

Index

- A Present for the Ladies* (Haywood),
71–72
- Abuser, evaluating story told by, 50–53
- Access Hollywood*, 47
- Accessibility Resources, 15
- Accommodations, radical, 25–27
- Accountability, 166–167
- Advocating support resources, 96
- Affect, 177
- engaging with, 176–177
- Affective pedagogies, 174, 176–177,
180, 182
- Affective practice, 176–177
- Agency, 44
- American Life Writing, 139–140, 144
- American Psycho*, 50
- Americans with Disabilities Act, 26–27
- Ana Mendieta, 105
- Angela Y. Davis, 2, 186–187
- Anger as tool for cultivating empathy,
160–165
- Angry measures, 158–160
- Anthology, 5
- Anthropology of Mental Health,
181–182
- Anxious times, 158–160
- “Apatte’mat”, 118, 132–133
- Art/Artist/Artistic Practice, 126–127
- on rape, 102
- Articulations, 165–166
- Asian University for Women (AUW),
173–174, 176
- Assaults, 18
- Audre Lorde, 158–159
- “Authentic education model”, 162–163
- Authorship, 13–14
- Bangladesh
- AUW in, 175
- RMG in, 175
- “Banking system” model, 167
- Beauty and the Beast*, 51, 56
- BIPOC
- people, 117, 129–130
- women, 141–142
- Black feminism, 92
- Black feminist, 89–91
- Black lesbian, 146
- Broader conversations, 152–153
- Building agency, 37
- CalArts, 93
- #CancelCulture Gen Zers, 42
- Care model, 142
- Clarissa*, 56
- Class, 1
- Classroom, 143–144
- community of caring in, 142
- creating classroom community,
139–141
- Collaboration/Collaborative
 /Collective, 6, 23
- approach, 114
- work, 4, 6
- College Preparation*, 74
- Colonial appetites, 117
- Colonialism/colonial, 186–187
- Colonization, 126–127
- Color of Violence Conference, 186–187
- Community
- care, 95, 117
- of caring in classroom, 142
- Conscience, 52
- Consciousness-raising, 141–142
- Contemporary art, 101, 105, 108
- Conversation
- broader, 152–153
- fails, 76–78

- in students' words, 74–76
- Coronavirus pandemic, 1
- Creative classroom work, 66
- Crip pride, 27
- Critical pedagogies, 43–44
- Critical pedagogy, 162–163
- Critical Studies course, 91
- Critical thinking, 35, 175–176
- Critical trauma theory, 14
- Curriculum/curricula/curriculum
 - studies, 34, 151, 175–176
 - design, 43–44
- Cut Piece* (1964), 111
- Disability, 27
 - studies, 14–19
 - theory, 14
 - and trauma, 15
- Disabled women, 141–142
- Disasterology, 2–3, 11–12
- Domestic violence, 56
- Education, 37
- Effective community-building tool, 142
- El Paraiso*, 92
- Eli Clare, 144, 147–148
- Eliza Haywood, 66–70
- Eminem, 42
 - “Cancel Eminem” TikTok, 42
- Emotion/intellect, 32
- Emotional intelligence, 37–38
- Empathy, 33–34, 163–164
 - anger as tool for cultivating, 160–165
- Erotic, 153
- Ethical research, 13–14
- Ethical sex based on informed consent, 3, 13–14
- Ethnic minorities, 144
- Exile and Pride: Disability, Queerness, and Liberation*, 147–148
- Experience learning, 13–14
- Family, 107, 181–182
 - women in, 126–127
- Fantomina* (Haywood), 66–70
- Female spectator, 73–74
- Femicidios*, 108
- “Feminine”, 69
- Feminism/intersectional feminism/
 - everyday feminism, 125–126
- Feminist art, 106
- Feminist pedagogy, 140–142
- Feminist Teacher*, 45
- Feminist-informed practice, 126–127
- Fetishization, 117
- Fiction, 66
- Formal classroom settings, 185
- Fun Home: A Family Tragicomic*, 144
- Gen Z'ers, 3
- Gender, 89–90, 148, 162
- Gender-based violence, 1–4, 23, 33, 100, 149
- Gendered oppression, 140
- Genocide, 129–130
- Gimme Shelter* (song), 137
- Gratitude, 142
- Harriet Jacobs, 144
- Healing, 140
- Health, 148
- Higher education (HE), 174
- History, 127
- Identity, 32
- Immigrants, 144
- Incidents in the Life of a Slave Girl* (Jacobs), 144–145
- Indigenous feminism, 117
- Indigenous feminists, 126–127
- Indigenous Visual Culture Studies Program, 134
- Informed consent, 13–14
- Installation of sugar-casted ambered bodies, 117
- Interdisciplinarity as trauma-informed approach, 165–169
- Interdisciplinary/intermedia, 18–19
- Interpellate* ideology, 56
- Interview, 2

- Intimate partner violence, 1
- Jennifer's Body* (film), 54–55
- Kairos/Kairotic Space (s), 27
 of classroom, 25
 and taking care, 22–24
- Kara Walker, 114
- Labels, 101
- Land back, 128–129
- Leadership, 166–167
- Learning/well-being, 32
- Letter Addressed to Misunderstanding*,
A, 75
- LGBTQ people, 144
- Life writing
 personal narrative assignments,
 149–152
 teaching, 140, 144, 149
- Lolita*, 50
- Loorde, Audre, 144
- Love in Excess* (Haywood), 70
- “Love the Way You Lie, Part 2”
 (song), 42, 45, 56
- “Love the Way You Lie” (song), 42
 evaluating story told by abuser,
 50–53
 evaluating victim’s story, 53–54
 semiotic analysis of, 46–49
 value of analyzing rhetorical
 discourse of, 50–54
- Machismo*, 108
- Marginalization, 141–142
- Marginalized groups, 144, 149
- Medical experts, 14
- Memory, 11–12
- Mental health crises, 18
- Mentorship, 185
- #MeToo movement, 34, 44–46, 103,
 112–113, 140, 145–146
- Mickey Mouse Monopoly*, 56
- Microcommunications, 22
- Missing and murdered indigenous
 women, 126–127
- Modality in Motion*, 22–23
- Modeling vulnerability, 37–38
- Modern American Novel, 143–144
- Money, 37
- Murder, 43
- Museum of Modern Art, 111
- Narrative of the Life of Frederick
 Douglass*, 144
- Narrative strategies, 51
- Northeast Modern Language
 Association (NeMLA), 170
- Npuiuu, 129–130
- Npuiuu/Corpse, 124
Bodies in conflict exhibition,
 118–124
 installation of sugar-casted ambered
 bodies, 117
- Objectification, 162–163
- On Immunity: An Inoculation* (Biss),
 166
- Patriarchy, 126–127
- Paulo Freire, 2, 162–163
- Pedagogical framework, 141–144
- Pedagogy
 in action, 35–36
 building agency, 37
 creating own trauma-informed
 pedagogy, 38–40
 modeling vulnerability and
 emotional intelligence,
 37–38
 trauma-informed pedagogical ethos,
 31
 trauma-informed pedagogy,
 32–35
- People with disabilities, 144
- Periodicals, 66
- Personal narrative assignments,
 149–152
- Plays, 66
- Pleasure
 activism, 94–95
El Paraiso, 92

- introduction to critical studies, 92–93
- letter, 96
- syllabus, 93–95
- writing assignment, 96
- Poem, 89–90
- Poetry, 2, 66
- Political treatises, 66
- Politics, Philosophy and Economics (PPE), 175
- Poor women, 141–142
- Post-traumatic stress disorder (PTSD), 15
- Power relations, 25
- Precision, 100–101
- Prioritizing agency, 166–167
- Public disclosure, 153

- Queer women, 141–142
- Queering, 160–161
- Queerness, 1

- Race, 1
- Racial minorities, 144
- Racy romance novellas, 66
- Radical accommodations, 25–27
- Radical power of reclaiming, 44–46
- Rape, Abuse & Incest National Network (RAINN), 91–93
- RAPE* (1968), 111
- Rape culture, 23, 70
 - and consent, 94
- Readymade garment (RMG), 175
- Recovery* album (Eminem), 42
- Representing Rape*, 53
- Resistance, 5, 37–38, 47–48
- Retraumatization, 18, 21
- Rhetorical analysis
 - defining trauma-informed and critical pedagogies, 43–44
 - semiotic analysis of “Love the Way You Lie”, 46–49
 - trauma narratives and radical power of reclaiming one’s story, 44–46
 - value of analyzing rhetorical discourse of “Love the Way You Lie”, 50–54
 - visual analysis of story, 54–56
- Rihanna, 3, 42, 46–47

- “Safe space”, 25–26, 141, 186
- “Scriptotherapy”, 141
- Second Wave Feminism, 141–142
- Self-consciousness, 52
- Self-revelation, 160–161
- Semiotic analysis of “Love the Way You Lie”, 46–49
- Settler population, 128–129
- Sex work, 117
- Sexual abuse, 100
- Sexual assault, 23, 91, 93, 147
- Sexual violence, 14, 23, 91, 93
 - teaching about sexual violence in first-year writing, 19–21
 - in the first-year writing classroom, 27
- Sexuality, 148
- Social workers, 14
- Space, 4
- Spectators
 - bringing Haywood’s *The Female Spectator* to conversation, 70–73
 - conversation continues, 78–79
 - conversation fails, 76–78
 - conversation in students’ words, 74–76
 - designing conversation, 65–66
 - female spectator, 73–74
 - Haywood, 66–70
- Stereotyping of feminist art, 106
- Storytelling, 127, 149
- “Student-centered teaching”, 181
- Sugar-casted ambered bodies, 117
- Super-ego, 52
- Survivor’s testimony, 49

- Teaching /well-being, 32
- Teaching assistants (TAs), 93–95
- Teaching life writing, 140, 144, 149

- personal narrative assignments, 149–152
- Teaching trauma
 - Kairoic space and taking care, 22–24
 - radical accommodations, 25–27
 - teaching about sexual violence in first-year writing, 19–21
 - trauma-informed pedagogy, disability studies, and trauma theory, 14–19
- “*Tell-Tale Heart*”, 50
- The Female Spectator* to conversation, 70–73
- The Spectator* (Steele), 71
- The Story of My Life* (Keller), 148
- The Tea-Table* (Haywood), 71–72
- Third Wave Feminism, 141–142
- TikTok, 42
- “Tone Deaf”, 42–43, 56
- “Top down” authorities, 14
- Toxic-masculinity, 33
- Traditional classroom modes, 66
- Trans women, 141–142
- Trauma-informed/trauma-informed pedagogy, 2, 4–6, 14, 19, 31–32, 35, 43–44, 174
 - anger as tool for cultivating empathy, 160–165
 - anxious times, angry measures, 158–160
 - “Apatte’mat”, 132–133
 - basic and radical progress and change, 169–170
 - care, 6
 - creating own, 38–40
 - feminism, 125–126
 - feminist practices, 133
 - feminist-informed practice, 126–127
 - interdisciplinarity as, 165–169
 - interview, 125
 - Npuiu, 129–130
 - work, 6
- Trauma/traumatic experience, 1–2, 11, 32, 91, 140, 146–147, 174
 - affect, 174, 180
 - audience role in, 139–140
 - AUW, 173–174, 176
 - broader conversations, 152–153
 - “caught up” in, 177–180
 - creating classroom community, 139–140
 - engaging with affect, 176–177
 - narratives, 4, 44, 46
 - pedagogical framework, 141–144
 - teaching life writing, 144, 149, 152
 - theory, 14–19
 - “trauma” and trauma-informed, 174
- Un-Heroic Act*, 100–104, 109, 112–113
- Un-Heroic Act: Representations of Rape in Contemporary Women’s Art*, 100
- US Liberal Arts model of education, 175–176
- Vagina Monologues, The* (Enslar), 179–180
- Value of analyzing rhetorical discourse of “Love the Way You Lie”, 50–54
- Victimization, 145–146
- Victims, 44–45
 - story evaluation, 53–54
- Violence, 2, 89–90
- Visual analysis of story, 54–56
- Visual languages, 104
- Voices, 165–166
- Vulnerability, 160–161
- Vulnerability in Resistance* (Butler), 186
- “What echoes in the muscle after the bruise is gone”, 85
- Whitney Museum of Art, 112
- Womanhood, 148
- Women, 144
 - BIPOC, 141–142
 - disabled, 141–142
 - in Family, 126–127
- Women’s Art History

- afterthoughts, 114
- interview, 100
- Un-Heroic Act*, 100–104, 109, 112–113
- Women’s March (2017), 64
- Women’s Studies*, 185–186
- Working-class people, 144
- World Health Organization, 1
- Writers, 65
- Writing/writing pedagogy/first-year writing, 20
 - assignment, 96
 - sexual violence in the first-year writing classroom, 27
 - teaching about sexual violence in, 19–21
 - teaching life, 144, 149, 152
 - Teaching life, 140
- YouTube, 51
- Zami: A New Spelling of My Name*, 146
- Zoom app, 22, 98, 181