



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School

2016

Wreading, Performing, and Reflecting: The Application of Narrative Hypertext and Virtual World Experiences to Social Work Education

Linda Ayscue Gupta PhD
Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>



Part of the [Digital Humanities Commons](#), and the [Social Work Commons](#)

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/4664>

This Dissertation is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

© Linda Ayscue Gupta 2016

All Rights Reserved

Wreading, Performing, and Reflecting: The Application of Narrative Hypertext and
Virtual World Experiences to Social Work Education

A dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Philosophy at Virginia Commonwealth University.

by

Linda Ayscue Gupta

Bachelor of Arts in Education, University of North Carolina at Chapel Hill, 1971
Master of Social Work, Virginia Commonwealth University, 1976

Director: Marcel Cornis-Pope,
Professor, Department of English

Virginia Commonwealth University
Richmond, Virginia
December, 2016

ACKNOWLEDGEMENT

A little over eight years ago, I set out on a journey to integrate my worlds of story, media, and clinical social work through the Media, Art, and Text PhD Program at Virginia Commonwealth University. I wrote a narrative hypertext, designed and co-constructed a simulation within Second Life, and developed a self-reflexive writing assignment for use in social work education. The work has been an exhilarating creative process. Far more arduous and time-consuming than I could have imagined, I have been sustained by the gifts of many others along the way.

First and foremost, I thank my husband, Anish, and our daughter, Tara, for their unwavering support, schedule adjustments, patience, and encouragement. Both have learned to sleep through the sounds of me working into the wee hours of the morning. I thank Tara also for her advice regarding images and for her assistance with copying lexias from my narrative into the pages of my website.

During the preparation of the narrative hypertext, I consulted six content key informants who gave generously of their time and expertise to provide background information or referrals to additional resources. As a disclaimer, none of them is responsible for the final narrative that attempts to illustrate best practices, but at the same time, realistically portray the challenges and constraints that derail the efforts of helpers. I am grateful to each of them. They include:

- Betty Jo Zarris, MSW, retired Assistant Director of Family Services, Virginia Department of Social Services
- Mary Walter, MSW, CPS Policy Specialist, Virginia Department of Social Services
- Nora McFarland, former photojournalist, now author
- Chris Norton, photojournalist at WTVR, Richmond, VA
- a Veteran's Administration hospital employee with significant expertise in trauma who must remain anonymous per hospital policy, and
- Retired First Sergeant Jason Mero, Explosive Ordnance Technician, veteran of Operation Iraqi Freedom and Operation Enduring Freedom in Afghanistan.

I am grateful to an additional six key informants who assisted me with feedback on the proposed hypertext, design of the virtual world, and the writing assignments. Their enthusiasm regarding the anticipated benefits of the project, and their identification of potential barriers, led to several changes in both the content and structure of the new media composition that will enrich the experience for students. They are:

- Lisa M. Brown, LCSW, Adjunct Faculty, VCU School of Social Work
- Nathan L. Cooke, M.A. Ed., MSW, former MSW student, VCU School of Social Work
- Elizabeth Dungee-Anderson, PhD, LCSW, former Associate Dean, now Associate Professor, Wayne State University School of Social Work

- Elizabeth Lloyd, MSW, former MSW student, VCU School of Social Work
- Henry E. Morris, Ph.D. LCSW, private practitioner, Richmond Therapy Center
- Nicole O-Pries, LCSW, Assistant Professor in Teaching, VCU School of Social Work.

Several persons helped me to realize my vision for a space to be used for social work simulations in Second Life.

- Gentle Heron (Second Life name, aka Alice Krueger in real life) is the founder and Chairman of the Board of Directors of Virtual Ability. Virtual Ability operates as an international cross-disability online peer support community for persons with all types of disabilities, as well as their family members, friends, professional providers, and disability researchers.
- Eme Capalini (Second Life name, aka Ann Ludwig in real life) serves as Vice President of Development for Virtual Ability, Inc.

Gentle and Eme allowed me to locate my simulation on Virtual Ability land and have offered invaluable support and mentoring to me throughout the development of the Center for Social Work Learning.

- Lyr Lobo (aka Cynthia Calongne, D. CS) helped me to realize my vision for privacy, comfort, visibility, and safety of users within the Center for Social Work Learning in Second Life. She provided 3D design modifications and scripts to support the user experience within the simulation. Dr. Calongne is a researcher, professor, software engineer and pioneer in the use of virtual environments for education, simulation and modeling. She is a professor at Colorado Technical University, and in 2009, she designed and launched the Doctor of Computer Science in Emerging Media degree to encourage research in virtual worlds and Web technology. Ever the professor, she left me with pages of notes I hurriedly scribbled as she taught while we worked together.
- Cyrus Hush (Second Life name, aka Matt Poole, MBA, MS) was a professor at American National University and Ph.D. student in education with a concentration in web learning. Referred by the Virginia Society for Technology Education, Matt mentored me in Second Life for nearly a year and a half until his untimely death in June of 2016. He taught me basic rezzing and moving skills and provided advice on in-world resources, tutorials, and in-world construction. A consummate educator, he was ever patient, transforming daunting tasks into engaging and fun learning.

Dr. Eric Garberson, Director of the Media, Art, and Text Ph.D. Program provided the wisdom, structure and guidance necessary to support my completion of the program. Dr. Melissa Abell, MSW Program Director at the School of Social Work, supported my efforts and often reminded me that completion of a dissertation is not a sprint but a marathon.

I am extremely grateful for the contributions of my five dissertation committee members who brought the unique perspectives of their various disciplines to my project.

- Yan Jin, PhD, is an Associate Professor in the Department of Advertising and Public Relations, and Associate Director of the Center for Health and Risk Communication, Grady College of Journalism and Mass Communication at the University of Georgia. Dr. Jin was formerly Associate Professor at the Richard T. Robertson School of Media & Culture at

Virginia Commonwealth University (VCU). She served as my first chair and generously agreed to remain on my committee after her move to the University of Georgia. She introduced me to research on the effects of trauma on journalists, and she challenged me to consider the literature on feminism and narrative hypertext. As a result, I created a female journalist as one of three protagonists in my narrative to embody the lived experience of trauma and gender discrimination in the workplace.

- Semi Ryu, MFA, is an Associate Professor in the Department of Kinetic Imaging at VCU. Professor Ryu continually challenged me to look beyond “what is” to what “could be” through the use of animation, sound, and machinima in *Second Life*. She had a unique ability to quickly identify gaps in my research and introduced me to a wealth of crosscutting theoretical and practical resources.
- David J. Coogan, PhD, is an Associate Professor in the Department of English at Virginia Commonwealth University. He is a writer and instructor of writing with a social worker’s heart. He teaches autobiographical writing to persons incarcerated in the Richmond City Jail. Dr. Coogan introduced me to his dialogic process of writing. Replacing Dr. Jin as my chair, he worked with Dr. Sarah Price to hone the scope of my project that was quickly evolving into multiple dissertations.
- Sarah K. Price, PhD is a Professor in the School of Social Work at VCU. She currently facilitates our curriculum transformation efforts within the school and it was she who saw the natural fit between my work and the decision case method of instruction. She was a continual resource and source of support as I sought to find the balance between traditional social work research and scholarship/research in the interdisciplinary Media, Art, and Text PhD Program.
- Marcel Cornis-Pope, PhD, is a Professor in the Department of English and was the founding Director of the Media, Art and Text Program at VCU. Dr. Cornis-Pope served as the final chair of my dissertation committee. In doing so, he brought me full circle, for it was in his introductory course in the MATX Program, *Texts and Textuality*, that I discovered the genre of narrative hypertext. Dr. Cornis-Pope brings a conceptual rigor, structure, attention to detail, and support that has continually inspired me, and others of his students, toward a pursuit of excellence.

I am honored to have worked with each of you.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	II
TABLE OF CONTENTS	V
LIST OF FIGURES	VIII
ABSTRACT	IX
CHAPTER 1: NARRATIVE HYPERTEXT	1
HISTORY AND DEFINITION OF NARRATIVE HYPERTEXT	5
STRUCTURES OF NARRATIVE HYPERTEXT - FORKINGS	8
STRUCTURES OF NARRATIVE HYPERTEXT – NODES AND LINKING	12
STRUCTURES OF NARRATIVE HYPERTEXTS – BEGINNINGS AND ENDINGS	17
ELEMENTS OF NARRATIVE HYPERTEXT – MATERIALITY/IMMATERIALITY OF THE TEXT	19
ELEMENTS OF NARRATIVE HYPERTEXT – MULTIPLE NAVIGATIONAL PATHWAYS	20
ELEMENTS OF NARRATIVE HYPERTEXT – MULTISEQUENTIALITY	22
ELEMENTS OF NARRATIVE HYPERTEXT - MULTIVOCALITY	24
IDENTITY THEMES	27
NARRATIVE THERAPY	29
CHAPTER 2: HYPERMEDIA AND TRAUMA	33

THE FUNCTION OF IMAGES	33
THE FUNCTION OF SOUND	39
VIEWER RECEPTION AND PERCEPTION OF HYPERMEDIA	41
<u>CHAPTER 3: SIMULATION AND PERFORMANCE IN A VIRTUAL WORLD</u>	<u>43</u>
THEORETICAL CONSTRUCTS	43
SIMULATION AND IMMERSION	44
IMPACT ON PARTICIPANT	46
DESIGN OF THE VIRTUAL WORLD	47
<u>CHAPTER 4: WRITING AS A DIALOGIC AND SELF-REFLEXIVE PROCESS</u>	<u>55</u>
PURPOSES AND TYPES OF WRITING	56
THE DIALOGIC PROCESS AND IDENTITY FORMATION	60
THE DIALOGIC PROCESS IN THE CO-CONSTRUCTION OF NARRATIVE	63
CONCLUSION	67
<u>CHAPTER 5: APPLICATION TO SOCIAL WORK PRACTICE</u>	<u>68</u>
THE PROCESS OF “PROCESS AND CONTENT” – PEDAGOGICAL AND ANDRAGOGICAL APPROACHES	69
THREE METHODOLOGIES – NEW MEDIA COMPOSITION	88
KEY INFORMANTS	91
THE CONTENT OF “PROCESS AND CONTENT”	96
DEFINITION OF TRAUMA	97
SELECTED COMPETENCIES AND PRACTICE BEHAVIORS	98
SECONDARY TRAUMATIZATION	99
PROFESSIONAL ROLES AND BOUNDARIES	100
TRAUMA STEWARDSHIP	101

NARRATIVE AND IDENTITY CHANGE	103
CONFIDENTIALITY AND MANDATED REPORTING	104
AMBIVALENCE ABOUT CHANGE	105
GROUNDING	106
THE TRAUMA NARRATIVE	108
<u>WORKS CITED/CONSULTED</u>	112
<u>APPENDIX A</u>	138
<u>APPENDIX B</u>	141
<u>APPENDIX C</u>	142
<u>APPENDIX D</u>	143
<u>APPENDIX E</u>	144
<u>APPENDIX F</u>	146
<u>APPENDIX G</u>	148
<u>APPENDIX H</u>	150
<u>APPENDIX I</u>	152
<u>APPENDIX J</u>	158

LIST OF FIGURES

1. Reprint of Sergio Cicconi's Figure 3: Structure of a Web-like Hypernarrative.....9

ABSTRACT

WREADING, PERFORMING, AND REFLECTING: THE APPLICATION OF NARRATIVE HYPERTEXT AND VIRTUAL WORLD EXPERIENCES TO SOCIAL WORK EDUCATION

By Linda Ayscue Gupta, Ph.D.

A dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Philosophy at Virginia Commonwealth University.

Virginia Commonwealth University, 2016.

Major Director: Marcel Cornis-Pope, Ph.D., Professor, Department of English

In this dissertation I propose the use of a new media composition of narrative hypertext, performances in a virtual world, and a dialogic process of writing to provide a continuum of learning opportunities in social work education. I suggest that the structure of the hypertext narrative, embedded with hypermedia, mirrors the dissociative aspects of traumatic memory. I argue that work with the multivocality and multisequentiality of narrative hypertext emulates the process of discovery in the clinical interview. The immersive component of work in a virtual world deepens the realism and affective impact of simulations and creates opportunities to practice and demonstrate engagement, assessment, and intervention skills. The writing component of the new media composition actively engages students in a dialogic process that hones the development of self-reflexive practice and a professional social work identity.

In developing the project, I enlisted the input of two groups of key informants. Content experts provided background that informed the narrative and scripts. A second group of faculty,

students, and practitioners provided input on project design and identified potential barriers to success and anticipated outcomes. Informants suggest that the continuum of media engages students with a variety of learning styles, offers safe ways to practice skills as a precursor to interviews with actual clients, and allows for exploration of diverse identities as an avatar. Potential barriers include the time and resources required to learn new technologies and the potential for students to be triggered by trauma content. Informants offered recommendations to address the barriers. Three changes were immediately incorporated into the structure and content of the project to address these concerns.

Chapter 1: Narrative Hypertext

In this chapter I briefly review the history and definition of hypertext and discuss its structure of forkings, nodes, and links that make its constitutive elements possible. These elements include the immateriality of the text, multivocality, multisequentiality, and multiple pathways through the hypertext. I argue the usefulness of narrative hypertext to illustrate intrapsychic and interpersonal processes, specifically the associative processes of memory and discovery within the therapeutic setting to reveal responses to loss and trauma, meanings assigned to events, impact on identity formation, choices and their sequelae. I begin a review of narrative therapy concepts used to assist us in re-authoring our life stories and generating alternative, more functional narratives.

Robert Coover's *Briar Rose* and Shelley Jackson's *Patchwork Girl* illustrate the potential of narrative hypertexts to demonstrate in depth the intrapsychic and interpersonal processes of their characters. A narrative hypertext is a type of electronic writing characterized by blocks of text joined by hyperlinks to produce a story that can be read in a linear or non-sequential order. Both *Briar Rose* and *Patchwork Girl* hypertexts are rewrites of existing texts or hypotexts. "A hypotext is a "text whose form and/or content inspires – or is reflected in – a later text or hypertext" (Martin and Ringham 100). As part of this dissertation, I developed an original narrative hypertext entitled [The Work](#) to illustrate changes in intrapsychic and interpersonal processes over time with three characters and to embed selected clinical concepts for social work education. I chose the nondescript title, *The Work*, to serve as a foil for the passionate commitment to work found in each of the characters – Grace as a child protective services

worker, Samantha as a multimedia journalist, and Sarah as the glue trying to hold her family together. The simple title of *The Work* is meant to belie the hidden cost for each of them of doing the work.¹

The genre of narrative hypertext is particularly well suited for these purposes. First, the stories that clients bring to therapy are hypertextual in the sense that they are often related in snippets of memory or information and in an associative rather than chronological fashion. Every story is unique yet draws on elements of previous hypotexts, archetypal struggles or intergeneration family myths. The therapeutic relationship is yet another chapter in this living hypertext.² The ability to share one's story, to see one's experiences shared with and reflected by others, offers an opportunity to "synthesize [for oneself] and for others, to provide maxims" for living (Cornis-Pope 11/09/07). Second, negotiating the structure of a hypertext, with its multivocality, multisequentiality, and links to multiple pathways through the story, emulates the process of discovery in a therapeutic setting. George Landow likens the voice produced by the dialogue between the "momentary focus" on a lexia with the unfolding narrative of hypertext (56) to Mikhail Bakhtin's discussion of the "dialogic, polyphonic, multivocal novel" that portrays the "interaction of several consciousnesses" (qtd. in Landow 56). As the client and therapist explore the client's narrative of her experiences and the meanings assigned to those

¹ *The Work* is also part of my body of writing for this dissertation. For additional information, contact lagupta@vcu.edu

² The therapeutic relationship with a clinical social worker is established based on a contract between the client and the clinical social worker where he/she will be "performing assessments and diagnoses based on a recognized manual of mental and emotional disorders or recognized system of problem definition, preventive and early intervention services and treatment services, including but not limited to psychotherapy and counseling for mental disorders, substance abuse, marriage and family dysfunction, and problems caused by social and psychological stress or health impairment" (Virginia Board of Social Work 3).

experiences, they may discover multivocality in the client, manifested as ambivalence toward change or in some cases, as multiple selves. The structure of hypertext with its lexias and links enables the text to be read in any order afforded by the links and may be read in a different order with each reading. Thus, the narrative can be multisequential, just as the clients share pieces of the story, typically in a nonlinear, associative telling. They may explore paths that lead to disclosures of unexpected memories or new realizations that can lead to crisis. This discovery process of the therapeutic journey is paralleled in the reading of an open-ended hypertext where readers or students may choose their reading paths or contribute new lexias at any given time, and subsequent readers or social workers must adapt to these developments.

The Work is a story embedded with content related to trauma and loss, specifically the trauma witnessed and/or experienced by three female protagonists - a child welfare worker, the adolescent daughter of a military veteran, and a multimedia journalist. The decision to focus on female protagonists was the result of my previous work as a clinical social worker with females who had experienced some form of trauma. However, gender is one of several important variables that the social worker must consider as part of the assessment of the impact of diversity and difference on the client's experience and on his/her identity formation.³ Barbara Page, in her discussion of scholarship in the area of feminism and hypertext, states that the genre of hypertext was appropriated by female theorists as a "textual practice of breaking patriarchal forms; the radical forms -- nonlinear, nonhierarchical, and decentering -- are, in themselves, a

³ The Council on Social Work's Educational and Policy Accreditation Standards (EPAs) establish this as a competency expected of students who graduate from an accredited social work program. The factors to be considered include "age, class, color, culture, disability and ability, ethnicity, gender, gender identity and expression, immigration status, marital status, political ideology, race, religion/spirituality, sex, sexual orientation, and tribal sovereign status" as well as the interplay of these factors with community norms and values.

way of writing the feminine” (3-4 cited in para 1). The structure of hypertext invites collaboration and “performative texts” (para 10) and makes room for “formerly repressed or dismissed stories” (para 26). Page notes that the writing of contemporary women writers is “strikingly self-reflexive” (para 2). It also allows time to dream and muse “in order to stop the incessant march of the plot forward to the inevitable climax” (para 4). The structure also offers the opportunity to “embrace” opposing viewpoints at the same time (Notes 30, para 8). This multivocality is apparent in each of the characters in *The Work*, but particularly with Sam as she engages in conversations with her mother and with different parts of her self. In this sense, hypertext beckons us to open ourselves to the “differences that alter contexts and restore the vitality of dynamic process rather than the stillness of mastery” (cited in Note 4, para 28).

The Work focuses on the intrapsychic and interpersonal processes of the three women, with particular emphasis on the multiplicity of responses they develop as a result of the challenges or trauma they suffer. It tells their stories of sacrifice, woundedness, loss, survival, endurance, resilience, recovery and/or entrapment. The first protagonist is a child protective services worker. Her job is to prevent or intervene in cases of abuse and neglect but she has become traumatized by what she has seen and by the emotional and physical danger of the cases in which she is involved. A second protagonist is her fourteen-year-old female client, the daughter of a military veteran recently returned home from Afghanistan. The third protagonist is a female multimedia journalist assigned to the story. She is grieving the sudden death of her mother. During her coverage of a local news story, she resurrects elements of an unresolved trauma. I have embedded a list of issues gleaned from interviews with six key informants in these fields and from my reading of the literature in the areas of: a) child abuse and neglect, b) the trauma experienced by active duty soldiers and their challenges with re-integration post-

deployment, and c) primary and secondary trauma experienced by reporters, photojournalists, and multimedia journalists. See Appendix 5A: Social Work Concept Map for the list of embedded issues and social work concepts that will be discussed in more depth in Chapter 5: Application to Social Work Practice. The pain of each protagonist can be mined for wisdom, not only about their responses to trauma and loss, but to the meanings they assign to events, to the choices they make, and to the intrapsychic and interpersonal sequelae of those choices. Thus the tale encapsulates “key journeys of a woman’s psyche” (Estés 388). The story is a rich resource for budding psychotherapists learning to sit with their clients’ pain and journey with them through the processes of recovery and transformation.

History and Definition of Narrative Hypertext

The unique potential of narrative hypertext to simulate the therapeutic process is helped by a brief review of its history and development. In 1945 Vannevar Bush published a post-war article in the *Atlantic Monthly* about his design for the Memex, a computer program that would function as a memory supplement. Bush found the alphabetical or numerical systems of indexing in use at the time to be artificial and inefficient. He designed the Memex to function like the human mind, that is to file and retrieve information by the individual’s personal associations (148). According to Landow, the Memex provided the option to create links on top of an existing text to comments, notes, and additional resources to save them, and to share them with others (11, 24). These content-driven links allowed instructors to augment their discussion of a text with supplementary materials (Landow 24). At the same time Landow notes, literary theorists such as Jacques Derrida and Roland Barthes argued for “abandon[ing] conceptual systems founded on ideas of center, margin, hierarchy, and linearity and replace[ing] them by ones of multilinearity,

nodes, links, and networks” (Landow 1). Barthes named these “blocks of signification” or “units of reading” *lexias* (*S/Z* 24). According to Barthes, the text is “a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, . . . the codes it mobilizes extend as far *as the eye can reach*, they are indeterminable” (*S/Z* 5-6). Chandler describes Ferdinand de Saussure’s model of the sign with its two components of signifier and signified, the signifier being the “*form* which the sign takes; and the ‘signified’ [being] the *concept* it represents” (“Signs.” *Semiotics for Beginners*.) He further explains that signs can take the “form of words, images, sounds, acts or objects” and “have no *intrinsic* meaning . . . [but] . . . become signs only when sign-users invest them with meaning with reference to a recognized code.” The concepts of signifier and signified take on new meaning within the context of trauma narratives as a sound, smell, object, place, etc. can evoke or “trigger” strong emotion previously associated with the trauma.

Early attempts at experimentation with hypertext in print texts included William Burrough’s work with his “fold-in method” that used pages of text from different times – past or future – folded into pages from the present. His intent was to replicate in text the flashbacks of cinema or a repetitive phrase from a musical score. He had the foresight to suggest that this method could be replicated using the work of different authors, even those now deceased (277). Cicconi mentions also Borges’s short story, “The Garden of Forking Paths,” that contains parallel forking stories set at different times. He considered this an example of “pre-hypertextual literature” that “plunge[s] the reader into a narrative universe within which identical situations repeat themselves, or contradictory events co-exist” (“Hypertextuality” 14, note 10).

Landow identifies the similarity between Roland Barthes’s description of the ideal text in *S/Z* and *computer hypertext* that he describes as “text composed of blocks of words (or images)

linked electronically by multiple paths, chains, or trails in an open *network, web, and path*” (2). Theodor Nelson agreed that thinking is not linear, arguing that attempts to organize information in this way were an “arbitrary” and “destructive process, since in dividing up the system of connections so as to be able to present them according to a sequential order, it is difficult to avoid breaking – that is leaving out – some of the connections that are part of the whole” (qtd. in Cicconi, “Hypertextuality” 12-13). It was Nelson who coined the term “hypertext” in the 1960s to refer to “non-sequential writing” in an electronic format (Landow 159). Cicconi argued that hypertext, with its “dynamic, non-linear and rhizomatic” properties, more aptly approximated our “constant re-constructing and re-organizing” thought processes, even more so because of its multimedial capacities (Cicconi, “Hypertextuality” 13). The term “hypertext” gradually came to be used to refer not only to Nelson’s electronic texts but also to a “medium” of electronic writing (Cicconi, “Hypertextuality” 3).

A narrative hypertext then can be defined as a text that utilizes the medium of an electronic hypertext to tell a story. The narrative utilizes all of the traditional narrative elements of theme, character, plot, setting, and point of view to tell the story, but the structure is one of “logical, causal and temporal links” between and among narrative cells.

The constitutive elements that distinguish electronic hypertexts from linear, print texts include the materiality (or more accurately, *immateriality*) of the text, multisequentiality, multiplicity of navigational paths through the text, and multivocality. Before examining each of these, however, it is useful to discuss the structure of the hypertext that makes each of the elements possible.

Structures of Narrative Hypertext - Forkings

In his article “The Shaping of Hypertext Narrative,” Cicconi reviews several structures of hypertext narrative. The first he calls a “Tree-Hypertext Narrative with False Forkings” (6). In this structure the reader is given some choices at the end of each lexia but eventually, the narrative folds back into the same episode that advances the plot for all characters. This structure gives the illusion of choice but is essentially a linear narrative (6). The second type of hypertext structure Cicconi identifies is a “Tree-Hypertext Narrative with True Forkings” (“The Shaping of Hypertext Narrative” 7). Here, he explains, the reader encounters multiple choices at *each level* of the story leading to different endings. For example, each character typically has a minimum of two choices that each lead to lexias with other choices. Cicconi notes that the writing and reading of a hypertext constructed in this way can be a daunting task because of the number of lexias that are multiplied at each level of the story (“The Shaping of Hypertext Narrative” 8).

The structure chosen for the hypertext of my dissertation project emerged as a combination of two different structures. Although not immediately obvious, the early lexias have parallel paths for each of the three characters that may be read linearly but also provide an opportunity to move between past and present in the narratives of the characters and in a limited way, among the characters. What keeps these from being strictly linear narratives, however, is the reader’s access to the site map that allows him to move among lexias or various characters as well as back and forth in time within each character’s story line. This is to ensure what Cicconi calls a “well-formed . . . univocally identified beginning, a body, and an ending” (“The Shaping of Hypertext Narrative” 6). In this sense, the structure resembles his “Tree-Hypertext Narrative with False Forkings” (6). In *The Work* if the reader follows the links embedded in the lexias, he will discover that the lives of all three characters initially parallel each other but converge at the

lexias called “On My Own” and “About . . . Anything.” When their narratives converge in the story line, the structure changes to what Cicconi labels a “Web-like Hypernarrative” that allows the reader to move from embedded links within the lexias for each character (one branch) to lexias across multiple paths or forkings of several branches containing the lexias of other characters (“The Shaping of Hypertext Narrative” 11). Thus, the narrative hypertext utilizes his concept of “true forkings” (7) but provides for dialogue within the narratives of the three protagonists. See the following illustration from his diagram of a hypertext with multiple branchings and linkages among the branchings. ⁴

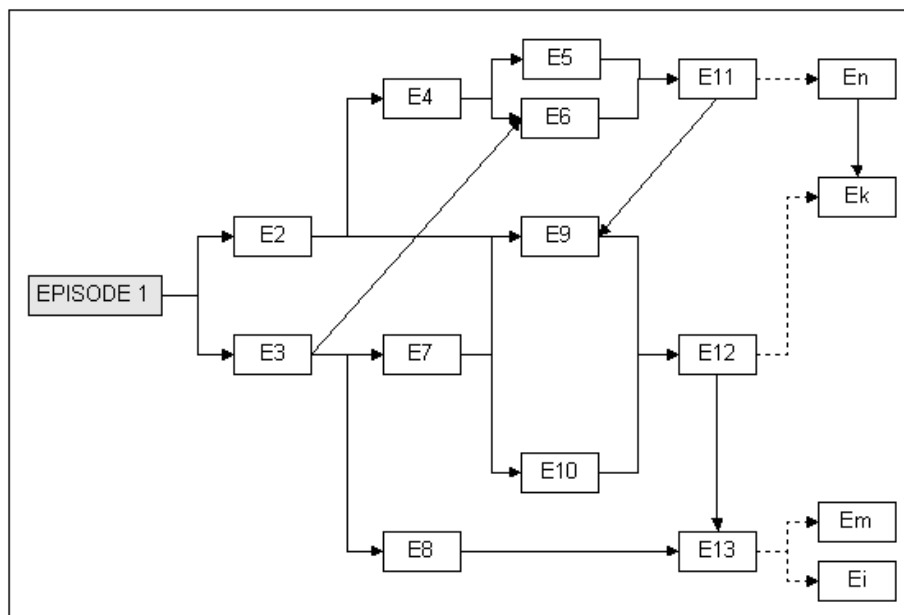


Figure 1: Reprint of Sergio Cicconi’s Figure 3: Structure of a Web-like Hypernarrative (Cicconi, “The Shaping of Hypertextual Narrative” 11)

⁴ Cicconi (2000) discusses two additional structures that are not used in this dissertation: the Tree Hypernarrative with True Forkings” written by *multiple* authors (8) and Hypernarratives Generated through Expert Systems, computer software that functions like “electronic quasi-authors” (“The Shaping of Hypertextual Narrative” (10). Cicconi states that these “electronic quasi-authors” or story engines utilize a writer’s initial concept, along with his answers to a series of questions, to generate themes, characters, plots, settings, points of view, etc. (10).

In my narrative for example, the reader could move between the lexias devoted to the child welfare worker (E2) and the journalist (E3). This makes it possible to display differing perceptions about the same event of two protagonists on different branches, as well as differing perceptions of the same character within each of their narratives at different points in time. The reader could also link back to narratives previously read, on the same or different branch, illustrating the process of memory and meaning-making. “[T]he events of a narrative cell are not left behind once the reader jumps to a new cell. The consequences of an event are kept in the characters’ memory and are moreover used to modify the plot” (Cicconi, “The Shaping of Hypertextual Narrative” 12). This makes it possible to portray moments in time, contextualized or not, informed or not, and to portray changing perspectives as new information is obtained or the client reaches a new developmental stage. The challenge in writing hypertext, however, is in writing autonomous cells (see Cicconi’s argument below):

Such references to other narrative cells are chronologically, spatially or logically either subsequent or preceding; moreover, at times, they are references to passages of the story already read, but that gain new meaning, given the fact that once one goes back to a passage already encountered, unavoidably one knows elements of the story that could have not been known at a first reading. And this is precisely the point: each cell one lands on or to which one goes back must be conceived in such a way to be understandable at a first reading, even if the reader does not necessarily know the events scattered in other areas of the story. At the same time, each cell should also keep being the source of new significant and coherent information, even during a possible second or third reading (Cicconi, “The Shaping of Hypertextual Narrative 12-13).

By utilizing these two structures in combination with the site map, the reader is allowed to follow the paths created by the author or to read in the order of his own choosing. The first option has advantages for social work educators wanting to expose students to concepts in a systematic order. The second option more aptly emulates the therapeutic process when bits and pieces of narrative tumble out in the session. Cicconi notes that such a multi-sequential reading “is a challenge to the connection between cause and effect, a challenge to a linear perception of time and to a consequential series of events, a challenge to the very nature of memory, of remembering, of knowing and of recognizing” (“The Shaping of Hypertextual Narrative” 13). But he argues for a

“re-model[ing] of our cognitive processes. We need to learn how to perceive, see, understand, follow and put together the variety of narrative elements and materials presented by hypertexts through a non-linear, or rather, multi-lineal logic. We need to learn how to appreciate the rhizomatic, web-like constructions we can already create through the manipulation of narrative elements. We need to learn how to enjoy the act of giving a manageable shape to something belonging to multiplicity and complexity” (15).

The role of the “forkings” in my hypertext is to emulate the process utilized by the trauma victim and the therapist as they work together to make sense of incoherent fragments, such as those in some of the lexias, and to understand what appear at first to be tangential stories, found in the branchings. The challenge the reader experiences in engaging in a non-linear reading offers by virtue of this experience a glimpse into this sometimes uncomfortable process of discovery. The option of a non-linear reading also emulates the process of choice, not only for the reader, but also for the client who is able to choose what he attends to and what responses he will have to events based on the meanings he assigns to them and the thoughts, feelings, behaviors he allows to develop. His choices may be made in response to the urgency he feels to quiet an unpleasant memory, feeling, or body sensation. They may be made on the basis of what he feels most safe exploring next. His responses may be modified by his values and the pieces of his identity he most wants to protect. Sometimes his choices are made, for better or worse, as a result of

overwhelming unmodulated affect that impairs his judgment. Finally, this process of meaning-making parallels the knowledge-seeking, acquisition, and curation required by the learning paradigms that will be discussed in more depth in Chapter 5: Application to Social Work Practice.

Structures of Narrative Hypertext – Nodes and Linking

The branchings and forkings of various hypertext designs are composed of nodes and links. Nodes are the lexias or objects contained within a lexia (Cicconi, “Hypertextuality” 5-6). A node within a narrative hypertext contains a narrative cell that may link to other lexias that contain a narrative cell, an image, sound, or other multimedia content. The hypertext structure facilitates economy of writing because the content of nodes and the links between them can easily be changed and developed over time (Cicconi, “The Shaping of Hypertext Narrative” 3).

In *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*, Landow offers a typology of hypertext links and their uses. His discussion prompts consideration of the ways that the author of the narrative hypertext can use links to structure the telling of the story, assist with the economy of writing, assist the reader’s navigation of the hypertext, and maximize or limit reader choice of navigational pathways through the hypertext. The author may also intentionally use links as tools, much as the painter uses focus and color, to create the content of the story. Cicconi describes the use of “association links” to denote “various ways in which one node brings another to mind” and gives as an example a word that is linked to an image; “aggregation links” that link a lexia or node with its parts; and “revision links” that join nodes to “earlier and later versions of itself” (“Hypertextuality” 6, note 9). Landow’s typology includes:

1. “Unidirectional linking” (13)–These links are from one lexia to another and in one direction

only. Landow states that these are best used with short lexias and warns that these types of links can be disorienting because the reader may not know where he is, or where he is going, within the larger hypertext (13). However, ending links for each branch may be signaled by a unidirectional link to create a “rhetoric of arrival” (Landow 15). Because a unidirectional link has no way back, the final lexia is the end for the branch. I have adopted this idea for use in the bifurcated endings for the characters in *The Work*.

2. I have used unidirectional links early on in *The Work* to acclimate readers to reading within a hypertext and to establish the beginning of a narrative arc for each of the three main characters.
3. “Bidirectional linking” (13) – These links are established between two lexias so that they are both linked to each other. This allows the reader to return to the previous lexia and provides a “means of orientation” (Landow 13). I intentionally included bidirectional links in *The Work* when I wanted to add additional information, add the perspective of another character or the same character at a different point in time, or add another layer of meaning to the original lexia. I also used bidirectional linking to create a relay between images and text on related lexias. I did not use bidirectional linking *throughout* the hypertext because the reader can access the previous lexia by simply using the back button in the browser window to reach the previous hypertext. I intentionally used it when I wanted to signal the reader that returning to an earlier (as opposed to the previous) lexia might be important. This type of linking is especially useful to illustrate dreams, memories, and flashbacks and to bring adult perspectives and coping mechanisms back to an event experienced in childhood.
4. Unidirectional string-to-lexia linking (14) – Landow explains that this is “linking a string—that is word or phrase—to an entire lexia” (14). Landow explains that this type of linking

“permits [a] simple means of orienting readers by allowing a basic rhetoric of departure” (14). In other words, the designation of a specific word or phrase signals the reader that information is forthcoming about the anchored word/phrase. He argues that this can be a useful tool for longer hypertexts and permits links to other texts containing definitions, bibliographies, alternative points of view, images, etc. (14-15). I have used unidirectional string-to-lexia linking only at the bottom of each lexia to link to the names of suggested “next” or related lexias.

5. “Bidirectional string-to-lexia linking” (15) – This type of linking is the same as the unidirectional string linking just described but permits the reader to return to the previous word or string of words in a lexia (Landow 15). I have used bidirectional string-to-lexia linking to allow the reader to revisit previous lexias by putting the names of those lexias at the bottom of selected lexias.
6. “Uni-directional string-to-string linking” (15) – This type of linking is linking between anchor words or phrases on two different lexias as opposed to linking between a string and an entire lexia. Since the link is in only one direction, there is no way back. Landow explains that this type of linking provides a way to end and creates a “rhetoric of arrival” that clarifies for readers “the reason for the link” and helps them to understand the relationship between the two strings (15).
7. “Bidirectional string-to-string linking” (15) – This category of links makes the string-to-string linking (discussed above) bidirectional, which facilitates navigation (Landow 15). I view the string-to-string linkings as particularly useful for informational hypertexts but less useful for narrative hypertexts and have not used them in *The Work*. My lexias are not lengthy. Also, each lexia contains information that might be missed if the reader were to

jump to a word or phrase in another lexia without completing the first one. Of course, the reader may choose to do this anyway by clicking one of the links at the bottom of each lexia before he has finished reading. However, my authorial intent is to encourage the reader to complete each lexia and encounter the concepts I have embedded for him. Therefore, I have not used either the unidirectional or bidirectional string-to-string linking.

8. “One-to-many linking” (15) – Landow explains that this category of linking allows for linking from an anchor word or phrase within one lexia to several documents. This, he argues, is “full hypertextuality” that allows for maximum branching and reader choice in obtaining several different types of information from one site (15). He offers examples of links to documents that provide overviews or directories (15). One use of this type of linking is in the critical study of texts, as it would allow multiple commentaries on single points.⁵ In my narrative hypertext, I have used one-to-many linking in two ways. First, I have put the names of related lexias at the bottom of each lexia and using the names as anchor words/phrases, created links to multiple lexias. Second, I have used one-to-many linking in my site map that contains the hyperlinked names of all existing lexias. This type of linking is used to illustrate multiple voices or parts of self, emanating from one character. This is particularly applicable in a trauma narrative because internal conflict and even dissociation can be present in victims of trauma.
9. “Many-to-one linking” (16) – Landow explains that this type of linking provides for the reuse of important information and is useful to refer to glossaries, tables, images, etc. However, he

⁵ Cornis-Pope facilitates student engagement with literary texts by encouraging them to annotate, cross-reference, and link texts to produce “‘hypertextual’ criticism” and to share their findings with each other (337).

cautions that this can result in a “distracting number” of hyperlinks within a text (17). Links to *The Work’s* site map could be considered a form of many-to-one linking.

10. “Typed links” (18) – Typed links specify particular categories of links that may designate relationship (such as “derives from”) or document type (such as “bibliography”) (Landow 19). He notes that these serve as a textual preview of the information to be accessed that “aids reader comfort” and assists with navigation (19). An example of a typed link in my hypertext is the designation “I –” used before the names of linked lexias at the bottom of each lexia. The “I –” is to signal the reader that the upcoming lexia contains an image. (See the rationale for designating images in the discussion of feedback from key informants in Chapter 5: Application to Social Work Practice.)

Landow’s discussion of types of links is significant for both the structure and content of narrative hypertext, particularly as it relates to the various degrees of control that can be exercised by the author over the reader’s navigation through the hypertext and thereby, over his experience of it. Decisions around linking can grant the author more or less power (Landow 216). Guyer initially saw the number of links as increasing reader choice but ultimately found this strategy to be too directive (cited in Landow 243). I have used a site map to provide the opportunity for the reader to navigate the hypertext via multiple pathways.

Site maps are a textual or a visual representation of the structure of the hypertext that Landow calls “spatial hypertext” (28). Site maps may be created manually but typically are created with the use of a web crawling tool (textual site maps) or a hypertext writing program such as Story Space (visual site maps) (Landow 28-29). Site maps are used to assist the reader with navigating the hypertext as they let readers know where they are (Landow 111), orienting them to possibilities for further exploration of the text (Cicconi, “Hypertextuality” 5), and letting

them know how much of the hypertext remains to be viewed, an important consideration for student assignments. Trauma exposed persons often arrive at the therapist's door with confusion, particularly when they remember an event from childhood and have not yet been able to bring adult perspectives and coping mechanisms to illuminate the event, or when they have avoided an event too painful to consider alone. The prospect of revisiting trauma can be daunting. Just as the site map functions as companion and guide through the hypertext, the therapist serves as a living site map – “You are here now. This is where you have been. Let's discover where you want to go.”

Links function then to contextualize content, to advance the plot, to point the reader to specific lexias with additional detail, new information, contrasting or changing perspectives, and to deepen the reader's empathy at key points in the narrative – all of which impact the meaning the reader assigns to events. Baldwin and Hill note that the hypertext can be constructed so that some lexias can be accessed only if others are read and some parts of the self, revealed only after other parts have been shared and known (26). For example, if the reader of *The Work* follows the links I have offered, he will discover that Sarah's mounting anger at her mother is in sharp contrast to her compassion and protectiveness toward her. The lexias suggest also the possibility of structuring the hypertext so that different themes are encountered along different pathways (Baldwin & Hill 26). In this hypertext Samantha's drive to be successful often puts her in conflict with her values. The bifurcated endings reveal the outcomes of the struggle.

Structures of Narrative Hypertexts – Beginnings and Endings

A discussion of beginnings and endings may seem antithetical because the ability for the reader to begin at any point is an oft touted feature of the rhizomatic structure of hypertext.

However, from the author's point of view, beginnings are necessary for both structural and creative purposes. Most authors indicate a beginning in order to assist with orienting the reader (Landow 227). As Edward Said argues, "a 'beginning' is designated in order to indicate, clarify, or define at a later time, place, or action. In short, the designation of a beginning generally involves also the designation of a consequent intention' (5). . . . The beginning, then, is the first step in the intentional production of meaning'" (5; qtd. in Landow 112).

Endings in an open text may not be final, but may serve as a pause for reflection and/or consolidation. Some hypertexts have more than one closure and signal a new beginning (Landow 228). "[F]or Bakhtin 'the whole' is not a finished entity it is always a relationship" (Caryl Emerson qtd. in Landow 112). This suggests the possibility of a continual dialogic with other lexias, perspectives, readers, and texts similar to the evolvement of relationships in psychotherapy. As Theodore Nelson suggests, "There is no Final Word. There can be no final version, no last thought. There is always a new view, a new idea, a reinterpretation . . . (qtd. in Landow 112).

Endings also contribute to narrative coherence. Paul Ricoeur suggests that endings may not be "foreseeable" but must be acceptable in that the reader can understand "how and why" he has arrived at this ending (1:66-67 qtd. in Landow 228). Landow notes that readings "can end in fatigue or in a sense of satisfying closure" (229) and Barbara Herrnstein Smith suggests that readers will not feel abruptly terminated if the hypertext "leaves us at a point where, with respect to the themes of the work, we feel that we know all there is or all there is to know" (qtd. in Landow 229). *The Work* does have "endings" that function as pauses in that the reader is invited to submit a new lexia.

In an attempt to provide narrative coherence, the narrative for this dissertation was written as the outline of a script with scenes that approximate the length of lexias. Each lexia strives to be an “autonomous narrative segment” (Cicconi 7) to enable the reader to read in any order. The script outline served as a skeleton to ensure a narrative arc for each character. Since the reader may read the lexias in any order, the narrative arc may not be obvious but it is present. The script was converted to a narrative hypertext with specific structural elements to take advantage of the opportunities afforded by the hypertext format - immateriality of the text, multiplicity of pathways, multisequentiality, and multivocality.

Elements of Narrative Hypertext – Materiality/Immateriality of the Text

The first element of narrative hypertexts to consider is the immateriality of the text. Landow and Delany observe that text rendered in physical media is “linear, bounded, and fixed” (208). The texts exist within a print volume, a painting, or a reel of film; they function as a monument to its creator’s intentions. Each reader may read the text differently, but the texts are self-contained. They will not be revised or augmented unless the process produces a new text. On the other hand, hypertext is available only via the translation of numeric digital code and is dependent upon the reader’s ability to access its location. Cicconi describes hypertext content as “temporary” because of the likelihood of “revision and extension” (“Hypertextuality” 3). The hypertext lives an ephemeral existence on the web and appears, disappears, or reappears at the click of a mouse or touchpad. The immateriality of the hypertext parallels the trauma victim’s memories. Snatches of memory may appear momentarily in multiple forms, typically an unexpected behavior, intense affect, body sensation, or sudden recall of a piece of knowledge (Braun 5). Braun’s seminal article on the BASK Model of Dissociation posits a “continuum of

awareness” that ranges from “full awareness – through suppression, which is a conscious putting-out-of-mind of something we don’t want to think about – through denial, which is a mechanism we use until we have the capacity to cope in other ways – through repression, . . . – to dissociation itself . . . (5). With hypertext the mouse replaces the trauma trigger - a smell, a sound, an image, a word, something that causes the snatch of memory to float up or burst into consciousness. The client then is left to decode the message and ascertain what the psyche is inviting her to recognize and resolve.

Elements of Narrative Hypertext – Multiple Navigational Pathways

The hypertext structure of nodes and links enables the reader to choose a “unique path of navigation” (Cicconi, p.6). The impact on the reader is found in two closely related but separate constructs: co-authorship and reader agency. We will consider reader agency in Chapter 5: Application to Social Work Practice because of its relationship to active learning.

Cicconi describes hypertexts as “dynamic” and “interactive,” enabling readers to become co-authors (“The Shaping of Hypertext Narrative” 3). “[S]o the narrative exists not as a set sequence but as a network of possibilities that the reader can activate in many different ways” (Hayles 573).

Hypertext allows the creation of the perception of interconnections (Thaïs Morgan, cited in Landow 55) and permits one to make these explicit (Landow 55). Morgan and Landow are focusing here on the *reader’s* perceptions as distinct from the author’s intentions. The reader’s navigation of the hypertext allows for a “revelation, by making visible and explicit [the] mental processes” of the reader, . . . “the text as the reader *imagined* it” (Landow & Delany 209).

Hypertext blurs the boundaries between what Barthes calls “readerly and writerly texts” (S/Z 4-5). Landow coined the term “wreader” to describe the authorial function of the reader of hypertext as he navigates the links (20). By virtue of the fact that the reader chooses whether he/she will read all the lexias, or the order in which he/she will read them, the story may be changed and thus readers become “writers” of the hypertext as well (Landow 343). The reader is empowered to co-construct the particular version of text he/she will read (Landow 37; Cicconi, “Hypertextuality 14, note 9) as well as interact and intervene in some processes (Landow 42; Cicconi, “Hypertextuality” 6). The reader’s ability to choose the path offers him/her different experiences of the narrative in terms of what information is obtained when and thereby, how information is contextualized when it is received. This then affects the meanings each reader assigns as he encounters the narrative. Therefore two persons reading the same hypertext may encounter different stories. Finally, hypertext, “in allowing choice of reading or even multiple readings, ...avoid[s] [the reader] being constrained by one interpretation” (Baldwin and Hill 27). Multiple readings allow for increased perspective-taking, so that the same reader, in re-reading, may encounter different stories.

In terms of authorship, the reader may write a lexia to submit for inclusion in the hypertext or submit a suggestion for a link. See Submit a Lexia in Chapter 4: Dialogic Process of Writing.

In addition to the impact on the reader, multiple navigational pathways also create an opportunity for the author to embed multiple outcomes based on the protagonist’s choices along the way. These are embedded in various lexias within bifurcated endings. A protagonist may pause at several points on her journey to recovery or detour onto a different path. She may be seduced into remaining helpless. She might identify with her aggressor and become aggressive

herself. She might settle for coping and survival rather than recovery and transformation, living a blunted existence. On the other hand, she might choose to heal to such an extent that she is able to create and live out her vision. The text replicates the opportunities available to those willing to do the internal work of grappling with trauma.

Elements of Narrative Hypertext – Multisequentiality

Multiplicity of pathways affords the opportunity for multisequentiality, an element of narrative hypertext that involves time. Hypertext may be written and read in a linear fashion, from beginning to end, following an order of reading established by the author via links. For example, in addition to other links, Robert Coover's *Briar Rose* includes a link labeled "Onward" on each lexia that typically leads to the next lexia detailing the prince's progression through the thicket toward the sleeping princess. However, the hypertext structure typically offers the reader the opportunity to move through the text in a multisequential/nonlinear fashion as well, either by following the affiliated links established by the author or bypassing the established links to utilize a site map if one is provided. The latter allows the reader to access other lexias in any order he chooses. Choosing the author's links vs. utilizing the site map is an important distinction because allowing the reader to choose which lexias he will read and the order in which he will read them potentially changes the content of the narrative and his experience of reading it. This type of reading more closely emulates a client's recall of traumatic events as details are remembered, revelations occur, and new meanings are assigned. Several lexias in *The Work* are dreams, memories, and flashbacks that provide information about why characters function as they do in the present. Eventually, linear telling of a trauma narrative may be necessary for healing, but this occurs later in the recovery process.

Time is an important component of narrative. As studies suggest, “length of time periods is coded intrinsically” (Claus and Kelter 1042). A 2006 study of narratives containing flashbacks revealed that readers “mentally integrated the event mentioned in the flashback at its proper place in the event chronology” (Claus and Kelter 1041) and this supports previous studies that suggest that time is important in narrative (Carreiras et al., 1997; Magliano & Schleich, 2000; Rinck & Bower, 2000; Rinck & Weber, 2003; Rinck et al., 2001; Zwaan, 1996; Zwaan et al., 1995, 2000 as cited in Claus and Kelter 1041). The theory is that the narrator provides information in a flashback when it is needed in the narrative, when it is of use, but then the comprehender puts the information in the proper place chronologically in the mental representation of the event (Claus and Kelter 1041). “Comprehenders mentally organize described events according to temporal criteria . . .” [italics mine] irregardless of how it is presented (Claus and Kelter 1041). Barthes’s description of hypertext, “a serial movement of disconnections, overlappings, variation” (Barthes 2), also describes the psychotherapy process. The “narrative time line vanishes into a geographical landscape or exitless maze” with no beginning, middle, end but options (Coover qtd. in Coover 707). “The form of the text is rhythmic, looping on itself in patterns and layers that gradually accrete meaning, just as the passage of time and events does in one’s lifetime” (Guyer and Petry qtd. in Coover 707). The structure of hypertext promotes rereading. As Hayles notes, “Rereading is also a reshaping, a reconfiguration that changes what the text means precisely because what it means has already been established in the reader's mind” (573), accomplished by an attribute that Hayles describes as the “exfoliating multiplicity of hypertext narrative” (573). This device of re-reading encourages “the making and revising of assumptions, the rendering and regretting of judgments, the coming to and abandoning of conclusions, the giving and withdrawing of approval, the

specifying of causes, the asking of questions, the supplying of answers, the solving of puzzles" (Stanley Fish qtd. in Cornis-Pope and Woodlief 158-9). Clients must often revisit their perceptions and feelings, sometimes multiple times, questioning the meanings they have assigned, gaining new perspectives, and assigning new meaning to events before essentially re-writing their stories. Time in psychotherapy is "spiral time." The learning afforded by multisequentiality in the hypertext prepares the practitioner or student for the non-linear, often surprising processes of discovery in psychotherapy.

Elements of Narrative Hypertext - Multivocality

Mikhail Bakhtin describes the dialogic, polyphonic, multivocal novel, which he claims 'is constructed . . . as a whole formed by the interaction of several consciousnesses'" (18). Voices may be those of several characters with different perspectives, different perceptions and perspectives of one character [over time] (Landow 45), or different parts of the self with conflicting emotions (Landow 74).

Each lexia in the hypertext I am considering is linked to a voice of either a part or perspective of one of the three main characters. Through these voices, each character will have an opportunity to engage in internal dialogue with her self and the imagined self of other characters. Rossio (2000) describes this as a "third person limited" point of view that allows for one character's point of view to be established in each scene. The three characters – Grace, Sarah, and Samantha – function as an ensemble, a subtype of point of view that Rossio describes as focusing on a common element. In this case, all three characters have some interface with the child protection system – one from the point of view of the worker in the system, one from the point of view of the recipient of CPS services, and one from the point of view of the journalist,

coming to the system with limited knowledge about the legal and policy underpinnings governing services delivery and the challenges and barriers encountered by social workers every day in this high risk/stakes decisions environments. More importantly, they all encounter some challenges that require them to redefine their identities. The omniscient point of view granted by the use of the third person narrator allows the audience to receive information and perspectives of each character as the narrative unfolds, thereby, as McKee (1997) suggests, encouraging the reader's development of empathy and emotional investment in each character's choices (p. 164). It is also a position that emulates that of the social worker as he/she may gather multiple perspectives from the client, significant others, family members, and/or collateral contacts and is able to discern cause and effect in a way not typically afforded when listening to the perceptions of one narrator. My hypertext narrative abruptly changes point of view from third person to first person at times of disclosure by individual characters. This strategy is used to emphasize points at which each character reveals a vulnerability, develops an important insight, or expands her identity. I used this strategy to create a sense of intimacy as if the character is speaking directly to the reader/therapist. This occurs for the first time in *The Work* in the lexia titled "The City." The reader then is invited to move from his position as an observer to participate in the dialogue. The reader may in fact participate in the dialogue either by writing a responsive lexia or by interviewing the character in a role-play within a virtual world.

Landow notes that some hypertexts do not provide clear narrative direction but "echo one another, gathering meaning to themselves" so that the picture comes into focus over time (244). Williams suggests that the links between lexias, i.e., what lexias are linked, and the cracks or gaps between them allow for meaning-making: "[I]t permits meaning from separate subsections to bleed into one another through the cracks between them, permitting the text's colorings to mix

throughout it” (Jason Williams qtd. in Landow 239). The viewer acquires the benefits of multiple voices and perspectives as negotiate the hypertext. The “viewer’s understanding of the events of the narrative can undergo a radical transformation, based entirely on the knowledge that things could have been different” (Graeme Weinbren qtd. in Figg 1) . . . had he known. Multivocality illustrates the process of learning that our perceptions of others are not always accurate.

Hypertext mirrors the multiple parts of self that must be encountered (Baldwin and Hill 23, Gupta 5). The reader participates in each client’s struggle to own her feelings and consider the diverse paths that must be taken, sometimes at the same time, in order to avoid the vortex of crisis or despair. For example, Grace must consider whether she is able to do “the work.” The gradual accumulation of conflicting voices parallels the process of discovery as the client’s thoughts and feelings surface in the safety of the therapy room. The characters face the shadow parts of themselves – pride, guilt, anger, desire to run away – all normal feelings but a part of themselves that they do not want to see. They have disowned these parts of themselves and rejected responsibility for them. As long as each remains in this place, she is in danger and potentially, she is dangerous in terms of her judgment and capacity for ego-syntonic decision-making. Ego-syntonic decisions are those that are compatible with one’s beliefs and values.⁶ The lexias will assist students to identify these dynamics and develop a plan to work with them. *The Work* is written in such a way that characters can be developed or additional characters

⁶ Ego-syntonic decisions are “acceptable to the aims of the ego” (“ego-syntonic,” *The American Heritage® Science Dictionary*). “In psychoanalytic theory, [the ego is] the division of the psyche that is conscious, most immediately controls thought and behavior, and mediates between the person and external reality” (“ego,” *The American Heritage® Science Dictionary*).

added, for example, the intrapsychic processes of Sarah's parents and the interpersonal dynamics that manifest between them and Sarah.

Over time the different voices begin to learn from each other and begin to change their responses. This process parallels the surprises that clients and therapists encounter over time as their clients begin to integrate conflicting parts of themselves in unexpected ways and to develop compassion, understanding or wisdom in their communications and relationships. Landow describes the "assemblage" Shelley Jackson creates from the pieces of self in her hypertext, *Patchwork Girl* and notes that they are "recreated identities" (237). Carolyn Guyer alludes to the connection between multivocality and identity when she says we are "always moving in space-time, always finding someplace between the poles that we invent, shifting, transforming, making ourselves as we go" (qtd. in Landow 245).

Identity Themes

Norman Holland drew upon Lichtenstein's concept of identity as a "theme with variations," to formulate his own theory of identity, what Holland calls the "whole pattern of sameness within change" ("Human Identity" 452; "Front Matter" *The I* xii). "Sameness" is what endures despite change and this becomes one's "identity theme" (Holland, "Reading and Identity"). An identity theme is the "style or manner in which we have done everything before it" (Holland, "Part I," *The I* 30).

Holland asserts that our experiences, both individual and cultural, serve as components of the identity theme that we construct for ourselves. We then filter subsequent experiences through this identity theme. The schema that we bring to bear assigns meaning to perceptions and makes us active participants ("Part II," *The I* 17-18, 26). It is this conferring of meaning that leads us

into the co-construction of narrative and this then is confirmed or not by others (Poole cited in Holland “Part II,” *The I* 26).

Holland writes,

In a nutshell, the model posits an identity that one can think of as a theme on which the individual plays out variations as he or she deals with the world. A person deals with the world by means of a variety of feedback loops that test and act on the environment, and one's identity governs these . . . [and become] “enactments of identity” (“Cover Page,” *The I* 1).

Holland maintains that “we actively transact literature [and the world] so as to re-create our identities” and, therefore, “perception is a constructive act,” that determines what we apprehend and what we tell (“Reading and Identity”). “Identity then is three things: the agent that evokes the questions, the cumulating consequence of the answers, and the narrative by which I can represent that cumulation” (Holland, “Part III,” *The I* 16). Challenges to our identity themes present us with opportunities to expand and refine our identities.

Baldwin and Hill utilized a short hypertext narrative (7 lexias) in their 2012 paper, “Hypertext as an Expression of the Rhizomatic Self,” published by the Association for Computing Machinery, to illustrate the concept of the rhizomatic self in identity formation. Critical and cultural theorists Derrida, Foucault, and Deleuze used the image of the rhizome in their contribution to the concept of “decentered” knowledge and the decentered self, Deleuze claiming that knowledge organizes around “nomadic centers” that are not permanent (Deleuze and Guattari 28-33; Said 376). Baldwin and Hill differentiate between a narrative approach that reveals a “continuous identity” vs. narratives that reveal a “constitutive identity,” an identity

which changes according to context (23). The latter is termed “the Rhizomatic self” which they describe as “nomadic,” “de-centered, non-linear, non-hierarchical” with multiple nodes traversed in multiple ways (Baldwin & Hill 23).⁷ The rhizome develops through continuous bifurcation, sending out new shoots from nodes that then replicate the process. This model they say can “incorporate interactions,” consider the context, and allow for interpretations (Baldwin & Hill 23). “[P]ersonhood can be seen as a process of becoming through connectedness” (Baldwin & Hill 24). “The Self is . . . a process or performative act made real (or unreal) in each and every interaction” (Baldwin & Hill 24). Landow preferred the term “multiplicities of the self” (131). Each of the characters in *The Work* faces a challenge to her identity theme and the bifurcated endings trace the resultant sameness or variations to their identities.

The focus on multivocality in the lexias allows us to identify the protagonists’ identity themes that need reexamination. Holland’s concept of identity themes and their variations closely parallels the constructs used by narrative therapists in social work practice to assist clients in rewriting their stories.

Narrative Therapy

Narrative has been used in social work practice to help clients reconstruct their personal narratives or life stories. The originators of narrative therapy, social workers Michael White and David Epston, elected to use a text analogy rather than the language of symptomatology and

⁷ Baldwin & Hill draw upon Deleuze and Guattari’s concept of the rhizome as de-centered knowledge to create their analogy of the rhizomatic self. The rhizome is by nature connected “to anything other” (28), develops “dimensions of multiplicity” as it expands connections and does so by lines, not hierarchies (29), may be broken but will resume growth on one of its lines (30), and functions as a map (33), open to modification (cited in Cicconi, “Hypertextuality” 10).

pathology (18) to discuss problems with clients and create a “storied therapy” (78). They recognized that even internal dialogue often contained the narrative elements of a story (79). “[W]e narrate to ourselves in an episodic, sometimes semi-conscious, but virtually uninterrupted monologue. We live immersed in narrative, recounting and reassessing the meaning of our past actions, anticipating the outcome of our future projects, situating ourselves at the intersection of several stories not yet completed” (Peter Brooks, qtd. in White and Epston 80). Narrative therapists assert that “all people are engaged in an ongoing process of constructing a life story or personal narrative, that determines their understanding of themselves and their position in the world” (Kelly 1996; Monk, Winslade, Crocket, & Epston 1997; White & Epston 1990 cited in Walsh 273).

In their seminal book, *Narrative Means to Therapeutic Ends*, White and Epston identify several therapeutic dynamisms. Two important ideas to mention here are: 1) “meaning is derived through the structuring of experience into stories,” reminiscent of Holland’s assertion regarding the impact of identity on schema that filter and confer meaning, and 2) stories are “constitutive,” similar to Holland’s feedback loop, as we play out our identities (27).⁸ Narrative theorists believe that we filter all our experiences through the “dominant” narrative we have constructed for ourselves, privileging some experiences and ignoring others within the context of our significant relationships, communities, and cultures (Walsh 273). Schank and Abelson propose that “[V]irtually all human knowledge is based on stories constructed around past experiences’ and ‘new experiences are interpreted in terms of old stories” (qtd. in Laszlo 163). Narratives *construct* [italics mine] and order our experiences (Halwachs and Bruner cited in Laszlo 166,

⁸ Other therapeutic dynamisms will be discussed in Chapter 4: The Dialogic Process of Writing and Chapter 5: Application to Social Work Practice.

161). Narrative is concerned not only with action, what is happening, but with the “consciousness” of action, “what those involved in the action know, think or feel or do not know, think or feel” (Bruner cited in Laszlo 161-162). Narrative “strives for coherence” (Bruner cited in Laszlo 161), assisting us to “make sense” of what is happening (Bruner & Luciarello, qtd. in Laszlo 162). Schank and Abelson note, however, that our narratives may limit us, i.e., “we can see the world only in the way that our stories allow us to see it” (cited in Laszlo 161). The influence of existing narratives on our individual perceptions is compounded by the influence of what Laszlo calls the “set of story s[k]eletons” communicated to us by our cultures (164). When the dominant story is a “problem-saturated” narrative (White qtd. in White and Epston 39), White and Epston work with clients to provide a place to generate “alternative stories” that incorporate previously unrecognized or “unstoried” elements of their experience (31). To accomplish this they utilize “externalization,” a group of strategies designed to separate the person from his “dominant story” (16). They work with the client to locate “unique outcomes” – any missing parts of the story including “events, feelings, intentions, thoughts, actions, etc. . . . that cannot be accommodated by the dominant story” (16). Without this critical intervention, they assert, the dysfunctional dominant story emanating from the “problem-saturated” narrative will continue to determine the facts that the client perceives or selects and the meanings ascribed to them, a process they call “perform[ing]” our stories (40). This is problematic because the client may experience a number of sequelae that could limit her potential or otherwise harm her. She might unwittingly accept others’ negative expectations of her abilities, believing herself to be inferior in some way. She may blame herself for the problematic behavior of others. She may feel helpless, enraged or depressed. All of these thoughts and feelings may go unexamined because, without intervention, she accepts these as normal since these are all she has known. The

location of “unique outcomes” that challenge the dominant narrative is information that acts as a key to unlock possibilities for her to create new narratives (39).

Chapter 2: Hypermedia and Trauma

In this chapter I review applicable theory to explain the use of images and sound in my narrative hypertext and link the use of hypermedia to viewer reception and perception. I present the link between sensory experiences and trauma, particularly when they function as dissociated components of trauma memory and review the concept of trauma triggers. I suggest that the use of sound and images in the narrative hypertext serves to expose students to the types and content of images and sounds that their clients may reference in the therapy session and caution that these may be traumatizing for the social worker.

The Function of Images

Theodor Nelson introduced the term “hypermedia” to refer to media that follow a process he called “branching” that enables links and “pathways” to other texts, movies, sound files, etc. (158). He complained that his term did not receive as much acceptance as “the strange term ‘interactive multimedia’: this is four syllables longer, and does not express the idea of extending hypertext (Nelson, *Literary Machines*, 1981). Eventually, however, he agreed that the meaning of the word “hypertext” had expanded enough to encompass “hypermedia,” so that today, “hypertext” is generally used to refer to media-embedded “branching and responding” text (Nelson, *Literary Machines*, 1981). As Landow & Delany note, hypermedia “extend hypertext by re-integrating our visual and auditory faculties into textual experience” and thus seek “to approximate the way our waking minds always make a synthesis of information received from all five senses” (212) and in such a way emulate consciousness.

“Consciousness itself is a continuous linking and re-structure of images selected from past, present and future; from the real and the imaginary; from the internal and external realms of experience” (Landow & Delany 212). I suggest that memory is an experience of hypermedia – pictures and sound first, then words to tell about them. My intent in creating the new media composition was to create a Gesamtkunstwerk, a total work of art that would unify image, sound, performance, and writing to produce an engaging learning environment for student practitioners.

The use of the visual image in the narrative hypertext and the creation and use of avatars within a virtual world experience will allow for an intentional application of visual theory. Visual images are used to communicate what may be “ambiguously articulated in verbal discourse” (Martin 1). Sonja Foss argues that “[h]uman experiences that are spatially oriented, nonlinear, multidimensional, and dynamic often can be communicated only through visual imagery or other nondiscursive symbols” (143). “In fact, the power of the image to plainly communicate occurs not ‘in spite of language’s absence but also frequently because of language’s absence’” (Ott & Dickinson, qtd. in Martin 6). “[V]isuals can present messages (frequently controversial) in ways that ‘develop and extend beyond the verbal arguments’ (Palczewski 2005), or, allow people to glimpse a ‘range of human experience not always available through the study of discourse’ (Foss, 2005, p. 143)” (Martin 3). They do this by appealing to “different cognitive structures, to different modes of understandings, and to different emotional possibilities” (Ott & Dickinson qtd. in Martin 3).

The images in the hypertext are chosen because of the intended messages of the author. Barthes offers a typology of relationships between text and images that includes the linguistic message, the literal image, and the iconic image. Within the linguistic message he speaks of “denotational messages,” the actual words of the text or dialogue, and “connotational messages,”

inferred associations that contribute to the totality of the message (153). Some text is coded in families and/or by trauma so that they are “trigger” words, for example, “I’m going to get my belt.” It is useful to offer some connotational messages to make students aware of this phenomenon. One function of a linguistic message is to anchor or focus the viewer’s attention. An example of this type of message would be a caption. Another function of the linguistic message is to relay information back and forth between the text and the images (155-157). Barthes asks, “Does the image duplicate certain of the informations given in the text . . . or does the text add fresh information to the image?” (155) One example of a relay function is the image of the raised mallet in the hallway and Grace’s quiet announcement that she “peed the bed.” Another example is Sarah’s thought to herself, “no shoes” in contrast to the image of the hidden whiskey bottle. “Here text (most often a snatch of dialogue) and image [will] stand in a complementary relationship . . . and the unity of the message is realized at a higher level, that of the story” (Barthes 157). Some images in *The Work* are used in combination with text within the same lexia and some are on lexias without text. These are used to advance the narrative, a function that is most obvious if they are accessed before related lexias with text. Some images are used to enhance the affective impact of the text.

Most of the images in the hypertext will dialogue with the text, between the meaning signified by the text and that of the image, producing a message that neither text nor image can communicate alone. Barthes asks, “Does the image duplicate certain of the informations given in the text . . . or does the text add fresh information to the image?” (155) “Here text (most often a snatch of dialogue) and image [will] stand in a complementary relationship . . . and the unity of the message is realized at a higher level, that of the story” (157).

Aside from the linguistic messages discussed above, each of these images has what

Barthes would call “literal messages,” i.e., they convey that they are what they are and they have “iconic messages,” or symbolic messages (153) The literal message derives from the objects within the image, perhaps the colors of the objects, the way the objects are arranged. They are a “series of discontinuous signs” (Barthes 153) but taken together, they convey a unified message. The concept of the literal message illuminates W.J.T. Mitchell’s concept of the “scopic drive”; he says, “pictures . . . teach us how to see—what to look for, how to arrange and make sense of what we see” (72). But the same image may also serve as a signifier of Barthes’s iconic message or symbolic message. For example, the image of the spreading ink spot is used to symbolize the incessant reach of trauma as its impact spreads throughout the psyche. A symbolic image has usually been coded in such a way, through composition of object, color, texture, placement, relation to foreground or background, or relation to other objects in the image, to convey a particular message (Barthes 154). According to Barthes, drawings leave more room for this kind of coding than photographs. Drawings “necessitate a certain division between the significant and the insignificant; the drawing does not reproduce everything . . .” (158). Photographs that take advantage of “framing, distance, lighting, focus, speed” also create more opportunity to code the message (158). An example of this type of image is that of streamer scarves, a faded red rag tied onto a stick blowing in the wind against a desert backdrop. The message is, “Someone has been here. . . . Why?”

Beyond the affective impact of images, images also have a biological impact on the brain. Research studies in neuroscience help us understand the relationship between image and memory. Now activation patterns across voxels in the brain can be determined using multivariate analyses

of brain images. A number of studies in neuroscience yield findings that illuminate Deleuze's hypothesis that "the past . . . is preserved in time" (98). The past is literally preserved in the cells of the brain and the results of brain imaging illuminate the specific territory of the brain affected by images and memories. Structural changes in brain cells have been found to occur during the process of memory formation (Yang, Pan, and Gan 2009; Xu, Yu, Perlik, Tobin, Zweig, Tennant, Jones, and Zuo, 2009; Hofer, Mrsic-Flogel, Bonhoeffer, and Hübener 2009 as cited in Hofer and Bonhoeffer). An earlier study in 2005 had demonstrated that "freely recalled memories" of faces, objects, and locations could be decoded by use of activation patterns (Polyn, S.M., Natu, V.S., Cohen, J.D., and Norman, K.A. cited in Schultz R270). "In that study, the most informative parts of the activation pattern were located not in memory--associated areas but in stimulus--specific visual areas" (Schultz R270). These results confirm the importance of image to memory.

Trauma and traumatizing images have a significant negative impact on the brain. "A trauma is a wound that can alter the cells, structure, and functioning of the brain (e.g., shrinking dendrites and decreasing the birth of new cells in the hippocampus; Society for Neuroscience, 2003)" (Farmer 81). "Studies have found that persons with PTSD . . . have significantly decreased hippocampal volume (which points to damage in this area) and persons with a history of severe childhood trauma are prone to eventually develop smaller hippocampi (van der Kolk, 2003)" (Farmer 90). Bessel van der Kolk explains the biological mechanisms of flashbacks.

Brain scans of reactivated trauma in studies indicate that

"when memory traces of the original sound, images, and sensations are reactivated, the frontal lobe shuts down, including as we've seen, the region necessary to put feelings into words, the region that creates our sense of location in time and the thalamus, which integrates the raw data of incoming sensations. At this point the emotional brain, which is not under conscious control and cannot

communicate in words takes over. The emotional brain (the limbic area and the brainstem) expresses its altered activation through changes in emotional arousal, body physiology, and muscular action. Under ordinary conditions these two memory systems— rational and emotional— collaborate to produce an integrated response but high arousal not only changes the balance between them but also disconnects other brain areas necessary for the proper storage and integration of incoming information, such as the hippocampus and the thalamus. As a result, the imprints of traumatic experiences are organized not as coherent logical narratives but in fragmented sensory and emotional traces: images, sounds, and physical sensations. ... but there [is] little or no story.”(176).

The narrative hypertext will also allow for an investigation of the place of images in trauma work. Images are of particular importance in trauma work where images are embedded and may not be available for articulation because of injunctions received by the victim. Also, images are a significant component of intrusive recollections and flashbacks. Gilles Deleuze describes a type of image from European cinema that he called the time-image used to depict “floating childhood memories, fantasies, or impressions of *deja vu*” (Deleuze 56), “amnesia, hypnosis, hallucination, madness, the vision of the dying, and especially nightmare and dream” (Deleuze 54). Deleuze’s time images utilize montage, optical and sound signs, and movement from the “‘actual’ (present) world and into a ‘virtual’ (past, memory) world” (Vesia 3). I have used a limited number of recurrent but powerful images to mimic intrusive recollections and the meaning they accrete over time. Photographs employ “framing, distance, lighting, focus, speed” to create an opportunity to code the messages (Barthes 158). One photograph is used to create a video clip that affords the opportunity to convey movement of an image from the unconscious to the foreground of consciousness. Frame rate will allow for control of the speed of these recollections to illustrate a gradual recollection and recognition versus a sudden intrusive recollection that appears immediately upon linking to the *lexia*. “The *punctum*, or wound, left by

a photograph [image] always trumps its studium, the message or semiotic content that it discloses” (W.J.T. Mitchell 9). Occasionally an image stirs the viewer at a level that is disquieting. S/he comes away knowing that something in her self demands attention. Kaplan, in her work on the impact of journalists witnessing catastrophes, speaks to “the power of images to move their audiences in ways prior to, or under the radar of, cognition” (5). Trauma victims can be flooded by images, sometimes previously forgotten images (172), that are disturbing and erupt with accompanying “dramatic physical symptoms, and sudden reenactments” (van der Kolk 172, 174).

Images then become, as W.J.T. Mitchell says, “living things” (6). We know that they are not alive and yet we experience a “double consciousness” – they are not alive and yet they seem alive (W.J.T. Mitchell 7). He asks, “What do the images want from us? Where are they leading us? What is it they lack? That they are inviting us to fill in? What desires have we projected onto them, and what form do those desires take as they are projected back at us, making demands upon us, seducing us to feel and act in a specific way?” (W.J.T. Mitchell 25). As W.J.T. Mitchell says, “images seem to come alive and want things” (9). This certainly appears to be the case with images in this narrative, particularly with those characters experiencing intrusive recollections and flashbacks. The images seem to be saying, “It is time to attend to us now.”

The Function of Sound

A second feature of the hypertext is the use of sound to both advance the narrative and to increase the affective impact of story. Some sounds do both. Sound tells the story audibly through dialogue, foley (sounds that represent action), ambient noise, special effects, and

soundtracks (Johnson and Pettit 239). An example of sound used to advance the narrative is the sound of someone dry firing a gun. It is only when Sarah realizes the meaning of it that she experiences intense fear and the need to protect her father. An example of sound used to accomplish both purposes in *The Work* is the sound of the door slamming shut and locking behind Grace after her conversation with her husband. It connotes her sense of entrapment. Another example of sound, or rather the *absence* of sound, is Samantha's flashback image of the silhouette of the young girl in Nigeria. According to Mitchell, "We need to reckon with not just the meaning of images but their silence, their reticence, their wildness and nonsensical obduracy" (10). The lack of sound increases the image's affective impact and contributes to a sense of eeriness and apprehension.

Another sound chosen for the hypertext would fit into plunderphonia's category of "sources irrelevant," sound used as raw material to create new sound (Priestley 2). This is a sound of a woman wailing, again chosen for affective impact but clicking on it advances the narrative because it gives information about Samantha's emotional state. "[M]usic demonstrates here its power and higher aptitude by offering the deepest, ultimate, and most secret revelations about the feelings expressed in the words or the action which the [narrative] represents, and discloses their proper and true essence" (Schopenhauer qtd. in Amheim 144).

Douglas Kahn in his book *Noise, Water, and Meat: A History of Voice, Sound, and Aurality in the Arts* discusses two contributions of John Cage that are relevant to this project – his work with silence and with "extramusical sound" (183). First he notes that silence is not really silence. "Silence is all of the sound we don't intend. There is no such thing as absolute silence" (163) but more a state of "inaudibility" (193). Thus when we see an image without the anticipated associated sound, silence acts as a "nothingness rife with potentiality, a blank screen

on which so much about so little can be projected” (167). Thus, silence or inaudible sound could be used strategically as a window to the reader/performer’s projections and response.

Second, Kahn reports that Cage was known for his exploration of “sounds of the world” or sounds not traditionally considered music (162). With the advent of radio, film, and the phonograph, he argues, aural media became socially “encoded” with a variety of visual, literary, environmental, gestural, and affective elements” (162). They became “freighted with multiple, shifting allusions and meanings. Sounds themselves took on multiple personalities” (162). This suggests the associative potential of sound that we see operative in trauma triggers.

Viewer Reception and Perception of Hypermedia

Images and sound, however, are more than communications by its creator. They are co-constructed by the viewer’s reception and perception. Olsen asserts that visual research should be conducted in relation to their “textual or performative contexts” because it is these contexts that “give them shape and meaning” (Olsen et al., qtd. in Martin 2). However, the number of variables in such research would be daunting because people respond to images “by referencing other personal experiences or media messages and “other areas of our lives informed by visual images” (Sturken & Cartwright qtd. in Martin 3-4). Despite authorial intent, what I actually do communicate to the reader has to do with his apprehension and reception of my signifiers, whether they are text, images, or sound. As Barthes notes, the “image is penetrated through and through by the system of meaning” and “the language of the image is not merely the totality of utterances emitted . . . , it is also the totality of utterances received: the language must include the ‘surprises of meaning’” (Barthes 160). Therefore, Barthes reasons that the “most important

thing . . . is not to inventorize the connotators but to understand that in the total image they constitute discontinuous or better still scattered traits” (162).

Exposure to trauma increases the likelihood of a gap in authorial intent and viewer perception/reception. Barthes notes that “all images are polysemous [with multiple meanings]; they imply, underlying their signifiers, a ‘floating chain’ of signifieds” (156). He continues by saying that the “variation in readings . . . depends on the different kinds of knowledge” available to the reader/observer; “[i]t is as though the image presented itself to the reading of several different people who can perfectly well co-exist in a single individual” (Barthes 160). It is not always possible to anticipate what images or sounds have been associated with trauma and have now become trauma triggers. In addition, some persons experience a condition called synesthesia in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces the visualization of a color” (“Synesthesia,” *The American Heritage Medical Dictionary*).

The use of sound and images in the narrative hypertext serves to expose students to the types and content of images and sounds that their clients may reference in the therapy session. These may be traumatizing for the social worker. The moment the descriptions of sounds and images leave the client’s mouth, they land in the clinician’s psyche. What happens next depends on the worker’s “totality of utterances received” (Barthes’s 160) and that is determined, to a large degree, by the particular blend of professional and personal self he or she brings to the therapy room.

Chapter 3: Simulation and Performance in a Virtual World

In this chapter I propose the use of simulated interviews with characters in the narrative hypertext within the immersive learning environment of Second Life to teach social work concepts and skills. I detail the learning opportunities afforded by the immersive experience and the potential impact on participants. I describe the process of my design and co-construction of a space for social work learning inworld. Finally, I briefly review the history and definition of machinima and describe its use to capture performance narratives for skills practice in a virtual world.

Theoretical Constructs

According to Michael Heim, research into virtual worlds focuses on seven constructs, four of which apply to this project: simulation, interaction, immersion, and networked communications (111-116). Simulation is the enactment of a process, typically used for learning. Heim states that the production of “photorealistic real-time texture-mapped worlds through which users can navigate,” cause the simulated world appear to be real (111). Engagement and interaction occurs between avatars, between the avatar and his environment within the virtual world, and between the driver of the avatar and other avatars and the virtual world itself. According to Heim, a participant becomes immersed in the illusion of virtual worlds when he perceives himself to be able to manipulate objects in the virtual environment (113). “Virtual worlds, then, can evoke unprecedented ways of sharing, . . . [b]ecause users can stipulate and

shape objects and activities of a virtual world, they can share imaginary things and events without using words or real-world references” (Heim 116).

Simulation and Immersion

Simulation has been used in the fields of medicine, nursing, interprofessional healthcare studies, history, aviation, military studies, computer programming –a vast number of disciplines that also includes social work (Aebersold and Tschannen 1, Bogo 82). More recently, Marion Bogo and her colleagues have been using standardized clients in simulations to prepare students for Objective Structured Clinical Examinations that measure social work competencies and practice behaviors (83). These are live simulations using trained actors. I argue that this work can be done in Second Life.

Second Life is another world with a multiple communities, sims, maturity levels, opportunities and challenges. However, as of 2012, R. Swartz reported that only one of the twenty-three (23) online social work programs was planning to use Second Life as part of a course (cited in Reinsmith-Jones, Kibbe, Crayton, and Campbell 91). Publications in the area of social work and Second Life have been few as well, only four as of this writing. Other disciplines such as psychology, health care, disability studies, and medicine have utilized learning experiences in Second Life to a far greater degree than social work (Reinsmith-Jones et al. 90). However, several social work programs have built simulations in Second Life, among them Saint Leo’s University, Valdosta State University, and East Carolina University. Other social work programs utilize space in other sims to conduct learning activities.

The performance of selected lexias or scenarios from the narrative hypertext in Second Life is a simulation that requires the participant to assume the role of a character in the narrative

or the role of the social worker working with one of the characters. What he reads about and visualizes in his mind's eye is now experienced firsthand, in vivid color, with sound, in three dimensions, in real time. Immersive learning environments transport the viewer (literally) from the audience to the stage so that he becomes a “user” or “player” in the virtual world (Lash qtd. in Bassett 6). The quality of graphic and animation systems has increased so that “3D performance spaces have new expressive powers” (Mazalek and Nitsche 155). This world does “not physically [exist] as such but . . . appear[s] to do so . . . [to] the user” (Landow 35). “[T]he simulation appears to be real” (Heim 111). Hypertext [and even moreso, the virtual world] beckons the reader into the “participation mystique” . . . a relationship wherein “a person cannot distinguish themselves as separate from the object or thing they behold/” (Levy-Bruhl cited in Estes 387). In hearing the spoken word the performer experiences “as Derrida (following Plato) urges, . . . a technology of presence” (Landow 31). The performer is immersed in his experience, but using the chat feature or screen capture, he gains the opportunity to document his experience. His work with this documentation helps him retain the distance to reflect and construct meaning for himself.

The player adopts an avatar which is “an interactive, social representation of a user” (Meadows 13), or in the case of my performance narrative, a representation of a character. As Mark Meadows states, “An avatar is a literary device. It’s a protagonist that is used for interactive narratives” (13). An avatar embodies an identity (Landow 36, Meadows 42). The participant driving the avatar will have varying degrees of ability to co-construct the character, depending upon what has been scripted for him and what he is allowed to develop. The participant via the avatar has the opportunity to make choices and to experience the intrapsychic and interpersonal sequelae of his choices. There may also be some tension between participant

and avatar, particularly if the behaviors he has been asked to demonstrate in the role-play are not acceptable to him. In addition, Jeremy Bailenson and fellow researchers at Stanford have conducted numerous studies on the impact of avatar behaviors in Second Life on the player's real life, tackling such subjects as the impact of "embodied experiences" on helping behavior, the "embodiment of sexualized virtual selves," "virtual reality and social networks," etc. – all of which suggest that players may be willing to risk new behaviors in the virtual environment (Bailenson, "Curriculum Vitae").

The participant also will have, as Heim noted, a sense of telepresence (114). With telepresence comes the sense of being present in two places – "present" in the sense that you are aware of what's going on, effective, and able to accomplish tasks by observing, reaching, grabbing, and moving objects with your own hands as though they were close up" (Heim 114). Heim says that this allows "realtime human effectiveness . . . without there being a human in the flesh at that location" (Heim 114). It is this ability to be both inside and outside of himself at once that offers another layer of opportunity for the development of self-reflective practice. As Meadows notes, "Most of all I found the avatar to be a machine that is attached to the psychology of its user. From within that machine the driver can peek out, squinting through alien eyes, and find a new world. And, oddly, the driver can also look into himself, as if gazing into his navel, and find a new landscape inside as well" (8).

Impact on Participant

The performer in an immersive environment apprehends an immediacy, a heightened sense of intensity in being virtually present in real time. While "tactile tools" such as gloves or overalls, . . . may be used to simulate the experience of touching virtual objects (Cicconi 13),

this is hardly necessary. Even without these aides, it is possible to simulate the sensation of touching, because the connection between the performer's hand, the mouse driving the avatar, and the avatar's movement creates a sensation of being present "in the body." At times the boundary between the real and the virtual are blurred and orientation to time, person, and place is challenged.

The virtual world imbues us with power (Landow 37), "giving interactors a sense of control, while at the same time allowing for a structured engagement with the text, the latter being . . . necessary to story" (Murray cited in Bassett 17). Meadows asserts that we are more likely to reveal ourselves online because we believe we are protected by the mask, that we are in control (Meadows 36-37). "[T]he narrative . . . performs, acts upon us . . . galvanizes us . . ." (Bassett 23). It calls forth a response from us and we move from passivity to activity. Lanier states that VR [Virtual Reality] requires "creative decisions . . . interactive[ity], . . . [and] greater participation from users" (Heim 127). We risk new behaviors. At times we are threatened. We may prefer to abdicate control, resuming our position as the viewer. We are instantly able to teleport out of the narrative and back to home. Yet it is this sense of immediacy that holds such promise for social work practice as it emulates what the professional social worker is to do – to assess what is needed on the spot and to use himself in way that is helpful, given what he knows about the client's presenting problems, strengths, limitations, and the context in which he is working, drawing upon the awareness of his own knowledge, skills, and abilities.

Design of the Virtual World

As part of this dissertation project, I created a simulation in Second Life called the Center for Social Work Learning. I created a group called Social Work Learners, rented land

from Virtual Ability, Inc., and established a space called the Center for Social Work Learning to use for educational purposes. I chose to rent from Virtual Ability to ensure that I had a space that was safe and appropriate for learning. It has a General rating that prevents having Adult rated activities on the land. Virtual Ability is a leading resource for persons with disabilities in the real world that are able to function in Second Life, via an avatar, in ways that they cannot in real life. Virtual Ability has an excellent orientation for persons new to Second Life that they allow others to use. The orientation is staffed by volunteers, so that persons entering the sim have a guide on call. Virtual Ability offers a number of services that include accessibility assessment and evaluation, consultation on assistive technologies, training and support on entering virtual worlds, and collaboration with a number of academic institutions on research. See <http://www.virtualability.org/>

In determining how much land to rent, I estimated the number of prims needed per the experience of Boulos, Hetherington, and Wheeler (239). Prims are “[o]bjects imported or built into Second Life . . . made of individual shapes” (Boulos et al. 239). An alternative, Boulos et al. suggest, is to use “prim-saving script to ‘rez’ [make appear] or resolve objects on demand when an avatar enters the immediate area, thus allowing prims to be used only when needed” (239). I did explore this possibility but was unable to find furniture to fit my needs that had this feature. The size of the building, the furniture in it, and any object brought into the space by any avatar costs an established number of prims. Prims are quickly utilized so that I rented some additional adjacent land to increase the number of prims.

I established the group in order to limit access to the sim only to those within the group. This will prevent “griefers” from interrupting activities. Another concern or risk is an accidental encounter with griefers. “Griefers” are avatars who are extremely verbally abusive (Vernon,

Lewis, and Lynch 187). In addition, Vernon et al. recommend making participants aware of “sexually explicit and violence-prone sims in Second Life . . . [and those who] engage in exposure and confronting behaviors” (187). For example, Meadows describes a set of role-play groups organized around slavery (41). Security can be ensured by creating private sims (simulations) and groups for participants (Vernon et al. 178-179, 188; Boulos et al. 240). The New Media Consortium is a not-for-profit consortium of learning institutions that provides space in Second Life (Boulos et al. 234). My plan to create a private sim for this project minimizes this risk. Also, information about griefers will be reviewed in the orientation for students and faculty using the space. However, social workers in some settings frequently come into contact with persons exhibiting aggressive, even dangerous behaviors. Vernon et al. suggest that these possibilities exist in field placements and such experiences in Second Life can help students develop the skills to handle such behaviors (187). For example, most agencies have safety protocols in place for home visits and for use in the agency if a client becomes physically aggressive or threatens harm to himself or others. Students should be instructed in the use of safety protocols and if they are not, they should be instructed to ask the agency about them. Regardless of agency protocols, social work practitioners should always have a personal safety plan in place. Most social workers have received training in boundary setting and de-escalating conflict. In some settings, they also receive training in physical restraint and/or self-defense. Many of these strategies can be demonstrated and practiced in Second Life as part of class instruction.

I created four avatars and gave them generic names and passwords so that they might be used by students. These can be modified or dressed in multiple ways with gestures and wardrobes (called outfits) to represent the characters in the hypertext or other persons.

I utilized a free building constructed by Ai Austin (avatar name) for open source use by others in Second Life.⁹ I then worked with a builder, Lyr Lobo (avatar name) to adapt it to my design.¹⁰ She converted empty space into eight observation rooms for each of the eight meeting rooms, added a glass floor to open space on the second floor to enable the option for me to have another large classroom upstairs, and installed glass doors on all rooms open to the public meeting space to create privacy. I purchased and had Lyr Lobo install blinds on all doors and windows specifically with trauma victims in mind. Some do not feel comfortable alone with another person in a closed space, so they want to be in open space. Others are concerned about being “watched.” This gives them the option to have the blinds open or closed depending on their needs. She also installed a glass wall at an open balcony that preserves the view but will not permit falling or leaping off the building.

I shopped for and purchased furniture for the building, keeping in mind the prim cost and the ability to copy, modify, or transfer the furniture. Furniture with these features allows me to copy them indefinitely and change various attributes for use in different rooms. I also purchased furniture whenever possible with multiple animations that can be adapted to the character. Scripts that are embedded in purchased furniture sometimes override gestures, so testing these items before purchase was necessary. Animations in some furniture are not appropriate for an

⁹ The builder for the I-Zone building I purchased is Austin Tate, Ph.D. He is the Director of the Artificial Intelligence Applications Institute (AIAI) and holds the Personal Chair of Knowledge-Based Systems at the University of Edinburgh. He holds computing and e-Learning degrees and a PhD in Machine Intelligence.

¹⁰ The builder who assisted me in converting the building is Cynthia Calongne, Ph.D. She is a researcher, professor, software engineer and pioneer in the use of virtual environments for education, simulation and modeling. She is a professor in the Doctor of Computer Science program at Colorado Technical University, and in 2009, she designed and launched the Doctor of Computer Science in Emerging Media degree to encourage research in virtual worlds and Web technology.

educational sim. Furniture is rated general, moderate, or adult. Students or faculty sitting on an adult-rated sofa might find themselves in poses that would not be permitted in a classroom. I have installed furniture in the large classroom, including a screen to show PowerPoint presentations and a media player. I also installed (rezzed) furniture in two group counseling rooms and two rooms suitable for individual or family sessions.

Another factor to consider in the design of the sims was the space required to obtain the most advantageous camera angles for screen captures or machinima. Machinima is “the technique of making films inside virtual realities” (Hancock and Ingram 10). The name is a combination of the words machine, animation, and cinema (Cisco Vandeverre, Roundtable One, 2010 cited in Johnson & Pettit 17). Phylis Johnson and Donald Pettit argue that machinima makes filmmaking accessible to “the masses; it’s democratic, requiring no extensive training or years spent at film school honing your craft. Machinima is classless, ageless and crosses the social divide more effectively and with greater power than any other current art form” (1).¹¹

Machinima was born around 1996 of the technology used to make computer games (Hancock and Ingram 12). Hollywood directors such as George Lucas in *Star Wars* and Stephen Spielberg with *Jaws*, were already using computer technologies to produce special effects, and they quickly realized the potential of machinima in “pre-visualization” tasks such as storyboarding and planning for camera shots (Johnson and Pettit 20-21, 23). Machinima is now

¹¹ I agree with Johnson and Pettit that computer generated special effects makes filmmaking much more affordable and accessible to those without the funding required for big budget Hollywood films. However, as a social worker I am compelled to note that the democratizing function of machinima is relative to one’s ability to have access to a computer with sufficient co-processing speed, adequate graphics cards, memory, and screen capture software.

utilized in filmmaking to generate effects and scenes at a lower cost than traditional animation (Johnson and Petit 24).¹²

Hancock and Ingram's discussion of viewpoint in machinima that is most intriguing to consider in relation to social work. The authors note that films afforded the creation of a new "viewpoint on the world" that did what human eye could not – "frame scenes," "cut," "fade," "dissolve" (13). Then 100 years later using a computer, they note, we can change the viewpoint, and "that is all that we ever see of the world" (13). Viewpoint can be "manipulated" (13).

Most recordings of the performance narratives would be captured from a third party perspective, showing both the interviewer and interviewee. In this project, students will use machinima primarily as a utility. It preserves the performance narratives or role-plays for students to use in the self-reflexive writing assignments. As students review the screen capture, they have the opportunity to "re-experience the narrative" (Semi Ryu, email message to author, July 26, 2016). However, a student could capture portions of the performance narrative from a first person stance from either the point of view of the interviewer or the interviewee, simply by shifting the camera viewpoint to the rear view and bringing the camera close in. That camera angle would immediately create empathy with the character and heighten the sense of immersion.

To determine camera angles, I established several points of view for each avatar that might be in the space. Meadows lists the points of view available within Second Life which include: the avatar's perspective with the camera mounted on the avatar's face (19), the profile or side view of the avatar (19), and the 3rd level or "second-person camera avatar" that "floats above the avatars shoulder, or behind the head" (20). With the profile and 3rd level views, "as

¹² Machinima has developed as an art form with the establishment of an Academy of Machinima Arts and Sciences and two machinima artists guilds (Johnson & Pettit 5, 9).

you drive the avatar, [you can] see them do it” (Meadows 20). Point of view is important from a narrative standpoint, but it is also important from a coding standpoint in terms of the connotational messages I may want to create with the avatar’s image. Once point of view was determined for each avatar, I determined the most advantageous camera angles and designed the furniture placement to allot enough room between the placement of the avatars, objects, and walls to position and operate the screen capture camera.

Sound is an important consideration in Second Life. The distance of the camera from the speaker affects the speaker’s volume. Distance can be used intentionally to provide an “audio focus” on the speaker (Boulos et al. 234). Also, sound is important because confidentiality cannot be ensured if more than one group is in the same space or building. The remedies are to subdivide the land/rooms into units or use an external program such as Skype for communication. In the first option, if the space is divided, the observation rooms will always have access to the sound in the adjoining office. This limits their functionality as they are large enough for small meetings. When more than one group needs to be in the space, it is more efficient to set up assignment groups and then allow them to use Skype or a similar program for voice communication. This ensures confidentiality for those persons in the meeting, working on an assignment, etc. while offering maximum flexibility around the usage of space. Finally, sound is important because, in my experience, facial animations are a bit clumsy to initiate. Hancock and Ingram remind us that the work with avatars in *Second Life* is actually puppetry, not animation. Animation allows for coding of specific facial expressions and body movements. Since this is not available to us, voice is more important (16-18). The emotion in one’s voice almost always conveys the emotion needed for a realistic performance.

The time involved in designing and establishing this simulation was significant and not likely to be invested by most social work educators. However, a number of academic institutions and organizations have established sims in Second Life with the support of their information technology and/or media support staff, some of which are available to other groups on a limited basis. See <http://secondlife.com/destinations/learning>

Chapter 4: Writing as a Dialogic and Self-Reflexive Process

This chapter introduces my application of Coogan's dialogic process of writing, originally used in teaching writing composition, to participants' reading and performance of the narrative hypertext. I describe the purposes and requirements of two optional and one required writing assignments along with the learning opportunities available in each. The writing assignments create space for reflection, dialogue, consolidation of learning, and co-construction of a new narrative about self as a social work practitioner. Finally, I suggest that the dialogic process offers an opportunity to discover, refine, and co-construct a new identity and new narrative for ourselves.

The dialogic process of writing is David Coogan's application of Mikhail Bakhtin's notion of "self-in-relation to the other" to the field of writing composition (Coogan xviii). Coogan's project was part of a pilot at The University Writing Center at SUNY-ALBANY from 1992-1995 that utilized email to tutor undergraduates in writing (31). Coogan's work focused on teaching the process of writing using "the creative juxtaposition or transformation of ideas" (xix) within a student-tutor relationship that fostered Bakhtin's "answerability" to the other (qtd. in Coogan xix). Coogan's approach used the problems students experience with expression to open up a dialogue around "possibilities of meaning" (28).

In this dissertation project, the application of Coogan's dialogic process of writing to the participants' reading and performance of the narrative hypertext creates several spaces for reflection, dialogue, consolidation of learning, and the co-construction of a new narrative about self as a practitioner.

Purposes and Types of Writing

The pedagogical framework for the writing assignments utilizes concepts from Coogan's dialogic process in combination with Holland's identity theory and narrative theory. The purposes of including writing as a component of the new media composition are: to increase student capacity for self-reflexive practice and intentional use of self in the therapeutic relationship, to ensure mastery of course concepts and the ability to apply practice knowledge in work with clients, and to facilitate the co-construction of a professional social work identity. Three types of writing are involved in this project: 1) the opportunity for students to contribute lexias to the hypertext narrative, 2) the opportunity for small groups to write scripts for a role-play or narrative performance called Skills Practice, and 3) the requirement to complete a self-reflexive writing assignment on the Skills Practice exercises.

Participants writing their own lexias – Chase suggests that data collection in narrative inquiry is not only about “attending” to stories but inviting them (661). In the project I am describing the participant has the opportunity to write lexias for the hypertext and submit these to the instructor or members of the learning group for inclusion in the hypertext or for role-playing in the virtual world. The participant is to place himself within the role of a character in the narrative, or introduce a new character into the narrative, and write a portion of the narrative that he wishes to have himself or others read or enact. This might allow the exposition/development of the character's perspective or the addition of alternative perspectives and/or voices either within the character or among characters. The request for students to contribute to the writing of lexias for the hypertext provides a rich resource of case material for use in social work education. More importantly, however, it provides an opportunity for students to risk sharing elements of their

own personal and professional stories for response, under the veil of a character in the lexia or behind the mask of the avatar in the role-play. This affords the student the opportunity to present specific situations that may be challenging to him/her without revealing this fact.

Appendix 4A: Submit a Lexia is a form that students may complete to submit a lexia or a link to the instructor. Instructions are on the form itself. The link resides on the navigation bar of the hypertext. Clicking on the link submits the information to a folder I have created for a class on Google drive. I chose to have students submit these for my review in order to monitor content and suggest needed revisions before putting them into the hypertext.

Participants co-constructing scripts with other participants and/or the instructor – Participants have the opportunity to co-construct a script for the narrative performance in a virtual world. Writing a script serves as a form of behavioral rehearsal and helps participants anticipate barriers and prepare for skills practice. Co-constructing a script for the narrative performance involves more time because of the group process and perhaps more risk if portions of the dialogue for each character, including the social worker, are written independently so that the participants approach the performance without prior knowledge of what other characters will say or do. The script provides a narrative intent but one that may be spun in many directions during the actual role-play, requiring improvisation in response to the dialogue and behavior of other characters. These enactments most closely replicate the unpredictability of the therapeutic process, as the social worker may enter the interview with a plan that must be dramatically altered depending upon the dialogic process of the interview. Some students are reluctant to share openly about their challenges in working with clients, fearing that they will appear incompetent. However, they would be willing to share information in a script as it is not their own problem that they are

presenting but the characters' problems. The script provides a layer of anonymity between the participant as himself vs. the participant as the writer/character/performer and offers him the opportunity for feedback within the safe environment of the performance of the script. Writing the social work response into the script reduces the risk for the student because he is in control of the dialogue. Several lexias are written in the first person so that the student has only to write the social work response to transform the lexia into a script. See Appendix D: Guidelines for Writing a Script. Note: These are not submitted via the website but shared with the instructor and other learning group members.

Participants writing reflections on their narrative performances – In this assignment, the student engages with the instructor and members of his learning group in a self-reflexive writing assignment about his/her reading of the hypertext or participation in a performance narrative in the virtual world. This affords the student the opportunity to engage in critical thinking about his own process and to give and receive formative feedback in an electronic dialogue with other members of his learning group using small group discussion boards. The instructor may tailor the content of the writing assignment to specific course concepts as the semester evolves.

The dialogic process of reflection engages the participant's observing ego to write about what he has read, written, or performed and to distance him- or herself enough to apprehend his/her cognitions, assumptions, perceptions, affect, and behaviors in relation to course concepts. In the first part of the assignment, the student is writing alone in response to a writing prompt. See Appendix x: Instructions for Self-Reflective Writing Assignment. This time for reflection is particularly important after the immersive experience in the virtual world. Following Marshal McLuhan's discussion of oral and written cultures in *The Gutenberg Galaxy*, Landow notes that

writing, as an asynchronous communication, “permits reflection, abstraction, and forms of thought impossible in an oral culture” (32). The electronic pause creates a space for reflection that Coogan calls the “electronic exile” (99), a space where he [the student] can “sort through these competing discourses” (42). We come into focus as we prepare to enter a dialogue with others because the dialogue requires us to articulate our thoughts and feelings and in that process, we often discover some part of ourselves.

Landow notes that writing is an asynchronous and absent, in the sense of physical presence, communication that spans “time and space” (32) and creates a “new kind of virtual community” around the text (33) – an especially useful tool in an online environment. In the second part of the assignment, the student is writing a response to another group member’s post. In addition to offering his own thoughts and experiences regarding the original post, he is encouraged to raise questions and/or share feedback, an alternative perspective, additional information, or external resources with his learning group member. The purpose of this component of the dialogue is to empower students to engage in meaningful dialogue with peers that will prepare them to work within a peer consultation model as practicing clinicians. As Katerina Clark and Michael Holquist note, “‘To be means to communicate dialogically. When the dialogue ends, everything ends’” (qtd. in Coogan xviii). “[L]iteracy is . . . about intricate, dialogic connections with each other” (Coogan xx). Coogan seeks out these “dialogically-based instructional moments” (Coogan x) and says that “this form of interaction [the written dialogue] can help us rearticulate the subject in the writing center, by affording us the opportunity to value those off-stage voices and contradictory impulses that make up the undergraduate writer’s (and tutor’s) world” (xviii). The same is true of any person’s internal dialogue. We learn to value our multivocality and the alternative perspectives of others.

The instructor also enters the dialogue, after peers have had the opportunity to do so, to offer additional perspectives, information, and resources with the goal of opening alternative pathways and perspectives not yet mentioned by others. Coogan notes that the reason [the student] finds this process helpful “is not because she agrees with me but because she sees herself refracted through me” (53).

The result of this dialogic process creates a “dialogic literacy, or the Rhetoric of Answerability” (Coogan 99) that Coogan defines as “the individual’s changing obligations to other writers” (xviii). The process empowers students to derive meaning from their dialogues and to “develop a “critically reflexive presence online” (xx). I would argue that the dialogic process helps them develop a self-reflexive practice as well.

The Dialogic Process and Identity Formation

Bakhtin argued that the polyphony or multivocality within ourselves is continuous; therefore, we can never be fully known except through our unfinalizability. We can only be understood in relationship with others outside ourselves because how they see us influences how we see ourselves (*Dostoyevsky’s Poetics* 166). Dialogic literacy offers us the opportunity to “see the dissonances in voice and narrative as opportunities to dialogize and apply meaning rather than as the enemies of focus” (Gillam qtd. in Coogan 105). Kelly argues that the dialogue is a place “where [participants] can hear their writing as the voice of the unique human being each of them is and is becoming” (Kelly 19). This means, however, that the participant will be conflicted, a self “under construction” (Grimm 530).

The reflection shared by another through the dialogic process contributes to identity formation. In his article “Human Identity,” Holland asserts that you “can never know your

‘primary identity,’ for it is deeply and unconsciously inside you” (454) but it is possible for others to observe “your personal style—from outside you but through everything empathy” (454). Therefore, discovering an identity theme is a “function both of the you I see and of my way of seeing – my identity as well as yours” (454). “Identity, then is not a conclusion but a relationship: the potential, transitional, in between space in which I perceive someone as a theme and variations” (Holland “Reading and Identity”). It is the dialogic process within relationship that enables us to fully discover, refine, and/or co-construct a new narrative for ourselves.

In the dialogic process between client and therapist, there is a space between the two speaking that Holland suggests may be filled with words until there is agreement on a theme, indicated by the number and importance of the details pointing toward that theme. He does not discount cause-effect thinking but privileges the dialogue as a more holistic approach (“Part I” *The I* 3-5). Within that relationship Holland suggests a model of identity formation designated by the acronym I ARC. I is the person speaking. ARC represents the individual as an agent (A), as a representative (R) of her self either generated by her self, or by another, and as a consequence (C) of her interaction with the world prior to and in response to her (see “Front Matter” *The I* 6 in My Notes), part of the continual feedback loop between other and self. In social work, we begin with the acceptance of the dissonance. The therapeutic perspective is that the healing occurs in the explication of the multiplicity, the hearing of the voices, paying tribute to them, owning them and reconciling the multiple perspectives within one’s own narrative.

Anthropologist Agha Asif extends Bakhtin’s focus on the dialogic process between the author and reader of print texts to consider its use in mass communications employing multimedia texts. Drawing on Bakhtin’s concept of the “novelistic chronotope” (321), Asif explores the impact of the chronotype on the format of the text. A chronotype is a “semiotic

representation of time and place peopled by certain social types” (Asif 321). Time and space cannot be understood apart from the concept of “locatable selves” or personhood (Asif 320). Therefore, texts in any format – print, radio, film, stage performance – must be able to be experienced in a designated space and time by the “locatable self” (321).

In order for ‘meanings’ to be experienced by persons, a representation ‘must take on the form of a sign that is audible and visible’ to participants. Insofar as representations have a ‘temporal-spatial expression’—that is, must occur as sign-tokens in space and time in order to be experienced—they connect the chronotopes they depict to the chronotopes in which they are experienced. Hence ‘every entry into the sphere of meanings is accomplished only through the gates of the chronotope’ (Bakhtin qtd. in Asif 322).

Asif posits that this dialogue across “cultural spacetime” between the expectations of the viewer(s) and depictions by the performer(s) is transformative for participants and may have “immediate consequences” on how they “think, feel, and act,” producing “recombinant selves” (324). In medicine, recombination is “the formation by the processes of crossing-over and independent assortment of new combinations of genes in progeny that did not occur in the parents” (<http://www.merriam-webster.com/medical/recombination>). The dialogic process for Asif produces something new that did not exist before – in the words of Holland, a variation on an identity theme, and in the words of narrative therapists, a co-constructed new narrative.

The Dialogic Process in the Co-construction of Narrative

All dialogue is a co-creation of self in relation to the other at that moment in time and space. Landow argues that in the work with hypertext, the author himself has become a text and he is reconfiguring himself both as an author and a text (126). Coogan notes that the goal in the electronic writing center is to create opportunities for the student to “think differently about themselves-in-writing” (Coogan 54). Warnock and Warnock (1984) encourage students to “‘rewrite’ themselves and their worlds” (qtd. in Coogan 16). “Students, in other words, need to see changes in their writing as changes in their lives”: “Revising the page means revising those ways of thinking that are inhibiting one’s life” (Warnock and Warnock qtd. in Coogan 21). The dialogic process that occurs in the writing center is very similar to the work of narrative therapists who assist clients in rewriting problematic narratives.

Writing is a technique employed by narrative therapists Michael White and David Epston which allows the client to document or announce his progress in rewriting his story (Walsh 279). Borrowing from Myerhoff, White calls this process “re-authoring” (qtd. in White and Epston 41-42). It is significant that this process is not just the re-authoring of a story, but a “‘re-authoring’ of life and relationships” (White and Epston 42), emphasizing the constitutive power of the process similar to the dialogic process of writing.

During the first phase of their work, White and Epston use questioning designed to help clients begin to externalize the problem by what they call, 1) “mapping the influence of the problem,” and 2) “mapping their own influence in the ‘life’ of the problem” (42). Questioning helps the client begin to excavate and separate the problem from his or her self as a person and to correct the client’s perception of the problem as being innate, inescapable part of him/herself.

This process is reminiscent of Coogan's dialogue with students about problems in writing to open conversation around "possibilities of meaning" (28). Coogan does not focus on the technicalities of writing but the meaning a student is attempting to convey. He functions as a "technoprovocateur" to engage the student in a dialogic process that considers multiple ways of understanding what has been said, or of conveying what he wants to say, thereby expanding the student's awareness of possibilities for writing (28). The client in narrative therapy begins by re-telling his narrative in an oral dialogic process between himself and the therapist. However, in the second phase of questioning, White begins to prepare clients to "extend the performance of alternative stories" (White and Epston 41). He does this by inviting clients to explore the possibilities that may come from the restorying and to further explore what the new stories may mean for their relationships with themselves and with others (White, 1988 cited in White and Epston 41). Finally, White recommends that the client "recruit an audience to the performance of new meanings in their life" (White and Epston 41). This reinforces the client's concept of himself/herself as a "protagonist or participant in his/her world" who "participate[s] with others in the 're-authoring,' and thus in the shaping, of their lives and relationships" (82). Audiences are typically family members or other significant persons in the client's life and may be asked to help the client make a decision or to witness a public "resignation" from old behaviors (114). This can be quite a production with the therapist asking the client for input on who should receive announcements and how (115). Coogan served as the singular audience for his writing students, but the results were similar. White and Epston explain that an audience serves to help with elaboration of new narratives and increases endurance of the change (17). Audiences "contribute not just to the survival and consolidation of new meanings, but also to a revision of the pre-existing meanings"(191). Then, in response to their audience, White and Epston have

found that the client typically revises, extends, or consolidates the new narrative (17), initiating a continuous feedback loop that reinforces change.

A distinguishing feature of the narrative therapy approach is that throughout the process just described, White and Epston utilize a bevy of writing strategies to document the dialogic process and ensuing change – first through documents written by the therapist to the client, then by the client to the therapist, and eventually by the client to his audience. In a creative departure from the expected assessment, diagnosis, and treatment notes in the client’s record, White and Epston use written *narrative* documents. Narrative language does not pathologize the client in the same way that diagnostic labels may. Stubbs suggests that the written document ensures the preservation of recorded knowledge in a form that can be studied [as well as consulted later]. It also provides a greater degree of information than oral traditions (cited in White and Epston 34). White and Epston rely on Wallace L. Chafe’s concept of “idea units” that “represent the extent of a person’s short-term memory capacity,” which he says is limited to about ““seven words of English’ . . . [and] changes about every two seconds . . .” (qtd. in White and Epston 36). Landow agrees when he states that “writing serves as individual prosthetic memory” (30).

Of the numerous types of documents suggested by White and Epston for narrative work, three are particularly useful with audiences – “Counter-referral Letters,” “Letters as Narrative,” and “Counter Documents.” Counter-referral letters are letters written to the referral source summarizing the client’s progress. These letters are co-authored by the client and include specific behavioral examples of change and recount meanings assigned by the client and family to old and new behaviors (96-97). An example offered by White and Epston is “facing fears rather than running from them” (97). To borrow Holland’s terminology, these letters essentially state new identity themes in dialogue with the referral source. Counter Documents, such as

certificates and declarations, are used to punctuate accomplishments in therapy. The client is invited to co-author these because the opportunity to contribute to the document renders the co-author “conscious of her participation in the constitution of her life” (191). A particularly moving example cited by White and Epston was a Declaration of Independence that was written by a mother to her young daughter who was abusive of her mother if she did not assist her in homework (175). Finally, Letters as Narrative are available to the client and in fact are written to and for him so that these become part of his case record but more importantly, his story (126). As White and Epston explain, “the letter and the information contained within them are shared, dialogical rather than a professional monologue and, due to their visibility to all parties, can be easily amended, contested, or confirmed” (126). These letters are written to the client after sessions to summarize, and thus highlight, new meanings the client may have discovered in his dialogue during the session and/or to further ask questions that open possibilities for new meaning. In this sense, the letters function in the same way that Coogan’s email communications did with his writing students. Coogan used himself to engage students in a dialogue about “possible meanings” that could be expressed or assigned to their writing (28). The narrative therapist uses himself between sessions via the letters to continue to dialogue about “unique outcomes” and examine new possibilities and meanings the client can assign to his behavior.

The commonality in each of these approaches is a respectful invitation to consider new possibilities, new meanings in the dialogic process and the use of writing to curate student/client’s responses and re-present them in a material form. Writing affords the respondent time, via the electronic pause, for considered responses and provides a way for students to participate in meaningful dialogue about their work with others. The self-reflexive writing assignments ask students to share their personal responses to “clients” in the hypertext or role-

plays in the virtual world and to chronicle their migration within the session from their personal responses to those of a professional social worker, documenting the steps they took intrapsychically to get there. Students learn exponentially as they consider the experiences, feedback, alternative perspectives, information, and external resources offered by others in their learning group.

Conclusion

The addition of the dialogic process of writing as a component of the new media composition effects a cycle of creation, immersion, dialogue, and reflection. Performance of the lexias is an extension of writing in that performance is an embodiment of the student's ability to translate conceptual understanding to the development and application of skills in the clinical interview. Writing is a reflection on the participants' learning through the hypertext and performance narratives. Both modalities represent different points on the continuous loop of immersion and reflection. The open-ended nature of the hypertext, the potential for multiple performances in a virtual world, followed by the dialogic process of self-reflection create ongoing opportunities for consolidation of learning and co-construction of the participants' identities as professional social workers.

Chapter 5: Application to Social Work Practice

This chapter reviews several pedagogical and andragogical approaches that provide the rationale for the use of the narrative hypertext, the performance narratives in a virtual world, and the self-reflexive writing assignment in social work education. The review describes the processes of learning necessary to produce social work practitioners capable of self-reflexive practice with a commitment to competence and ongoing professional development. The second part of the chapter describes the content of learning, the knowledge and skills necessary for trauma-informed social work practice. The chapter then reviews the work with key informants in the design of the project components and reviews each of the components in detail to illustrate their application to trauma-informed social work practice.

Self-Awareness and Self-Reflexive Practice – Social workers must be able to establish relationships with clients that empower them to make the changes they seek. The social worker's most important tool in establishing this type of relationship is an intentional "use of self." She must ensure that her personal feelings and values do not compromise her professional judgment. In addition, she must convey a warmth, genuineness, authenticity, respect and acceptance that will enable clients to trust her. She must respect the ethical standard of the client's right to self-determination (National Association of Social Workers) and avoid judging clients when they make decisions contrary to her own values. The development of the capacity for self-monitoring of one's own thoughts, feelings, and behaviors, within the context of a self-reflexive practice, requires the development of an emotional integrity that is critical to competence as a practitioner. It requires that the student practitioner learn to do what we ask our clients to do, that is, to

engage in self-reflection in preparation for change.

Commitment to Competence and Ongoing Professional Development – To meet the ethical standard of competence, social workers must also obtain the “appropriate education, research, training, consultation, and supervision . . . to ensure the competence of their work and to protect clients from harm” (National Association of Social Workers). As social work faculty, we also want to prepare our students to be active learners engaged in the ongoing discovery and application of knowledge as professional social workers within a community of learners. To facilitate these outcomes, it is important to structure student learning opportunities with a clear understanding of those pedagogical and andragogical frameworks and strategies that are most effective.

The Process of “Process and Content” – Pedagogical and Andragogical Approaches

“Process and content” is a key phrase used by social work practice instructors to teach students how to distinguish between what is said and how it is said in the clinical interview (Yalom xvii-xviii). The degree of congruence or incongruence between the two has implications for understanding what is being communicated and then, for the choice of strategies used in interviewing and in the engagement, assessment, and intervention phases of treatment. Similarly, Lawrence Shulman, in his monograph, *The Dynamics and Skills of Classroom Teaching: Integrating Content and Process in a Social Work Practice Course*, published by the Council on Social Work Education in 2011, defines process in the classroom as “the way of working” and task as “the content of the class session” (48). For Shulman the choice is not one of a focus on process *or* content but a focus on the *connection* between the content being discussed with the process or interaction occurring within the group (48, 32). Shulman recommends intentionally

linking the process within the classroom with the content of instruction in order to interrogate the process for what it reveals to us about the content being discussed (48). Thus, he argues, effective integration of process can lead to “the most powerful learning in the class” (Shulman 31).

Following Shulman then, how we facilitate students’ interaction with their own intrapsychic processes, with their peers, and with the instructor, as they engage with the social work concepts in the class, parallels and models the process we ask them to use with clients, i.e., to invite clients to look at what they are saying but also the processes they demonstrate in their relationships with us, with significant others, and with group members. The instructor creates a learning environment that models for students a process of empowerment that they will use in their work with clients. How we facilitate their ownership of their own learning also models how they might promote client self-determination, another ethical responsibility for social workers outlined in our Code of Ethics (National Association of Social Workers).

A focus on process requires sustained attention to teaching students how to monitor their thoughts and feelings and how to connect these with social work concepts in order to make decisions about competent use of self. To accomplish these process objectives in learning, traditional pedagogical approaches, typically used with children, need to be augmented by andragogical approaches, recommended for adults. According to Samaroo, Cooper, and Green, pedagogical approaches assume that children need guidance to learn (77). The teacher determines the content to be taught, which Malcolm Knowles asserts, leads to dependence on the teacher for learning (cited in Samaroo et al. 78). Holmes and Cooper describe the pedagogical model as an authoritarian model concerned primarily with “the transmitting of information” (cited in Samaroo et al. 81). Andragogical approaches recognize the adult learner’s cognitive

development and his capacities for self-direction and reflection (Samaroo et al. 77-78). In his seminal work on adult education, *The Modern Practice of Adult Education: From Pedagogy to Andragogy*, Knowles posits four principles of adult education that recognize 1) the adult learner's desire and capacities for self-direction, 2) the experiences that he brings to his learning and the effectiveness of experiential learning with adults, 3) his awareness of his own learning needs that come from his desire to solve problems or accomplish goals, and 4) his desire to obtain competencies, i.e., knowledge, skills, and abilities that are relevant to his problems/goals (43-44). Within his capacity for self-direction, Samaroo et al. add that the adult learner is able to "design [his] own learning experience," determine his learning needs and needed resources, and evaluate his learning in relation to the goals and objectives he established (80). In Knowles's model the instructor functions as a co-structor and facilitator of learning experiences (cited in Samaroo et al. 81).

Samaroo et al. propose an integration of pedagogical and andragogical strategies in a new model they call pedandragogy. This model privileges the adult learner's self-direction and engagement in his learning but recognizes the instructor's responsibility to create a learning environment and the learning experiences necessary to facilitate student learning (84). Within this pedandragogical model, a number of educational theories guide the strategies used in this project to accomplish learning objectives. These come from Bloom's taxonomy, active learning theory, the flipped classroom model, and case-based learning.

Bloom's Taxonomy and Domains of Learning – To ensure that students receive the maximum benefit from each of the methodologies, it is important to communicate with them about the domains and levels of learning that each methodology affords. Benjamin Bloom asserts in his seminal two volume *Taxonomy of Education Objectives: The Classification of Educational*

Goals that learning occurs in three domains – the cognitive, affective, and psychomotor domains (II: 6-7). The cognitive domain concerns knowledge acquisition and details several levels, each being more complex and building upon behaviors in the prior level (I:19). The cognitive domain contains six levels: knowledge, comprehension, application, analysis, synthesis, and evaluation (I: 18). According to his formulation, knowledge involves simple recall while comprehension evidences understanding and some initial ability to use the concept. Application involves the ability to link an abstract concept to a specific situation. Analysis is the ability to deconstruct a concept and to articulate the relationships between the concept’s component parts. Synthesis is the ability to combine and recombine elements from various sources so as to produce new learning (I: 201-207). Evaluation is the ability to render “judgments about the value of material and methods for given purposes” (I: 207). In 2001 Anderson and Krathwohl revised Bloom’s taxonomy, renaming the stages with the active verbs of remember, understand, apply, analyze, evaluate, and create (310).¹³

For Bloom the affective domain concerns emotional learning while the psychomotor domain concerns “neuromuscular coordination” (II: 6-7). Because of the emphasis in social work on the intentional use of self, students must understand that they will not only be learning and applying social work concepts, but they will continually be managing their own emotions and behaviors in response to what they will see and hear. Social work activities in the psychomotor domain include behaviors or skills used in intervention with clients such as nonverbal and verbal communications and occasionally, physical interventions. Planning for learning opportunities in each domain and at each level of learning is critical. In my project I have functioned nearer the

¹³ Note that in Anderson and Krathwold’s revision, Bloom’s term of synthesis is renamed as creating and that creating is now seen as a higher level of learning than evaluating.

pedagogical end of the pedagogical continuum to ensure opportunities in each domain of learning across the hypertext, the performance narratives, and the self-reflexive writing assignment. In addition, the grading rubric for the self-reflexive writing assessment functions to move students up the levels of learning from simple recognition of concepts through application, analysis, synthesis, and evaluation.

Hypertext narrative embedded with hypermedia provides an opportunity for learning in the cognitive and affective domains while immersive learning experiences also provide, because of the opportunity for performance, learning in the behavioral or psychomotor domains. Applying Anderson and Krathwohl's revision of Bloom's taxonomy, each medium provides opportunities for remembering (knowledge), understanding (comprehension), applying (application), and some analyzing (analysis), but the dialogic process of reflection provides the opportunity for additional reflection, analyzing (analysis), evaluating (evaluation), and creating (synthesis) of new knowledge, skill, and attitudes (Bloom 201-207; Krathwohl 215).¹⁴ The degree to which students are encouraged to move toward higher levels of learning in the taxonomy is determined by a grading rubric. For example, in the self-reflexive writing assignment, students are asked to identify presenting behaviors and symptoms. This requires them to be able to remember, understand, and apply course concepts to a character in the lexia or performance narrative. They are asked to identify intervention strategies utilized in the performance narrative and to comment on the results. This requires them to remember, understand, and evaluate the application practice theories. In their response posts to fellow learning group members, they are asked to share an alternative perspective or resource. This requires some capacity for synthesis and the creation of alternative strategies.

¹⁴ Terms in parentheses are from Bloom's original taxonomy.

Active Learning – Following Bloom and his colleagues’ work on the taxonomy and Knowles’s work on adult learning, Arthur Chickering and Zelda Gamson led a task force that developed the widely adopted “Seven Principles for Good Practice in Undergraduate Education.” While written for undergraduate educators, the principles have served as a springboard for discussion at the graduate and post-graduate levels as well. For example, the Center for Teaching Excellence at VCU used these principles as the basis for the development of their “Six Guiding Principles of Online Course Development and Teaching Practice.” Chickering and Gamson’s principles spawned a number of faculty and student self-assessment measures on the use of the principles and were eventually included in a larger list of twelve best practices published by the National Center for Higher Education Management Systems (NCHEMS) (“Development and Adaptations of the Seven Principles for Good Practice in Undergraduate Education” 77-78). One of the seven principles for good practice was active learning (76). Active learning is a guiding principle in online course design because it “promotes engagement, offers the opportunity to apply course concepts and engage in discussion about concepts, and promotes social presence through interactivity around group projects” (*Online Course Development Initiative (OCDI)*, 2012). Active learning places responsibility for learning on the learner. As Jonassen and Grabinger note, “‘hypermedia learning systems will place more responsibility on the learner for accessing, sequencing and driving meaning from the information’ because they demand the user remain ‘mentally active while interacting with the information’” (qtd. in Landow 272).

Each of the components of this project utilizes a learner-centered pedagogical stance where the focus is not on the instructor as teacher but on the instructor as facilitator of a process of active learning in individual learners. In active learning, the instructor moves “From Sage on

the Stage to Guide on the Side,” the title of Alison King’s 1993 seminal article that helped popularize active learning. The goal of active learning is to engage students in learning course content but also to engage them in developing ongoing strategies for learning. In his article “Teaching Research Methodology through Active Learning,” social work professor Brad Lundahl argues that “active learning exercises increase the likelihood that students will be confronted with challenges that create a sense of cognitive disequilibrium” and that to “return to a state of equilibrium, students must employ problem-solving skills, consider multiple perspectives, or modify a personal theory about the material. The cognitive and emotional efforts involved in achieving equilibrium help learners understand the material at a deeper level” (275-276).

In 1991 Charles Bonwell and James Eison authored a foundational monograph on active learning for the Association for the Study of Higher Education, published by the ERIC Clearinghouse on Higher Education, summarizing the literature on active learning. They offer a simple working definition of active learning that suggests that “active learning be defined as anything that ‘involves students in doing things and thinking about the things they are doing’” (19). With active learning, they argue, “Students are involved in more than listening. Less emphasis is placed on transmitting information and more on developing students' skills. Students are involved in higher-order thinking (analysis, synthesis, evaluation). Students are engaged in activities (e.g., reading, discussing, writing). Greater emphasis is placed on students' exploration of their own attitudes and values” (19). Bonwell and Eison offer a list of strategies that move students from being passive receptacles of teacher transmitted content to active engagement in their learning. These include visual media when accompanied by feedback on skills development

¹⁵ (Cohen, Ebeling, and Kulik cited in Bonwell and Eison 33), writing that asks students to share values and feelings as well as write about course concepts (36), case studies that require decision-making (38-39), small group work focused on learning tasks (43), drama using written scripts (46), and role-playing, simulations, and games (47). These can be used to help students experience "stressful, unfamiliar, complex, or controversial situations" by creating circumstances that are momentarily real, thereby letting students develop and practice those skills necessary for coping (Davison qtd. in Bonwell and Eison 47). Bonwell and Eison note that role-playing, coupled with written analysis, has been used successfully at Harvard Law School to allow students to develop skills in "interviewing, counseling, and negotiating" (48). The authors recommend using a variety of methodologies in the classroom because of the variation in student learning styles. They cite a study by Frass that demonstrated the correlation between higher grades and instruction matching student learning styles (cited in Bonwell and Eison 50).

The Flipped Classroom – The flipped classroom is an active learning strategy that gained popularity under its current name around 2009 (Brame). "In terms of Bloom's revised taxonomy (2001), this means that students are doing the lower levels of cognitive work (gaining knowledge and comprehension) outside of class, and focusing on the higher forms of cognitive work (application, analysis, synthesis, and/or evaluation) in class, where they have the support of their peers and instructor. This model contrasts with the traditional model in which "first exposure" occurs via lecture [or videos] in class, with students assimilating knowledge through homework; thus the term "flipped classroom" (Brame).

The flipped classroom strategy privileges "collaborative student active learning" (Holmes,

¹⁵ Bonwell and Eison note that simply watching a video did not involve students more than a lecture (33).

Tracy, Painter, Oestreich, and Park 216), thus contributing to the development of learning communities. According to Holmes et al., as an active learning strategy, in the flipped classroom the role of the instructor shifts from that of “sage on stage” to “guide on the side” (216). Activities in the flipped classroom are interactive with small group activities utilizing discussion boards, blogs, wikis, case scenarios and collaborative writing assignments in Google docs such as the completion of sections of a practice biopsychosocialspiritual assessment (Holmes et al. 216-218). The benefit for students has included “increase[d] academic achievement” (Day and Foley; Flumerfelt and Green qtd. in Holmes et al. 216). The technologies used in the flipped classroom have been shown to “promote social work students’ learning, increasing their comfort about technology and using computers, clarifying communication, enabling higher course satisfaction, and facilitating student collaboration in completing writing assignments” (Abell and Galinsky; Allwardt; Frey et al., Wolfson et al., cited in Holmes et al., 216).

Case – Based Learning – With the aforementioned educational approaches serving as a foundation, perhaps the most relevant andragogical strategy employed in this project is the use of selected elements of a type of case-based learning called the decision case method. Decision cases have been used extensively for over a century in the Harvard Schools of Law and Business (Lynn; Webb, Gill, & Poe cited in Milner and Wolfer 272).

According to Gray, Wolfer, and Maas, decision cases are drawn from real life situations encountered by social workers (93). Lynn suggests that decision cases prepare students for the difficult challenges of the real world where there is little agreement about solutions (cited in Milner and Wolfer 270). The authors utilize the 1997 definition of decision cases offered by business educators Mauffette-Leenders, Erskine, and Leenders that describes a decision case as “a description of an actual situation, commonly involving a decision, a challenge, an opportunity,

a problem or issue faced by a person (or persons) in an organization. The case allows [the reader] to step figuratively into the position of the particular decision maker” (qtd. in Gray et al. 93; also qtd. in Wolfer and Scales 6). Christensen and Hansen’s 1987 definition of a decision case emphasizes the narrative presentation of the cases “to encourage student involvement” and the inclusion of both “substantive and process” data, both necessary to conduct an analysis and determine appropriate action (qtd. in Wolfer and Scales 6). “[E]ducation researchers have begun to explore the effectiveness of cases for developing problem-solving and decision-making skills, beliefs about professional authority and personal efficacy, more realistic perspectives on the complexities of practice (and new ways of looking at practice), and habits of reflection” (Merseeth cited in Wolfer and Scales 9). It is this process that Milner and Wolfer suggest works to help social work students develop critical thinking skills (270).

Terry Wolfer and his colleagues at the College of Social Work at the University of South Carolina and Baylor University have spearheaded the use of decision cases in social work education to introduce students to the types of dilemmas found in social work practice and offer practice in decision-making (Wolfer and Scales 5). Decision-making for Wolfer and Scales involves the processes of problem formulation and determination of action (vii). Gray et al. tout decision cases as a “highly integrative method for linking education and [social work] practice (102). Other purposes for which social work educators have used decision cases include:

“to illustrate various stages of the problem-solving process, expose students to the challenges of working with diverse populations, describe social work intervention methods, introduce ethical dilemmas, simulate practice situations, and conceptualize practice in a variety of contexts” (Fauri, Wernet, & Netting, 2000; LeCroy, 1999; Rivas & Hull, 2004; Scales et al., 2002; Wells, 1998; Wolfer &

Miller-Cribbs, 2007 cited in Milner and Wolfer 273).

Finally, the use of decision cases facilitates not only the learning of social work content, but teaches a process of case analysis. “In the case method it is largely true that how you learn is what you learn” (Bruner qtd. in Wolfer and Scales 25).

Decision cases typically contain specific characteristics. As previously mentioned, they involve a practice dilemma but the cases do not contain a resolution (Leenders et al., 2001; Lynn, 1999; Weaver et al., 1994 as cited in Gray et al. 94). Wolfer and Scales suggest that the fact that the dilemma has no resolution spawns a desire for resolution (6). Gray et al. point out that the lack of resolution stimulates readers to engage in problem formulation and to seek out interventions (94).

Decision cases also contain more background information than case scenarios (Gray et al. 94), perhaps because they are based on real cases drawn from the experiences of practicing social workers. Only details necessary to maintain confidentiality are changed and as many details as possible are kept intact in order to avoid changing the dynamics of the case (Wolfer and Scales 7). For example, Wolfer and Scales describe keeping details such as “gender, ethnicity, and [geographical] region” the same and keeping dates and other details that would affect the assessment of the case as similar as possible to the original case (vi).

Wolfer and Scales focus on the nexus of the client with his problem, the agency setting, and the person of the social worker (14). No attempt is made to hide the subjectivity of the reporter (7) as the interaction of the self of the social worker with the dynamics of the case is part of the learning. Wolfer and Scales describe a concerted effort to embed information about family dynamics (14); policies, procedures and contexts that may affect the work (vi, 14); social work values and ethics (14); government policies and laws (14); multiple practice settings and agency

functions (vii, 14); perspectives of agency management (vi); interpersonal dynamics at the agency (vi); and interventions (vii). Also Wolfer and Scales consider it important to embed challenges such as having to make decisions with incomplete or inaccurate information, being faced with limits on whether one can intervene, and the unanticipated consequences of some decisions (14). Finally, decision cases avoid the use of an identifiable theoretical framework in order to provide the opportunity for instructors to lead discussions of the case from a variety of theoretical lens (Lynn, 1999; Sykes & Bird, 1992 cited in Gray et al. 94).

Movement into Role of Worker/Identification with Worker – The proponents of decision cases suggest that decision cases invite the reader to “step figuratively into the position of the particular decision maker” (Mauffette-Leenders, Erskine, and Leenders qtd. in Gray et al. 93) or “squarely in the shoes of the social worker” (Cossom 141, qtd. in Gray et al. 94). “They allow readers to ‘inhabit’ the world of the case reporter, to both know and ‘feel’ the information that constitutes the problematic situation” (Gray et al. 94).

Development of Decision Cases – Wolfer and Scales suggest a number of criteria to use in selecting social work cases for decision cases. They encourage the use of cases from various fields of social work practice as well as the use of both direct practice cases that include work with individuals, families, and groups and indirect practice cases that include work in policy, planning, and administration. In each case the protagonist must be a professional social worker with an MSW degree or a student seeking an MSW degree. The key criterion is that the case must require a decision, perhaps involving a value conflict or ethical dilemma. The case writers then invite and review brief written case scenarios describing a problem or decision (12-13).

Once the case is selected, the case writer invites one – two additional social workers with knowledge about the protagonist’s field of practice to join him and that social worker on a case

writing team (Wolfer and Scales 13). The case writers conduct a number of interviews with the principals in the case (Leenders, Erskine, and Mauffette-Leenders, 2001; Lynn, 1999; Naumes and Naumes, 1999, cited in Gray et al. 93) to gather the details of the case. These interviews may be audiotaped to preserve detail and to gather direct quotations (Wolfer and Scales 13), even dialogue reported by participants (Weaver, Kowalski, & Pfaller, 1994 cited in Gray et al.). The case writers involved in social work, however, do not report interviewing actual clients. The focus of inquiry is on the social worker's perception as that is the genesis of his/her formulations and interventions.

Next Wolfer and Scales report that the team prepares a draft of the case with a proposed title, "hook," necessary background information, and the story of the case that includes descriptions and quotations (13). Cases are altered to protect the confidentiality of clients, agencies, and the reporting social worker. Every effort is made to retain details that would not compromise confidentiality in order to avoid changing the dynamics of the case. The team continues to review the draft until they feel the information is complete and accurate. The social worker that provided the case makes the final determination when the case is ready for dissemination (Wolfer and Scales 13).

The Decision Case and Dialogue – The learning for students in the decision case method occurs through an instructor-led discussion that facilitates dialogue among class members. Dialogue exposes students to multiple perspectives and helps them develop their critical thinking (Gray et al. 100). Instructors work to create safety in the classroom environment to promote this kind of discourse (Wolfer and Scales 11), a safety that allows them to "question their own and others' understandings of situations or events" (Gray et al. 101). Quoting coauthor Harrington's 1994 comment, Lundeberg et al. stress the importance of the dialogic process in the case

discussion method: “the knowledge of most worth is brought into being dialogically. It is said and heard in multiple ways– transformed in the sharing – enriched through multiplicity. Dialogue allows students to become aware what they share in common, as well as the uniqueness of each of them as individuals” (192).

Wolfer and Scales suggest that all discussion eventually focuses on two main questions: “What is the problem? And what would you do about it?” (11). The role of the instructor using the decision case method is to assist students to develop a problem formulation and then engage them in a collaborative discussion of what action is needed, leading them through a careful consideration of the pros and cons of each alternative (4). Problem formulation as defined by Wolfer and Scales “requires [the student] to bring structure to bring structure to complex, ill – structured situations” (6). Having formulated the problems, [the student] must decide what to do about the various situations”(6). Discussions then go on to look at the consequences of the problem formulations and suggested actions in an effort to help “refine [the student’s] decision-making processes” (6).

Instructor Role and Student Tasks – Instructors present students with “real-world” dilemmas that require students to collaborate to research and generate solutions (Milner & Wolfer 272). Wolfer and Scales advise students first to read for what is essentially an orientation to the problem and its context (17-18).

Essentially they read a decision case as a narrative. Instructors next recommend a closer reading when the student can take notes, already having an outline of the case from his first reading (Wolfer and Scales 18) in preparation for a written analysis of the case (Gray 96). Decision case analyses contain an introduction, problem statement, contextual analysis,

alternative strategies, and a recommended plan (Morris cited in Gray 96).¹⁶

Instructors then ask questions and lead a discussion “to ensure careful attention to the facts of the case; to distinguish and test students’ assumptions, inferences, and conclusions; to connect and build upon students’ analytic insights; to open up overlooked areas of discussion; to identify missing information; to specify and clarify differences among discussants; and to make defensible judgments” (Milner and Wolfer 279).

Second, they advise looking more closely at the social worker and his/her perspective of the case, taking into account the “social worker’s background, experience, skills, thoughts, biases, and emotions” (Wolfer and Scales 19). They also recommend that the reader examine the impact of each of these factors on his/her readings. They caution the student to guard against adopting the social worker’s perspective because the reader’s eventual formulation of the problem may be different from that of the protagonist (19).

Third, students will formulate the problem. This may actually be different from the presenting problem reported by the client or organization (19). The authors remind us that problems should always be framed initially as hypotheses (20).

Assessment - The fourth task identified by Wolfer and Scales is analysis. Bruner emphasizes that this is an “iterative” process – “the details may restructure the big issues and invite the analysis of other details” (qtd. in Wolfer and Scales 20). Wolfer and Scales

¹⁶ Decision cases require a substantive contextual analysis of the agency within the community. This is an important component for learning but the tasks of this dissertation project are more narrowly focused on the decisions around engagement, assessment, and intervention in the clinical interview.

recommend considering the impact of variables such as gender, race, varying descriptions of the problem by others involved, organizational policies, ethical standards. Revise the problem formulation as necessary as the formulation “guides analysis and also captures or reflects analysis” (20).

Intervention – The fifth task is to decide on an action – “a point of view about the problem, a recommendation, and an analysis to back up both of them” (Wolfer and Scales 21). Business professor William Welty suggests that the stages used in the decision case method help clarify facts and assumptions, ferret out issues and dilemmas, develop statements of problems and “decision criteria, and finally [compare] alternatives to recommend the best intervention or course of action” (cited in Gray et al. 96). The final step recommended by Gray et al. is to have students write a reflection on the learnings and participate in a “debriefing” of the process of discussion around the case (96).

Outcomes of the Decision Case Method – For purposes of this discussion the outcomes of work with decision cases can be grouped into three categories: 1) those related to classroom engagement, 2) those related to specific student learning processes/behaviors with cases, and 3) those related to the development of metacognition around decision-making.

Classroom Engagement – In one study of the use of decision cases, students reported greater interest in the course that “stimulated self-directed and independent learning” (Coleman, Collins, and Baylis cited in Milner and Wolfer 276). Instructors who use decision cases in their classrooms report that they “provoked intense and energetic discussions” (Gray et al. 102). Summarizing the results of several studies on the case method, Milner and Wolfer found that “. . . one of the primary findings of research on the case method thus far has been that it generates greater student interest in the topic, thus engaging them more deeply in the learning

experience” (Ertmer, Newby, & MacDougall, 1996; Lundeberg, 1999; Webb et al., 2005; Wolfer, 2006 cited in Milner and Wolfer 274). Remembering Malcolm Knowles’s assertion that the adult learner’s awareness of his own learning needs emanate from his desire to solve problems or accomplish goals (43-44), it would seem that the case method is an appropriate methodology to ensure student engagement and learning that is immediately relevant.

Student Learning Processes/Behaviors with Cases – In a discussion of the use of decision cases to teach community organizing, Gray et al. note that decision cases help [discussion] leaders to “articulate their positions” (102). Lawrence Kohlberg suggests that disagreements facilitate “cognitive and moral development, and reduce the egocentricity characteristic of early stages of reasoning,” [narrow-mindedness] through requiring exposure to alternative perspectives (cited in Milner and Wolfer 275). Educational researcher Lundeberg’s 1999 review of findings on outcomes of the use of decision cases in teacher education programs revealed

“improvements in student reasoning ability over the course of a semester, including their ability to reflect on their own assumptions, base arguments on evidence, identify a larger number of issues and solutions, and consider a greater number of perspectives. Students comparing earlier analysis of cases with later analysis noted their own growth in their ability to transfer theoretical knowledge and consider additional perspectives. Students assigned a case analysis as a pre- and post-test measure demonstrated improved ability to identify relevant issues and integrate more theoretical concepts in their second analysis” (cited in Milner and Wolfer 275-276).

Lundeberg also noted an increased ability to “consider the consequences and ethical

ramification of these solutions” (cited in Wolfer and Scales 9). Lundeberg’s transfer of learning finding was confirmed in Coleman et al.’s 2007 study of the use of decision cases in social work. They also found the decision case method to promote transfer of both skills and theory to learning beyond the classroom (cited in Milner and Wolfer 276). Also, in 2007 Terry Wolfer and J. Miller-Cribbs conducted a study of student learning with students enrolled in the USC “capstone” course for concentration MSW students and found “significant differences in students’ perceptions of their ability to identify their own biases and assumptions, understand others’ perspectives, identify key issues in a case, explain and support their own decisions, imagine creative solutions to problems, and make ethical decisions” (Milner and Wolfer 276).

Perhaps the most notable outcome of work with decision cases is what Wolfer and Scales have called the “Practitioner Point of View” (9). Drawing upon business educators Barnes, Christensen, and Hansen’s (1994) discussion of the administrative point of view developed by work with decision cases, Wolfer and Scales summarize the following benefits: “(1) A focus on understanding the specific context; (2) a sense for appropriate boundaries; (3) sensitivity to interrelationships; (4) examining and understanding any situation from a multidimensional point of view; (5) accepting personal responsibility for the solution of organizational problems; and (6) an action orientation” (8). Wolfer and Scales note that an action orientation includes the following decision-making competencies developed in practice: “(a) a sense of the possible; (b) willingness to make decisions on the basis of imperfect and limited data; (c) a sense of the critical aspects of a situation; (d) the ability to combine discipline and creativity; (e) skill in converting targets into accomplishments; and (f) an appreciation of the major limitations of professional action (Barnes et al., p. 51)” (cited in Wolfer and Scales 8). Wolfer and Scales note

that this adoption of an “administrative or practitioner point of view” is what shifts our focus as educators from “what students know to their ability to use their knowledge judiciously” (9) and this is a critical function. This ability to render sound judgments is essential to the development of the social worker as a practitioner of the profession.

Types of Case-based Learning – Decision cases are only one type of case-based learning. Merseth’s 1996 discussion of the use of the case method in teacher education offers three reasons for using case-based instruction: 1) cases as an exemplar used to demonstrate a theory or intervention, 2) cases to use for reflection about practice, and 3) cases to “practice decision-making” (cited in Wolfer and Scales 4-5).

In this dissertation project, the three purposes are viewed as a continuum of learning opportunities are made available depending upon the student’s learning needs. The scripts used for the performance narratives may be written as exemplars to demonstrate symptoms or best practices in engagement techniques or interventions. These are especially helpful for beginning practitioners. The Reflection on Skills Practice writing assignment specifically focuses on the use of cases for building competency in self-reflexive practice, a skill appropriate for any level of practice. When guidelines for performance narratives are used instead of scripts, then cases can be used for decision-making about embedded challenges that may include value conflicts, ethical dilemmas, social and/or economic justice issues, and challenges in engagement, assessment, and intervention. These are most helpful to use with students and practitioners who have developed basic conceptual and interviewing skills but need to learn to make engagement, assessment, and intervention decisions during the course of the interviewing process.

Three Methodologies – New Media Composition

Each of the components of this project, the reading of a narrative hypertext, participation in a performance narrative, and writing within a dialogic process, has significant potential in itself as an instructional strategy in the education and professional development of social workers. Thus, both the work with the narrative hypertext and performance narratives in the virtual world are coupled with the self-reflexive writing assignment that also assesses their ability to understand and apply course concepts. However, the proposed continuum of methodologies creates a synergy of learning opportunities that also facilitate intentional use of self, engagement of the student's observing ego, self-reflexive practice, increased metacognition, and development of a professional social work identity that will enable the student to function as an independent social work practitioner – all the while learning and practicing the application of social work concepts.

The narrative hypertext embeds numerous social work concepts but also offers through reading increased self-awareness and reader agency. Like decision cases, “They allow readers to ‘inhabit’ the world of the case reporter, to both know and ‘feel’ the information that constitutes the problematic situation” (Gray et al. 94). In the process of negotiating a narrative, we resort to different techniques that bring us closer to the text, engaging us with its sociocultural goals. Cornis-Pope and Woodlief suggest that in a first reading, in this case a reading of the hypertext, the reader finds “a desirable position he can identify with and through which he can ‘inhabit’ the world of the text” (7). Iser asserts that the “act of reading . . . is a process of ‘becoming conscious’ . . . ‘it enables us to formulate ourselves and thus discover an inner world of which we had hitherto not been conscious’” (Iser, qtd. in Cornis-Pope and Woodlief 1-2). Thus reading is “‘a dynamic process of recreation’” [read as re-creation from a narrative therapy viewpoint]

which allows the reader to formulate ‘alien’ thoughts and perspectives but also to question existing perspectives and norms” (Iser, qtd. in Cornis –Pope and Woodlief 1-2

Performance Narratives – The performance narratives offer students the opportunity to move beyond conceptualization of case to operationalization of skill development in engagement, assessment, and intervention. The performance narrative requires the participant to intervene as the narrative unfolds, making connections, thinking critically, and integrating and synthesizing information in order to address complex problems; these are skills that are critically important to both inexperienced and seasoned practitioners. The virtual world imbues us with power (Landow 37), “giving interactors a sense of control, while at the same time allowing for a structured engagement with the text, the latter being . . . necessary to story” (Murray cited in Bassett 17). Meadows asserts that we are more likely to reveal ourselves online because we believe we are protected by the mask, that we are in control (Meadows 36-37). “[T]he narrative . . . performs, acts upon us . . . galvanizes us . . .” (Bassett 23). It calls forth a response from us and we move from passivity to activity.

The orientation will help participants create their own avatar(s) to perform the role of the social worker. Since Second Life allows customization of avatars, participants may change the representation of themselves in order to explore the reactions that alternative personas engender in others. Participants may encounter favor, discrimination, stereotyping, etc. This is a valuable experiential lesson for social workers that cannot be replicated in traditional classroom role-plays. Vernon et al. state that in their experience, a 3-hr. orientation has been sufficient or to shorten the time, they have had students practice with demonstration avatars that have been pre-programmed with landmarks (186). Demonstration avatars have been prepared for this project as well.

Participants will enact selected performance narratives or scenarios within the virtual world, using one of the character avatars or creating their own social worker avatar. They will document these experiences using text chat or screen capture of the performance. The instructor may also utilize the IM feature for coaching or live supervision. These exercises offer the opportunity for application of practice theory to challenging situations drawn from real life in a safe environment. After each enactment, participants will complete the writing assignment reflecting on their accomplishment (or not) of specific engagement, assessment, or intervention tasks and on their professional use of self in this process.

The use of narrative creates some potential for scenarios that may be at odds with what we know about social work practice. For instance, persons with certain diagnoses are likely to exhibit certain behaviors and not others. Also, social workers interface with systems that are supposed to function in predictable ways but often do not (child protective services, courts, hospital emergency rooms). Narrative creates its own pressure to resolve ambiguity and achieve clear direction, coherence and closure that may lead participants to generate unlikely plots and resolutions. Addressing the pressures of narrative during the orientation can minimize the risk of this. However, during the simulations in the virtual world, students should regard the scenarios as real and interact on that basis. They will learn from whatever challenges they encounter in the virtual world and from the ensuing dialogic process that will provide additional opportunities for learning.

While some risk is involved in the performance narratives, there is no risk to an actual client. The work within Second Life functions as a precursor to interviews with clients and allows for the application of new interviewing, assessment, and intervention techniques.

Some participants will be concerned about appearing incompetent. Instructors may assist students to normalize these feelings as a necessary part of learning and to embrace pushing beyond the boundaries of their competence within the learning environment. This risk can be managed with a gradation of risk procedure that allows and even encourages students to embed “mistakes,” and later identify and discuss them as part of their learning.

Key Informants

During the preparation of the lexias, I consulted six content key informants: two policy specialists at the Virginia Department of Social Services with expertise in child welfare; two photojournalists, one now working primarily as a book author and another from a local television station; one employee of a Veteran’s administration hospital who has a significant amount of expertise in trauma issues but who must remain anonymous per hospital policy; and one veteran of OEF in Afghanistan who served as an Explosive Ordnance Specialist. Each of these persons volunteered a minimum of one hour of their time, and several met with me a number of times over several months or responded by email to follow-up questions.

An additional six key informants assisted me with feedback on the proposed lexias, design of the virtual world, and writing assignments. These included: two MSW students, both with some experience with online learning but neither with any experience in Second Life; two faculty members with trauma expertise but no experience working in Second Life; one Associate Dean from another university with significant clinical experience as well as experience working in Second Life; and one Virginia Society for Clinical Social Work member who is a practitioner and former faculty member.

Because all three methodologies involve the use of technology, faculty members were

asked whether they believed that practice skills and trauma content could be taught online. The faculty member with experience in Second Life felt that the synchronous learning activity provided by the performances in Second Life would afford students the opportunity for interaction and feedback.

Student responses to the question about whether practice and trauma content could be learned online were very positive. It should be noted, however, that both students who served as key informants had experience with online learning. One student noted that the variety of ways to learn the material along with a variety of media engages the learner. The student noted that online learning requires the student to be aware of the thought processes and learning of other students in the classroom in a way that does not occur in the face-to-face classroom. The student felt that he/she learned more and put more thought into assignments.

Regarding questions about specific components of the project, one student found the use of case scenarios in a previous course to be very helpful so the notion of characters in the hypertext narrative fit well with the student's learning style. The second student felt that the narrative hypertext offered the potential for students to be exposed to "real life" situations from the perspectives of different characters, to understand the impact of changes over time, to learn more about how memories work, and to learn more about the systems with which they interface.

As a caution, one student felt that it would be important to give students a sense of the time required and to demonstrate options for navigating the hypertext. The student also suggested reminding students to read with a social work lens in order to complete subsequent assignments and allowing students to write a lexia as a group project. Another student suggested that it could become confusing to understand the connections between the narrative arcs of the

three characters and their connections to each other. The student recommended that these relationships be made explicit.

Regarding the performance narratives in Second Life, one student found the opportunity to practice interviewing, assessment, and intervention skills in Second Life “intriguing” and felt that this could be a safe way to begin practicing with others as a precursor to in-person role-plays and/or interviews with clients. The second student felt that this would appeal to the visual [and kinesthetic] learner, providing a “deep” and “rich” learning experience. The enactments would allow students to take on the role of a character in the performance narrative and view the situation from their perspective, perhaps gaining experience in what it is like to be a member of a different race, culture, ethnicity.

Cautions shared about the work in Second Life included concerns about the investment of other group members, the preparation needed to learn to use the technology, and the unpredictability of technology.

Regarding the self-reflexive writing assignments, students appreciated the self-reflexive component especially as it helps them with managing their countertransference and access supervision if needed. Students did not identify any concerns with this component other than ensuring, as with any assignment, that the workload is manageable.

One student felt that the project would be successful as a tool because it is “engaging different parts of the learners, helping them to be able to think, feel, and . . . act.” The student also felt that the project would appeal to adult learners with different learning styles because of the reading, visual, performance, and writing components. To ensure the project’s success, I will need to plan for two potential barriers.

A main concern of both students was the use of the technology. One student recommended that faculty be thoroughly trained in how to use the methodologies so that they could help students to problem solve issues. The student also recommended that instructors develop a Frequently Asked Questions page. This could most easily be accomplished by developing a list of hyperlinked online resources as significant material is already available that would need to be curated for students and faculty. Students also recommended that class time be devoted to orienting students to the technology so that all students could test it and become comfortable with it. The orientation should include and demonstrations and also provide a sense of “what’s next” in terms of how the technology will be used. Students recommended that some fun, non-graded activities be assigned so as to provide the opportunity for students to become familiar with the technology before completing graded assignments. Finally, one student recommended the time required to learn the technology be factored in to the time required to complete readings and other assignments in the class. In order to minimize the time spent on technology, the instructor may need to introduce technology in stages and to embed its use in fun, engaging activities to build student competence and confidence before requiring its use in graded assignments.

A second concern of both students was the issue of students being triggered by trauma content and the necessity of ensuring that appropriate attention was given to this possibility along with ways to manage it. This corroborated the recommendation of faculty members who teach courses with trauma content. One instructor advised developing a plan with students for self-care in the event that they were triggered by trauma content as this sometimes occurs in traditional on campus classes. However, she also suggested that the online environment of Second Life provides a measure of safety as students who were triggered were protected from experiencing

an abreaction in front of classmates. Abreaction typically involves some “discharge of emotion” upon becoming aware of some previously unconscious or “forgotten memories or experiences” (Campbell 2). Unlike students in an on campus classroom, they would not be in a closed space in the presence of their peers. They could simply leave the online classroom. The online environment would also provide a measure of protection for peers who could be vicariously traumatized by another student’s abreaction. One student recommended specific content on self-care and secondary trauma that led to the creation in this project of the focus on secondary trauma in the character of Grace and the performance narrative that addresses this. The student also recommended the opportunity to reflect on this experience which fits well with the opportunity provided in the Reflection on Skills Practice writing assignment to address the questions of countertransference and how to manage that to move from personal feelings to one’s stance as a professional social worker.

The information gathered from key informants yielded three new areas to consider in future development of the project. The open-ended nature of the hypertext makes possible the addition of new characters and it will be important to include several from diverse populations, particularly immigrant populations, for learning purposes. Second, student and one faculty member’s concern about triggering content was significant. This is worth noting because the faculty member has significant experience both in teaching trauma and clinical practice with trauma victims. Also, each student has taken a course on trauma – one in an online and one in a face-to-face environment. Both students noted that increased instructor presence might be necessary due to the need to create safety and avoid students having to bear this responsibility for each other. In an online environment, this could mean frequent monitoring of discussion boards and being accessible during the performance narratives in Second Life. Third, students seemed to

be asking for protection, or at a minimum, to be warned, particularly about images. The “not knowing” what the image might be seemed to be issue here. For example, the students strongly felt that any images should be labeled as such so that persons with a trauma history would have the option of not clicking on them. As social work educators, it is our responsibility to prepare them for what they will encounter in the field that can be traumatizing. As one social work educator said, “To be in social work is to be triggered.” My experience in working with trauma survivors confirms this. On the other hand, it is also our responsibility to teach students about the necessity of self-care and practices to mitigate the effects of trauma exposure. Until that has been addressed in the course of the class, I determined it would be more humane to label the images and recommend discussion of what avoidance may mean and/or require for the student’s social work practice. Thus, the images are now designated with an “I,” such as “I – THE MALLET.”

The Content of “Process and Content”

At the same time that we are engaging students in learning, we must ensure that we help them develop specific competencies outlined in the Council on Social Work Education (CSWE) 2015 Educational and Policy Accreditation Standards (EPAS). “Each [of the nine] competenc[ies] describes the knowledge, values, skills, and cognitive and affective processes that comprise the competency at the generalist level of practice, followed by a set of [thirty one practice] behaviors that integrate these components” (CSWE 7). In addition, in 2012 CSWE published a framework for trauma-informed social work practice entitled *Advanced Social Work Practice in Trauma* that

identifies an additional eighty-seven practice behaviors necessary for advanced social work practice in trauma.¹⁷

Definition of Trauma

Before beginning to focus on trauma competencies and practice behaviors, it is useful to consider the definition of trauma from a mental health standpoint. According to the *Diagnostic and Statistical Manual of Mental Disorders-5*, to qualify for a diagnosis of Posttraumatic Stress Disorder, the adult, adolescent or child over the age of six (6), must have experienced

- A. Exposure to actual or threatened death, serious injury, or sexual violence in one (or more) of the following ways:
 1. Directly experiencing the traumatic event(s).
 2. Witnessing, in person, the event(s) as it occurred to others.
 3. Learning that the traumatic event(s) occurred to a close family member or close friend. In cases of actual or threatened death of a family member or friend, the event(s) must have been violent or accidental.
 4. Experiencing repeated or extreme exposure to aversive details of the traumatic event(s) (e.g., first responders collecting human remains; police officers repeatedly exposed to details of child abuse).
 - Note: Criterion A4 does not apply to exposure through electronic media, television, movies, or pictures, unless this exposure is work related ("Trauma- and Stressor-Related Disorders." *Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition.*)

¹⁷ The practice behaviors identified in *Advanced Social Work Practice in Trauma* were published in 2012 and thus, are matched to the competencies in the 2008 CSWE Educational and Policy Standards. CSWE has not yet matched them to the 2015 EPAs but I have matched them in this discussion since several of the 2015 EPAs are the same or combine several of the 2008 EPAs.

However, trauma experts John Briere and Catherine Scott feel that the requirement that events be life-threatening excludes other potentially psychologically damaging experiences such as “extreme emotional abuse, major losses and separations, degradation or humiliation, and coerced . . . sexual experiences” (7). When used for treatment, as opposed to diagnosis, they prefer a more inclusive definition that defines a traumatic event as one that is “extremely upsetting, at least temporarily overwhelms the individual’s internal resources, and produces lasting psychological symptoms” (8).

Selected Competencies and Practice Behaviors

In order to demonstrate how the combination of methodologies in this project supports the development of advanced trauma-related competencies and practice behaviors, I have focused on selected challenges for each of the three characters in *The Work* and written scripts for performance narratives that demonstrate or require the performance of selected competencies and practice behaviors related to these challenges. Each performance or role-play is followed by the self-reflexive writing assignment shared within a dialogic process with other students in the class discussion board. The selected problems are not exhaustive of all those faced by the characters but are perhaps the most consequential to their recovery and represent some of the more challenging aspects of work with persons who have experienced trauma.

For Grace, the child welfare worker, the selected challenges are those of secondary traumatization through repeated exposure to abuse and neglect, her realization of the limitations of her professional role and boundaries, and the impact of both of these on her narrative and identity as a professional social worker and on her commitment to the profession. The interventions invite her to consider the challenge of trauma stewardship and re-authoring her story both for her own wellbeing and that of her clients.

Secondary Traumatization

According to CSWE, knowledge of the symptoms of secondary or vicarious traumatic stress and compassion fatigue is one of the advanced practice behaviors in trauma. Practitioners are expected to demonstrate the self-reflection needed to recognize the need for self-care to prevent and to attend to secondary traumatization in both self and the organization (*Advanced Social Work Practice in Trauma* 12). These behaviors relate to Competency 1: [the ability to] Demonstrate Ethical and Professional Behavior (CSWE, *2015 Educational Policy and Accreditation Standards for Baccalaureate and Master's Social Work Programs* 7). Practitioners without the necessary self-awareness or self-care can compromise their ability to demonstrate Competencies 6, 7, and 8 to engage, assess, and intervene (CSWE, 2015 EPAS 8-9) with persons affected by trauma.

The work of helpers, such as child welfare workers, is difficult. According to Briere and Scott, the problems are often complex and require a long – term investment of the worker, leading to greater emotional investment in the child and family and therefore, increased vulnerability of the worker in these unpredictable situations (*Principles of Trauma Therapy: A Guide to Symptoms, Evaluation, and Treatment* 220). Clients often have few coping skills and resources (220), and they may put increased pressure on the worker to solve problems for them (221). The situations in which they are involved are often high risk with safety concerns for the child (221) and sometimes, for the worker, particularly in the case of those working with families who have founded cases of abuse and neglect and are angry about the agency's involvement. The pressure to “get it right” is enormous because the consequences of failure can be high. (See Lexia: The Father – Part I.)

Secondary trauma, a term used interchangeably with compassion fatigue or vicarious trauma, is defined by the The National Child Traumatic Stress Network (NCTSN) as the emotional duress that results when an individual hears about the firsthand trauma experiences of another. Its symptoms mimic those of post-traumatic stress disorder (PTSD). Accordingly, individuals affected by secondary stress may find themselves re-experiencing personal trauma or notice an increase in arousal and avoidance reactions related to the indirect trauma exposure. They may also experience changes in memory and perception; alterations in their sense of self-efficacy; a depletion of personal resources; and disruption in their perceptions of safety, trust, and independence (“Secondary Traumatic Stress” para 2).

Professional Roles and Boundaries

Part of being a professional social worker is realizing where one ends and someone else begins. In other words, the worker will need to understand that ultimately, the client has the right to self-determination and according to the NASW Code of Ethics, the social worker is to promote that right and can limit it only in cases of “imminent risk” to self or others (National Association of Social Workers, “1.02 Self-Determination”). Though there are times when the worker will initiate legal proceedings to keep a client safe, including if necessary, emergency removal of an abused child from the home, or proceedings to hospitalize a suicidal adult client, in most cases the worker seeks to empower the client to make his own choices, facilitating careful consideration of the consequences and supporting him with information and referrals to appropriate resources. It is not uncommon, however, for social workers to bear witness to a client’s poor choices, some with very deleterious consequences. This is a painful process, one that illustrates the “profound impact that working with and caring for traumatized clients can have on workers . . .” (CSWE, *Advanced Social Work Practice in Trauma* 6). Thus, it is

important for social workers to redefine success in terms of the quality of services provided, related to but distinct from client outcomes. “We care for others to the best of our ability without taking on their paths as our paths” (Lipsky 6).

Trauma Stewardship

Trauma stewardship is a term coined by Laura van Dernoot Lipsky in her book, *Trauma Stewardship: An Everyday Guide to Caring for Self while Caring for Others* (2009). Lipsky describes it as a “way to bear witness to trauma without surrendering [one’s] ability to live fully” (4). In his foreword to the book, trauma expert Jon Conte depathologizes secondary traumatization by advocating that we “understand our feelings and behavior as natural responses that flow from our humanity” (vii). Conte legitimizes self-care as a requirement for sustainability of the ability to help others, and thereby, gives permission to clinicians to seek support for themselves and begin to address organizational barriers to trauma-informed care for their clients. As Conte writes, “[W]e are stewards not just of those who allow us into their lives but of our own capacity to be helpful, and that a mindful and connected journey, both internally and externally, allows us to sustain the work” (viii).

To practice trauma stewardship, Lipsky recommends that we learn to map the effects of trauma on ourselves – to take note of what feelings and behaviors may have changed, how the “world looks and feels like a different place” as a result of trauma exposure (41). “A trauma exposure response has occurred when external trauma becomes internal reality” (Lipsky 42) and our former coping mechanisms are overwhelmed (43). Lipsky offers a list of signs or symptoms that indicate that we are suffering from trauma exposure. These include feeling helpless and hopeless (48), experiencing “institutional” or “systematic oppression” (60), internalization of this oppression (60), and hypervigilance, “an attempt to restore safety and prevent any further

victimization by anticipating and recognizing everything as a potential threat and acting accordingly” (p. 64). Lipsky notes that in hypervigilance, we can become stuck in hyperarousal or “numbness or depression” and are unable to come back to balance (65). This can be worsened by the accessibility due to technology (67). Other signs Lipsky identifies include “diminished creativity” (67) and an “inability to embrace complexity” that she describes as “behaviors that indicate rigidity, simplicity (‘right’ or ‘wrong’), shallow thinking” (70). Also included in her list are “minimizing” the pain of others (78), “chronic exhaustion/physical ailments” (81), “inability to listen” [or care anymore], and sometimes “deliberate avoidance” (90). Lipsky also lists “dissociative moments” (92); developing a “sense of persecution” that “speaks to feeling a profound lack of efficacy in one’s life” (93); guilt (95); fear of being vulnerable or of being victimized (99); “anger and cynicism” (101); “inability to empathize” (104); “addictions” (100); and finally, “grandiosity” that involves making work the main source of identity (111).

Sometimes an unresolved trauma or loss, or a current challenge in the helper’s own life, can be triggered by work-related stress. (see lexias *Who Will?* and *The Mallet*.) Several of these challenges have been embedded into the lexias and performance narrative script for Grace. Examples of these are her increased empathy for the young male sexual abuse victim because of her close relationship with her nephew who is near his age (See lexia *On My Way*). Lanktree and Briere know that workers will have these reactions but stress the need for them to monitor their thoughts and feelings (222) so as to maintain objectivity.

For Grace we see the beginnings of a sense of helplessness and hopelessness in the lexia “Too Hard” that has deepened by the time of her interview with the reader/therapist in the lexia “Your Help.” Here she shares her feelings of being isolated and her need for help. She is overwhelmed by the difficulty of the cases, the systemic barriers she must face, her lack of control and inability

to make a difference in such high risk cases, and a profound sense of “failing everyday.” What seems to have precipitated her making the appointment is her worry about the impact on her family, particularly her realization that she could expose them to danger in an effort to help others.

Narrative and Identity Change

Lipsky recommends five paths of Action in order to recover from trauma exposure. These are not sequential nor are they exclusive. “Practice Self-Care” and “Pursuit of Personally Meaningful Tasks” (121) are important because they move the practitioner from passivity to activity and restore “a sense of efficacy” (121). “Healthy Lifestyle Choices” (121) helps restore the body. Seeking “Social Support” opens relationships (121) and counters isolation. “Open the Inquiry” is a technique that will be utilized in the script. It involves locating events, decisions, and themes that “are important to who [she] is today” (117). This concept is similar to Norman Holland’s work on identity themes. Holland asserts that identity is formed and refined by a process of several feedback loops at four levels: 1) physical, 2) cultural, 3) canons or hypotheses about group or persons, and 4) individual “enactments” of identity (“Cover Page,” *The I*). Gregory Bateson and others contributed the concept of feedback systems; the reception or feedback that individuals receive as they interface with others and their environments will cause them to strengthen or modify some component of their identities (Holland, “Part II” of *The I*). This systems theory concept adopted by early family therapists, now called “circular causality,” is at present a tenet of family systems work (Walsh 115). Perception, cognition, memory, symbolization, according to Holland, are “constructive act[s],” processes whereby the “I ARCS, sustaining and creating an I” driven by “an individuals’ needs, motivation, and character,” in short their identity (“Front Matter,” *The I* 6 in my Notes; “Reading and Identity”). In other words,

we screen incoming data to filter out items that deconfirm our identities and filter in those items that confirm our identity themes (“Reading and Identity”; “Part II” *The I*). Following Holland then, Grace has allowed the feedback she is receiving from the culture of her work place, including client responses to her as a child welfare worker, to modify her identity. She is no longer constructing her own identity but viewing the reflection of herself through the eyes of others. White and Epston would begin work with her by mapping the influence of the work not only on her life but on her identity as a helper, helping her locate “unique outcomes” (16-17) when she was able to avoid taking on the client’s projection. In so doing, they are not only engaging her in a self-reflexive process but creating an opportunity for her to move from being a passive recipient to an active author (18) of a new narrative that will “‘make sense’ of the unique outcomes” (41) and thereby embrace a more functional identity that helps her focus on “the one thing we can do” in each moment (Lipsky 245). See Appendix F: Script for Grace.

For Sarah, the adolescent daughter of a returning veteran, the selected challenges have to do with her decisions around disclosure of her concerns, specifically her felt need for confidentiality in her relationship with the clinical social worker to whom she has been referred for therapy, and her awareness of the worker’s obligation as a mandated reporter to report abuse and neglect. The interventions invite her to consider the contribution of mandated reporting to the child and family’s well-being. In addition, they demonstrate the use of motivational interviewing techniques to help resolve her ambivalence and the use of narrative therapy techniques to re-author her story and reconsider her identity.

Confidentiality and Mandated Reporting

The NASW Code of Ethics establishes the ethical responsibility of social workers to their clients to maintain their confidentiality (National Association of Social Workers, “1.07 Privacy

and Confidentiality”). In fact client communications with Licensed Social Workers have been determined in the federal courts to be privileged communication (see *Jaffee v. Redmond* cited in Hepworth, Rooney, Rooney, and Strom-Gottfried 77). However, several limits to confidentiality exist including situations where the client is considered to be a danger to self or others, there is suspicion of child or elder abuse, or there is the receipt of a subpoena (76-77). In Sarah’s performance narrative, she attempts to clarify whether the clinical social worker is a mandated reporter and then, to determine what she can disclose to her without jeopardizing her family. The worker wants to encourage Sarah’s disclosure but cannot agree to keep it confidential, not only because there are legal consequences for failure to report, but because it signals Sarah that she is an adult who cannot be trusted to protect her.

Ambivalence about Change

Motivational Interviewing techniques are used to assist clients who are ambivalent about change to move through the stages of change. Sarah is in the stage of Contemplation where she is considering change but has not yet made a commitment to change nor begun to prepare for it (Walsh 257). The clinical social worker assists her in exploring her ambivalence and utilizes three motivational interviewing techniques: 1) the strategy of eliciting self-motivational statements, specifically a concerns question that asks her to consider what will happen if her symptoms continue; 2) the strategy of exploring advantages to changing, specifically recognizing that a part of her has an intention to change because she came to the interview, and 3) the strategy of handling her resistance by clarifying her free choice to come or not, participate or not (Walsh 261, 263). Motivational Interviewing and Motivational Enhancement techniques avoid the power struggle inherent in trying to coax or force others to change and help create and sustain the client’s own motivation to change.

Sarah also is at the cusp of an identity change from an academically successful adolescent who helped support her mother while her father was deployed to a young woman who is “sick and worried,” no longer able to “power through” her physical symptoms of nausea and headaches. Her grades are dropping. The clinical social worker introduces the narrative strategy of externalization to help her separate her physical symptomatology behaviors from herself as a person who actually exhibits many strengths by having her name her symptoms (White and Epston 16).

For Samantha, the selected challenges have to do with intrusive recollections of her time as a multimedia journalist during the Boko Haram kidnappings triggered now by the recent death of her mother, the gender discrimination she perceives in her new job, and her reporting on the child welfare system. The interventions for her include the use of grounding techniques and the development of a trauma narrative. Each of these concepts will be discussed in order to elucidate their use in the narrative hypertext, performance narratives, and writing assignments.

Grounding

In their chapter, “Distress Reduction and Affect Regulation Training,” Briere and Scott describe two types of interventions to assist clients in coping with negative emotions. Grounding is an affect regulation technique that therapists use if the client becomes overwhelmed with negative emotion or suffers a flashback or other dissociative episode during the session itself. The second group of interventions is designed to assist the client in regulating his/her emotions on his own. This group includes techniques such as relaxation training, meditation and yoga, and a variety of cognitive techniques that assist with anxiety management (Briere and Scott 111).

The goal of therapy is to assist the client with processing the trauma and he/she will have to

develop the capacity to tolerate some degree of emotional discomfort and skill to “deescalate moderate levels of emotional arousal” (124). As the authors suggest, “this growing ability to move in and out of strong affective states, in turn, fosters an increased sense of emotional control and reduced fear of negative affect” (124).

Grounding is an important technique for the therapist to learn because it reduces the incidence of re-traumatization of the client during the sessions. It also decreases the likelihood of secondary traumatization in the therapist. It can be a painful and frightening experience for the client to experience a flashback and equally painful for the therapist who bears witness to the intense emotion evoked when the client believes he is in a life-threatening situation. Briere and Scott caution therapists to use grounding techniques in a normalizing way so as not to “stigmatize the client or overdramatize the experience” (112). The procedure Briere and Scott recommend involves four simple steps: 1) “Attempt to refocus the client’s attention on the therapist and the therapy” (112); 2) “Ask the client to briefly describe his or her internal experience” (113); 3) “Orient the client to the immediate, external environment [here and now]” (113); and 4) “If indicated, focus on breathing or other methods of relaxation” (113). The authors note that steps 2-4 should be repeated as needed and suggest, “The overall message should be that trauma processing sometimes involves the intrusion of (and distraction by) potentially upsetting memories, thoughts, and/or feelings, but that such events are part of the healing process, as opposed to evidence of psychopathology or loss of control” (114).

At this time, Samantha has begun to experience some intrusive recollections (the “stench of burning flesh” in the lexia CPS Research and the image of the “pile of mangled little limbs” in Boko Haram) so the therapist would do well to tailor some grounding techniques in the event she needs them in the session. It is difficult to know why this material is erupting at this point in time,

but it may have to do with an increased sense of vulnerability triggered by the recent death of her mother, the gender discrimination she is experiencing in her new job, and the young girl she met at the school during her research on the Child Protective Services system.

The Trauma Narrative

After safety is established, Eric Gentry recommends a second stage of therapy that he calls “Remembrance and Mourning,” in which he assists clients to develop five separate narratives of the trauma. This cannot begin until the client has achieved sufficient skill in affect regulation so as to avoid or disrupt pending abreactions. It is a highly structured procedure that allows the client to approach and eventually tell his story in safety. First Gentry utilizes a Graphic Time Line that asks his clients to identify a beginning and an end to the trauma or to an episode of an ongoing trauma (48). These are written in one-two words at the beginning and end of a horizontal line. The beginning is defined as the point at which the client first perceived threat and the ending, when the “danger was over” (32, 42). If the client struggles with locating an ending, Gentry asks them to put the date of the current session, and designate it as “having survived all this.” It is very important to the process to have the client designate a beginning and an end as this helps structure and contain the trauma (49). These points are typically verbally identified in a preparatory session prior to the session of the graphic time line exercise. This is a very brief process conducted in two five minute halves during the session (32). The client is then assigned to identify the “micro-events” of the trauma and to designate these with vertical lines along the continuum from beginning to end. Vertical lines drawn below the horizontal line represent distressing events, and vertical lines drawn above the horizontal line represent less distressing or positive events. Again the client is to use only one-two words to designate each micro-event. This part of the exercise is to be delayed until the client is within twenty-four hours

of the next session. If the client arrives with the timeline completed, then he/she is ready to proceed to the written narrative. If not, and they still wish to “work through the memory,” the therapist may coach them through completing the timeline in the session. Gentry recommends sealing the timeline in an envelope and placing it in the client’s record for safekeeping until the next session. This procedure represents containment of the memory for later work (50).

Subsequent sessions will focus on assisting the client to construct four remaining narratives: a written narrative, a pictorial narrative, a verbal narrative, and a recursive narrative. A recursive narrative is a retelling of the survivor’s story by the therapist, in third person language (54). The therapist sits with the client through each of these processes to structure the time of exposure (typically brief five minute intervals at the beginning separated by time for deep breathing), monitor for signs of dysregulation, and serve as a coach to remind the client to use his affect modulation procedures, i.e., deep breathing, “relaxed body,” etc. (51). Each narrative has a specific purpose. For example, the pictorial narrative may elicit non-verbal memory (52). The verbal narrative is important because “[t]his process of sharing within a safe relationship, such as therapy, is the most potent form of relief presently available for treating PTSD” (54). The recursive narrative is a “retelling of the survivor’s narrative by the therapist, using third-person . . . language” (54). Gentry does not discuss the purpose of this final narrative, but suggests that it is “the most impactful” for the client (54). The use of third person language may serve to help the client differentiate the self that was then from the self that is now. Also, perhaps the client feels that he/she has been heard and is no longer alone, isolated with the trauma. (See Appendix J: Script for Samantha.)

Briere and Scott observe that narratives of traumatic experiences over time become “more detailed, organized, and causally structured” (130). They reference research by Amir,

Stafford, Freshman, and Foa that indicates “increased [narrative] coherence is directly associated with a reduction in posttraumatic symptoms” (cited in Briere and Scott 130). The narrative facilitates movement from “anxiety, insecurity and confusion” to “a greater sense of stability in ‘knowing what happened’” (Briere and Scott 131). Amir et al. suggest that a more coherent and detailed narrative may “support more efficient and complete emotional and cognitive processing (cited in Briere and Scott 131). The creation and processing of the trauma narrative eventually affords the survivor the opportunity to locate the event at a place and time, to garner any learning available from the experience, and then attend to the remainder of his/her life, no longer held captive by the trauma.

Conclusion

Additional symptoms, dynamics, and issues are embedded throughout the hypertext. Depending on the competencies and practice behaviors of a particular course, these might be embedded in additional performance narratives and explored in more detail in the questions on the self-reflexive writing assignment. For example, potential social justice issues such as gender discrimination with Samantha, family dynamics within Sarah’s family, the special challenges of returning veterans, the symptoms woven into the narratives of Sarah, Grace, and Samantha could be used for diagnosis and for macro practice issues such as the lack of trauma-informed systems of care in Grace’s child welfare agency, etc. Potential areas for exploration are listed on Appendix A: Social Work Concept Map. Also, because the hypertext narrative offers the opportunity for students, and even for faculty, to contribute additional lexias, further dilemmas might be added for exploration and decision-making in both the micro and macro practice arenas. Faculty could seek out additional dilemmas from the practice community, form case writing teams like those used in the development of decision cases, and determine questions to be

explored and discussed within the self-reflexive writing assignments. This would allow the content of hypertext to reflect current challenges and dilemmas in practice. The combination of the three methodologies in this project offers three distinct advantages to the traditional decision case method or role-plays using case scenarios. First, the hypertext narrative creates a community in which the characters interact around shared lived experiences, and this experience is not unlike what students will encounter as they practice within localities. Students have the opportunity to view problems through the lens of each character in the narrative and gain practice at looking at challenges through the perspective of more than one social worker. Second, the combination of methodologies extends beyond conceptual learning (which is important) to the behavioral learning through the performance narratives – from “thinking about” to doing, to exhibiting the practice behaviors that serve as an observable measure of the competencies.

Third, the project affords the opportunity for integration of the person of the social worker with his/her professional identity through the in depth examination of self afforded by the self-reflexive writing assignments. The combination of methodologies creates a synergy that propels the participant to become an active learner, to engage in perspective-taking and self-reflection, to develop self-awareness and insight, and to practice behavioral rehearsal of engagement, assessment, goal-setting, and intervention skills through a sustained learning activity that is memorable and empowering.

WORKS CITED/CONSULTED

- Aebersold, Michelle, and Dana Tschannen. "Simulation in Nursing Practice: The Impact on Patient Care" *OJIN: The Online Journal of Issues in Nursing* 18.2 (May 31, 2013). Web. 15 Nov 2016. Retrieved from <<http://nursingworld.org/MainMenuCategories/ANAMarketplace/ANAPeriodicals/OJIN/TableofContents/Vol-18-2013/No2-May-2013/Simulation-in-Nursing-Practice.html>>
- Agha, Asif. "Recombinant Selves in Mass Mediated Spacetime." *Language & Communication* 27.3 (2007): 320-35. Print.
- Anderson, Charles H., and Marian M. Maccurdy. *Writing and Healing: Toward an Informed Practice*. Urbana, Ill.: National Council of Teachers of English, 2000. Print.
- Anderson, L. and D.A. Krathwohl. *Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*. New York: Longman, 2001.
- Anstadt, Scott, Ashley Burnette, and Shannon Bradley. "Towards a Research Agenda for Social Work Practice in Virtual Worlds." *Advances in Social Work* 12.2 (Fall 2011): 289-300. Web. 27 Jan. 2013.
- Ascott, Roy. "Is there Love in the Telematic Embrace?" *Art Journal* 49.3 (1990): 241. Print.
- Ascott, Roy, and Edward A. Shanken. *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Berkeley: University of California Press, 2003. Print.
- Bailenson, Jeremy N. Curriculum Vitae. Web. 11 Aug. 2016. Retrieved from <http://web.stanford.edu/~bailenso/Bailenson.pdf>

- Bakhtin, M.M. Forms of Time and of the Chronotope in the Novel. In: Holquist, M. (Ed.), *The Dialogic Imagination*. Austin: University of Texas Press, 1981, pp. 84–258.
- Bakhtin, Mikhail M. *Dialogic Imagination: Four Essays*. Austin, TX, USA: University of Texas Press, 1981. ProQuest ebrary. Web. 14 February 2016.
- Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. Edited and Translated by Caryl Emerson. Minneapolis: University of Minnesota Press, 1984.
- Baldwin, Clive and Carolyn Hill. 2012. "Hypertext as an Expression of the Rhizomatic Self." *Proceedings of the 2nd workshop on Narrative and Hypertext (NHT '12)*. New York, NY: ACM, 2012. 23-28. Print.
- Barthes, Roland. "Rhetoric of the Image." *Visual Rhetoric in a Digital World: A Critical Sourcebook*. Ed. Carolyn Handa. Boston: Bedford/ St. Martin's, 2004. 152-163.
- Barthes, Roland. *S/Z*. Trans. Richard Miller. New York: Hill and Wang, 1974. Web. 12 Mar. 2016. http://monoskop.org/images/d/d6/Barthes_Roland_S-Z_2002.pdf
- Bassett, Caroline. *The Arc and the Machine: Narrative and the New Media*. New York: Manchester University Press, 2007. Print.
- Beam, Randal A., and Meg Spratt. "Managing Vulnerability." *Journalism Practice* 3.4 (2009): 421-438. *Communication & Mass Media Complete*. Web. 11 Mar. 2012.
- Benight, Charles C., and Albert Bandura. "Social Cognitive Theory of Posttraumatic Recovery: The Role of Perceived Self-Efficacy." *Behaviour Research and Therapy* 42.10 (2004): 1129-48. Print.
- Berkowitz, Dan. "The Ironic Hero of Virginia Tech: Healing Trauma through Mythical Narrative and Collective Memory." *Journalism* 11.6 (2010): 643-659. *Communication & Mass Media Complete*. Web. 11 Mar. 2012.

- Beverley, John. "Testimonio, Subalternity, and Narrative Authority." *The Sage Handbook of Qualitative Research*. 3rd ed. Ed. Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks, CA, Sage Publications, 2005. 547-558. Print.
- Biltreyst, Daniel. "Visualising the Rwandan Genocide in Feature Films: On Trauma Cinema, Collective and Public Memories, and the Boundaries of Representability." *Conference Papers -- International Communication Association* (2009): 1-25. Print.
- Bloom, Benjamin S. *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain*. 1st ed., David McKay Company, Inc., 1956. Print.
- Bogo, Marion. *Using Simulation in Assessment and Teaching: OSCE Adapted for Social Work*. Council on Social Work Education, Inc., 2014. Print.
- Bonwell, Charles C. and James A. Eison. "Active Learning: Creating Excitement in the Classroom." (1991): 1-6. *ERIC Digests*. Web. ED340272. 4 July, 2016.
<<http://www.ericdigests.org/1992-4/active.htm>>
- Bonwell, Charles C. and James A. Eison. "Active learning: creating excitement in the classroom." Office of Educational Research and Improvement (ED). (1991): 1-121. *ERIC*. Web. ED336049. 4 July, 2016.
<<https://eric.ed.gov/?q=Bonwell+and+Active+Learning&id=ED336049>>
- Boulos, Maged N. Kamel, Lee Hetherington, and Steve Wheeler. "Second Life: An Overview of the Potential of 3-D Virtual Worlds in Medical and Health Education." *Health Information & Libraries Journal* 24.4 (2007): 233-45. Print.
- Bradshaw, Richard A., et al. "Observed & Experiential Integration (OEI)." *Journal of Psychotherapy Integration* 21.2 : 104-71. Print.

Brame, Cynthia, (2013). "Flipping the Classroom." *Vanderbilt University Center for Teaching*.
Web. Retrieved 10 Aug. 2016 from <<http://cft.vanderbilt.edu/guides-sub-pages/flipping-the-classroom/>>

Braun, Bennett G., M.D. "The Bask Model of Dissociation." *Dissociation: Progress in the Dissociative Disorders* 1.1 (1988): 4-23. Print.

Briere, John N. and Catherine Scott. *Principles of Trauma Therapy: A Guide to Symptoms, Evaluation, and Treatment*. 2nd ed., Sage, 2013.

Broekman, B. F. P., et al. "The Genetic Background to PTSD." *Neuroscience and Biobehavioral Reviews* 31.3 : 348-62. Print.

Brown, Elsa Barkley, Zac Gordon, Kelly Quinn, Kimberlee Staking, Nikki Stewart, Catherine Hays Zabriskie and the Visual Literacy Working Group. *The Visual Literacy Toolbox: Learning to Read Images*. College Park, Md.: University of Maryland College of Arts and Humanities. Web. 20 Jan. 2013. Retrieved from
<http://www.humanities.umd.edu/vislit/modules.php>

Burnell, Karen J., Nigel Hunt, and Peter G. Coleman. "Developing a Model of Narrative Analysis to Investigate the Role of Social Support in Coping with Traumatic War Memories." *Narrative Inquiry* 19.1 (2009): 91-105. *Communication & Mass Media Complete*. Web. 11 Mar. 2012.

Burroughs, Williams. "The Future of the Novel." *Multimedia from Wagner to Virtual Reality*. Ed. Randall Packer and Ken Jordan. New York: Norton, 2001. (275-278). Print.

- Burton, Brian G., and Barbara N. Martin. "Learning in 3D Virtual Environments: Collaboration and Knowledge Spirals." *Journal of Educational Computing Research*, vol. 43, no. 2, 2010, pp. 259-273.
- Bush, Vannevar. "As we may think." *Multimedia from Wagner to Virtual Reality*. Ed. Randall Packer and Ken Jordan. New York: Norton, 2001. (135-153). Print.
- Cage, John. "Silence and Silencing." In Kahn, Douglas. *Noise, Water, Meat: A History of Voice, Sound, and Aurality in The Arts*. Ed. Douglas Kahn. Cambridge, Mass: The MIT Press, 1999. 161-199. eBook Collection (EBSCOhost). Web. 24 Oct. 2016.
- Campbell, Robert J. *Campbell's Psychiatric Dictionary*. 8th ed., Oxford University Press, 2004.
- Carse, Alisa L., and Lynne Tirrell. "Forgiving Grave Wrongs." *At the Interface / Probing the Boundaries* 66 (2010): 43-65. Print.
- Chandler, Daniel. "Glossary of Key Terms." *Semiotics for Beginners*. Web. 3 July 2014. < <http://visual-memory.co.uk/daniel/Documents/S4B/sem-gloss.html#referent>> Accessed 8 Aug. 2016.
- Chandler, Daniel. "Signs." *Semiotics for Beginners*. Web. 3 July 2014. < <http://visual-memory.co.uk/daniel/Documents/S4B/sem02.html>> Accessed 8 Aug. 2016.
- Chase, Susan E. "Narrative Inquiry: Multiple Lenses, Approaches, Voices." *Handbook of Qualitative Research*. Ed. N.K. Denzin & Y. S. Lincoln. 3rd ed. Thousand Oaks, CA: Sage, 2005. 651- 679. Print.
- Chickering, Arthur W. and Zelda F. Gamson. "[Seven Principles for Good Practice](#)". *AAHE Bulletin*, vol. 39, no. 7, March 1987, 3-7.

- Chickering, Arthur W., and Zelda F. Gamson. "Development and Adaptations of the Seven Principles for Good Practice in Undergraduate Education." *New Directions for Teaching and Learning* (1999): 75-81. Print.
- Cicconi, Sergio. "Hypertextuality." In *Mediapolis*. Ed. Sam Inkinen. Berlino & New York: De Gruyter, 1999. 21–43. Print.
- Cicconi, Sergio (2000). "The Shaping of Hypertextual Narrative." *The Integrated Media Machine: A Theoretical Framework*, Ed. M. Yla-Kotola, J. Suoranta, S. Inkinen & J. Rinne. Helsinki: University of Lapland, 2000. 101-120. Web. 28 Oct. 2012.
<<http://www.cisenet.com/cisenet/writing/essays/hypernarrative.htm>>
- Claus, B. and Kelter, S. "Comprehending Narratives Containing Flashbacks: Evidence for Temporally Organized Representations." *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 32.5 (2006): 1031-1044. Web.
- Conklin, J. "Hypertext: An Introduction and Survey." *Computer* 20.9 (1987): 17-41. Print.
- Coogan, David. *Electronic Writing Centers: Computing the Field of Composition*. Stamford, Conn.: Ablex Pub. Corp., 1999. Print.
- Coover, Robert. "The End of Books." *The New Media Reader*. Ed. Noah Wardrip-Fruin and Nick Montfort. Cambridge, MA: The MIT Press, 2003. 705-709.
- Cornis-Pope, Marcel. "Author-Reader Interactions in the Age of Hypertextual and Multimedia Communications." *New Literary Hybrids in the Age of Multimedia Expression*. Ed. Marcel Cornis-Pope. Philadelphia: John Benjamins Publishing Company, 2014. 331-340. Print.
- Cornis-Pope, Marcel and Ann Woodlief. "The Rereading/Rewriting Process: Theory and Collaborative, On-line Pedagogy." *Intertexts: Reading Pedagogy in College Writing*

- Classrooms*. Ed. Marguerite Helmers. Lawrence Erlbaum, 2002. Web. 19 September 2007. <<http://www.vcu.edu/engweb/ReReadingTheorychapter.htm>>
- Council of Writing Program Administrators, National Council of Teachers of English, and National Writing Project. *Framework for Success in Postsecondary Writing*. CWPA, NCTE, and NWP, 2011. PDF file.
- Council on Social Work Education. *Advanced Social Work Practice in Trauma*. CSWE, 2012 PDF file.
- Council on Social Work Education (CSWE) Commission on Educational Policy and the CSWE Commission on Accreditation. *2015 Educational Policy and Accreditation Standards for Baccalaureate and Master's Social Work Programs*, 11 June, 2015. Web. Retrieved 8 May 2016 from <<http://www.cswe.org/File.aspx?id=81660>>
- Crapanzano, Theresa Rose. "‘Memory-Work’: Communitarian Ethics and Newspaper Coverage of the Fifth Anniversary of September 11." *Conference Papers -- International Communication Association* (2008): 1-25. Print.
- Deleuze, Gilles. *Cinema 2: The Time-Image*. Minneapolis: University of Minnesota Press, 1989. Print.
- Deleuze, Gilles, and Felix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Web.
- Demo, Anne Teresa, and Bradford Vivian. *Rhetoric, Remembrance, and Visual Form: Sighting Memory*. New York: Routledge, 2011. Print.
- DeSalvo, Louise A. *Writing as a Way of Healing: How Telling Our Stories Transforms Our Lives*. [San Francisco]: HarperSanFrancisco, 1999. Print.

- Din, Umar ud, M. K. Khan, and Shahzad Mahmood. "Reflections on Partition Literature - A Comparative Analysis of Ice Candy Man and Train to Pakistan." *Language in India* 10.7 (2010): 196-209. Print.
- Dixson, Marcia D. "Creating Effective Student Engagement in Online Courses: What Do Students Find Engaging?" *Journal of the Scholarship of Teaching and Learning*, 10.2 (2010): 1-13. Print.
- Dossett, Kate. "Staging the Garveyite Home: Black Masculinity, Failure, and Redemption in Theodore Ward's Big White Fog." *African American Review*. Saint Louis Univ., St.Louis 43.4 (2009): 557. Print.
- Eakin, Paul John. *How Our Lives Become Stories: Making Selves*. Ithaca, N.Y.: Cornell University Press, 1999. Print.
- Eccles, Ryan RE, et al. "Stories in GeoTime." *Information Visualization* 7.1 (2008): 3-17. Print.
- "ego". *The American Heritage® Science Dictionary*. Houghton Mifflin Company. 9 Aug. 2016. <<http://www.dictionary.com/browse/ego>>.
- "ego-syntonic". *The American Heritage® Science Dictionary*. Houghton Mifflin Company. 9 Aug. 2016. <<http://www.dictionary.com/browse/ego-syntonic>>.
- Ensslin, Astrid. *Canonizing Hypertext: Explorations and Constructions*. London: Continuum, 2007. Print.
- Ensslin, Astrid. "Women in Wasteland—Gendered Deserts in T. S. Eliot and Shelley Jackson." *Journal of Gender Studies* 14.3 (2005): 205-16. Print.
- Estes, Clarissa Pinkola, Ph.D. "The Handless Maiden." *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype*. New York: Ballantine Books, 1992. 387-394.

- Farmer, Rosemary L. *Neuroscience and Social Work Practice: the Missing Link*. New York: Sage, 2009. Print.
- Felitti, Vincent J, MD, FACP, Robert F. Anda, MD, MS, Dale Nordenberg, MD, David F. Williamson, MS, PhD, Alison M. Spitz, MS, MPH, Valerie Edwards, BA, Mary P. Koss, PhD, James S. Marks, MD, MPH. "Relationship of Childhood Abuse and Household Dysfunction to Many of the Leading Causes of Death in Adults: The Adverse Child Experiences Study." *American Journal of Preventive Medicine*, Volume 14, Issue 4, 245 – 258.
- Ferguson, Christopher J. "Blazing Angels or Resident Evil? Can Violent Video Games Be a Force for Good?" *Review of General Psychology* 14.2 : 68-81. Print.
- Figg, Jenn. "In the Ocean of Streams of Story." Class Presentation Handout. Virginia Commonwealth University, Richmond, VA. 9 October 2007.
- Fordham University and Hunter College for the National Center for Social Work Trauma Education and Workforce Development. (January, 2015). *Core Concepts in Child and Adolescent Trauma: Faculty Facilitator Manual Part I*. The National Child Traumatic Stress Network.
- Foss, S. "Theory of Visual Rhetoric." In K., Smith, S., Moriarty, B., Gretchen & K., Kenney, eds. *Handbook of Visual Communication: Theory, Methods, and Media* (pp. 141–152). Mahwah, NJ: Lawrence Erlbaum, 2005. Print.
- Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. Trans. Richard Howard. New York: Vintage-Random House, 1988. Print.

- Frigg, Roman, and Julian Reiss. "The Philosophy of Simulation: Hot New Issues Or Same Old Stew?" *Synthese; An International Journal for Epistemology, Methodology and Philosophy of Science* 169.3 (2009): 593-613. Print.
- Gannon, Susanne. "The Tumbler": Writing an/Other in Fiction and Performance Ethnography *Qualitative Inquiry* 11 (August 2005): 622-627, Print.
- Gentry, Eric. "Evidence-Based Trauma Treatments and Interventions." March, 2015 Richmond, VA, edited by PESI, October, 2014.
- Gill, Jessica, et al. "Sustained Elevation of Serum Interleukin-6 and Relative Insensitivity to Hydrocortisone Differentiates Posttraumatic Stress Disorder with and without Depression." *Biological psychiatry* 68.11 (2010): 999-1006. Print.
- Gogia, L. (2016). *Theoretical and Empirical Foundations of Connected Learning at Virginia Commonwealth University*. [PowerPoint slides]. Retrieved from <<http://www.slideshare.net/LauraGogia/theoretical-and-empirical-foundations-of-connected-learning-at-virginia-commonwealth-university>>
- Grau, Oliver. *Virtual Art: From Illusion to Immersion*. Cambridge, Mass.: MIT Press, 2003. Print.
- Gray, Karena, Terry A. Wolfer, and Carl Maas. "The Decision Case Method: Teaching and Training for Grassroots Community Organizing." *Journal of Community Practice* 14.4 (2006): 91-112. Print.
- Greenberg, Judith. "The Echo of Trauma and the Trauma of Echo." *American Imago* 55.3: 319-47. Print.
- Greenspan, Brian, et al. "Live Hypernarrative and Cybercartography: You Are Here, Now." *Cartographica* 41.1 (2006): 35-46. Print.

- Grimm, N. (1996). "Rearticulating the Work of the Writing Center." *College Composition and Communication*, 47 (4), 1996, 523-548.
- Gupta, L. A. *The Girl without Hands Hypertext and Countertransference in Psychotherapy*.
January, 2008. TS. Collection of Linda A. Gupta, Richmond, Virginia.
- Hancock, Hugh and Johnnie Ingram. *Machinima for Dummies*. Hoboken, N.J. Wiley Publishing, Inc., 2007.
- Handbook of Visual Analysis*. Eds. Theo Van Leeuwen and Carey Jewitt. Thousand Oaks, CA: SAGE, 2001. Print.
- Harper, Douglas. "What's New Visually." *The Sage Handbook of Qualitative Research*. 3rd ed. Ed. Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks, CA: Sage, 2005. 747-762. Print.
- Harrington, Helen. "Teaching and Knowing." *Journal of Teacher Education* 45.3 (1994): 190-98. Print.
- Hartelius, E. J. "'Leave a Message of Hope or Tribute': Digital Memorializing as Public Deliberation." *Argumentation & Advocacy* 47.2 (2010): 67-85. Print.
- Hawkrige, David. "I, Avatar: The Culture and Consequences of Having a Second Life – by Mark Stephen Meadows." *British Journal of Educational Technology* 40.3 (2009): 577-80. Print.
- Hayles, N. K. "Situating Narrative in an Ecology of New Media." *Modern Fiction Studies* 43.3 (1997): 573-6. Print.
- . "The Transformation of Narrative and the Materiality of Hypertext." *Narrative* 9.1 (2001): 21-39. Print.

- Heim, Michael. *The Metaphysics of Virtual Reality*. New York: Oxford University Press, 1993. Print.
- . *Virtual Realism*. New York: Oxford University Press, 1998. Print.
- Himmelstein, Hal, and E. Perry Faithorn. "Eyewitness to Disaster: How Journalists Cope with the Psychological Stress Inherent in Reporting Traumatic Events." *Journalism Studies* 3.4 (2002): 537-555. *Communication & Mass Media Complete*. Web. 11 Mar. 2012.
- Hofer, S. B. & Bonhoeffer, T. "Dendritic Spines: the Stuff that Memories are Made of?" *Current Biology* 20.4 (23 February 2010): R157-R159. Web. 11 Dec. 2010.
- Holland, Norman N. *The Critical I*. New York : Columbia University Press, 1992. Print.
- Holland, Norman N. *Holland's Guide to Psychoanalytic Psychology and Literature-and-Psychology*. New York : Oxford University Press, 2006. Print.
- Holland, Norman N. "Human Identity." *Critical Inquiry* 4.3 (Spring, 1978): 451-469. Web. 8 May 2013.
- Holland, Norman N. *Literature and the Brain*. 1st ed. Gainesville, FL: Gainesville, FL : PsyArt Foundation, 2009. Print.
- Holland, Norman N. "Reading and Identity," 1998. Web. 8 May, 2013. Retrieved from <<http://www.clas.ufl.edu/users/nholland/rdgident.htm>>
- Holland, Norman N. *The I*. New Haven: Yale University Press, 1985. Web. 8 May 2013. Retrieved from <http://www.clas.ufl.edu/users/nhollVanVanand/theihome.htm>
- Holmes, Megan, Elizabeth M. Tracy; Lori Longs Painter; Tina Oestreich; Hyunyong Park. "Moving from Flipcharts to the Flipped Classroom: Using Technology Driven Teaching Methods to Promote Active Learning in Foundation and Advanced Masters Social Work Courses." *Clinical Social Work Journal* 43.2 (2015): 215-24. Print.

- Honeycutt, James M., et al. "Individual Differences in Catharsis, Emotional Valence, Trauma Anxiety, and Social Networks among Hurricane Katrina and Rita Victims." *Southern Communication Journal* 73.3 (2008): 229-42. Print.
- Huss, Ephrat. "What We See and What We Say: Combining Visual and Verbal Information within Social Work Research," *British Journal of Social Work* 42(8) (2012): 1440-1459 First Published Online November 7, 2011.
- Iser, Wolfgang. "Interaction between Text and Reader." *The Reader in the Text: Essays on Audience and Interpretation*. Ed. Susan K. Suleiman and Inge Crossman. New Jersey: Princeton University Press, 1980. 106-119. Print.
- Jogems-Kosterman, B., et al. "Basal Cortisol and DHEA Levels in Women with Borderline Personality Disorder." *Journal of Psychiatric Research* 41.12 : 1019-26. Print.
- Johnson, Phylis and Donald Pettit. *Machinima: The Art and Practice of Virtual Filmmaking*. McFarland & Company, Inc., 2012.
- Jones, Bradley. *Remembering the Catastrophe: Ideology and Social Memory in Disaster Documentaries*. International Communication Association, 2006. Print.
- Jones, Edgar, and Simon Wessely. "A Paradigm Shift in the Conceptualization of Psychological Trauma in the 20th Century." *Journal of Anxiety Disorders* 21.2 (2007): 164-75. Print.
- Joseph, Sue. "Recounting Traumatic Secrets." *Journalism Practice* 5.1 (2011): 18-33. Print.
- Joyce, Rosemary, and Ruth Tringham. "Feminist Adventures in Hypertext." *Journal of Archaeological Method & Theory* 14.3 (2007): 328-58. Print.
- Kadushin, Charles. Chapter 2: Some Basic Network Concepts and Propositions. *Introduction to Social Network Theory*. Web. Feb. 17, 2004. 1-63.
http://stat.gamma.rug.nl/snijders/Kadushin_Concepts.pdf

- Kahn, Douglas. *Noise, Water, Meat: A History of Voice, Sound, and Aurality in the Arts*.
Cambridge, Mass: The MIT Press, 1999. eBook Collection (EBSCOhost). Web. 24 Oct.
2016.
- Kaplan, E. Ann. "Global Trauma and Public Feelings: Viewing Images of Catastrophe."
Consumption, Markets & Culture 11.1 (2008): 3-24. *Communication & Mass Media
Complete*. Web. 11 Mar. 2012.
- Kay, Linda, et al. "Between a Rock and a Hard Place." *Journalism Studies* 12.4 (2011): 440-55.
Print.
- Kay, Linda, et al. "Help or Harm?" *Journalism Practice* 4.4 (2010): 421-38. Print.
- Keats, Patrice and Marla Buchanan. "Addressing the Effects of Assignment Stress Injury."
Journalism Practice 3.2 (2009): 162-177. *Communication & Mass Media Complete*.
Web. 11 Mar. 2012.
- Kelly, Lou. (1980). "One-on-one, Iowa City Style: Fifty Years of Individualized Writing
Instruction." *The Writing Center Journal*, 1(1), 4-21.
- King, Alison. "From Sage on the Stage to Guide on the Side." *College Teaching* 41.1 (1993): 30-
35. Web.
- Kline, Anna et al. "Effects of Repeated Deployment to Iraq and Afghanistan on the Health of
New Jersey Army National Guard Troops: Implications for Military Readiness."
American Journal of Public Health 100.2 (2010): 276–283. *PMC*. Web. 25 Apr. 2015.
- Knowles, Malcolm S. *The Modern Practice of Adult Education: From Pedagogy to Andragogy*.
2nd ed. Englewood Cliffs, NJ: Cambridge Adult Education, 1980. Print.

- Knowles, Malcolm S., Elwood F. Holton, and Richard A. Swanson. *The Adult Learner: The Definitive Classic in Adult Education and Human Resource Development*. Burlington, MA: Elsevier, 2011.
- Krathwohl, David R. "A Revision of Bloom's Taxonomy: An Overview." *Theory into Practice* 41.4 (2002): 212-18. Print.
- Krathwohl, David R., Benjamin Bloom, and Bertram Masia. *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain*. 1st ed., David McKay Company, Inc., 1964. Print.
- Kratzer, Renee Martin and Brian Kratzer. "How Newspapers Decided to Run Disturbing 9/11 Photos." *Newspaper Research Journal*, 24 (2003): 34-47. Print.
- Kraus, Wolfgang. "Making Identity Talk. On Qualitative Methods in a Longitudinal Study." *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* [Online], 1.2 (2000): n. pag. Web. 7 May. 2013
- Laccetti, Jessica M. "Towards a Loosening of Categories: Multi-Mimesis, Feminism, and Hypertext." *ebr: The Electronic Book Review* (17 Mar. 2006).
<http://www.electronicbookreview.com/thread/writingpostfeminism/appropriated>
Accessed 27 Oct. 2016.
- Landow, George P. *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*. Baltimore, MD: The Johns Hopkins University Press, 2006. Print.
- Landow, George, and Paul Delany. "Hypertext, Hypermedia and Literary Studies: The State of the Art." *Multimedia from Wagner to Virtual Reality*. Ed. Randall Packer and Ken Jordan. New York: Norton, 2001. (206-216). Print.

- Lanktree, Cheryl and John Briere. *Treating Complex Trauma in Children and Their Families: an Integrative Approach*. Thousand Oaks, CA: Sage, 2017.
- Laszlo, J. "Narrative Organisation of Social Representations." *Papers on Social Representations* 6.2 (1997): 155-72. Print.
- Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." *Emerging Infectious Diseases*, vol. 6, no. 6, 2000, pp. 595-600, wwwnc.cdc.gov/eid/article/6/6/00-0607_article. Accessed 8 Feb. 2009.
- Lecourt, Donna, and Luann Barnes. "Writing Multiplicity: Hypertext and Feminist Textual Politics." *Computers and Composition* 16.1 (1999): 55-71. Print.
- Lepore, Stephen J., and Joshua M. Smyth. *The Writing Cure: How Expressive Writing Promotes Health and Emotional Well-being*. Washington, D.C.: American Psychological Association, 2002. Print.
- Leverenz, Carrie S. "'Growing Smarter Over Time': An Emergence Model for Administrating a New Media Writing Studio." *Computers and Composition* 29.1: 51-62. Print.
- Lipsky, Laura van Dernoot. *Trauma Stewardship: An Everyday Guide to Caring for Self while Caring for Others*. Williston: Williston, VT, USA: Berrett-Koehler Publishers, 2009. Print.
- Lister, Martin. *New Media: A Critical Introduction*. London: Routledge, 2003.
- Longtin, Christopher. "Visual Communication Research Designs." *Visual Studies* 25.1 (2010): 109-10. Print.
- Lundahl, Brad W. "Teaching Research Methodology through Active Learning." *Journal of Teaching in Social Work* 28.1 (2008): 273-88. Print.

- Lundeberg, Mary A., Barbara B. Levin, and Helen L. Harrington. *Who Learns What from Cases and How? : The Research Base for Teaching and Learning with Cases*. Mahwah, N.J.: Taylor & Francis CAM], 1999. Print.
- Lynch, Kathryn. "Photoshop Semiotics: Research in the Age of Digital Manipulation." Class Presentation Handout. Virginia Commonwealth University, Richmond, VA. 11 October 2007.
- Madoc-Jones, Iolo, and Lester Parrott. "Virtual Social Work Education—Theory and Experience." *Social Work Education* 24.7 (2005): 755-68. Print.
- Mansfield, Cade D., Kate C. McLean, and Jennifer P. Lilgendahl. "Narrating Traumas and Transgressions: Links between Narrative Processing, Wisdom, and Well-being." *Narrative Inquiry* 20.2 (2010): 246-73. Print.
- Marshall, Randall D., et al. "The Psychology of Ongoing Threat." *American Psychologist* 62.4: 304-16. Print.
- Martin, Kelly Norris. "Visual Research: Introducing a Schema for Methodologies and Contexts." North Carolina State University, 2011. United States -- North Carolina: *ProQuest*. Web. 12 Apr. 2013.
- Martin, Bronwen, and Felizitas Ringham. *Key Terms in Semiotics*. London: Continuum, 2006. Print.
- Mason, Mark. "What Is Complexity Theory and What Are Its Implications for Educational Change?" *Educational Philosophy and Theory* 40 (2008a): 35–49. Print.
- Mason, Mark (ed.). *Complexity Theory and the Philosophy of Education*. Chichester, West Sussex, U.K/Malden, MA: Wiley-Blackwell, 2008b. Print.
- Mason, Mark. "Making Educational Development and Change Sustainable: Insights from

- Complexity Theory.” *International Journal of Educational Development* 29 (2009): 117–124. Print.
- Matthews, Judy, and Richard W. Wiggins. "Born Digital: Hypermedia Theses." *Library Journal* 126.13 (2001): 41. Print.
- Mazalek, A. and Nitsche, M. “Tangible Interfaces for Real-Time 3D Virtual Environments.” *Proceedings of the International Conference on Advances in Computer Entertainment Technology (ACE '07), Salzburg, Austria*. New York: 2007, 155-162. Web. 25. Oct. 2012.
- McClellan, Ann. "Of Mouse and (Wo)Man? Decoding the Masculine and Encoding the Feminine in Hypertext Theory." *Eureka Studies in Teaching Short Fiction* 9.1 (2008): 99-117. Print.
- McKee, Robert. *Story*. New York, N.Y.: Harper Entertainment, 1997. Print.
- McMahon, Cait. "4. Building Resilience in the War Zone against Hidden Injury." *Pacific Journalism Review* 16.1 (2010): 39-48. Print.
- Meadows, Mark Stephen. *I, Avatar: The Culture and Consequences of Having a Second Life*. New Riders, 27 Dec. 2007, 1-144. Web.
- Michael Finn, Ziegler. "Mental Health Consequences of Trauma: The Unseen Scars." *Clinical Pediatric Emergency Medicine* 11.1 (2010): 57-64. Print.
- Millar, Dan Pyle, and Robert L. Heath. *Responding to Crisis: A Rhetorical Approach to Crisis Communication*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Inc., 2004. Print.
- Milner, Marleen, and Terry Wolfer. "The Use of Decision Cases to Foster Critical Thinking in Social Work Students." *Journal of Teaching in Social Work* 34.3 (2014): 269-84. Print.
- Mitchell, Claudia. *Doing Visual Research*. Los Angeles, CA: SAGE, 2011. Print.

- Mitchell, W.J.T. *What Do Pictures Want: The Lives and Loves of Images*. Chicago: The University of Chicago Press, 2005. Print.
- Moulthrop, S. *Hypertext and "the Hyperreal"*. Ed. R. Akscyn. ACMPrint.
- Multimedia Techniques for Device and Ambient Intelligence*. Eds. Ernesto Damiani and Jechang Jeong. New York and London: Springer, 2009. Print.
- Mustaro, Pollyana Notargiacomo, and Ismar Frango Silveira. "Learning Object Educational Narrative Approach (LOENA): Using Narratives for Dynamic Sequencing of Learning Objects." *Issues in Informing Science & Information Technology* 4 (2007): 561-71. Print.
- National Association of Social Workers. *Code of Ethics of the National Association of Social Workers*. NASW Press, 2008. Web. 7 July, 2016.
<<https://www.socialworkers.org/pubs/code/code.asp>>
- Naumann, Anja B., Ina Wechsung, and Josef F. Krems. "How to Support Learning from Multiple Hypertext Sources." *Behavior Research Methods* 41.3 (2009): 639-46. Print.
- Nelson, Ted. "Excerpt from Computer Lib/Dream Machines." *Multimedia from Wagner to Virtual Reality*. Ed. Randall Packer and Ken Jordan. New York: Norton, 2001. 154-166. Print.
- Nelson, Theodor. *Literary Machines*. Swarthmore, Pa.: Self-published, 1981.
- Nemeroff, Charles B., et al. "Posttraumatic Stress Disorder: A State-of-the-Science Review." *Journal of Psychiatric Research* 40.1 (2006): 1-21. Print.
- Online Course Development Initiative (OCDI)*. Center for Teaching Excellence, Virginia Commonwealth University, 2012. Web.

- Packer, Randall and Jordan, Ken. *Multimedia from Wagner to Virtual Reality*. New York: Norton, 2001.
- Padgett, Deborah. *Qualitative Methods in Social Work Research*. Thousand Oaks, Calif.: Sage Publications, 1998. Print.
- Page, Barbara. "Women Writers and the Restive Text: Feminism, Experimental Writing and Hypertext." *Postmodern Culture: An Electronic Journal of Interdisciplinary Criticism* 6.2 (January 1996): n. pag. Web. Retrieved 8 Nov. 16 from <https://muse.jhu.edu/article/27554>.
- Patterson, D.A., et al. "Hypermedia Computer-Based Education in Social-Work Education." *Journal of Social Work Education* 30.2 : 267-77. Print.
- Patterson, D.A., et al. "Hypermedia Computer-Based Education in Social-Work Education." *Journal of Social Work Education* 30.2: 267-77. Print.
- Pennebaker, James W. *Opening Up: The Healing Power of Expressing Emotions*. New York: Guildford Press, 1997. Print.
- Peräkylä, Anssi. "Analyzing Talk and Text." *The Sage Handbook of Qualitative Research*. 3rd ed. Ed. Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks, CA: Sage, 2005. 869-886. Print.
- Pickering, Michael, and Emily Keightley. "Trauma, Discourse and Communicative Limits." *Critical Discourse Studies* 6.4 (2009): 237-249. *Communication & Mass Media Complete*. Web. 11 Mar. 2012.
- Pinhanez, C. S., et al. "Physically Interactive Story Environments." *IBM Systems Journal* 39.3 (2000): 438. Print.
- Ramsey, Katherine, and Betty Close. "Middle Talk." *English Journal* 90.1 (2000): 135. Print.

- Rasmusson, Ann M., et al. "Low Baseline and Yohimbine-Stimulated Plasma Neuropeptide Y (NPY) Levels in Combat-Related PTSD." *Biological Psychiatry* 47.6 (2000): 526-39. Print.
- Redpath, Catherine, and John Dixon. "Ideology as Wound: A Reading of Cristian Mungiu's *4 Months, 3 Weeks and 2 Days*." *Romanian Journal of Journalism & Communication / Revista Română de Jurnalism și Comunicare- RRJC* 5.1 (2010): 49-56. Print.
- Reinsmith-Jones, Kelley, and Sharon Kibbe, Traci Crayton, and Elana Campbell. "Use of Second Life in Social Work Education: Virtual World Experiences and their Effect on Students." *Journal of Social Work Education* 51.1 (2015): 90-108. Web. 24 Oct. 2016.
- Rentschler, Carrie A. "Trauma Training and the Reparative Work of Journalism." *Cultural Studies* 24.4 (2010): 447-477. *Communication & Mass Media Complete*. Web. 11 Mar. 2012.
- Rheingold, Howard. *Virtual Reality*. New York: Summit Books, 1991. Print.
- Rossio, Terry. "Screenwriting Column 41: Point of View." *Wordplay Columns*. Scheherazade Productions, Sept. 2000. Web. 3 Jan., 2016.
<<http://www.wordplayer.com/columns/wp41.Point.of.View.html>.>
- Routledge Encyclopedia of Narrative Theory*. London ; New York : Routledge, 2005. Print.
- Ruzek, Josef I., and Raymond C. Rosen. "Disseminating Evidence-Based Treatments for PTSD in Organizational Settings: A High Priority Focus Area." *Behaviour Research and Therapy* 47.11 (2009): 980-9. Print.
- Ryu, Semi. "Ritualizing Interactive Media: From Motivation to Activation " *Technoetic Arts: a Journal of Speculative Research* 3.2 (2005): 105 -124. Print.

---. "Searching for Love Impossible " *Technoetic Arts: a Journal of Speculative Research* 8.2 (2010): 229 - 236. Print.

---. "Virtual Puppet, My Love Impossible " *Metaverse Creativity* 1.1 (2010): 115 - 127. Print.

Said, Edward. *Beginnings: Intention and Method*. New York: Columbia University Press, 1985.

Saleebey, Dennis. "The Strengths Perspective in Social Work Practice: Extensions and Cautions." *Social Work*, 1996, 41, 3, 1996, 296-305.

Samaroo, Selwyn, Eleanor Cooper, and Tim Green. "Pedandragogy: A Way Forward to Self-Engaged Learning." *New Horizons in Adult Education & Human Resource Development* 25.3 (2013): 76-90. Print.

Savitz, Jonathan, and Wayne C. Drevets. "Bipolar and Major Depressive Disorder: Neuroimaging the Developmental-Degenerative Divide." *Neuroscience & Biobehavioral Reviews* 33.5 (2009): 699-771. Print.

Schank, Roger C. & Abelson, Robert P. "Knowledge and Memory: The Real Story." *Knowledge and Memory: The Real Story*. Ed. Robert S. Wyer, Jr. Hillsdale, NJ: Lawrence Erlbaum Associates, 1995. 1-85. Print.

Schneider, Ralf. "Hypertext Narrative and the Reader: A View from Cognitive Theory." *European Journal of English Studies* 9.2 (2005): 197-208. Print.

Schouten, Fiona. "The Paradox of Memory Studies: Studying a Praxis from Within." *At the Interface / Probing the Boundaries* 73 (2010): 137-51. Print.

"Secondary Traumatic Stress." *The National Child Traumatic Stress Network*, 22 Oct. 2016, <http://www.nctsn.org/resources/topics/secondary-traumatic-stress>.

Segal, David M. "Using Computer-Simulated Case-Based Scenarios to Improve Learning." Department of Health Professions, College of Health and Public Affairs, University of

- Central Florida, Orlando, FL. 14 Dec. 2015. Microsoft PowerPoint file. Web. 7 July 2016.
<<https://net.educause.edu/ir/library/powerpoint/ELI08211.pps>>
- Sermijn, Jasmina, Patrick Devlieger, and Gerrit Loots. "The Narrative Construction of the Self: Selfhood as a Rhizomatic Story." *Qualitative Inquiry* 14.4 (2008): 632-50. Web. 8 May 2013. Retrieved from http://soc.kuleuven.be/web/files/11/69/QI314356_Rev11.pdf
- Shalev, Arieh Y. "Acute Stress Reactions in Adults." *Biological Psychiatry* 51.7: 532-43. Print.
- Shulman Lawrence. *The Dynamics and Skills of Classroom Teaching: Integrating Content and Process in a Social Work Practice Course A Teaching Manual with Accompanying Video*. Council on Social Work Education, 27 Oct. 2011. Web. 27 Jul. 2016.
<<http://www.cswe.org/Publications/56618.aspx>>.
- Smith, Jennifer. "The Laws of Cool by Alan Liu. 'Destructive Creativity: The Arts in the Information Age'." Class Presentation Handout. Virginia Commonwealth University, Richmond, VA. 15 November 2007.
- Smith, Ken. *Handbook of Visual Communication: Theory, Methods, and Media*. L. Erlbaum, 2005. Print.
- Smith, Sidonie, and Julia Watson. *Getting a Life: Everyday Uses of Autobiography*. Minneapolis: University of Minnesota, 1996. Print.
- Strasma, Kip. "Andrea's Dream: Teaching and Learning with Digital Texts." *Teaching English in the Two Year College* 30.2 (2002): 118-28. Print.
- Stuart, A. D. P., Holmes, E.A., and Brewin, C. "The Influence of a Visuospatial Grounding Task on Intrusive Images of a Traumatic Film." *Behaviour Research and Therapy* 44 (2006): 611-619. Web. 10 Dec. 2010.

- Sullivan, Laura L. "Wired Women Writing: Towards a Feminist Theorization of Hypertext." *Computers and Composition* 16.1 (1999): 25-54. Print.
- "Synthesia." *The American Heritage® Medical Dictionary*. 2007. Houghton Mifflin Company
11 Aug. 2016 <<http://medical-dictionary.thefreedictionary.com/Synthesia>>
- T2 Virtual PTSD Experience*. National Center for Telehealth and Technology. Department of Defense, n.d. Web. 4.12.16. <<http://t2health.dcoe.mil/vwproj/>>
- Traub-Werner, B. "Continuing Education across Boundaries: Exploring the International Exchange of Social Work Knowledge and Practices." *Professional Development* 3.3 (2000): 5-8. Print.
- "Trauma- and Stressor-Related Disorders." *Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition*. American Psychiatric Association, 2013.
doi:10.1176/appi.books.9780890425596.dsm07.
- Tyrkkö, Jukka. "Making Sense of Digital Textuality." *European Journal of English Studies* 11.2 (2007): 147-61. Print.
- Underwood, Doug. *Chronicling Trauma: Journalists and Writers on Violence and Loss*. Urbana, Chicago: University of Illinois Press, 2011. Print.
- Van der Kolk, Bessel. *The Body Keeps the Score*. New York: Penguin Group, 2014. Print.
- Vasterling, J. J., et al. "Mild Traumatic Brain Injury and Posttraumatic Stress Disorder in Returning Veterans: Perspectives from Cognitive Neuroscience." *Clinical Psychology Review* 29.8 : 674-84. Print.
- Vernon, Robert, Lisa Lewis, and Darlene Lynch. "Virtual Worlds and Social Work Education: Potentials for 'Second Life.'" *Advances in Social Work* 10.2 (Fall 2009): 176-192.

- Vesia, Michael. "Transcendental Images of Time and memory: in Andrei Tarkovsky's Nostalgia." *Synoptique* (1 November 2004). Web. 11 Dec. 2010.
<<http://articles.synoptique.ca/nostalgia/>>
- Vieweg, W. Victor R., et al. "Posttraumatic Stress Disorder and Body Mass Index in Military Veterans: Preliminary Findings." *Progress in Neuro-Psychopharmacology and Biological Psychiatry* 30.6 (2006): 1150-4. Print.
- Virginia Board of Social Work. "Regulations Governing the Practice of Social Work - Revised 12-30-2015." Board of Social Work Law and Regulations. Web. 30 Dec. 2015.
<https://www.dhp.virginia.gov/social/social_laws_regs.htm>
- "WAC, WID, ECAC, CAC, CXC, LAC — VAC? Incorporating the visual into writing/electronic/communication/learning across the curriculum." Special issue of *Across the Disciplines: Interdisciplinary Perspectives on Language, Learning, and Academic Writing*. 3 (3 Dec. 2005): n. pag. Web. 26 Jan. 2013. Retrieved from
<<http://wac.colostate.edu/atd/visual/index.cfm> >
- Walsh, J. *Theories for Direct Social Work Practice*. Belmont, CA: Wadsworth Cengage Learning, 2010. Print.
- Wardrip-Fruin, Noah and Montfort, Nick. *The New Media Reader*. Cambridge, MA: The MIT Press, 2003. Print.
- Weigel, Fred K., and Mark Bonica. "An Active Learning Approach to Bloom's Taxonomy: 2 Games, 2 Classrooms, 2 Methods." *U.S.Army Medical Department Journal* (2014): 21-9. Print.
- White, Michael, and David Epston. *Narrative Means to Therapeutic Ends*. New York: Norton, 1990. Print.

- Whittington, C. D., and Niall Sclater. "Building and Testing a Virtual University." *Computers & Education* 30.1: 41-7. Print.
- Williams, Jeremy B., Kanishka Bedi, and Michael A. Goldberg. *The Impact of Digital Storytelling on Social Agency: Early Experience at an Online University*. (August 1, 2006) U21Global Working Paper No. 003/2006. Available at SSRN: <<https://ssrn.com/abstract=1606104> or <http://dx.doi.org/10.2139/ssrn.1606104>>
- Wilson, Tony, and Pyng Tan Huey. "Less Tangible Ways of Reading." *Information, Communication & Society* 8.3 (2005): 394-416. Print.
- Wolf-Branigin, Michael. "Applying Complexity and Emergence in Social Work Education." *Social Work Education* 28.2 (2009): 115-27. Print.
- Wolfer, Terry A. and T. Laine Scales, eds. *Decision Cases for Advanced Social Work Practice: Thinking Like a Social Worker*. Belmont, CA: Thomson Brooks/Cole, 2006. Print.
- Wolinsky, Art. "Beyond Multimedia Production and Web Publishing to 3D Writing." *Multimedia Schools* 10.3 (2003): 42. Print.
- Yalom, Irving. *The Gift of Therapy*. New York: Harper Perennial, 2009. Print.
- Yellowlees, Peter. *Virtual Hallucinations*. 2008. Web. 4.12.16 < <https://youtu.be/s33Y5nI5Wbc>>

APPENDIX A

SOCIAL WORK CONCEPT MAP

Engagement Concepts

Note: Engagement concepts are not embedded in the hypertext, rather challenges to engagement are embedded to provoke critical thinking about how to join with each character in a helping relationship.

Concept	Grace	Sarah	Samantha
pride	Beginning		
naivete	Newbie		
Countertransference	On My Way		
Feeling trapped	Too Hard		
Systemic barriers	The Way It Is OASIS Scot-Free		
Vicarious traumatization	Oh, Jesus		
Anger	Scot-Free		
Countertransference - helplessness	Who Will?		

Assessment & Diagnosis

Concept	Grace Well	Sarah Smithwick	Samantha Hamilton
Countertransference - crisis of competence	On My Way		
Countertransference - judgementalism, inability to demonstrate acceptance	Scot-Free		
Need to please	OASIS		
Risk factors - child welfare work & absence of trauma-informed system of care for workers	The Way It Is OASIS		

APPENDIX A

SOCIAL WORK CONCEPT MAP

Assessment and Diagnosis (cont.)

Concept	Grace Well	Sarah Smithwick	Samantha Hamilton
Risk factors – child welfare work & absence of trauma-informed system of care for workers	The Way It Is OASIS		
Chronic anxiety/worry		Streamer Scarves – Part I Streamer Scarves, Part II Swirling Lollipop Streamer Scarves – Part III	
Grief		Streamer Scarves – Part III	Alone
Fear		The Scream	
Cognitions driving behavior, ex. assertiveness that borders on provoking rejection			Another Chance What Now
Identification with parent		Streamer Scarves – Part I	
Ambivalence	Scot – Free Ambivalence		
hypervigilance		Streamer Scarves - Part I	
Recurring nightmares		Swirling Lollipop	
Exaggerated startle response – symptom	Oh, Jesus		
Intrusive Recollections	Oh, Jesus		
Flashback	The Mallet		
Protective factor - Sense of duty & responsibility		Big Girl – Part I	
Protective factor – loyalty to father		Hero – Part I	

APPENDIX A

SOCIAL WORK CONCEPT MAP

Assessment and Diagnosis (cont.)

Concept	Grace Wells	Sarah Smithwick	Samantha Hamilton
Protective factor – loyalty to father		Hero – Part I	
Strengths – highly trained EOD specialist with medals & commendations for achievement & bravery		Hero – Part I	
Risk factor - father’s job loss		Streamer Scarves – Part II	
Vicarious traumatization, r/o Acute Stress Disorder & Post Traumatic Secondary Disorder	Oh, Jesus		
Over-responsibility	Scot - Free	Streamer Scarves – Part III Big Girl	
Family systems concepts - Parentification of child leading to over-responsibility	Swirling Lollipop The Mallet Get Up	Not Again	
Triangulation into parental conflict		No Help Again	
Social & economic justice issues	The City		Shoe-In Didn’t Make It The One that Got Away Stolen

Interventions

Note: Few interventions are embedded in the hypertext, rather symptoms and personality characteristics are embedded to provoke critical thinking about the practice theories and techniques most likely to be successful with each character in a helping relationship.

Concept	Grace	Sarah	Samantha

APPENDIX B
EMBEDDED MEDIA OF HYPERTEXT

I – 1: IMAGE Whiskey in brown paper bag hidden in shoebox

S – 1: SOUND door slamming shut and locking behind her

I – 2: IMAGE bruise/cut slowly coming into focus

I – 3: IMAGE shadow of raised mallet in the hallway

S – 2: SOUND empty gun firing

I – 4: IMAGE silhouette of young girl

I – 5: IMAGE streamer scarves

I – 6: IMAGE swirling lollipop

S – 3: SOUND woman wailing

S – 4: SOUND door being unlocked and swinging open

I – 7: IMAGE ink spreading

S – 5: SOUND cacophony

APPENDIX C
SUBMIT A LEXIA

Submit A Lexia

Hypertext character name *

First Name

Last Name

Complete this form if you would like to contribute a lexia to the hypertext or submit a suggestion for a new link. Enter your name if you wish to be credited.

Name of lexia

Lexia to link from

Lexia to link to

Write your lexia below. *

Enter your name if you wish to be credited.

First Name

Last Name

Enter your email address.

LINDAGUPTA
[HOME](#) [THE WORK](#) [ABOUT THE AUTHOR](#) [SUBMIT A LEXIA](#)

APPENDIX D

GUIDELINES FOR WRITING A SCRIPT

1. Choose a character and then a lexia from the hypertext that inspires your script. The lexia may contain content that you want to enact or refer to in your script. If you wish, you may use a lexia that you have written and that has been approved by your instructor.
2. Choose one or more course concepts that you want to demonstrate or would like to know more about.
3. Consider each of the areas below. Use them to think about your character and the challenges you want to embed in your script. You will not be able to include all of these but do include as many as possible.
 - Situations likely to evoke strong countertransference in the social work interviewer
 - Situations likely to provoke conflict between your personal values and those of the client, conflict between your personal and professional values, or present an ethical dilemma for the social worker
 - Situations that may challenge personal and/or professional boundaries or challenge your role as a professional social worker
 - Situations that contain a social or economic justice issue
 - Challenges to engagement with the client with identifiable barriers
 - Content regarding presenting problems and/or symptoms
 - Content regarding goals and goal-setting
 - Demonstrations of theory-based intervention strategies with an individual, family, or system
4. Now begin to write your script. Think in terms of a conversation between the client and worker – what he or she would say, what the worker would say given the circumstances above? Write this dialogue. Add in any facial expressions or directions for action in parentheses, for example (Pauses.) You may wish to add action for the social worker as well.
5. If you are introducing a new character, write 2-3 sentences at the top of the script that introduce the client/family, give their ages, gender, race, ethnicity, and geographical setting of the agency or other place you are meeting.

APPENDIX E

INSTRUCTIONS FOR SELF-REFLEXIVE WRITING ASSIGNMENT

1. Countertransference issues – *What countertransference issues would be arising for you if you were the worker in this situation?*
2. Identity as professional social worker – *What will you say to yourself to enable you to respond to the person/situation as a professional social worker? Consider management of personal values, self-correction, professional roles and boundaries, and intentional use of self.*
3. Social and economic justice issues – *What social and economic justice issues do you identify? Consider impact of exposure to trauma in current environment and the trauma of marginalization, racism, or oppression, especially in terms of access to services (Council on Social Work Education, *Advanced Social Work Practice in Trauma 2*).*
4. Ethical issues – *What values conflicts/ethical dilemmas are present for you in this situation, if any?*
5. Use of Self: Engagement - *What techniques were used/would you use to engage the individual, family, or group, for example, to establish trust, build rapport, etc.? What barriers do you see and how will you plan for them? Consider impact of trauma on ability to engage (Council on Social Work Education, *Advanced Social Work Practice in Trauma 2*).*
6. Use of Self: Assessment – *What is your assessment of the process between the social worker and the interviewee? What presenting problems/symptoms do you see? What strengths do you see? What hypotheses do you have about the source of his/her difficulties? Consider any history of trauma and assess risk and protective factors (Council on Social Work Education, *Advanced Social Work Practice in Trauma 5*). Determine the presence or absence of trauma – related symptoms and disorders (Council on Social Work Education, *Advanced Social Work Practice in Trauma 3*).*
7. Use of Self: Goals – *What specific goals were established with the client? What additional goals may need to be explored with the client?*

APPENDIX E

INSTRUCTIONS FOR SELF-REFLEXIVE WRITING ASSIGNMENT

8. Use of Self: Intervention – *What intervention strategies were utilized and with what results? What specific human behavior and practice theories have guided the assessment and interventions to date and in what way have they done so? Where might you need to empower clients, or advocate on behalf of clients, with one or more significant systems in order to assist them to resolve their difficulty and move toward their goals?*
9. Back to Countertransference – *Where are you now with your countertransference? What specifically do you need to do to take care of yourself in this setting with this client in order to be able to continue to help him/her?*

Note: I am indebted to other practice instructors at the VCU School of Social Work for some of the questions above which were informed by assignments we have shared with each over the years.

APPENDIX F

QUESTIONS FOR FACULTY KEY INFORMANTS

1. What are your thoughts about teaching social work practice skills on-line?
2. What are your thoughts about teaching trauma content on-line?

Describe the new media composition & accompanying assignments.

- Narrative hypertext
- Skills Practice/Performance Narrative
- Reflection on Skills Practice

3. What do you *hope* students will experience during their work with the new media composition? What do you *expect* students will experience?
4. What are your thoughts/feelings about reading a hypertext narrative?

Follow-up questions:

- Format
 - Length
 - Writing some lexias (scenes) for the hypertext narrative?
5. What are your thoughts/feelings about students writing about their experience in a self-reflexive exercise and dialoguing with others in writing about this experience?
 6. What are your thoughts/feelings about images students may encounter in their negotiation of the narrative and virtual world?
 7. What are your thoughts/feelings about students participating in a role-play within a virtual world?
 8. What situations/contexts may influence your experience?
 9. What components of the new media composition will help students learn about trauma? About their practice? About themselves?
Probe:
 - reading and co-writing of the hypertext narrative?
 - writing the self-reflection exercises and the dialogic process regarding the self-reflections?
 - interface with the images within the narrative and in the virtual environment?
 - performing and/or interacting with the characters of this narrative in a virtual environment?

APPENDIX F

QUESTIONS FOR FACULTY KEY INFORMANTS

10. *How* do you expect that the involvement in story, the interface with image, the self-reflexive writing, and the performance might function to facilitate change in your learning, practice, and self?

Follow-up questions:

- impact of traumatic image?
- impact of enacting a different role in performance narrative – potential to mitigate damage or re-traumatize?

11. What supports would you need to use the new media composition?

Probe for:

- Faculty preparation
- Student preparation

12. What other information/questions would you like to share?

APPENDIX G

QUESTIONS FOR STUDENT KEY INFORMANTS – STUDENT COPY

Online Experience? _____

Name _____

1. What are your thoughts about learning social work practice skills on-line?
2. What are your thoughts about learning trauma content on-line?

Describe the new media composition & accompanying assignments.

- Narrative hypertext
- Skills Practice/Performance Narrative
- Reflection on Skills Practice

3. What do you *hope* you will experience during your work with the new media composition?
What do you *expect* you will experience?
4. What are your thoughts/feelings about reading a hypertext narrative?
5. What are your thoughts/feelings about writing about your experience in a self-reflexive exercise and dialoguing with others in writing about this experience?
6. What are your thoughts/feelings about images you may encounter in your negotiation of the narrative and virtual world?
7. What are your thoughts/feelings about participating in a role-play within a virtual world?
8. What situations/contexts may influence your experience?

APPENDIX G

QUESTIONS FOR STUDENT KEY INFORMANTS – STUDENT COPY

9. What components of the new media composition will help you learn about trauma? About your practice? About yourself?
We will take each component and each subject, one at a time.
- reading and co-writing of the hypertext narrative?
 - a) about trauma?
 - b) about your practice?
 - c) about yourself?

 - writing the self-reflection exercises and the dialogic process regarding the self-reflections?
 - a) about trauma?
 - b) about your practice?
 - c) about yourself?

 - interface with the images within the narrative and in the virtual environment?
 - a) about trauma?
 - b) about your practice?
 - c) about yourself?

 - performing and/or interacting with the characters of this narrative in a virtual environment?
 - a) about trauma?
 - b) about your practice?
 - c) about yourself?
10. *How* do you expect that the involvement in story, the interface with images, the self-reflexive writing, and the performance might function to facilitate change in your learning, practice, and self?
11. What levels of learning and what domains (cognitive, affective, behavioral, etc.) may be involved in the experience of this new media composition?
12. What larger implications might the various strategies in writing, performing, and reflecting upon narrative have for social work education or the professional development of social work practitioners?
13. What supports would you need to use the new media composition?
14. What other information/questions would you like to share?

APPENDIX H
SCRIPT FOR GRACE

Note: This is Grace's second session. The first one was described in the lexia Your Help.

Grace: I'm a lot calmer today. (Pauses and breathes deeply.) I hardly let you get a word in the last time I was here.

Social Worker: You had a lot to say, a lot that you were dealing with.

Grace: Yes, I guess I was pent up. It was like the floodgates opened. I thought a lot about what you asked me.

Social Worker: Which question?

Grace: (Laughs.) The one about whether we talked about secondary traumatization in school. I had no idea that could be part of what's going on. Gosh, I've been there less than a year.

Social Worker: What does that mean to you?

Grace: I mean, I guess I must be . . . weak. I never saw myself as a weak person, but now, no matter what I do, I'm failing.

Social Worker: Is that what secondary traumatization is . . . weak and failing?

Grace: Well, I always thought that, but there was something in the book you recommended that opened my eyes, in a good way, I mean.

Social Worker: What was it?

Grace: It was about feelings being a natural response to the trauma we see. I like that. I am an empathetic person, not a weak person.

Social Worker: (nods assent.) Is it a good thing to have an empathetic person in child welfare?

Grace: It's good for the clients, not so much for me.

Social Worker: Would you want to change that?

APPENDIX H

SCRIPT FOR GRACE

Grace: Actually, no. I just want to learn how to do it without so much cost to myself and to my family. The other day I was walking down the hall beside this angry father and I thought to myself, “He could snap me in two.” Then he said something about my family and that sent a shock of fear through me. Could he hurt my husband? When I have children, am I going to have to worry about clients coming after them? Who wants to live like that?

Grace: There’s some kind of balance that I don’t have. I want to get to that place. I like what the book says – “being a steward of my own capacity to help” so that I can sustain the work. I know some people like that. They still care. They are not burned out, just going through the motions. Thelma is like that. Clients can be mad, curse her out. She just goes on doing what she’s supposed to do. She gets upset sometimes but at something like a judge’s decision, not herself.

Social Worker: So she doesn’t take it on herself when things go wrong?

Grace: Exactly. I mean I know folks are mad sometimes and it is coming out of a place that has nothing to do with me. I know that in my head, but somehow, I’ve been taking that on.

Social Worker: So Grace, let’s do a couple of things over the next week. I’d like for you to think of a name for this behavior, this taking on whatever perception somebody throws your way.

Grace: That’s kind of funny and sad at the same time. Somebody throws me a “You haven’t done enough for me” and I slip that right on.

Social Worker: Almost like an outfit.

Grace: Yep, I’ll think on it, what to call it.

Social Worker: Also, I’d like you to keep a journal this week of the times that someone tries to throw you one of these outfits but you don’t put it on. Can you do that?

Grace: Sure. What happens if I come in next week and I have put it on every time?

Social Worker: Then you’ll have some new information about yourself that could be helpful to us.

Grace: Okay, see you next week then. (They stand to leave.)

APPENDIX I

SCRIPT FOR SARAH

Sarah: (Sitting in the chair across from the social worker, fidgeting and glancing nervously at the door) Okay, . . . so I'm here. I'm not really sure it's the best thing. I mean, I know it's supposed to be confidential when you see somebody, get counseling, I mean, but is it really? Now that child welfare is involved I'm not sure what I tell you *will* be confidential. I think you are one of those mandated reporters. I heard the school nurse say she was one. I mean, maybe I'm just 14, but I'm no dummy. I looked up CPS online. (She points to her brain.) "Smart as a whip," my Daddy says. (Pauses, looks down at her open hands on her lap.)

Social Worker: (Opens her mouth to speak but Sarah starts again before she can begin.)

Sarah: I pushed my Dad so hard to get help, begged him really. But I think I made it worse . . . for all of us Excuse me, but I am feeling a little sick at my stomach. (She quickly stands and heads toward the door.)

Social Worker: Sarah, can I help you?

Sarah: I think I need to throw up (She darts out of the room.)

Social Worker: (Stands and looking concerned, walks toward the door to wait for her. She mumbles to herself.) "That was a great start."

Sarah: (A few moments later Sarah's returns, patting her face with a wet paper towel. She takes her seat.) That's why I'm here . . . or that's why my Dad wants me here. I never used to get sick like this. Now it happens every day when I'm getting ready to go to school. It's been making me late so he's taking me to school now. Sometimes it happens at school. My head hurts and I call home for Mom to pick me up.

Social Worker: That must be rough, Sarah. Is this something that worries you also? You said your Dad wants you here.

Sarah: Yes, I guess so. I was never sick like this before.

Social Worker: Is this something that you and your parents have checked out with your family doctor? Is there anything going on medically that he thinks could be causing this?

Sarah: So far he hasn't been able to find anything. He says it might be stress.

APPENDIX I

SCRIPT FOR SARAH

Social Worker: What do you think about that?

Sarah: (Seems unsure) I guess it could be (Her voice trails off.)

Social Worker: Sometimes our bodies get stuck in stress mode. We are wired to respond to danger and our bodies release hormones to help us out. But this is meant to be temporary. If we are under a lot of stress for an extended period of time, it can cause problems for us.

Sarah: What kind of problems?

Social Worker: Thing like high blood pressure, sleep problems, lower metabolism and weight gain, chronic anxiety, depression, even digestive problems like nausea and diarrhea.

Sarah: Hmmm

Social Worker: Looks like you're thinking Is this something you would want us to work on together – some stress reduction?

Sarah: I don't know. I mean I could use the help but . . .

Social Worker: Something holds you back?

Sarah: (Nods yes)

Social Worker: Is it what you mentioned before . . . about confidentiality? Would it help to talk about that?

Sarah: (Nods yes again, then abruptly asks) "Are you a mandated reporter?"

Social Worker: "Yes, I am. I am required by law to report suspicion of abuse or neglect to child protective services."

Sarah: What does that mean – suspicion? What if you don't really know?

Social Worker: I am required to report suspicion. It is not my role to determine if a child has been abused or neglected. That is the role of the child protective services worker.

Sarah: That doesn't seem right. How are you going to help somebody if they tell you something confidentially and you report them to child protective services? You could do a lot of harm.

APPENDIX I

SCRIPT FOR SARAH

Social Worker: It is a responsibility I don't take lightly. But if I were working with someone, say you for instance, and I had to choose between respecting your confidentiality and ensuring your safety, I would choose your safety, hands down.

Sarah: And I would hate you. I would never want to see you again
Social Worker: I understand. I would feel sad to lose the opportunity to work with you, but I would know that I had done what I needed to do make sure you are safe and that you had the chance to work on any problems you might have, maybe not with me, but with someone else later on.

Sarah: Well, that's pretty straight up.

Social Worker: What do you mean . . . straight up?

Sarah: I mean, you don't dance around.

Social Worker: (Smiles) I try not to dance around, Sarah. I want you to know what you can count on me for and what you can't.

Sarah: Well, I'm not going to tell you anything unless you promise me confidentiality.

Social Worker: I can promise you confidentiality within limits. The limits are these. If you are a danger to yourself or others, or you tell me someone is abusing or neglecting you, or in some rare cases, a judge orders me to release information to the court, I cannot ensure your confidentiality. If I err, I will err on the side of your safety. (Pauses) Maybe it would help if you learned more about what child protective services does. You know, they don't remove every child from their homes.

Sarah: You could have fooled me there.

Social Worker: Is that something that concerns you?

Sarah: Oh, no you don't. I'm not going to tell you that.

Social Worker: It wasn't a trick question. I am trying to find out more about what worries you and maybe help alleviate some of your worries by helping you gather more information.

Sarah: I don't know if I want to do this yet.

Social Worker: I understand. You are still thinking about it – whether it would be good for you or not.

APPENDIX I

SCRIPT FOR SARAH

Sarah: (nods yes.)

Social Worker: What made you decide to come today?

Sarah: My dad said I had to come. He is worried about me missing so much school. My grades are falling. Social Worker: Okay, and is this something *you* are worried about? Or only your Dad?

Sarah: Me, too. I don't like feeling like this.

Social Worker: But is it really a problem? Are you or anyone else really being harmed?

Sarah: Well, I was an A student. Now I have been getting some Bs and even some Cs on some of my papers.

Social Worker: That's a big change for you. You mentioned earlier that you are "smart as a whip"

Sarah: Not so much anymore. I'm letting all this get the better of me. I never used to be that kind of person. I just powered through.

Social Worker: So before, even if you were stressed, you managed to hold it all together?

Sarah: Yep. Now I'm either sick or worried, sick or worried. I'm thinking, "Is this all I'm ever going to be?"

Social Worker: So this is starting to change how you see yourself.

Sarah: (Nods yes.) I used to be really strong. My Mom would always be worried when my Dad was in Iraq or Afghanistan. Dad could count on me to get her out of that rut. I am more like him. He is very courageous and always optimistic. (Pauses.) At least he used to be.

Social Worker: Used to be?

Sarah: (Tears up.) Yes, he just got laid off from his job. (Puts her hand up.) I don't want to talk about that right now.

Social Worker: I understand. And where is your Mom in all this?

APPENDIX I

SCRIPT FOR SARAH

Sarah: Humph. Where she always is . . . telling me everything is going to be all right but not doing much of anything.

Social Worker: There's a lot going on in your family right now. So let's see where we are right now. I'm hearing that you are having some troubling physical symptoms, likely due to stress that are affecting your school performance and even more importantly, are starting to affect how you feel about yourself. Is this correct?

Sarah: (Nods yes.) Social Worker: I think I'm also hearing that your Dad is concerned. He brought you here and has been taking you to school.

Sarah: (nods yes.)

Social Worker: Also that you're not sure how much help your Mom can or will be?

Sarah: You got that right.

Social Worker: I'm also hearing a lot of strengths in you and in your family.

Sarah: Like what?

Social Worker: Like you're smart. You have a long history of academic success. You have cared enough for your Mom to support her when she was worried. And you showed me today in the session how much pride and caring you have for your Dad when you talked about his courage and optimism and what he is going through now with his job lay-off.

(Sarah looks hopeful.)

Social Worker: Just a couple more questions before we stop today, Sarah. First, what do you think will happen in the long run if your physical symptoms and worries continue?

Sarah: I don't know. I don't know if I could stand to feel sick permanently. I could lose my hopes for a scholarship.

Social Worker: And what do you think it says about you that you came today?

Sarah: Well, I came because my Dad brought me.

Social Worker: Yes, but it wasn't easy for you. You actually got sick but then came back and started to ask some pointed questions about mandated reporting and sharing some information about what you have been going through. What do you think that says about you?

APPENDIX I

SCRIPT FOR SARAH

Sarah: I'm a tough bird.

Social Worker: Like I said, you have a lot of strengths, even in the midst of all this stress.

Sarah: Can I think more about whether I am going to come back?

Social Worker: Certainly. And remember also, that in here, you have the choice to determine what you will share and even *whether* you will share concerns you might have.

Sarah: So I am safe. I mean you won't make me talk?

Social Worker: Think about that, Sarah. How would I *make* you talk?

(Sarah chuckles.)

Social Worker: Before we stop today, in case you do decide to come back, I would like to give you a homework assignment.

Sarah: Homework! Oh, no!

Social Worker: I think you might like this one. I'd like for you to come up with a nickname for this temporary coping mechanism you have developed – the headaches, the throwing up. It erupts when you are stressed and seems to be signaling folks that you are at your limit and need some help. You can learn some other ways to handle stress, but until you do, what do you want to call this thing? Have some fun with it.

Sarah: How about "Pukey Cry"? Get it – cry for help?

Social Worker: (Smiles) "Pukey Cry" it is. And that's another one.

Sarah: Another what?

Social Worker: Another strength. You have a sense of humor as well.

(Both stand up to leave.)

APPENDIX J

SCRIPT FOR SAMANTHA

Note: This is Samantha's second session.

Samantha: Thanks for teaching me the diaphragmatic breathing last time.

Social Worker: How has it helped?

Samantha: There's been a few times that I felt so sad or so angry, especially at work, that I knew I was going to say or do something to make the situation worse. So I started to breathe and it gave my mind time to catch up!

Social Worker: How do you feel about that?

Samantha: Really good, like I've got some control. I don't need to let folks pull my strings. (Sighs.) It's good to have some control over *some* thing.

Social Worker: (Waits silently.)

Samantha: Something happened. I'm not sure how it's all connected, but it's bothering me.

Social Worker: Can you say more?

Samantha: So I went to the school – I'm doing some research of CPS and I saw this young girl. The school thinks she's being abused but she says she was in a car accident.

Social Worker: You don't believe her?

Samantha: I don't really know about that. What bothered me was the way she walked away down the hall, so . . . dejected, so small I couldn't get her out of my mind. Then last night I woke up in a sweat. I'd had a nightmare. I saw the young girl, the suicide bomber in Boko Haram. It's like I was right there. She came up to me and gestured to me to film her so I did. She walked away so I shut my camera off, but she came back, and gestured for me to bring the camera and follow her. I was curious so I did. And then (Her voice trails off. She begins to hug herself, rock in her seat, and cry.)

Social Worker: (Shifts in her seat to get into her field of vision and slightly raises her voice.) Sam, what's going on right now?

APPENDIX J

SCRIPT FOR SAMANTHA

Samantha: (Doesn't immediately respond but looks toward her.)

Social Worker: Look directly at me, Sam. Can you tell me what's upsetting you right now? . . . You are here . . . in the room, with me, right now.

Samantha: I see you. I hear you. (She begins to breathe deeply.)

Social Worker: That's good. I see you using your breathing. Stay with that as long as you need to.

Samantha: I'm . . . okay. That didn't really happen. I mean, I dreamed it, but I didn't follow the girl with my camera in real life.

Social Worker: (Waits patiently.)

Samantha: In my dream, I thought it was my fault.

Social Worker: What was your fault?

Samantha: That she blew herself up and I had it all on camera. (Tears up again.)

Social Worker: What are you thinking now?

Samantha: I had forgotten that

Social Worker: Forgotten what, Sam?

Samantha: That day, when all that happened, I thought it was my fault – that if I wasn't there . . . with my camera, she might not have blown herself up.

Social Worker: What do you think about that now?

Samantha: I mean she *was* walking around with an explosive on her back, hidden under her burka. I don't know. I have to think about this some more.

Social Worker: Sometimes, in the midst of a traumatic event like this, the part of the brain that signals us about danger takes over. That's a good thing. But later, after the event is over, other parts of the brain are available to us and we are able to think more clearly.

Samantha: Yes, . . . it's like when that happened, she blew herself to bits but parts of me went flying everywhere too. I'm still picking them up – an image here, a smell there.

APPENDIX J

SCRIPT FOR SAMANTHA

Social Worker: The point is that you are picking them up, Sam. Today you picked up a thought you had at the time that you realize now you need to reexamine. You used your deep breathing to bring yourself back to the here and now and you brought the thought with you.

Samantha: I need to begin to make sense of all this.

Social Worker: It sounds like you're ready to begin work on that. Next time we will use a technique called the Graphic Timeline to get that process started.