TRUST

Second Acts in Young Lives

A TEACHING GUIDE
and
COMMUNITY SCREENING KIT



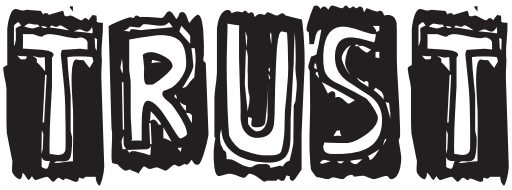
LOCAL RAPE/SEXUAL ASSAULT CRISIS CENTER

Hotline: _____

Website: _____

Address: _____

NATIONAL SEXUAL ASSAULT HOTLINE **1.800.656.HOPE (4673)**



A TEACHING GUIDE
and
COMMUNITY SCREENING KIT

FUNDED BY:

The Columbia Foundation
The National Endowment for the Arts
Latino Public Broadcasting
Bay Area Video Coalition MediaMaker Fellowship

© 2013 Kelly+Yamamoto Productions. All rights reserved. Limited duplication rights given for educational purposes.

Table of Contents

PROLOGUE: GETTING TO KNOW *TRUST* 5

Introduction 6
How to Use the Film and Teaching Guide 7
A Note from the Filmmakers 8
How to Screen *TRUST* 9
Tips & Notes 13
Common Questions & Concerns 14

SCENE ONE: CLASSROOM LESSONS 19

Warm-Up Activities 22
Lesson 1 **Sexual Abuse of Children and Youth**—Designing a Poster 24
Lesson 2 **Identity**—Making Recipes 31
Lesson 3 **Trust**—Trust Storytelling Montage 36
Lesson 4 **Witnesses and Allies**—Monologues 42
Lesson 5 **Power**—Group Sculpture 47
Lesson 6 **Hidden Cargo/Immigration**—Writing an Audio Feature 52
Lesson 7 **Resilience**—Resilience Poetry 60
Trust Activities and Additional Teaching Units 66

SCENE TWO: COMMUNITY SCREENINGS 71

SCENE THREE: SUPPORTING MATERIALS 75

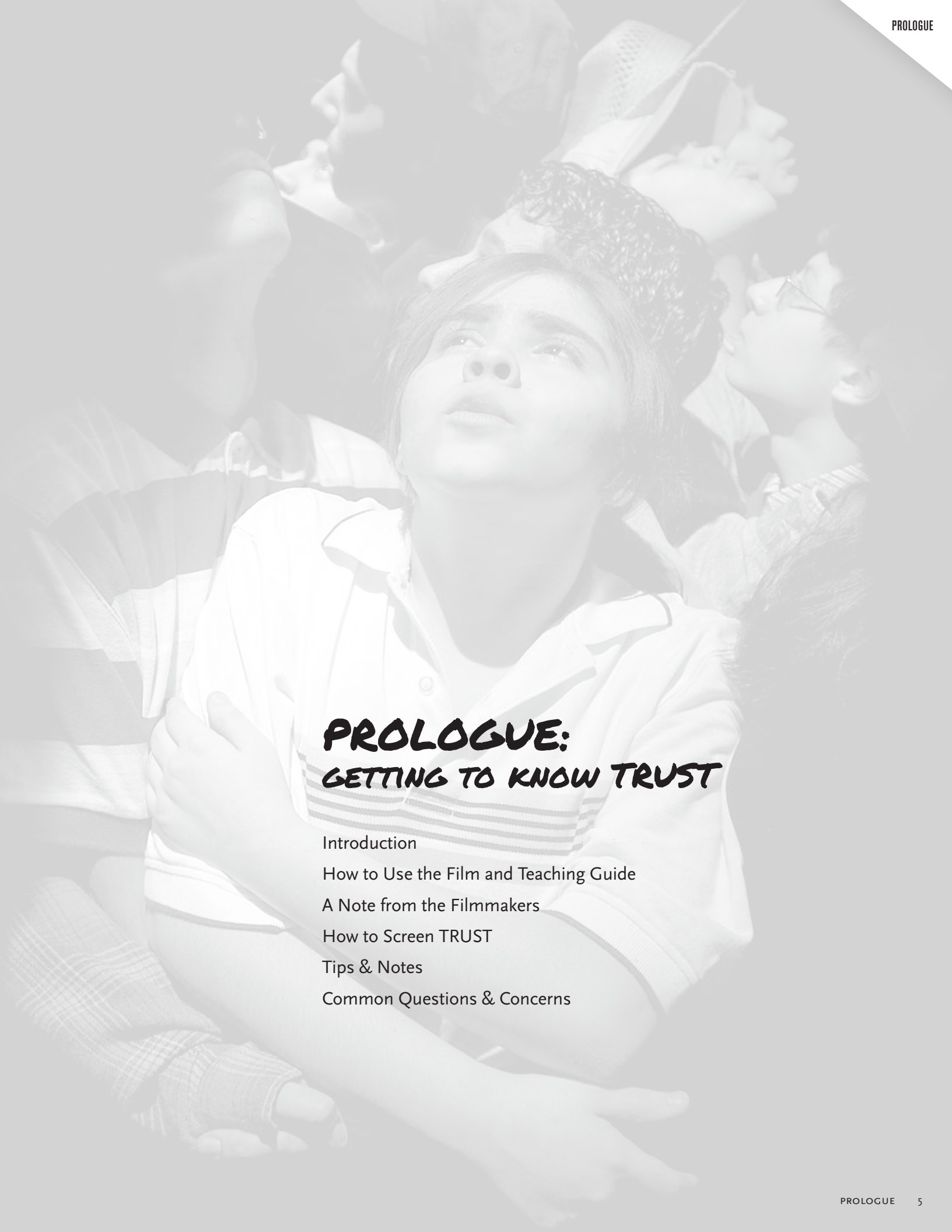
Group Agreements 76
Handouts for Teachers and Facilitators 77
The Faces of *TRUST* 77
TRUST Workshop Evaluation 78
Sample Letter to Family 79
Lights! Camera! Action Steps! 81
Handouts for Youth 82
Speak Up and Be Heard! 82
TRUST Action Plan 82

SCENE FOUR: GOING FURTHER WITH *TRUST* 83

What Is Child Sexual Abuse? 84
Now That I Know, What Do I Do? 87
Resources 89

REFERENCES 92
NOTES 94
CREDITS 96
ACKNOWLEDGMENTS ..... INSIDE BACK COVER

More information and resources are available online: **www.trustdocumentary.org**
Purchase copies of *TRUST* from New Day Films: **www.newday.com/films/trustsecondactsinyounglives.html**



PROLOGUE:
GETTING TO KNOW TRUST

Introduction
How to Use the Film and Teaching Guide
A Note from the Filmmakers
How to Screen TRUST
Tips & Notes
Common Questions & Concerns

Introduction



The documentary *TRUST: Second Acts in Young Lives* begins in a small neighborhood theater where a group of teenage actors receives a standing ovation. They are glowing. A long journey has brought them to this moment. With the applause, there are tears, smiles, and feelings of pride and accomplishment.

The journey they celebrate began eight months earlier when one member of the ensemble, 18-year-old Marlín, told her story to a circle of her peers. It is a traumatic account. Marlín endured rape as young girl, survived a harsh and difficult journey from Honduras to the United States, suffered further abuse at the hands of her own brother, fell into substance addiction, and finally began a process of recovery. The theater company, Albany Park Theater Project (APTP), then used her story to create a play, *Remember Me Like This,* which ran for seven straight weeks to a full house. The process of creating the play is the subject of the film *TRUST: Second Acts in Young Lives*. The teens in *TRUST* talk about how important the story is to them and how dedicated they are to it, even while many do not tell their friends or family about their roles in the play.

Child sexual abuse (CSA), one of the three central storylines in *TRUST*, remains a taboo topic absent from the curricula that most schools and out-of-school-time programs offer their youth. Understandably, CSA is a difficult issue to raise with teens when most adults are uncomfortable discussing it. *TRUST* offers an opportunity for raising awareness and broadening the discussion through the authentic voices of young people themselves. Interviews with company members capture their experiences as they work through and develop Marlín's story for the stage. *TRUST* calls on young viewers to see themselves through a lens that values their lived experiences and their incredible capacity for survival.

Certainly the themes in *TRUST* are serious and can open up students, and their teachers, to strong feelings and emotions. This is not easy. It takes courage, creativity, and patience. It also takes a deep belief in the capacity of youth and a willingness to raise issues for which there are no clear answers. We believe that it is imperative for adults to create safe spaces for youth to explore the difficult issues in their lives. For many students, school is the only place to have these conversations. When introducing issues like sexual trauma, immigration, and suicide, you can prepare yourself and your students over time by building community in the classroom and by identifying and discussing coping skills and resources. At its best, education asks everyone in the room to be both teacher and learner. This guide is designed to support you in those roles, and leaves room for you to weave in your own strategies as well.

In cultural policy analyst Nick Rabkin's words, "Perhaps one of the most astonishing things about *TRUST* is how a group of kids, some barely teens, managed to deal with two intensely disturbing themes in American life and make something from them that was so solid and mature. That's testimony to their resilience."

> "There is a point in your life when you see open doors, and this is one of them. I mean, I'm doing what I like. I like doing theater. I like music and l like dancing. That's what I want to do."
>
> —Marlín, age 18, in TRUST

How to Use the Film and Teaching Guide

The lessons in this guide are primarily designed for high school–age students, to be used independently or as part of a larger unit in a health, English, social studies, psychology, or theater curriculum. They can also be used in community organizations, juvenile detention centers, after-school programs, arts programs, religious institutions, or recovery programs, or at a college or university. In a standard school or after-school classroom, we recommend the 57-minute version, screened in its entirety or in two segments, following the example on page 11. In a setting with adults or with both youth and adults, we recommend the theatrical 78-minute version.

Included in this guide is a detailed outline for how to screen the film, common questions and concerns, and seven arts-based lessons with handouts and links to supporting material. Additional handouts and resources are included in "Scene Three: Supporting Materials."

All the lessons are connected by a thread of creativity, asking students to respond to very complicated, challenging issues through an artistic lens. As APTP demonstrates, the arts offer students a way to see things differently, to visualize possibility, and therefore to see new pathways to action in their own lives.

The lessons were developed with input from a national advisory committee of experts from the fields of child sexual abuse/sexual assault, somatic therapy, youth performance and theater, immigration, and arts education. Teachers in California and Massachusetts piloted the lessons and provided invaluable feedback.

"I go back to the day that we heard the story. And I use the emotions to show you . . . how I felt. I try to put it into my body and into my voice. And I try to put it into everything I do so that you can feel the way that I felt, because it's important to me. The story's really important to all of us."

—Stephany, age 14, in TRUST



A Note from the Filmmakers

In 2004, Kenji Yamamoto and I began making a documentary about Chicago's acclaimed Albany Park Theater Project (APTP). Located in one of America's most diverse communities, APTP is a neighborhood teen theater company dedicated to helping young people reimagine their real-life experiences onstage. In choosing to make a documentary about APTP, we hoped to capture how creating theater transformed company members' lives. Kenji and I are married, and working together as artists has brought us happiness and satisfaction.

As is the case with many creative projects, making *TRUST* took longer than planned, in part because it took four years to find the right story for our film. In August 2008, Marlín, a young woman from Honduras, sat in APTP's sacred storytelling circle and told her real-life story to the ensemble. APTP decided to create a play based on it. We knew that if we filmed APTP in the months they spent as they made that play, we would capture APTP's process of transformation, empowerment, and community building. Our documentary, *TRUST: Second Acts in Young Lives*, tells the story of how, through theater, Marlín reclaims power over her life story. The film is also the story of Marlín earning and retaining company members' trust and of the company members giving their trust and creative talents to the play, proving themselves worthy of Marlín's trust in them. Through those actions, they coalesce as a community.

Finding the story is always part of the challenge in making a documentary. With *TRUST*, we learned anew how much patience, instinct, and sheer crazy determination finding the story demands. Our intimate access to APTP showed us the details of building empowerment among the powerless; it showed us that the face of America's future is immigrants and children of immigrants, and that resilience takes many forms.

Since October 2010, when *TRUST* premiered, it has screened in film festivals, conferences, and communities and been broadcast on public television's *America ReFramed* series. We've been pleased by the intensity and range of audiences' response. Watching the film, people are often deeply moved—sometimes to the point of utter silence. One group of high schoolers in Allentown, Pennsylvania, told me they were usually a boisterous audience, giving standing ovations to everything they liked, but after seeing *TRUST*, no one said a word. One young man said that he was feeling and thinking about so many things, he thought anything other than silence would cheapen the experience.

TRUST is not about one thing; it is about many things. Woven through *TRUST* are three main themes: the transformative power of art, the realities of life for young immigrants and children of immigrants, and the trauma of child sexual abuse. Like the legs of a three-legged stool, these themes are not prioritized. We encourage you to resist that prioritizing, to embrace the complexity. I also ask you to reflect upon the profound effect that arts education can have on crossing boundaries of all kinds.

Please share your experiences screening *TRUST* in your classroom, your after-school program, your community. www.trustdocumentary.org/reactions/.



Nancy Kelly
Writer/Director/Producer



Kenji Yamamoto
Editor/Producer

How to Screen TRUST

Below is an outline for screening *TRUST* and following it with a general discussion. We suggest screening *TRUST* with a group you already know well, and preparing them ahead of time. In our experience, it is critical to leave at least 15 minutes for a facilitated general discussion after screening the film. After the discussion, use any of the seven lessons in this guide to continue exploration into the *TRUST* themes.

ESSENTIAL ELEMENTS FOR PRESENTING *TRUST* TO A GROUP OF YOUTH

1. Prepare yourself. Preview the film and review the guide.
2. Prepare the group.
3. Introduce the film *TRUST*.
4. Screen the film *TRUST*.
5. Lead a brief movement or writing activity.
6. Lead a post-screening discussion.

IN MORE DETAIL

1. **Prepare yourself. Preview the film and review the guide.**

   Watch the entire film, notice your own response to it, and plan your activities ahead of time. We recommend co-facilitating the discussion, preferably with a trusted school counselor or advocate for survivors of trauma and/or sexual assault.

2. **Prepare the group.**

   We recommend preparing students a week or more in advance to manage the emotional content of the film. Let students know you will be presenting a unit that deals with trauma, and help them to identify healthy coping strategies for managing emotionally charged issues. The more prepared your students are, the more success you will have with the discussion and the lessons.

   Then, on the day of the screening, do a brief activity to warm them up to the concepts in *TRUST*. For example, if you will be doing the Identity lesson (p. 31), ask students to think about the importance of food in their lives and how food connects to their family and culture. If you are doing the Power lesson (p. 47), have students brainstorm or draw about the concepts of "powerful" and "powerless."

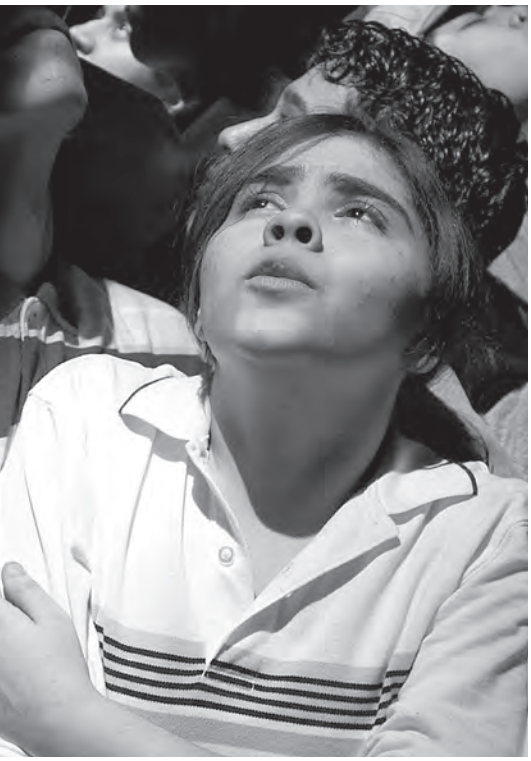
> "I told the kids, 'This is a sensitive issue. It's about sexual abuse. You might feel uncomfortable. If you do, give me a signal and we can go out into the hallway.'"
>
> —Karen McCarthy, High School Teacher, Boston, Massachusetts

3. **Introduce the film *TRUST*.**

   - Introduce the main themes, and let students know why you are watching the film, how it fits in with your curriculum or program goals. Using your own words, convey the following: *The documentary film you are about to see contains themes that are difficult for many of us to think about.* TRUST *is the true story of 18-year-old Marlín, from Honduras, who survives sexual abuse, immigration to the United States, and substance abuse. Most of the story takes place at APTP, the Albany Park Theater Project in Chicago. APTP is an after-school theater program that makes plays out of people's real-life stories. This is a documentary—the kids in the film are not actors. They are going about their regular lives, and the filmmakers have captured their story and turned it into a film. Marlín's story has difficult themes but nothing graphic. The focus is on how the other youth turn her story into a play.*

   - Give students a role as active, critical viewers of the film. You can say to students, *Watch the film critically. Listen to the themes and the story as if you are going to turn the ideas in it into something meaningful. Listen as a potter or a poet or a builder getting ready to shape your material.* Taking notes on themes while watching can facilitate this process.

   - Consider allowing students to opt out or leave the room. If a student does want to leave, be sure there is a safe place to send him or her and follow up later. Students who opt out can still be engaged by doing one of the writing prompts on page 67 or by expanding on the prescreening activity. If students cannot leave the room, you can let them doodle, write, or draw while the film is playing. See page 15 for more information on common student responses.



"In my class, I explained the APTP context, named the key issues, and defined terms like sexual abuse and rape. Students were engaged and ready to go. I chose not to have an opt-out option."

—Lauren Stower, High School Teacher, Hayward, California

4. **Screen the film *TRUST: Second Acts in Young Lives* (educational version is 57 min., theatrical version is 78 min.).**
   - Screen *TRUST* all the way through, followed by a discussion, or screen it over two class periods with discussion at the end.
   - Suggested break points for the 57-minute version: On the first day, screen the first 25 minutes to the end of Maggie's story. On the second day, pick up at the First Rehearsal scene (beginning of DVD Chapter 5) and screen the last 32 minutes.
   - Let the credits run all the way through before turning on the lights. Your audience may need a few minutes to collect themselves. Try to limit distractions, and have tissues and water available.

5. **Lead a brief movement or writing activity.**
   - Take a minute to allow the group to stretch, freewrite, or draw, to give them a chance to connect their emotional and physical selves before moving on to the discussion. Everyone in your group may not feel comfortable participating in a discussion; a silent writing or drawing activity gives each one a chance to express what s/he is feeling after viewing *TRUST*.

6. **Lead post-screening discussion.**
   - Set a safe environment. Refocus the group and remind students of the Group Agreements (p. 76) you have set in your classroom. In your own words you can say: *Discussing a film like* TRUST *and the issues in it can be very personal. It's important that people feel safe in our discussion, which is why we have our Group Agreements. All questions and comments are welcome as long as they are respectful of others. Finally, if anyone mentions something that is happening now, a situation where you know of someone being hurt or hurting others, we will take whatever steps we need to, to get the person help. If it is something I need to report to others, I will talk with you about how best to do that.* For more on mandated reporting, see page 88.
   - The discussion can be completely open or based on specific themes. Some teachers prefer splitting the group by gender if there are two teachers to facilitate discussion.

Ideas for discussion starters.

You may want to use the following questions to get a discussion going in your class or group. Allow for moments of silence as students collect their thoughts.

Opening questions:

- Why do you think the film was called "TRUST"?
- Why do you think the filmmakers decided to produce this film?
- Where is Marlín from? Where does the story take place?
- What do you think is the most important thing about the film? What matters to you the most?

- What was the hardest thing to watch? What was the coolest thing?
- *TRUST* raises some difficult issues. What are healthy strategies for coping with the painful feelings that youth experience?
- Would you recommend this film to others? To whom and why?
- If we followed up on some of the themes from *TRUST*, which ones would you like to discuss further?

Questions for going deeper. These questions depend on a higher level of safety and trust in the group:

- What did you think about the scenes where Marlín was telling her story to the company? How was she able to do that?
- How do you think the kids felt when they first heard her story? Are any of you feeling that way now? (If students are feeling helpless or disempowered, remind them that you will be doing a lesson to follow up on *TRUST*, and check in later with anyone who appears distressed.)
- Raise your hand if any of these feelings came up for you: sadness, pain, fear, joy, excitement, anger, confusion, relief. Take a moment to notice where you feel these emotions in your body.
- What is the importance of telling your story in a safe place?
- How common do you think sexual assault is among children? Do you think Marlín's story is unique?
- What does Marlín's story say about girls? About immigration? How does this documentary connect to what you already know about those things?

7. **Close the discussion.** Take a few minutes to close the discussion, especially if you are not using one of the lessons suggested in this guide.
   - Ask students to complete an Action Plan (p. 82) or a *TRUST* evaluation (p. 78).
   - Let students know that if they want to write a letter to Marlín or anyone else from the film, they can send it to info@trustdocumentary.org.
   - Going around the group, ask each person to share one word representing what is on his/her mind. Encourage everyone to participate.
   - Offer handouts with resources and support for survivors of sexual assault or trauma.
   - Include a closing exercise, like the lighting of a candle or a moment of silence to honor those who have suffered violence or abuse.
   - After the day you show the film, find ways to refer back to the *TRUST* themes, particularly child sexual abuse, so that they are not silenced and can live in the broader reality of how you interact with your students.

Tips + Notes

Creating a classroom community: Experienced educators who teach youth about child sexual abuse and trauma tell us that building a classroom community based on trust is at the core of successfully addressing these and other difficult issues. Along with students, develop ground rules for communication (p. 76) as early as possible in the school year. Post the rules, and refer to them whenever an issue arises.

In facilitating a discussion, consider your particular group of students. Do you have more young women or young men in your class? Is your class predominantly students of color or predominantly white? Are there a significant number of immigrant students? Teen parents? Are there likely to be students managing issues of trauma, drug/alcohol abuse, or unstable housing? Think ahead about what kinds of issues might arise in your classroom and what kind of support or information your students might need.

Listening to or even anticipating the painful stories and responses of young people can be difficult. As teachers and often parents ourselves, we can feel that we do not have the time, patience, or resources to help young people cope with so much. Yet we are responsible for supporting their well-being as well as our own. Our advantage is that we care deeply about the youth in our classrooms, and, as adults, we want to take a stand on the side of youth. We have access to and can help teens access resources, information, and support. In addition, young people like Marlín can be inspiring examples to each other and to us as adults, making the solutions more visible for all of us. Of course there is no quick fix for preventing or recovering from trauma, yet we can make a difference and can improve the quality of our responses to the violence that we already know exists all around us.

Adapted from *Reading, Writing and Rising Up: Teaching About Social Justice and the Power of the Written Word,* by Linda Christensen, and *Helping Teens Stop Violence, Build Community and Stand for Justice,* by Allan Creighton and Paul Kivel.



Common Questions + Concerns

What are the positive benefits of screening *TRUST*?

- Young viewers of *TRUST* have an opportunity to explore more deeply, and creatively, very real and serious issues that are likely already present in their lives. In our screenings, teens are extremely positive about the value of seeing the film. Over 90% of students surveyed found the screening, discussion, and activities worthwhile.
- In surveys, students reported learning "to change my way of thinking," "to always respect girls," "that everyone should be treated equally for who they are," "that it's OK to tell your story so people can hear your voices," and that "your past doesn't define you."
- Teachers report other benefits as well:
    - Interest in the role of theater as a vehicle of expression and personal reflection.
    - Increased awareness of the multifaceted perspectives of "trust."
    - Appreciation of the role of resilience and perseverance to overcome past struggles.
    - Increased empathy.

Is my class ready to watch *TRUST*?

- We suggest that you show *TRUST* to a group that has already established a baseline of safety and respect. Do students respect each other's different opinions in class? Are students able to trust that group discussions are confidential? Can they safely take risks with each other?
- If you are not sure, or want to do more to prepare students, you can strengthen your classroom community before screening *TRUST* using the Warm-Ups and lessons like Identity (p. 31) and Power (p. 47). See "Scene Three: Supporting Materials" for further resources.

What is child sexual abuse?

- Child sexual abuse (CSA) is the sexual use of a child by someone with more power. All sexual activity between an adult and a child is sexual abuse. Sexual activity between children can also be sexual abuse. A full definition can be found on page 84, or at www.stopitnow.org. The Centers for Disease Control estimates that at least 300,000 children are sexually abused each year in the United States. Child sexual abuse is a broad, deeply rooted, cross-cultural, cross-economic epidemic, a problem found in every community (Murphy 2002).

What is the Albany Park Theater Project (APTP)?

- APTP is a multiethnic youth theater ensemble that inspires people to envision a more just and beautiful world. APTP creates original theater that shares the real-life stories of urban teens, immigrants, and working-class Americans. For more information, visit www.aptpchicago.org.

What are some typical responses of students watching *TRUST*?



- Students may have a range of emotional and physical responses, especially if they are survivors of trauma. They may laugh or cry, or become anxious or restless, aggressive or angry, or distant and "checked out." They may feel simultaneous positive and negative feelings. While laughter may seem inappropriate, it can also be a release of emotional discomfort and trauma. All these responses are normal.

- Teachers have also reported that because *TRUST* is a story about painful experiences, students might be reminded of their own similar feelings from whatever causes pain in their lives. Because of this, we suggest reviewing coping strategies with students at least a week ahead of the *TRUST* screening. In the discussion, you can also acknowledge the daily battles that youth fight and remind them of healthy ways of coping with their emotions.

- Responses may also differ depending on the particular students in your class. Race, culture, immigration status—all these influence the kinds of questions and concerns youth will have and how they might be affected by the issues in *TRUST*. Know your students, be open to them, and be prepared to offer whatever resources or support they may need.

What if students discount or deny the seriousness of Marlín's abuse?

- Denial can come from different places. One response to trauma is to deny the seriousness of abuse. For others, there may be a real misunderstanding or lack of empathy.

  Many of us are taught that a person should "just get over it" when something painful occurs. This strategy, however, doesn't work for the vast majority of survivors, not only of sexual assault but of all kinds of trauma—think of soldiers returning from war zones, for instance. If students express these feelings in a discussion, acknowledge them. You can say, *Yes! That is what many people might be thinking, right? Thank you for bringing that opinion into the discussion. Sometimes survivors try to use that strategy themselves—then they wonder "Why is this still bothering me? Why can't I just get over it?" The problem is, it doesn't work.* Remind students about Marlín's nightmares, and about how she tried using drugs, alcohol, and cutting to cover up the painful feelings, but they didn't go away. We know now, after decades of hearing from trauma survivors, that people need healthy ways of expressing their pain and that it takes time and attention for those feelings to diminish.

What if students/viewers suggest that something in Marlín's background caused her abuse?

- The specific conditions leading to Marlín's abuse are important to consider. However, be clear with students that children of all income levels and from all backgrounds are equally targeted for sexual abuse. The statistics on sexual abuse are very similar across the board, with a common thread of silencing and disempowering children. It is very important to guard against stigmas and stereotypes as you engage in discussions with your students.
- The systems in place around Marlín—the church, national governments, schools—did not protect her and failed to offer support, advocacy, or a place of refuge. Students may want to discuss how things could have been different for Marlín if the adults around her had acted on her behalf.
- Marlín's family situation is worth exploration on its own merit. Marlín is part of a recent wave of children and families migrating to the United States since the mid-1990s looking for a way out of poverty. Much of this migration is driven by the lure of good jobs but often leads to outright exploitation and near-slavery conditions imposed by United States corporations. Paired with the pull of work is also the push of poverty in Mexico and Central America, driven in part by the actions of United States corporations protected by United States trade policies (Gonzales 2011). Investigation into the complex roots of the recent history of migration to the United States has not received enough attention, while anti-immigrant policies, activities, and hate crimes have flourished (Southern Poverty Law Center).

What if students have their own histories of trauma? What if they approach me after the film and want to tell me stories of abuse?

- In a general audience, it is likely that someone in the group will have an experience of sexual abuse or other trauma, though they may not share these experiences directly. We advise preparing students ahead of time by discussing and identifying healthy coping skills so they can ready themselves for the issues in *TRUST*. Preparation can lessen the impact of viewers being surprised or "triggered" by hearing about trauma.

  "Triggering" is having feelings, memories, or physical sensations associated with a traumatic experience. Common responses include dissociation (when you feel like you leave your body), aggression, crying, laughing, or shutting down. All these responses are normal. Pay attention to any particular needs your students may have, and find appropriate resources and supports to help them.

- If a student discloses to you an experience of sexual assault, tell the student that **what happened was not their fault**. Listen to, value, and honor their story. Your body language and tone matter. You can say, *Thank you for telling me. That must have been very difficult to do.* Then talk with the student about what to do next. If s/he needs help right away, contact your local rape crisis center or the National Sexual Assault Hotline at 1.800.656.4673. If you are mandated to report the situation, talk with the student about what that means. If you can, talk with a school counselor or go together with the student. See page 88 for more on reporting abuse. Offer resources and help the student connect with them. After the conversation, check in with a mental health counselor or rape crisis counselor yourself, and take additional steps as necessary.
- Many survivors of abuse experience triple feelings of shame, secrecy, and stigma. Be careful not to reinforce any of those in your response. The survivor is not responsible for the abuse and should not be stigmatized or treated differently for telling his/her story.

I'm worried about my students. I know they face issues of abuse and trauma. I'm concerned about opening them up to painful feelings.

- Your concern demonstrates empathy for your students, which is essential in facilitating conversations about personal and cultural violence. It is likely that seeing the film will make students uncomfortable and may raise painful feelings. It does take courage for a teacher to open up a space for these emotions to be recognized. Therefore, be intentional about how you screen *TRUST*, and offer time for preparation and processing before, during, and after the screening. Using one or more of the lessons in this guide will give students even more opportunity to work through their feelings. We know from past screenings that, overall, youth report feeling stronger, wiser, and encouraged by watching *TRUST*.

What if I have my own history of trauma or sexual violence?

- Preview the film before showing it to students, have your lesson well prepared, and consider team-teaching the lesson(s) if you have concerns about your own reaction. Take care of yourself.
- If you are comfortable and it is allowable in your school or group, consider sharing aspects of your own story. Simply stating the fact that you are a survivor yourself can reduce stigma and offer hope to your students.





I work with middle school students. Are they too young to handle this material?

- This guide is primarily designed for high school students. However, many of the students featured in the documentary are of middle school age. The average age of reported first abuse is under 10 for both boys and girls (Darkness to Light 2012), and we believe this material can be appropriately discussed with middle school youth with the right facilitation. You know your own students best. Think through what their responses may be, get support from colleagues, and know how you will address their needs.

Do I need permission to show a film depicting the themes in *TRUST*?

- Check your own school's protocol for questions regarding permission. Regardless, it is a good idea to inform your principal and others in your school or organization of your intention to show *TRUST*. There may be opportunities to connect with material in other classes or interest in a school-wide unit sparked by *TRUST*. If you would like to inform parents, there is a sample letter to families in English and Spanish on pages 79 and 80.

Are these kinds of stories about violence and abuse damaging for teens?

- Youth are inundated with images and experiences of violence, and we know this has some impact. Millions of children annually are witness to or subjected to some kind of violence in their own homes each year, often without any follow-up conversation or help. Most teens are quite familiar with, and concerned about, painful stories and life events, and hunger for ways to express their feelings about them. *TRUST* offers an opportunity to consider a very common reality for young people. Author Sherman Alexie responds to this concern here: blogs.wsj.com/speakeasy/2011/06/09/why-the-best-kids-books-are-written-in-blood/.

I understand it's important for the whole community to be aware of and concerned about child sexual abuse. How can families be engaged in a discussion about the themes in *TRUST*?

- Finding ways to engage families is an excellent way to start a community dialogue. To do this, consult with local community groups that provide counseling, support groups, and emergency services for families in crisis. Have local survivors who are trained to share their experiences connect the story to the local community. It is a brave act to bring families, parents, and guardians into the discussion, and it may help to prevent, stop, or heal CSA in your community.

TRUST *has been screened successfully in dozens of theaters, classrooms, and community organizations around the country. It has been broadcast on public television's* America ReFramed *series. Use the* TRUST *website, www.trustdocumentary.org/reactions/, to hear directly from others about their experiences and to post your own.*



SCENE ONE:
Classroom Lessons

Warm-Up Activities

Lesson 1 **Sexual Abuse of Children and Youth**—Designing a Poster

Lesson 2 **Identity**—Making Recipes

Lesson 3 **Trust**—Trust Storytelling Montage

Lesson 4 **Witnesses and Allies**—Monologues

Lesson 5 **Power**—Group Sculpture

Lesson 6 **Hidden Cargo/Immigration**—Writing an Audio Feature

Lesson 7 **Resilience**—Resilience Poetry

Trust Activities and Additional Teaching Units

Classroom Lessons

The following lessons can be used in a classroom or workshop setting. Each includes an overview of the theme, followed by objectives, materials, and a suggested procedure. We strongly advise screening *TRUST* following the outline on page 9 before jumping into the lessons, making sure there is a general group discussion directly following the screening. With such emotional content, students need time to process the material in a measured way. As well, please review the Common Questions and Concerns on page 14 as you prepare to deliver the lessons here. The modules listed in lessons 1, 2, and 6 are included on the DVD. In "Scene Three: Supporting Materials," you will find additional lesson ideas and resources, and handouts for teachers, students, and general audiences. There is also a "Faces of *TRUST*" guide to the characters in the film on page 77.

In creating this guide, we are inspired by the work of APTP and similar community theater programs around the country, which have been instrumental in creating a second home for youth, especially those on the margins, and which have helped young people carve pathways to their futures. We encourage you to find ways to take some of this magic into your classrooms. If you find that you want to do more theater with your group, resources are listed on page 91 and at www.trustdocumentary.org/transformative-power-of-art/.

Deciding on Lessons

Lesson(s) can be integrated into other themes in your curriculum or they can stand alone. Decide in advance which lesson(s) will work best, or listen closely to the discussion after the film and select the theme(s) with input from your students. All of the lessons include an option for a standard 50-minute class. Most will take twice that time if all the warm-up and closing elements are included. We recommend allowing enough time for students to process the emotional complexity of these issues. Some of the lessons, such as those with audio or video media, involve many sessions to complete fully and may require additional background knowledge on the part of the teacher. We offer step-by-step instructions and ready-to-print handouts for most lessons. We also encourage your own creative use of these ideas—the steps do not need to be followed to the letter in order to be effective. Please share your experience with us on the *TRUST* website, www.trustdocumentary.org.

Lesson Theory

Arts education. All the *TRUST* lessons employ arts-education techniques to engage students. We believe that creative approaches to learning can be used in any kind of classroom setting and can offer students new ways of thinking, new eyes, to consider challenging topics. These approaches will be foreign to some educators and very familiar to others. If you are used to teaching in a traditional manner, the lesson designs may feel awkward or overly informal at first. The direction the group is taking may be blurry at times. You can provide the ongoing structure, the "container," to allow for freedom of movement and expression, to "hold" students as they take risks. We encourage you to prepare as much as possible and then trust yourself and your students.

> "As you're listening, listen to the story as an artist . . . as somebody who is possibly going to be making a play out of this story. That's how I encourage you to listen to it."
>
> —David Feiner, Producing Artistic Director, APTP, in *TRUST*

Classroom community. Developing a strong classroom community provides a foundation for discussing complicated, emotional issues like abuse, trauma, and immigration. The lessons include ways to strengthen the relationships in your classroom, especially when used in combination with warm-ups and debriefs to engage students at the outset and identify the learning along the way.

Recent brain research also tells us that adolescents commonly understand the world through an emotional lens, and that learning and memory are strengthened when approached in an emotional context. Teens learn better when they are learning through emotion (Perry 2012). The lessons bring students from a place of feeling to a focus on developing their creativity and imagination, then finally to developing their speaking, writing, and thinking skills.

PACING

Consider the rhythm and pacing of your *TRUST* curriculum plan: how can you balance the light and the heavy? The group discussion and activities will likely raise difficult and often painful feelings. Can you balance these with lighter activities and exercises? Think ahead about pacing the screening of the film, discussion, and activities. Let students know what is coming up, and include one or more prescreening activities to get students prepared.

CONNECTING TO STANDARDS

The activities in this guide support or align with common standards for the arts and for English Language Arts. Please refer to the end of each lesson to find specific standards.

For more information on national arts standards, with links to state standards, see www.artsedge.kennedy-center.org/educators/standards.aspx.

For more information on academic standards, please see the Common Core curriculum (www.corestandards.org), which has been adopted by most states across the country. Refer to your own state guidelines for other standards that align with the activities in *TRUST*.

For information about 21st Century Learning Center standards and their connection to the Common Core State Standards, see www.p21.org.



Warm-Up Activities

Student engagement will be a key factor in the success of *TRUST* lessons. Warm-up activities are used to loosen up students and get them ready to actively engage with each other. Doing warm-ups or icebreakers regularly can build community and bridge differences, especially when paired with debriefs and discussions.

GROUP DRAWING

Setup: Each student starts with a blank sheet of paper, folded into thirds horizontally.

Description: This is a quick, fun activity (often referred to as "The Exquisite Corpse"). Explain to students that they will be creating unique characters together (monsters, warriors, people, etc.). Each third of the page will have a different part of the character—i.e., head, body, and feet.

To begin, each student draws the head, extending the drawing about ½ inch into the second third. Students fold the top third back out of sight, then pass the page to the right. The next person draws the body, folding the page so that only the bottom is visible, then passes it again to the right. Students draw legs and feet in this round, then open and share the full sketches with the group.

Variation: Instead of drawing, students can write one or two lines of a story, continuing a few words into the next section. The pages are folded into sections a few inches wide, instead of thirds.

BALL TOSS/NAMES

Setup: One or more easy-to-catch objects—bouncing balls, balls of yarn, rubber chickens—held by the facilitator. Everyone stands together in an open circle.



Description: The facilitator starts a pattern by tossing an object across the circle and saying the name of the catcher. The catcher sends the ball on, calling the name of the next catcher, and so on around the circle. Tosses should be at least one person apart, no repeats. Once everyone catches, the facilitator starts the same pattern again. New objects can be added for additional challenge. After a few rounds, the facilitator holds the balls as they come in and debriefs the activity.

MACHINE (Adapted from *Theatre for Community, Conflict & Dialogue: The Hope Is Vital Training Manual,* by Michael Rohd)

Setup: Everyone stands in a circle or at seats facing an open space in the front.

Description: One person volunteers to start the "machine." The starter begins a clear sound that can be repeated for a length of time (such as "zeeee-bop . . . ") with a matching gesture. The facilitator provides a model if necessary. The motion and sound stay the same and establish a foundation. One by one the others join the machine, adding gestures and rhythms that complement the ones already there. The goal is to get everyone involved in the machine at once, focused and staying with each other. After a little while, the first person can change the rhythm, and the group adjusts to the new pace together. Then, call "Freeze . . . relax."

Variations:

1. Do the activity silently with motions and rhythms but no sound.
2. Pick an imaginary machine, like a pet-caring machine or a house-building machine, and have the group create it.

MOVING THROUGH SPACE FUN (5–10 min., modified from *Youth on the Move! A teacher's guidebook for co-creating original movement/theater performances with teens*, by Sarah Crowell)

Setup: Students are spread out throughout the room with space to move around.

Description: The instructor tells the students that they will be moving through the space in different ways and to put their physical and theatrical energy into their movement. The following is a sample list of ways in which they can move, for no more than 10 seconds each. Transitions between the different ways of moving happen when the facilitator says: "Freeze. Now, you are . . . " Music can be played in the background during this exercise.

Walk around the room as if . . .

- You're in a hurry to catch a bus.
- You're looking for someone.
- You're walking through honey.
- You're walking on hot rocks.
- You're running away from something scary in slow motion.
- You're at a rally for youth jobs.
- You're running toward someone you love.
- You're walking on a planet without gravity.

Bring the group back together for a quick debrief.

Sexual Abuse of Children and Youth

LESSON

1

DESIGNING A POSTER

"Child sexual abuse exploits and degrades children and can cause serious damage to the cognitive, social, and emotional development of a child. As a society, we have a collective responsibility to prevent child sexual abuse."—Prevent Child Abuse America, position paper, 2010

OVERVIEW:

Historically, sexual abuse of children has been with us for a long time. But it's really only since the 1980s that mainstream knowledge and recognition of child sexual abuse (CSA) began to emerge. Since then, there have been intermittent waves of awareness and backlash. In the last 30 years, many survivors have found a way to tell their stories. Some in the media have helped push the movement forward, making room for survivors to speak out. At the same time, dangerous myths persist in the public consciousness. One of the most damaging is that of the stranger lurking in the shadows waiting to molest children. We now know that in over 85% of cases, offenders are family members, acquaintances, or someone else known to the child (Darkness to Light 2012). We know that child sexual abuse happens in all communities regardless of gender, racial background, income, sexual orientation, geography, religion, or ability. We know that while reporting to state authorities can be a crucial factor in stopping abuse, rates of reporting are still very low. We know, above all, that ***it is crucial to reinforce to the survivor that s/he is NOT at fault*** for the abuse. Finally, efforts around the country are demonstrating that prevention is possible and recovery attainable for survivors, offenders, and their families.

We also know that sexual abuse of children does not exist in a vacuum. Victims, offenders, and bystanders are often woven together in complicated relationships in communities, making reporting harder. Navigating the repercussions of disclosing abuse, especially the abuse of a child, may appear impossible or too fraught with disruption to family life. Systems of oppression persist, making it more difficult for youth with disabilities; immigrants and undocumented immigrants; people of color; and gay, lesbian, transgendered, or queer individuals to come forward with their stories, for fear of further persecution or harm to their families and communities. For lasting change to happen, all of our systems of oppression need to shift so that the protection and health of children is at the center. Public health approaches, restorative justice, and transformative justice models are all gaining visibility as effective ways to address CSA in our communities.

The lesson below is designed to introduce and reinforce basic facts around child sexual abuse with your students and to have them think about how to share this critical information with others. There is more in-depth information about CSA on page 84.

OBJECTIVES:

- To introduce basic facts about child sexual abuse
- To use creativity and design skills to bring information to others
- To build teamwork and collaboration skills

TIMEFRAME: 1.5 hrs. or more, with an option to stop at 50 min.

MATERIALS:

- Copies of the handout on page 29, cut into sections. Make enough for the entire group, and keep a master copy for the teacher's use. Some students may want duplicates. Colored paper or cardstock is useful.
- Space to move around the room and form small groups.
- Pen and paper for taking notes and brainstorming.
- Sample posters if desired.
- Paper, pencils, markers, and rulers for designing posters. Or a computer design program, such as Illustrator, Publisher, or an online program like Glogster.com.



MODULE 1: MARLÍN TELLS HER STORY (8 min., from the *TRUST* DVD)

If you want your students to review Marlín's story, show them Module 1, "Marlín Tells Her Story." In it, Marlín recounts her experience to the APTP ensemble, and they react to hearing her story. Screening this module would be useful if some time has passed since you screened *TRUST* for your students.

PROCEDURE:

Begin this lesson after screening *TRUST* and holding a general discussion on the film. We suggest including a discussion on coping strategies at least a week ahead of the *TRUST* screening (p. 9). As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective.

Establishing a safe, respectful, and welcoming environment will be a key factor in the success of this lesson. This may be the first time your students have had the chance to discuss sexual abuse openly. We strongly suggest having at least two facilitators present and being prepared for moments of discomfort. Review the Introduction (p. 6) and Common Questions and Concerns (p. 14) to prepare yourself as much as possible.

PART 1: FACTS ABOUT CHILD SEXUAL ABUSE—KNOWLEDGE SCRAMBLE (50 min.)

1. Let students know the lesson will focus on child sexual abuse. Acknowledge that the topic may be uncomfortable, and emphasize that everyone should take care of themselves and others as necessary. Review your Group Agreements (p. 76), and remind them of strategies for coping with stress that you covered earlier. Then ask students to think about what they already know about child sexual abuse, either from Marlín's story in the film or elsewhere. Ask for one or two volunteers to share with the group. If any students put out false information at this point, be sure to circle back with the group to clarify before the end of the lesson.

2. Next, begin the Knowledge Scramble:
    - Hand out the slips of cut paper, one to each person, from the handout on page 29.
    - Tell students to read the excerpt on their slip of paper and think about how they might complete the sentence.
    - Ask students to walk around the room, talk to each other, and try to find the other half of their quote.
    - Once each person finds a matching partner, tell each pair to find another pair they want to work with, and have the group of four find a place to work together for the next part of the activity.

3. Once the groups are together, have students read their full sentences to the whole group. Use the complete handout yourself to make sure the fragments are aligned correctly (some answers are very close and can be interchangeable). If student matches are different from the master list, ask what made them choose the one they have. Do your best to respond to questions and comments, being honest about things you may need more information about. Remind students that this is a complicated issue, and there are still many unknowns.

4. If you are doing only Part 1, you can have students complete Action Plans using the handout on page 82. Conclude the lesson with a moment of silence for all those affected by sexual trauma. Be sure to follow up with any students in need or with any unanswered questions.

If you are moving on to Part 2, try not to let the discussion go on too long at this point, so that students have time to create something with their data. When you feel the group is ready, move on to Part 2.

PART 2: CREATING A POSTER (40–60 min.)

1. Put the following into your own words for your students: *For this activity, think of yourself as part of a graphic design team. Your new project is to create a media campaign about ending sexual violence toward children and youth. The media campaign could be used on T-shirts or hats, websites, posters in buses and train stations, or a giant billboard. You will produce a sample design with your team.*

2. Ask students to consider other poster campaigns. Teens may be familiar with campaigns against texting and driving, drinking and driving, or smoking. Briefly analyze with your group how these efforts are successful. Point out that some campaigns, like antismoking campaigns,

> "The Poster Lesson gave our group a chance to process the film, have discussion, and then come up with their own messages around CSA. They felt empowered that they could have a say in something visual that others will read. In the process of working out loud on their posters, the discussion continued, and this also helped them understand the importance of the messages they were putting out."
>
> —Barbara Heredia, San Francisco Women Against Rape

ask youth to take responsibility for changing their behavior. In contrast, this activity focuses on prevention and does not put the weight of change on the shoulders of abuse survivors.

3. Each group will then outline the content and design for a poster that highlights their message. Distribute the handout on page 30 and review with students. Give each group of four 20 minutes (or more) to create their drafts. Posters can be made with paper, ink, or markers, or by using computer design software.

4. Next, bring the group back together in a circle to share their work. Students first report the facts they used, then display their poster and explain their choices. As an active audience, students can be noticing whether the poster grabs their attention, whether they would continue to think about it after seeing it, and if they want to know more.

CONCLUSION: Leave time for students to go around and share what they learned in the lesson, how they are feeling, and if they have any unanswered questions. You can ask them what they would like to do next to follow up the lesson. Close with a brief moment of silence for those affected by sexual abuse. Follow up with any students who might need further support.

Your school/organization can help prevent child sexual abuse.
(Adapted from Stop It Now!, www.stopitnow.org)

- Review screening and training for staff and volunteers.
- Establish a code of conduct for interactions between adults and youth.
- Ensure safety in the physical environment.
- Know the warning signs for victims and perpetrators, and how to respond.
- Know how allegations of inappropriate behavior or sexual abuse should be handled.

LESSON EXTENSION: Students can use peer and teacher feedback over subsequent class periods and use samples of other poster campaigns to refine their poster projects. Sources for poster samples: J. Howard Miller's "We Can Do It!," with Rosie the Riveter; Act Up's "Silence=Death"; and Shepard Fairey's street posters (see www.thinksmartdesigns.blogspot.com/2010/06/great-political-posters-that-changed-us.html). For posters related to violence and sexual assault: www.stopitnow.org.uk/posters.htm, www.taasa.org/programs/public-awareness-campaign/print-ads/, and www.standupspeakupalaska.org.

Students can also use design software (Glogster.com—free online—or Microsoft Publisher) to create digital files of posters. Once complete, posters can be distributed or displayed in your school or organization. Students could do a poster contest, and the winner could donate his/her design to a local crisis center. Final versions can also be sent to the *TRUST* website: info@trustdocumentary.org.

STANDARDS:

ArtsEdge/Kennedy Center. Grade 9–12, Visual Arts Standard 1: Understanding and applying media, techniques, and processes. Standard 3: Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Common Core Standards. English Language Arts & Literacy. Speaking and Listening Standards, 6–12. Presentation and Knowledge of Ideas. 4: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Common Core Standards. English Language Arts & Literacy. College and Career Readiness Anchors. Speaking and Listening, Comprehension and Collaboration: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.



CHILD SEXUAL ABUSE FACTS FOR THE KNOWLEDGE SCRAMBLE

Child sexual abuse is	any sexual activity between an adult and a child. It can also be sexual touching between children or youth if there is a signficant age or power difference..
CSA happens to all types of children, including	younger and older children, and children of all abilities, genders, and backgrounds.
Sexual abuse of children happens in all kinds of families, including	every racial and ethnic group, regardless of income, in all parts of this country and around the world.
Survivors of sexual abuse	are not responsible for the abuse, and can and do recover.
Each year in the United States, _____(estimated number) of children and youth are targeted for sexual abuse.	300,000
Telling someone who can help about the abuse we suspect in our families and communities can	lead to stopping the abuse, and getting help for everyone involved, including the offender.
Over 85% of abusers	are known to the child—a family member, family friend, acquaintance, coach, pastor, or other trusted individual (stopitnow.org).
Substance abuse is a common	experience of sexual abuse survivors trying to manage their pain.
Suicidal thinking is a common	experience of sexual abuse survivors who feel hopelessness and shame.
Safety is	both emotional and physical. It is not being hurt emotionally or physically, and is a first step to healing from abuse or trauma.
Healing is	the process of reconnecting to yourself, your needs, your desires and your ability to be with other people.
Shame is	feelings of responsibility for abuse. This is a devastating and common response and can be helped through mental health counseling.
Preventing child sexual abuse relies on	adults understanding the nature of abuse and putting into place protective strategies that limit potential harm to children.
Preventing child sexual abuse relies on	courageous allies—people who speak up to support children or youth being harmed.
Allies are	those who take action. Those who are concerned, but do not act, are not helping to solve the problem.
Artistic creativity and expression is	a key strategy for survival from trauma and abuse.

HANDOUT TRUST

Designing a Poster

In this activity you and your team will be designing a poster about preventing the sexual abuse of children and youth. Before you start the design, answer the following:

1. **What is the main piece of information you want to get across in your poster? Why is this information important?**

2. **Who is your target audience? Who is your poster directed toward (general public, adults, youth, survivors, offenders)?**

3. **If your target audience knew about this information, what change might occur?**

4. **What feelings could motivate that change?**

5. **What image and colors might best connect this information to those feelings?**

Tips for strong poster design:

- Strive for simplicity, have one clear message.
- Language should be brief, straightforward, and appropriate for hanging in a public space.
- Imagination counts. Be creative!

IDENTITY

LESSON

2

MAKING RECIPES

(Adapted from the Albany Park Theater Project activity in *TRUST*)

OVERVIEW:

Who am I? What defines me, what do I believe in? The typical teenager spends a tremendous amount of time exploring identity, and indeed this is one of the primary tasks of adolescence. Teens explore themselves through friendships, school, activities, and relationships with adults, family, culture, and community. In adolescence, we are discovering ourselves as individuals, as separate from our families, and as members of a wider society. We are also constantly making decisions that could have long-term impacts on our lives. Adolescence is the time when adult life paths, patterns, and habits are set in motion (Jaffe 1998).

Experiencing a trauma like sexual abuse or assault, or another act of violence, can thwart the natural path of identity development that is at the heart of adolescence. Teens may wonder, "Who am I if I've been violated? How does that violation live in me? Does it define my identity?" A normally developing sense of choice is ripped from a child who is physically violated during this crucial stage of growth.

Developing imagination can help youth understand their own life stories better, to see and think differently about their lives. In the film *TRUST*, Marlín and the other company members use the idea of thinking of themselves as a meal to extend their imaginations and take a creative look at themselves. This metaphorical thinking will also help them develop scenes for the stage. As Marlín's traumatic life experiences are re-created visually onstage, they seem to have less of a grip on Marlín herself. She begins to see the possibilities in her own life differently.

"A **METAPHOR** calls attention to a similarity between two seemingly dissimilar things and, by so doing, establishes the kind of creative tension that has the potential to spark quantum leaps in thinking—the kind of leaping that generates insight and discovery" (Ditkoff 2005).

OBJECTIVES:

- To explore personal identity
- To improve creativity and imagination
- To develop metaphorical thinking

TIMEFRAME: 1.5 hrs. to allow for a full class to share recipes aloud, with a stopping point at 50 min.

MATERIALS: Pen and paper

SUGGESTED PRESCREENING ACTIVITY: Tell students they will be making a meal out of themselves, and ask them to make two lists: (1) favorite foods and (2) foods from their family or culture. Ask them to pick one or two items and write about why this food is important to them.

MODULE 2: RECIPES (4 min., from the *TRUST* DVD, also at www.recipesfortrust.com)

In Module 2, the APTP ensemble members write recipes for how to make themselves into a meal. Use this module for your own preparation or to share with students after completing the lesson.

PROCEDURE:

Begin this lesson after screening *TRUST* and holding a general discussion on the film. We suggest including a discussion on coping strategies at least a week ahead of the *TRUST* screening (see p. 9). As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective.

1. Tell students they will be doing one of the activities featured in the film. Then say, in your own words: *We are going to create a class cookbook full of recipes for how to make a YOU! To begin, think of yourself as a meal, and how you can explain what's inside an Edwin or a Katrina.* Hand out the guide on page 34.

2. Ask for volunteers to read the sample recipes on the handout. Then brainstorm with the group about what kinds of words they might use in their writing. Measurements may include teaspoons, tablespoons, cups, and pounds. Actions include stirring, kneading, measuring, baking, sautéing, frying, etc. They can use half measurements or double measurements. Students can also consider what kinds of ingredients to include and in what order to combine them. Tell them they can describe physical traits, like "one pinch of red scar" or connections to their families or cultures. Leave ample room for students to be creative with their own ideas and approaches. Give the group 20 minutes and a quiet space to work individually on their recipes. While they are working, walk the room offering assistance while also observing the content of student work.

3. Bring students back together as a group, arranging their chairs in a circle or semicircle. Begin sharing recipes. Sharing can be done one at a time in a circle or semicircle, in smaller groups or pairs. When the whole group shares together, they are also building the classroom community. The intensity of reading aloud may be too hard for some students, so you can include a pass option or have someone else do the reading. Depending on the experience level of your group, you can ask students to read their recipes straight out or to perform them by adding gesture, variation in tone, and emotion to the words. If you are short on time, ask for one or two volunteers to read, and have the rest of the class submit their recipes to you for feedback and sharing or posting at another time.

   Tell the group that when they are listening, they are an active audience. Listen for words or phrases that stand out, that cause you to feel something—joy, sadness, fear, wonder. Create an image in your mind while the person is reading his/her recipe.

CONCLUSION: When there are at least 10 minutes left, bring the group together for a reflection. You can begin by asking for general comments on what was learned—about elements that make up our identities or elements common among all the recipes they heard. Then go around asking students for ideas or images that were sparked during the readings. Push them to identify what it was that got them thinking—a word, a phrase, even a gesture. Before leaving, remind students about your group agreements for confidentiality, and thank students for being willing to share with each other.

Recipes can be completed in one session or submitted for teacher feedback and taken home for further editing and revision. Recipes (with photos, paintings, designs) can also be shared on the *TRUST* recipes website (www.recipesfortrust.com).

LESSON EXTENSION: Metaphorical thinking can provide openings for students to solve problems and see things from a different perspective, and to think about how parts come together to make a whole. You can build on this activity by turning recipes into "I Am" or "I Am From" poems, or have students use the imagery in their recipes to write autobiographies or sketch portraits of themselves. Could they turn the recipe into a painting or a multimedia design? Can they use the recipe activity to generate ideas for other projects they are working on in your class? You can continue to use "recipe" language as you discuss characters in literature, social studies, art, or other subjects, asking "How would Hamlet describe himself as a meal? What ingredients would you use to make Celie (from *The Color Purple*)?"

STANDARDS:

Partnership for 21st Century Skills, p21.org. Framework for 21st Century Learning. (Emphasizes creativity as a key element.)

Common Core Standards. Writing Standards, 6–12. Text Types and Purposes, Grades 11–12. 2.d: Understanding and use of domain-specific vocabulary and the techniques of metaphors, similes, and analogies.





Recipes

RECIPE GUIDELINES (Adapted from the Albany Park Theater Project's exercise portrayed in *TRUST*):

Imagine yourself as a meal. Use your imagination, use metaphors, use elements from your personal and cultural history. Include things that are necessary to make you and that you feel comfortable sharing. What ingredients are needed? Where do they come from? What kind of dish are you? Hot or cold? Spicy or mild? Are you soupy or crunchy, complicated or simple? Are you a fast-food meal? Or are you a special dish from your grandmother with a dozen spices that only she knows how to cook? Use the sections below to build your recipe.

Name of Recipe:

List of Ingredients with Amounts (measurements: cup, tablespoon, pound, pinch, dash, etc.):
Example: ½ pinch of red scar

Directions (actions: mixing, pounding, pulling, baking, blending):
Example: Bake until golden brown and set in the sun.

Conclusion (any final touches for presenting your meal):
Example: Serve at midnight under a full moon.

Student Examples (From students in Oakland, California)

How to Make a Daniel Cupcake

Mix ½ white flour with ½ Mexican flour
Stir in 2 cups mom and about 1 teaspoon dad
Place on the very bottom rack in a preheated oven and bake til it's strong and resilient.
Take it out and let it sit.
Spread on a delicious icing made out of fun, memories, awesome friends, and some hope.
Top it off with some fabulous rainbow sprinkles!

How to Make a CJ Soufflé Surprise

Start off with 1 cup of water, make sure it's clean and pure with delight
Then add in 1 cup of rich chocolate to get the color just right
Drop in ¼ cup of sweets to make her nice
But don't forget to add a dab of feisty attitude as cold as ice
Then mix it all together to get the filling.

Now, on to the body of the soufflé.
Add in 2 strong genes of Nigerian, cuz we can't forget her heritage
Drizzle in a spoonful of fun and crazy to make her personality
A nice juicy brain to make her smart
And a pinch of love for her heart
Roll the dough gently and put it in a pan
Insert into the oven and let it rise
Take it out and enjoy your yummy CJ Soufflé Surprise!

LESSON

3

TRUST STORYTELLING MONTAGE

OVERVIEW:

This lesson explores the multiple meanings and layers of trust that are evident in the film and asks students to explore the ideas further by collecting and curating others' voices. In this lesson, students will work in pairs or small groups to develop and design an original narrative or video montage of other youth speaking about the meaning of trust in their lives. The video portion of the lesson requires the use of cameras, microphones, and editing equipment, as well as a way to play completed videos back to the class for review.

OBJECTIVES:

- To explore a theme, "trust," and analyze its development through the course of a text
- To compare and contrast a theme from a text with personal experience
- To develop interviewing and media/video production skills

TIMEFRAME: One or two 50-min. sessions or more, depending on scope

MATERIALS:

- Phase 1: paper and pens
- Phase 2: video camera, microphone, video editing equipment

SUGGESTED PRESCREENING ACTIVITY: One of the trust activities from page 66. Conclude the activity by discussing how to build trust in the classroom environment.

PROCEDURE:

Begin this lesson after screening *TRUST* and holding a general discussion on the film. We suggest including a discussion on coping strategies at least a week ahead of the *TRUST* screening (p. 9). As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective.

> "It was, like, a little scary, you know, to actually go and tell people 'This is my life.' And am I doing the right thing by telling this? I didn't know whether to trust them or not. Because I don't know if they go home and they start talking about people life. But for a moment I thought to myself, 'There is nothing I can hide of.' Like right now—this is real, this is my life. Why should I be scared of telling them? And if I can help other people who are feeling the same way, then why not do it? So I just did it and that was a big step for me."
>
> —MARLÍN, AGE 18, IN TRUST

PART 1: EXPLORING TRUST (50 min.)

Introduce the project. You can say to students, in your own words:
Our project is to put together a montage of youth perspectives about the idea of "trust" in their lives. We know that developing a capacity to trust others is a key factor in a person's ability to form healthy relationships. We also know that when there has been some kind of violence, abuse, or trauma in someone's life, it can be more difficult to trust others. A driving question for your project might be: Teens are often exposed to violence or trauma. How does that affect their ability to trust others?

1. Begin by telling students that to dig into the subject a bit more, you are going to start with exploring the theme of trust in the film. Ask, "Why do you think the filmmakers decided to title the film "TRUST"? (Responses may include: Marlín's trust of the ensemble, the students' trust in APTP staff and in the filmmakers, Marlín's brother betraying her trust.) Students may also consider that in addition to the company members at APTP, Marlín is trusting the filmmakers to document her story on film and share it with audiences she will never meet. Ask students if they feel that trust as viewers of her story.

TRUST—reliance on the character, ability, strength, or truth of someone or something.

2. Then move the discussion to the students themselves. Sample discussion starters (these can also be interview questions):
    - Why is trust important to you? How do you rely on others?
    - What do you depend on in your classroom, neighborhood, or community?
    - How do people trust each other in families? (*safety, food, clothing, shelter*)
    - What about with friends? What do you depend on friends for? (*have fun, tell secrets, affirm your choices*) What does it mean to say, "I have your back" or "I got you"? What other phrases or actions do youth use to let each other know that they are loyal?
    - What happens when trust is broken? What are the common ways that kids betray each other? What are the common ways that adults betray kids?
    - Can broken trust be repaired? How?

Erik Erikson's human development theory suggests that the roots of a positive trust in the world are set in our first two years of life. If we are not well cared for in the first 18 months, we begin life with a basic mistrust of the people around us and even ourselves. (Erikson 1950)

3. Next, tell students that they will be creating a short list of questions for interviews with their peers. Start brainstorming possible questions as a group. Ask them to think of questions that would get different answers from different teens, and avoid yes or no questions.

4. Each student then prepares a list of three to five questions about trust to ask their peers.

If you are ending here, students can use the remainder of their time to interview each other with their questions, recording their answers. Once students have completed their interviews, they can share the results in small groups or with the whole class. Conclude by bringing students together to reflect on the lesson and what they have learned about the importance of trust. Ask students what they would like to do next with their interviews, or how they would like to follow up on the lesson.

PART 2: CREATING A STORYTELLING MONTAGE (One to three 50-min. class periods)

For the writing version of the lesson, students can follow the same process below, starting with #2. Instead of creating a video, students can write an article, an essay, a song, or a poem that captures the responses of their peers.

1. At the next class, watch this Youth Voices video (www.bavc.org/youth-voices-08) about setting up a Listening Booth to hear from youth about the 2008 election. Explain that students will be creating a similar project. After watching the election video, ask youth what worked about it. Use these basic elements (more detail in the handout on page 40) as a checklist:

    - **Composition.** Is the image pleasing to the eye?
    - **Sound.** Can you hear everything clearly?
    - **Story arc.** Is there a beginning, middle, and end?

2. Group students into twos or threes to work on the next phase of the lesson. Distribute the handouts and read through them with the class.

3. Give students 20 minutes to work on their setup sheet (p. 40). Over the course of the next few class periods, students will complete their setup sheets, find their interview subjects, and record their videos. They can work individually or in pairs or small groups. Decide ahead of time how and when students will be able to edit their work and when they will be able to show works in progress or finished pieces to the class for feedback. Students can complete one draft or many, with feedback sessions in between. If one or a few of the videos are particularly strong, you can find places to share them. These include local youth media programs, local cable access stations, YouTube, various independent film festivals and the *TRUST* Facebook page, www.facebook.com/TrustSecondActsinYoungLives?fref=ts.

CONCLUSION: Wherever you end this lesson, bring the group together to reflect on the process. Ask what students have learned about trust and whether they are going to do anything differently to create more of it in their lives.

Notes: There is also a three-minute interview with the youth producer of the 2008 election video describing the production process here: www.bavc.org/node/1945.

This lesson is designed with beginner videographers in mind. If your students are more experienced, please tailor the project to fit their needs and abilities. More experienced students can be encouraged to add more complicated elements to each piece of the project and can use more advanced techniques with camera, sound, and editing.

FOR FURTHER STUDY:

Steve Goodman, *Teaching Youth Media*, Teachers College Press, 2003

Adobe Youth Voices, www.adobeyouthvoices.com. Training, technology, and support for in-school and out-of-school teachers and students

STANDARDS:

Common Core Standards. Reading Standards for Informational Text, 6–12. Key Ideas. 1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Common Core Standards. Speaking and Listening Standards, 6–12. Presentation and Knowledge of Ideas. 4: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

ArtsEdge/Kennedy Center. Visual arts, Grade 9–12. Standard 1: Understanding and applying media, techniques, and processes. Standard 3: Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.





HANDOUT TRUST

Trust Storytelling Montage—Setup Sheet

PROJECT SUMMARY: To create your Trust Storytelling Montage, you will need at least six to eight people to interview. Give each person an interview handout to complete before speaking to the camera. Decide with your teacher if the youth being interviewed will all come at the same time, or if you will set up separate interview times.

BASIC CHECKLIST:

- ❍ **Technical equipment (camera, microphone, and editing equipment)**
- ❍ **List of interview questions**
- ❍ **List of youth to interview**
- ❍ **Time and location for interview**
- ❍ **Approval from teacher**

Technical Equipment
You will need a **camera** (digital video camera, or phone or computer with video), and you will need to know how to use it. Basic skills will work fine. You need a **microphone**, external if possible, and a camera cable. You will need some way to review, edit, and play the video after you record it. If you don't have access to computer **editing software**, you can use Flixmaster online for free, www.flixmaster.com.

Interview Questions
Create your list of interview questions and add to the interview handout.

Subjects
Decide how you will find youth subjects to interview and how and where you will interview them.

Once the interview subjects are confirmed and the time, location, and equipment are set, you are ready to go!

BASIC TIPS FOR CREATING VIDEO

(Adapted from Bay Area Video Coalition [BAVC], "Getting Started and Basic Filmmaking Concepts")

To begin, decide where to set up your camera. Choose a place without distraction or noise (corner of a room, an office, even a closet where you set up the camera on the shelf facing out).

There are many elements to creating a strong video. Here are some of the basics:

- Composition—Is the image in the frame? Is it well balanced? Practice ahead of time.
- Sound—Use a good external microphone if possible. Check and double-check that it is working.
- Story arc—Is there a beginning, middle, and end? Use your interview questions to guide the story arc.

Interview Setup and Roles
Each person completes the interview form that you created. Next, ask them to give their responses directly to the camera, without reading, but they can look down between questions. Ask your subjects to say, "Ready!" before they start (marking the "beginning" of the story), and to include the question in the answer, like, "It's more important to trust your family than your friends because . . . " When they are done, have them say, "I'm done." (This can mark your "End" of the story.) If there are two or more partners, split up the roles. One person can manage the subjects and help with interview sheets, and the other can manage the camera. Practice first.

Trust Storytelling Montage—Participant Interview Questions

Hello! Thank you for agreeing to participate in our Trust Storytelling Montage. In class, we watched a film called *TRUST: Second Acts in Young Lives*, about a girl who has been betrayed and who found ways to trust again. Now we are gathering youth voices to be part of a project about the idea of trust. We want to hear from you! Please take a minute to write your answers to these questions; then you can come and speak to the camera. We will be using this video only in our class. If we want to share it anywhere else, we will contact you first. By signing here, you agree to be interviewed today.

Your name: _____ Signature: _____

Your contact information: _____ Date: _____

As part of an exploration of the theme of trust, we are collecting the voices of youth talking about what trust means to them. Please answer our questions below and be prepared to speak your responses to the camera.

1.

2.

3.

4.

Thank you for participating!

Project leaders (names of youth): _____

Teacher/staff: _____

Witnesses and Allies

LESSON

4

MONOLOGUES

OVERVIEW:

Children and teens witness violence in their homes, communities, and schools every day. Each year, as many as 10 million will witness or become victims of some form of violence in their own homes (Child Welfare Information Gateway 2009). In addition, youth are regularly exposed to aggression and violence in the media they consume.

While teens commonly consider their personal relationship to violence as something individual, it is critical to find ways to make connections between individual acts of violence and the environment of oppressive systems that these acts are part of. For example, situations of domestic violence are each unique, but offenders rely on a traditional power system of threats, manipulations, and silencing that is rooted in patriarchy. The same is true for child sexual abuse and other forms of violence. Children are largely taught to obey and fear adults, making them easy targets for manipulation.

In the face of individual and systemic acts of oppression and violence, all of us can strive to become allies to those being harmed. This lesson asks students to consider the power of becoming an ally by thinking of their own experiences, even small ones, of standing up for someone else or having someone stand up for them. By recording and retelling these stories, students can build their empathy and their ability to become allies to others.

OBJECTIVES:

- To understand the concept of an ally
- To build empathy
- To write clearly from one point of view



TIMEFRAME: 1.5 hrs., with a stopping point at 50 min.

MATERIALS: Blackboard/whiteboard, space to move, box to collect monologues

SUGGESTED WARM-UP: Moving Through Space Fun (p. 23)

PROCEDURE:

Begin this lesson after screening *TRUST* and holding a general discussion on the film. We suggest including a discussion on coping strategies at least a week ahead of the *TRUST* screening (p. 9). As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective.

PART 1: CREATING THE MONOLOGUE (50 min.)

Write José's quote on the board:

> *I'm playing a brother, which I am in real life. I'm playing a brother who did something horrible, which is something I didn't want to do because my sister's been through that.—José, age 14, in* TRUST

Start the class by asking a student to read José's quote. As students recall José's role in the play *Remember Me Like This*, draw out some of the following points about José and others who became allies to Marlín:

- José knew about his sister's experience with sexual assault and was empowered to become an ally to Marlín by playing the role of Neli's brother in the play.
- It seemed that just knowing about his sister's assault was at first a burden to José. He says, "Ever since she gave me the hints, I'm like, I don't want to talk about that. And now I'm in a position I have to talk about that and I'm like ahhhhhggg." Why didn't he want to know? What does it mean when you know something traumatic about someone else?
- Ana and her family supported—allied with—Marlín by finding a place for her to sleep/live.
- Ask students how they feel about José's character, Marlín's brother, and about Ana and Stephany, who played the Neli character in the play.

ALLY: Someone who backs up others. Allies are peacemakers, people who intervene when someone is being mistreated (Creighton & Kivel 1997).

Then introduce the monologues: *In this lesson we are going to be writing monologues—one person's point of view of a situation, one person's voice. Your monologues are going to be about someone who stood up for someone else—a person or a group—that was being harmed or mistreated.*

1. Since students will be performing, we suggest doing a warm-up to get their bodies moving. Try Moving Through Space Fun (p. 23). Then, while the group is still standing, move on to Step 2.

2. Ask students to think of a time: When you stood up for someone (or someone stood up for you). What happened? How did you do it—did you speak up in the moment, tell someone later, write about it? Why? What did it feel like to help or be helped?

3. Then divide the class into twos or threes. Tell students to take turns telling their stories. Each person should tell the story quickly, in about three minutes. The listeners take an active role. You can tell them: *Be an active listener. When the speaker is done, give POSITIVE feedback about what you liked and what you wanted to know more about—information that would make the story more compelling*. You can write on the board: (1) Think, (2) Share, (3) Give Feedback, (4) Switch.

If you are ending here, bring students back together to reflect on how it felt to tell, and to hear, these stories. Ask students to consider other situations where they could become allies to someone who is being mistreated, and how they would like to follow up on the lesson.

PART 2: PERFORMING THE MONOLOGUE (45–60 min.)

1. Next, give students 10–20 minutes to complete their monologues using the handout on page 46. While they are writing, walk around and get a sense, for each story, if there's anything you think is too personal or exposes a student too much. Keep a note of these and withhold them from the next part.

   If you have time, the class can review monologues done by others before performing their own. For a good example, see Anna Deveare Smith, *Twilight: Los Angeles,* www.pbs.org/wnet/stageonscreen/twilight/twilight.html, and *Fires in the Mirror,* www.youtube.com/watch?v=hnkrUJnyoCE.

2. Once they are done writing, tell them: *Now comes the fun part! We are going to perform the monologues in character. If you want to present your own, hold on to it. If you'd like someone else to perform yours, place it in the box. When you perform the story, try to do it without reading—remember the main details and just tell us who you are and what happened*. Some students may not want their stories shared.

   Volunteers come to the front with their own stories or to choose from the box. Students take a few minutes to review and prepare. Encourage them to try to *become* the character telling the story. As the performers prepare, remind the rest of the class that their role is to listen carefully and be prepared with questions for the character. They are listening to see if the story is believable, if the performer is expressing herself/himself effectively. Listeners are also analyzing the scene to discover and explore the character's choices.

3. After each person performs, begin a brief conversation between the audience and the character. The performers improvise answers, staying in character. Students might ask why a character acted a certain way or what s/he thinks of the situation now. Steer students away from any negative critique. Guide the group as necessary with your own questions.

CONCLUSION: When you have at least 10 minutes left, bring the group back together in a circle. What was it like to tell someone else's story? What was it like to tell your own? What were you thinking or feeling while the monologues were being read? Remind the group of their confidentiality agreements and thank them for participating in the lesson.

LESSON EXTENSIONS: Students can submit their monologues for your review and continue to work on them over the next several class periods. Use material from performers like Anna Deveare Smith for inspiration (see links above). Your class could create a montage of characters who stood up for someone else, who became allies in the struggle against injustice.

This is an activity that you can return to again and again with different content, as a way for students to clarify their own thinking or to think from the perspective of someone very different from themselves.

FOR FURTHER STUDY:

For more focus on witnesses, bystanders, and allies, see the book *Helping Teens Stop Violence, Build Community, and Stand for Justice*, by Allan Creighton and Paul Kivel, and the organizations Teaching Tolerance and Facing History and Ourselves, for excellent in-depth activities to follow up this introduction.

STANDARDS:

ArtsEdge/Kennedy Center. Grades 9–12. Theater Standard 1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history.



MONOLOGUE

You are going to be writing a monologue, a story from one person's point of view, about someone who acted as an ally to a person or a group that was being harmed or mistreated. **An ally is a person who peacefully intervenes or stands up for someone else.** If you are having trouble coming up with something, you can use a situation when you wish you had spoken up or someone had spoken up for you, and describe what might have happened. Keep the events as real as possible, and make sure it is a story you are willing to share with others. You can write from the voice of the ally or from the voice of the person who was being mistreated.

Use the following guide to craft your monologue. Use fictional names and use the first person (the "I" voice):

1. **Describe the main character** (name, appearance, personality. Main character can be an ally or a person being mistreated): *I am Jada, and I'm 16 years old...*

2. **What happened? What was the situation where someone was mistreated?** *One day...*

3. **How did the ally intervene?** (spoke up in the moment, organized a peaceful response)

4. **How did the main character feel about what happened?**

5. **What happened after the intervention? Was there any lasting change?**

6. **Conclusion.** End the monologue by tying back into the first part of the story or by stating a position on what should happen next.

Power

LESSON

5

Group Sculpture

"There is a power in telling one's story, a power in allowing raw truth and experience to spill past the protective walls that we all construct for ourselves. Only after these walls have been breached, and our stories echo out beyond our control, can we begin to understand that power" (Salbi 2007).

OVERVIEW:

Power can take myriad forms in the lives of youth—in peer relationships, in dating relationships, within family and neighborhood. There is a power dynamic in the classroom, on the street, and in a shopping mall. A teen may feel in charge one minute and completely powerless the next. Adolescence is a journey in developing power and choice over one's life, and a time when youth are discovering the places they have power and influence over others.

Ours is also a society that has a long history of power imbalances that have kept the social order in place and that can deeply affect and limit the sense of individual and community choice. Racism, sexism, and homophobia, for instance, exist as forces that are ingrained in our collective consciousness. The sense of having power or being powerless is increased when systemic forces are involved. For those on the margins because of race, class, or social standing, power can be constantly eroded. Seeing people who look like you in history lessons, literature, and contemporary news media as either perpetrators or victims of violence can wear away self-esteem.

This lesson asks students to discuss issues of power in the film *TRUST* and in their own lives. Students then turn their ideas into physical shapes, acting as sculptors to create images that reflect the discussion. Sculpting is a strategy used to help students debrief material that evokes strong feelings, feelings that are difficult to put into words. Sculpting work can also be a bridge to deeper engagement. You can plan ahead for how you will integrate the activity with the rest of your curriculum.

If your group is unfamiliar with this kind of theater-based work, talk to them about why you are doing it and what you hope they will gain. To make it work, they don't have to be good actors or sculptors or artists. They just need to be willing to play, to participate, and to reflect.

> "In my class, since I knew we'd be doing the Power lesson, I asked students before we watched *TRUST* to freewrite on the topics of 'Power' and 'Powerlessness.' That way, when we got to the lesson, they had already started thinking about it."
>
> —Trevor Gardner, High School Teacher, Oakland, California

OBJECTIVES:

- To encourage spatial creativity and abstract thinking
- To develop a better understanding of power relationships in our lives
- To build community in your classroom

TIMEFRAME: 50 min. or 1.5 hrs. with two variations

MATERIALS: Chalkboard/whiteboard, space to move

SUGGESTED PRESCREENING ACTIVITY: Before watching *TRUST*, have students write or draw on the concept of "power."

PROCEDURE:

Begin this lesson after screening *TRUST* and holding a general discussion on the film. As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective.

PART I: DISCUSSION ABOUT POWER (50 min.)

If students did the prescreening activity, have them bring out their work. Introduce the lesson this way if you are doing Parts 1 and 2:

Today we will be making body sculptures in pairs and in groups, an activity similar to some of the activities you saw in the film TRUST. *We are going to use the theme of Power because it's a prominent theme from the film and an important issue in the lives of teens.*

1. Ask students to think about the word "power," then ask them to draw or freewrite for a few minutes about what comes to mind (or add to what they already have from the prescreening activity).





2. Then invite students to share what they wrote. They might come up with words like energy, control, strength, dominance, authority, influence, muscle, violence, ability, confidence, being in charge, rule, manipulate, oppress, dictate. Write these on one side of the board.

3. Move the discussion to briefly tie in to the film *TRUST*. Ask students to think about power as something that we are all born with and that over time, in our families, communities, schools, dating relationships, and friendships, is either supported or eroded. Ask students how power played out for Marlín in the film—ways it was eroded or supported. (Eroded: assaults, immigration. Supported: APTP, friends.)

4. Next, ask students to think about teens in general. What else erodes young people's control of their lives? What supports their agency and influence? For example, how do your friends support you? How can they erode your power? When you want to be heard, what do you do? You can make two lists on the board like the ones below #5.

5. Then ask students what feelings and emotions are associated with each of these factors. How does it feel to have your power eroded? How does it feel to be supported by friends, family, community? Write these emotions in a circle next to the corresponding list. You should end up with a big list of words, 30 to 40. Read them aloud (or ask a student to).

POWER ERODED

Family or school pressure
Unhealthy habits (eating, substance use)
Treatment by the media
Neighborhood or school unsafe
Unhealthy dating relationships

helpless
invisible
ignored
angry
confused

POWER SUPPORTED

Being part of a group (theater, sports, etc.)
Setting goals for the future
Healthy eating, exercise, sleep habits
Telling your own story
Healthy relationships

brave
confident
hopeful
helpful

If you are stopping here, give students a way to respond to the power discussion, and end by bringing students together to share their thoughts on the lesson. Responses could include poems, song lyrics, essays, or a brief summary.

PART 2: BODY SCULPTING (Adapted from Rohd, 1998) (40–50 min.)

1. **Setup.** Begin by explaining that everyone will be making physical sculptures with our bodies to express the concepts of power in a visual form. Gather the group in a circle in an open space, standing up, while you explain the process.

Round 1 Rules (these can be posted):

- *Decide who will be the sculptor and who will be the clay for the first round.*
- *Sculptors can gently move their partner to mold the "clay." Or, without touching, demonstrate what you want, using your own body as a mirror.*
- *Keep it moving, start with an idea and stick with it. There are no wrong answers.*
- *Sculptors must treat "clay" with gentleness and respect.*
- *Work in silence.*

2. **Model sculpting.** Group the students into pairs. Demonstrate with a student how to sculpt the "clay."

3. **Pairs sculpting.** When they are ready, call out one of the words from the board and give the sculptors 30 seconds to create their sculpture. Feeling words work well. It might take a few rounds for the students to get used to the activity.

Next, with the sculptures still in place, say, "Freeze" and ask sculptors to walk around looking at the "sculpture garden" before returning to their partner. Then say, "Relax, clay." Have students switch roles, and do this for a few rounds. Follow with group and/or circle sculpting variations (on the next page), or go directly to debrief.

CONCLUSION: When you have at least 15 minutes left, stop the action and bring the group back together in a circle. Conclude by going around the room with students sharing thoughts on a few sculptures, on what sparked their thinking or feeling. Then have students tell the story they saw in the images. Try for as many different stories as you can get.





VARIATION:

- **Group sculpt.** After a few rounds with pairs, group students into small units of four to six. This time, sculptors will use more than one student as the clay. Demonstrate again, reinforcing gentle touching. Again, call out a word from the list on the board and give students 30 seconds to sculpt. Pause between rounds so that sculptors can walk the "garden" and look at the other sculptures. Do a few rounds of group sculpt. This can be followed by circle sculpt.

- **Circle sculpt.** After doing pairs and group sculpting, bring the whole group together in a circle. Ask four to five people to volunteer to be the clay and step into the middle of the circle. There will not be a sculptor for this round. You call out a word from the list, and students have 30 seconds to create shapes with their own bodies, then connect their sculptures, each person's shape connecting to the others. After each round, invite one or two other students to replace the first players, so that everyone gets a chance in the center. Remind students that they are all "players" and if there is a pause, if someone is stuck, anyone on the outside of the circle can jump in to help.

REMINDERS: Be aware of your students and consider that some of them will not be comfortable being touched. If this seems to be true, encourage sculptors to mirror what they want rather than mold.

Sculpting is fun, intense, revealing. It asks students to communicate in an uncommon but not entirely unfamiliar way. It bridges language and cultural barriers and sets up possibilities for all sorts of other activities. Once a group knows it, you can return to it over and over again. It remains new and powerful.

LESSON EXTENSION: Use the lesson as a bridge to bring student thinking forward. In your next class, have students integrate their thinking into other projects you are working on. If they are writing essays, how can their new thinking about power be woven in? Does it make them think differently about the relationships between characters in the literature they are reading?

If they are studying health, can they use this knowledge in their thinking about nutrition and food selection? Can they think about power being eroded and supported in the context of eating disorders, physical activity, or sexual and reproductive health?

Students can also turn the images in the sculptures into some other form—poems, stories, sketches.

STANDARDS:

Common Core. Key Features, Speaking, and Listening. Flexible communication and collaboration.

Common Core. Anchor Standards for Reading, Key Ideas. 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

LESSON

6

WRITING AN AUDIO FEATURE

"I already had my papers. My dad had gotten them for me before we came. But my mom was still undocumented, so we had to cross the border. They didn't come in a car or anything. They had to walk through the desert with me on their backs."—An APTP member (from an interview for *TRUST*)

OVERVIEW:

Human beings are constantly on the move, and migration is truly a marker of our history on the planet. At present, more than 800,000 people are in a steady process of migration each year, leaving their home countries for a host of reasons, including forces of globalization, war, poverty, and environmental disaster. In the United States, nearly one-quarter of elementary and high school students are immigrants or children of immigrants, and this number continues to grow (Creighton & Kivel 2011). A century ago, Europeans marked the largest group of new immigrants to the United States, the only group that was given broad legal rights to enter the country. Only after 1965, when changes in immigration law opened the door for migrants from around the world, did things begin to shift. By the end of the last century, Latinos made up 59% of new immigrants, and today, the largest group of current immigrants is arriving here from all over Asia (Semple 2012). Still, the core of the immigration debate in the United States today centers on anti-immigrant policies and attention directed toward border control and undocumented entry from Mexico and Central America.

Many of these migrants are children, like Marlín, coming hidden in trailers, walking across the desert, curled up in the trunks of cars. Most are coming to join family members already here and often are traveling with strangers. Leaving everything familiar behind, these travelers may bring little more than the clothes on their back.

Yet, what else are these young people carrying with them? What are the stories and knowledge they have tucked away in the folds of their memory or in the scent of their clothes? In *TRUST* (in the feature-length version or the Immigration module on the DVD), Marlín brings with her an experience of violent sexual assault, as well as dreams about her new life reunited with her mother. She arrives with a very heavy emotional load.

Marlín explains that after the assault,

> ***"It wasn't until that I received the news that I was going to come to the United States that I felt happy. I was so happy I was going to see my mom again."***

The plan of coming to the United States was also a promise of escape from the physical and emotional trauma she had endured. These hopes—for freedom and for reunion—have long been shared by people coming here from countries around the world. That sense of optimism is crucial as Marlín faces another frightening ordeal, crossing the border.

Marlín's dreams of a perfect reunion, however, clash with the reality of her new life in Chicago. Her mother has a new partner and a new child, the apartment is small, work is hard to find, and even food is often scarce. In addition, her family back in Honduras expects support from those who have moved north:

> ***"[We] worry about work, money, how to, like, help our family, because it's not just, like, the household in here. It's . . . we're talking about people in Honduras like my grandma, my other two sisters back in Honduras. I mean, they don't work over there. Like, they're expecting us to send, like, at least thirty or fifty bucks from here and we don't have a job and we're trying to get it, but it's not as easy as it seems."—Marlín, in*** **TRUST**

The lure of the American dream is potent, but does not always match up with reality, and unintended consequences can mean the temporary, or even permanent, breakup of families. Children, like many of those at APTP, are often caught in the crosshairs, wanting most of all to be with their families, wherever they may be.

In this lesson, students create audio commentaries to explore the issues of migration and immigration. Audio stories are a way to share information about a complicated topic. Students learn to focus on sound, instead of sight, as a means of expression and to mix technology and artistry to create a final product.

If this is the first time you are exploring personal immigration stories with your students, we suggest spending at least a full class period with Part 1. This issue can raise painful and complicated feelings for students who are very close to it. Find appropriate resources to support your students if necessary.

OBJECTIVES:

- To deepen understanding of immigration issues
- To write and record a commentary from a singular point of view
- To understand the process of creating a radio story
- To learn to focus on and use sound as a means of expression

TIMEFRAME: 1.5 hrs. or two class periods plus additional time to record and play stories. Stopping point at 50 min.

MATERIALS: Handouts, audio playback device (computer with Internet access and speakers), recording device (smart phone, digital recorder), computer station with speakers for editing and presenting. Optional: audio editing software—Audacity (free), Adobe Audition, Pro Tools.

MODULE 3: HIDDEN CARGO (2.5 min., from the *TRUST* DVD). In Module 3, Marlín tells her immigration story, which is not included in the educational version of *TRUST.*

PROCEDURE: (cowritten with Beverly Mire)

Begin this lesson after screening *TRUST* and holding a general discussion on the film. As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective. We advise that this lesson include a review of Group Agreements, including confidentiality, at the start of the discussion.

PART 1: EXPLORING IMMIGRATION (50 min.)

Tell students they will be doing an audio project (or a writing project if doing Part 1 only) to tell stories about immigration.

1. Watch the *TRUST* "Hidden Cargo" module with students (on the DVD), and/or read the Overview to this lesson.

2. Discuss the general concepts using the following guiding questions:
    - What do we know of Marlín's immigration story? (Mother leaves her in Honduras at age six and sends for her at age 14.) How was life different for her once she got to the United States? What might have been better? What was harder?
    - Marlín's is one story among many. She is part of a steady wave of immigrants coming to the United States from Central America and around the world. What other immigration stories do you know? Who in your family has an immigration story? Do these family members tell their stories or keep them private? Why? What are the similarities to Marlín's story? (Some students may not be comfortable discussing immigration issues and should be respected in their silence, especially if this is the first time the issues are being raised.)



3. Now have students write (any format—poems, lyrics, raps, journaling) or draw for a few minutes about their own connection to these issues. If you are doing only Part 1, or if you have time, give students 20–30 min. for their writing. One option is to write poems in which each line starts with "I'm from a place where . . . " or "I am from . . . "

If you are continuing with the Commentary Workshop, move on to Part 2. If not, conclude by asking students to read or share their work with each other in small groups first, then with the whole class. Leave time at the end for the group to reflect on the conversation and the issues that were raised.

PART 2: COMMENTARY WRITING WORKSHOP (1.5 hrs.)

The goal of this part of the lesson is for students to explore audio as a means of telling a story. The commentary format is one method. We suggest giving students the freedom to experiment, to be creative and to come up with unusual ways to use sound to explore an aspect of the immigration experience that they feel passionate about.

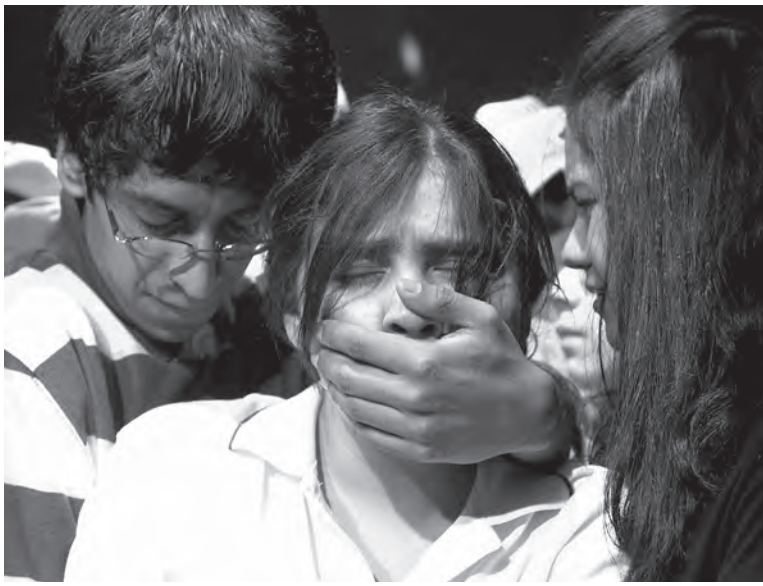
1. Tell students to select one idea about immigration that touches them personally. It can be something they feel deeply about, that inspires them or contains something they have personally experienced. Give students the commentary guidelines handout on page 58. Review it as a group, then give them 5–10 min. or more to complete their own outlines.

2. Next, listen to the sample commentary at www.kqed.org/a/perspectives/R20120718W13 (*My Inspiration*, by Waldemar Ochoa, 1:30 min.) and give students the transcript of Waldemar's commentary on page 59. Ask students:
    - What is the main point of the commentary?
    - What about it made you care?
    - Does Waldemar's story change your thinking?

3. If there is time, listen to one or two more stories from the collection of youth-produced immigration stories here: www.prx.org/playlists/129377, and use the same analysis, comparing them with Waldemar's story.

4. Now give students about 30 minutes to complete the first draft, using the handout on page 58. Walk the room offering assistance as students prepare their drafts.

5. Once students have completed their drafts, group them in twos or threes to workshop their writing. Suggested workshop format for students:
    - Decide who will go first.
    - Each person reads all the way through, then pauses for comments and clarifying questions.
    - Critique should be offered using a positive followed by a suggestion. Avoid negative comments. Allow one or two minutes for comments before moving on to the next reader.
    - Once students have all read their work, each small group decides on one student to read for the whole class.



6. Bring students back together to hear examples from each group. Tell students to listen for tone, pacing and emotion. What is the main point of the commentary? What evidence does the author use? What about the commentary makes you care?

7. Give students time to revise their commentaries based on student feedback and submit them for final review.

PART 3: RECORDING (time varies)

1. In the next class, have students listen again to some sample commentaries and stories.

    - "The Dream Act" Estefania (KQED-FM San Francisco, 2:20)
      www.kqed.org/a/perspectives/R201011040735

    - "Striving for Diversity" (D.C. school integration)
      www.youthradio.org/news/striving-for-diversity-living-in-separate-societies

    - "Three Lives in One," Raba Sbeih-Rosales
      www.kqed.org/a/perspectives/R20120718W11

2. Once students have their final drafts, they can record their own voices reading their commentaries, using whatever format you have available. Tips for recording:

    - Before you read, underline words that you want to emphasize.
    - Speak clearly and confidently.
    - Imagine that you are having a conversation, be relaxed.

CONCLUSION: Once students have all recorded their pieces, hold a listening session in the class, followed by a group reflection on the lesson. Final drafts can be posted on the *TRUST* Facebook page: www.facebook.com/TrustSecondActsinYoungLives?fref=ts.

Note: Subjects can be immigrants themselves, or have stories of immigrant ancestors or a related connection to the theme. The primary focus of this activity is on collecting a few of the millions of stories of immigration to the United States, over the last century. However, for some students, particularly those with Native American or African-American ancestry, or those whose families are undocumented, the issue of immigration may be very complicated. Students whose ancestors were subjected to conquest or forcibly brought here may choose to interview others about their experiences or may choose to find other creative ways to respond to the issue.

FOR FURTHER STUDY:

- Generation Public Radio Exchange (GenPRX), www.prx.org/. Youth-produced features and commentaries on a variety of subjects, including a series about immigration
- Youth Radio/Youth Media International, www.youthradio.org. Youth-produced digital media and journalism
- *Drop That Knowledge: Youth Radio Stories,* by Elisabeth Soep & Vivian Chavez
- Perspectives/commentary as part of a lesson on the five-paragraph essay: www.kqed.org/radio/programs/perspectives/sfsp-resources.jsp
- The Teen Reporter Handbook, www.radiodiaries.org/diy/ free download
- **Books about immigration:** Sonia Nazario, *Enrique's Journey*; Edwidge Danticat, *Krik? Krak!*; Julia Mercedes Castilla, *Strange Parents*; Marge Pellegrino, *Journey of Dreams*; Ruthanne Lum McCunn, *Thousand Pieces of Gold*; and for comparison to other migrations, Isabel Wilkerson, *The Warmth of Other Suns*, about the Great Migration of African Americans to northern cities
- **Movies about immigration:** Nancy Kelly, *Thousand Pieces of Gold*; Cary Joji Fukanaga, *Sin Nombre*; Marc Forster, *The Kite Runner;* Mira Nair, *The Namesake*; Joshua Marston, *Maria Full of Grace*; Gregory Nava, *El Norte*

STANDARDS:

ArtsEdge/Kennedy Center. Grades 9–12, Visual Arts Standard 1: Understanding and applying media, techniques, and processes. Standard 3: Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Common Core Standards. English Language Arts & Literacy. Speaking and Listening Standards, 6–12. Presentation and Knowledge of Ideas. 4: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Writing a Commentary

Commentaries are short first-person essays expressing the writer's opinion on an issue. Consider your main idea. You want to pick something that is authentic and meaningful, that will get people interested in hearing your message. Your story should include evidence to support your main idea and should consider an opposing point of view. Evidence can be lived experiences, research, or bits of dialogue or conversation.

TIPS: (Adapted from Youth Radio, www.youthradio.org/news/teach-youth-radio-media-production-techniques)

1. Commentaries should be **one to two minutes long**.
2. Write about **an idea that inspires passion** in you. Write **from your own experience**.
3. **Use concrete examples** and stories in your writing.
4. **Write conversationally**. Write like you speak. Read your scripts aloud as you write. Don't just mouth the words. Say them out loud.
5. Use **humor**. Funny lines and topics capture people's attention.
6. Think about the **rhythm and pacing** of the piece. Vary sentence length.
7. **Read your commentary out loud** to someone else and see if it flows and sounds natural.

The following outline can be used to help you clarify the main elements of your story.

COMMENTARY OUTLINE

My main theme:

Why I am choosing this theme:

Summary of the story in two or three sentences:

My elements and story ideas to support the main idea:

Commentary Example

My Inspiration

By Waldemar Ochoa

Many people look to athletes, celebrities, and historical figures to be their sources of inspiration, but my role model doesn't play for the Golden State Warriors or make millions of dollars every year.

My role model is the person who has cared for me and fed me since the day I was born—my mom.

My mother was born in Honduras in 1966, and growing up was very difficult for her.

My grandparents had 11 kids and not enough food to go around. So my mom would often have to go for days eating a single tortilla for dinner. She lived in severe poverty for most of her childhood—no shoes, no toys, no clothes—but she never complained.

Instead, she prayed and thanked God every day for the things she did have.

Then I was born and my parents brought me to the U.S. in search of a better future. Our first couple years here were the exact opposite of the American dream.

We lived in a small four-wall room and slept on a single mattress.

So my mom decided to look for a job. She had to wake up at five in the morning and drop me off at the neighbor's house, and then begin a job cleaning rich people's houses all over the Bay Area.

She was making a good amount of money but she wasn't satisfied. So she began working during the day and taking English classes at night to get a better job. Her hard work paid off, as she was hired as a clerk at La Clinica de la Raza, where she has now worked for eight years.

My mom has come a long way in this world. She went from deep poverty and struggle to the comfortable life she is able to live now.

My mother is the strongest, most perseverant person I know. So whenever I need something to inspire me, I don't turn on the TV or read a magazine.

I simply look to my mom.

With a perspective, I'm Waldemar.
(www.kqed.org/a/perspectives/R20120718W13)

LESSON

7

RESILIENCE POETRY

OVERVIEW:

In adolescence, young people are developing ways of taking care of themselves emotionally, spiritually, and physically. They find ways to adapt to near-constant change, to successes and failures, elation and disappointment, often happening simultaneously. A student might do well on a quiz, then go home to a family in the midst of crisis. When there is violence or assault, a young person's capacity to integrate these experiences and feel in control is further challenged. How do young people develop the resilience to deal with these emotions?

This lesson introduces poetry as a way for students to see the resilience in themselves and in those around them. Poetry and spoken word can offer students powerful methods of expression. When writing and speaking with a focus on rhythm, repetition, and alliteration, students can bring a playfulness to their writing and make their words come alive.

As students discuss the nature of resilience for individuals recovering from stress or trauma, remind them that for most of us, relationships and community are key factors in resilience. Marlín did not transform her life alone. She needed help from her counselor, the APTP staff and ensemble, the substance abuse rehabilitation center, her friend Ana, and Ana's family. We are often tempted to put all the weight on the individual to help himself or herself out of trouble. Then, if the individual fails, self-esteem is eroded. However, when we see ourselves in a constant process of supporting others as well as receiving help, change is both more achievable and more sustainable. Resilience still requires inner strength, but we bounce back best in community with others. Resilience poetry is about connecting to emotion and creating a place where word and image reside meaningfully together.

OBJECTIVES:

- To understand the characteristics of resilience
- To develop empathy
- To write poems using repetition, rhythm, and alliteration

TIMEFRAME: 50 min., 1.5 hrs. with extensions

MATERIALS: Pen and paper

SUGGESTED WARM-UP: Ball toss (p. 22)

> "In the midst of winter, I finally learned that there was in me an invincible summer."
>
> —Albert Camus

PROCEDURE:

Begin this lesson after screening *TRUST* and holding a general discussion on the film. As with all the lessons in the guide, the following procedure is a suggestion. You know your students best and can judge which strategies will be most effective.

Let students know they will be writing and performing poetry about resilience. Bring the group together for a short warm-up to get students connected to their bodies so that they have access to more of their senses while they are trying to come up with metaphors and images to use in their poems (like ball toss, p. 22).

PART 1: EXPLORING RESILIENCE (15 min.)

Next, engage students in a discussion about the nature of resilience. Use some of the following prompts:

Introduction Questions

- What words or concepts does resilience make you think of? (bouncing back from stress, growth, courage, comeback, warrior)
- At the end of *TRUST*, Marlín says, "That's how I deal with things now. I don't . . . I don't put myself together with Neli. Amazing." What does she mean by this?
- Can you think of other examples of resilience from the documentary? (Marlín moving into "the cave," Marlín getting help for substance abuse, José becoming more engaged with his life)

Going Deeper

- What about examples from your own lives? These can be *personal resilience*—stories of individuals overcoming something difficult—or *community resilience*—when an entire community bounces back from stress. (9/11 in NYC, Hurricane Katrina, earthquake in Haiti)
- Many children and youth who experience the kinds of trauma that Marlín experienced take years, or even decades, to begin to talk about their experiences. Some people never discuss their trauma. Does Marlín's story seem unrealistic? Impossible? What do you think allowed Marlín to bounce back from some of these challenges while she was still a teen?

PART 2: WRITING POEMS (35 min. or more)

1. Now, hand out the poems "Knock, Knock" and "Celie." Have students read them silently first, then ask one or more to read the first one aloud. (Strongly suggested: play a video of Beaty performing at Def Jam Poetry, www.youtube.com/watch?v=RTZrPVqRoD8.) Ask students to analyze:
    - How is this poem about resilience/bouncing back? Who is Beaty referring to when he says, "We are," in the last line of the poem?
    - What conventions does Beaty use in "Knock, Knock"? (repetition, rhythm, alliteration, free verse)
    - Answer the same questions for "Celie." (note good use of metaphor here)

Students should be almost ready to write.

2. Next, ask them to outline their own poem, gathering three lists of words they like and might want to use. They can split a page into thirds.
    - In the first third are Resilience Words/Phrases.
    - In the second third are Images (ball bouncing, flower growing up through cement, basketball team coming from behind to win).
    - In the last column are Gestures (standing up, raising arms, fist pump).

Students can concentrate on finding words and phrases that make them feel something or see something. Each person should have at least eight to 10 words or phrases to use.

Once they have their own lists, students need to decide whom to write their poems about. They can write about themselves, or someone else they know well, or Marlín, or someone who has been through hard times and is an inspiration. Give them 20 minutes to write their drafts.

Final poems should include

- Use of repetition, rhythm, metaphor, alliteration
- Use of the first person
- Evidence of resilience

While students are writing, walk the room, offer assistance, and pay attention to what students might be revealing in their poems.

When you are ready, bring students together to read their drafts to the class. Reiterate your group agreements and make sure that students are in a comfortable and safe place before they start reading. Allow a pass option. Ask the listeners to pay attention to use of poetic conventions and to name them after each person reads. If there is time, students can offer one or two positive and constructive comments to each reader.

CONCLUSION: When there are at least 10 minutes left, stop the reading and ask students to reflect on the lesson and what they might have learned. What are they thinking of now? How does it feel to focus on resilience? Ask them what they would like to do next with the poems and the ideas they developed. Reconnect the lesson back to the film *TRUST* and the message Marlín delivers about the possibilities for bouncing back from trauma. Close by asking students to close their eyes and envision themselves five or 10 years older, bouncing back from whatever challenges they face today. Thank them for participating.

LESSON EXTENSION: Compare "Knock, Knock," with Maya Angelou's "Still I Rise" or Conrad Aiken's "The Room" before students write their own poems. Ask students to follow one writer's style or mix elements from each.

Students can follow up their poems by going deeper into the issues they raise and can utilize other writing or art forms. Poems can be translated into essays, scripts, paintings or videos, where students can extend their metaphors and articulate the insights they write about in their poems. Students can do this with their own or others' work. "Knock, Knock," for example, can be turned into an essay about the plight of fathers in the criminal justice system.

FOR FURTHER STUDY:

Poetry/lyrics: Iyeoka, *Yellow Brick Road Song*
Resilience: Judith Herman, *Trauma and Recovery,* Basic Books, 1997; Eric Nguyen, *Resilience: Stories, Poems, Essays, Words for LGBT Teens*, www.lulu.com, 2012

SOURCES USED IN THIS LESSON:

Christensen, Linda. *Reading, Writing, and Rising Up: Teaching About Social Justice and the Power of the Written Word*. Milwaukee: Rethinking Schools, 2000

STANDARDS:

Common Core Standards. Writing Standards 6–12. 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.



Resilience

knock knock

by Daniel Beaty, danielbeaty.com

As a boy, I shared a game with my father—

Played it every morning till I was three.
He would knock knock on my door,
And I'd pretend to be asleep till he got right next to the bed.
Then I would get up and jump into his arms.
"Good morning, Papa."
And my Papa, he would tell me that he loved me.
We shared a game,
Knock knock,
Until that day when the knock never came,
And my Mama takes me on a ride past cornfields
on this never-ending highway
Till we reach a place of high rusty gates.
A confused little boy,
I enter the building carried in my Mama's arms.
Knock knock.
We reach a room of windows and brown faces.
Behind one of the windows sits my father.
I jump out of my Mama's arms and run joyously towards my Papa's,
Only to be confronted by this window.
I knock knock trying to break through the glass,
Trying to get to my father.
I knock knock as my Mama pulls me away
Before my Papa even says a word.
And for years, he has never said a word.

And so, 25 years later, I write these words
For the little boy in me who still awaits his Papa's knock.
"Papa, come home, 'cause I miss you.
I miss you waking me up in the morning and telling me you love me.
Papa, come home, 'cause there's things I don't know,
And I thought maybe you could teach me
How to shave,
How to dribble a ball,
How to talk to a lady,
How to walk like a man.
Papa, come home, 'cause I decided awhile back
I want to be just like you, but I'm forgetting who you are."
And 25 years later, a little boy cries.
And so I write these words and try to heal
And try to father myself.

And I dream up a father
Who says the words my father did not.
"Dear son, I'm sorry I never came home.
For every lesson I failed to teach, hear these words:
Shave in one direction with strong deliberate strokes
To avoid irritation.
Dribble the page with the brilliance of your ballpoint pen.
Walk like a God, and your Goddess will come to you.
No longer will I be there to knock on your door,
So you must learn to knock for yourself.
Knock knock down doors of racism and poverty that I could not.
Knock knock on doors of opportunity
For the lost brilliance of the black men who crowd these cells.
Knock knock with diligence for the sake of your children.
Knock knock for me.
For as long as you are free,
These prison gates cannot contain my spirit.
The best of me still lives in you.
Knock knock with the knowledge that you are my son,
But you are not my choices."
Yes, we are our fathers' sons and daughters,
But we are not their choices.
For despite their absences,
We are still here,
Still alive,
Still breathing,
With the power to change this world
One little boy and girl at a time.
Knock knock,
Who's there?
We are.

CELIE

by teen Don Pendelton, writing in the voice of Celie from *The Color Purple*, by Alice Walker, (Christensen 2000, p. 127)

I am Celie.
I am the cold hard black floor
everyone walked on.
People have stained me and laughed
but I stayed solid under them
and did not squeak.
I am the floor now
but once you go downstairs
I am the ceiling.

Trust Activities and Additional Teaching Units

The suggestions below can be developed into full lesson plans or can be used to complement lessons in other subject areas. As with any endeavor into creativity, some of the activities and writing prompts may be emotionally charged for students. If you ask students to answer a prompt like "What is a day I will never forget?" you may get painful stories like Marlín's, so it is important to have the right support in place for students if you are going to ask them to share openly. We encourage you to share your experiences using any of these activities on our website.

TRUST ACTIVITIES AND PERFORMING ARTS ACTIVITIES

These activities provide opportunities for groups to bond and build trust with one another. They are best done with skilled facilitation, a teacher or group leader who pays close attention and can handle things going off course. If they do—if, for example a student reacts because he is standing too close to someone else and is uncomfortable—be sure to stop the activity and address the situation. Be willing to abandon an activity if students do not seem ready for it, and discuss with them the importance of providing a safe environment for all. All of these activities are better when you introduce them well. Always leave at least three to five minutes at the end to process and debrief.



TRUST EXERCISES

Trust Zipper: Group makes two parallel lines facing each other. Each person extends her straight arms across to the other line, alternating arms to form a zipper. Decide which end will be the front. One person from the front end of the line will be the first player and stands a few feet out, facing the zipper. S/he says, "Are you ready?" then, after a positive response, "Coming through!" and runs toward the zipper, passing through while the rest of the players lift their arms up as she approaches, then back down after she goes by. Once through, she turns around and goes through one more time from the other direction. The runner then joins the end of the line she started on, and the next player steps forward from the other line. Continue alternating lines until everyone has had a turn. (Learned at Russell Youth Center in Cambridge, MA)

Trust Sit: Group stands in a circle and everyone turns one-quarter to the right. Each person places hands on the shoulders of the person in front of them. As the teacher counts to three, everyone sits at the same time on the knees of the person behind. Again on three, everyone stands up at the same time, gently pressing on the shoulders of the person in front.

Trust Fall: If your group is comfortable with an activity like Trust Sit, you can try Trust Fall. (Adapted from *Youth on the Move Guide*, from Destiny Arts, Oakland, CA)

Level 1: Students get into groups of two. Have one partner face his/her back to the other partner. One partner is the "catcher" and the other is the "faller." Teach the "catcher" how to catch his/her partner in the best way—both hands out and one leg back to create a strong stance. Have the "catcher" tap the "faller" on the shoulder, and have the "faller" fall backward with his/her body stiff. Have the "catcher" move back a little farther each time he/she catches the "faller" so that it gets a little riskier each time. Never allow the distance to be so far that the catch would be impossible. Have participants switch roles.

Level 2: Stay with the same partner. Have the "faller" close his/her eyes when he/she falls.

Level 3: Have a whole group of "fallers" stand in a line facing a wall. Have their partners, the "catchers," stand in a line about 15 feet behind them. Have the "catchers" tiptoe toward the "fallers." When they are at a safe distance, the facilitator tells the "fallers" to fall. Always switch roles.

CREATING A SCENE/PACT WITH GOD:

Review the module "The Pact With God" (8 min., from the *TRUST* DVD). Have students re-create the activity, where the two actors who play Neli and Analleli explore Marlín's memory of burying her favorite doll in order to see her father again. Have the students sit next to each other, or lie down, and share the first-person voice of one character (from the film *TRUST*, from a book the class is reading, a character in history, etc.), telling a story. (This could also be done as a writing activity, passing a page back and forth, with each student alternately adding more to the story.)

WRITING PROJECTS

Writing prompts

Have students freewrite/brainstorm using one of the following prompts. Follow up with essays, poems, song lyrics, short stories, visual art projects.

- What is a day in your life that you will never forget?
- Finish this statement: I want you to remember me like . . .
- How would you change Marlín's life? If you could do one thing to help her, what would it be?
- What is the meaning of courage?
- What is the meaning of home?



- What is the purpose of memory? Why do we remember some things and forget others?
- Write a letter to one of the characters in the film *TRUST*, and send it to info@kelly-yamamoto.com. Subject line: TRUST Letters



Poetry (these could also be done as song lyrics)

- ***Group Poem.*** (Adapted from *Youth on the Move Guide*, from Destiny Arts, Oakland, CA) The facilitator prepares a list of statements that need to be completed. Students are sitting in a circle or at a table. Each student has a piece of paper and a pencil. The facilitator reads out the first statement to be completed. The students write down the statement and then complete the sentence on the top of the sheet of paper (short side up). Then they fold it over and pass it to the person sitting to their right. The facilitator reads the second statement to be completed. The students write down the statement and complete the sentence on the piece of paper, right under the fold. When they finish the second sentence, they fold it over again and pass it to their right. The process continues in this fashion until everyone has completed all the statements. At the end, everyone should have a "poem" that they can unfold and read to the group. Here is a sample list of statements to be completed, with sample instructions on how to complete them.

    1. I am . . . (finish the statement with a feeling—one word)
    2. Because . . . (finish the statement with a short phrase)
    3. I feel . . . (finish the statement with one word)
    4. I need . . . (finish the statement with a short phrase)
    5. I'm confused about . . . (finish the statement with a short phrase)
    6. But I know one thing for sure . . . (finish the statement with a short phrase)

- ***"Remember Me" Poems.*** Have students write poems beginning with the theme of "Remember me . . . , " connecting with the name of the play based on Marlín's story, "Remember Me Like This," and Marlín's opening statement before she told her story, "I don't want you to remember me like THIS . . . " They can begin by making lists of things they are good at, funny things they did, ways they participated in class, how they want to be thought of. Alternately, names can be drawn and students can write Remember Me poems about each other, starting with the same kinds of lists. Students can work on their poems privately over a number of weeks, observing their subject and waiting to reveal the poems until they are all complete and compiled. This works well toward the end of the year or when students know each other well. (Adapted from *Reading, Writing, and Rising Up,* by Linda Christensen)
- ***Transformation Poems.*** Students write a poem in the voice of Marlín as she transforms her life. This could be a poem of 10 lines starting with "I am . . ." and ending with five lines of "I am going . . ." Or, it could be 10 lines, switching from "I used to be . . ." to "but now I am . . ."
- ***"Where I Come From" Poems.*** Students list 10 things describing "home" for them, using all five senses to generate descriptive responses. Students then link these items together in a poem where each line starts with "I come from a place where . . ."





I-Research Paper

Students can conduct deeper research into any of the thematic areas in this guide—Child Sexual Abuse/ Sexual Assault, Witnesses, Bystanders and Allies, Immigration, Trauma and Resilience, etc. Using an "I-Research" model, students can develop papers that reflect their own journey through the research, even using an "I" voice in the final version. I-Research can allow students more control and provide a deeper level of engagement. (See www.readwritethink.org/.)

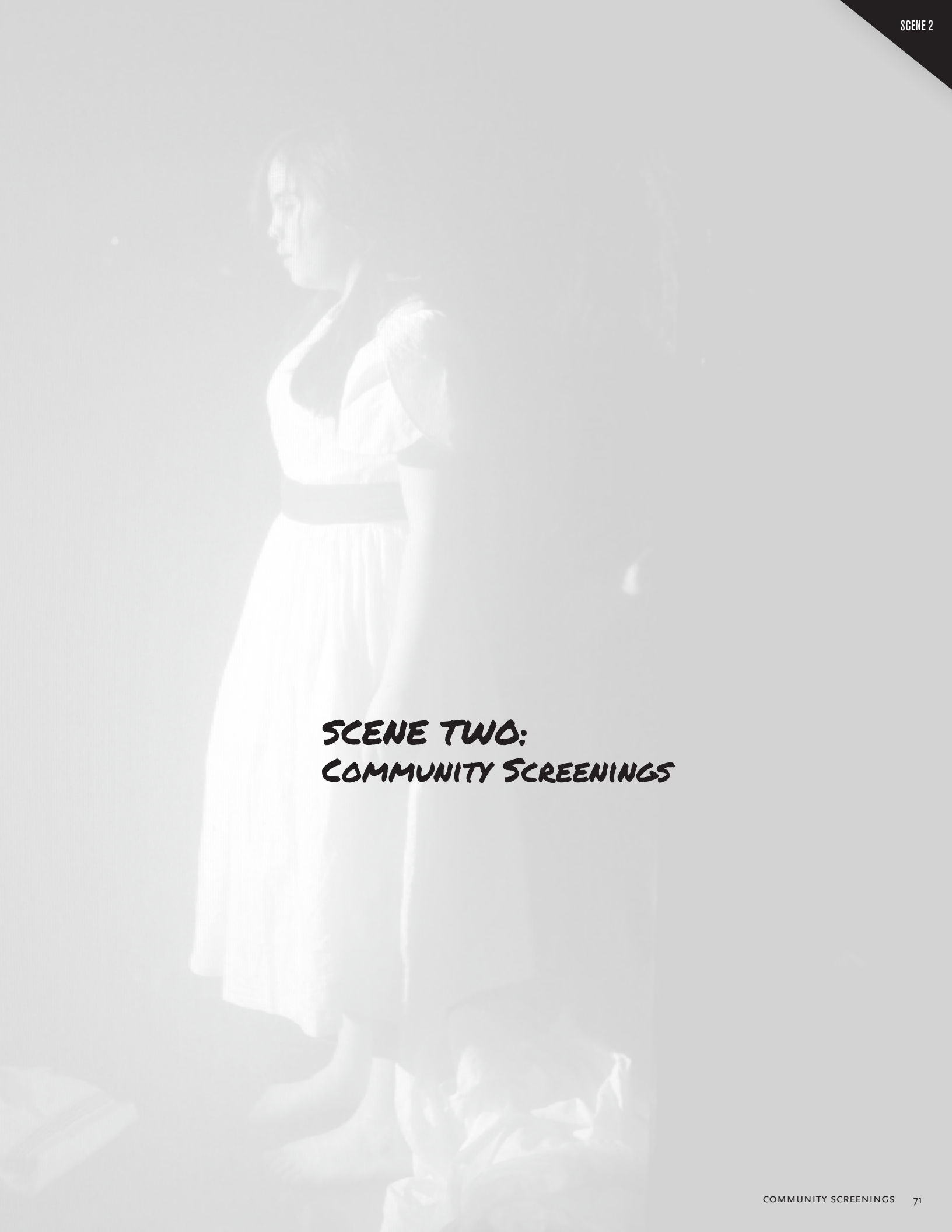
Oral History (written or audio)

Have students explore oral history projects and even create their own as a class. Oral history projects are collected testimonies of people reflecting on a shared experience or common theme. Oral historians verify these stories and set them in a historical context. Examples include: immigrants who came through Ellis Island in New York, people interned at the Japanese internment camps, residents of Appalachia. Students could do an oral history project about teen immigrants, child abuse, or another theme the group discovers. Students could also investigate ongoing oral history projects and submit their own stories. (References and links: www.storycorps.org, www.angel-island.com, www.voiceofwitness.org, www.blackiowa.org/education/childrens-oral-history-project.)

Additional teaching units for visual arts and media can be found on the *TRUST* website, www.trustdocumentary.org.







SCENE TWO:
Community Screenings

Planning a Community Screening

If you are planning to show *TRUST* in an after-school or community setting, all the activities in this guide can easily be adapted to fit your group. Below you will find two additional suggestions: a general screening with a panel discussion and a screening for families/parents. On the *TRUST* website, www.trustdocumentary.org, you can find additional professional development workshops focused on youth development and youth voice. We encourage you to use your own creativity and knowledge of your community to develop and enhance what is offered here. Please share your experiences at www.trustdocumentary.org/reactions/. For the Cleveland International Film Festival screenings of *TRUST*, a local rape crisis center and a local theater company produced excellent material to support *TRUST* that can be adapted and distributed at any screening (p. 81).

Other options include hosting a screening to coincide with national education efforts, such as Sexual Assault Awareness Month, Theater in Our Schools Month, and Hispanic Heritage Month. A *TRUST* screening can also be used as a fundraising event for nonprofit organizations, faith groups, or sexual assault prevention groups.

ONE

AUDIENCE: Any age or size group

GOAL: General awareness

TIMEFRAME: Screening followed by large-group discussion with a panel (suggested panel time: 15 min. or more)



If you are planning for a single screening followed by discussion, refer to "How to Screen *TRUST*" (p. 9) in this guide for a model that can be used for any group. In a community setting, we suggest also bringing in a panel of local experts and a facilitator to help guide the discussion. Panelists may include representatives from

- A local rape/sexual assault crisis center
- A local youth theater program (could be a youth)
- A local youth arts program (could be a youth)
- An organization representing major immigrant groups in your community, to address key issues for immigrants
- A trauma counseling service, to address issues of trauma and recovery

METHOD: (modify as desired)

- Screen *TRUST* (longer theatrical version recommended). Let the credits run all the way through in silence before turning on lights.
- Assemble your panel in a visible, audible location in the room.
- Facilitator introduces self and panel procedure. Facilitator identifies location of resources for dealing with sexual assault or trauma (hotline number posted, flyers or representatives available).
- Facilitator and panel field comments and questions from the audience.
- Facilitator can ask panelists what is being done about CSA, immigrant support, or other related issues in this community. What actions should be taken? How can people get involved in advocacy? Make resources available and accessible.
- Direct the audience to the *TRUST* Facebook page, www.facebook.com/TrustSecondActsinYoung Lives?fref=ts, to post responses to the film and discussion.
- If possible, record or summarize the discussion and send to *TRUST*: info@trustdocumentary.org.

OUR TRUE COLORS APRIL MOVIE NIGHT

Real Artways Cinema, Hartford, Connecticut

One of the most memorable screenings of *TRUST* was for Our True Colors, Inc. CT, a group of about twenty-five LGBT teenagers who are wards of the state. They were a lively, diverse group of teenagers with piercings, baggy jeans, and wildly colored hair. We sat in a circle in the cinema's lobby to talk about *TRUST*, and they spoke about their responses to the film readily, without hesitation or shyness. Each of them seemed to implicitly understand Marlín and APTP's story—not because they shared Marlín's specific experiences of trauma and immigration, but because they had their own secrets and traumas and because, like APTP-ians, they were telling their real stories through artistic expression—poetry, writing, music.

—Nancy Kelly, Filmmaker

TWO

AUDIENCE: Families/parents

GOAL: Create a bridge for conversation about sexual abuse with families

TIMEFRAME: Screening followed by panel discussion and small group workshops

METHOD:

Follow the same method as above, considering the following options:

- Always include a panelist or facilitator who is a specialist in child sexual abuse.
- Include a survivor trained for public speaking (go to www.rainn.org for links or contact your local sexual assault crisis center).
- Follow the discussion with facilitated small-group conversations where it may be easier for parents to share thoughts and questions.
- Make available prevention tip sheets from www.d2l.org, www.stopitnow.org, or www.rainn.org and resources from local crisis centers.

COMMUNITY SCREENING

Center for Immigration Services, Asbury Park, New Jersey
part of the On Screen/In Person film series

The screening took place on a Friday night, and the audience was made up of Latinos and people from the local community college. The film was screened with Spanish subtitles. Not a soul left after the lights came up.

Paloma J. Sanchez, of Nosostros newspaper, and Donna Dolphin, associate professor at Monmouth University, facilitated the post-screening discussion. One woman started the discussion by saying, "When Marlín talked about what it was like to come into the United States, I felt like she was telling my story. That's very much what it was like." Another woman said she felt so terrible for Marlín, about the rape especially, that it continued in the United States, it made her feel angry that there isn't anything that can be done about rape in the United States, just like when she was in the old country. Many in the audience nodded and looked at each other.

Paloma was positive that there would be a great deal of conversation in the community after the screening.



SCENE THREE: SUPPORTING MATERIALS

Group Agreements

Handouts for Teachers and Facilitators

- The Faces of *TRUST*
- *TRUST* Workshop Evaluation
- Sample Letter to Family
- Lights! Camera! Action Steps!

Handouts for Youth

- Speak Up and Be Heard!
- *TRUST* Action Plan

Group Agreements

Common agreements for how to interact with each other during discussions are an important part of building trust in a group. Set agreements like this early in your school year and refer to them often as the group builds a culture of knowing and supporting each other. We suggest that agreements like these be well established in your classroom before screening *TRUST*.

Setting Group Agreements

Students can first generate their own list, and you can add to it. Common group agreements include the following:

- Respect confidentiality. What is said here, stays here (except in cases where someone is at risk for harm).
- One person speaks at a time. Raise your hand to participate, or use a talking stick.
- Listen with an open mind and heart when others are talking.
- Use "I" statements ("I think that . . .")—share only your own experiences. If you refer to the experiences of others, do not say any names or give any information that might identify those involved.
- Respect everyone's right to speak and what they have to say. No laughing, put-downs, or teasing. You might say, "Remember, what we say has an effect on others. We are talking about a sensitive issue; let's take care of ourselves and each other." Also called, "Don't yuck my yum." (If I like something, let me like it, no negative comments.)
- Share the air. Give everyone a chance to speak. STEP UP, STEP BACK.
- Stay focused on the topic. (You can post a "Parking Lot" for topics that are raised but not connected to the main point of a lesson and follow up with these later.)
- Right to pass. No one has to speak, but everyone is encouraged to participate. Participation can be talking; it can also be listening, drawing, writing, or thinking.
- Respect people's feelings—be kind to each other.
- Again, respect confidentiality. This agreement should be repeated and discussed often.

Once students have generated a list, review it with them and post the list prominently, at least during discussions, so that you can refer to it easily.

The Faces of TRUST



Marlín joined APTP when she was 18 years old. The company based its play *Remember Me Like This* on her real-life story. Marlín played Mariana in that production. She received her GED in 2012 and is attending college. Marlín is an immigrant from Honduras.



Ana was a member of APTP from age 14 to 19. She played Analleli in *Remember Me Like This.* Ana is attending college. She is the daughter of immigrants from Colombia and Guatemala.



Stephany joined APTP the summer before she entered eighth grade. She played Neli in *Remember Me Like This.* She is a native of Mexico.



José played the role of Marlín's brother Carlos in *Remember Me Like This.* He graduated from Taft High School in 2012 and attends Northeastern Illinois University. He is a native of Mexico.



Jancillin and her sister Jackie joined APTP at the same time. She played Helena, a friend and dark angel, in *Remember Me Like This.* She is the daughter of immigrants from India.



Jackie played Ascuncion, Neli's grandmother, in *Remember Me Like This.* She took part in APTP's intensive college prep program and is studying sociology at Cornell College. She is a native of India.



Troi played Gaby, Mili's sister, in *Remember Me Like This.* She is taking part in APTP's intensive college prep program and plans to attend college.



John Paul played James, a hospital attendant, in *Remember Me Like This.* He has been in two other APTP plays since that production.



Yvonne played Zo, a hospital patient, in *Remember Me Like This.* She attends Roosevelt High School in Albany Park.



David Feiner is cofounder and producing artistic director of the Albany Park Theater Project (APTP). David has been inspiring young adults to "envision a more just and beautiful world" at APTP since 1997.



Laura Wiley was married to David Feiner and was the cofounder and codirector of Albany Park Theater Project. Laura died in June 2007 from ovarian cancer.



Maggie Popadiak is APTP's associate director. She joined APTP when she was 14 years old, took part in APTP's intensive college counseling program, and graduated from the College of Wooster. Maggie is the daughter of Polish immigrants.

HANDOUT TRUST

TRUST Workshop Evaluation

Date: _____

Name of class/activity: _____

Instructor: _____

1. What is something you learned about yourself or someone else during the *TRUST* screening and activity today?

2. What mattered to you most about the film? Why?

3. What kind of action might you take after participating in today's activity?

4. Please include other questions or comments.

TRUST Workshop Evaluation

Date: _____

Name of class/activity: _____

Instructor: _____

1. What is something you learned about yourself or someone else during the *TRUST* screening and activity today?

2. What mattered to you most about the film? Why?

3. What kind of action might you take after participating in today's activity?

4. Please include other questions or comments.

SAMPLE LETTER TO PARENTS, GUARDIANS, OR OTHER FAMILY MEMBERS

Date: _____

Dear parent, guardian, or other family member:

As part of our class unit on _____, we will show the video *TRUST: Second Acts in Young Lives*, a documentary about a teen girl's participation in a youth theater company. This young woman shares her personal story of childhood sexual abuse and violence and her path to regain control of her life. The theater company then turns her story into a play, which is performed to a public audience.

In this unit, we will highlight difficult topics that are not often openly discussed in school, and we expect students may have strong emotional responses. Youth in the film also bring up issues of teen drug use and suicidal thinking. This film may remind students of their own personal experiences with trauma or violence.

We will discuss these topics with students and they will know where they can turn—including to you—if they are dealing with similar situations in their own lives.

You are invited to come to school on _____ (date, time) in _____ (room) to preview *TRUST* and discuss some of the activities from the curriculum guide. Our unit will include strategies for students as well as parents, guardians, and other family members on how to respond to sexual violence and abuse.

Your child may have homework in this unit. At home, I encourage you to reinforce the idea that where abuse has occurred, it is never the fault of the child targeted for the abuse.

You are welcome to visit our class at any time. Don't hesitate to call me at _____ (phone number) if you have any suggestions or questions.

Sincerely,

_____ (your name)

For more information:

National Sexual Assault Hotline
1.800.656.HOPE (4673)

Stop It Now!
Child sexual abuse prevention and advocacy organization
Helpline: 1-888-PREVENT (1-888-773-8368)
www.stopitnow.org

Child sexual abuse: If you are not exactly sure what sexual abuse is, you're not alone.
All sexual activity between an adult and a child is sexual abuse.
Sexual activity between children can also be sexual abuse.
A full definition can be found at www.stopitnow.org/gethelp/42.

Fecha:_____

Querido padre, tutor o miembro de la familia:

Como parte de nuestra unidad escolar de _____, vamos a mostrar el video, *CONFIANZA: Segundos Actos en las Vidas de Jóvenes* (conocido como *TRUST: Second Acts in Young Lives* en inglés), un documental sobre la participación de una chica adolescente en una compañía de teatro juvenil. Esta joven comparte su historia personal de abuso sexual infantil y la violencia, y su camino para recuperar el control de su vida. La compañía de teatro luego convierte su historia en una obra de teatro, que se actúa para una audiencia pública.

En esta unidad, vamos a destacar los temas difíciles que a menudo no se discuten abiertamente en la escuela, y esperamos que los estudiantes puedan tener fuertes respuestas emocionales.

La juventud en la película también hace referencia a cuestiones de uso de drogas entre adolescentes y pensamientos suicidas. Esta película puede recordarles a nuestros estudiantes de sus propias experiencias personales con el trauma o la violencia. Vamos a hablar de estos temas con los estudiantes y ellos sabrán donde pueden encontrar ayuda, incluyendo con usted, si es que ellos están enfrentando situaciones similares en sus propias vidas.

Usted está invitado a venir a la escuela el _____ (fecha, hora) en _____ (habitación) para previsualizar *TRUST* y discutir algunas de las actividades de la guía curricular. Nuestra unidad incluirá estrategias para los estudiantes igual para los padres, tutores y otros miembros de la familia sobre la manera de responder a la violencia sexual y el abuso.

Su hijo puede tener tarea en esta unidad. En casa, le animo a reforzar la idea de que donde ha habido abuso, nunca es culpa del niño dirigido por el abuso.

Le invitamos a visitar nuestra clase en cualquier momento. No dude en llamarnos al _____ (número de teléfono) si usted tiene cualquier pregunta o sugerencia.

Sinceramente,

Para más información:

Nacional de Asalto Sexual
1.800.656.HOPE (4673)

¡Basta ya! Prevención del abuso sexual infantil y la organización de defensa
Línea de ayuda: 1-888-PREVENT (1-888-773-8368)
www.stopitnow.org

Abuso Sexual Infantil: Si usted no sabe que es exactamente, no esta solo.
Todo tipo de actividad sexual entre un adulto y un menor es abuso sexual.
El tocar sexualmente entre menores también puede ser abuso sexual.
Una definición completa se puede encontrar en www.stopitnow.org/gethelp/42.



BE PART OF THE STORY
35th Cleveland International Film Festival

LIGHTS! CAMERA! ACTION STEPS!

TRUST: Second Acts in Young Lives

This action steps document was created by the 35th Cleveland International Film Festival and handed to all audience members when *TRUST* screened at the Film Festival. Community organizations, after-school programs, and schools find them very easy to adapt for their own purposes. You can find an MS Word version of this document at www.trustdocumentary.org/take-action.

Speak Up

- Talk to five people about the film you saw today and remind them that April is Sexual Assault Awareness Month.
- Start a conversation at the dinner table about what trust means to you.
- Repeat this to someone you care about: *I heard that one in four girls and one in six boys are sexually abused before their 18th birthday. I want you to know that if anyone ever has or ever does hurt you or any of your friends, you can talk to me.*

Get Involved

- Attend an event at your local rape crisis center. They probably have events year-round, but especially during April, which is Sexual Assault Awareness month.
- Start a Men of Strength Club at your school or place of worship, to give young men a healthy way to talk about masculinity. Call the **Cleveland Rape Crisis Center** at 216.619.6194 x121 for more information. Or post a 24-hour rape crisis hotline number at your workplace.
- Enroll your child, or invite your student to enroll, in a local youth theater program. A list of such programs is on the *TRUST* website, www.trustdocumentary.org/resources.

Stay Informed

- Get the facts: Visit your local rape crisis center website or visit the **Cleveland Rape Crisis Center** website, www.clevelandrapecrisis.org, and click on the Resources tab to learn how to talk to a child or teenager about preventing sexual abuse. For further information about the issue, visit **The Ohio Alliance to End Sexual Violence** at www.oaesv.org and the **Rape, Abuse & Incest National Network,** www.rainn.org.

DESIGN: INCITE CREATIVE FESTIVAL LOGO AND ILLUSTRATION: TWIST CREATIVE

HANDOUT TRUST

Speak Up and Be Heard!

If you have been moved by *TRUST* and want to do something to take action on the issue of child sexual abuse, sexual assault, or exploitation of children and youth, check out the ideas, resources, and action plan below.

Things you can do:

- Educate yourself more about the issue by reading and talking with people. You can start with www.stopitnow.org, www.generationfive.org, and www.rainn.org, and use the resources listed on the www.trustdocumentary.org website.
- Start a youth group with an adult mentor to explore these issues.
- Share a story. There are many places where youth can submit written stories, radio stories, or video for publication. Start with www.rainn.org and www.storycorps.org.
- Donate money, resources, or time to a group fighting these issues.
- Volunteer at a rape crisis center or peer health clinic.
- Learn to be a peer health educator; see www.peerhealthexchange.org/.
- Create original work with other youth (a play, poetry, mural, etc.).

If you are feeling overwhelmed or you want to do something but are not yet sure what to do, you could try

- Writing, making art, making music, making a play, dancing, playing sports, talking to a friend, etc.

If you have been sexually assaulted, remember:

It was not your fault.
You are not alone.
You deserve support.
You have rights.

If you have been hurt and you need help, call the **National Sexual Assault Hotline** at 1.800.656.HOPE (4673), or contact your local rape/sexual assault crisis center.

TRUST Action Plan (To be completed individually or in pairs)

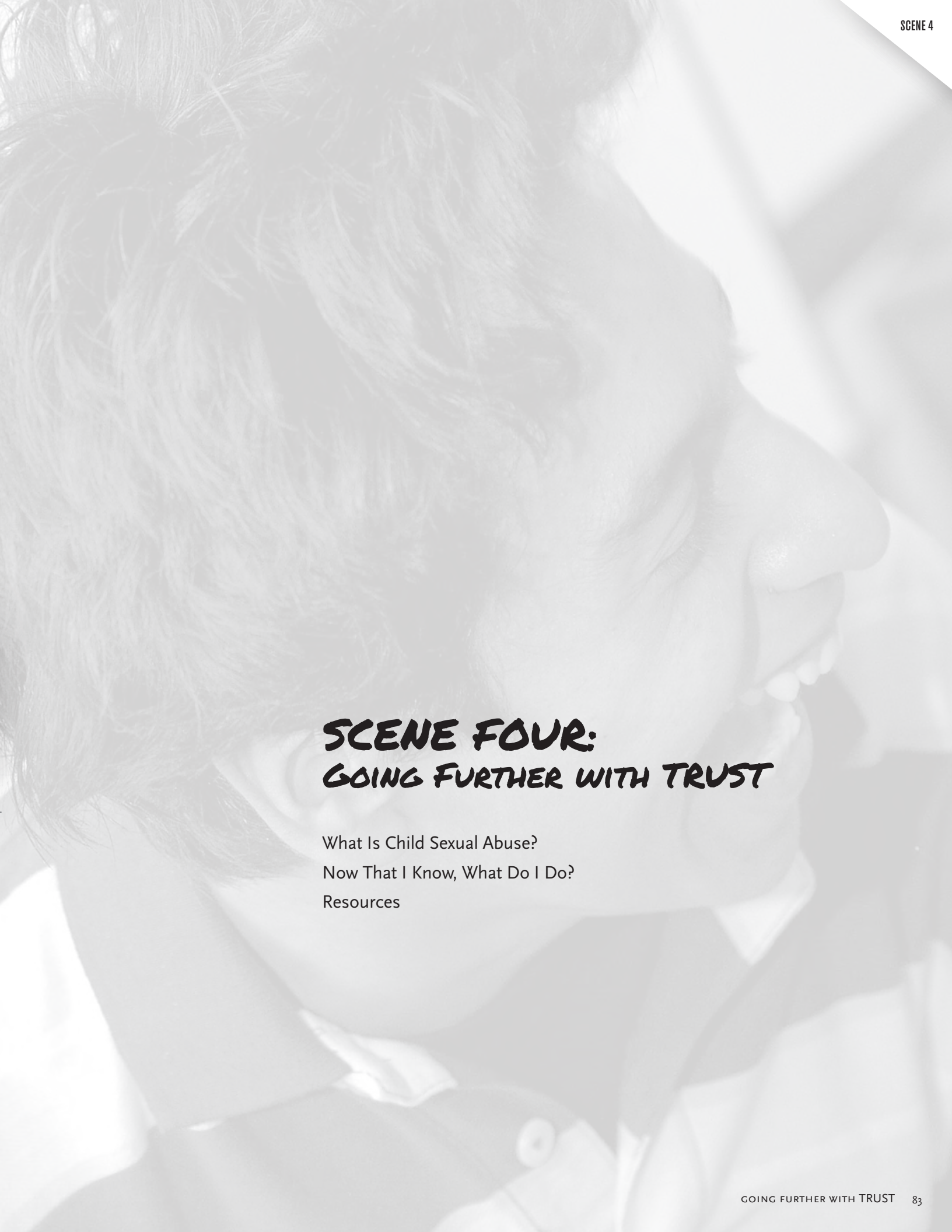
After watching the film *TRUST*, I/we learned: _____

I/we want to do something about: _____

The change I/we want to make is: _____

TRUST ACTION PLAN			
	Description	**Resources needed**	**Dates**
Step 1:			
Step 2:			
Step 3:			
Step 4:			

I/we commit to this plan (signature): _____



SCENE FOUR:
Going Further with TRUST

What Is Child Sexual Abuse?

Now That I Know, What Do I Do?

Resources

What is Child Sexual Abuse?

(Adapted from generationFIVE, "Frequently asked questions about Child Sexual Abuse" and Stop It Now!, "What Is Considered Child Sexual Abuse?")

Child sexual abuse is a broad, deeply rooted, cross-cultural, cross-economic epidemic that requires dramatic shifts in the way we envision children, family, social responsibility, power relationships and dynamics, sexuality and sex education, and systematized oppression (Murphy 2002).

Until the early 1970s, child sexual abuse (CSA) was thought to be rare and centered among the poor. Experts now agree that child sexual abuse has always occurred and still exists in all socioeconomic groups.

At the root of CSA is the sexual use of a child by someone with more power. All sexual activity between an adult and a child is sexual abuse. Sexual activity between children can also be sexual abuse.

Sexual abuse does not have to involve penetration, force, pain, or even touching. If an adult engages in any sexual behavior (looking, showing, or touching) with a child to meet the adult's interest or sexual needs, it is sexual abuse.

The vast majority of child sexual abuse happens in situations where the child trusts the offender. Most offenders cultivate a level of trust with the child, often using spoken and unspoken threats or manipulation. For example, "I will hurt your family, etc." or "I will tell everyone it's your fault, you made me do it," or "You love me so you need to do this to show your love." While the majority of offenders are adults, older youth make up 30% or more of offenders (www.stopitnow.org). Abuse can happen whenever there are differences in age, developmental stage, weight, or power.

Abusive physical contact or touching includes

- Touching a child's genitals or private parts for sexual purposes
- Making a child touch someone else's genitals or play sexual games
- Putting objects or body parts (like fingers, tongue, or penis) inside the vagina, in the mouth, or in the anus of a child for sexual purposes

Noncontact sexual abuse includes

- Showing pornography to a child
- Deliberately exposing an adult's genitals to a child
- Photographing a child in sexual poses
- Encouraging a child to watch or hear sexual acts
- Inappropriately watching a child undress or use the bathroom

Importantly, it is not just the sexual behavior, but the combination of the sexual activity with the power imbalance that enables the abuse. The type of abuse, along with other personal and social factors, causes increasing degrees of trauma.

Child Sexual Abuse (CSA)
If you are confused about what CSA is, you are not alone. Join together with others in your community to get informed and take action.

Sexually abusive images of children and the Internet

As well as the activities described above, there is also the serious and growing problem of people making and downloading sexual images of children on the Internet. To view sexually abusive images of children is to participate in the abuse of a child and may cause someone to consider sexual interactions with children as acceptable.

SPECIAL CIRCUMSTANCES

While CSA is present throughout society, there are particular factors affecting some groups that are important to keep in mind. For example, boys and girls may be affected differently. Teens who are pregnant or parenting may have additional concerns about protecting their own children. Included below are concerns that may be present in your group, and there are many others:

Homeless/marginally housed youth and families

- Sexual abuse is a leading reason why teenagers run away from home.
- Once on the street, homeless youth are at increased risk for sexual violence and exploitation (Safe Horizon 2013).

Immigrant youth and families

- Immigrant youth face many barriers when they become victims of crimes, including sexual abuse. For one, immigrant youth and their families may be unfamiliar or uncomfortable with the United States legal system. Language and cultural barriers can impede or complicate all interactions with all types of authorities, from medical personnel to school personnel, police, counselors, lawyers, etc. There may be fear of deportation for the victim or someone else in the family. And if the offender is the breadwinner in a household, there may be fear of loss of income if the offender is removed from home (a reality for many kinds of families, not just immigrants). Support services should be aligned with the particular needs of each population.

Lesbian, gay, bisexual, transgender, and queer (LGBTQ) youth

- Youth in these populations are at increased risk of being targeted for sexual violence, often due to isolation, barriers to reporting, and prejudice. Many support services and resources are available around the country. For more information, see Advocates for Youth, 2000 M Street NW, Suite 750, Washington, DC 20036, www.advocatesforyouth.org.

Youth of color

- Youth of color may face similar barriers to immigrant youth in reporting and receiving appropriate support, from overt racism to a lack of culturally relevant counseling and support services. To combat these barriers, it is critical to offer a variety of options for support and to check in regularly to make sure that appropriate follow-up is happening.

Youth with disabilities

- Youth with disabilities can be at increased risk for victimization, in part because of stigma, ignorance, and social isolation. Children with disabilities can be seen as easy targets by abusers, and some may have particular difficulty understanding and communicating their experiences.

Prior history of victimization

- Those with a prior history of sexual victimization are extremely likely to be re-victimized. Some research estimates an increased risk of over 1,000% (apa.org).

What's your population? There are likely to be some factors that make the students in your group unique. Pay attention to these as you navigate conversations around child sexual abuse with them, and be sure to find appropriate services to support them.





Now That I Know, What Do I Do?

(The following is adapted from a generationFIVE document, "Now That I Know, What Do I Do?")

Once people learn more about child sexual abuse, they often feel moved to do something. In fact, there are many ways to make a difference and become a community leader on this issue, helping to develop plans for prevention and response. By raising awareness, you can help others to anticipate unsafe situations and respond effectively to child sexual abuse in our families and communities.

Here are four simple steps you can take to become a community leader on child sexual abuse:

1. **Notice:** Pay attention to what is going on around you. Here are some simple signs to look out for in recognizing unsafe situations, possible victims, offenders, and bystanders of child sexual abuse:

   Victims: Children who are being sexually abused can exhibit a range of behaviors, and children will cope differently with abuse. A child who is being sexually abused may display the following behaviors: sudden lasting change in fundamental mood or behavior (was outgoing, is now withdrawn); overly familiar with strangers; acts sexualized in age-inappropriate way; strong dislike or fear of someone they previously liked; nonconsensual or forced sexual contact with other children; repeated genital pain or infections.

   Offenders: Child sexual offenders are a very diverse group of people. There are no easy, telltale signs of offenders—both men and women abuse; some are intelligent or well liked, while others are more socially removed. Behaviors you might see in child sexual offenders include a sense of powerlessness; relating to children more than to adults; a disregard for the needs and wants of others; inability to see a child as a person with his or her own needs; seeking regular, private contact with children; violence against other adults.

   Bystanders: Bystanders may have seen signs of child sexual abuse, or even witnessed it, but may not be able or willing to face it. The following are behaviors you may see in bystanders: excessive blame of children; inability to speak with children or adults about child sexual abuse and child sexual development; denial or blaming a child for sexual abuse.

2. **Speak:** Learn how to have conversations about child sexual abuse. Adults are responsible for both intervention in and prevention of CSA. Talk with friends and coworkers, with someone you think may be offending, or with a child who you think might be experiencing sexual abuse. When something seems wrong, just ask—what's going on? Is there something you're having trouble telling me about? What can I do to help? Be comfortable bringing up the topic and listening with openness to what people have to say. Finding ways to do this will reduce stigma and can have tremendous impact.

3. **Connect:** Find out how to locate other people who are concerned about child sexual abuse. Check out what resources are available in your community, and have information ready to help others.

4. **Act:** When you find out that something is wrong, take action to make it stop. Talk with the victim and the victim's family about their options. Bring together concerned family and community members to brainstorm solutions that will serve everyone involved. Get treatment resources immediately. Remind the survivor that s/he is not alone and that everyone has the right and the possibility to heal and lead a healthy life.

REPORTING CHILD SEXUAL ABUSE

Most countries have laws that make the sexual abuse of children illegal, in addition to laws that require professionals who work directly with children, such as teachers, counselors, and therapists, to report known or suspected child abuse and neglect to child welfare authorities. All 50 United States states have statutes identifying who is a mandated reporter of child maltreatment and under what circumstances they are required to report. Any person, however, may report incidents of abuse or neglect. See www.childwelfare.gov for a list of links to state statutes, and go to www.stopitnow.org/gethelp/367 for more information about filing reports.

To report child abuse or suspected abuse, contact the following organizations:

Child Help USA
National hotline offering support in response to all child abuse.
1.800.422.4453, www.childhelpusa.org.

The Child Welfare Information Gateway
A listing of toll-free child abuse reporting numbers by state. www.childwelfare.gov.

Hospitals in most cities also have a CSA unit and can connect you to Child Protective Services.

REPORTING ABOUT CHILD SEXUAL ABUSE OR CHILD PORNOGRAPHY ONLINE

The Cybertipline
An online and phone service accepting leads on illegal images, sexual exploitation, or enticement of a child online. Up-to-date and comprehensive resources on safety and reporting. Also worldwide hotlines to report illegal content on the Internet. 1.800.843.5678, www.cybertipline.com.

Child pornography or child sexual exploitation can also be reported directly to your local law enforcement agency.

PREVENTION

While stopping offenders from abusing children is critical, preventing situations where child sexual abuse is likely to happen in the first place is an essential step toward ending it. Individuals and families as well as organizations and communities can all be involved in minimizing opportunities for abuse. You can find printable prevention tips, training, and information from Stop It Now!, www.stopitnow.org/gethelp/46, and Darkness to Light, www.d2l.org.

Resources

HOTLINES

Child abuse: National Child Abuse Hotline, 1.800.4.A.CHILD (422.4453), www.childhelpusa.org.

Domestic violence: The National Domestic Violence Hotline, 1.800.799.SAFE (7233), thehotline.org.

Gay, lesbian, bisexual, transgender, queer, and questioning youth: GLBT National Help Center, Youth Talkline, 1.800.246.PRIDE (7743).

Sexual assault: National Sexual Assault Hotline: 800.656.HOPE, Option #1 (24 hours). Rape, Abuse and Incest National Network (RAINN), www.rainn.org.

Suicide: National Hopeline Network, 1.800.SUICIDE (784.2433), hopeline.com. Suicide Awareness Voices of Education, www.save.org.

Self-injury: S.A.F.E. Alternatives, 1.800.DONT.CUT (366.8288), www.selfinjury.com.

Substance use: 24/7 Treatment Referral line, 1.800.662.HELP (4357), www.samhsa.gov.

Mental health—coping with stress, depression, and challenging times
Cope Care Deal, www.copecaredeal.org, for teens
Mind Your Mind, www.mindyourmind.ca, for teens
Teen Mental Health, www.teenmentalhealth.org, for teens and adults

CHILD SEXUAL ABUSE RESOURCES

Stop It Now!
www.stopitnow.org
Administrative Office: 413.587.3500
Free and confidential help online: www.StopItNow.org/help

Stop It Now! offers adults the information and resources they need to prevent child sexual abuse before a child is harmed. Visit StopItNow.org or contact our confidential Helpline (www.StopItNow.org/help) for guidance and support, whether you are just beginning to think about sexual safety in children's lives or you're responding to concerns you have about a child's safety.

generationFIVE
www.generationFIVE.org

generationFIVE's mission is to end the sexual abuse of children within five generations. Through survivor and bystander leadership development, community prevention and intervention, public education and action, and cross-movement building, generationFIVE works to interrupt and mend the intergenerational impact of child sexual abuse on individuals, families, and communities. Rather than perpetuate the isolation of this issue, we integrate child sexual abuse prevention into social movements and community organizing, targeting family violence, economic and racial oppression, and gender, age-based, and cultural discrimination. It is our belief that meaningful community response is the key to effective prevention.

Darkness to Light
www.d2l.org
Administrative Office: 843.965.5444
National Helpline: 866.FOR.LIGHT
Referrals to Local Sexual Abuse Resources: 866.FOR.LIGHT

Darkness to Light exists to empower adults through awareness and educational programs to prevent, recognize, and react responsibly to childhood sexual abuse. D2L was created in 2000 with the mission of reducing the incidence of child sexual abuse through public awareness and education. Its award-winning media campaign was developed and launched in June 2001, and its online and in-person training programs are available around the country.

Other CSA resources:

1in6—www.1in6.org. The mission of 1in6 is to help men who have had unwanted or abusive sexual experiences in childhood to live healthier, happier lives.

Advocates for Youth—www.advocatesforyouth.org. Resources and support for reproductive and sexual health, working in both the United States and developing countries.

Mothers of Sexually Abused Children—www.mosac.net. A Web resource designed specifically for mothers who have experienced the sexual abuse of one of their children.

National Children's Alliance—www.nationalchildrensalliance.org. A professional membership organization dedicated to helping local communities respond to allegations of child abuse in ways that are effective and efficient.

Planned Parenthood—www.plannedparenthood.org. Counseling, health care, and referral services.

Rape, Abuse & Incest National Network—www.rainn.org. RAINN created and operates the National Sexual Assault Hotline (800.656.HOPE and online.rainn.org) in partnership with more than 1,100 local rape crisis centers across the country and operates the DoD Safe Helpline for the Department of Defense.

Survivors Network of Those Abused by Priests—www.snapnetwork.org. SNAP is an independent, confidential network of survivors of religious sexual abuse and their supporters.

Silence Speaks—www.silencespeaks.org. Digital storytelling workshops for those affected by trauma.

Talk About Abuse to Liberate Kids (TAALK)—www.taalk.org. TAALK's mission is to reduce children's vulnerability to child sexual abuse and to support survivors through the healing process.

Many states have their own local sexual assault organizations, like the Texas Association Against Sexual Assault (TAASA).

COMMUNITY THEATER AND ARTS RESOURCES

After seeing *TRUST*, many youth want to know how they can find a theater program like APTP. You can find a state-by-state list of youth theater companies on the *TRUST* website, www.trustdocumentary.org/transformative-power-of-art/.

Boal, Augusto. *Games for Actors and Non-Actors.* Second edition. Routledge, 2002.

Boal, Augusto. *Theater of the Oppressed.* www.theatreoftheoppressed.org.

Crowell, Sarah. *Youth on the Move! A Teacher's Guide to Co-creating Original Movement/Theater Performances With Teens.* Destiny Arts Center, 2005.

Kuftinec, Sonja. *Staging America: Cornerstone and Community-Based Theater.* Southern Illinois University Press, 2005.

Leonard, Robert H., and Ann Kilkelly. *Performing Communities: Grassroots Ensemble Theaters Deeply Rooted in Eight US Communities*. New Village Press, 2006.

Rohd, Michael. *Theatre for Community, Conflict, and Dialogue: The Hope Is Vital Training Manual*. Heinneman, 1998.

Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook*. Northwestern University Press, 1986.

Kohl, Herbert, and Tom Oppenheim. *The Muses Go to School*. The New Press, 2012.

IMMIGRATION RESOURCES, ADVOCACY, STORIES

Angel Island Immigration Station Foundation (AIISF), San Francisco—a nonprofit organization that preserves and shares the stories of Pacific Coast immigrants, particularly Asians, who arrived in the United States in the early to mid-1900s, www.aiisf.org/.

Community Education Center/American Immigration Council—a national education resource and grant maker that strives to promote a better understanding of immigration through inspiring thoughtful dialogue, creative teaching, and critical thinking, www.communityeducationcenter.org.

Facing History and Ourselves—an international educational and professional development organization that offers training, resources, and lesson plans to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry, www.facing.org.

Southern Poverty Law Center (SPLC)—a civil rights organization dedicated to fighting hate and bigotry, and to seeking justice for the most vulnerable members of society. Teaching Tolerance, a project of the SPLC, works to foster school environments that are inclusive and nurturing through access to multimedia teaching kits and *Teaching Tolerance* magazine, www.splcenter.org and www.tolerance.org.

Tenement Museum, New York City—a museum and interactive site focusing on past and present working-class immigrants to Manhattan's Lower East Side. The Tenement Museum enhances appreciation for the profound role that immigration plays in shaping America's evolving national identity, www.tenement.org.

United We Dream (UWD)—the largest immigrant youth-led organization and network in the country. UWD organizes and advocates for the dignity and fair treatment of immigrant youth and families, regardless of immigration status, www.unitedwedream.org.

References

Sources Cited

American Psychological Association. 2013. "Child sexual abuse: What parents should know." www.apa.org/pi/families/resources/child-sexual-abuse.aspx.

Bay Area Video Coalition. 2013. *Digital Pathways Video Curriculum.* www.bavc.org/digital-pathways-video-curriculum.

Centers for Disease Control. 2013. *Adverse Childhood Experiences (ACE) Study*. Data file. www.cdc.gov/ace/prevalence.htm.

Child Welfare Information Gateway. 2009. *Domestic Violence and the Child Welfare System.* Bulletins for professionals. www.childwelfare.gov/pubs/factsheets/domesticviolence.cfm.

Christensen, Linda. 2000. *Reading, Writing and Rising Up: Teaching About Social Justice and the Power of the Written Word*. Milwaukee: Rethinking Schools.

Creighton, Allen, and Paul Kivel. 1997. *Making the Peace*. Oakland Men's Project. Alameda, CA: Hunter House, Inc.

———. 2011. *Helping Teens Stop Violence, Build Community and Stand for Justice*. Alameda, CA: Hunter House, Inc.

Crowell, Sarah, with Maura Wolf, Naomi Katz, and Simón Hanukai. 2005. *Youth on the Move! A Teacher's Guidebook to Co-creating Original Movement/Theater Performances with Teens*. Oakland, CA: Destiny Arts Center.

Darkness to Light. 2012. "Step 1: Learn the Facts." www.d2l.org/site/c.4dICIJOkGcISE/b.6178667/k.62D3/Step_1_Learn_the_Facts.htm.

Ditkoff, Mitch. 2005. "Unlock the Power of Metaphorical Thinking." www.ideachampions.com/weblogs.

Erikson, Erik. 1950. *Childhood and Society*. New York: W. W. Norton & Co., Inc.

generationFIVE. (n.d.) *Fact Sheet: Frequently Asked Questions about Child Sexual Abuse*. Oakland, CA: generationFIVE.

———. (n.d.) *Fact Sheet: Now That I Know, What Do I Do?* Oakland, CA: generationFIVE.

Gonzales, Juan. 2011. *Harvest of Empire*. New York: Penguin Books.

Goodman, Steve. 2003. *Teaching Youth Media.* New York: Teachers College Press.

Herman, Judith. 1997. *Trauma and Recovery*. New York: Basic Books.

Hirzy, Ellen. 2011. *Engaging Adolescents: Building Youth Participation in the Arts.* Report. National Guild for Community Arts Education.

Jaffe, Michael L. 1998. *Adolescence*. New York: John Wiley & Sons.

Murphy, Gillian. 2002. *Beyond Surviving: Toward a Movement to Prevent Child Sexual Abuse*. Ms. Foundation Report.

Nguyen, Eric. 2012. *Resilience: Stories, Poems, Essays, Words for LGBT Teens*. www.lulu.com.

Perry, Bruce. 2012. "How the Brain Learns Best: Easy Ways to Gain Optimal Learning in the Classroom by Activating Different Parts of the Brain." *Scholastic: Instructor.* www.scholastic.com/teachers/article/how-brain-learns-best.

Prevent Child Abuse America. 2010. "Preventing Child Sexual Abuse Position Statement," Approved May 14, 2010. www.preventchildabuse.org/advocacy/documents/PreventingChildSexualAbusePositionStatement.pdf

Rohd, Michael. 1998. *Theatre for Community, Conflict and Dialogue: The Hope Is Vital Training Manual*. Portsmouth, NH: Heinemann.

Safe Horizon. 2013. "Streetwork: Homeless Youth Facts." www.safehorizon.org/index/what-we-do-2/youth-schools-14/streetwork-homeless-youth-facts-220.html.

Salbi, Zainab. 2007. "Reflections from the Board of Editors." *Critical Half: Biannual Journal of Women for Women International*, v. 5.2 (Fall).

Semple, Kirk. 2012. "In a Shift, Biggest Wave of Migrants Is Now Asian." *New York Times* (June 18). www.nytimes.com/2012/06/19/us/asians-surpass-hispanics-as-biggest-immigrant-wave.html.

Southern Poverty Law Center. 2013. *Close to Slavery: Guestworker Programs in the United States* (February). www.splcenter.org/get-informed/publications/close-to-slavery-guestworker-programs-in-the-united-states.

Stop it Now!. 2013. "Together We Can Prevent the Sexual Abuse of Children." www.stopitnow.org.

Youth Media International. 2012. "Teach Youth Radio: Media Production Techniques." www.youthradio.org/news/teach-youth-radio-media-production-techniques.



NOTES

Notes

Credits

TRUST Teaching Guide and Community Screening Kit

Author: Melina O'Grady
Editor: Jean Tepperman
Designer: PINK TOP/Judy Lichtman
Proofreader: Elissa Rabellino
Teaching Guide Project Director: Nancy Kelly
Engagement, Advisory Committee, and Guide Coordinator: Eva Moss
Guide Publication Manager: Sue Chen

TRUST Advisory Committee

Rick Ayers, *Professor, Teacher Education, University of San Francisco*
Isaak Brown, *Community Initiatives Consultant, San Francisco Women Against Rape*
Debra Chasnoff, *President and Senior Producer, GroundSpark*
Nayely Chavez, *Peer Health Educator*
Ana Maria Corral, *Mission Girls*
Sarah Crowell, *Artistic Director, Destiny Arts Center*
Graham Cruickshank, *Arts Teacher, Jefferson Union High School District, California*
Vassilisa Johri, LCSW, *generative somatics*
Sara Kershnar, *Cofounder, generationFIVE*
Terrie Light, *Survivors Network of Those Abused by Priests*
Chris Lymbertos, *Director, generationFIVE*
Melina O'Grady, *Education Consultant*
Victoria Tecca, *Peer Health Educator*
Janelle White, *Executive Director, San Francisco Women Against Rape*

Teaching Guide Testing & Review

Zoila Cartagena
Jenny Coleman
Graham Paul Cruickshank
Trevor Gardner
Edith Guillén-Núñez
Barbara Heredia
Sarita Hudson
Karen McCarthy
Nick Rabkin
Milton Reynolds
Sandra Sandoval
Amy Scharf
Lauren Stower
Brittany Tate, Social Policy Research Associates
Dawn Valadez
Hanh Cao Yu, Social Policy Research Associates

ACKNOWLEDGMENTS

SPECIAL THANKS:

To students at high schools in Boston, Massachusetts, and Oakland, Hayward, and San Francisco, California, who piloted this guide.

MAJOR FILM CREDITS:

Director/Producer: Nancy Kelly
Editor/Producer: Kenji Yamamoto

GUIDE PHOTO CREDITS:

PHOTO: Amy Braswell, © 2010 Albany Park Theater Project
Front cover, pages 4, 6, 7, 10, 13, 15, 17 (lower left), 19, 21, 22, 25, 28, 33, 39, 42, 45, 48, 50, 54, 55, 63, 66, 67, 68, 69, 70, 71, 75, 77 (Marlin, Ana, José, Jancillin, John Paul, Yvonne), 83, 93, back cover.

PHOTO: Amy Braswell, © 2010 Kelly+Yamamoto Productions
Pages 17 (lower right), 77 (Stephany, Jackie, Troi, David), 86.

PHOTO: © 2005 Albany Park Theater Project
Page 77 (Laura)

PHOTO: David Feiner, © 2012 Albany Park Theater Project
Page 77 (Maggie)

PHOTO: Rob Seymour, © 2013 Madison-Morgan Cultural Center
Page 72

FILM FUNDERS:

The production of *TRUST* was supported by:
John D. and Catherine T. MacArthur Foundation, Columbia Foundation, The Richard H. Dreihaus Foundation, National Endowment for the Arts, Woods Fund of Chicago, Marin Arts Council, Leo S. Guthman Fund, Latino Public Broadcasting, Illinois Humanities Council, Lloyd A. Fry Foundation, Springcreek Foundation, Albank.

Copies of *TRUST* can be purchased from New Day Films:
www.newday.com/films/trustsecondactsinyounglives.html



"A compelling case for the power of youth theater to fortify adolescents with empathy, passion, sensitivity, and the kind of early wisdom today's young people must have to make the tough choices they face. May this splendid documentary be seen, talked about, taken to heart, and put into action by learners in schools and communities."

—Shirley Brice Heath, PhD, Margery Bailey Professor of English and Dramatic Literature, Stanford University

"Beautifully crafted documentary about the cathartic power of theater to heal the trauma and shame of domestic violence and to empower youth to reimagine their lives in the best light."

—Carlos A. Fernandez, PhD, Director, Center for Latino Arts and Culture Rutgers, The State University of New Jersey

"From the teenagers' hearts, you feel the healing power of sharing a story—not only for the sharer, but for all that listen."

—Trisha Meili, author, *I Am the Central Park Jogger*

"An inspiring story about the transformative power of artistic creativity."
3 stars, recommended

—K. Fennessy, video librarian

TRUST

Second Acts in Young Lives

NEW DAY FILMS

Purchase copies of *TRUST* from New Day Films:
www.newday.com/films/trustsecondactsinyounglives.html