

Notes

The UC Faculty Leadership Seminar Series

Presents:

**Ready to Vote?**



FACULTY  
LEADERSHIP  
SEMINAR  
SERIES

December 3, 2014  
UC Santa Cruz

## Program

Introduction

Scenario

Q&A with Characters and Audience

Facilitated Discussion

Two Years Later: What Happened?

Summary

## Scenario

### Ready to Vote?

Written and Directed by Emily Roxworthy, PhD

Research Assistance by Heather Ramey, PhD

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As the scene opens, Blair and Polloa have a brief conversation as they wait for their colleagues to arrive for a merit review committee in the Computer Science Department.



### **Polloa** (played by Toby Onwumere)

An associate professor whose initial salary was partially funded by the President's Post-doctoral Fellowship Program hiring incentive.



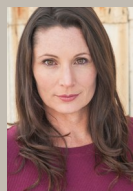
### **Glen** (played by Jason Dorwart)

A senior professor in his third year as chair of the department.



### **Kyle** (played by Bryan White)

A full professor and one of the most prominent scholars in the department.



### **Judy** (played by Heather Ramey)

A senior professor who has been the only woman in her department for all but one of her 20 years at the university.

### **Blair** (played by faculty volunteer)

A faculty member of color who was heavily recruited out of graduate school.

### **Bill** (played by faculty volunteer)

A senior professor.

## Useful Terms

**Campus Climate:** “Behaviors within a workplace or learning environment, ranging from subtle to cumulative to dramatic, that can influence whether an individual feels personally safe, listened to, valued, and treated fairly and with respect.” (*Campus Climate Network Group, University of Wisconsin, 2002*)

“The atmosphere or ambience of an organization as perceived by its members. An organization’s climate is reflected in its structures, policies and practices; the demographics of its membership; the attitudes and values of its members and leaders; and the quality of personal interactions.” (*Committee on Women in the University’s Work Group on Climate, University of Wisconsin, 2002*)

“The current attitudes, behaviors and standards of faculty, staff, administrators and students concerning the level of respect for individual needs, abilities and potential.” (*University of California Climate Survey, 2013*)

**Implicit Bias:** “An implicit bias is a positive or negative mental attitude towards a person, thing, or group that a person holds at an unconscious level. In contrast, an explicit bias is an attitude that somebody is consciously aware of having. Research has found that our implicit and explicit biases often diverge. For example, a person may consciously express a neutral or positive opinion about a social group that they unconsciously hold a negative opinion about.” (*Stanford School of Medicine, Office of Faculty Development and Diversity*)

**Microaggressions:** “The everyday verbal, nonverbal, and environmental sights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group membership.” (From [Diversity in the Classroom](#), UCLA Diversity & Faculty Development, 2014)

## Impact Model

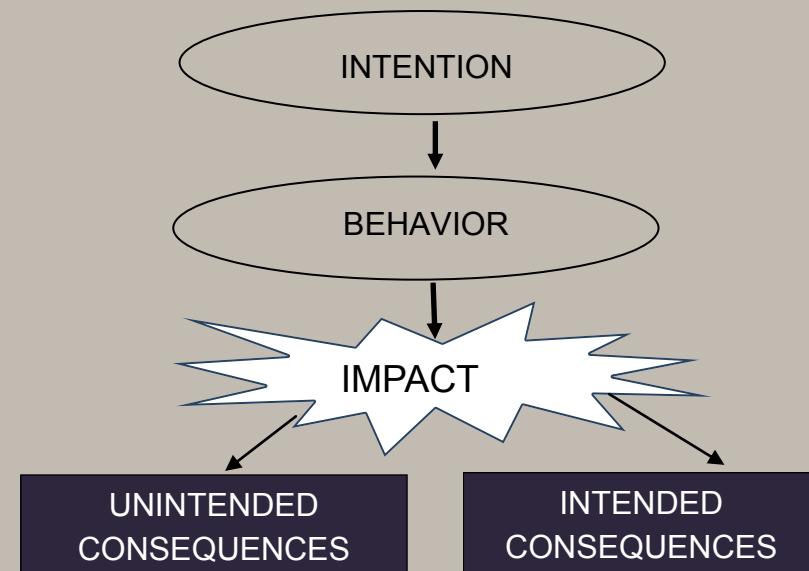
When we do or say something, there is always an impact. Many times, we assume the behavior has the intended consequence, e.g., we expect the result. Sometimes, however, there is an unintended consequence.

When it is negative, for example, someone was hurt or offended by our action, we may respond to that person based on our intention, e.g., “I didn’t mean it” or “I didn’t intend for this to happen.” It is natural. This might make us feel better because we’ve communicated our intent, but it usually does nothing for the recipient of our action who felt its impact.

Rather than focusing on our intent, if we focus on the action and acknowledge the “negative” impact on the person, saying, for example, “I know this bothered you and I won’t do it again” or “I apologize for doing this,” we take responsibility for the action and deal directly with the issue.

In as diverse an academic environment as the University of California, we cannot assume to know everything about what is appropriate for every culture. If we keep in mind that “we do not know what we do not know” and that sometimes our actions may inadvertently cause people pain, we can acknowledge that pain and take the opportunity to learn from our experiences.

### IMPACT MODEL



## Meet the Actors

**Toby Onwumere** is entering his final year at UCSD's Graduate Acting Program. Regional Theatre: *Raisin in the Sun*, *Guadalupe*, *The Tempest* (Chautauqua Theatre Festival), *Henry V*, *Taming of the Shrew* (Shakespeare Santa Cruz), *Fool for Love* (Ubuntu Theatre Project), *Two Gentlemen of Verona* (Backroom Shakespeare Project), *King Lear*, *A Midsummer Night's Dream* (Great River Shakespeare Festival). UCSD: *A Doll House*, *In the Red and Brown Water*, *Little Children Dream of God*, *Drums in the Night*, *Tonight We Improvise*. BFA: University of Evansville.

**Jason Dorwart** is a third-year PhD student at UC San Diego, researching performances by and about disabled actors. Previously, he was a regular acting company member of Denver's Phamaly Theatre Company. Recent credits include *Gimplecapped!* (Hollywood Fringe), *Battlecruiser Aristotle* (WNPF 2014), and *Hedda'ing* (WoW Festival). He has done applied theatre work with Freedom Service Dogs, Imagine! Out & About Camp for adults with developmental disabilities, and in the documentary film *Mother: Caring for 7 Billion*.

**Bryan White** is a PhD student at UCSD whose research interests include violence and nationalism in contemporary Irish drama. His one-person play, *Freddy and Me*, premiered at the San Francisco Playhouse in 2010. He is currently performing in the United States premiere of Disney's *The Hunchback of Notre Dame* at the La Jolla Playhouse.

**Heather Ramey** recently completed her PhD at UC San Diego. She is an artist/scholar who holds an MA from Cal State, Northridge in Theater, a B.F.A. in Acting from NYU, and trained in Meisner technique for four years at Playhouse West. Her academic interests include space/time theory, site-specific theater, festivals, performing objects, East/West comparative studies, and the intersections between performance and ecology. UC San Diego acting credits: *Battlecruiser Aristotle* (WNPF 2014); *The Rest is Silence*, *The Storm*, *The House of Bernarda Alba* (UC San Diego). Other select credits: *Missionaries* (BAM), *Doonesbury Flashbacks* (La Mama Theatre Annex), *The Emperor's New Clothes* (Playwrights Horizons), *Fiddler on the Roof*, *1776*, *Look Homeward Angel*, *Mountain Days: The John Muir Musical* (Willows Theater), *Angels We Have Heard on High*, *The Exonerated* (Playhouse West). Her dissertation project is titled *Performing Black Rock City: Theatre of Affect and Burning Man*. She is the Associate Artistic Director of the Ubuntu Theater Project.