the title and artist, or a phrase from the song. For example: Beatles + “Hey Jude” or “Take a sad song and make it better.” (The quotation marks are important. They indicate that words you’ve typed are a phrase and that the program should look for them all together in that order.) Google will then return results. In some cases, you may find only lyrics.
- To search for a sound recording, try: Beatles + “Hey Jude” + sound file.



EXPLORING LEARNING VISUAL ART: OBSERVING AND CREATING

We have provided reading lists on critical materials, fiction and biography. It is harder to identify a “looking list” of visual materials! We do want to invite you to explore looking at art and graphics, as well as creating visuals yourself as another way of exploring the issues of violence and learning and experimenting with different ways of knowing.

A NOTE ON VISUAL ARTS

Even if you don’t think of yourself as artistic, try some of the visual exercises. Try to focus less on the product that you are creating and more on the process and how your thoughts or feelings change as you work.



PLANNING FOR CHANGE

The intention of the Planning for Change activities is to help you think more broadly about changes you would like to see in your program or literacy practice and to develop a proposal for a *Changing Practices* project.

The purpose of a *Changing Practices* project is to provide an opportunity for you to try out a new practice in your program or context or to focus on a practice you have been using. What you decide to do as a project will depend on your context, interests and learnings, and on your time. It is important that your project is something you can do. The project will likely be something you might do as a matter of good practice in any case, such as making the topic of violence open for discussion or introducing the topic in volunteer training. However, the research aspect of the project will be a way to examine the practice and its effects systematically, learn more about it and share what you learned with others.*

Each module of the course includes an activity to help you plan a project based on what you learned, observations, and reflections during the course. In the concluding workshop, you will share your project ideas with other course participants, get feedback and plan the next steps.

You will also receive a copy of the *Traveler's Guide*, a resource for planning a research in practice project. You will be able to consult about your project with one of the project coordinators (online or by phone), as well as pose questions and get feedback from other course participants.

** You will have support to implement the project in Phase Two and prepare a report about it in Phase Three. The VALTA project budget includes stipends for participants who complete projects in Phases Two and Three.*



SHARING AND EXTENDING LEARNING

Throughout the course, you will need to keep some form of journal, share your thoughts, questions, experiences and insights online with other participants, and develop a portfolio to create a record of your journey through the course.

KEEPING A JOURNAL

There are various ways to keep a journal—in a notebook, on loose-leaf paper in a binder or on the computer. You might try different media and genres: writing, drawing, collage, poetry. As well, try out different papers, lined and unlined, and different fonts or coloured pens. Your journal entries could focus on any of the following, as well as other areas you want to pursue:

- The readings
- How the readings relate to your context/program
- Insights, puzzles, challenges, possibilities
- Questions
- Ideas for changing practices
- Your response to the learning activities you have tried

Some people like to leave a wide margin on each page of their journal so that they can come back, review their entries and make additions.

A few possibilities for recording in your journal are included below, but you may have other ideas you want to try.

FREE WRITING

Free writing is writing whatever comes to mind when you pick up the pen. Many people give themselves a specific amount of time to write regularly—this might be every day or every week. If they can't think of anything to say they just write about how hard it is to know what to write, so that the pen keeps moving for the entire time they have allotted themselves.

You might want to try completely “free writing” for anywhere from ten to thirty minutes. Or you may want to try free writing with a prompt. We have suggested some writing prompts in each module. The extract from *The Artist's Way* by Julia Cameron may give you more ideas for free writing.

STRUCTURED WRITING

Some people prefer a more structured approach. Try writing down your answers to the Reflecting on Readings questions. Are there other questions you want to add to your list? Answering the same series of questions every time you work through a module may be helpful.

You may want to write down your answers to the Observation questions that are included in each module. Or you might want to write a reflection on what you did and what it felt like when you explored some of the less common course activities, such as music, visual arts, fiction, biography or movement.

You may find it useful to develop your own set of questions to answer for each module.

VISUAL RECORDS

You may want to try recording your reflection and experiences visually instead of or as well as using words. Example of visual records include:

- Collage
- Drawing
- Mind mapping or clustering. This approach uses words but presents them visually on a page.

The extract from *The Creative Journal* by Lucia Capcchione may give you more ideas for a visual journal.

TALKING ONLINE

As well as keeping a record of your developing reflections, insights and questions, it is important that you share them online so that we can develop a collective understanding of the issues.

Sometimes we will ask for each person in the course to take a turn and say something about the activity that they have tried—like a round in a face-to-face class. You will always have the option to pass, but you will need to post a note to tell us that you don't want to say anything when it is your turn so that we know you are there. Other times we will invite an open discussion—then you can stay quiet or post as many times as you want.

A FEW INITIAL GUIDELINES

Don't worry about your language or grammar. Feel free to write in a stream of consciousness. Think of it as speaking in print rather than "real" writing!

Let's try to be gentle with each other and recognize that we may be putting out thoughts in progress. Let's assume there is wisdom in everything that is said so that together we can "worry" at it, draw it out, and develop ideas further.

Remember that most of us find it hard to put our ideas out there and will often panic wondering whether we made any sense or whether anyone agrees with us—however often we write online!

Let's try to offer each other through our words the equivalent of the smiling faces and the encouraging looks that we would look for when talking face-to-face.

Some of us may have experienced violence; others may not have. Some may still be experiencing violence. Remember there are strengths and useful knowledge gained from both perspectives. Try not to judge or make assumptions about others or assume that you are being judged.

Try not to write details of violence or, if you must, please warn other readers what to expect in your subject header. Many of us may prefer to look after ourselves by not adding more details of violence into our lives.

COMPILING A PORTFOLIO

Create a portfolio about your learning. To start with, use a large envelope or accordion file to collect any items related to your learning. As well as including the products of your course activities, you could include relevant photos or documents related to observations or things you try out in your program or community.

A NOTE ON ACCREDITATION

Although this course is not accredited, your portfolio can provide a record of your learning in the course. Although we hope that everyone will be able to complete the readings and activities, grades will not be given for this work. Facilitators and other participants will respond to what you share online and in workshops.

Appendix 2: Course



MODULE ONE

This page outlines themes, readings and activities for Module One. Please go to the VALTA folder on eLit and join the online discussion. There will be a posting there to launch our work together online.

THEMES ONLINE

- Welcome, getting online, introductions
- Personal planning for taking on this course
- Introduction to holistic education

WORKSHOP

- Stepping out of the day to day, to reflect, (re)think, recreate....
- Building relationships with fellow travelers / co-learners
- Taking stock of resources for the journey (personal / project)
- Exploring various ways of learning / being (whole self)
- Focussing on understanding complexities of violence
- Beginning to share and extend knowledge about violence and learning
- Exploring ways to document our learnings
- Clarifying next steps for the course

KEY READINGS

Horsman, J. (1999). *Too Scared to Learn. Women, violence and education*. Toronto: McGilligan Books.
Chapter 2 (and 3 if you choose)

Morrish, E., Horsman, J., & Hofer, J. (2002). *Take on the Challenge. A source book from the Women, Violence and Adult Education Project*. Boston: World Education.
Chapter 1 (pp. 3-17)

Cameron, J. (1992). The basic tools. In *The Artist's Way*. (pp. 9-24). New York: Tarcher/Putnam.

Capacchione, Lucia (1989). What is creative journal keeping? *The Creative Journal: The Art of Finding Yourself*. (pp. 1-22). North Hollywood, CA: Newcastle.

RESEARCH FINDINGS Raphael, J. (2000). Recovering: Is there a culture of poverty? *Saving Bernice: Battered Women, Welfare and Poverty* (pp. 73-96). Boston: Northeastern University Press: (Chapter 5)

ACTIVITIES Please complete these activities before the workshop:

- Reflect on your journey so far on the issue of violence and learning
- Read the key readings
- Complete a *Changing Practices* Activity



EXPLORING LEARNING

**CRITICAL
(NON-FICTION):
READING/WRITING**

As I, Jenny Horsman, will be taking the lead to introduce content about the impact of violence on learning and have written or co-written many of the materials we will use during this course, I want to introduce the materials in a personal way. I hope to give you a bit of context about the materials to pique your interest! I started my journey to learn more about the impact of violence on learning when I was leading a women's group. One of the students said, "Things happen to children that shouldn't"—and then called me the next day to apologize. That interaction began many years of tutoring together, and I have been focussing on this issue since then. It became my full time preoccupation in 1996 when I got a research grant to learn more about the issues.

As you prepare for the workshop please think about YOUR journey so far on this issue. You might want to write notes about this, free write, draw, chart or just think. We will spend some time in the workshop talking about our journeys to this point. Think carefully about what you might want to share, what you are not ready to share yet, and what influences your choices. You might think about your experiences as a teacher and a learner, your reading and the thinking you have done about the issue.

My journey continued as I travelled from coast to coast and up to the north of Canada to learn what therapists, counsellors, literacy learners and workers knew about the impact of violence on learning. I led online conversations and many face-to-face workshops, and read everything I could find. I tried to make sense of everything I learned and wrote about it in the book, *Too Scared to Learn*. During this course, you will be asked to read most of that book as a starting point for our work of developing our collective thinking further.

Please read Chapter 2 for the first workshop, as we will use it as the basis for a discussion about violence. You might also choose to read Chapter 3 to get you thinking about the range of violence present in the literacy classroom.

Early in 1999 I met staff from World Education, an organization based in Boston, which supports literacy work in New England. I was very pleased to learn that they wanted to

design a project on violence and learning. Much to their surprise they got funding. For the next three years, I worked with Elizabeth Morrish, Judy Hofer and staff from six literacy programs in New England to explore in depth the impact of violence on learning and to look at what programs can do to support learning. We are just finishing up a source book from that project. You will be reading that manual as well so that you can build on what we learned during that project instead of re-inventing the wheel! You'll get the completed book later in the course, but for now you have a photocopy. I hope you can bear with it.

Please read the Introduction in Chapter 1 of the Source book (pages 3-17) for the first workshop. The remaining pages of the chapter include an introduction to each of the six programs, which you may find interesting to read at some point. We will be reading examples of the sort of changes project participants made in their programs later in the course.

Your reading package also includes two excerpts from books about writing and drawing journals by Lucia Capacchione and Julia Cameron. *Look at these excerpts if you don't already know them and begin to think about how you would like to explore and document your learning.* At the workshop we will be talking about the record-keeping you will be doing during the course—creating journals and portfolios. These excerpts might give you ideas to try or help you to see what style might work for you.

If you have time I also encourage you to read the chapter included from Saving Bernice by Jody Raphael. I chose this both for its content and as an interesting example of research. Jody interviewed one woman in depth to create a picture of the impact of violence on women living on welfare; then she interwove Bernice's story with lots of information from more conventional research studies to create an interesting and multi-layered picture.

FURTHER READINGS

Choose one of the readings from this section to explore an issue about which you are curious. The further readings cover several different themes so that you can choose any of them. The themes fall generally into four categories:

- Experiences of violence for specific groups such as people with disabilities or First Nations communities; e.g., Hodgson, Ticol and Pnitch.
- Conceptions of trauma and violence; e.g., Brown, Fraser, Herman, Johnson.

- Introducing holistic education; e.g., Holistic Education Network of Tasmania.
- An example of creating curriculum focussing on issues of violence; e.g., Kivel and Creighton.

Brown, L. (1995). "Not outside the range: One feminist perspective on psychic trauma." In C. Caruth (Ed.). *Trauma explorations in memory*. Baltimore, MD: John Hopkins University Press.

Fraser, S. (1994, March). Freud's final. *Saturday Night*. (pp.19-59).

Herman, J. (1992). A forgotten history. *Trauma and Recovery*. (pp.115-129). New York: Basic Books.

Hodgson, M. (1990). Shattering the silence: Working with violence in Native communities. In T.A. Laidlaw & Malmo, C., (Eds.). *Healing voices: Feminist approaches to therapy with women*. (pp. 33-34). San Francisco: Jossey Bass.

Holistic Education Network of Tansmania, Inc. Holistic Education. [Online]. Available: www.nat.tas.edu.au/HENT/

Holistic Education Network of Tansmania, Inc. A 21st Century World-View: Connectedness, Wholeness and Being (Section 5). [Online] Available: www.neat.tas.edu.au/HENT/why/section_5.htm.

Holistic Education Network of Tansmania, Inc. What might a more Holistic Education look like? (Section 7). [Online]. Available: www.neat.tas.edu.as?HENT/why/section_7.htm

Johnson, H. (1996). Theoretical approaches to the study of violence against women. In *Dangerous Domains: Violence Against Women In Canada*. (pp. 1-24). Toronto: Nelson Canada.

Kivel, P. & Creighton, A., with the Oakland Men's Project. (1997). The roots of violence. (Session 1-3). In *Making the Peace: a 15- session Violence Prevention Curriculum for Young People*. Alameda, CA: Hunter House.

Ticoll, M. & Panitch, M. (1993). Opening the Doors: Addressing the Sexual Abuse of Women with an Intellectual Disability. *Canadian Woman Studies/Cahiers de la femme*, 13, (4). pp. 84-87.



EXPLORING LEARNING

I, Mary Norton, will be participating in the course and take a lead in introducing the *Changing Practices* activities. (I will introduce myself online, along with Judy Murphy, the other VALTA project co-ordinator).

The focus of the *Changing Practices* activities in this module is “Taking Stock.” As a first step, Jenny has invited you to reflect on your journey so far. As another step, at the workshop, we will describe the contexts of our day-to-day work. To prepare for this, please set aside some time in the next week when you can slow down and take a good look around your program and community. Imagine that you are visiting both places for the first time. What do you see? What don’t you see? (e.g., in your program, your office, out the window, on the street outside...).

To help document and share your observations, complete one of the following exercises and bring the results to the workshop.

Take (or find) some photos to share what you see. Or make some sketches, freewrite or jot down some key words to document your observations.

Browse through local newspapers, newsletters or brochures and clip or copy photos, headlines or stories that will help you introduce your program/community.

Collect some small objects (hand-made or natural) that symbolize aspects of your program/community.

***We look forward to meeting you
online and in the workshop!!***

*I Remember*³¹

I remember the place before I was born

Now I am born.

*I gather information and put it in a basket
over my head.*

I cut a path for myself through this life.

I go out to the edges and back to the centre.

I put my vision out into the world.

I let go of the results.

And return back to the place

Before I was born.



³¹ Mary Norton learned this chant from Shivon Robinsong and Ann Mortifee. Ann learned it from a friend. The source is unknown. "I remember" was shared with VALTA participants in the third workshop.

