



HANDS ARE FOR HOLDING™ TRAINING MANUAL

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Students participating in *Lean Away* activity

ABOUT GIBNEY

Gibney is a groundbreaking organization whose vision is to tap into the vast potential of movement, creativity and performance to effect social change and personal transformation. Through our three interrelated fields of work— Center, two beautiful spaces at 890 and 280 Broadway in New York City comprising a vibrant performing arts complex; Company, the acclaimed resident dance ensemble led by choreographer Gina Gibney; and Community Action, our highly respected social action program. Gibney is “Making Space for Dance” in studios, on stages, and in partnership with schools and organizations addressing gender violence.



Class takers at Gibney 280 Broadway

OVERVIEW OF GIBNEY'S COMMUNITY ACTION



Gibney Dance Company performing a section of Hands are for Holding™ in Istanbul, Turkey

Gibney is at the forefront of mobilizing the arts to address social justice issues. The organization's highly respected programs use movement to transform lives through multiple platforms, including: **Move to Move Beyond**, which shares tools of choice, self-expression, collaboration and self-care with survivors of intimate partner violence; **Hands are for Holding™** assemblies and residencies, which engage New York City youth on the topic of violence and bullying prevention; **Moving Toward Justice**, which mobilizes artists to respond to social issues; and **Global CAR**, sharing Gibney Community Action's methods around the world. Gibney values all that artists have to offer as makers, activists and entrepreneurs, and allows these skillsets to flourish under one roof and reverberate back into the community.

MOVE TO MOVE BEYOND

Gibney facilitates over 365 movement workshops every year at partner organizations, including but not limited to, Sanctuary for Families, our very first partner, Barrier Free Living, Community Health Action of Staten Island, Henry Street Settlement, Housing Works, Safe at Home Projects, Safe Horizon, Services for the Underserved, Arab American Family Support Center, Girls for Gender Equity and the Met Council. These workshops were designed in collaboration with clinical experts and survivors to share tools of choice, self-expression, collaboration and self-care with survivors of intimate partner violence.

HANDS ARE FOR HOLDING™ ASSEMBLIES & RESIDENCIES

Hands are for Holding™ is a school-based assembly program that uses dance to address bullying, equity, and choice in everyday interactions. Appropriate for grades 4-12, the program addresses the social emotional health of young people through discourse, resource sharing and a high-quality professional dance performance. Choreographed dances combined with participatory opportunities create a well-rounded educational experience that invites students to witness, and practice, active choices to create and foster healthy relationships throughout every moment and interaction. The dances provide a dynamic point of entry for meaningful dialogue within a safe space. Led by community educators, the program fosters discussion of relevant topics such as signs of bullying, the difference between healthy and unhealthy relationships, social isolation, boundaries and consent, and technological abuse among many others. In support of the safety and health of the next generation, this program provides tangible tools, actions and take-aways designed to foster respectful relationships, clear communication and youth leadership. Offered in partnership with Day One and Mayor's Office to End Domestic and Gender-Based Violence, Hands are for Holding™ has reached over 26,000 New York City young people in the last four years, across all five boroughs.

MOVING TOWARD JUSTICE, ICAT & THE HUB

The Moving Toward Justice (MTJ) Cohort is designed to support high potential projects that use art – primarily but not exclusively the performing arts – as a tool for activism and social impact. With a focus on entrepreneurship, social engagement and mobilization alongside artistry, Cohort members will work in community to evolve their practice and address some of the most complex issues of today. Institute for Community Action Training (ICAT), a bi-annual four-day intensive, educates artists in Community Action’s proven tactics, from tools for planning workshops to blueprints for developing reciprocal relationships with social service organizations. ICAT teaches Community Action methods through a pedagogical framework that empowers artists to use their pre-existing skills in advocacy and activist contexts. Rather than “teaching” a specific style or concept, Gibney shares its expertise and works with artists to create and implement their own initiatives. This methodology sparks conversation around fairness, equity, respect, and connections to others while mobilizing and broadening the base of socially engaged artists.

Community Action’s physical home is on the second floor of Gibney 280 Broadway. Through the Hub, all dance artists who pass through Gibney’s doors have access to tools that enable them to bring their skills to communities in need. The Hub offers resources on an ongoing basis, including a community lending library of books on the use of the performing arts to effect social change, a database of arts and social action information, and a Clinical Advisor.

GLOBAL CAR

Gibney Community Action’s methods are shared around the world through Global Community Action Residencies (Global CARs). Community Action Residencies seamlessly blend artistry and outreach. By combining performance engagements with opportunities to learn about our program model, residencies provide local organizations with powerful tools for impacting their local community. Community Action works hand-in-hand with local dance companies, universities, NGOs and social service organizations to design a program that is effective, compelling and specifically adapted to the host nation’s culture and concerns. To date, Global CAR has partnered with artists and organizations in Montreal, Canada; Istanbul, Turkey; Cape Town, South Africa; Stockholm, Sweden; Yerevan, Armenia; Dar es Salaam, Tanzania and Gisenyi, Rwanda.



Gibney Dance Company performing a section of Hands are for Holding™ in Gisenyi, Rwanda

OVERVIEW OF HANDS ARE FOR HOLDING™

HANDS ARE FOR HOLDING™ IS A SCHOOL-BASED ASSEMBLY PROGRAM THAT USES DANCE TO ADDRESS BULLYING, EQUITY, AND CHOICE IN EVERYDAY INTERACTIONS.

Appropriate for grades 4-12, the program addresses the social emotional health of young people through discourse, resource sharing and professional dance performance. Choreographed dances combined with participatory opportunities create a well-rounded educational experience that invites students to witness and practice active choices to create and foster healthy relationships. The dances provide a dynamic point of entry for meaningful dialogue within a safe space. Led by community educators, the program fosters discussion of relevant topics such as signs of bullying, the difference between healthy and unhealthy relationships, social isolation, boundaries and consent, and technological abuse.

By supporting the safety and health of the next generation of youth, and honoring young people as leaders in their communities, this program provides tangible tools, actions and take-aways that are applicable to everyday lives.

Offered in partnership with Day One and Mayor's Office to End Domestic and Gender-Based Violence, Hands are for Holding™ has reached over 28,000 New York City young people in the last four years, across all five boroughs.

TESTIMONIALS

Gibney incorporated many social issues that occur today that need to be addressed.

- Lower Manhattan Academy of Arts Student

This was fantastic and a great way to engage students in an important issue through dance and art.

- Forsyth Satellite Academy Guidance Counselor

Aside from beautiful dancing and choreography executed by talented, professional performers, the assembly opened up a dialogue amongst our students that was invaluable. We experienced ongoing reflection by the students after the performance, and an interest in discussing their experience as audience members, the work and the message.

- Teacher at Williamsburg Charter High School

Thank you for providing students with such a powerful performance experience. Students considered healthy relationships as well as how dance can be used to impact change.

- Teacher at Brooklyn International High School

ASSEMBLY AGENDA EXAMPLE

- **Welcome Speech**
- **1st Dance - Connections**

Summary: This piece covers the topic of technological abuse and how to support a friend who might experience teen dating violence.
- **Talk Back with Community Educators**
- **Healthy Relationship Gestures** - patience, respect, support, equity, negotiation, trust
- **2nd Dance - Isolation**

Summary: This piece conveys bullying and how to support a friend who is being bullied.
- **Talk Back with Community Educators**
- **3rd Dance - Boundaries**

Summary: This piece conveys boundaries and consent; how boundaries shift from person to person and how to communicate and understand each others' boundaries.
- **Talk Back with Community Educators**
- **Participation Activity** - Students partner with one another and use the same skills as healthy relationships in order to achieve something that they cannot do on their own. By having students back-to-back, they press into each other's back and work together to stand up.
- **Closing Speech**



Students participating in *Healthy Relationship Gestures* activity

DESCRIPTION OF DANCES



Gibney Dance Company performing *Boundaries* dance

CONNECTIONS

The first dance, *Connections*, utilizes an interweaving of the dancers and relies heavily on partnering and supportive actions. In the middle of the piece a cell phone alert goes off as one dancer receives a message that reads, "Where are you?" which is narrated to the audience. Soon after the dance resumes, another message is received that asks, "Who are you with?" The messages begin to come in at an increasingly alarming rate, and this dancer is not able to continue performing, as the disruption of the phone causes many partnering moments to fail. The dancer becomes isolated and frustrated, and the piece concludes as the group begins to provide support and offer consolation.

ISOLATION

The second dance, *Isolation*, is symbolic of bullying. The group begins in unison, and slowly, one dancer decides to pick on another. This teasing and mockery trickles down to the remaining dancers, and the victim's movements depict a clear sense of isolation, confusion, and abandonment. Eventually, one of the dancers decides to stand up for the victim and becomes an example of an upstander instead of a bystander or bully. *Isolation* exemplifies the tough choices that students are forced to make on a daily basis amongst their peers.

BOUNDARIES

The third dance, *Boundaries* shows the dancers greeting one another in various forms of hand shakes, hugs and fist bumps. Each interaction is varied and changes from person to person. There are moments in the dance when a dancer unexpectedly crosses a boundary with a resolution moment of another dancer acknowledging and accepting that person's boundary. Through non-verbal communication, we witness that everyone has different boundaries that can change moment-to-moment and from person-to-person.

SIDE BY SIDE

The final dance in the current HAFH assembly is *Side by Side*. Two duets appear on stage at the same time, demonstrating the clear dichotomies between a healthy and unhealthy relationship. In the unhealthy relationship, the movements are sharp and rigid, often with one person forcefully manipulating the other. In the healthy relationship, the dancers are supportive of each other and embody the characteristics of patience, support, equity, negotiation, and trust. The duets end with the unhealthy relationship splitting apart and the healthy relationship holding hands.

DESCRIPTION OF INTERACTIVE ELEMENTS

HEALTHY RELATIONSHIP GESTURES

After the performances, students are invited to participate in a movement exercise to create a chance for them to experience the connections between movement and social action. The exercise can only be completed by embodying the characteristics of a healthy relationship as demonstrated in the dances: trust, respect, negotiation, and equity. For most students, the exercise takes many attempts to complete, and like healthy relationships, takes patience and compromise between the two partners. The first participation activity invites all of the students to participate in arm movements that symbolize healthy relationship characteristics. For example, students lift their hands up towards the ceiling and slowly lower their arms at a pace that all the students can match one another. While this usually takes a long time, it represents the patience involved in a healthy relationship. The other movements and words are respect, support, equity, negotiation and trust.

BACK TO BACK

In the second participation activity, select students are invited to try an activity from one of the dances they have just witnessed. Students are partnered together, sitting back to back on the floor and attempt to stand up with the assistance of their partner. When we stand up on our own, our natural tendency is to shift our weight forward to achieve this movement. It is counterintuitive to lean back into your partner's back in order to stand up and hence applies the concepts of working together and applying communication, trust and negotiation. Some students are able to get it right away, while others may not be able to get it even after a few attempts. This goes to show that both dance and healthy relationships take lots of practice and we don't always get it right the first time.



Students participating in *Back to Back* activity

FACILITATION SCRIPT FOR DANCERS

WELCOME FROM GIBNEY

- 1 - Good Morning ____ (insert name of school).
- 2 - Many thanks so much to ____ (insert name of main contact at school) for making today possible and all of you for being here today.
- 3 - My name is __ and this is __ and __ from Gibney and ____ from (insert partner organization.).
- 4 - We're excited to welcome you to Hands are for Holding, an assembly that aims to use dance to start a dialogue with all of you about healthy relationships! We see dance as more than just entertainment, it can also be used to communicate a message.
- 5 - Hands are for Holding was created in partnership with an organization called _____ (organization name) - and I'm going to pass it to _____ (Educators name or names) to share more about what they do...

AGREEMENTS

- "One mic" agreement to be able to hear and share great information with one another

AGENDA

- 1 - We are going to show you ____ (number of) dances and afterward (insert partner organization) will come out and ask you what you've seen. We really want to hear from as many of you as we can - there are no wrong or right answers - share your voices!
- 2 - There will also be ____ (1 or 2) chances to participate - one from your seats and another for some brave souls to come up on stage! Thank you again for being here today - and now for the first dance!

PARTICIPATION ACTIVITY #1 – HEALTHY RELATIONSHIP GESTURES

- 1 - I invite you to participate from your seats in our healthy relationship gestures.
- 2 - Go ahead and take a deep breath as you reach toward the ceiling and take a nice morning stretch. As you breathe out, drop your arms to your lap. One more time.....Now this third time, breathe in and reach up - now breathe normally as we lower our arms really slowly and try to stay exactly together. Noticing your neighbors and collectively deciding how long this will take.....healthy relationships take PATIENCE. Once again.....wouldn't you say this takes patience to accomplish this successfully?
- 3 - Reach across and connect one arm to your shoulder and the other at your elbowhealthy relationships take RESPECT. This is our movement for RESPECT. You may notice the different lines or boundaries our arms create to show that we can have respect for ourselves and respect for others.
- 4 - Lift one hand over your head (doesn't matter which one) and then attach your other hand at the elbow and gently pull to either side noticing the SUPPORT that one arm is offering the other. Healthy relationships take SUPPORT.
- 5 - Now bring one arm just above your eyes and the other parallel below it and look through to see those around you....healthy relationships take creating an environment of EQUITY – noticing each other's differences so we can give them what they need to be successful.
- 6 - Now lower your top arm and slide your hands outward to create an EQUAL PLAYING FIELD. You may need to NEGOTIATE with your neighbors to accomplish this task. Healthy relationships take NEGOTIATION.
- 7 - Now slowly turn one hand and link your fingers together and gently pull in opposite directions and TRUST that one hand will hold the other. Healthy relationships take TRUST.
- 8 - Let's try that all again – repeat the word after me!.....(then other options are to do it again with no words at all or a few more times getting faster to build some energy - depends on how well behaved the group is as to whether this will work well.)
- 9 - Thank You! Round of Applause! In the next dance, you'll see these hand movements. See if you can notice how they've been changed and what those changes might be intended to communicate.

PARTICIPATION ACTIVITY #2A - BACK TO BACK

Exercise #1: Back to Back

- 1 - There's a moment in this last dance that I'd like to ask the dancers to recreate once again.
- 2 - Can you sit back to back once again? Now try to get up on your own without changing your position. Hands out in front of you - and don't use them! Not so easy eh?
- 3 - Now try again and this time, see if you can work together to stand up without leaning forward or using your hands. Wow - that worked! Who would like to come up and try this?
- 4 - First start sitting back to back, place your feet firmly on the floor and close to your body. Press your backs together and lean back into your partner listening to how much effort is being used and seeing if you can use equal energy. Negotiate to find equal energy.

Exercise #2: Lean Away

- 5 - Now we are going to recreate a moment from the first dance...Stand with your feet close to your partners and holding each other's wrists...listening to your partner you both will lean back at the same time to counterbalance...once you are there, bend your knees to squat at the same speed...then come back up together
- 6- (Sometimes works to interview students by offering the mic individually for them afterward - how did that feel? what did you notice? what made that work? what were the challenges?)
- 7 - You can go ahead and make your way back to your seats. Let 's give them another round of applause.

CLOSING REMARKS

- 1 - Thank you (partner organization)... Again, we're from Gibney and we are dance organization with a resident dance company and committed to socially driven work like this assembly. We also have two studios in Manhattan where you can take dance classes, participant in workshops/trainings and see dance performances. We'd love to connect with you!
- 2 - Lastly, if there's something to take away from this assembly it is CHOICE. Each moment we have a CHOICE to tear each other down or build each other up. Sometimes we think that it's the really big choices that we make in our lives that define us. But what if it's actually all of those millions and millions of choices everyday that define our character and make us the people we are.
- 3 - We're not going to get this right away, just like the..(back to back or counterbalance) activity we just did. But know that it often takes time to feel easy and consistent.
- 4 - Our dancers practice situations like this everyday and that's why they made it look so easy. We are not expecting you to leave this assembly today as experts in relationships - it takes time to PRACTICE these ideas and become more and more successful at them. Just like we rehearse each day to get better at these dances, we all practice getting better at our relationships. Better at communication. Better at sensing one another's boundaries.
- 5 - We all have the power to make our own choices and to be LEADERS and UPSTANDERS in our classes, our schools, our families, our relationships - each of us creating the environments we want to see in the world.
- 6 - Let's make a pact today, that the next time we have the chance, we'll show support to our friends - the next time we have a chance, let's be patient and show respect - share it with your friends, your family. Let's keep this dialogue going and asking questions. Thank you for being here today! [applause]
- 7 - Gibney dancers and (insert partner organization name) will be hanging out afterwards if you want to ask us any questions. We're here for you!

FACILITATION SCRIPT WORKSHEET

WELCOME

CLOSING REMARKS

FACILITATION SCRIPT FOR COMMUNITY EDUCATORS

CONNECTIONS

(4th & 5th grade, talk about relationships in general; for high school, delve into the topic of IPV, and how to help a friend)

DATING VIOLENCE QUESTIONS

- What did you see in this dance?
- Who do you think was texting her?
- How did her reaction change as the texting became more frequent?
- How many of you have heard of dating abuse? Intimate partner violence? More commonly known as domestic violence?
 - Can anyone offer a definition of abuse?

INFO + STATISTICS

Dating abuse/intimate partner violence/teen dating violence/domestic violence is a repeated pattern of one person having power and control over the other.

PPC – pattern of power and control (not one time)

Ways this can happen is through different kinds of abuse:

- Mental/psychological
 - Not allowing your partner to hang out with friends
- Verbal
 - Insulting or putting someone down
- Physical
- Financial
 - Partner forces you to skip school and long-term effects
- Sexual (do not bring it up at elementary schools)
- Technological

(What are the different types of abuse you saw in this dance?)

ONE MORE DATING VIOLENCE QUESTION:

- Can [unhealthy action] ever be made to look romantic?
 - What else looks romantic but is actually unhealthy?

Pop culture example is looking at the Twilight series – we think Edward’s actions towards Bella are romantic and sweet, but he is technically stalking her when he watches her while she is sleeping...

WHO?

What age group do you think experiences abuse the most?

- Young people ages 16-24 experience the most dating abuse.
- Women and girls are affected the most by abuse. It can happen to ANYONE regardless of their gender, race, ethnicity, ability, sexual orientation, socio-economic status.
- Men can be victims of abuse and are less likely to report.
- More than half of trans and non-gender conforming folks reported experiencing IPV according to a 2015 study.
- Trans definition: a person who identifies their gender differently than the sex given at birth and NGC does not identify neither as a woman or man

WHO DO YOU TURN TO?

Who do you think young people are most likely to confide in?

- Parent? Teacher? Police? Friend?
- Young people are most likely

INTERVENTION + SOLUTIONS

How do you help a friend?

- Each person is an expert of their own life and life experiences.
- We are not there to fix the problem for our friend.
- Believe them, thank them for sharing and try to empower them by giving them choices for next steps: How can I help? What would make you feel safer? Be there for them. You can be confident with being silent and listening. Would you like to text Day One together?

ISOLATION

(With high school quickly cover bullying - safely helping the person being bullied, and get to the technology piece quicker)

BULLYING

- What did you see?
- How did it start?
- How did it end?

It can take ONE person to start bullying, it can take ONE person to end it.
Upstander chooses to act in the hopes to stop the bullying.

Raise your hand if you've ever seen someone bullied.

Raise your hand if you saw someone being bullied, but didn't do anything about it.

Raise your hand if you saw someone being bullied and did something to stop it.

Why don't we do anything when we see bullying?

What can we do to stop bullying when we see it?

- Sometimes it is safer and more productive to focus on the person being bullied rather than the bully/abuser.
- Ask them how they are feeling and if you can offer help.
- Engage them in a conversation.
- Listen, believe them when they tell you what is going on with them.
- Tell an adult with their permission.

MIDDLE AND HIGH SCHOOL ONLY:

Why do you think we talk about bullying in an assembly about healthy relationships?

- Bullying is more prevalent in MS than high school. When young people enter high school, bullying goes down and TDV goes up as dating increases
- When we talk about "relationships", this also encompasses different kinds of relationships with our parents, siblings, friends, teachers, etc.

TECH (FOR MIDDLE SCHOOL / HIGH SCHOOL ONLY)

Raise your hand if you have Instagram, Snapchat, Facebook, etc.

Raise your hand if you've seen fight videos or funny memes about people.

- If you've seen it, that means people are sharing it.
- What we forget is that those videos and pictures are REAL people and sometimes it's easier to forget in the digital world that we could actually be hurting someone real. If we're sharing it, we are participating in a form of bullying.

SAFE SEXTING (HIGH SCHOOL)

It is illegal to share or threaten to share an intimate photo of someone without their consent. Once it's shared, there is no way to retract it.

Safe texting tips:

- Pose the question back to the students: "If you have a friend that is sexting, what advice would you give them to be safe?" (note that we are not referencing them sexting, we are posing this around if you know someone who sexts)
- No face, no identifiable body parts (no tattoos, birth marks, etc...)
- Don't take it with a background that's recognizable (in front of a poster in your room)

BOUNDARIES

(For 4th & 5th grade, speak about relationships in general - don't do the dating relationship intimacy spectrum activity, and tie the concept of consent to consent slips)

BOUNDARY DEFINITION QUESTIONS

- What did you see?
- What is a boundary?
 - Definition: a set of limits we set to indicate to others what is acceptable and unacceptable

INTIMACY SPECTRUM ACTIVITY

Based on the dance, we saw the dancers greet each other in different ways. How intimate is it for you, 10 being the highest and 1 being the lowest to:

- Hand shake
- Fist bump
- Hug
- Kiss on the cheek

(There are also differences that are 'normal' to one culture and can be more or less intimate for another person.)

In a dating relationship, how intimate are the following activities:

- Holding someone's hand?
- Cuddling?
- Facetiming?
- Going on a date with someone?

- Are boundaries fixed or can they change?

Boundaries can shift and change with different people and from moment to moment. I might have a different boundary with one of my friends than with my coworker. Just because I said yes to something at one point doesn't mean that I will feel comfortable saying yes to it every time.

COMMUNICATION

- When did you see a boundary crossed and what happened?
 - We can take it personally when we get rejected, but it's not about us. It's recognizing and acknowledging what another person needs and what their boundaries are.
- How can we know someone else's boundaries?
- What if you communicated using non-verbal signals?
 - Body language
 - Facial expressions
 - Movement towards/away
 - Note that it's different for different people
- What do you do if someone isn't sure about another person's interest?
 - Check in!
- What is consent?
- Consent is FRIES
 - F – Freely Given (Not pressured, not under the influence)
 - R – Reversible (You can change your mind at any time)
 - I – Informed (Be honest – all information is given understood)
 - E – Enthusiastic (Excited and into it!)
 - S – Specific (Saying yes to one thing doesn't mean saying yes to it all)
- Yes = Yes
- The absence of "no" does not mean yes.
- If you don't know, it's a "no".

HEALTHY RELATIONSHIPS

- What are core components of HR?
 - Trust, respect, equity, communication, negotiation, balance, intimacy
- HR are not easy, but take practice and hard work.

SIDE BY SIDE

(For 4th & 5th grade, talk about relationships in general; with high school emphasize the difference between unhealthy and abusive and why someone wouldn't leave)

HEALTHY RELATIONSHIPS

- What did you see?
- Was the HR always perfect?
- Did you see the moment when they were back-to-back trying to stand up?
- Did you see the moment when one dancer stopped the other from continuing on?
 - What is consent?
Definition: permission, freely given
 - What is a boundary?
Definition: limits we set to indicate to others what is acceptable and unacceptable
- What are characteristics of a HR?
 - Healthy communication is key.
How were they communicating?
- What about jealousy? Is jealousy a healthy or unhealthy characteristic? Why?

RESPECT

- Definition: treat others the way THEY want to be treated
- How do we know how they want to be treated? ASK THEM – Communicate!
- Ex: I like bacon/egg/cheese sandwiches for breakfast. If I know my friend is vegetarian, and I get them a bacon egg cheese sandwich because I like it, is that respecting them?

UNHEALTHY VS ABUSIVE RELATIONSHIPS

The difference between an unhealthy and abusive relationship:

- An abusive relationship is very one-sided. There is a continual and repeated pattern of one person always establishing and maintaining power and control over the other person through different kinds of abuses.
- An unhealthy relationship is when both people may exhibit unhealthy behaviors towards each other, but the power/control in the relationship is equal or fluid.

All abusive relationships are unhealthy, but not all unhealthy relationships are abusive.

- Why wouldn't someone leave an abusive relationship?
Example answers: not always bad, love, shame from leaving, isolation, financial constraints, fear, family.

SCENARIOS ACTIVITY HIGH SCHOOL ONLY (OPTIONAL)

Students will give a thumbs up for "healthy", thumbs middle for "depends" and thumbs down for "unhealthy" based on what they think about the scenarios:

- You walk away from the room and your partner checks your cell phone while you are gone.
- A and B are watching TV together. A's parents are out of town. A pressures B to sleep over but B doesn't want to. A tells B that they will break-up unless B stays overnight. A is angry with B.
- Your partner uses text message to avoid confrontation when arguing.

FACILITATION TIPS

BEFORE THE ASSEMBLY

- Pay attention to the roles of the dancers when casting email goes out and during the assembly (Watch the dances during, things might be different!)
- Review the assembly talkback sheet before the assembly (even on the train!)
- Arrive on time and make sure that there is a check-in meeting with everyone

GENERAL

- Use the assembly talkback sheet as a guide but be flexible!
- Build facilitation skill and 'muscle' just like dancing
- Know that everyone is rooting for you

FACILITATION TOOLS

- Have a conversational tone but a bit slower and make sure to project - you are never as loud as you think you are
- Repeat the point or question that the student makes so that everyone hears it
- Know that if you miss a point, you or your partner is there and can bring it up on the next section
- Watch the other actionists for time keeping as well as questions in the room
- Practice using 'corners' to remember talking points
- If it's a large group, pose questions that everyone can engage with or be clear about how many responses we will hear from (e.g. let's hear from 2 more people.)
- Reference the next section as recap at the end

BIG PICTURE

- Remembering the 'why' to ground the experience
- Acknowledge the larger power structures and systemic oppression if anyone brings it up (example: racism)
- Use additional emphasis on important vocabulary words or relevant distinctions/relationships between ideas
- Take a breath after impactful phrases (let it ring!)

AGE-APPROPRIATE/YOUTH-CENTERED

- Be mindful that we are guests in the school space
- Young people's behavior is often misunderstood - see past the stereotypes and stay open to the present moment
- They are working hard to figure out their identities - just as we are - how we all identify and present in the world impacts all of our experiences
- Sometimes teenagers are noisy when they are actively processing what has just been said or presented
- Ask them to redirect that passion - rather than asking them to simply be quiet
- You never know what anyone is going through



HANDS ARE FOR HOLDING™

RESOURCES

The National Core Arts Standards (NCAS) in Dance

www.nationalartsstandards.org

The National Domestic Violence Hotline

www.thehotline.org

Hands Are For Holding™ Dance Videos

www.vimeo.com/showcase/6086417

Password: HAFH

For private use only. Please do not share link publicly.

Planned Parenthood: *Understanding consent is as easy as FRIES*

www.plannedparenthood.tumblr.com/post/148506806862/understanding-consent-is-as-easy-as-fries-consent

[post/148506806862/understanding-consent-is-as-easy-as-fries-consent](http://www.plannedparenthood.tumblr.com/post/148506806862/understanding-consent-is-as-easy-as-fries-consent)

CONTACT

For further questions on Hands Are for Holding or Gibney's Community Action, please contact Yasemin Ozumerzifon at yasemin@gibneydance.org

Sign Up for Gibney's Community Action Newsletter at gibneydance.org

