

# Dialoguing Pop Culture:

## Facilitating Critical Consciousness in Prevention Education

Presented by Jenn Freitag & Megan Jones-Williams at the 2012 National Sexual Assault Conference



### Workshop Description

Because of its wide-ranging audience and impact, media literacy and critical consciousness of popular culture—especially music, film, and television—should be considered part of a comprehensive model for gender violence prevention. This session explores ways that popular culture can be utilized—rather than demonized—for sexual assault prevention. Facilitators will explore case studies from their own educational programs using popular culture in order to provide ideas for how to find/choose which popular culture element to engage, how to facilitate critical dialogue, how to gauge the effectiveness of the dialogue, and how media literacy and critical consciousness act to intervene in a rape culture.

### Workshop Objectives

By the end of this workshop, participants will be able to...

- Articulate the connection between popular culture and a culture of gender violence, and how engagement with popular culture fits within a comprehensive model for gender violence prevention
- Find and identify popular culture examples to engage in educational programs
- Begin facilitating critical dialogue about popular culture and gender violence through educational programs

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## A Comprehensive Model of Gender Violence Prevention

**Bystander Intervention:** We place responsibility on all members of a community, regardless of gender identity, to shift cultural norms, thus making all forms of oppression and violence less tolerated.

**Complexity and Nuance:** We seek to engage the complexity and nuance of systemic gender violence, especially as it intersects with other forms of oppression.

**Consciousness-raising:** We emphasize the important process of coming to personal awareness about issues of gender and gender violence which often occurs through critical engagement and personal exploration.

**Continuum of Violence:** We recognize a continuum of violent actions that range from seemingly harmless, passive forms of violence to blatant, active, and more physical forms.

**Critical Dialogue:** We centralize critical dialogue for consciousness-raising, community-building, and cultural norm-shifting; we seek individual change as a path to systemic change.

**Culture of Gender Violence:** We situate instances of gender-based violence within a larger cultural system of attitudes and behaviors that allow and encourage them to occur.

**Deconstruction of Gender:** We consider the fictional construct of gender as a foundation for gender violence, and we thus work to destabilize and deconstruct traditional gender roles and stereotypes.

**Interrogation of Privilege:** We invite members of privileged groups to analyze the ways in which they benefit from such membership; we emphasize how privilege can be utilized in shifting cultural norms.

**Intersectionality:** We utilize an intersectional approach to recognize the similarities and differences of oppressive experiences based on a variety of identities and positionalities.

**Media Literacy:** We recognize the power of various forms of media to communicate messages about gender and gender violence, and we emphasize skill-building for analyzing and questioning the content and delivery of those messages.

**Popular Culture Critique:** We recognize the pervasiveness of popular culture artifacts to embody culturally accepted attitudes and behaviors about gender and gender violence, and we emphasize critical engagement with those artifacts.

**Rejection of Patriarchy:** We refuse to use patriarchal values and strategies for prevention, including hierarchy, competition, aggression, and reification of male privilege.

**Reflexivity:** We actively engage in critical reflection about our prevention praxis and invite new perspectives that challenge our current understandings of gender, oppression, violence, and prevention practices.

**Sex-Positivity:** We use a positive approach to discussions about sex, sexuality, consent, and healthy relationships to reduce negative perceptions of gender violence prevention programs and introduce hope while working to decrease instances of gender violence.

**Visibility of Counterculture:** We believe that increasing the visibility of services, prevalence, laws, and policies related to gender violence—as well as attitudes and behaviors that make gender violence less tolerated—helps to facilitate shifts in cultural norms about gender violence.

## Methodological Framework for Dialoguing Pop Culture

Our interdisciplinary methodology involves praxis (theory and practical application) drawn primarily from these areas:

1. Gender Violence Prevention
2. Critical Pedagogy
3. Feminist Criticism of Popular Culture

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### Gender Violence Prevention: Definitions

**Gender Violence:** A continuum of actions ranging from language to physical violence that occur within or as a result of sexism and patriarchy.

**Culture of Gender Violence:** Society in which gender-based violence is allowed and encouraged to occur. Often characterized by traditional gender norms, narrow views of sexuality, and normalization of violence, it is a product of sexism and patriarchy. In a culture of gender violence, the following is common: engagement in myths about gender violence, minimization of the pervasiveness of gender violence, blame for gender violence placed on victims, and responsibility for preventing gender violence placed on women or other subordinate groups.

**Sexism:** A system of cultural attitudes and beliefs that deem one group of individuals (namely, men who fit the “traditional” masculine stereotype) as more valuable than other individuals. Sexism can manifest as:

- Prejudice and discrimination based on gender (and gender identity)
- Ideas, beliefs, and attitudes that foster stereotypes regarding social roles based on gender
- Inequalities based on gender differences in interpersonal, organizational, community, institutional, educational, employment, religious, and other contexts

**Patriarchy:** Cultural system in which men hold most positions of power and authority at the expense of the subordination of women. In a patriarchal society, men are considered the “norm” or “standard” against which other genders of people are measured. Men’s identities and needs are prioritized above those of women in such a society, as reflected through laws, policies, educational systems, economics, and other institutions.

**Feminism:** “A movement to end sexism, sexist exploitation, and oppression.<sup>1</sup>” Feminism is an intersectional movement open for participation by people of all genders, sexual orientations, and gender identities, and it seeks political, social and economic equality for all people.

**Gender Violence Prevention:** A feminist endeavor which utilizes a variety of educational, protest, legislative, and consciousness-raising strategies to prevent acts of gender violence and shift cultural norms that allow and encourage gender violence to occur. Risk-reduction strategies are not included in gender violence prevention because they perpetuate a culture of gender violence.

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<sup>1</sup> Page vii. hooks, bell. *Feminism is for Everybody: Passionate Politics*. Cambridge, MA: South End P, 2000. Print.  
Dialoguing Pop Culture

**Critical Pedagogy:** A critical approach to education that extends from the work of Paulo Freire, whose work exploring the disconnections between elitist educational practices and the real lives of the working class led him to develop an alternative method that begins with teachers understanding the social realities of the people they are working with, inviting those people to generate ideas relevant to their lives, then engaging them in a critical examination of their social realities.<sup>2</sup> *Critical communication pedagogy*<sup>3</sup> extends this methodological paradigm by arguing that: 1) identity is constituted, or socially created, through communication; 2) power is fluid and complex; 3) considerations of culture are central; 4) mundane, everyday communication practices constitute, or create, larger social structural systems; 5) educators should engage in social, structural critique of these mundane, everyday communication practices which are indeed meaningful; 6) analyzing language, and the ways it constitutes social attitudes and actions, is central; 7) reflexivity is essential; 8) pedagogy and research are embraced by educators as praxis: theory and practice intertwined; 9) educators embrace a nuanced understanding of human subjectivity and agency; and 10) dialogue is both a metaphor and method of our relationships with others.

**Banking System versus Problem Posing<sup>4</sup>:** Freire recognized that authoritarian methods of teaching are limiting to students. In traditional education, people with knowledge (teachers) impart their ideas to people without knowledge (students), thereby shaping the minds and opinions of the masses. Teachers maintain control over what constitutes knowledge, who is entitled to that knowledge, how that knowledge may be used, and for what purpose. Freire refers to this method as the *banking system* of education (p. 53): The teacher deposits predetermined information into the student without critical interactive dialogue. Successful teaching here is measured by retrieval of the deposit at exam time, thereby leaving the students' accounts (i.e., their minds) empty. The best one can hope for is to perhaps generate a little bit of interest in the process. According to Freire, students benefit only minimally from this pedagogical practice. In contrast, Freire proposes the method of *problem posing* (p. 60). In this method, students are encouraged to ask questions about issues that affect their lives. The roles of educator and student are interchangeable, and both parties engage in a dialogue, relating to one another as equals. Freire sees great potential for student empowerment in such a method:

Students, as they are increasingly posed with problems relating to themselves in the world and with the world, will feel increasingly challenged and obliged to respond to the challenge. Because they respond to this as interrelated to other problems within a total context, not a theoretical question, the resulting comprehension tends to be increasingly critical and thus constantly less alienated. Their response to the challenge evokes new challenges, followed by new understandings; and gradually the students come to regard themselves as committed. (p. 62)<sup>5</sup>

**Critical Consciousness:** Known in Portuguese as *conscientização*, the formation of critical consciousness allows people to question the nature of their historical and social situation—to read their world—with the goal of acting as subjects in the creation of a democratic society.<sup>6</sup> This term is often used synonymously with *social*

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<sup>2</sup> Pedagogy and Theatre of the Oppressed. "A Brief Biography of Paulo Freire." *PTOweb.org*. Pedagogy and Theatre of the Oppressed, n.d. Web.

<sup>3</sup> Pages 37-60. Fassett, Deanna L., and John T. Warren. *Critical Communication Pedagogy*. Thousand Oaks, CA: Sage, 2007. Print.

<sup>4</sup> This section quoted from page 992. Mitchell, Karen S., and Freitag, Jennifer L. "Forum Theatre for Bystanders: A New Model for Gender Violence Prevention." *Violence Against Women* 17.8 (2011): 990-1013. Print.

<sup>5</sup> Freire, Paulo. *Pedagogy of the Oppressed*. Trans. M. B. Ramos. New York: Continuum Publishing, 1994. Print.

<sup>6</sup> Pedagogy and Theatre of the Oppressed. "A Brief Biography of Paulo Freire." *PTOweb.org*. Pedagogy and Theatre of the Oppressed, n.d. Web.

*consciousness* and is closely related to the idea of *consciousness-raising* as practiced in the 1970s as part of feminist movement.

**Dialogic Communication:** In this mode, teachers or facilitators attempt to de-center their authority in order to have a dialogue in which all perspectives are equally valued. A dialogic stance “struggles to bring together different voices, world views, value systems, and beliefs so that they can have a conversation with one another. The aim . . . is to bring self and other together so that they can question, debate, and challenge one another. It . . . resists conclusions; it is intensely committed to keeping the dialogue . . . open and ongoing.”<sup>7</sup>

**Radical Pluralism**<sup>8</sup>: A mode of dialogue which simultaneously seeks to legitimize all perspectives and “expressly engage difference, power, and oppression.” “Pluralism can lead to both a recognition of inequity and oppression from a political location, and an ethical commitment to engage with a community in understanding conflicting worlds.” In radical pluralism:

Participants [who engage with each other across difference] should ideally accept that the positions of others are legitimate, though not as a result of being persuaded in argument. Instead, it is a matter of being open to conversion due to adoption of a particular kind of democratic attitude that converts antagonism into agonism, fighting into critical engagement, enemies into adversaries who are treated with respect. (Dryzek & Niemeyer, 2006, p. 637)<sup>9</sup>

**Pedagogical Reflexivity:** Essential for critical pedagogy, reflexivity is ongoing, processual effort to interrogate the self as educator. It is “the process of exploring how we, as teachers and researchers, create the phenomena we observe, through our assumptions, values, past experiences, language choices. . . . Reflexivity is not something we do, but something we practice, not an end result, but rather a process; reflexivity is not simply about ourselves, but about locating ourselves in the phenomena we investigate.”<sup>10</sup> It involves interrogating our own positionality as possible oppressors or participants in the systems in which we are attempting to intervene, as is our ethical responsibility as critical educators.

## Feminist Criticism of Popular Culture: Definitions

**Feminist (Rhetorical) Criticism:** The academic study of texts, images, speeches, and objects using a feminist lens of analysis. Scholars who employ methods of rhetorical criticism believe that language is rhetorical—that is, persuasive—and should thus be studied to better understand messages and the ways they are delivered through various means. Feminist rhetorical analysis is a form of

ideological criticism, or criticism that analyzes and challenges the ways in which the status quo of unequal power relations is maintained . . . . Feminist criticism assumes . . . that artifacts both shape and reflect the cultures that produced them, including the expectations those cultures have about what it means to be male and female, masculine and feminine. Feminist critics ask how messages explicitly describe (and thus implicitly prescribe) “appropriate” gendered behavior.<sup>11</sup>

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<sup>7</sup> Page 9. Conquergood, Dwight. “Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance.” *Literature in Performance* 5 (1985): 1-13. Print.

<sup>8</sup> Page 185. Simpson, Jennifer S. “‘What Do They Think of Us?’: The Pedagogical Practice of Cross-Cultural Communication, Misrecognition, and Hope.” *Journal of International and Intercultural Communication* 1.3 (2008): 181-201.

<sup>9</sup> Dryzek, John S., & Simon Niemeyer. “Reconciling Pluralism and Consensus as Political Ideals.” *American Journal of Political Science* 50 (2006): 634-649. Print.

<sup>10</sup> Page 50. Fassett, Deanna L., and John T. Warren. *Critical Communication Pedagogy*. Thousand Oaks, CA: Sage, 2007. Print.

<sup>11</sup> Page 284. Hart, Roderick P., and Suzanne Daughton. *Modern Rhetorical Criticism*. 3rd ed. Boston, MA: Allyn and Bacon, 2005. Print.

Feminist rhetorical critics engage in a variety of critical forms,<sup>12</sup> including:

- Policy Critique: Considers power and discrimination in policies and legislation
- Narrative Critique: Focuses on women as readers and writers of fiction and other texts
- Representational Critique: Examines cultural portrayals of women, especially in television, film, and music
- Performative Critique: Studies embodiment of gender (how it is performed, especially in daily life)

**Artifact:** Considered by rhetorical critics to be the “visible [or audio] record of a complex interaction.” That is, when a message is communicated by a rhetor (speaker or producer of the message) to an audience (receiver of the message), a complex interaction occurs. Artifacts are considered to as “repositories of information about situational elements” surrounding communication messages. Because of the complexities involved in these messages, it can be useful to compare two versions of the “same” text or inquire into its intertextuality—parts of the text or artifact that overlap or are reused from other artifacts.<sup>13</sup>

**Popular Culture:** Collection of ideas, attitudes, images, objects, and phenomena considered to be mainstream in a given culture and largely communicated through mass media.

**Media Literacy:** Educational method that focuses on the creation of skills related to critically analyzing and evaluating mediated messages. It most commonly refers to such education among children and adolescents, involving critical engagement with television, film, music, newspapers, magazines, and other mediated forms.

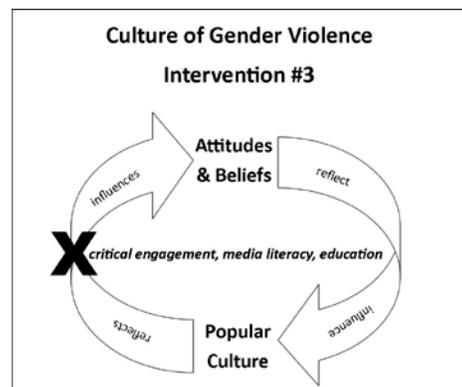
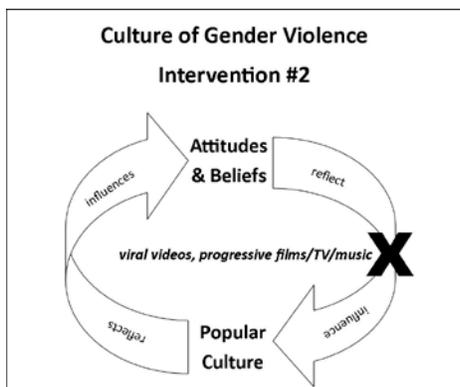
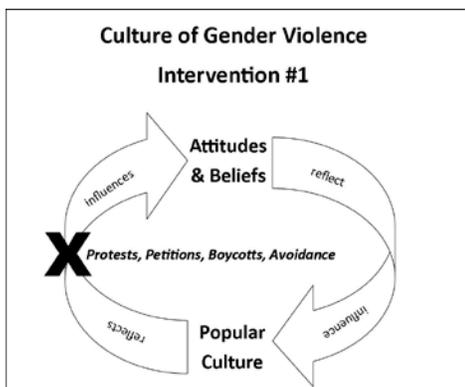
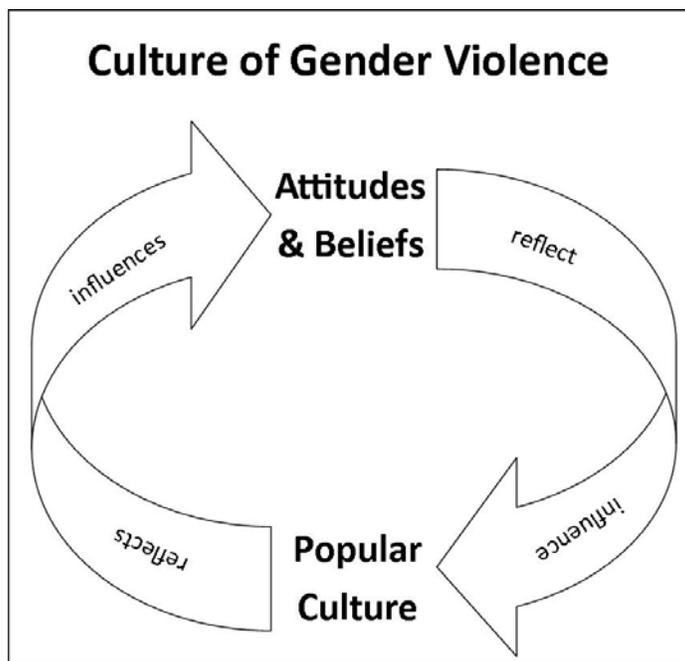
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<sup>12</sup> Chapter 13: Feminist Criticism. Hart, Roderick P., and Suzanne Daughton. *Modern Rhetorical Criticism*. 3rd ed. Boston, MA: Allyn and Bacon, 2005. Print.

<sup>13</sup> Pages 46-47. Hart, Roderick P., and Suzanne Daughton. *Modern Rhetorical Criticism*. 3rd ed. Boston, MA: Allyn and Bacon, 2005. Print.

Dialoguing Pop Culture begins with understanding the relationship between societal attitudes and beliefs about gender violence and popular culture:

- A culture of gender violence is held intact by popular culture.
- Attitudes and beliefs about gender and gender violence held by individuals/groups/society both reflect and influence popular culture.
- Popular culture both reflects and influences attitudes and beliefs about gender and gender violence.
- Intervention in the culture of gender violence-popular culture cycle can occur in three ways:
  1. Interruption in the transmittal of popular culture: protests, petitions, boycotts, avoidance
  2. Re-creation of popular culture: viral videos, progressive films/television/music
  3. Disruption of the power of popular culture influence: critical engagement, media literacy, education



## Preparing a Dialoguing Pop Culture Program

A basic Dialoguing Pop Culture program involves the following:

1. Using pop culture artifacts to draw attention for and attendance at educational events.
2. Utilizing these artifacts to start dialogue about issues related to gender and gender violence.
3. Facilitating critical engagement with the artifacts and with the perspectives shared by session participants about the artifacts.
4. Connecting dialogue about pop culture artifact with gender violence issues.

Here are some steps we recommend for preparing a violence prevention education program that involves dialogue about popular culture. This model can be expanded or adapted based on the duration of sessions (one versus several meetings) or context (extremely large audience in an auditorium versus small empowerment group).

### **1. Identify the pop culture artifact you will use.**

A productive artifact will be:

- Contemporary: It reflects a recent event or is a part of current cultural discussion
- Complex and nuanced: It resists binaristic description and/or garners multiple opposing opinions
- Communicated through various mediums: It utilizes at least two forms of communication, including audio (music/lecture), visual (video/film), and/or text (lyrics/essay/article) to accommodate various learning styles
- Adapted to your audience: Its target audience has a direct or indirect relationship to the audience of your program

### **2. Research the pop culture artifact.**

Once you have gained or secured access to the artifact, conduct research. This can involve:

- Finding information about the artifact's writers, producers, directors, actors, performers, or others involved with its creation and distribution
- Locating criticism and discussion in academic, journalistic, organizational, and informal blog forums
- Viewing/reading other versions of the artifact including covers, parodies, and features
- Reading anonymous comments following videos/films on YouTube
- Connecting the artifact or surrounding discussion to similar artifacts

### **3. Identify objectives for your session.**

Though this can occur at any time during the preparation of your program, it may be easiest to establish objectives once you have fully explored the artifact's context, cultural reach, and connection(s) to gender violence issues. Objectives should:

- Connect the pop culture artifact to a culture of gender violence
- Reflect the educational goals required by funders/agencies
- Identify specific gender violence issues that will be addressed through the discussion
- Remain open-ended enough to allow for critical engagement

#### **4. Create discussion questions.**

When facilitating discussion for large audiences, divide session participants into small groups and assign a capable discussion leader to each group who will use this list of questions to facilitate dialogue. As you create questions, consider:

- Open-ended questions that will invite multiple perspectives
- Questions that ask session participants to move beyond simply answering questions to interrogating the reasons for their opinions or perspectives
- Questions that address complexities and nuances brought up through covers, parodies, media coverage, articles, and anything else you discovered through your research
- Questions that suggest connection to gender violence issues without mandating agreement with a particular perspective

#### **5. Create a lyrics sheet or other textual resources.**

By offering a textual resource during your session, you:

- Provide participants with something on which to focus their thinking and discussion
- Contribute to a multi-modal learning experience, as well as provide assistance for participants with hearing difficulties
- Create opportunity for deeper critical engagement as participants can read, re-read, and mark up the resource
- Provide participants with something they can take with them to continue engagement after the session

## Tips for Facilitating Critical Dialogue

**Remember the goal is dialogue.** Instead of educating your audience to recite information that you teach them, engage participants in critical thinking. This way, participants both learn on their own terms and are more likely to continue their engagement with the artifact and the issues you discuss beyond the initial session—making incremental social change more likely.

**Resist dialogue that is conclusive.** Keep in mind that critical thinking often creates more questions than answers. Though this may seem antithetical to the results you are seeking, keep in mind that when solid conclusions are formed about something, dialogue often stops. Since our goal is to keep dialogue continuous and open-ended, continue to ask questions and model your own resistance of firm conclusions.

**De-center your authority by withholding your opinions, at least initially.** Though it is tempting to communicate to session participants what they should think about a given artifact or issue, ask them for their opinions first, then facilitate dialogue that helps them interrogate the reasons for their arguments. Sometimes it may be useful to share your opinion to introduce an issue into the discussion, but do so carefully: instead of making an argument for why people should agree with you, simply share a thought you have about an issue and ask if others agree or disagree, and why.

**Remain open to suggestion.** Though you may have many opinions about the issues you are discussing, try to remain open to others' perspectives; after all, you are asking session participants to do the same. Make a sincere effort to understand and legitimize multiple perspectives by modeling this attitude, and as you do, participants will also learn how to engage in radical pluralistic dialogue. Doing so also demonstrates your humility and willingness to de-center your own power as a facilitator, making everyone more comfortable to be honest, rather than perform "correct" answers for an authority figure.

**Over-prepare for discussion.** As you prepare for your dialogue, do more research and draft more questions than you will have time to discuss in your session. You will be more prepared for unexpected questions or comments from participants the more you have engaged in critical analysis of the artifact yourself. Also, because different audiences may be more or less interested in discussing certain questions or issues, being over-prepared offers you options for taking the dialogue in different directions as needed.

**Understand that critical pedagogy is risky.** Most people are used to experiencing education in a certain way; oftentimes, people are expected to be passive consumers of information without interrogating what it is they are learning. Because of this, some individuals may find your facilitation method jarring or uncomfortable—and this may be reflected in session evaluations or verbal feedback during the session. Help others (like those reading your evaluations) understand why you might be receiving this seemingly negative feedback, and explore ways to reduce participants' discomfort with your educational method.

**Find ways to introduce complexity and nuance.** Though participants may not be used to engaging in critical thinking, you can help facilitate this process by continuing to ask more questions as individuals share their perspectives. You can both validate participants ("That's a great point!") and challenge them ("So what do you think about this...?") to move the dialogue into deeper complexity.

**Disagreement is an indicator of productive dialogue.** Though strongly dissenting opinions or defensive reactions may be difficult to negotiate, they indicate that session participants feel comfortable or engaged enough to be honest with you and others in the session. Such honesty is important for assessing the real

opinions of participants, which will in turn help you to engage them where they are really at—rather than where you perceive them to be in relation to the issues you are exploring.

**Plant seeds of critical thought.** Keep in mind that you may not convince everyone in the room to agree with you about a given issue, and that doing so is not your goal. Instead of trying to “win” the debate or produce quantifiable results, trust the process and know you are planting small seeds of critical thought even if they do not seem visible.

**Remember change is incremental.** Social change occurs slowly, and you are just one part of a larger cultural shift. Celebrate the positive outcomes of your session: the participant who expressed a newfound understanding or wrote a thoughtful response on your program evaluation.

**Engage in critical reflection of your facilitation.** Skilled facilitation is difficult and takes lots of practice. Pay attention to the ways sessions participants respond to your questions and comments, then adjust your teaching style accordingly for the future. Ask others to observe your facilitation and offer you feedback on how you can improve. Explore ways to reflect personally on your progress, whether through processing with a colleague or writing in a journal. Always remain open to correction and be willing to make changes in your style and delivery.

## Evaluating the Effectiveness of Dialogue

In addition to traditional program evaluation required by funders or various institutions, you can also engage in added reflection to assess the productiveness of your dialogue facilitation by implementing the following:

- 1. Add qualitative questions to your existing evaluation forms.** Because information offered in these sections of an evaluation form is voluntary and open-ended, session participants' responses might offer you more insight into what was learned, critically engaged, or disliked during the session than quantitative data collection alone. Though responses are less predictable (possibly opening your session up for scrutiny and negative response), such feedback will be extremely valuable for refining your facilitation skills. Positive qualitative data from these forms might also prove useful for sharing in grant reports or similar documents alongside quantitative data proving program effectiveness.
- 2. Ask yourself critical questions about the dialogue that took place.** As you engage in this reflection, become less interested in traditional perceptions of "success" and more interested in what might be most productive in a context of critical dialogue. Consider the following:
  - Were various, contradicting opinions explicitly expressed? If so, what do you think enabled this to occur? If not, how can you try to invite more honest sharing in the future?
  - Did you successfully link dialogue with gender violence issues? Were you able to integrate your goals for dialogue with any grant-specified objectives?
  - Did participants seem interested in the discussion? What did their verbal and nonverbal communication seem to indicate?
  - Were more questions raised than answered?
  - Did session participants ever become defensive? How did you handle their defensiveness? How might you respond differently in the future?
  - Did the dialogue include complexity and consider nuance? What helped this to occur, or what may have prevented it?
- 3. Invite extended feedback from session participants.** If someone invited you to facilitate dialogue for a group, follow up with that individual and ask for honest feedback to help you improve for the future. If a session participant emails you after the session, invite even more feedback as you continue your communication with that person. If a colleague, supervisor, or friend observed the session, ask specific questions about your facilitation to get an accurate gauge on what you think you did. Whoever you invite feedback from, considering asking questions such as:
  - Did the session accomplish what you wanted it to? Or, what do you think the session accomplished?
  - What do you think was productive about the session? What was potentially unproductive?
  - Were there any points in which you would have addressed an issue differently than I did? What might you have done if you were in my place?
  - Were there more places where I could have introduced complexity and nuance? Were there important factors I left out of the discussion, such as intersectional considerations of specific identities and positionalities?

## Resources

### **Gender Violence Prevention:**

Friedman, Jaclyn, and Jessica Valenti, Eds. *Yes Means Yes! Visions of Female Sexual Power and a World Without Rape*. Berkeley, CA: Seal, 2008. Print.

Lonsway, Kimberly A., Victoria L. Banyard, Alan D. Berkowitz, Christin A. Gidycz, Jackson T. Katz, Mary P. Koss, Paul A. Schewe, and Sarah E. Ullman. "Rape Prevention and Risk Reduction: Review of the Research Literature for Practitioners." *VAWNet* (January 2009): 1-20. Print.

Mitchell, Karen S., and Freitag, Jennifer L. "Forum Theatre for Bystanders: A New Model for Gender Violence Prevention." *Violence Against Women* 17.8 (2011): 990-1013. Print.

VAWnet: National Online Resource Center on Violence Against Women. National Resource Center on Domestic Violence, 2011. Web.

### **Critical Pedagogy:**

Darder, Antonia, Marta Baltadono, and Rodolfo D. Torres, Eds. *The Critical Pedagogy Reader*. New York, NY: Routledge, 2003. Print.

Fassett, Deanna L., and John T. Warren. *Critical Communication Pedagogy*. Thousand Oaks, CA: Sage, 2007. Print.

Freire, Paulo. *Pedagogy of the Oppressed*. Trans. M. B. Ramos. New York: Continuum Publishing, 1994. Print.

hooks, bell. *Feminism is for Everybody: Passionate Politics*. Cambridge, MA: South End P, 2000. Print.

Simpson, Jennifer S. "'What Do They Think of Us': The Pedagogical Practices of Cross-Cultural Communication, Misrecognition, and Hope." *Journal of International and Intercultural Communication* 1.3 (2008): 181-201. Print.

### **Feminist Criticism of Popular Culture:**

bell hooks: *Cultural criticism and Transformation*. Dir. and Prod. Sut Jhally. Media Education Foundation, 1997. Film.

Douglas, Susan J. *Enlightened Sexism: The Seductive Message that Feminism's Work is Done*. New York, NY: Times Books, 2010. Print.

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Feministing. N.p, n.d. Web.

hooks, bell. *Feminist Theory: From Margin to Center*. 2nd ed. Cambridge, MA: South End P, 2000.

Kilbourne, Jean. *Can't Buy My Love: How Advertising Changes the Way We Think and Feel*. New York, NY: Touchstone, 1999.

Women's Media Center. The Women's Media Center, 2012. Web.

Ziesler, Andi. *Feminism and Pop Culture*. Berkeley, CA: Seal, 2008. Print.

## Dialoguing Pop Culture: “What Makes You Beautiful”

### Discussion Outline



#### Objectives:

- Explore connections between the song and issues of gender violence
- Analyze messages the song and video communicate to young people about relationships and sex
- Explore the relationship between self-esteem and sexual consent
- Define sexual consent and sexual assault

#### Outline:

- I. Pre-Session: Show “What Makes You Beautiful” Videos
  - A. One Direction version: <http://www.youtube.com/watch?v=QJO3ROT-A4E&feature=relmfu>
  - B. Rita Cora cover: <http://www.youtube.com/watch?v=brvKluOVK7A>
  - C. Mippy 5 parody: <http://www.youtube.com/watch?v=hTZApoD9SWM>
  - D. Glee version: <http://www.youtube.com/watch?v=u3uHnXnJ8FQ>
- II. Background Information
  - A. About the band (New Direction Official Website)
    - Members: Niall, Zayn, Liam, Harry, and Louis
    - Band created a couple years ago through The UK TV show “The X Factor”
    - Released first album, *Up All Night*, in the UK in November 2011, which is now No. 1 in 15 countries
    - Over 5 million Facebook fans and 3 million followers on Twitter
    - Winner of Favourite UK Band at Nickelodeon Kids’ Choice Awards 2012
    - First UK group to debut at No. 1 in USA with a debut album
    - When they performed for “Today” in March 2012, an estimated 15,000 fans attended, making 1D among the largest crowds drawn for the show: “Only Justin Bieber, Lady Gaga and Chris Brown have drawn that kind of turnout to date” (Billboard.com)
  - B. About the song
    - “Teen pop” style song written by Rami Yacoub, Carl Falk and Savan Kotecha (all writers of big pop names like Britney Spears, Backstreet Boys, and Nicki Minaj)
    - Over 206 million views on VEVO
    - Brit award winner of Best Single 2012
    - Peaked at No. 4 on the Billboard Hot 100

- Robert Copsey of Digital Spy gave "What Makes You Beautiful" four out of five stars, praising its catchy melody and summarising it as "adorable, completely innocent and bound to cause a stir amongst your mates" (Wikipedia)
- Stephanie Abrahams of *TIME* noted their teen appeal, elaborating "The group takes cues from the boy bands of yesteryear with bubblegum lyrics about young love — "The way you flip your hair gets me overwhelmed" they croon in their breakout single — which any parent can get behind. That's a far cry from a typical Nicki Minaj verse." (Wikipedia)

### C. Critique

- "One Direction to Girls Everywhere: Your Low Self-Esteem is Hot" by Chloe on Feministing: Wait, what? She's insecure, and *that's* why she's so attractive? No. Not cool. Not sweet. Not charming. Creepy. Look, I understand the whole "you don't know how gorgeous you are so I'm going to tell you" pop song thing. Bruno Mars did it with "Just the Way You Are" and that is a perfectly serviceable pop song, fake vinyl hissing aside. / But this song takes that message a step further. It's not just that he likes her just the way she is. It's not just that sees in her a beauty that she doesn't see herself. It's that she has low self-esteem – and he's telling her that her low self-esteem is what makes her so attractive to him. So what happens next? She hears the song, realizes she's beautiful, develops some self-esteem and ceases to be attractive to him? It's a pretty unsustainable situation – unless, of course, she continues to be insecure. You can have your confidence or you can have your guy, hypothetical pop song girl, but you cannot have both. OK, so maybe I'm reading a little too much into this. But the message of this song really rubs me the wrong way. Shouldn't we be telling young women and girls that confidence, not low self-esteem, makes them attractive? At the very least, shouldn't young girls have teen pop idols who aren't quite so easily overwhelmed? If he can't handle it when you flip your hair, what is he going to do when you express an opinion?
- Responses to Chloe's blog at: <http://feministing.com/2012/04/24/one-direction-to-girls-everywhere-your-low-self-esteem-is-hot/>

### III. Show Music Video

### IV. Large Group Discussion

- A. How familiar are you with this song? What is/was your first impression of it? Do you like or dislike it?
- B. What would you identify as the primary message of this song? What are the secondary messages?
- C. Who is the target audience of the song, and how do you think the song is perceived by members of that target audience?
- D. Do you agree with critics that this song is "innocent," "adorable," and one that "any parent can get behind?" Why or why not?
- E. How does this song interact with the systemic problem of low self-esteem among adolescent girls and young women, especially in the U.S.? Do you think it helps, hurts, or does something different to the problem?
- F. Do you think the relationship (or beginnings of one) portrayed in the song and video is healthy? Why or why not? What does it mean to be "beautiful" and what might someone gain by verbalizing that a sought-after romantic partner is "beautiful?"
- G. How do you think capitalism (the need to sell albums) and sexism play into the politics or dynamics of this song? Mippy 5 did a parody of the song that highlights the supposed enhancement of girls' self-esteem for their own popular and capital gain. How do you think these factors play a role?

- H. Would you use this song in your own prevention programming, or buy this music for kids, friends, or relatives? Why or why not?
- I. Are there possible connections between how self-esteem is discussed in this song, and possible sexual coercion? What is the difference between sexual consent and sexual assault? Where would you place this song on a continuum of sexual consent?
- J. How does the gender and perceived age of the singers affect how we perceive the song? What if this song was sung by a woman, like when it was covered by Rita Ora? Would we view it the same if a same-gender relationship was portrayed?
- K. Overall, do you think this song is productive, unproductive, or some combination of the two? Why?

### **What Makes You Beautiful**

Written by Rami Yacoub, Carl Falk and Savan Kotecha

Performed by One Direction

You're insecure  
 Don't know what for  
 You're turning heads when you walk through the door  
 Don't need make-up  
 To cover up  
 Being the way that you are is enough

Everyone else in the room can see it  
 Everyone else but you

*(Chorus)*

Baby you light up my world like nobody else  
 The way that you flip your hair gets me overwhelmed  
 But when you smile at the ground it ain't hard to tell  
 You don't know, oh oh  
 You don't know you're beautiful,  
 If only you saw what I can see,  
 You'll understand why I want you so desperately,  
 Right now I'm looking at you and I can't believe,  
 You don't know, oh oh,  
 You don't know you're beautiful, oh oh  
 That's what makes you beautiful

So come on  
 You got it wrong  
 To prove I'm right  
 I put it in a song  
 I don't know why  
 You're being shy  
 And turn away when I look into your eyes,

Everyone else in the room can see it  
 Everyone else but you

*(Chorus)*

Na  
 Na Na Na Na Na Na (x2)

Baby you light up my world like nobody else,  
 The way that you flip your hair gets me  
 overwhelmed,  
 But when you smile at the ground it ain't hard to tell

You don't know, oh oh  
 You don't know you're beautiful...

**Dialoguing Pop Culture: "Love the Way You Lie"**

Event Promotion

# LOVE THE WAY YOU LIE



**a special discussion on partner violence and pop culture**

just gonna stand there and watch me burn that's alright because  
i like the way it hurts just gonna stand there and hear me cry  
that's alright because i love the way you lie i love the way you lie  
just gonna stand there and watch me burn that's alright because  
i like the way it hurts just gonna stand there and hear me cry  
that's alright because i love the way you lie i love the way you lie  
just gonna stand there and watch me burn that's alright because  
i like the way it hurts just gonna stand there and hear me cry  
that's alright because i love the way you lie i love the way you lie  
just gonna stand there and watch me burn that's alright because  
i like the way it hurts just gonna stand there and hear me cry

**Wednesday, October 13 @ 12:00pm**  
**Cafeteria**

**Shawnee Community College**

**\*Mature Audiences Only\***



The Women's Center

Hotline: 800-334-2094  
[www.thewomensctr.org](http://www.thewomensctr.org)

**For more information, contact Jenn Freitag at:**  
**618-549-4807 x251 or [rcsprevention2@thewomensctr.org](mailto:rcsprevention2@thewomensctr.org)**



The Women's Center, Inc.

Supporting Survivors of Violence and Promoting a Safer Community

FOR IMMEDIATE RELEASE

Contact: Jenn Freitag

618.549.4807 x251

[rcsprevention2@thewomensctr.org](mailto:rcsprevention2@thewomensctr.org)

October 1, 2010

The Women's Center announces a series of interactive dialogue sessions about Eminem and Rihanna's recent "Love the Way You Lie" song and video release. These sessions will take place at 5 area colleges throughout October, which is Domestic Violence Awareness Month.

"LOVE THE WAY YOU LIE: A Special Discussion on Partner Violence & Pop Culture," will take place at Southeastern Community College on October 4, Southern Illinois University Carbondale on October 12, Shawnee Community College on October 13, John A. Logan College on October 18, and Rend Lake College on October 25.

The dialogue facilitator of these events is a Prevention Educator at the Women's Center, Inc. of Carbondale and a 3<sup>rd</sup> year doctoral student in the Department of Speech Communication at Southern Illinois University Carbondale. As part of her research, which combines feminist criticism of popular culture, gender/sexuality studies, and critical communication pedagogy, these interactive discussion sessions about "Love the Way You Lie" are important for asking questions about what popular culture communicates about issues of gender violence.

Event information for the SIUC session is below.

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LOVE THE WAY YOU LIE: A Special Discussion on Partner Violence & Pop Culture

Tuesday, October 12

7:00pm

Kaskaskia/Missouri Room, SIUC Student Center

"Love the Way You Lie" by Eminem, featuring Rihanna, became incredibly popular after its June release on Eminem's June 2010 album, *Recovery*. Since that time, the song has spent 13 weeks on the Billboard Hot 100 chart and was ranked No.1 for much of that time (Billboard.com).

Join us for this special discussion on partner violence and popular culture, where we will generate questions about what this song (its music, its lyrics, and its video) communicates to us as consumers of pop culture, as members of a culture of gender violence, and as people in the world.

Have thoughts, opinions, or questions? Bring them with you to share! At this event, we will watch the video together and participate in interactive dialogue about "Love the Way You Lie."

## Dialoguing Pop Culture: “Love the Way You Lie”

### Program Outline

#### Objectives:

- Explore the relationship between sex and violence
- Explore ways that popular culture influences societal perceptions of gender violence
- Define partner violence and sexual assault
- Provide information for responding to gender violence and providing support to victims

#### Outline:

##### I. Background on “Love the Way You Lie”

- A. Released in June 2010 as part of Eminem’s album *Recovery*
- B. No. 1 on Billboard Hot 100 for 11 weeks
- C. Often described as a “hip hop ballad with a pop refrain)
- D. Many folks claim it is about Eminem’s relationship with Kimberly Scott and/or Rihanna’s relationship with Chris Brown
- E. Joseph Kahn (popular pop music director) directed the video, which stars Dominic Monaghan and Megan Fox
- F. Won Teen Choice Award, *Billboard* Music Award, and two People’s Choice awards, as well as being nominated for 5 Grammys.
- G. Support for the song:
  - “Eminem’s ‘Love the Way You Lie’ Warns of the Cycle of Abuse: Data Violence Expert says Clip’s ‘Warning’ Message is Heightened by Eminem’s and Rihanna’s Personal Histories” by Rochell Thomas on MTV.com  
<http://www.mtv.com/news/articles/1645285/eminems-love-way-lie-warns-cycle-abuse.jhtml>
  - “Eminem, Rihanna Lament Abusive Relationship in ‘Love the Way You Lie’: ‘I Laid Hands on Her / I’ll Never Stoop so Low Again,’ Em Rapes in leaked *Recovery* track” by Jayson Rodriguez on MTV.com  
<http://www.mtv.com/news/articles/1641027/eminem-rihanna-lament-abusive-relationship-love-way-lie.jhtml>
- H. Criticism of the song:
  - “Love the Way You Lie: Pop Culture, Race and Domestic Violence” by Leticia Miranda of the Media Literacy Project <http://medialiteracyproject.org/blog/love-way-you-lie-pop-culture-race-and-domestic-violence>

##### II. Show “Love the Way You Lie” Video: [http://www.youtube.com/watch?v=uelHwf8o7\\_U](http://www.youtube.com/watch?v=uelHwf8o7_U)

##### III. Small Group Discussion

- Does this song and/or video depict what you would define as partner violence?
- Do you view the song and/or video as awareness-raising? As productive? Beneficial? Unproductive? Harmful? Somewhere in between? Simultaneously both?
- How does the way Eminem and Rihanna are viewed as public figures influence your or an interpretation of the song? What about their (very different) experiences with partner violence?
- Who consumes LTWYL? What do you think the general population’s interpretation of the song and/or video is?
- How does the song potentially normalize, spectacularize, or problematize partner violence?
- Why is the song so popular? What about it is catchy? What can people connect to?

- Do you, or do you think others, relate to this song on a personal, experiential level? What effect might this have?
- Can you “like” the song and still be critical about it?
- What do you make the “hotness” of the video? What role do the actors play in the video to make it “hot?”
- How does LTWYL construct partner violence? How does it construct victims and abusers?
- How does the “hook” function for the rest of the song?
- Does your interpretation of the song change if you only look at the lyrics by themselves, or the images in the video by themselves, or listen to the song without the video? How?
- If you were going to make a conclusive statement about how you feel about the song or how you think it functions, what would you say?

#### IV. Large Group Processing

- What were the most interesting points brought up in your small group discussion?
- What questions do you have?
- How did your groups discuss the dynamics of partner violence as related to this video?

### Love the Way You Lie

Written by Eminem

Performed by Eminem featuring Rihanna

Just gonna stand there  
 And watch me burn  
 But that's alright  
 Because I like  
 The way it hurts  
 Just gonna stand there  
 And hear me cry  
 But that's alright  
 Because I love  
 The way you lie  
 I love the way you lie  
 I love the way you lie

I can't tell you what it really is  
 I can only tell you what it feels like  
 And right now there's a steel knife  
 In my windpipe  
 I can't breathe  
 But I still fight  
 While I can fight  
 As long as the wrong feels right  
 It's like I'm in flight  
 High of a love  
 Drunk from the hate  
 It's like I'm huffing paint  
 And I love it the more that I suffer  
 I suffocate

And right before im about to drown  
 She resuscitates me  
 She fucking hates me  
 And I love it  
 Wait  
 Where you going  
 I'm leaving you  
 No you ain't  
 Come back  
 We're running right back  
 Here we go again  
 It's so insane  
 Cause when it's going good  
 It's going great  
 I'm Superman  
 With the wind in his bag  
 She's Lois Lane  
 But when it's bad  
 It's awful  
 I feel so ashamed  
 I snap  
 Who's that dude  
 I don't even know his name  
 I laid hands on her  
 I'll never stoop so low again  
 I guess I don't know my own strength

You ever love somebody so much  
You can barely breathe  
When you're with them  
You meet  
And neither one of you  
Even know what hit 'em  
Got that warm fuzzy feeling  
Yeah them chills  
Used to get 'em  
Now you're getting fucking sick  
Of looking at 'em  
You swore you've never hit 'em  
Never do nothing to hurt 'em  
Now you're in each other's face  
Spewing venom  
And these words  
When you spit 'em  
You push  
Pull each other's hair  
Scratch, claw, bit 'em  
Throw 'em down  
Pin 'em  
So lost in the moments  
When you're in 'em  
It's the rage that took over  
It controls you both  
So they say it's best  
To go your separate ways  
Guess that they don't know ya  
Cause today  
That was yesterday  
Yesterday is over  
It's a different day  
Sound like broken records  
Playin' over  
But you promised her  
Next time you'll show restraint  
You don't get another chance  
Life is no Nintendo game  
But you lied again  
Now you get to watch her leave  
Out the window

Guess that's why they call it window pane

Now I know we said things  
Did things  
That we didn't mean  
And we fall back  
Into the same patterns  
Same routine  
But your temper's just as bad  
As mine is  
You're the same as me  
But when it comes to love  
You're just as blinded  
Baby please come back  
It wasn't you  
Baby it was me  
Maybe our relationship  
Isn't as crazy as it seems  
Maybe that's what happens  
When a tornado meets a volcano  
All I know is  
I love you too much  
To walk away though  
Come inside  
Pick up your bags off the sidewalk  
Don't you hear sincerity  
In my voice when I talk  
Told you this is my fault  
Look me in the eyeball  
Next time I'm pissed  
I'll aim my fist  
At the dry wall  
Next time  
There will be no next time  
I apologize  
Even though I know it's lies  
I'm tired of the games  
I just want her back  
I know I'm a liar  
If she ever tries to fucking leave again  
I'ma tie her to the bed  
And set the house on fire

Dialoguing Pop Culture: "Baby, It's Cold Outside"

Event Promotion

The poster features a light blue background with a black border. The title "Baby, It's Cold Outside" is written in a large, black, decorative font with snowflake cutouts. Below it, the subtitle "A Discussion on Sexual Consent & Pop Music" is in a smaller, black, serif font. The date and time, "Wednesday, December 7th" and "7:00pm", are centered in a black serif font. The location, "SIUC Student Center Illinois Room", is also centered in a black serif font. At the bottom left is a small blue icon of a house with a female symbol inside. At the bottom right, contact information is provided: "For more info contact: Jenn Freitag" and "618.549.4807 x251 or rcsprevention2@thewomensctr.org". The entire poster is decorated with various sizes of black snowflake icons scattered across the background.

**Baby, It's Cold Outside**  
A Discussion on Sexual Consent & Pop Music

Wednesday, December 7th  
7:00pm

SIUC Student Center Illinois Room

For more info contact: Jenn Freitag  
618.549.4807 x251 or rcsprevention2@thewomensctr.org

"Baby, It's Cold Outside": A Discussion on Sexual Consent & Pop Music

Wednesday, December 7<sup>th</sup>

7:00 pm

SIUC Student Center Illinois Room

"Baby, It's Cold Outside" is a popular holiday/winter song that was written in 1936. According to the song's original score, every line is a statement from the "mouse" followed by a response from the "wolf." In 1948 the rights of the song were sold to MGM, and the song was performed twice in the film *Neptune's Daughter* by heterosexual couples: the first time the role of mouse is sung by a woman, the wolf a man, and the second time the roles are reversed. The song won an Academy Award in 1949.

Since then, the song has remained immensely popular and recorded by a multitude of artists. The song is cute, catchy, and well-known, but is there more beneath its surface that blurs the line of sexual consent? This session invites participants into a dialogue about how consent is portrayed and gender roles are performed in various versions of this song on radio and video. Most of all, we ask: What is consent?

## Dialoguing Pop Culture: “Baby, It’s Cold Outside”

### Program Outline

#### Objectives:

- Provide background on the song “Baby, It’s Cold Outside” and provide context for discussion
- Provide definition of consent
- Explore consent in relationship to “Baby, It’s Cold Outside” and other examples of (non)consent in popular culture
- Identify differences between sexual assault and sexual consent
- Share The Women’s Center services

#### I. Welcome & Introduction [10 minutes]

- A. Intro to The Women’s Center and Services
- B. Goal of Event & Dialogue
- C. Introduction to “Baby It’s Cold Outside”

“Baby, It’s Cold Outside” is a popular holiday/winter song that was written in 1936. According to the song’s original score, every line is a statement from the “mouse” followed by a response from the “wolf.” In 1948 the rights of the song were sold to MGM, and the song was performed twice in the film *Neptune’s Daughter* by heterosexual couples: the first time the role of mouse is sung by a woman, the wolf a man, and the second time the roles are reversed. The song won an Academy Award in 1949.

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#### II. Watch “Baby It’s Cold Outside” Videos [10 minutes]

- A. Glee Version: <http://www.youtube.com/watch?v=BgdLdl60EMA>
- B. Video from *Neptune’s Daughter*: <http://www.youtube.com/watch?v=iHYqKEAehPU>
- C. Muppet Version: <http://www.youtube.com/watch?v=-EJ1SBAO1HU>

#### III. Small Group Discussion [20 minutes]

- Do you like or dislike the song? Why?
- What do you notice about the differences between the portrayals of the song we just watched in the videos? What is unproductive or productive about these portrayals?
- Do you think consent is implicit, explicit, or nonexistent in the song? How might context make a difference? What would an explicit negotiation of consent look like? How often do we witness this in popular culture (music, films, commercials, TV)?
- Do you think the song is accurate to how sexual consent is negotiated in real life situations? How?
- We weren’t able to find a video of a male-appearing person playing the “wolf” and a female-appearing person playing the “mouse” that was similar to the cross-gender portrayals in the videos we watched. Why do you think this is? Why do we accept predatory behavior by women toward men but not the other way around?
- How do you see gender roles play out in the song lyrics? If the “mouse” is meant to be played by a female character, what might this suggest about femininity or gender roles for women?

- If we think about the song in its traditional sense (“wolf” as man and “mouse” as woman), what might it suggest about sex and the negotiation of sexual consent? Does it make all men out to be predators? Are all women victims?
- Are there similar examples in popular culture of a negotiation (or lack of negotiation) of sexual consent you can think of? How are these examples productive or unproductive?

#### IV. Large Group Discussion & Closing [20 minutes]

- Share most interesting questions or discussion points from groups
- Difference between sexual consent and sexual assault

#### **Baby, It's Cold Outside**

Written by Frank Loesser

I really can't stay  
 (But, baby, it's cold outside)  
 I've got to go 'way  
 (But, baby, it's cold outside)  
 This evening has been  
 (Been hoping that you'd drop in)  
 So very nice  
 (I'll hold your hands, they're just like ice)

My mother will start to worry  
 (Beautiful words you're humming)  
 And father will be pacing the floor  
 (Listen to the fireplace roar)  
 So really I'd better scurry  
 (Beautiful, please don't hurry)  
 Well, maybe just a half a drink more  
 (Put some records on while I pour)

The neighbors might think  
 (But, baby, it's bad out there)  
 Say, what's in this drink?  
 (No cabs to be had out there)  
 I wish I knew how  
 (Your eyes are like starlight now)  
 To break the spell  
 (I'll take your hat, your hair looks swell)

I ought to say no, no, no sir  
 (Mind if I move in closer?)  
 At least I'm gonna say that I tried  
 (What's the sense of hurtin' my pride?)  
 I really can't stay  
 (Oh, baby, don't hold out)  
 Ah but it's cold outside  
 (Baby, it's cold outside)

I simply must go  
 (But, baby, it's cold outside)  
 The answer is no  
 (But, baby, it's cold outside)  
 The welcome has been  
 (How lucky that you dropped in)  
 So nice and warm  
 (Look out that window at that storm)  
 My sister will be suspicious  
 (Gosh, your lips look delicious)  
 My brother will be there at the door  
 (Waves upon a tropical shore)  
 My maiden aunt's mind is vicious  
 (Gosh, your lips are delicious)  
 Well, maybe just a cigarette more  
 (Never such a blizzard before)

I got to get home  
 (But, baby, you'd freeze out there)  
 Say, lend me a coat  
 (It's up to your knees out there)  
 You've really been grand  
 (I'm thrilled when you touch my hand)  
 Why don't you see  
 (How can you do this thing to me?)

There's bound to be talk tomorrow  
 (Think of my lifelong sorrow)  
 At least there will be plenty implied  
 (If you caught pneumonia and died)  
 I really can't stay  
 (Get over that hold out)  
 Ah, but it's cold outside  
 (Ah, but it's cold outside)

**Dialoguing Pop Culture: “Baby, It’s Cold Outside”**

Program Evaluation

**Prevention Education Program Evaluation  
Rape Crisis Services**

Presenter: Jenn Freitag & Jamie Schlote Topic: Baby, It’s Cold Outside

Date: 12/7/2011

	Please check one:				
	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
This program increased my understanding of gender violence issues.	2		3	19	7
I enjoyed this program.	2	2	1	13	12
The presenter(s) seemed knowledgeable.	2			10	18
The presenter(s) seemed well-organized.	3			8	19
The presenter(s) seemed enthusiastic.	2			8	20
The program created/maintained a respectful atmosphere for discussion.	2		1	11	16
After this program, I am now more informed about resources available through The Women’s Center.	2	2	2	16	8
I would recommend other events/resources from The Women’s Center to friends or colleagues.	3		1	12	13

What new information did you learn in this session?

We need to be more aware of the man’s perspective and not assume they’re all the same!; New ways (alternative ways) of looking at consent; New information on how both sexes interpret gender roles; Issues about consent and gender roles; That women are underestimated and can be aggressive too; How these lyrics represent more than I thought; The meanings behind hidden words; About the song and the meaning; How important consent is; About context into Baby It’s Cold Outside; The intentions of the song; Issues of consent; Women Center details; Not necessarily learned anything new but thought about things in a different lens; The meaning behind the song, no means no; Apparently Christmas is a frisky time of year! (lol); Men can be forced into sex w/o wanting it...zero consent; How gender roles are seen in the media; How society show gender roles through music and film; It’s cold outside song; Women can be aggressive; Men are not always the aggressor.

Additional comments/questions/concerns:

Loved the topic, very different and put a positive light on tough topic; Uncoordinated, poor response/discussion; Happy Holidays; I heart Jen!; This was GREAT!!!; Great presentation.

## Presenter Biographies & Contact Information



**Jenn Freitag** is a scholar, activist, educator, and performance artist committed to ending gender violence. For almost a decade, she has been involved in anti-oppression and gender violence prevention education work in the Midwest. She is a former member and interim director of the SAVE (Students Against a Violent Environment) Forum Actors at the University of Northern Iowa and former director of the 47 Seconds Drama Troupe at the Family & Children's Council, Inc. in Waterloo, Iowa. She also founded The Current peer theatre troupe at the University of Central Missouri and now provides prevention education to the Southern Illinois region through The Women's Center, Inc.

Jenn is also a doctoral candidate at Southern Illinois University, where her academic research interests include performance studies, critical communication pedagogy, feminist rhetorical criticism, and gender/sexuality studies. She co-authored "Forum Theatre for Bystanders: A New Model for Gender Violence Prevention" in *Violence Against Women* and "The Boalian Communication Classroom: A Conversation about the Body, Dialogue, and Social Transformation" in *"Come Closer": Critical Perspectives on Theatre of the Oppressed*.

As part of her doctoral work, Jenn created *I Want My Jacket Back*, an interactive solo performance that uses humor, music, poetry, and personal narrative to explore new ways to think and talk about gender violence. She premiered the performance in January 2011 and she continues to tour the show and provide accompanying workshops, lectures, consultation sessions, and trainings related to activist performance and gender violence prevention.

**Contact Jenn:** 618.549.4807 x251     [rcsprevention2@thewomensctr.org](mailto:rcsprevention2@thewomensctr.org)     <http://www.iwantmyjacketback.com>



**Megan E. Jones-Williams** brings an educational background in interpersonal communication to her work in the movement to end violence against women. She has worked as an advocate, educator, counselor, and activist with crisis centers and gender violence prevention programs in Illinois, Iowa, and Missouri. She has created volunteer programs, pioneered community awareness campaigns, coordinated conferences, counseled survivors, and provided numerous trainings for victim advocates.

As part of her current position as the Rape Crisis Services Program Coordinator at The Women's Center, Inc. in Southern Illinois, Megan supervises counseling and advocacy services for victims of sexual violence as well as educational and outreach efforts in the community. She is responsible for managing the program budget, writing/reporting of state and federal grants, and providing leadership and vision for the program. Megan has been the co-chair for the Carbondale-SIU Sexual Assault Response Committee, and she provides leadership for the Southern Illinois men's anti-violence group, Progressive Masculinities Mentors. Since beginning work in the gender violence field in 2001, Megan has attended and presented at numerous local, regional, and national conferences.

Additionally, Megan is an active member of the Governing Body for the Illinois Coalition Against Sexual Assault (ICASA), which provides funding, training, and technical assistance to rape crisis centers in Illinois. For ICASA, Megan is currently the chair of the Contracts Review Committee and a member of the Executive Committee; she previously served as chair for the Program Committee, participated on the Training Committee, and assisted with several grievance investigations. Recently, she participated on the workshop selection committee for the 2012 National Sexual Assault Conference.

Megan's passion in this field is ensuring that survivors from all walks of life have access to the services necessary for their recovery, and teaching issues of respect and understanding with the ultimate goal of ending all forms of oppression. In addressing the issue of sexual assault, Megan values a comprehensive approach that combines high quality service provision with proactive prevention education.

**Contact Megan:** 618.549.4087 x235     [wcrs@thewomensctr.org](mailto:wcrs@thewomensctr.org)     <http://www.meganjoneswilliams.com>