

Jesuit Higher Education: A Journal

Volume 1 | Number 1

Article 15

1-1-2012

Performing Arts and Community Exchange (PACE) and the Fulfillment of the Ignatian Educational Promise

Janna Goodwin

Associate Professor, Department of Communication, Regis University, jgoodwin@regis.edu

Amie Dowling

Assistant Professor, Department of Performing Arts, University of San Francisco, asdowling@usfca.edu

Follow this and additional works at: <https://epublications.regis.edu/jhe>

Recommended Citation

Goodwin, Janna and Dowling, Amie (2012) "Performing Arts and Community Exchange (PACE) and the Fulfillment of the Ignatian Educational Promise," *Jesuit Higher Education: A Journal*: Vol. 1 : No. 1 , Article 15.

Available at: <https://epublications.regis.edu/jhe/vol1/iss1/15>

This Scholarship is brought to you for free and open access by ePublications at Regis University. It has been accepted for inclusion in Jesuit Higher Education: A Journal by an authorized administrator of ePublications at Regis University. For more information, please contact epublications@regis.edu.

Performing Arts and Community Exchange (PACE) and the Fulfillment of the Ignatian Educational Promise

Janna Goodwin
Associate Professor, Department of Communication
Regis University
(jgoodwin@regis.edu)

Amie Dowling
Assistant Professor, Department of Performing Arts
University of San Francisco
(asdowling@usfca.edu)

Abstract

This article describes the development and evolution of a 2009 University of San Francisco (USF) course, Performing Arts and Community Exchange (PACE), and its most visible development: a devised, collaborative, dance theatre performance, *Man.Alive. Stories from the edge of incarceration to the flight of imagination*. PACE, which reflects and richly embodies Ignatian standards, can be used as a touchstone for appreciating and evaluating similar or resonant work across disciplines and at other institutions. Furthermore, contemplation of its pedagogy, methods, and outcomes may lead to a productive reconsideration of the kind of performing arts curriculum Jesuit universities should embrace.

Introduction

This article describes the developmental and evolutionary processes of a 2009 University of San Francisco (USF) course, Performing Arts and Community Exchange (PACE), and its most visible development: a devised, collaborative, dance theatre performance, *Man.Alive. Stories from the edge of incarceration to the flight of imagination*.¹

A course such as PACE embodies and makes salient Ignatian standards, and can be used as a touchstone for appreciating and evaluating similar or resonant work across disciplines. Furthermore, contemplation of its pedagogy, methods, and outcomes may lead to a productive reconsideration of the kind of performing arts curriculum Jesuit universities should embrace.

PACE and *Man.Alive.* emerged, over a period of years, from a complex ecology of people, roles, relationships, curricula, artistic practices, and support systems. Ultimately, PACE involved faculty from the University's Performing Arts and Social Justice major (PASJ), the Service Learning Office, the Office of Student Learning Assurance (OSLA), undergraduate students, a non-profit community organization's Arts and Restorative Justice program, the curriculum of a violence-reduction program (*manalive*), the San Francisco Sheriff's Department, incarcerated and formerly-incarcerated men, and multiple audiences. The course's impact expanded from classroom to jail to community, from workshops and dialogues to an informal, behind-bars performance, and from the tentative sharing of stories to the eventual production of the original, evening-length show, *Man.Alive.* (the title of the performance, expressed in capital letters and periods, as differentiated from the similar *manalive* nonviolence curriculum), which opened on the USF campus and subsequently toured to public venues. Perhaps the most unpredicted outcome (to use the language of assessment) was former inmate Reggie Daniels' acceptance to USF as a non-traditional undergraduate student, to study organizational behavior and leadership in the School of Management. Daniels' story is told, along with



the story of the PACE course and *Man.Alive.*, in the pages to follow.

Both authors of this article² are faculty members at Jesuit institutions where explicit core ideals include *cura personalis, magis, men and women for and with*

others, congruency of values and actions, and action guided by contemplation.³ Thereby grounded in a shared Jesuit philosophical perspective, writing as teaching artists with commitments to pedagogical excellence and to ethical acts, practices, and processes of artistic production, we first lay out the foundations, partnerships, communication, and other processes that PACE entailed. We do this in such a way as to bring into view underlying Ignatian educational values, the relationship of the pedagogical and artistic methods to those values, and the questions, insights, and outcomes that have helped to make the course and its collateral benefits successful beyond the end of the semester.

We describe and reflect on experiences: those of the students, teacher, directors, institutional and organizational collaborators, the incarcerated and formerly incarcerated artist/participants, and the audiences. We hope to inspire others—specifically, faculty, students, staff, administrators and board members, institutional partners, and other stakeholders of both Jesuit and other universities—to learn from the victories, challenges, and mistakes encountered, and to embrace the enormous potential for sustainable civic

engagement, personal and institutional growth, and social change inherent in well-run, campus-and-community-based performance collaborations.

Foundations

Pedagogy

In 2006, after she had worked as a teaching artist in jails and prisons for a decade, co-author Amie Dowling joined the full-time faculty of the Performing Arts Department at the University of San Francisco (USF). She developed the Performing Arts and Community Exchange course the following year. PACE is designed to appeal to “outside” (traditional undergraduate) and “inside” (incarcerated) students interested in merging communication and facilitation skills, social activism and performance. PACE is a semester-long performing arts course that places outside and inside student participants on an equal footing in a learning space that is also a creative space.

As such, PACE is consonant with the social philosophies of John Dewey and Paulo Freire. By upsetting the dynamics of the teacher-learner relationship to the extent possible within a traditional institution, PACE challenges the pedagogical structures that Dewey called “static, cold-storage ideal[s] of knowledge,”⁴ and counters Freire’s famously derided “banking system of education,”⁵ in that wisdom and insight are understood to reside within each of the students. In her role as professor, Dowling establishes goals and develops a syllabus—reading, writing, class discussion, and a schedule of preparation, fieldwork and reflection—but while she brings her expertise, questions, and resources to the table, she does not claim to have all the answers, nor does she seek to “distribute knowledge.”⁶

In a 2002 article in the *Michigan Journal of Community Service Learning*, Temple University’s Inside Out Prison Exchange program director Lori Pompa quotes Freire and Ira Shor: “The professor learn[s] along with the students, not knowing in advance what [will] result, but inventing knowledge during the class, with the students ... The material of study is transformed. The relationship between the professor and the students is recreated.”⁷ Pompa acknowledges the challenges in enacting such a philosophy, among them the imperative to remain aware of and sensitive to the inevitable power structures forming the conditions under which such dynamics must occur. Dowling and PACE make salient, accept, and even embrace these challenges as integral to the students’ learning outcomes.

Partnerships

The design of the PACE course was a year-long endeavor. When Dowling arrived at USF, she researched arts organizations involved in the San Francisco jails and was put in touch with Ruth Morgan, the executive director of Community Works (CW). CW is a non-profit organization in Berkeley, California whose mission reflects a conviction that the arts have a vital role to play in re-engaging and strengthening communities.⁸ CW programs engage “youth and adults in arts and education programs that

interrupt and heal the far-reaching impact of incarceration and violence by empowering individuals, families and communities.”⁹ Morgan embodies this mission, having been active in San Francisco jails for over two decades with Resolve to Stop the Violence (RSVP), a rehabilitation program. Her work, and that of other CW artists, laid the foundation for approval of PACE by the San Francisco Sheriff’s office.

Morgan’s dedication and receptiveness, along with the history and mission of CW, made the organization an ideal partner for PACE. In particular, the curriculum of RSVP’s *manalive* incorporates physical awareness to “help participants explore the roots of their violence as well as to provide them with the tools necessary to stop it.”¹⁰ In fact, somatic training is a core component of the curriculum based on the understanding that violence is a physical act, and by noticing the physical sensations that precede and accompany violating another person, an individual with a history of violent behavior can choose not to act on those impulses. This somatic awareness is directly aligned with what performing artists do when making creative physical choices. Pod #5, the unit in SF Jail #9 where the PACE class was offered, uses the *manalive* curriculum. The men who volunteered to participate as “inside students” came with a vocabulary and understanding of group process, and with an awareness of their physical impulses and their bodies as sites of information.

While she was starting conversations with CW and with the SF jails staff, Dowling also reached out to Julie Reed, then head of Service Learning in the McCarthy Center at the University of San Francisco. She proposed PACE to Reed, who spent hours combing through a preliminary syllabus and guiding the submission process to the Curriculum Committee to gain “Service Learning” designation. Without these two organizations—Community Works and the McCarthy Center—the course, in Dowling’s view, could not have grown and developed as it has.

As a course must meet departmental, organizational, and national standards—such standards being used to provide evidence of quality and value to critical stakeholders—it was important for Dowling to work with William Murry, director of USF’s Office of Student Learning Assurance (OSLA). OSLA helped Dowling to focus and articulate her ideas about the course, and to better understand what her students discovered, reflected upon, and retained.

PACE: A Course Description

In the paragraphs that follow, we describe what the class was about, how it worked and—in broad strokes, but with a couple of telling examples—what happened. We touch upon how *Man.Alive.* grew from PACE, and explain how it advanced what the course had initiated. We offer evidence of the ways in which students and other participants faced challenges, learned, and grew through their experiences. We also include what PACE meant for Dowling, because it matters that those who teach also are transformed and renewed by their work. We present the tenets of Ignatian education, holding these up to PACE and to *Man.Alive.* as guideposts for meaningful assessment of student learning. By this, we do not mean grades or data analysis, but rather the ability to perceive and appreciate, when they appear,

cura personalis, magis, the spirit of giving, congruency of values, and action informed by contemplation.

During its first two years, PACE took place in SF Jail #9 in the Sisters in Sober Treatment Empowered in Recovery (SISTERS) program, an in-custody therapeutic community that provides educational and substance abuse counseling for women. USF students were also engaged, for a short time, in working with older adults at Eden Villa, a senior retirement center. What made 2009 different was that Dowling had spoken to Community Works about the curriculum and had made the decision to narrow the focus of the class, thereby allowing students to deepen their understanding of, and experience in, the judicial system. Since then, PACE has emphasized addressing facts, assumptions, and stereotypes of life on the inside of a jail using theater, movement, writing, and music to tell individuals' stories. PACE culminates in a final performance, which is presented by the students, in the jail, before an audience of others who are incarcerated, as well as jail staff and invited guests, including social workers, members of law enforcement, staff and faculty of USF, and family members of the performers. The performance is videotaped and distributed to the performers. The stated educational goals for both “outside” (undergraduates enrolled in the class on campus) and “inside” (incarcerated) students taking the class are:

- to develop a creative space within a jail
- to form a strong artistic ensemble that collaborates on the creation of an original dance/theater/music piece
- to develop a critical and working vocabulary regarding the facilitation of community-based art
- to understand community-based arts as a tool for social change
- to place life experiences in a larger social context
- to stimulate intellectual self-confidence and interest in further education

For the outside students, videos and readings provide a context for discussion and assist in an understanding of incarceration. Reading assignments include *Local Acts-Community Based Performance in the United States* by Jan Cohen-Cruz,¹¹ *Are Prisons Obsolete?* by Angela Davis,¹² *Real Cost of Prison Comix* by Lois Ahrens,¹³ *Theater for Community, Conflict and Dialogue* by Michael Rohd,¹⁴ and “Reducing Racial Disparity in the Judicial System” by The Sentencing Project.¹⁵ While inside students are provided a copy of the syllabus, limitations of resources and time constraints make it unfeasible to require that they complete the same assignments. Therefore, incarcerated students’ participation looks different. Outside students, among other things, post essays on a website that is accessible to the outside group, but not to those inside. Outside students learn dialogue strategies and participate in workshop development and facilitation; inside students (who are already learning conflict management in the *manalive* curriculum) join in the exercises and dialogues, help frame conversations, and importantly shape rehearsal and performance processes.

One of the questions Dowling asks outside students on the first day is: “What have you heard about this class and what are your expectations?” Responses range from: “At first, I didn’t understand what it was all about” to “I was worried about going into a jail;” “My parents are concerned,” and “I’m wondering what [the incarcerated men] think is going to happen.” In 2009, when one student in particular expressed strong reservations, Dowling assured him he would not be required to go into the jail, but encouraged a discussion: “What are some of your thoughts about the jail? Why do you feel you might not want to go?” The class talks about who they imagine they will meet. “We know it’s a male facility,” Dowling says, “so, we know it’s going to be men. How old do you picture them to be? What color is their skin?” and “What does a college student look like? What does a person who is incarcerated look like?” During this first week, Dowling has similar preparatory discussions with the inside students, asking questions such as: “What has your experience been with ‘formal’ education? With college?” or “What have you heard about this class? What does a college student look like? Who do you imagine meeting in this class? What color is their skin? Where do you think they grew up?”

One prompt is: “When you think about the word ‘community,’ what comes to mind?” Responses vary, from stories about the community “categories” in which the two groups of students feel they belong—e.g. Catholics, college students, men, fathers, artists—to definitions. More questions surface: “What makes those groups ‘communities?’” Responses include such things as shared values, identities, practices, age, race, and class. Together, the groups talk about these things being characteristics or experiences around which communities form and are defined, both for members and for those who are excluded.

Students explore the concept of service. The approach to service learning used in PACE is a reciprocal arrangement. The outside group is not viewed as “helping” or “teaching” the inside students, nor is the converse seen to be the case. Rather, all are understood to be learning together. As Pompa notes:

At its core, service learning is about relationship The concept of relationship implies a connection, an interchange, and reciprocity between people. Everyone involved in a service-learning encounter – community members, students, and instructor – is impacted upon by the others and by the shared experience itself. ¹⁶

While it is true that PACE meets the University’s service learning requirement, Dowling does not call it a service learning class. Instead, she is in accord with Robert Rhoads, who observes:

Too often, community service is structured as a one-way activity in which those who have resources make decisions about the needs of those who lack resources. It is one more example of the ‘haves’ of

our society shaping the lives of the 'have-nots' Service ought to be a two-way relationship in which all parties give and receive.¹⁷

Many students express interest in these ideas, having come from high schools where volunteering at a shelter for a day is considered service, and where short-term commitments can come to seem like burdens (or, worse, meaningless) with no sustainable relationships developed and few backward glances cast. Dowling proposes the word "exchange" as an alternative, explaining to students her belief that, within the classroom on campus as well as at the jail, each individual brings to the mutual endeavor both a unique self and tools: social skills, histories, factual information, artistic training, expressive abilities, and so on. In addition, participants mutually create new vocabularies and practices as goals emerge from their interactions. Through these dialogues, one important sense of "knowledge"—the knowledge already in the room—becomes more salient. No one, it turns out, is "serving" anyone: in other words, each is serving a common desire to meet people s/he might not normally meet, to come together, to think critically, to engage, and since learning means changing, to change.

While Dowling does not deny the professorial role and its responsibilities, she emphasizes that everyone can potentially influence the quality and character of the experience. She encourages students to recall their own experiences as facilitators, guides, or teachers, and to think about times they have learned from others.

Outside students have two weeks of campus classes to reflect and to have these conversations before going into the jail for the first time. The groups will later talk with each other about some of these topics that will inform subsequent practices and processes, and provide a framework of meaning for understanding challenges and conflicts that may arise in the tricky process of collaboration.

Parameters and rules are essential for the class to come together as a unified artistic ensemble under the conditions mandated by the setting. Such constraints, especially when their practical purposes are made explicit, help students to understand that the jail—and Dowling, in her role as teacher—are going to maintain, to the extent possible, a safe emotional and physical environment. Some rules are imposed by the jail such as: "Dress as simply and as conservatively as possible. Do not do favors for prisoners. Do not give out home telephone numbers or addresses." Other rules are Dowling's. Some are created by the group, including: "Take care of your own bodies during the physically active portion of the class. Engage in the exercises to the best of your abilities that day. No cross talk. The decision to read and show your work is up to you."

The class is transported to the jail in USF vans driven by a student and by Dowling. Outside students undergo the usual jail clearance process required of all volunteers. The first meeting at the jail is an orientation. The outside group does not go immediately into the classroom (the visiting room where they will eventually work with the inside group). Instead, they gather in the

administrative offices for an orientation session. They are also, at this time, introduced to the *manalive* curriculum. Returning to campus, they write a short essay about their first day at the jail— thoughts, reactions, surprises— and post these on the class Blackboard website.

They also reflect on their own experiences of the judicial system in an essay that is due the second week of class. Dowling tells the outside students about her own encounter, many years ago, after she had already long been working in jails. Her fifteen-year-old nephew, following a period of social and institutional difficulties that had included gang activity, was arrested. Dowling knew his human dimensions, his curious and inquisitive mind, his love for animals and his interest in art. After visiting him in prison—where, along with several other programs, the theater and art classes had been cut due to diminished funding— Dowling, inspired on her nephew’s behalf, realized that this was the work to which she would commit herself.

Student responses to one another's essays and to Dowling’s story illuminate pre-conceptions, co-create a common experience, and lay the groundwork for the experiences that continue to arise and to be generated as the semester unfolds. In the following weeks, at the jail, the inside and outside students exchange personal histories and stories and writing. They create a “movement vocabulary,” and other ways of relating through vocalization and physicality. They develop a “script” of sorts —often referred to, in movement theatre, as a “score”—and begin rehearsing towards a culminating performance.

The 2009 ensemble work, which can be seen in an edited video of the final performance and the subsequent taped interviews with both outside and inside students, bears witness to the rich ways in which PACE is responsive to—and exemplary of—the values articulated by Jesuit institutions of higher education.

This is borne out in the course evaluation comments made by both inside and outside students. One outside student wrote: “This class is an exchange between communities.

We are both giving and receiving knowledge directly from people, a knowledge that no book could ever teach. By developing artistic collaborations with people you may never have interacted with, this class prepares you to leave college with an understanding of people and of your place in your community.” Another observed: “I have learned just how valuable listening is. The men in SF Jail #5 have taught me to search deep within people instead of judging them based on surface appearances, class, race, language, clothing, location.”¹⁸ Similar sentiments were articulated by others.¹⁹ Words and phrases used to describe PACE included “eye-





opening,”
“challenging,”
“fun,” “moving,”
“exhausting,”
“inspirational,” and
“well worth it.”

One revealed that he (or she) had “learned a lot about first impressions and stereotypes”

regarding incarcerated individuals. Another student had “more in common with people who are different from me than I thought,” and reported that the

experience had effected a re-examination of prejudices. Some characterized their relationships with others in the class as having grown exponentially as a result of their work together, and one reported that the class “made me more mature in [the] sense that I can see peoples’ points-of-view and not shut them out.” Many appreciated having had the opportunity to interact with people they would not otherwise have come to know. And, particularly relevant in the context of Jesuit higher education: “Through these relationships,” one student declared, “I’ve found God.”

An inside student observed: “It takes a lot of guts to walk into a jail and create a safe place where those of us who are incarcerated want to come every week. [PACE] made me look at a different side of me, that [sic] whether we are locked up or on the streets we all have something good inside.”

Another asserted that, in the course “. . .we have developed hope and understanding regardless of race or money. I walked in scared and not knowing what to expect and now my perceptions of people has changed, [sic] it is powerful to bring us all together through art. It has made me realize that I should never judge a person by what I hear about them, but by what they show me of themselves.”

Man.Alive.

During and after the semester, it became clear that there was interest in continuing the work begun in PACE and expanding its reach. Enter Reggie Daniels and, again, Ruth Morgan. Morgan was enthusiastic about



supporting a work that could be performed

outside the jail, and committed to assist with grant writing for this purpose. She contacted Daniels, a previously incarcerated man who was now a facilitator

in RSVP at the jail. He had heard about the PACE class and seen the performance. He had grown up in San Francisco, and had struggled for years in the criminal justice system. As he describes it, he eventually found “Roads to Recovery,” an in-custody substance abuse program that gave him tools to begin a process of change. Through RSVP, he had completed the rigorous peer advocacy program, *manalive*, and at the time of his introduction to Dowling and PACE, he was a counselor, a *manalive* facilitator, and a case manager for CW.



Morgan asked Daniels about pulling together an ensemble of men who were part of RSVP, and who had gone thru the *manalive* curriculum. He agreed, asking Antonio Johnson (also known as AJ) and Ivan Corado-Vega to participate. Johnson was born in Birmingham, Alabama and moved to San Francisco's Tenderloin District with his mother and sister when he was nine years old. He attended Washington High School where he became a performer with the legendary hip-hop group DJ Miguel Fonseca, a.k.a Dr. Funk, and Funk Productions. Soon after high school, Johnson served time in Susanville State Prison, San Quentin, and the California Rehabilitation Center. He stayed clean for many years, eventually relapsed into drug use, and returned to prison where he completed RSVP.

Corado-Vega was born in El Salvador in 1975, immigrating with his family to the United States in 1980 in response to an escalating civil war. They moved to San Francisco's Mission District to reunite with relatives. Growing up in the Mission District, Corado-Vega attended local schools and youth programs, and worked in youth support and development for different organizations. He made what, in his own words, were poor decisions that led to multiple arrests, a DUI conviction, and a violent

offense conviction with a nine-month sentence in the county jail. While in custody, like Johnson, Corado-Vega participated in RSVP and benefited from opportunities to reflect on the impact of violence on his victims, family, community, and himself. After a year of RSVP and six months of intern facilitator training, Corado-Vega made the commitment to creating a better life and to



helping others in his community.

With Daniels, Johnson, and Corado-Vega on board, Dowling contacted choreographer Natalie Greene and playwright Paul Flores, colleagues in PASJ, to discuss the potential of working together on a project, bringing to bear their creative experiences and their knowledge of the judicial system. Dowling also invited some former students from the PACE class to be part of the emerging project: Freddy Gutierrez joined them as a co-author and performer, while Jenny Reed, Samantha Sheppard Gonzalez, and Brianna Washington participated as rehearsal coaches, meeting with the performers outside of rehearsal times to run lines. As the piece moved from development to rehearsal to the theater, Reed and Washington continued to provide support by acting as stagehands and managers. Keriann Egeland, who had also completed PACE, stepped in to design costumes and take charge of props.

Flores, Greene, and Dowling had never worked together, so prior to inviting the cast members into the studio, they devised tools and approaches for improvisation and composition to bring into the process. These conversations led to an initial proposal, to Corado-Vega, Daniels,



and Johnson, for the piece to start with personal stories, memories, and images—a suggestion to generate text and images from cast members' personal narratives. The directorial team would assist in shaping and sequencing the work, but it would ultimately be the performers who decided

what material would comprise the final script. Everyone agreed.

From June through August, 2009, the group met twice a week in the USF Dance Studio, developing *Man.Alive*. The month of September was spent rehearsing several times a week. In an early rehearsal, they discussed what they hoped audiences might get from seeing and hearing the work, agreeing that they wanted the piece to impact those who seldom think about incarceration, as well as those who think about it often. They felt that the piece could provide a window into the issue of incarceration, and an understanding of its effects on lives in an immediate, intimate way.

During the first month, the rehearsal process included a brief, physical warm-up followed by prompts, with Flores guiding the ensemble (including the other directors) through writing exercises. After a quarter of an hour, all would read their responses aloud to the others. These stories became the backbone of the piece. The cast was encouraged to share any related writing they produced between rehearsal sessions. An outcome of this exercise, a

poem, “Dream” by Reggie Daniels became the opening performance of the show.

The group decided that the structure and sequence of the show would revolve around three periods of time in each of the performers’ lives: before, during, and after incarceration. With this framework, stories, images, and movement improvisations began to emerge. The performers developed movement skills, such as sharing weight, lifting, and the use of gesture. A highly choreographed military walking pattern was shaped into a sequence that introduced the audience to the inside of a jail. The movements for what the ensemble called “Going Inside” were based on writings by Daniels, Corado-Vega, and Johnson about the regimented schedule of jail: the day-in, day-out, repetitive activities required of them. “Going Inside” was, Dowling believes, the most frustrating section of the piece to develop and to rehearse—the repetition of the pattern and the need for precision demanded an exacting process that felt institutional and authoritarian. The section, therefore, became a reflection of what incarceration is: the loss of individuality and physical agency. This resulted in tensions between the performers and the directors, tensions that—rather than erupting into explosions, devolving into withdrawal or resistance, or becoming internalized and unarticulated—were steered into open dialogue by the men themselves. Daniels, Corado-Vega, and Johnson had, in the *manalive* program, learned and cultivated excellent conflict management and other communication skills. In a May, 2011 interview conducted by Goodwin, Daniels explained: “We communicated. We found the support within one another and the agreement that we made was to ... assert what was happening and what we needed in a clear way.”²⁰

One outcome of the insistence on keeping an open dialogue space during rehearsals was a regular “check-in,” a time that, while important to the men, also became crucial for Dowling, eventually promoting authentic connections to occur. Friendships soon developed, based on mutual understanding and respect. Dowling remembers that one day after rehearsal, Corado-Vega approached her and asked: “So, Amie, who are you? Like, beyond this position that you are in at this University? I know what your role is here, and I know that you are certain things—but, who are you underneath all of that?” Today, Dowling says of that pivotal moment: “I realized the many ways that, by claiming certain roles (director, college professor), I may be failing to allow people to see me beyond these roles and titles. And what does that mean for me in this situation, in a jail, where I am asking such transparency and vulnerability of the performers?”

Julie Elkins, Director of Academic Initiatives at Engaged Times (Campus Compact) in Boston, attended the 13th Annual *Continuums of Service* Conference sponsored by the Western Region Campus Compact Consortium in Portland, Oregon, which kicked off with *Man.Alive.* as its keynote. Elkins was moved to write about the experience, and her personal insights resonate remarkably with those of Dowling, even though her intersection with the performance was as an audience member, and not as an integral project facilitator. For us, Elkins’s testimony—so like the questions that arose for Dowling under the more intimate conditions of

rehearsal and relationship development—confirms the exponential power of the work to inspire contemplation and action:



As a faculty member, the community partner knows little about me; just the basics like where I work, what I teach, and a few of my social group memberships that are readily visible like my gender and predominant race. While true service learning is meant to be reciprocal, I began to wonder how reciprocal it can truly be if faculty and students have access to such a great deal of information about the social identities of community members, but they know so little about us in return. It hardly seems fair, nor does it appear to set the stage for a well-balanced relationship. Some social identities are more readily visible than others such as gender, size, or (occasionally) race, but other identities such as socio-economic status, sexual orientation, or ability may be invisible. This is an important truth to explore as we continue to strive for true reciprocal service learning.²¹

Such perceptions were different but no less potent for the USF students who had continued, beyond the course, to contribute to the piece. They, too, affirmed (more than a year later, in our 2011 survey) what they had taken from the rehearsal process and the overall course-to-performance experience—to wit, “Important communicative or collaborative lessons;” “Integrating personal experiences, stories and artistic expression in ways that stimulated my imagination and creativity;” “The importance of staying with a process even when it becomes particularly challenging;” “Specific strategies for expressing myself;” “Specific strategies for helping others to express themselves;” “Listening and responding more deeply and effectively;” and “Engaging with others whose experiences are different from my own, without letting fear determine the quality of the relationship.”²²

The premiere of *Man.Alive.* in October, 2009, at the University of San Francisco, was sold out, meeting with overwhelmingly positive responses. It was also performed at El Cerrito High School, Alameda Juvenile Correctional Center, Ashby Stage, and was the keynote event at the Continuums of Service Conference in Portland Oregon. The “Going Inside” section was one of the most memorable.



In every feedback session, Dowling remembers, audience members asked about its origins and spoke about its impact on them. For many, the show as a whole resonated more than its parts, with educators in particular remarking upon the power of the performance to unite, move, and to inspire. In the words of Kathy Rose, Five Keys Charter School Teacher:

The *Man.Alive*. performance was a profoundly moving and inspirational testament to how restorative justice can help individuals transform anger and rage into healing, accountability, and activism. With beauty and humility, these courageous men used their voices and stories as touchstones for giving back to others. I exited the theater feeling more hopeful than ever that each of my students can make their own changes on both sides of the prison walls like activist/gardeners; planting seeds of hope throughout our communities.²³

And, Julie Elkins wrote:

Man.Alive. is a perfect example of cutting-edge service learning where students, faculty, community programs, and community individuals come together to create a powerful outcome. The project is complex, complicated, and creatively pushes the boundaries. Students and faculty must have a genuine motivation to collaborate with members of the community to create a mutual project that reaches beyond the scope of either party. This outreach project was multifaceted in ways that address the full spectrum of service learning. The faculty member must skillfully conduct genuine outreach to multiple audiences: to members of the community, to educators at the community agency teaching about the realities of men who are incarcerated, and to the performers who transform their individual stories to art.²⁴

Reflections and Assessments

Since the time they launched their first school in 1548, the Jesuits have believed that a high quality education is the best path to meaningful lives of leadership and service. They have understood that the liberal arts, the natural and social sciences, *and the performing arts*, joined with all the other

branches of knowledge, were a powerful means to develop leaders with the potential for influencing and transforming society (*emphasis added*).²⁵

Performing Arts and Community Exchange has precedents in creative, experiential, and service-learning courses—not unique to Jesuit universities, but often found there—linking students and faculty with local people and community concerns through required curriculum-based or extracurricular, volunteer initiatives. Yet, beyond sharing general characteristics with these, PACE is unusual, reflecting not so much a conscious trend in higher education as a powerful movement known as community-based art. In this approach, individual teaching artists and collaborating community organizations come together to explore and co-create around social issues that are local, personal, and political (such as, typically, health and health care, food production and agricultural practices, land use and gentrification, culture and identity, and incarceration and—as in PACE—the justice system). Because in this and in other respects, PACE is remarkably resonant with Ignatian social philosophy, values, and practices, it finds a welcome home at a Jesuit university, initiated and nurtured by faculty members committed to principles of Ignatian pedagogy.

In what follows, we introduce five key elements of the Ignatian approach to higher education—context, experience, reflections, action and evaluation—and demonstrate how these both inform and are expressed through PACE.

***Cura Personalis*: The Context in Which Pedagogy and Learning Occur in PACE**

Cura personalis—personal care and concern for the individual—is a hallmark of Jesuit education, and requires that teachers become as conversant as possible with the context or life experience of the learner. Since human experience, always the starting point in a Jesuit education, never occurs in a vacuum, educators must know as much as possible about the actual context within which teaching and learning take place. Teachers need to understand the world of the learner, including the ways in which family, friends, peers, and the larger society impact that world and affect the learner for better or worse.²⁶

As a teacher, Dowling brings curiosity, personal experiences, and commitment to PACE's goals, interactions, and design. Further, by considering the men who are incarcerated—along with the outside USF undergraduates—to be “learners,” and by bringing the life stories of participants and their own expertise into the process, Dowling comes to better understand the relevant contexts that help to make these a salient part of the discourse. She knows the dance world, the justice system, and the context of college. Her students come to see more clearly their wildly disparate yet often unexpectedly similar contexts of identity, including age, race, gender, class, family, religion, and so on, as they explore others, somatically and through conversing, writing, playing, working through

conflict, rehearsing, and performing together. In the end, all participants are potential learners, and every one—inside and outside students, faculty, University and prison administrators and staff, non-profit partners and audiences—shares a context of common experiences.

With so many embodied and artistic expressive forms employed as teaching methods, creating ways of connecting and ways of knowing, a certain vulnerability and revelation of the whole person emerges. These experiences ultimately elicit care and concern for the individual in its most undiluted and self-propagating form.

Experience

What is the best way to engage learners as whole persons in the teaching and learning process? Teachers must create the conditions whereby learners gather and recollect the material of their own experience in order to distil what they understand already in terms of facts, feelings, values, insights and intuitions they bring to the subject matter at hand. Teachers later guide the learners in assimilating new information and further experience so that their knowledge will grow in completeness and truth.²⁷

Both outside and inside students bring “the material of their own experience,” often explicitly, to the co-creation of the PACE learning community, and into the artistic processes, the performance, and ensuing exchanges. Early in the semester, USF students consider and articulate their own understandings, verbally and in writing, as preparation for this course of study. Their experiential, critical, and artistic development builds upon existing knowledge, challenges prejudices, and reveals self-concepts. In these processes, Dowling’s role is that of teacher and guide. She carefully creates the conditions for an unfolding set of related experiences, from the classroom to the jail, from fear to exposure and illumination, reflection, and understanding, all along providing many ways to consider, question, and build upon these experiences.

Reflection

How may learners become more reflective so they more deeply understand what they have learned? Teachers lay the foundations for learning how to learn by engaging students in skills and techniques of reflection. Here memory, understanding, imagination, and feelings are used to grasp the essential meaning and value of what is being studied, to discover its relationship to other facets of human knowledge and activity, and to appreciate its implications in the continuing search for truth.²⁸

Let us begin with what the professor reflected upon and learned, as this is rarely considered when we speak of “learning” and “learners”—and yet becomes, ideally, that which is passed on to students. As previously noted, following the conclusion of the 2009 class and the closing of the show, Dowling felt that something importantly different had occurred with this iteration of PACE. Her own reflection saw it connecting profoundly to what she believes pedagogy can be, that is to say, the formation of

meaningful, lasting connections within the experiences promoted through teaching and artistic work.

Drawing on the interaction with Corado-Vega noted earlier, Dowling reflects upon how conflict, naturally arising in the course of rigorous collaborative artistic production, produced dialogue and enlightenment rather than wounds and rifts. The PACE/*Man.Alive*. experience was different from her past experiences creating work behind bars, where opposition arising from perceived abuses of power by directors or choreographers—whose command of the process often took advantage of the vulnerability required of performers—would often result in entire rehearsal days lost to resistance and revolt. This time, however, both the incarcerated and formerly-incarcerated participants had acquired, through the *manalive* curriculum, crucial communication skills that, in some ways, surpassed Dowling's own in addressing rehearsal inequalities, anxieties and discord.

Daniels, Corado-Vega, and Johnson knew how to identify and talk about their feelings articulately, with composure, presence, and an insistent calm. This was an approach to conflict in the rehearsal process from which Dowling, herself, took a great deal, including the need to offer not only her experiences as a director but, at times, offer her “unprotected self” to the process in order for genuine relationships to blossom. She became more aware that communication skills and a commitment to connection and problem solving through dialogue can generate moments of surprise, communion, and transcendence.

Finally, in the PACE course—as in the *manalive* curriculum—reflection is an integral component of present experience. As described above, PACE is grounded in community, in the sharing of personal narratives and worldviews, and in the collaborative construction of fresh possibilities. Performance is of great importance here: PACE leads to reflection in many unique ways, not the least being the public reflection through story, dance, music, spoken word, and image. In preparation and on stage, privately and publicly, reflection was engaged, and then again elicited in audience post-show dialogues and in the more intimate conversations of audience members and performers after the show.

Action

How do we compel learners to move beyond knowledge to action? Teachers provide opportunities that will challenge the imagination and exercise the will of the learners to choose the best possible course of action from what they have learned. What they do as a result under the teacher's direction, while it may not immediately transform the world into a global community of justice, peace and love, should at least be an educational step towards that goal even if it merely leads to new experiences, further reflections and consequent actions within the subject area under consideration.²⁹

In an immediate, obvious sense, the course embraces and provides ample opportunity for imagination and the development of knowledge (reading and discussion) as well as for action. Outside students go to the jail and

work face-to-face men who are incarcerated. They lead workshops. They listen carefully. They collaborate on performances. Inside students bring curiosity, questions, stories, knowledge, and emotional availability. In 2009-2010, those who wished to take learning and engagement beyond the artificial boundaries of the school year were given the chance to do so.

Moreover, community artists/former inmates Reggie Daniels, Corado-Vega and Johnson collaborated in an intensive, emotionally and physically demanding, months-long rehearsal process, eventually performing their stories onstage, proudly and publicly. Dowling confronted power struggles and internal conflict openly, with the help of Daniels and Corado-Vega, taking their learning in the *manalive* nonviolence work forward into her teaching.

This type of transformative action continues at a deep level, as can be witnessed in Daniels' application and acceptance to USF and his completion of the requirements for a Bachelor of Science degree in Organizations, Leadership and Management (Class of 2012).

Evaluation

How do we assess learners' growth in mind, heart, and spirit? Daily quizzes, weekly or monthly tests and semester examinations are familiar instruments to assess the degree of mastery of knowledge and skills achieved. Ignatian pedagogy, however, aims at evaluation which includes but goes beyond academic mastery to the learners' well-rounded growth...Observant teachers will perceive indications of growth or lack of growth in class discussions and students' generosity in response to common needs much more frequently.³⁰

Both the syllabus and teaching methodology for the outside students include frequent written responses to readings, to prompts on the class website, and to class conversations held both in the classroom and on-site, at the jail. Such interactive feedback is ongoing, and with each new year and with every fresh iteration, PACE continues to be informed by past experiences, and by the responses to the course's unfolding development and to student learning outcomes.

Based broadly on student evaluations and other types of feedback, PACE can be regarded as a positive growth experience for all participants. It exemplifies what Dewey regards as the all-important "consummatory experience" of engrossment and transformative immersion, and what theatre director Peter Brook calls "liveliness." It is anything but the "deadliness" decried by Brooks as being the result of the routine, the dull, and the predictable.³¹

To consider productively the immeasurable value of being shaken up, astonished, and of having one's worldview turned on its head in the context of a college class means coming up with more expansive ways than a standard course evaluation form to inquire into, perceive, appreciate, and articulate experience.

The University of San Francisco's Office of Student Learning Assurance (OSLA) offers faculty support and assistance in formulating methods for gathering evidence of learning in both traditional and non-traditional courses and pedagogies. Learning evidence begins with clarifying and focusing course goals. This begins with the professor, as course proposals are developed, and with curriculum committee members in preparing course descriptions. Here, wording of course goals becomes important, since qualitative evaluation of success is gathered and evaluated in terms of the language of course goals and description.

Working with OSLA, Dowling developed a set of evaluative questions designed to gather evidence unique to PACE, questions that focused on student fears, concerns, excitement, and "aha" moments. Some questions also enabled students to determine what their own learning outcomes had been in terms of the stated goals the course, and where they gained particular competence and mastery.

From an evidence point of view, what makes PACE unusual is the need to evaluate the course and its related outcomes from the perspectives of both the outside and the inside student. The men incarcerated in San Francisco jail #9 are stakeholders in the course under the aegis of a service-learning course. A success measure of student achievement had to cover both groups. Building indirect and direct measures such that an accurate comparison can be made of the responses has been challenging for the PACE course, given the significant differences between the two groups, especially when one group lacks many of the personal freedoms enjoyed by the other.

The major issue was in developing comparable measures for these two very similar yet disparate groups while still addressing the course's desired student learning outcomes (SLOs). In addition, constraints of accessibility made some measures difficult, such as interviews, videotaping, writing exercises, and so forth. The simplest approach seemed to be surveys and recorded dialogues that allowed for a determination of convergences or differences in perspectives on each question. The final class was videotaped, and a guided conversation was conducted that invited comments from both groups regarding their experiences in the semester-long program.

A preliminary review of the data showed that both groups were affected in similar ways by their work together. Across each group, experience was very different than what they expected. Both groups reported on how they had to push their comfort zones in dealing with preconceptions and stereotypes about the other group.

More than a year after the conclusion of the 2009 class and the production of *Man.Alive.*, the authors surveyed and interviewed the USF students who had gone on, beyond the conclusion of the course, to work on the production through the summer. While the group was small—five, including Freddy Gutierrez, who had performed— all responded that the overall experience had been powerful and positive, challenging and inspiring, educational, and well worth the investment of their time and energy. Gutierrez reflected that, although his life had changed since PACE and *Man.Alive.*, he continued to draw upon his experiences in the jail.³²

Included among the survey responses completed by performers *not* formerly in the PACE class (Daniels, Corado-Vega and Johnson) was the following, exemplifying the tone and content of the others:

I just wanted to work with the brothers; especially because they are people of color, like me. I wanted to explore artistic-based community outreach in an unconventional setting in hopes to enrich my abilities as a collaborator and artist. I wanted to challenge myself by working with a group I would not normally reach out to ... to tell my story and get clear on what I learned from my past. I actually gained so much more: a new family, new community, restored my passion, and a newfound love for the art.

Asked whether—in the intervening year between the conclusion of *Man.Alive.* and the time of the survey— perceptions of the experience had changed or grown in any way, performers answered:

... The only thing I can think about is doing another project like this. To ... connect through our struggle to tell our stories on the stage in such an innovative way.

There are a few things that stand out for me. One of them is the idea of performing and delivering the material of the play with intention... This concept of intention is now part of my daily life, parenting with intention, relationships with intention, recovery from alcohol with intention and sharing my experience with intention. The safety that was eventfully created in this process still impacts me today. We began this process as strangers with roles to play and created a community that always is accessible.

Reggie Daniels' comments are particularly poignant:

My uncle, who has now passed away, had an opportunity to see this performance, and it was truly like he was blown away. It changed the way that we even related to each other. I remember him saying, "I know that you are okay now. I really know that you can make it in the world. I've experienced you in that way, and I don't see you as that checkered past—you know, going in between these two kind of light-switch places in your life. I really think you found yourself," – and, that was really meaningful for me, and I don't know any other way that could have happened.³³

Conclusion

On PASJ, PACE and the Mission of the Jesuit University

The decision to create a hybrid, arts-and-community-engagement major, Performing Arts and Social Justice (PASJ), could not have been easy nor have come without serious debate. In a 2008 article in *USF Magazine*, Theatre professor Roberto Gutierrez Varea tells reporter Jessica Werner Zack, that in the wake of economic woes in the 1970's, USF had "discontinued its performing arts department, ushering in decades in which

all arts majors—painters, musicians, and dancers alike—studied the same unspecialized curriculum.”³⁴ According to Varea, it wasn’t until 1999 that performing arts was revived when a number of professors pushed for the creation of a separate, independent performing arts department based on a perspective and a curriculum that was both courageous and visionary, with “a political and social consciousness [and] a belief that art and artists can change the world, one performance at a time.” Werner Zack notes, of the resulting PASJ, that:

Just as the University of San Francisco’s mission distinguishes it from other universities, the seven-year-old program’s emphasis distinguishes it from most other undergraduate performing arts programs. Instead of focusing only on teaching students how to be good performers, USF’s program also teaches students the power of performance art as an agent for change. This emphasis is reflected in the types of courses available, as well as in the coursework itself, and in the performances students put on and the often-disenfranchised groups they reach out to in the process.³⁵

Then Associate Dean for Arts and Humanities, Peter Novak, who served as chair of the USF Performing Arts Department from 2004 to 2007, describes, in the same article, the University’s thinking in creating the PASJ program in 2001: “We embarked on revitalizing the University’s arts program by integrating it with the study and pursuit of social justice because we saw that something crucial was missing from arts training.” He continues:

There . . . needs to be a broader discussion of what it means to be an artist in the world today, how art can be a vehicle for social change, and even how creative work can play a part in one’s personal commitment to creating a more humane and just society.³⁶

Once upon a time, theatre and dance practitioners around the world who had witnessed firsthand the transformative power of meaningful participation in the performing arts asserted their positive effects, but made few attempts to fortify their testaments. However, since the 1970s, and especially in the past decade, abundant international research (Cohen-Cruz, Dowling, Goodwin, Hillman, Van Stone, Van Erven, and Wali, among many others) has shown that, indeed, such claims are, on balance, demonstrably verifiable and justified. Community-based arts can and actually do change one life at a time.³⁷

Scholars, teaching artists and other practitioners of theatre and dance have repeatedly substantiated the ways in which knowledge and transformation come through embodied practices of expressive forms—specifically through explorations of physical relationships, movement, the production and interpretation of imagery, journal writing and the use of heightened language, reflection, and dialogue—all of which are central in PACE. Performance theorists have argued persuasively that performance can subvert master narratives and dominant texts, becoming a source of agency where a sense of shared power is in short supply, and that performance serves the formation of a flexible, responsive identity. It teaches literature, history, psychology, storytelling and cultural sensitivity. It foregrounds body

awareness, other-centeredness, and communication. It excites the imagination, and invites playfulness.

Such qualities have made performance practices breathtaking avenues for the development of alternative behaviors, relationships, self-images and identities, and continue to make them ideal for teaching both traditional undergraduates as well as for engaging meaningfully with those who are marginalized, imprisoned, economically or politically disadvantaged.

In a final movement then, and in the spirit of *magis*, we conclude with a call to action.

Performing Arts, Social Justice and the Fulfillment of the Ignatian Educational Promise


Jesuit universities are called to say “yes!” to the creation, support, development and promotion of an arts program that—as so clearly and potently evidenced in the example of PASJ and PACE— expresses and applies Ignatian values through and through. They are called to say “yes” with the degree of enthusiasm and commitment that Boards of Trustees, administrators, and donors endorse athletic programs and facilities, and revenue-generating graduate and professional schools and buildings. They are called to say “yes,” as institutions of higher education that seek to remain true to their own mission statements.

We cannot ignore or marginalize the arts and remain true to our liberal arts calling or to the Ignatian mission. It is imperative to understand the role of the performing arts today, neither discarding the classics nor forsaking training, rigor, or professional development, but conceiving and helping develop a different, important social role for the artist: that of artist/leader; artist/teacher; artist/communication facilitator; artist/entrepreneur, or artist/innovator (thereby opening up possibilities for productive, rewarding careers in a number of existing and emergent fields).

We need vision, audacity and leadership. Administration can make a difference by creating easier pathways to interdisciplinary, interdepartmental and administrative collaboration; by better consolidating service learning, public relations, publicity, community outreach and funding efforts (since these can all work, synergistically, towards the Jesuit institution’s robust health) and by fighting to keep performing arts and social justice efforts and endeavors at the front, not the periphery, of awareness when developing and promoting institutional identity.

Across the country, farsighted universities are embracing courses such as PACE in meaningful ways. Decision makers need to understand what makes such initiatives feasible and sustainable. While a solo faculty member may be capable of building and managing the multiple relationships described in this article, one individual cannot carry such efforts alone. A Center for Civic Engagement is invaluable in outreach and coordination

efforts, helping to manage logistics, assisting with grant-seeking and writing, and proudly promoting the work on and far beyond campus. An Office of Assessment can provide methods for gathering student learning evidence and ensuring viability, or sustainability. And, of course, the appropriate learning spaces, from rehearsal studios to intimate, black box theatres and dance stages, are crucial—not only do they communicate that the practices, processes, and outcomes are respected and valued, but they invite the world onto campus to experience and appreciate the mission in action.

As we can see, in the instance of PASJ and PACE, when trustees, presidents, provosts and deans embrace the mission and appreciate the potentials apparent in a transformed arts environment, this leadership inspires faculty and students to extend themselves. They create a signal beacon to parents and students looking for higher education in which rich cultural expression meets the desire that exists in all of us to put to good use our gifts, interests and activities. They expand the mission, and create a new foundation upon which the future of performing arts in Jesuit education will be built. 

Notes

¹ Man.Alive. Stories from the edge of incarceration to the flight of imagination: a collaboration between Community Works, University of San Francisco's Department of Performing Arts and Social Justice, and the San Francisco Sheriff's Department. Featuring Reggie Daniels, Antonio Johnson, Ivan Corado-Vega and Freddy Gutierrez. Co-directed by Dowling, Paul S. Flores and Natalie Greene. October 1- 3, 2009 University of San Francisco Studio Theater Lone Mountain Campus, 2800 Turk Blvd., San Francisco, CA.

² We note that, while we have produced this article together, it offers a perspective on Dowling's teaching, directing and creative work that she would not, without Goodwin's encouragement, have promoted in such a public way. As we worked together, mostly over long distances, over phone and email, with Dowling providing syllabi, course evaluations and written sections describing PACE and Man.Alive., it became clear that changing voices within the article would be unnecessarily complicated. So, we have retained the "we" authorship even as Goodwin crafted the framework, the central argument and conclusion. Assessment data, information, stories and resources are, therefore, Dowling's contributions, whereas the call to action (which Dowling agrees with) is Goodwin's.

³ *Cura personalis* means, "care for the person." On the Regis University website, *cura personalis* is defined as "a dedication to promoting human dignity and care for the mind, body and spirit of the person." *Magis*—Latin for "the more," according to Regis, "does not mean to always do or give "more" to the point of exhaustion. *Magis* is the value of striving for the better." *Men and women for and with others* includes working towards the mutual benefit of society through attention to the poor and marginalized, and "pursuing justice on behalf of all persons." *Congruency of values and actions* suggests living for what one believes in. The value of *action guided by contemplation* seems self-evident.

⁴ John Dewey, *Democracy and Education: An Introduction to the Philosophy of Education*, 186.

⁵ Paulo Freire, *Pedagogy of the Oppressed*, Myra Bergman Ramos, Trans., (New York: Continuum, 2000), 71-86.

⁶ This is, admittedly, an approach to education perhaps more aptly applied when teaching the mission as contrasted against, say, calculus or computer science.

⁷ Shor, in Lori Pompa, "Service-learning as crucible: reflections on immersion, context, power, and transformation." *Michigan Journal of Community Service Learning* 9, no. 1 (2002): 70.

Goodwin & Dowling: Performing Arts and Community Exchange (PACE)

⁸ Community Works West, "Mission/Vision," accessed February 3, 2012, <http://www.communityworkswest.org/index.php/missionvision>.

⁹ *Ibid.*

¹⁰ San Francisco Community Works, "Offender Restoration," *Resolve To Stop The Violence Project - San Francisco Sheriff's Department*, accessed February 3, 2012, <http://www.resolvestoptheviolencesf.org/programs/offender.html>.

¹¹ Jan Cohen-Cruz, *Local Acts-Community Based Performance in the United States* (New Brunswick, NJ: Rutgers, 2005).

¹² Angela Davis, *Are Prisons Obsolete?* (New York: Seven Stories Press, 2003).

¹³ Lois Ahrens, *Real Cost of Prison Comix* (Oakland, CA: PM Press, 2008).

¹⁴ Michael Rohd, *Theater for Community, Conflict and Dialogue* (Portsmouth, NH: Heinemann, 1998).

¹⁵ The Sentencing Project, *Reducing Racial Disparity in the Judicial System*, <http://www.sentencingproject.org/template/page.cfm?id=122>.

¹⁶ Pompa, 69.

¹⁷ Robert Rhoads, *Community Service and Higher Learning Explorations of the Caring Self* (Alban, NY: State University of New York Press, 1997), 127.

¹⁸ In 2009, the outside class consisted of twelve to fifteen students. There were four students of color; the rest were white. There were four men; the rest were women. Most were aged twenty-one or slightly younger, but a handful were transfer students who were somewhat older. At the jail, the inside class consisted of the same number of students, with, according to Dowling, a fairly even distribution of black, Hispanic and white participants and one Asian man. While an interpretation of course dynamics and outcomes might productively make use of more specific information regarding ethnicity, gender, class and other constructed categories into which humans can be placed (by others, or by ourselves), in order to be more clearly viewed in some aspects, (and while we understand why such categories can, at times, be useful) we also believe that potential categories are endless— e.g. “seven students were over 5’5”; three lived with chronic health issues; six had been children of divorced parents; one was Muslim”— and are, too often, reduced to fallacious explanatory principles. Here, we look at whole people in specific circumstances and within interconnected contexts, and have not taken our observations further than to describe what was either visible or, at some point, revealed, in order to help the reader imagine the composition of the class. Dowling is white.

¹⁹ From the 2009 course evaluations: “Before PACE, service learning always seemed to me to be an act of kindness and charity to those who are 'less fortunate.' After the PACE class and working directly with incarcerated men, I realized that what I learned enriched my own life in innumerable ways.” (Outside student)

“After the class, I had a better, more layered and complex understanding of the greater societal issues of over-incarceration, classism and the large-scale effects of the criminal justice system. I feel I am better informed and better prepared to discuss them, and [to] work to create change.” (Outside student)

“The PACE course inspired me to take action to generate my own artistic work. I completed a full-length play, *SIRENS*, that examines the different effects the Criminal Justice System has on people from different classes. Actors at the University of Utah performed a reading of this play in spring 2011. A discussion with the audience about the system followed the performance. Much of the reference material used was literature we studied as part of the PACE curriculum. Being inside the jail and interacting with the incarcerated [men] was an invaluable part of my preparation. Without this experience, an honest and compassionate portrayal of an incarcerated person would have been difficult for me to understand.”(Outside student)

Goodwin & Dowling: Performing Arts and Community Exchange (PACE)

²⁰ Daniels went on to explain, “For me, at that point, what was important was that I am forty-plus-years old, you know? I’ve got a kid [who is] twenty-two years old. I am a working adult. I am an ex-drug dealer, so I have some drug dealer arrogance. I am an ex-addict... and [this play is] bringing up really powerful stuff for me! [In it] I am talking about being shot, selling drugs, you know everything that— so, [I need] a space to say, “My sobriety is here” [or] “I need to process that,” as opposed to just pushing through the piece, pushing through the piece, pushing through the piece, pushing through the piece. I need to be able to say [to the directors], “You need to check out what’s going on with me while I am going through this piece. I’m still in recovery.” Not only with using, but with behaviors. My behaviors come up and I need to have a space to deal with that, and talk about that, and know that that is okay.”

²¹ Julie Elkins, “The Weight of Visibility: The Impact of Identity.” *Engaged Times* 2, no. 3 (May 19, 2010), <http://www.wacampuscompact.org/media/coolinks/Engaged%20Times%20Article.pdf>.

²² Student survey.

²³ Kathy Rose, e-mail message to Ruth Morgan, October 7, 2009.

²⁴ Elkins, *Engaged Times*.

²⁵ Association of Jesuit Colleges and Universities. "Jesuit Education and Ignatian Pedagogy" *Association of Jesuit Colleges and Universities* (September, 2005) <http://www.ajcunet.edu/Distance-Education---Ignatian-Pedagogy>.

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ *Ibid.*

³¹ See Dewey’s understanding of “consummatory experience” in <http://www.icp.utm.edu/dewey/>; see also Peter Brook, *The Empty Space* (New York: Touchstone, 1968).

³² Gutierrez also reflected, “Much time has passed and much has changed in my life but I live every day drawing from the experiences I had in the jail and watching the transformation of the men in the outside project. For whenever I begin to feel that something isn’t attainable I keep looking back at those men and remembering that with openness and personal commitment anything is possible. I also have seen myself grow as a collaborator. I have learned how to draw out the strengths of the people I am working with and use those to explore my artistic vision.”

³³ *Ibid.*

³⁴ Jessica Werner-Zack, “Performance with a Purpose,” *USF Magazine*, http://usf.usfca.edu/usfmagazine/fall08/f2_perform_1.html.

³⁵ *Ibid.*

³⁶ *Ibid.*

³⁷ A few examples of scholars, theorists and practitioners who have written on this subject include Augusto Boal, *Theatre of the Oppressed*, (New York: TCG, 1985); Marvin Carlson, *Performance: A Critical Introduction*. London (New York: Routledge, 1996); Janna L. Goodwin, *Applied Theatre in Corrections: Community, Identity, Learning and Transformation in the Facilitated, Collaborative Processes of Performative, Artistic Praxis*. Diss. (University of Massachusetts, Amherst, 2004) and “Theater, Artful Inquiry and Public Purpose: Communicating Deeply Important Stories and Helping to Make them Relevant.” in Foreman-Wernet, L. and Dervin,

Goodwin & Dowling: Performing Arts and Community Exchange (PACE)

B., Eds. *Audiences and the Arts: Communication Perspectives* (Cresskill, NJ: Hampton Press, 2010); Amie Dowling, "59 Places—Dance/Theater in the Hampshire Jail" *Performing New Lives*. Jonathan Shailor, Ed. (Philadelphia, PA: Jessica Kingsley Publishers, 2011); Ann Stone, et al., *The Arts and Prosocial Impact Study: Program Characteristics and Prosocial Effects*, (Santa Monica, CA: RAND Corporation, Institute on Education and Training, 1998); Linda Park-Fuller, "Performing absence: the staged personal narrative as testimony," *Text and Performance Quarterly* Vol. 20, no. 1 (2000): 20-42; Richard Schechner, *Performance Theory*, (New York: Routledge, 1988); Eugene Van Erven, *Community Theatre: Global Perspectives*. (London, New York: Routledge, 2001); Alaka Wali, et al. *The Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits In Unexpected Places Executive Summary Of Final Report* (Chicago: The Chicago Center for Arts Policy at Columbia College, 2002); Christopher Walker, et al., *How and Why People Participate in Arts and Culture: Reggae To Rachmaninoff* (Chicago: The Urban Institute, in association with the Wallace-Reader's Digest Funds' Community Partnerships for Cultural Participation (CPCP) Program, 2002).

³⁸The USF College of Arts and Sciences and PASJ host national conferences, drawing participants from around the country and globe. Furthermore, performances emerging from PASJ classes, whether they appear on campus, in community settings or both, are so widely mentioned in news articles online and in print that one can scroll through several pages that come up in response to a Google search (try "USF Performing Arts and Social Justice" or even "USF PASJ") referring to past and present PASJ, course-related, faculty-directed performances receiving notice and reviews. Such attention is what leads to reputation, potentially attracting students, faculty and donors.

Bibliography

- Association of Jesuit Colleges and Universities. "Jesuit Education and Ignatian Pedagogy." Sept. 2005. <http://www.ajcunet.edu/index.aspx?bid=526>.
- Boal, Augusto. *Theatre of the Oppressed*. Odilia Leal-McBride, Trans. New York: TCG, 1985.
- Brook, Peter. *The Empty Space*. New York: Touchstone, 1968.
- Cohen-Cruz, Jan. *Local Acts: Community-Based Performance in the United States*. Rutgers Series on the Public Life of the Arts. Piscataway, NJ: Rutgers University Press, 2005.
- Dewey, John. *Democracy and Education: An Introduction to the Philosophy of Education*. New York: McMillan, 1916.
- Dowling, Amie. "59 Places—Dance/Theater in the Hampshire Jail." *Performing New Lives*. Jonathan Shailor, Ed. Philadelphia, PA: Jessica Kingsley Publishers, 2011.
- Elkins, Julie. "The Weight of Visibility: The Impact of Identity." *Engaged Times* 2, no. 3 (May 2010). <http://www.wacampuscompact.org/media/coollinks/Engaged%20Times%20Article.pdf>.
- Freire, Paulo. *Pedagogy of the Oppressed*. Myra Bergman Ramos, Trans. New York: Continuum, 2000.
- Goodwin, Janna L. *Applied Theatre in Corrections: Community, Identity, Learning and Transformation in the Facilitated, Collaborative Processes of Performative, Artistic Praxis*. Diss. University of Massachusetts, Amherst. 2004.
- Goodwin, Janna L. "Theater, Artful Inquiry and Public Purpose: Communicating Deeply Important Stories and Helping to Make them Relevant." In Foreman-Wernet, L. and Dervin, B., Eds. *Audiences and the Arts: Communication Perspectives*. Cresskill, NJ: Hampton Press, 2010.
- Hillman, Grady. "Journey of Discouragement and Hope: An Introduction to Arts and Corrections." Community Arts Network, 2001. http://swearercenter.brown.edu/Literacy_Resources/corrections.html.

Goodwin & Dowling: Performing Arts and Community Exchange (PACE)

- "Mission/Vision." *Community Works West*. <http://www.communityworkswest.org/index.php/missionvision>.
- "Offender Restoration." *Resolve to Stop the Violence Project – San Francisco Sheriff's Department*. San Francisco Community Works. <http://www.resolvestoptheviolencesf.org/programs/offender.html>.
- Park-Fuller, Linda "Performing Absence: The Staged Personal Narrative as Testimony." *Text and Performance Quarterly* 20, no. 1 (2000): 20-42.
- Pompa, Lori. "Service-learning as Crucible: Reflections on Immersion, Context, Power, and Transformation." *Michigan Journal of Community Service Learning*. <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=mjcsl;view=toc;idno=3239521.0009.107>.
- Rhoads, Robert A. *Community Service and Higher Learning Explorations of the Caring Self*. Albany: State University of New York, 1997.
- Rohd, Michael. *Theatre for Community, Conflict & Dialogue: the Hope Is Vital Training Manual*. Portsmouth, NH: Heinemann, 1998.
- Schechner, Richard. *Performance Theory*. Rev. and expanded ed. New York: Routledge, 1988.
- Shapiro, S., and S. Shapiro. *Body Movements: Pedagogy, Politics and Social Change*. Cresskill, N.J.: Hampton Press, Inc., 2002.
- Shor, Ira, and Paulo Freire. *A Pedagogy for Liberation: Dialogues on Transforming Education*. South Hadley, MA: Bergin & Garvey, 1987.
- Stone, Ann, et al. *The Arts and Prosocial Impact Study: Program Characteristics and Prosocial Effects*. Santa Monica, CA: RAND Corporation, Institute on Education and Training, 1998.
- Van Erven, Eugene. *Community Theatre: Global Perspectives*. London, New York: Routledge, 2001.
- Wali, Alaka, et al. *The Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places. Executive Summary of Final Report*. Chicago: The Chicago Center for Arts Policy at Columbia College, 2002.
- Walker, Christopher, et al. *How and Why People Participate in Arts and Culture: Reggae to Rachmaninoff*. Chicago: The Urban Institute, in association with the Wallace-Reader's Digest Funds Community Partnerships for Cultural Participation (CPCP) program. 2002. <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/audience-surveys/Pages/Reggae-to-Rachmaninoff.aspx>.
- "What are some of the Jesuit values that inspire education at Regis University?" Regis University. <http://www.regis.edu/regis.asp?sctn=abt&p1=mjv>.
- Zack, Jessica Werner. "Performance with a Purpose." *USF Magazine* (Fall, 2008). http://usf.usfca.edu/usfmagazine/fall08/f2_perform_1.html.