

The Evergreen State College
Evening and Weekend Studies Program
Spring 2007

TRAUMA AND HEALING

2 and 4 credits

Faculty

Dr. Simona Sharoni

Tel: 360-402-5558

Email: Simona.sharoni@gmail.com

<http://www.simonasharoni.com>

I. Description

Students will examine critically the theories about and manifestations of trauma and post-traumatic stress in individuals and communities. We will study the short and long-term effects of particular traumas, with special attention to war, political repression, and violence against women. We will also explore various healing strategies designed to address both the symptoms and the origins of post traumatic stress.

II. Readings

Required Texts

- Judith Herman, Trauma and Recovery: The Aftermath of Violence from domestic Abuse to Political Terror. 2nd edition, Basic books 1997.
- Antjie Krog, Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa. New York: Times Books, 1999.
- Alice Sebold, Lucky. Picador, 1999.
- Brian Turner, Here, Bullet, Alice James Books, 2003

Recommended Texts

- Kali Tal, Worlds of Hurt: Reading the Literatures of Trauma, Cambridge University Press, 1996
- Bridget Cantrell & Chuck Dean, Down Range: To Iraq and Back, WorldSmith Books, 2005
- Susan Lawrence, Creating a Healing Society, Elite Books, 2006
- Peter Levine with Ann Frederick, Walking the Tiger: Healing Trauma, Berkeley, CA: North Atlantic Books, 1997.

III. Requirements

1. Full Attendance & Active participation

Because this class involves experiential learning in the classroom, which cannot be reproduced if missed, students are expected to attend ALL class sessions, arrive on-time and leave when class ends. You should notify me before class if an illness or emergency requires you to miss class. You should come to class prepared and bring with you notes you have taken while reading the assigned materials. Occasionally I will

ask you to do a brief writing exercise at the beginning of class to get a sense of your reactions to the readings and to enable students who are more comfortable expressing themselves in writing to participate in that manner. On the first day of class you will be asked to reflect on your expectations from and learning objectives related to this class as they relate to your personal and intellectual journey.

2. Reflective Essay on workshop (3-5 double-spaced, typed pages)

This is a reflective paper analyzing your experience in the workshop and integrating theoretical insights from Judith Herman's Trauma and Recovery

Due: May 8 for students attending April workshop and May 22 for students attending May workshop

3. Book/Film review (2-3 pages) -- 4 credit students only

Choose a film (documentary or feature film), a nonfiction book, a novel, poetry book or a short story that addresses class themes and critically examine it in relation to class readings and discussions. The review should contain a brief description of the text's or film's content but consist mostly of your ORIGINAL analysis of how the text or film you chose addresses issues and questions that we have explored in class readings and discussions. Please see the last page of the syllabus for detailed instructions on how to write the review. You may use texts from the recommended reading list for your review but you may not use films or readings that are part of our course materials.

Due: June 5

4. Self-evaluation
5. Faculty evaluation

IV. Class Schedule and Outline:

- *Students enrolled in the 4 credit option will attend one of the two intensive weekends (April 6-8 or May 4-6) and all Tuesday meetings and complete all the readings and all written assignments.*
- *Students enrolled for 2-credits will attend the April 3rd class and one intensive weekend, read Judith Herman's Trauma and Recovery and complete the reflective essay assignment.*

Class Locations

Weekend workshop: SEM 2 Building Room D3107. Please bring food to share.

Tuesday class: Tuesday Meetings will be held in SEM 2, Room A 1107.

Weekend Workshops

Choose one weekend April 6-8 or May 4-6.

- *Please note that the number of workshop participants in one weekend cannot exceed 20. Therefore, we will need to divide ourselves equally between the two workshops.*

Weekend schedule: Friday, 6-10pm, Saturday & Sunday, 9am-4pm

- *You will receive an outline for the workshop on the first day of the workshop. Because of the dynamic nature of the workshop, the outline may change to accommodate the expectations, needs, and learning styles of workshop participants.*

Tuesday Meetings: Tentative Schedule

Tue, Apr 3, 2007, Introductions, syllabus review and course overview

Tuesday May 8, Violence against women as trauma

Read: Alice Sebold, Lucky

Due: Reflective essay for students attending April workshop

Tuesday May 22, War and Political Violence as Trauma

Read:

Antjie Krog, Country of My Skull

Brian Turner, Here, Bullet

Due: Reflective essay for students attending May workshop

Tuesday, June 5, Living with Post-Traumatic Stress: Creating and Nurturing a Healing Society

Due: Book/film review, self evaluation & faculty evaluation.

How to write a book/film review?

- Move from the general and the abstract to more specific detailed comments about the book. You may want to start by situating the book in relation to other writings by the same author, in relation to a contemporary political event, or in relation to the existing body of literature on the issue that the book or film addresses.
- Summarize the general themes and arguments that the book or film presents. Quote from the book or film -- especially if the style is noteworthy in some way. Summary and paraphrase without direct quotes make for dull reading.
- Concrete is better than abstract, exemplary is better than exhaustive: it's better to discuss one or two specific examples, events, arguments from the book in some depth than try to summarize its entire argument and content. This is especially true for books that are collections of articles: you won't "do justice" to the book or film by dutifully mentioning everyone's contribution, if the result is a boring overview that no one but the authors will read.
- Leave something for the reader. The review is not a surrogate for the book; its chief function is to open the book for the reader. Don't give away too much.
- A book/film review is different than a book-report. Keep plot-summary (fact or fictional) to minimum and keep it functional; always ask yourself why you are including a description of *this* particular topic, theme etc. rather than any other.
- As for content -- point out both the strengths and the shortcomings of the book or film. The balance between them depends on your reading of the book. Don't be afraid of taking a clear stance on this matter, but tell the reader exactly why you do or do not recommend it.
- Write to the space allotted. Don't think it's your task to convey every thought that the book generated in you; convey the most important interesting of those thoughts that will fit the word-length you've been given.
- Be transparent. Your writing should be lively and convey your own voice; but its purpose is to display the book, not your stylistic virtuosity. A sentence or paragraph that has to be read twice to be intelligible doesn't belong here.
- Think about your ending; it's the part the reader is likely to remember the most. Don't restate what you already said; don't trot out cliches about the book's subject. If you are really stuck with an ending, try using your introduction and then write a new one.