

A STUDY GUIDE FOR

THE GRAY

*A play about sexual assault
inspired by interviews with the
Los Angeles college community*

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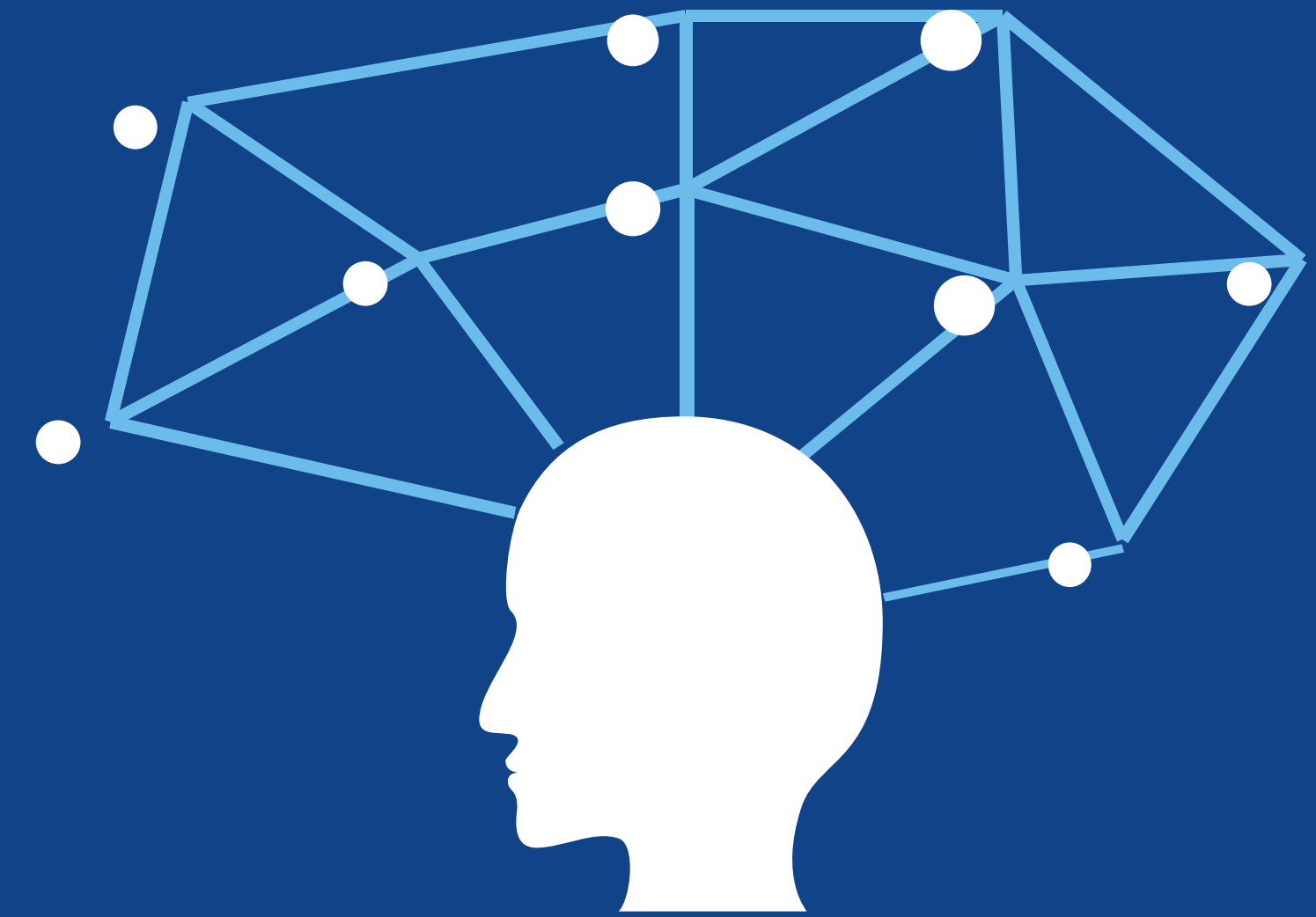
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What is THE GRAY and how do I use it?

THE GRAY is a **20-minute theater script** that tackles the issues of **sexual assault, consent, bystander intervention, rape myths, trauma, and the road to justice**. The script was inspired by interviews with college students, professors, Title IX coordinators, advocates, lawyers, police officers, psychologists, athletes, and health professionals. The goal of THE GRAY is to spark a dialogue about the topic of sexual violence and empower community members to affect change.

This play is **designed to fit into any college environment**, from a casual script reading in classroom setting to a fully mounted production on a stage. We encourage schools to personalize elements of it in order to suit the needs and character of their unique community.

An important element of this project is the **pairing of the script with a discussion** about the content of the play. Our digital toolkit and this study guide offer **suggestions for leading a productive dialogue from an informed place, with the goal of educating and brainstorming actionable solutions**.



TERMINOLOGY 101

DEFINITIONS MAY VARY FROM STATE TO STATE



Sexual Violence

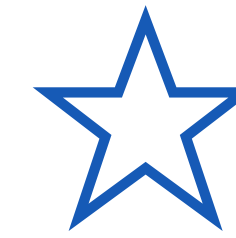
A system of oppression which makes people feel vulnerable about or in connection to their bodies in an emotional, psychological, and/or physical manner. This involves a spectrum of behaviors that may be completed or attempted, and is inclusive of sexual harassment, sexual assault and rape.

(Paraphrased from the CDC/ [Olivia Krishnaswami](#), TEDxBatesCollege talk "Rethinking Sexual Violence" in 2014 & adapted for The Talk Project.)



Sexual Assault

Any unwanted sexual contact or behavior, including fondling and molestation, that occurs without the explicit consent of the victim. (RAINN)

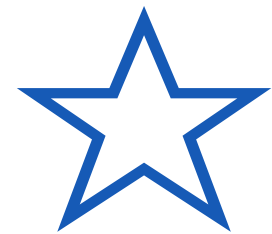


Rape

Rape is a form of sexual assault, but not all sexual assault is rape. Any sexual penetration, however slight, is sufficient to constitute rape. In California, all forms of non-consensual sexual assault may be considered rape, including oral, anal and vaginal. (RAINN)

TERMINOLOGY 101

DEFINITIONS MAY VARY FROM STATE TO STATE



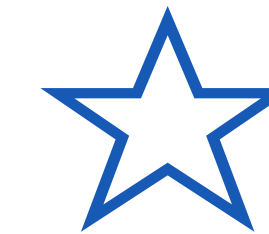
Inability to Consent

A freely given agreement to have sexual intercourse or sexual contact could not occur because of the victim's age, illness, mental or physical disability; being asleep or unconscious; or being too intoxicated (e.g. incapacitation, lack of consciousness, or lack of awareness) through their voluntary or involuntary use of alcohol or drugs. (CDC)



Inability to Refuse

Disagreement to engage in a sexual act was precluded because of the use or possession of guns or other non-bodily weapons; or due to physical violence, threats of physical violence, intimidation or pressure; or misuse of authority. (CDC)



Sexual Harassment

Any expression or behavior that can be interpreted to be sexual in nature and is unwelcome by the recipient. (Harvard)



What is consent?

Words or overt actions by a person who is legally or functionally competent to give informed approval, indicating a freely given agreement to have sexual intercourse or sexual contact. (CDC)

- Consent is voluntary, mutual, and can be withdrawn at any time.
- Past consent does not mean current or future consent.
- There is no consent when there is force, intimidation, or coercion.
- There is no consent if a person is mentally or physical incapacitated or impaired because one cannot understand the fact, nature or extent of the sexual situation.

Remember that if you have to convince someone to have sex, you are doing it wrong. Consent is an active and verbal “Yes.” If your partner says no, maybe, or is unsure, then do not press forward.



Language Considerations

- Instead of “sex scandal” or saying “sex” or “intercourse” as a euphemism for rape or sexual assault, say “sexual violence; sexual assault; sexual abuse; rape.”
- Instead of “engaged in,” say “was forced to.”
- Instead of “perform oral sex,” say “forced oral and genital contact.”
- Instead of “accuser,” say “alleged victim; victim, survivor (if perpetrator convicted)”
- Instead of “accused,” say “alleged perpetrator” or if convicted, “perpetrator.”
- Instead of “fondle,” say “grope; unwanted sexual contact; unwanted touching.”

THIS OR THAT

VICTIM VS. SURVIVOR

According to RAINN, both terms are applicable. ***Your best bet is to ask for an individual's preference.***

The term “victim” is often used when referring to someone recently affected by sexual violence, when discussing a particular crime, or when referring to aspects of the criminal justice system.

On the flip side, the term “survivor” often refers to someone who has gone through the recovery process.

DATE RAPE VS. RAPE

Try to avoid using terms such as “date rape” or “acquaintance rape” because they lead to confusion by implying that “date rape” is somehow different or less serious than rape. Instead, RAINN suggests that you instead name the crime, followed by information about the perpetrator. For example, you could say that a person was “sexually assaulted by an intimate partner.”



Bystander Intervention

A bystander is a person who is present when an event takes place but isn't directly involved. By taking action, you are doing your part in changing social norms.

Take actions that will not put you in harm's way, and you can be C.A.P.E.D.

CREATE A DISTRACTION – do what you can to interrupt the situation, in order to give the person at risk a chance to get to a safe place.

ASK DIRECTLY – for example, “Would you like me to stay with you?” “Is everything okay here?”

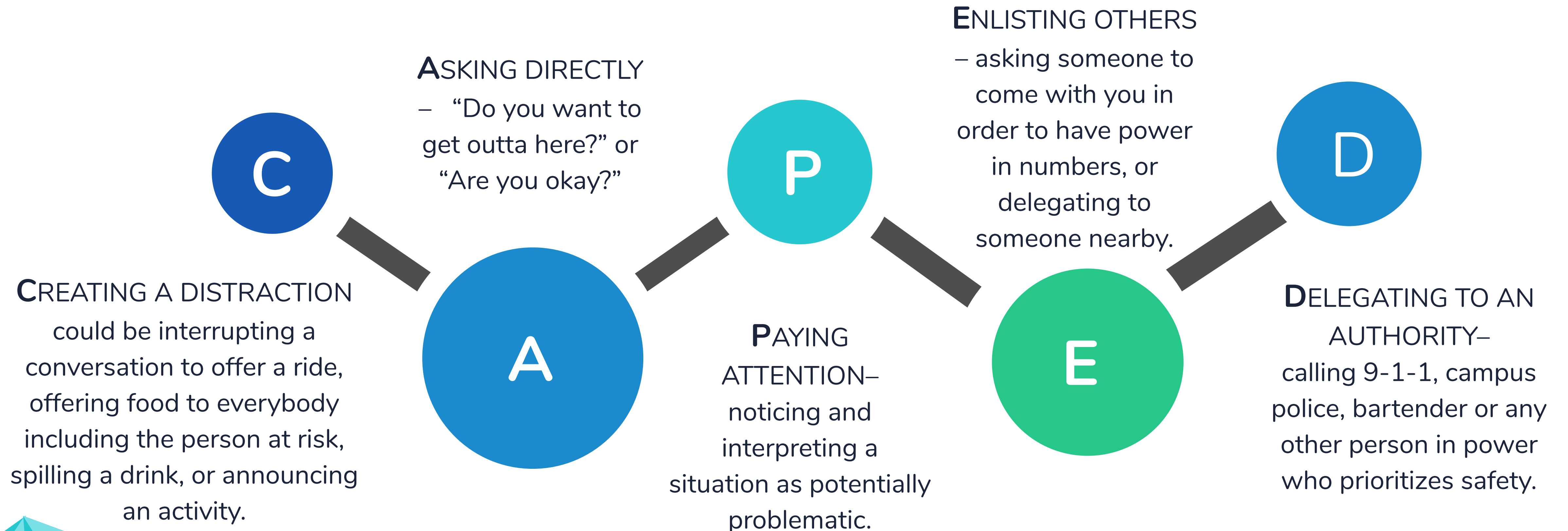
PAY ATTENTION– noticing and interpreting a situation as potentially problematic is the first step. Be aware of your surroundings, and err on the side of caution by investigating. Keep an eye on someone who has had too much to drink, or if someone is deliberately trying to isolate or intoxicate someone else.

ENLIST OTHERS – you don't have to approach a situation alone. Feel free to ask someone to come with you or ask someone else to intervene in your place.

DELEGATE TO AN AUTHORITY – talk to a security guard, campus police, bartender or other employee who will have safety in their best interest. Don't hesitate to call 9-1-1.

What can one person do?

In the moment, you don't have to be a hero or step out of your comfort zone in order to make a giant difference in preventing a sexual assault.



Other Ways to Make a Difference

Like Bianca, you can impact
others by telling your
personal story.

- ✓ Call out rape jokes or sexist comments as unfunny and inappropriate.
- ✓ Speak up and articulate how victim-blaming is harmful.
- ✓ Teach children of all genders about consent.
- ✓ Challenge the definition of masculinity.
- ✓ Reevaluate how you talk about women.
- ✓ Think critically about how you absorb the media.
- ✓ Advocate for policy changes that support survivors, from reporting guidelines to legislation.
- ✓ Check your own biases by considering how you view those accused of rape.

BIANCA: College freshman and dance major who is very outgoing and popular, but when she is assaulted at a party, her world changes overnight.

SUSANNA: College freshman and engineering major who has been friends with Bianca most of their lives. When Bianca is raped, Susanna doesn't know how to help.

TOMER: College sophomore and dance major who is a new but very close friend of Bianca. Tomer leaves Bianca alone at a party, a decision he regrets after he learns that she was raped that night.

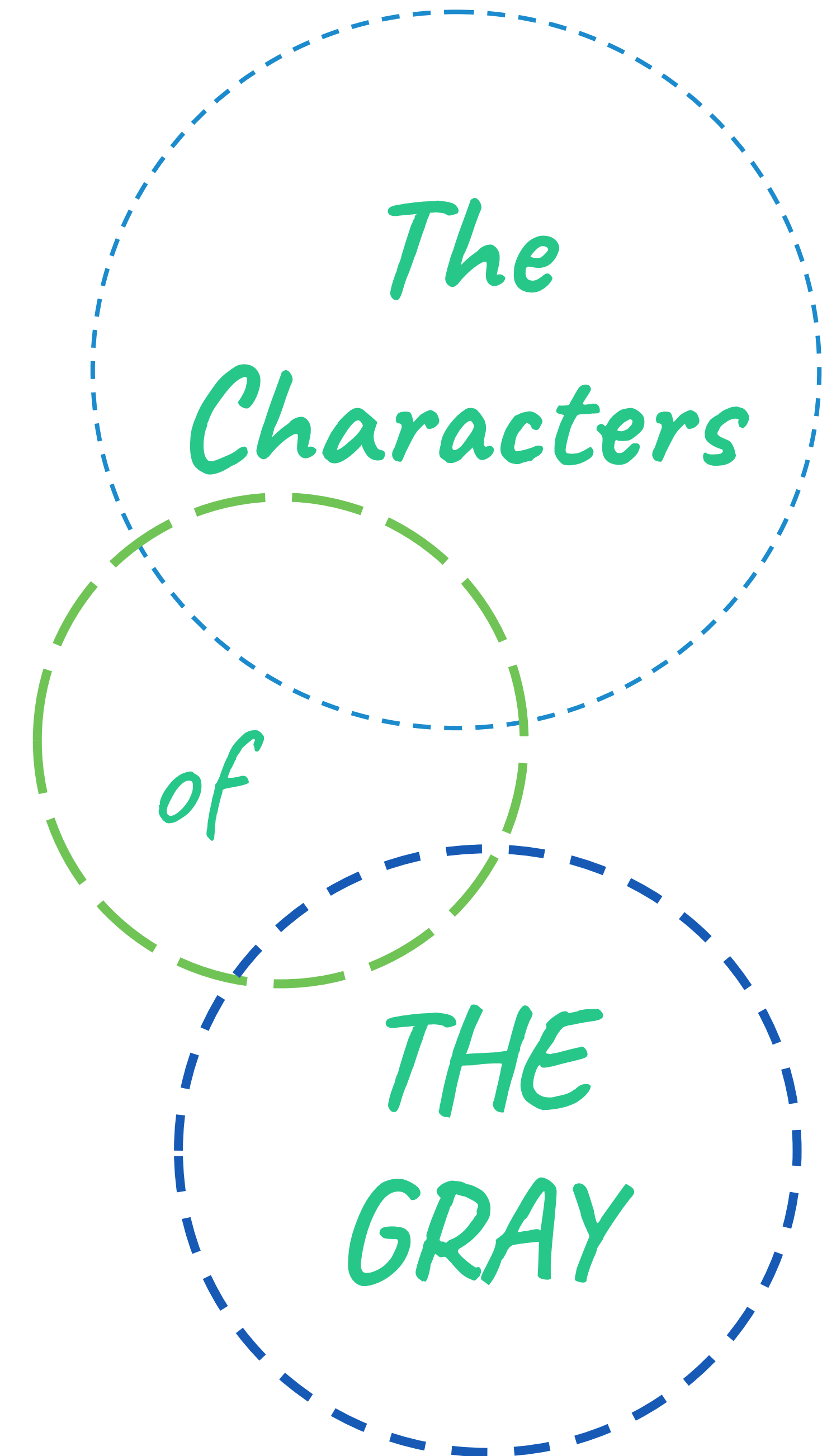
CHASE: College sophomore and member of marching band who is a friend of Tomer's. He wants to be more than friends with Bianca, but the feeling is unreciprocated. Chase finds himself alone with a drunk Bianca.

MONICA FRENCH: The Title IX Coordinator at Los Angeles University. Susanna and Tomer turn to her for help.

LAWYER: A pro-bono private counsel who takes on Bianca's case.

INVESTIGATOR: A neutral investigator employed by Los Angeles University to look into Bianca's report of sexual assault.

CHORUS MEMBERS: A cacophony of the diverse voices of students and members of the community. Include as many or as few as you see fit.



Breaking Down THE GRAY: Scene by Scene Synopsis

Preamble

We see Bianca and Chase in silhouette as we hear a variety of voices talk and gossip about a reported rape on campus. The voices include the Chorus, Susanna, Tomer, and Chase.

Scene 1

The morning after: Biana wakes up in Chase's bed. As she gets dressed to leave, she and Chase recall the night before. It's clear that she doesn't remember much, but Chase remembers everything. He thinks they had a great time together, but Bianca isn't so sure.

Scene 2

In their dorm room, Susanna scrolls through Tinder, while Bianca tries to recover from her hangover. Bianca tells Susanna that she woke up in Chase's bed. Susanna is happy for her, at first. Tomer arrives to pick up Bianca for dance class. As the three break down what happened, Bianca flashes back to the night before, confident that she hadn't wanted to have sex with Chase. They brainstorm how to proceed, and Bianca decides to do nothing.

Breaking Down THE GRAY: Scene by Scene Synopsis

Scene 3

Students attend a consent workshop. Monica French, the school's Title IX Coordinator struggles to lead a meaningful discussion. Afterwards, Susanna and Tomer confide in her, admitting that their friend has been raped. French offers options that a student has if they've been assaulted. After French leaves, Tomer confronts a defensive Chase.

Scene 4

Susanna and Tomer confess to Bianca that they've spoken to French. Bianca is angry that they've chosen to take matters into their own hands without her permission. Her agency has once again been taken away.

Scene 5

Bianca is surrounded by French, the investigator, her lawyer, her friends, Chase, and the Chorus. Bianca finally shares her story. She is joined by a Chorus of other survivors as the play ends.



THE EFFECT OF TRAUMA ON BIANCA by Kate Watson, M.A., Ed.M., DrPHc

Bianca has gone through an experience that was **violating, threatening, and disempowering**. Under those conditions, it is quite common for people to experience symptoms of trauma. **Unlike mental illness, trauma is considered a *normal* response to *abnormal* events. It's how anyone would respond in Bianca's shoes.**

The dialogue hints that Bianca may be demonstrating symptoms from the **three categories of trauma: hyperarousal, intrusion, and restriction**. **Hyperarousal** occurs when a person is “on-edge” and under constant worry about a future threat. It may, for example, be the reason for her nausea. **Intrusion** occurs when a person relives the traumatic event. In Bianca's case, she was recalling things that she heard and saw around the time of her traumatic event (i.e. the “Despacito” song, for example). Finally, **restriction** occurs when a person forgets (or attempts to forget) the event. Oftentimes, this presents as a numbing of painful memories. Bianca's moments of restriction may have been subtle, but she certainly avoiding Chase's phone calls and wished for the event to “blow over.” Unfortunately, **some people in Bianca's shoes will have no memory of the event at all**, and others will try to block pain using drugs and alcohol.

Several well-meaning people in Bianca's life tried to help, but few of them went about it in a way that is empowering. She had compassionate friends trying to tell her what to do while the lawyers, investigators, and Title IX coordinator required Bianca to tell and retell her story, which is potentially re-traumatizing for a survivor of sexual violence. Every time Bianca had to retell her story, she had to relive it yet again. It's like another jab in her wound.

WHAT IS TRAUMA?

The first thing to note about trauma is that you should not hold expectations on who will or will not have experienced trauma.

Trauma can happen to anyone at any time. Similarly, something that was a traumatic event to one person, e.g. a car crash, could be not traumatic to another person. Therefore, if someone tells you about a difficult event in their life do not try to label it as being traumatic because doing so is a very personal decision, e.g. “that sounds traumatic”.

Becoming “trauma-informed” means recognizing that people often have many different types of trauma in their lives.

People who have been traumatized need support and understanding from those around them. Often, trauma survivors can be re-traumatized by well-meaning caregivers and community service providers.

TRAUMA INFORMED CARE

There are different ways to react to noticeable symptoms of trauma, some better than others. Meeting panic with panic is not the best solution. There is no best way to respond, as every trauma survivor will have different coping methods.



BEST PRACTICES FOR TRAUMA INFORMED CARE

First and foremost, stay calm. Ask beforehand if you may talk about the way you can help them most if they have a trauma response.

1. Touch

- a. **Do not touch them unless specifically asked to do so.** Often human contact can worsen the trauma response.
- b. Give them room. Do not be too close to them unless asked to do so. Giving them space can make them feel more safe.

2. Grounding Exercises

- a. Breathing: 4-7-8 breathing technique. Breathe in for 4 seconds, hold for 7 seconds, breath out for 8 seconds.
- b. Guided relaxation: Describe in detail (using all of the senses) a calming scene such as the beach or the mountains
- c. Happy memories: Ask them to describe one of their happiest memories. Ask questions to help keep their mind on that memory, instead of a past trauma.

3. Remind them they are safe.

4. After they have shown signs of being triggered by a certain line of questioning, do not keep on that subject.

5. Do not try to relate to their experience.

- a. You likely do not have an experience like theirs. You do not want to label their experience or put it in a specific category.
- b. If they ask if you have experiences of your own you can start by stating “Obviously, what I have experienced is entirely different than your situation; but, I was in a situation where...”
- c. **Do not offer advice.** You are (likely) not a trained medical professional. You do not want to offer advice that is incorrect or ends up not working. If they ask, you can say “What I would do if I were in your position...”



THE STORY COLLECTION PROCESS

BY KATIE COFIELD, CO-FOUNDER OF THE LADYPARTS COLLECTIVE AND DIRECTOR OF OUTREACH

Starting Out

Hi! Katie here. I want to tell you a bit about **how we looked to our community to create a realistic and truthful play..** We used several companies' methods of story gathering, including **Ping Chong + Company** and **Cornerstone Theatre Company** to create our own unique plan for each **"Story Circle."**

Each circle was typically made up of a small community of people with something in common— alumni of the same university, etc. We always started with **something to make us all feel connected and safe**— like a hand raising exercise! "Raise your hand if you agree-- I hate cilantro. I love cilantro. I am from Los Angeles.", for example.

Middle Ground & On

We continued with exercises designed to help people feel comfortable **talking about their experiences while finding common ground.**

While facilitating these kinds of groups, **I look for clues, or threads, and then I see if I can gently tug on them** to get to what's underneath an interesting statement, or an intonation of a phrase.

What I know from my experience in doing this for many years and with many groups is that **most people want to tell their story!** Giving them **trust in the group**, a good facilitator allows them to do just that.

Distilling & More Listening

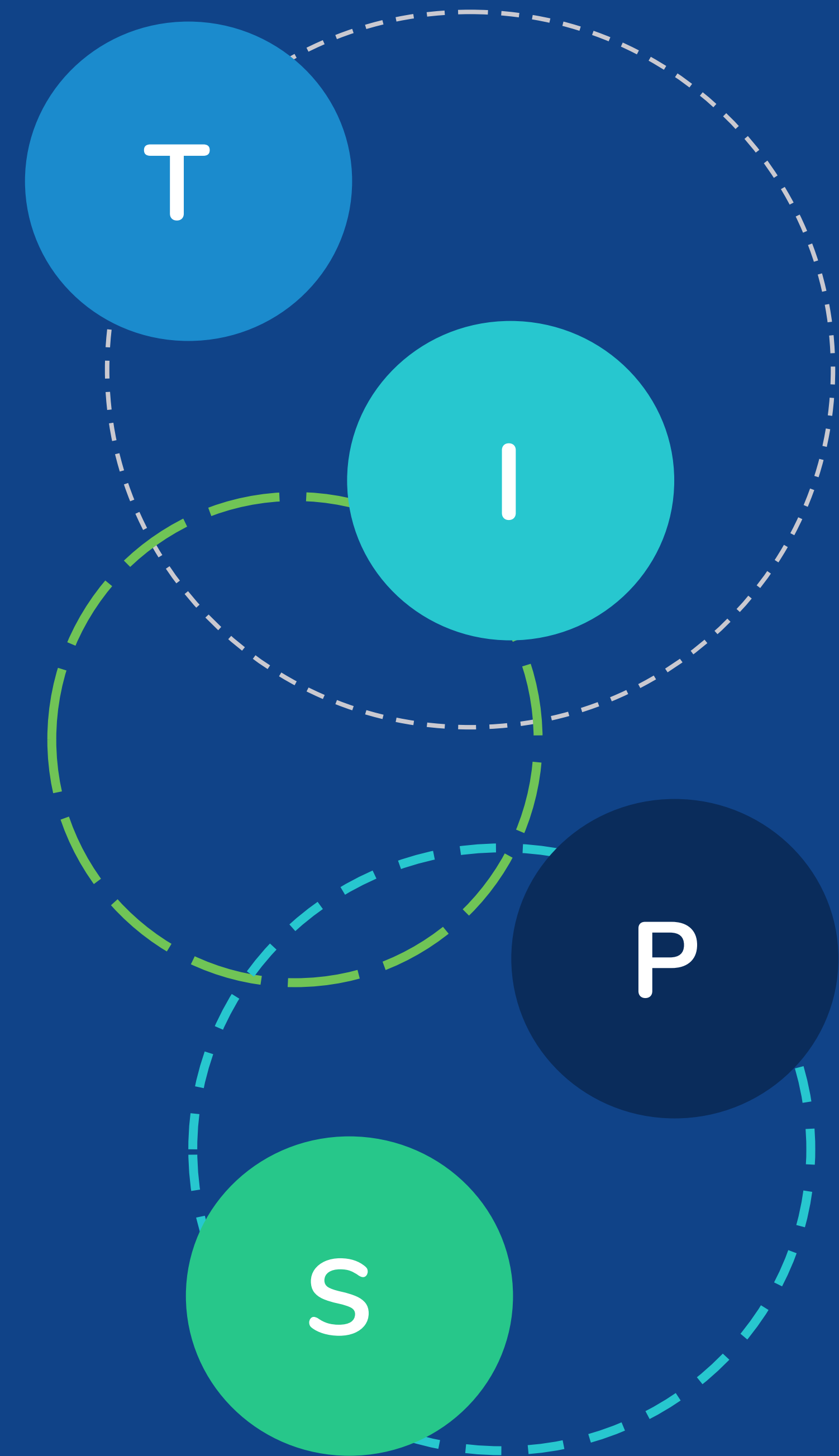
After we collected stories, we used them to flavor the script, rather than to put on stage verbatim. **We always ask permission** at the story gathering events to use the stories and **if someone says no, it does not go in the play. Period.** Occasionally a phrase that really stands out will make it into a line just as it was spoken in a story circle.

Once we had our script, we did as many **feedback sessions** as possible, in the form of internal and community readings. We gave a brief introduction to our creation methods, and reminded that audience that they were the experts-- that we were there to listen to them, rather than to explain or defend our work. **Our feedback sessions were really mini story circles.** We listened, said thank you, and grew from there!



Want to try a story circle in your community?

- In designing the event, think about **what surrounds a topic rather than just the topic itself**. For us, in looking at sexual assault, I used story circles to address relationships, college experiences, home life and backgrounds, dating online and in person, trust in friends, awareness and feelings of safety in the places we spend a lot of time.
- Usually, I am an outsider, so I remind participants that **they are the experts on their lived experience**, collectively and individually.
- I try to be the lowest person in the room. If everyone is seated, I crouch. If everyone is crouching I lay down on the floor. It seems strange maybe, but the **participants deserve to be lifted up** and this helps create an empowered space for them.
- **Sit in a circle together when seated**. Always. Even if folks are not actively participating. This is my one exception to the “be the lowest in the room” mantra.
- Food and drinks are amazing community builders. I mean, **YUMMMM**, right?.
- Expressing **gratitude** when people share is crucial! However, expressing opinions on what they say is verboten. Practice **empathetic and non reactive listening**.
- **Follow up!** Often people want to tell you more, but maybe not in a group setting.
- Having a foot in the door person is key. It **builds trust** when someone within a community vouches for the facilitator.



The Writing Process By Jenapher Zheng, Director of Script Development

I joined the LPC in 2016, after we had already gathered our stories and interviews from the community and were just starting to put our working script together. **Our writing process was high collaborative and involved many people.** We worked from the general to the specific, narrowing down the number of main writers as the script progressed..

We started this production process by highlighting the themes we wanted to address in the script, then creating characters we wanted in the story world. While the theme of sexual assault on college campuses remained constant throughout our work, **the characters' personalities changed drastically with each iteration of the script.** A major concern of ours was a high level of agency and believability for our characters, so that the subject of sexual assault would be neither stereotyped nor trivialized. The sexual crime perpetrator in our script, Chase, once existed as a symbolic shadow on stage. We realized it would be more beneficial for the audience to see reality: most rapists aren't a "man in the alleyway with the knife". **Refining these characters was extremely illuminating and challenged our own assumptions** about rape culture.

In the beginning months, there would be a dozen LPC members meeting in person or through Zoom video chat to discuss and offer changes to our working story outline. We would write together in the room and edit as we went along. It soon became clear **we needed to expedite our process by having a smaller group of writers move the script forward.** That group was Lori Erickson, Liz Femi, Nayna Agrawal, Limor Hakim, and Katie Cofield. Eventually, we distilled the writing group into a smaller circle of writers consisting of myself, Toni Hull, and Erika Company. **I would assign each writer a particular scene to take on for the week,** and we would meet to edit and discuss changes we wanted to implement. **Finally, our working script was born!**

After our **public readings** at the Wallis and at Moorpark College, Toni and Erika made final **changes to the script as a response to the feedback we received.** Then, voila! Over two years of writing and rewriting, multiple ideas contributed by multiple people materialized in the script we have today. This feat is proof that **collaborative storytelling is both possible and vital,** especially for topics such as this.

TITLE IX:

A TIMELINE

1964-1981

1964 - Title VII of the Civil Rights Act of 1964 passes, prohibiting employment discrimination on the basis of race, color, religion, sex, or national origin. This laid the groundwork for Title IX.

1970 - Two congresswomen used their platform to point out discrimination against women in higher education: Rep. Martha Griffiths (D-MI) gave a speech on the floor of the house, and Rep. Edith Green (D-OR) held hearings in order to investigate the issue. The result of which was a new document.

1972 - President Richard Nixon signs the Title IX of the Education Amendments of 1972 into law, with the final version including an exemption for religious institutions. It declared that "no person of the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any educational program or activity receiving Federal financial assistance."

1977 - The first judicial acknowledgement that sexual harassment qualifies as a form of sex discrimination. Shortly thereafter that same year, Alexander v. Yale University became the first case heard in which sexual harassment was in violation of Title IX. The plaintiffs lost the case, but the fact that it was heard proved monumental.

1980 - Equal Employment Opportunity Commission provided guidelines that break down what constitutes sexual harassment. The "quid pro quo" demand of sex in exchange for favorable treatment and the creation of a hostile environment that interferes with the ability to work.

1981 - After the National Advisory Council on Women's Educational Programs pressed for sexual harassment to be added as a prohibited act that falls under Title IX, the Office of Civil Rights declared a policy memorandum stating that "sexual harassment consists of verbal or physical conduct of a sexual nature, imposed on the basis of sex, by an employee or agent that denies, limits, provides different, or conditions the provision of aid, benefits, services or treatment protected under Title IX.

TITLE IX:

A TIMELINE

1984-1999

1984 - Grove City v. Bell narrowed the enforcement of Title IX to only the specific departments of an institution that receive Federal funding. This eliminated women's athletics from protection, since they do not receive Federal funding, and several institutions ended their women's athletics programs.

1988 - Despite a veto by President Ronald Reagan, Congress created the Civil Rights Restoration Act which stated that discrimination is prohibited throughout the entire institution if any part of that institution receives Federal funding. This overturned the outcome of Grove City v. Bell.

1989 - In Brougher v. University of Pittsburgh, a federal court rejected the notion that an "environment of harassment" applies to educational institutions after a student sued her school for neglecting to respond to her complaints about sexual abuse by her professor.

1990 - The Clery Act amended federal financial aid laws to require all postsecondary institutions to disclose campus crime statistics and security information.

1991 - The Clarence Thomas hearings start a national conversation about what constitutes sexual harassment.

1992 - Franklin v. Gwinnett County Schools determined that an individual victim can be awarded monetary damages under Title IX, and that a school district can be held accountable for the actions of a predatory employee.

1994 - Violence Against Women Act (VAWA) made grants available to higher education institutions that work towards reducing crime against women, and created federal legal definitions of domestic violence, dating violence, sexual assault and stalking.

1999 - Davis v. Monroe County Board of Education found that schools can be held liable for monetary damages for student-on-student harassment in which the behavior is "so severe, pervasive and objectionably offensive that it can be said to deprive victims of access to the educational opportunities or benefits provided by the school." (AAUP)

TITLE IX: *A TIMELINE* 2001-2014

2001 - The court confirmed that it uses the same definition of a "hostile work environment" that has been used by the Office of Civil Rights, but a series of lawsuits navigated the fine line between overly broad anti-harassment and an infringement of First Amendment rights. The Office of Civil Rights released Revised Sexual Harassment Guidance which clarified that Title IX enforcement should not be interpreted in ways that violate academic freedom or free speech.

2011 - The "Dear Colleague" letter released this year offered a broad definition of sexual harassment under Title IX to include a range between sexual violence (including rape, sexual assault, sexual battery and sexual coercion) to a hostile environment based on speech, and it acknowledged that sexual harassment and violence are two distinctive concepts. It also acknowledged the importance of balancing the Title IX rights afforded to a complainant with the right to due process for all parties involved, and it lowered the expectation of "clear and convincing" evidence to a "preponderance of evidence."

2013 - The Campus Saves Act dictates that most higher educational institutions must educate faculty, staff and students about the prevention of rape, acquaintance rape, domestic violence, stalking, dating violence and sexual assault.

2014 - A survey by Missouri Senator Claire McCaskill determined that one in five U.S. colleges neglected to provide faculty and staff with training about how to respond to victims of sexual assault and 31% of schools lacked any kind of sexual assault prevention training for students (Lauerman).

2014 - This year, the Office of Civil Rights announced that it would investigate 55 colleges and universities for Title IX violations. The White House established a Task Force to Protect Students from Sexual Assault and tasked the Center for Disease Control with organizing a panel of experts "in an effort to identify emerging, promising practices to prevent sexual violence on U.S. college and university campuses."

TITLE

IX:

A TIMELINE

2015-Today

2015 - The number of investigations by the Office of Civil Rights increases to 130. A survey at University of Southern California determined that 29.7% of female undergraduate students and 6.8% of male undergraduate students reported experiencing sexual assault or misconduct since enrollment. Approximately 45% of the USC survey participants had little to no knowledge about the resources that USC provides, including where to get help or how to make a report (Carry and Quick).

2016 - By March, the number of investigations by the Office of Civil Rights increases to 169.

2017 - In February, the University of California system released 113 records of final reports across their 10 campuses, spanning a period between January 2013 and April 2016. Three quarters of the cases involved were against university staff, and one quarter involved faculty. More than half were made by staff, while 35% were made by students (Schafer, et al.).

2017 - Under Education Secretary Betsy DeVos, the Education Department released a "Q&A on Campus Sexual Misconduct" that eliminated changes made to Title IX in 2011 and 2014, giving institutions more discretion around the evidentiary standards for misconduct and eradicating time restrictions around when investigations must take place. These interim guidelines also established appeals process, informal solutions such as mediation, and language to protect the accused party.

2018 - The Department of Education is expected to release new proposed guidance under Title IX this spring.

For more information about Title IX, check out: <https://www.aaup.org/file/TitleIXreport.pdf>

IF YOU HAVE BEEN RAPED, YOU HAVE FOUR OPTIONS:

1. **GO TO THE POLICE:** The police will conduct an investigation, which may include a rape kit and interviews with all parties involved and any witnesses. You will likely have to tell your story multiple times to different people. If the police feel they have enough evidence, they will turn the case over to the District Attorney.. The D.A. will then decide whether to charge the alleged perpetrator with a crime. The charges may be rape, or a different crime, depending on what the D.A. believes the evidence will prove . You may go to trial, or the prosecutor may offer the alleged perpetrator a plea bargain. The punishment for the crime varies by case, but may include jail time, parole and/or probation, as well as registering as a sex offender.
2. **TAKE YOUR CASE TO CIVIL COURT:** If you take your case to civil court, you choose what you ask for. You can ask for monetary damages and/or a restraining order. Your alleged perpetrator will not be charged criminally and won't go to prison. You hire your own attorney to represent you or you can represent yourself. The jury will decide if you should be awarded the damages that you seek.
3. **GO TO YOUR TITLE IX COORDINATOR:** The school will assign an investigator. They will interview you, Chase, witnesses at the party, and look at your social media accounts. When the investigation is done, there will be an administrative hearing. If the school finds it more likely than not that he assaulted you, then they can censure him, keep him from enrolling, or expel him from the school. It goes into his administrative record, which makes it near-impossible for him to enroll in any other school on a transfer.
4. **DO NOTHING:** In this option, you don't pursue any investigation, criminal charges, civil case, or administrative hearing. Practicing emotional and physical self-care is of the utmost importance.

Remember, whatever option you choose, please take care of yourself. Seek counseling, attend in person or online support groups, and call support hotlines. Don't try to tackle this alone.



The LadyParts Collective collects stories, but we are not mental health or legal professionals.

We recommend the following resources, if you are in need of a trained health and/or legal professional.

Resources

Click for more info!

- Emergency 9-1-1
- [RAINN](#)'s 24/7 Hotline: 1-800-656-HOPE (4673) or [online hotline](#).
- Los Angeles District Attorney's Office - [Bureau of Victim Services](#)
- UCLA's Free Rape Treatment Center
- [Support for Men](#)
- Peace Over Violence-Rape & Battering Hotline
 - 213-626-3393 (Central Los Angeles)
 - 310-392-8381 (South Los Angeles)
 - 626-793-3386 (West San Gabriel Valley)
- [East Los Angeles Women's Center](#)'s 24/7 Hotline: 1-800-585-6231
- [Department of Education's Office of Civil Rights](#)

It's both fortunate and unfortunate, but if you have been assaulted, you are not alone. These are just a few resources. A trusted friend or parent can be very helpful on the road to healing and justice.

Contributors

**Kate Watson, M.A.,
Ed.M., DrPHc**

Kate is the owner of Watson Wellness Promotion and is a member of the Advisory Board for The LadyParts Collective. She earned her graduate degree in Psychological Counseling from Columbia University and completed her doctorate in Health Policy and Social Justice from Drexel University's Dornsife School of Public Health in Philadelphia. Kate's areas of academic interest include gender-based violence, sexual assault response, trauma-informed practice, and Motivational Interviewing.

Angelina Bradley

Angelina is a lawyer blah blah

Erika Campany

Erika is a goddess but she's shy so don't tell blah blah

Katie Cofield

Katie is often gassy blah blah

Lori Erickson

Lori Erickson is the Artistic Director and Co-Founder of The LadyParts Collective. She serves as the Director of Casting at CBS Television Studios where she oversees the casting of several television shows and pilots. She previously worked in the television packaging department at CAA and learned the casting ropes as an apprentice to the casting director at Steppenwolf Theatre Company in Chicago, where she assisted on plays such as the Pulitzer Prize and Tony Award-winning AUGUST: OSAGE COUNTY. She developed The LadyParts Collective through a National Arts Strategies Creative Community Fellowship. Lori graduated from Stephens College in Columbia, Missouri with a B.F.A. in Theatre Arts. and is currently working towards her M.A. in Business Design in Arts Leadership at Savannah College of Art and Design.

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