

# SEXUAL ASSAULT

## MODULE 3



*Microphone* KINLEY

When you held my hand that night and  
said "don't you worry", I thought I was the  
chosen one.  
But you led me to the field and you  
kissed me so fast, I couldn't find my legs  
to run.

And the smell of your cheap cologne started  
to burn my stomach when I said "no"  
a thousand times.

You were a pirate in the night. You took  
something that was mine.  
How do you live your life thinking that  
is alright?

And if you come to my sleep, I think  
you should know, I'm gonna call you out.  
For the rest of my life, you're  
on my mind, but I've got a microphone.

My body went cold, I had to look away  
I was frozen in time, I felt a tear fall



## THE "MICROPHONE" PROJECT



# CONTENT

## Module 3 - Sexual Assault Grade 9 Wellness and Relationship Choices

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# GRADE 9 - SEXUAL ASSAULT

♥ Please Note: In addition to providing care for others, it is important for teachers and educators to practice self-care and seek support, if needed. Supports include Employment Assistance Program (EAP) or the resources listed in Information for People in an Abusive Relationship: A guide to finding services that can help you. <https://www.princeedwardisland.ca/en/publication/information-people-abusive-relationship>

Please refer to your school guidelines and policies about disclosures and mandatory reporting.

## General Curriculum Outcomes

### Grade 9 WELLNESS CHOICES-General Curriculum Outcome

Students will make responsible and informed choices to maintain health and to promote safety for self and others.

#### Personal Health

*Students will be expected to*

- identify several risks associated with use of alcohol, cannabis, and other drugs

#### Sexual Health

*Students will be expected to*

- describe coping strategies when experiencing different rates of physical, emotional, sexual, and social development
- identify the four basic types of sexual assault
- describe the consequences of sexual assault on a victim and those people associated with that victim
- determine “safer” sex practices
- develop strategies that address factors to prevent or reduce the risk of STIs and HIV

### Grade 9 RELATIONSHIP CHOICES-General Curriculum Outcome

Students will develop effective interpersonal skills that demonstrate responsibility, respect, and caring in order to establish and maintain healthy interactions.

#### Interactions

*Students will be expected to*

- identify and categorize various types of abuse
- develop an awareness of the warning signs of abusive relationships and available community support
- distinguish between abusive relationships and healthy relationships
- gain an understanding of the complex societal and individual factors that perpetuate abuse
- identify safe and effective alternatives to abusive behaviour
- determine effective support for a friend who may be involved in an abusive relationship, as a victim or as an abuser

## LEARNING GOALS

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During the lesson, students will be able to:

- Identify Prince Edward Island supports that can help you if you have been sexually assaulted? (Knowledge)
- Identify ways to respond to sexual assault? (Skills)
- Think about the ramifications of sexual assault? (Attitudes)

## CONTENT AND TIMING

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This module has been designed to be delivered as a 45-60 minutes lesson. However, this timeline can be extended for deeper discussion.

Slide 1: Sexual Assault Title Slide

Slide 2: Examples of Safer Space Agreements

Slide 3: KINLEY “Microphone” Video

Slide 4: What is Sexual Coercion?

Slide 5: PEI Resources

Slide 6: How do I support a friend who has been sexually assaulted?

Slide 7: “The Wolf” Poem

Slide 8: Take Home Resource Required Materials

### HANDOUTS:

- “The Wolf” poem by Lily Lévesque
- ACSW Purple Ribbon Campaign: What is a healthy relationship?

### VIDEO:

- KINLEY “Microphone” Video <https://www.youtube.com/watch?v=1Un1SeqIYTg> (8:35)
- “The Wolf” by Lily Lévesque <https://www.youtube.com/watch?v=PxECFA5lrkY> (2:53)

# LESSON PLAN

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♥ Having a discussion about sexual assault may be upsetting for students who may be survivors of sexual assault, or have friends or family members who have experienced assault. If someone appears upset during this lesson, it is important to refer them to your school counselor or administrator.

## SLIDE 2: SAFER SPACE AGREEMENTS

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Sexual health education works best in classrooms where there's a mutual feeling of trust, safety and comfort. Safer Space Agreements help create these feelings from the start. Safer Space Agreements that work are:

- appropriate for your students' age and developmental stage
- agreed upon by everyone
- well explained so that students are very clear about what's expected
- posted clearly in your classroom
- referred to at the beginning and throughout the consent modules

### MAKE SAFER SPACE AGREEMENTS WITH YOUR CLASS

Safer Space Agreements work better when students are involved in creating the list. The list doesn't have to be long. You can use bullet points that are broad enough to cover the key messages you want students remember. Some examples you can use as a guide are:

- no put downs
- respect each other
- it's okay to pass
- listen when others are speaking
- classroom discussions are confidential
- speak for yourself
- respect personal boundaries
- we will be sensitive to diversity, and be careful about making careless remarks
- it's okay to have fun
- it is okay to be emotional

# LESSON PLAN

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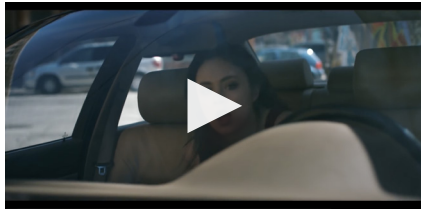
## SLIDE 3: KINLEY VIDEO

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### BACKGROUND INFORMATION FOR EDUCATORS

Kinley Dowling’s song and subsequent video “Microphone” has received much acclaim for bringing attention to sexual assault and its impact on survivors. It is about Kinley’s own sexual assault that happened at her high school prom after-party. In the years following the attack, Dowling feared running into him in her small Prince Edward Island community or, after she began performing and touring with her band (Hey Rosetta!) on the road.





« What I always imagined . . . is what would I ever do if I saw him in the crowd. I would want to punch him . . .

'You don't have that right anymore. I have the power again.' And I [thought], 'I probably shouldn't do that.' Then I was like, I am going to write down how I feel and write a song and it'll blow up and he'll have to hear it all the time. »

-- Kinley Dowling

Anger is one of many reactions to sexual assault. It is a normal reaction. After acknowledging the shame and anger she had been carrying with her over the years, Kinley decided to express her rage through her art. "Microphone" tells the chilling story, sadly all too familiar to many, in a powerful anthem that resonates with survivors of sexual assault everywhere. Kinley and Jenna MacMillan (the Director of the video) worked out a dramatic way to portray the fallout of her assault, and those of others recently in the news, and also pass on a positive message and help to victims.

## ACTIVITY

1. Show KINLEY Video: <https://www.youtube.com/watch?v=1Un1SeqlYTg>
2. Debrief the KINLEY video with your students. What stood out for them the most?

*Debrief questions could include:*

- Describe the behavior of the perpetrator in the video. At what point did the activity move from consensual to a sexual assault?
- Describe the actions of Kinley's friends. How were their actions helpful? What actions can a friend take to be helpful to someone who has been sexually assaulted?
- Discuss how this might be an empowering video for someone who has been sexually assaulted?
- What is the significance of the scene choices in the video?
- In the video, KINLEY says "How can you live your life thinking this is alright?" What are the lifelong ramifications to the victim, bystanders and the perpetrator of sexual assault? How could this affect their lives?

# LESSON PLAN

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## SLIDE 4: WHAT IS SEXUAL COERCION?

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### BACKGROUND

Consent means to agree voluntarily, freely and willingly. Anyone who engages in sexual activity should aim for enthusiastic consent. It is not about saying/hearing “no”, it is about saying/hearing “yes”. Alternately, coercion or manipulation is putting pressure on someone to do something. Physical force is not the only way to force someone to do something they don’t want to do. The graphic on this slide shows examples of sexual coercion.

### ACTIVITY

1. Review “What is Sexual Coercion” slide
2. Discuss with students the different behaviors outlined in the slide:
  - Intimidating
  - Blackmailing
  - Threatening
  - Pressuring
  - Guilt tripping

# LESSON PLAN

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## SLIDE 5: PEI RESOURCES

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### BACKGROUND

There are many resources available to support people who have been sexually assaulted. This slide outlines examples that students could access in PEI.

For example:

- 911: If you are in immediate danger call 911
- School Counsellor: Talk to your school counsellor and they will connect you with the proper resources.
- Talk to a trusted adult: identify who in your life might be a safe person to tell (a parent, teacher, school counsellor, family doctor, family friend, coach, etc...)
- Kid's Help Phone: Call kid's help phone and talk to one of their trained counsellors: 1-800-668-6868
- Teen Talk on PEIRSAC: Refer to the PEI Rape and Sexual Assault Centre's "Teen Talk" section on their website: (<http://www.peirsac.org/>).
- If you need emotional support, reach out to someone you trust.

### ACTIVITY

1. Share resources with students (slide).
2. With your class, brainstorm who in their lives could be seen as a trusted adult (for example a parent, teacher, school counsellor, doctor, family friend, coach, etc...).
3. Ask students to think about who could be part of their personal network of care. Students will not be asked to report back.

# LESSON PLAN

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## SLIDE 6: HOW DO I SUPPORT A FRIEND WHO HAS BEEN SEXUALLY ASSAULTED

### BACKGROUND

- Believe: People very rarely lie about sexual assault. The fear of not being believed or of being blamed for the assault often prevents victims from disclosing. Communicate to your friend(s) that no matter what happened, it was not their fault. No one asks to be sexually assaulted. Listen without judgment or doubt.
- Listen: Let your friend set the pace and decide how much to share. Details are not important. Avoid questioning their actions or behaviours at the time of the assault or afterwards, as this can suggest that they were responsible for what happened. “Why” questions in particular often sound judgmental (i.e. “Why didn’t you leave?”)
- Don’t tell them how to feel: There is no right way to act and feel after an assault. Fear, crying, shock, numbness, disbelief, embarrassment, anger, self-blame, shame, guilt and grief are all common reactions. Don’t minimize what happened to your friend by saying “it could have been worse”. Avoid telling them to “get over it”, or “move on.” Some people may seem unaffected and want to avoid talking about it.
- Encourage them to seek help from a trusted adult (examples include a parent, teacher, school counsellor, doctor, family friend, or coach). It is important to note that you may need support, too. Learning that your friend went through this experience may impact you. Self-care is very important.
- Don’t excuse or defend the assault: There is no excuse for sexually assaulting someone. It doesn’t matter if either person was intoxicated, or they were dating or if they had engaged in sexual activity previously. It is never okay.
- Share PEI Resources: Encourage your friend to become aware of the resources available on PEI and to reach out to a trusted adult who can help navigate the situation.

*Adapted from PEI Rape and Sexual Assault Centre’s resource: How to Support a Survivor*

### ACTIVITY

1. Go over each of the main bullet points in the slide “How Do I Support a Friend Who Has Been Sexually Assaulted”. Refer to background (above) for context:
  - Believe
  - Listen
  - Encourage them to seek help from a trusted adult
  - Don’t tell them how to feel
  - Don’t excuse or defend the assault
  - Share PEI resources

# LESSON PLAN

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♥ Having a discussion about sexual assault may be upsetting for students who may be survivors of sexual assault, or have friends or family members who have experienced assault. If someone appears upset during this lesson, it is important to refer them to your school counselor or administrator.

## SLIDE 7: THE WOLF

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### BACKGROUND

Art can be a powerful way to communicate experiences and complex emotions. Lily Lévesque wrote "The Wolf" when she was sixteen. "The Wolf" explores the impacts of sexual violence in an artistic, compelling way. Using art to express difficult topics like sexual assault can be quite helpful, because it can open up different spaces for discussion. It may allow for conversations to take place that otherwise wouldn't.

#### **The Wolf** - *By Lily Lévesque*

His eyes are dark. He winks at her in the hallways like they share a secret.  
She's gotten to know these eyes and the way they once stared at her from across a party  
Preying on her.

His hands are strong and rough.  
She's gotten to know them too, and the way they once led her into the trees.  
He is The Wolf, and they're in his territory.

His mouth is dry and his voice is assertive.  
He asked,  
He pleaded,  
He demanded.  
He growled at her through his teeth close enough for her to smell the longing on his breath.

The Wolf licked his lips greedily. She is his Little Red Riding Hood in yoga pants.

But she said No.  
And when she said No, he heard convince me.  
When she said No, he heard try harder.

The Wolf looked at her like she was his next meal,  
And she was.  
When The Wolf finally released her from between clenched teeth and locked jaw,  
And untangled his fingers from her hair,  
He let her go.  
But she didn't feel free.

The Wolf had ripped her open and left her raw,  
Even if her wounds did heal one day the scars would never leave her.

Later she told someone.  
Now, she's not Little Red Riding Hood, now, she's the Girl Who Cried Wolf  
Because The Wolf is a cool guy!  
He's always been so nice-

He plays on the rugby team!  
She probably wanted it.  
What had she been wearing?  
Why'd she go outside in the first place?

She didn't know being alone with his justified what he did,  
She didn't know what she was wearing justified what he did.  
She didn't know that cool guys are allowed to do what he did.

Wolves have instincts  
And needs.  
The Wolf was excused;  
After all, it's in his nature.

This is your modern day fairy tale,  
A story that far too many women know far too well,  
A story not often shared.

In a world where our predators roam free,  
We have learned to keep keys clenched between white knuckles  
We keep our heads down on our walk home  
We travel in pairs instead of being alone.

Our Wolves have forced us to adapt to the world they have made for us.

This story has no ending.

The cat calls,  
The groping,  
And the rape jokes,  
All continue after our Wolves are finished with us.

The anxiety,  
The PTSD,  
And the depression,  
All continue after our Wolves are finished with us.

This story has no ending.

Images of our Wolves scorch our minds,  
Branding our brains with their faces,

This story has no ending.

His eyes are dark.  
He winks at me in the hallways like we share a secret.

## ACTIVITY

1. Play the spoken word performance video or read the poem to your class.
2. Ask students to describe their interpretations of the poem. Discuss the symbolism and imagery infused in the poem.
3. Discuss with students how art can provide a powerful outlet for complicated emotions like fear or anger, both as a creator and as an audience.

# SELF-REFLECTION FOR EDUCATORS

## DURING THE LESSON:

- Were Safer Space Agreements being followed?
- Were Good practices established regarding group work and discussion?
- What will you change for future classes with this group?
- What will you change for future use of this lesson?
- Were students engaged with the resources?
- Were any students visibly affected?
- Did you feel confident in handling the discussion that took place?

# ACKNOWLEDGEMENTS

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Sincere appreciation to Lily Lévesque for permission to use her poem “The Wolf” and to 24Strong for permission to link to Lily’s poetry reading performance video.

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Angele Desroches, PEERS Alliance

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Kendra MacLellan, Summerside Intermediate  
John Murphy, Birchwood Intermediate  
Maria Lavoie, Gulf Shore Consolidated  
Bethany Toombs, Parkside Consolidated (Guidance Counselor)

Thanks to Ellie Langston and Michelle Bliss who also participated in this workshop.

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# EDUCATOR RESOURCES

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- Slides
- Description of “Microphone” Music Video



# EDUCATOR RESOURCES

## SLIDE #1

### EXAMPLES OF SAFER SPACE AGREEMENTS

- ✓ no put downs
- ✓ it's okay to pass
- ✓ listen when others are speaking
- ✓ respect each other
- ✓ questions are welcome
- ✓ classroom discussions are confidential
- ✓ no personal questions
- ✓ use correct terms
- ✓ speak for yourself
- ✓ It's okay to be emotional
- ✓ respect personal boundaries
- ✓ it's okay to have fun
- ✓ be sensitive to diversity, be careful about making careless remarks

## SLIDE #2

### KINLEY "MICROPHONE" VIDEO



<https://www.youtube.com/watch?v=1Un1SeqlYTg>

# EDUCATOR RESOURCES

## SLIDE #3



## SLIDE #4



# EDUCATOR RESOURCES

## SLIDE #5



How do I support a friend who has been sexually assaulted?

1. **Believe**
2. **Listen**
3. **Don't tell them how to feel**
4. **Encourage them to seek help from a trusted adult**
5. **Don't excuse or defend the assault**
6. **Share PEI resources with your friend**

## SLIDE #6

LILY LÉVESQUE'S SPOKEN WORD POEM "THE WOLF"



<https://www.youtube.com/watch?v=PxECFA5lrkY>

# EDUCATOR RESOURCES

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## DESCRIPTION OF SCENES IN "MICROPHONE" MUSIC VIDEO BY JENNA MACMILLAN

### 1. KINLEY IN THE FIELD

REFERENCE:

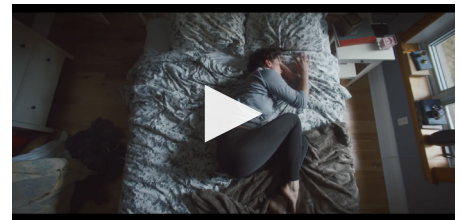
These images are a reference to KINLEY's testimonial. In her story, she was wearing a hoodie and had changed out of her prom dress. We decided it would make the image more powerful to have KINLEY still in the prom dress but with a hoodie over top.



### 2. WOMAN IN HER BEDROOM

REFERENCE:

This character and scene is a reference to the victim impact statement that the survivor read out loud in the Brock Turner rape trial. She described in painful detail how difficult it was for her to sleep after the attack. In her victim impact statement, she also spoke of the courage of the two male bicyclists who interrupted the attack and stayed with her until help arrived while forcibly refusing Brock Turner to flee the scene. In order to help her sleep in the months after her attack, she placed an image of two bicycles on her ceiling and it helped her sleep. We translated this visual into a mobile which transitions to the friends around KINLEY on bikes. This victim impact statement was one of the biggest inspirations for the scenes I chose for the video. I could not shake that statement nor could I shake KINLEY's testimonial.



### 3. MAN NEAR DUMPSTER

#### REFERENCE:

This is another reference to the Brock Turner rape trial as the assault took place beside a dumpster. It is also a reference to the fact that male survivors are often forgotten in the narrative around sexual violence prevention and I wanted to highlight sexual violence in the LGBTQ2+ community as well.



- According to one study, 1 in 5 LBG individuals in Canada experience physical/sexual violence in an intimate relationship, with bisexual women reporting this type of violence most often followed by gay men, lesbian women, then bisexual men. \*
- According to the Centre for Disease Control (CDC), 26% of gay men and 37% of bisexual men experience rape, physical violence, or stalking by an intimate partner, compared to 29% of heterosexual men\*\*

\*<http://sacha.ca/resources/statistics>

\*\*<https://www.hrc.org/resources/sexual-assault-and-the-lgbt-community>

### 4. GROUP OF BIKERS

#### REFERENCE:

The people on bikes who surround KINLEY are a reference to our own communities of support. They could be your given or chosen family or any support network of your choice. In the video, these friends support KINLEY in non-violent and non-confrontational ways. They love her and are there for her. They take her lead on how she wants to cope. It is a wake-up call for the public to rally around these survivors and be quiet no more. We used a bike as a visual because it is referenced directly in the song and in a lot of the imagery in her music. It is also another nod to the survivor in the case mentioned above. The bicycle is used as a theme throughout the video.



## 5. WOMAN IN BATHROOM

### REFERENCE:

This is a reference to the number of sexual assaults that take place in public spaces around the world. For instance, the brutal and horrific rape of a Delhi woman on a bus. We also wanted a woman of color in the video to represent survivors of color. For example, for every African American woman who reports a rape, at least 15 African American women do not report.\* Approximately 60% of African American girls experience sexual abuse by age 18.\* According to a 2014 study, about 22% of African American women reported being raped and 41% experienced other forms of sexual violence.\* African American women students in various academic settings who reported experiencing rape: 16.5% in a high school sample and 36% in a college sample.\*

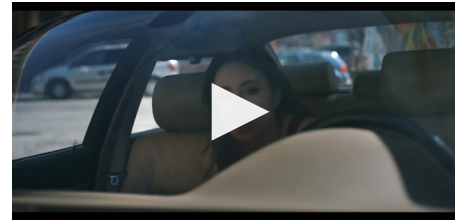
*\*<http://endrapeoncampus.org/new-page-3/>*



## 6. WOMAN IN CAB

### REFERENCE:

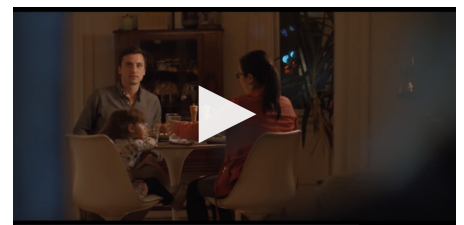
This is a visual nod to the survivor in the Sexual Assault case against a cab driver in Halifax. The infamous quote in that trial from the judge was “Clearly a drunk can consent”.



## 7. FAMILY IN THE HOUSE

### REFERENCE:

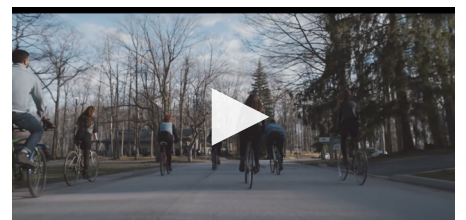
This is a reference to perpetrators who commit violence and try to forget it rather than face it. It is a reference to KINLEY’s attacker who she calls out in the song and who she mentions in her testimonial.



## 8. CAMEOS FROM FRIENDS IN VARIOUS PLACES

### REFERENCE:

I chose these images to represent the many faces of survivors of sexual assault and the many places where these crimes can occur.



## 9. KINLEY IN CONCERT WITH SURVIVORS

### REFERENCE:

The final scenes of the video represent that sexual assault does not have to define our future; our voices are louder together. The image of KINLEY looking into the camera is both a message to her attacker that she will no longer be silenced but also an invitation to share her microphone.



## 10. BIKE IN THE FIELD

### REFERENCE:

The image of the bike in the field represents our hope that survivors can reclaim the physical and emotional space where the assault takes place. That they can own it and be released from it.



« According to one study, 1 in 5 LBG individuals in Canada experience physical/sexual violence in an intimate relationship, with bisexual women reporting this type of violence most often followed by gay men, lesbian women, then bisexual men. »

## ACTIVITY

1. Explain to students that you will play the interview portion of KINLEY's Microphone video. Make clear that you would like them to identify where gender norms or stereotypes show-up in her description of sexual violence. The song lyrics featured within the presentation can also be included in this exercise. Students may also highlight where they feel gender norms or stereotypes are being disrupted.
2. Show the first five minutes of KINLEY's Microphone video  
<https://www.youtube.com/watch?v=1Un1SeqlYTg>
3. Move into discussion. Let your students guide the conversation, but possible points for consideration include:

*Note: This list is not exhaustive, and it is not necessary to touch on every point.*

### **Within the Interview**

The attention to clothing:

KINLEY lets the audience know that she changed out of her fancy prom dress and was wearing jeans and a hoodie at the party, why might she feel the need to point this out?

Whether conscious of it or not, young women are aware that their style of dress can be interpreted as an invitation for sexual contact.

The perpetrators social status:

KINLEY lets the audience know she initially thought the perpetrator was cool because; he was a star soccer player, had been popular in high school, was cute, and was older/ had graduated the year before - how does this relate to gender stereotypes or power?

The perpetrator's "coolness" is connected to the fulfilment of gender stereotypes (older, popular, athletic, attractive), in choosing to approach KINLEY at the party he validates her desirability (by calling her beautiful). She is expected to appreciate his attention, so he has the power here.

The initiation of sexual contact:

KINLEY tells the audience that the perpetrator started kissing her out of nowhere, how does this relate to gender norms and consent?

The perpetrator is acting within the masculine gender box – aggressive, domineering, and persistent.

He did not seek or receive permission for the kiss - he did not obtain consent.

KINLEY's first verbal refusal:

KINLEY describes being okay with making-out at first, but describes her growing discomfort as the perpetrator escalates his efforts. However, her initial verbal refusal is a polite "no, I'm good" – how might this relate to gender norms and stereotypes?

Acting within the feminine gender box, KINLEY shows concern for the perpetrator's feelings, and attempts to manage his experience of rejection at the same time she tries to address her own distress.



## KINLEY's ongoing verbal refusal:

KINLEY lets the audience know that after her initial refusal was ignored, she “said no again and again and he was like don't worry, don't worry, I won't” – what is happening here?

Operating from the masculine gender box, the perpetrator may believe that KINLEY is playing hard to get and that he is supposed to keep going, or he may believe that KINLEY really wants to have sex because she agreed to go for a walk alone with him, or maybe he thinks she owes him sex because they already made-out (It does not actually matter what he thinks, sex without consent is a crime).

The perpetrator does not respect KINLEY's right to stop the sexual activity or leave the situation – he may believe his wants are more important than hers.

The perpetrator continues after hearing no and has committed a serious crime.

## Highlighting the power of KINLEY's story:

KINLEY ends the interview by letting the audience know that she is ready to speak out, that people cannot keep getting away with sexual violence like it is okay - how does this relate to gender norms and power?

Gender boxes, and the expectations that go with them, create a world where survivors are shamed and blamed for being assaulted (they are supposed to be the brake in sexual situations after all!), which often stops people from speaking out. The only person responsible for sexual violence is the perpetrator.

In speaking out and sharing her story, KINLEY breaks out of the gender box and gains power over her narrative.

## ***Within the song lyrics***

“When you held my hand that night and said don't you worry, I thought I was the chosen one.”

Passive femininity (being chosen), active masculinity (choosing).

Desiring masculinity, desirable femininity

“But you led me to the field and you kissed me so fast.”

Aggressive/ desiring masculinity, passive/ desirable femininity

“I couldn't find my legs to run.”

Disempowered femininity/ physically overpowered

“When I said no a thousand times.”

Feeling less than – what you want, think, and feel does not matter

“You were a pirate in the night, you took something that was mine.”

From the masculine box, sex is a prize to be won or a challenge to be conquered – particularly in relation to virginity

From the feminine box, sex is a thing that needs protecting – particularly in relation to virginity

Significant violation of physical autonomy

# STUDENT HANDOUTS

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Advisory Council on the Status of Women Purple Ribbon Campaign: What is a healthy relationship?

“The Wolf” Poem by Lily Lévesque

“Microphone” Handwritten lyrics by KINLEY

Share resource with students electronically on the google drive, or pass out hard copies for students to take home with them.

# STUDENT HANDOUT

## Purple Ribbon Campaign: What is a healthy relationship?



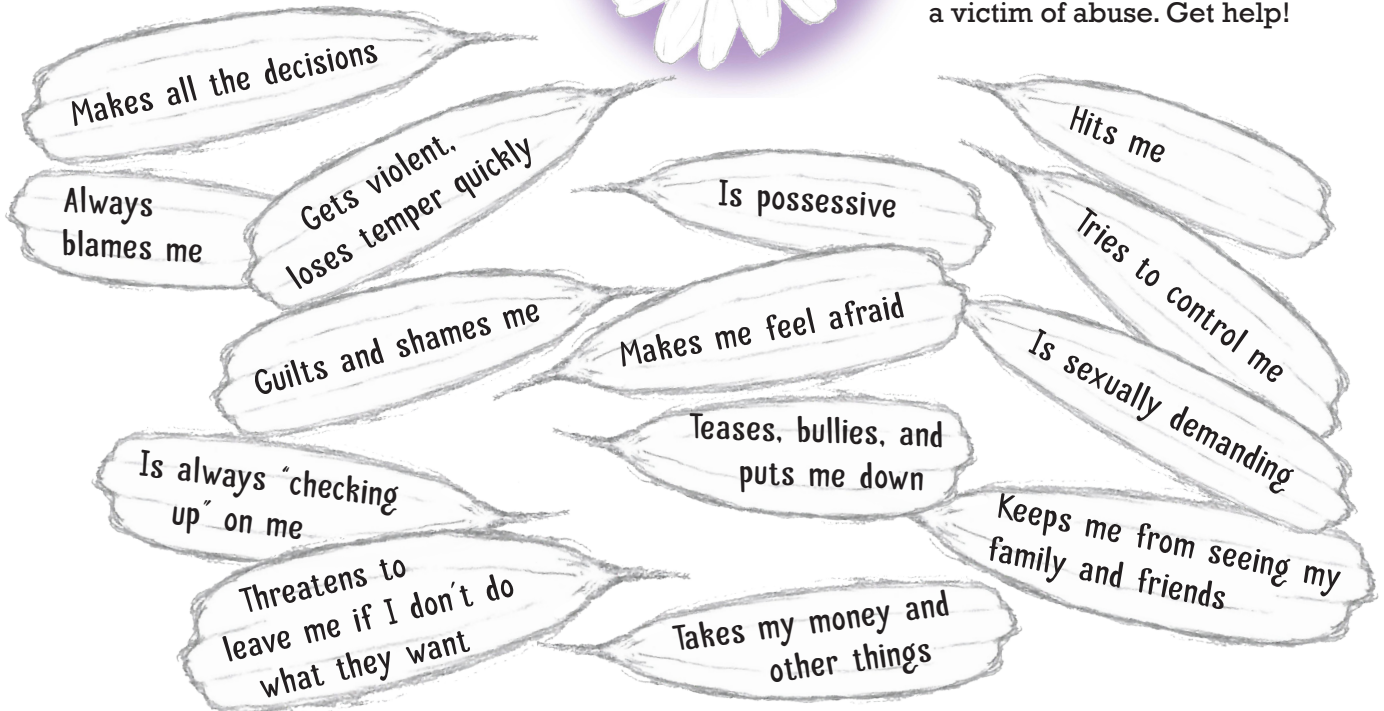
### Loves me

These are the qualities of a healthy relationship. Everyone deserves to be loved.



### Loves me not

If you recognize the signs below, you or someone you know may be a victim of abuse. Get help!



From "A Guide for Youth about Healthy Relationships," published by the Provincial Advisory Council on the Status of Women of Newfoundland and Labrador, Avalon East Coalition Against Violence, and Planned Parenthood Newfoundland and Labrador Sexual Health Centre, 2014. [www.pacsw.ca/wp-content/uploads/2014/04/Healthy-Relationships-Booklet.pdf](http://www.pacsw.ca/wp-content/uploads/2014/04/Healthy-Relationships-Booklet.pdf)



# STUDENT HANDOUT

## "THE WOLF" Poem by Lily Lévesque

His eyes are dark. He winks at her in the hallways like they share a secret.

She's gotten to know these eyes and the way they once stared at her from across a party  
Preying on her.

His hands are strong and rough.

She's gotten to know them too, and the way they once led her into the trees.

He is The Wolf, and they're in his territory.

His mouth is dry and his voice is assertive.

He asked,  
He pleaded,  
He demanded.

He growled at her through his teeth close enough for her to smell the longing on his breath.

The Wolf licked his lips greedily. She is his Little Red Riding Hood in yoga pants.

But she said No.

And when she said No, he heard convince me.

When she said No, he heard try harder.

The Wolf looked at her like she was his next meal,

And she was.

When The Wolf finally released her from between clenched teeth and locked jaw,

And untangled his fingers from her hair,

He let her go.

But she didn't feel free.

The Wolf had ripped her open and left her raw,

Even if her wounds did heal one day the scars would never leave her.

Later she told someone.

Now, she's not Little Red Riding Hood, now, she's the Girl Who Cried Wolf  
Because The Wolf is a cool guy!

He's always been so nice-

He plays on the rugby team!

She probably wanted it.

What had she been wearing?

Why'd she go outside in the first place?

She didn't know being alone with his justified what he did,

She didn't know what she was wearing justified what he did.  
She didn't know that cool guys are allowed to do what he did.

Wolves have instincts

And needs.

The Wolf was excused;

After all, it's in his nature.

This is your modern day fairy tale,

A story that far too many women know far too well,

A story not often shared.

In a world where our predators roam free,

We have learned to keep keys clenched between white knuckles

We keep our heads down on our walk home

We travel in pairs instead of being alone.

Our Wolves have forced us to adapt to the world they have made for us.

This story has no ending.

The cat calls,

The groping,

And the rape jokes,

All continue after our Wolves are finished with us.

The anxiety,

The PTSD,

And the depression,

All continue after our Wolves are finished with us.

This story has no ending.

Images of our Wolves scorch our minds,

Branding our brains with their faces,

This story has no ending.

His eyes are dark.

He winks at me in the hallways like we share a secret.



# STUDENT HANDOUT

## "MICROPHONE" Handwritten lyrics by KINLEY

When you held my hand that night and said "don't you worry."  
I thought I was the chosen one.  
But you led me to the field and you kissed me so fast.  
I couldn't find my legs to run.

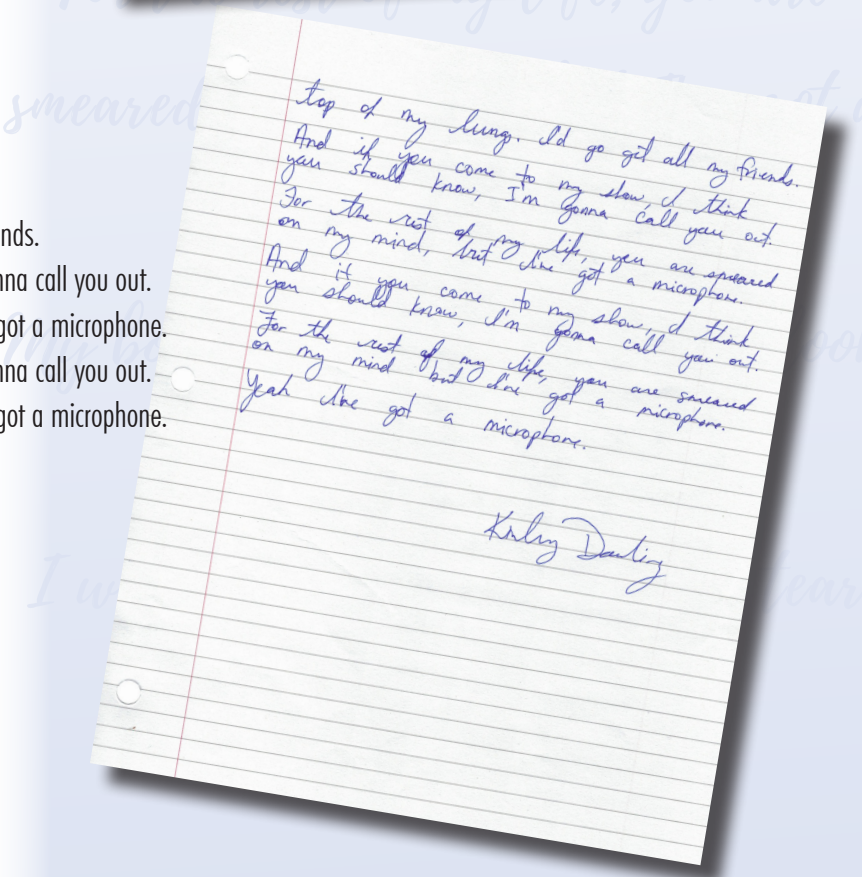
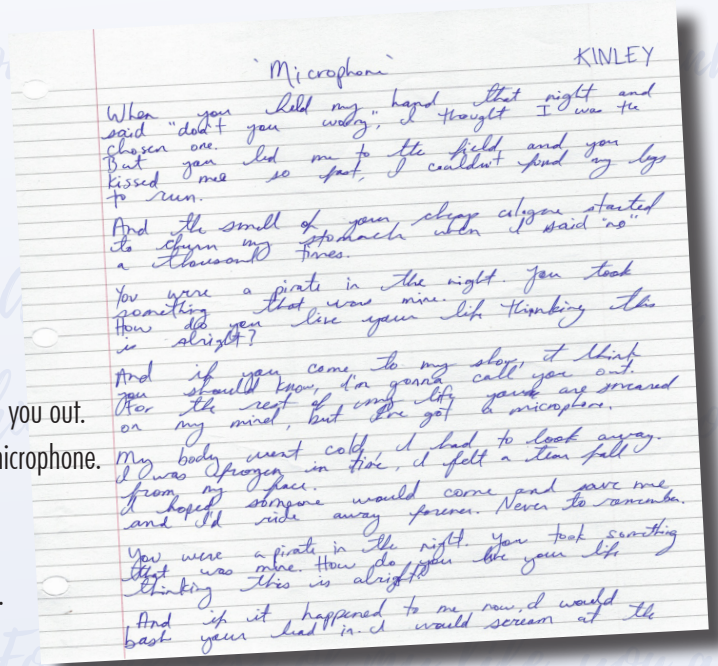
And the smell of your cheap cologne started to churn my stomach.  
When I said "no" a thousand times.  
You were a pirate in the night.  
You took something that was mine.  
How do you live your life thinking this is alright?

And if you come to my show, I think you should know, I'm gonna call you out.  
For the rest of my life, you are smeared on my mind, but I've got a microphone.  
My body went cold, I had to look away.  
I was frozen in time, I felt a tear fall from my face.  
I hoped someone would come and save me and I'd ride away forever.  
Never to remember.  
You were a pirate in the night.  
You took something that was mine.

How do you live your life thinking this is alright?  
And if it happened to me now, I would bash your head in.  
I would scream at the top of my lungs. I'd go get all of my friends.  
And if you come to my show, I think you should know, I'm gonna call you out.  
For the rest of my life, you are smeared on my mind, but I've got a microphone.  
And if you come to my show, I think you should know, I'm gonna call you out.  
For the rest of my life, you are smeared on my mind, but I've got a microphone.

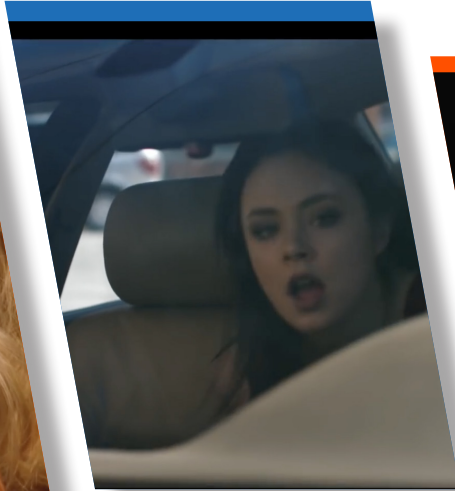
Yeah, I've got a microphone.

*You were a pirate in the night.  
You took something that was mine.  
How do you live your life thinking this is alright?*



KINLEY and Jenna MacMillan (the Director of the "Microphone" music video) worked out a dramatic way to portray the fallout of her assault and of other cases in the media at the time, with a hope of delivering a positive message to victims.

THE  
"MICROPHONE"  
PROJECT



SEXUAL  
ASSAULT