

# GETTING STARTED TOOLKIT



v2.0 UPDATED 3/19/20

# #ENOUGH

## PLAYS TO END GUN VIOLENCE



FOR YOUNG WRITERS  
& THEIR TEACHERS

[WWW.ENOUGHPLAYS.COM](http://WWW.ENOUGHPLAYS.COM)

"This is precisely the time  
when artists go to work.  
There is no time for  
despair, no place for  
self-pity, no need for  
silence, no room for fear.  
**We speak, we write, we  
do language.** That is how  
civilizations heal."

*- Toni Morrison*

**#ENOUGH**  
PLAYS TO END GUN VIOLENCE

# TABLE OF CONTENTS

**v 2.0 - Updated 3/19/20**

LETTER FROM #ENOUGH .....	<b>2</b>
#ENOUGH TIMELINE .....	<b>3</b>
RULES FOR SUBMISSIONS .....	<b>4</b>

## **FOR STUDENTS**

ROAD MAP FOR WRITING YOUR PLAY .....	<b>8</b>
WRITING PROMPTS .....	<b>11</b>
MORE PLAYWRITING TIPS .....	<b>18</b>
LOOKING AHEAD: THE NATIONWIDE READING .....	<b>20</b>
NEXT STEPS .....	<b>23</b>
RESOURCES .....	<b>24</b>

## **FOR EDUCATORS**

CLASSROOM RESOURCES .....	<b>28</b>
LIZ LERMAN'S CRITICAL RESPONSE PROCESS .....	<b>30</b>
LESSON PLANS .....	<b>31</b>

## **ADDITIONAL MATERIAL**

#ENOUGH ONE PAGER

# LETTER FROM #ENOUGH

Dear young writer,

Thank you for joining us in our mission to spark conversations about gun violence in communities across the country, while keeping YOU and your peers - the young future of our country - at the center.

In an article on fiction books for teens about gun violence, the Saint Louis Public Library said:

*In a time when acts of gun violence are reported with such regularity, it is helpful for young people to see the emotional consequences of these tragic events. [Books] give readers a chance to understand the perspective of different characters dealing with the effects of gun violence. Perspective, ultimately, is needed in the aftermath of all tragedies.<sup>1</sup>*

The same holds true of live theatre. Even more so. The opportunity to experience the story of another in a powerfully immediate way that generates both empathy and understanding is the ultimate super power of the theatre. The impact of theatre on a live audience is undeniable. In fact, a study has shown that live theatre has the power to synchronize the heartbeats of the audience watching it, regardless of whether they know each other or not. It's true.<sup>2</sup>

*This is why we need you.* We need you to channel your fear and frustration, your anxiety and anger, and, potentially, the hope you have, into stories that will touch the hearts of audiences.

Just imagine... dozens of communities, full of hearts synchronized to the message that enough is enough, senseless gun violence in this country must come to an end. Just think of what all your voices together will be able to accomplish.

This Toolkit is designed to help get you started. We want this project to be used as a springboard for whatever creative and bold ideas you might come up with to address gun violence in your community.

Because too many lives are cut short before they ever have a chance to start their second act, because every act of violence on one affects us all - we need your voice now more than ever.

Thank you for raising your voice. We look forward to hearing what you have to say.

# #ENOUGH TIMELINE

v 2.0 - Updated 3/19/20



**January 1, 2020**

Call for Submissions open.

**February 14, 2020**

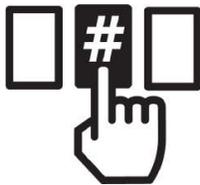


Early commit date for producing a reading.

*2nd anniversary of Parkland.*

**June 20, 2020**

Call for Submissions closed at 11:59PM.



**July 2020**

Semi-finalists announced.

**July-August, 2020**

Semi-finalists read by Finalist Selection Committee.

**August 2020**

Finalists chosen and notified.



**October 1, 2020**

Late commit date to produce a reading.  
*3rd anniversary of Las Vegas*

**Mid-October 2020**

Finalist Plays and Discussion / Facilitation Guide sent to reading producers.

**December, 1 2020**

Final commit date to produce a reading.

**December 14, 2020**

Nationwide Reading.  
*8th anniversary of Sandy Hook.*

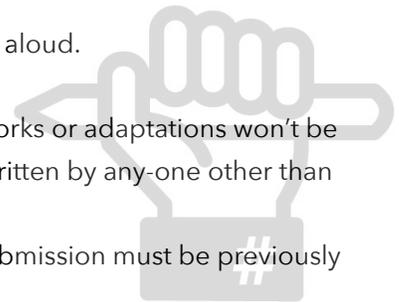
# RULES FOR SUBMISSIONS

v 2.0 - Updated 3/19/20

**Eligibility** Only plays written by students currently in grades 6-12 will be accepted. A student may submit a play if they are currently in 12th grade and will be graduated by the end of the 2019-2020 school year.

## Guidelines

- Plays must address the impact of gun violence.
- Completed scripts must be no longer than 10 minutes when read aloud.
- Scripts may have up to, but no more than six (6) characters.
- Plays must be the original work of a single writer. Collaborative works or adaptations won't be considered, nor will plays that include music, lyrics, or dialogue written by any-one other than the submitting writer.
- Writers may submit more than one play for consideration. Any submission must be previously unpublished.



## Submission Details

- All scripts should be submitted via the website at [www.enoughplays.com/submit](http://www.enoughplays.com/submit).
- Writers should submit their scripts themselves; in either PDF or Word format.
- 12-point type is preferred. Times New Roman is suggested.
- Please number all your pages.
- The **cover page** of each submission should include:
  - the title of the play,
  - your name and email address,
  - your school name,
  - and the name of an adult sponsor and their email address.
- Student playwright's name should appear on the cover page *but nowhere else on the script*.
- Follow the cover page with a **character / setting page** listing all the characters in the play and any description you have for them. It also lists the location(s) the play takes place. Please include the title at the top of this page.
- And then follow this page with the rest of the **script**.

**Formatting** Aside from the few things mentioned above, there are no other specific formatting requirements. For the placement of character names, dialogue, stage directions etc, please refer to the

following helpful guide: **AATE - Young Playwrights for Change - Style Guide** <https://www.aate.com/assets/YPC/2019-20/YPC%202020%20Formatting%20Guide%202019-2020.pdf>

**Deadline** Writers may submit work for consideration from January 1, 2020 until **11:59 PM on June 20, 2020**. Early submissions are encouraged. Submissions will receive acknowledgment via email when received. All writers will be notified about the status of their submission as the selection process is underway.

**Selection of Finalists** All of the submissions are read by a team comprised of theatre professionals. Depending how many scripts are received, scripts chosen in this round to advance to the next level may go through an additional round of screening until twenty (20) plays are chosen as Semi-Finalists. Those 20 plays will be read by our Finalist Selection Committee. While the exact number of finalist plays will be determined at a later date and will depend on the length and content of submissions, no more to ten (10) plays will be selected and declared the Finalist Plays. Finalists will be announced and notified in August 2020.

**Feedback** Due to the volume of submissions we expect to receive, only the finalists are guaranteed to receive feedback on their work.

**Rewards for Finalists** Each of the finalists will:

- Receive \$500.
- Get written feedback by a member of the Finalist Selection Committee.
- Have their play read across the country for the #ENOUGH Nationwide Reading on December 14, 2020.
- Have their play published in an anthology of #ENOUGH Plays.

**Final Draft** The finalists can revise and turn in the final draft of their play by October 1, 2020.

**Rights** All work is protected by copyright the moment it's created. Writers own their plays and have exclusive control of the rights to produce, publish, and adapt them. By submitting work to #ENOUGH, the playwright is giving #ENOUGH permission to produce or excerpt the student's play now or in the future. #ENOUGH and its partners may also (at its discretion) publish your script (or portions of it) in print or online and submit it to a publisher for their publication consideration. All other rights remain the exclusive property of the writer.

**Other** #ENOUGH reserves the right to change any contest rules, the right to accept and reject any play submitted to the contest for any reason, the right to request changes and revisions from submitted scripts, and may post the names of the chosen playwrights on marketing and press materials. Playwrights agree to allow #ENOUGH to document, through all methods of media, all stages of the process (photos and recording) for education, publicity, or other uses.

## Submission Deadline Reminder:

June 20, 2020, 11:59PM

[www.enoughplays.com/submit](http://www.enoughplays.com/submit)

### One final consideration before you begin...

We issue all writers this challenge: ***Write your plays without any literal depictions of gun violence or the act of violence itself.***

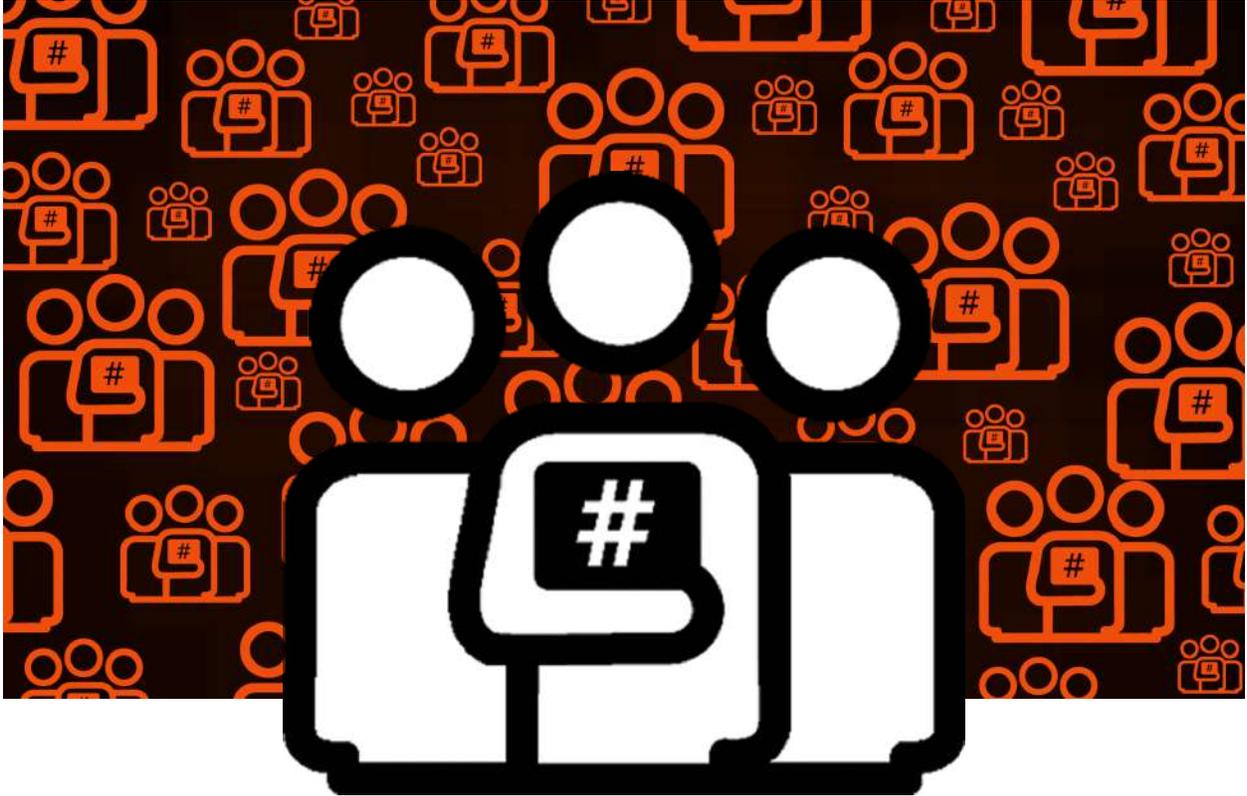
**Why?** First, depictions of gun violence might be a tough experience for some members of the audience, especially members of the survivor community. We want to be respectful of what others have experienced, and we want to avoid staging acts of violence in ways that are insensitive and/or re-traumatizing.

Secondly, we want to encourage inventive, thoughtful, and powerful submissions. Ask yourself:

- ***Is it possible to tell your story about the impact of gun violence without ever seeing a weapon?***
- ***Or the act of violence itself?***
- ***What does POETRY and METAPHOR allow us to accomplish that can't be accomplished in a movie or on TV?***

Again, this isn't a mandate, just a consideration. We want you to write the story you want to write. Just know that **addressing** gun violence does not have to mean **depicting** it.

# FOR STUDENTS



## In this section you will find:

### **Road Map for Writing Your Play - pg. 8-10**

A guided process to get you from blank page to submitted script.

### **Writing Prompts - pg. 11-16**

Need to jumpstart your writing? Try one of the three prompts we provide.

### **Tips on Writing - pg. 18-19**

Get some pro tips from professionals in the field and fellow teen writers.

### **Looking Ahead: Nationwide Reading - pg. 20-22**

A checklist of things that you can do to set yourself up for producing a reading.

### **Next Steps - pg. 23 & Resources - pg. 24-26**

Helpful tips on what to do next and places to dive deep into the topic of gun violence.

# ROAD MAP FOR WRITING YOUR PLAY

It's time to get writing! But where do you begin? You've got a blank piece of paper or Word document staring you in the face. Now what? Any playwright will tell you, there is no right way to write a play. But we thought a little help wouldn't hurt. Follow this road map to develop an idea into a first draft, get feedback, and revise your writing! **(We recommend doing steps 1-4 in one sitting - shouldn't take you more than an hour. Don't think! Write!)**



**Teachers:** Corresponding lesson plans start on pg. 31.

- 1 Sketch out three ideas for your short play.** You could do this on your own or in combination with the **WRITING PROMPTS** found on pg. 11-17.

1

---

2

---

3

---

- 2 Select one of your ideas and create a list of characters. Use 2-3 sentences to describe each character.** More than four characters? Continue on a separate sheet! You can have up to six (6) characters total.

1

---

2

---

3

---

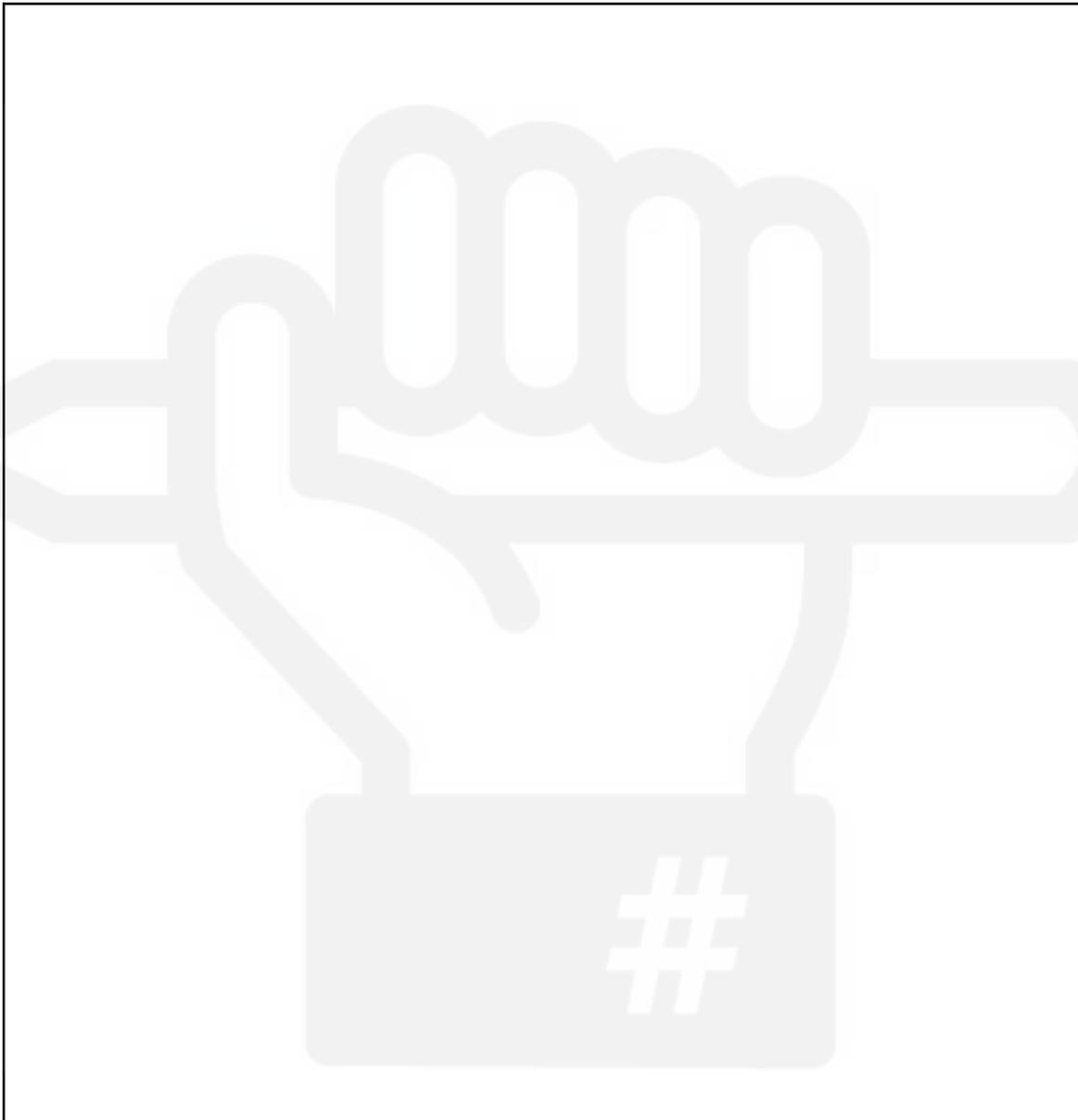
4

---

- 3 Write a 1-3 sentence synopsis of your short play. Consider having the synopsis focus on the protagonist of your play.**

- 4** Give your play a **TITLE** and write a **FULL** synopsis of your short play. The full synopsis should start from the beginning of the play and focus on the protagonist. Reveal the plot points and ending.

TITLE:



- 5** Write your first draft. How long should you take? Give yourself less than a week. It doesn't have to be right, it just has to be written. When you are done, check the box below.

**BOOMSHAKALAKA! FIRST DRAFT COMPLETION ACHIEVEMENT!**

- 6** Don't touch that first draft for a few days. Think about it, but let it sit.
- 7** Few days have passed? OK, Good. Now, go back and read your draft. Jot down some things you notice about your play having been away from it for a couple of days. What excites you? What do you want to work on?



- 8** Have a teacher or friend read your draft. Ask them to provide 1-3 notes on what sticks with them and what seemed a bit unclear. *Or if you are working with a group of classmates, you might want to enlist your teacher to use the **Liz Lerman's Critical Response Process** on pg. 30 to ensure quality feedback..*



- 9** Select the notes that you think will help shape your draft and revise your play.
- 10** Grab some friends and do a reading just to hear the play aloud.
- 11** Revise the play (if necessary), revisiting steps 8, 9, and 10. Know that you may never feel like the play is perfect and THAT'S OK! No piece of writing ever is.
- 12** Prepare your final draft for submission. Follow the RULES FOR SUBMISSION on pg. 4 and upload your completed #ENOUGH play to [www.enoughplays.com/submit](http://www.enoughplays.com/submit).

 **YOU WROTE A PLAY AND SUBMITTED IT! WELL DONE!**

# WRITING PROMPTS

These prompts are designed to get you started thinking about gun violence and writing for the stage. Your final submission does not have to adhere to any of these prompts. **What you write should follow where your inspiration and passion leads you.** Think of these exercises as kindling to start the fire of your writing.



**Teachers:** Lesson plans for the following writing prompts start on pg. 31.

## Prompt 1: FROM STATISTICS TO STORIES

Rarely do facts alone move hearts and minds. For that you need a story.

**Take a statistic about gun violence provide below or find one on your own that surprises (or even infuriates) you and write a short moment that attempts to theatricalize it.**

*How can you use metaphor and image to show this statistic in a new dimension on stage? Use your play as a way to help others fully understand a specific statistic about gun violence.*

**These statistics can be a lot to take in.** Remember that you are bringing to light an important topic, but also feel free to check in with your teacher or a friend to decompress.

**100 Americans** are killed by guns **every day** in America.

US war deaths since the Revolutionary War: **1.2 million.**  
US gun violence deaths since 1968: **1.5 million.**

**15,593 Americans** were killed by guns in **one year** (2017).

There have been more mass shootings at US schools **in the last eighteen years than in the entire twentieth century** (1900-1999).

**\$229 billion!** That's the cost of gun violence in the US each year.

America has a mass shooting **9 out of 10 days**, on average.

There are **393 million guns** in America. That's more than one gun per man, woman, and child.

**1,297 American children** are killed by guns each year. 5,790 more are injured.

Gun violence is the **#2 killer of young people**, now killing more kids than car accidents.

**150,000+ students** have experienced a shooting at their school since 1997.

57% of teens **live in fear** that there will be a shooting at their school.

Young people (ages 19-25) are hurt by gun violence more than any other age group. **31% of all gun deaths** and nearly 50% of gun homicides **are young people**.

**Young hispanics** (ages 15-19) are **4 times more likely** than young whites to be murdered by guns.

**Young black Americans** (ages 15-19) are **18 times more likely** than young white Americans to be murdered by guns.

**Police shootings** kill 9 times more young black American men (ages 15-32) than young white American men.

**10% of LGBTQ+** students were threatened or injured with a weapon at school in 2015.

Gun violence was the #1 cause of death for LGBTQ+ victims of hate crimes, **responsible for 52% of murders in 2016**.

**Nearly 25% of LGBTQ+ youth attempted suicide at least once in the prior year**, compared to 6% of heterosexual youth. Access to guns makes suicide more lethal for at-risk LGBTQ+ youth.

**6,313 women** were murdered in **domestic violence** involving a gun from 2004 to 2015.

American women are **16 times more likely to be killed with a gun** than are women in other high-income countries.

In households experiencing **domestic violence**, women are **5 times more likely** to be murdered if there is a gun in the house than if there is not.

The **US had the second-highest gun suicide rate in the world in 2016**. Only Greenland had more suicides per capita.

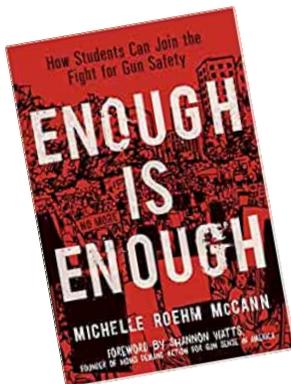
America has less than 5% of the world's population but has **31% of the world's mass shootings**.

**91% of children killed by guns** in high-income countries are American.

America has less than 5% of the world's population but owns **45% of the world's guns**.

**Yemen** has the second-highest gun ownership in the world. It is a war-torn, developing country, **yet America has more than twice as many guns per capita**.

America has the most gun violence of any developed country in the world.  
6x higher than Canada  
7x higher than Sweden  
16x higher than Germany  
21x higher than Australia  
Even among the most violent countries on the planet,  
**America ranks #2 for most gun deaths.**



Statistics compiled by author Michelle Roehm McCann from a number of sources for her book *Enough is Enough: How Students Can Join the Fight for Gun Safety*. Read more about the book on pg. 25.

**####**

## Prompt 2: SAYING "ENOUGH"

Have you ever been to a point in your life where something you were experiencing or experienced made you say, "Enough!"? Keeping this in mind, what did you do or at least attempt to do next?

Did you just accept that whatever it was you were experiencing was your "new normal?"

Or did you attempt to do something like take action?

**For this writing prompt, we want you to explore what it means to have had enough in response to gun violence. Write a short moment responding to one of the following questions:**

**What can one do when one has had enough?**

**What can a community do when it has had enough?**

### PRO TIPS:

## Alvaro Saar Rios



Playwright **Alvaro Saar Rios**, wrote the above prompt and addresses this very idea of saying "Enough" in his play **Blue Bullets**. *Blue Bullets* is set in Houston, Texas in 1977. As protesters organize in the wake of rampant police brutality, the owner of a Mexican bakery discovers her oven is broken for good. The owner's attempts to raise money are slowed when the bakery's sole employee becomes involved in the protests. As more police brutality occurs and the owner continues her focus on saving her livelihood, she soon discovers the dangers of ignoring the needs of the community.

### Where did the impulse to write this piece come from?

"*Blue Bullets* was inspired by research I conducted on the Houston Police Department in the late 1970's. At that time, HPD was getting national attention because there were instances where unarmed men were shot by the police. The cases were put in front of grand juries and most times nothing would happen. As I read about this, I couldn't help connecting it to what continues to happen today. Unarmed men with dark skin are still experiencing gun violence at the hands of police officers. The

1970's may seem so far away and yet I wonder "have things actually changed for those who were born with dark skin?" As I thought about that, I created my own story inspired by what happened then and what continues to happen now."

**How did you choose to address gun violence through your art?**

"Like all plays I write, I don't go in with the idea that I'm going to write about a specific issue. With *Blue Bullets*, I set out to tell a story about the Latino community in 1970's Houston. I feel if I can tell you about a community and get you to care about the characters who live there then maybe I can also get you understand what this community is experiencing (then and now). In the play, there is a character who is like many of us. She doesn't think gun violence at the hands of a police officer is an issue because she isn't personally connected to it. Why do we only get involved once it happens to someone we know? Why aren't we more proactive about this?"

*Alvaro Saar Rios' plays have been performed in Chicago, New York City, Hawaii, St. Louis, Milwaukee and all over Texas. He is a Resident Playwright at Chicago Dramatists and a Playwright-in-Residence at First Stage. He is a member of the #ENOUGH Advisory Committee.*

**####**

## Prompt 3: START AT THE END

Don't know how to start? Figure out how you are going to end instead.

According to playwright **Lauren Gunderson**, her biggest piece of advice is the same for every play you may write:

*"Know you're ending. Once you know where you're going, you can actually go there with intention. If you are expecting to wander into a profound and clever ending it might take you forever, or never. But if you know where you are heading you can write toward that moment to earn it."*

**With that in mind. Tackle the following prompt.**

### First...

Take 20 minutes to do the following:

1. Choose your final moment, image, line, or climax of the play. What's a moment, event, line that seems EXCITING to you? What's the end of your play?
2. Identify the givens: WHO the characters are in this moment, WHERE and WHEN they are.
3. Outline your play backwards:
  1. How did your characters get to that point?
  2. What choice did someone make JUST PRIOR to the climax/end of the play that got them all to that point?
  3. What led that character to that choice or action?
  4. What led up to that moment of choice?
4. Scan through the outline *forwards*. Does the story seem to progress logically? No holes in the plot? Fill in the blanks, always asking yourself to check in with *then what?* And *why?*

### Then...

1. Choose either the first moment of the play or a scene/event which seems really interesting to you to write. What sparks you?
2. Set a timer for 30 min.
3. Start writing that exciting scene. *Trust your imagination. DON'T STOP WRITING. Don't spend a lot of time trying to get the words right at this point. Keep writing, no matter what, until half an hour is up!*
4. After half an hour, check in. How far have you gotten in your outline? A scene? Think about which scene might be interesting to write next, or how this one might end. Jot down a note or two.

**YOUR GOAL FOR TODAY: 5 PAGES.**

*If after half an hour you don't have five pages, try continuing until you do.*

Special thanks to Marcella Kearns and Milwaukee Chamber Theatre for letting us borrow this prompt.

## PRO TIPS:

### Lauren Gunderson



The ending is exactly where **Lauren Gunderson** started on her show **Natural Shocks**, a 65-minute, one-woman tour-de-force play that bursts to life when we meet a woman waiting out an imminent tornado in her basement. She overflows with quirks, stories, and a final secret that puts the reality of guns in America in the audience's lap. The play is part confessional, part stand up, and part reckoning.

#### Where did the impulse to write this piece come from?

"*Natural Shocks* came very quickly. I knew the ending first, the big reveal, her biggest secret. And I wrote to earn that turn. It was already in my mind to write, but when the massacre at Marjorie Stoneman Douglass school happened I was pushed to create it right then and now. I wanted to write a piece that was surprising not just in it's twist, but in its tone and character. The play is funny, fast, sexy, tense. It's confessional, comedic, cathartic. And it centers a woman which is still rare to see these days."

#### You wrote a one person show. What advice would you give students who want to set out to write their play in a similar style?

"For one person plays, your character must have a reason for talking. Why speak, why now, why here. You still must answer all the dramatic questions and find a compelling reason that only one person is delivering it. You can still be big and bold in one-person shows. So be big! Be bold! Be strange! Write a character with an entire play's worth of wit, wisdom, charm, danger and secrets. They are the only character you've got so make them unforgettable. Switch up tones. Be sarcastic, then coy, then hilarious, then eerie, then brave. A one person show lives and dies on keeping our attention, surprising us, shaking things up."

**Lauren Gunderson** (#ENOUGH Finalist Selection Committee) has been one of the most produced playwrights in America since 2015 topping the list twice including 2019/20. Her work is published at Playscripts (*I and You*; *Exit Pursued By A Bear*; *The Taming and Toil And Trouble*), Dramatists Play Service (*The Revolutionists*; *The Book of Will*; *Silent Sky*; *Bauer*; *Natural Shocks*; *The Wickhams and Miss Bennet*) and Samuel French (*Emilie*). [LaurenGunderson.com](http://LaurenGunderson.com)

# MORE PRO TIPS

We asked some of the playwrights working with #ENOUGH for some words of wisdom on the writing process. Here's what they had to say:



**Idris Goodwin:** *On "Writer's Block"* "You're getting stuck because you're thinking too much. Make a choice. Or rather ask the character to make a choice and then see what the impact will be. You want your play to be active. You want your characters to be in pursuit or resistance of something. What do those impulses make them do? What are the reactions to their actions? But it begins with you. If you are stuck then the story is stuck and that's not how life goes. It goes with or without you or your characters. Inaction IS an action but meanwhile the sun rises and shines, the mail is delivered, the milk goes bad-- and the writer must write. Make a choice. You can change it later."



**Lauren Gunderson:** "My advice to writers would be to always make things emotional not political. Find the heart and humanity of the character, not the agenda. Make sure your characters have something they are hiding, something they are searching for, and something they want but can't get."



**Sarah Ruhl:** *On Characters* "Follow follow follow the voices in your head. (Just like: follow follow follow the yellow brick road.) Once they start talking: listen, and write it all down."

*On Theatricality* "Don't be afraid of metaphor! Don't be afraid of poetry!"

*On Conflict* "Try to think about contrast and opposition rather than bickering."



**Karen Zacarias:** "Think of a moment that you or someone you know did something "out of character." There is usually a compelling story hidden in that act. And the start of a play."

Read more about the above writers and their work by visiting [www.enoughplays.com/about](http://www.enoughplays.com/about).

# Tools and Tips for Young Writers, from Young Writers

**Next Chapter: Student Voices Against Gun Violence** is a teen-run organization based in New York City centered around using art and expression to combat the epidemic of gun violence in America. They were formed out of **Writopia Lab** ([www.writopialab.org](http://www.writopialab.org)), a national community of teen and young writers. We asked them what advice they would share with fellow young writers. Here is what they said:

## Proofread your work

Proofread, proofread, and proofread again! Always check your work for grammar or spelling mistakes.

## Ask a friend!

Ask a friend to help you! Someone else reading your work and giving you feedback can be incredibly helpful. A lot of the time we can become so caught up in our own writing that we forget what it might look like to people reading it for the first time. Friends or family can help you see questions or problems that readers might feel are left unanswered.

## Listen to music

Struggling with writer's block? Music can help get the creative juices flowing, and give you inspiration. Whether it's your favorite song, or a song that reminds you of someone or something, sometimes the best way to get over writer's block is to find something else that inspires you.

## Write from the heart

No one else can write your story. We want to hear what you have to say. You can offer insight and experiences that many other people could never even dream of. At the end of the day, your experiences and stories are invaluable.



# LOOKING AHEAD: NATIONWIDE READING

**Whether you are a teacher or student, you have the ability to let us know that you are interested in planning to produce a reading at your school!** You can commit to producing a reading by emailing #ENOUGH at [enoughplays@gmail.com](mailto:enoughplays@gmail.com) or by having your teacher fill out the form on <https://www.enoughplays.com/teachers>.

## Important Dates to Remember

- |                          |   |                                       |
|--------------------------|---|---------------------------------------|
| <b>October 1, 2020</b>   | Late commit date to produce a reading.  | <i>3rd anniversary of Las Vegas.</i>  |
| <b>Mid-October 2020</b>  | Finalist plays and Discussion / Facilitation Guide sent to reading producers. |                                       |
| <b>December, 1 2020</b>  | Final commit date to produce a reading.                                       |                                       |
| <b>December 14, 2020</b> | Nationwide Reading  | <i>8th anniversary of Sandy Hook.</i> |

While the #ENOUGH Nationwide Reading isn't until **December 14, 2020**, this short checklist of things to consider will help you plan your for the reading before you go on summer break.

## Key Questions to Discuss First

*It is important to discuss these questions as a group before making any decisions about the reading. Let these questions help guide the choices you make and opportunities you pursue.*

- 1. Share Your Story: Take a couple of minutes to share your own story and your feelings regarding gun violence.**
- 2. What is your community's relationship to gun violence? In what ways does it impact your school and the community at large? What do you hope would change?**
- 3. What might producing a reading at your school accomplish or address that's specific to the needs of your community?**

## Identify

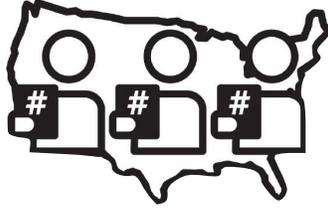
4. A **STUDENT** who will act as **LEAD PRODUCER** for the reading. They will be the point person now and in Fall 2020 for the other students, and be responsible for communicating with the administration.
5. A **TEACHER** who will act as an **ADVISOR** to the Lead Producer.
6. An at least **3-5 PERSON TEAM** that will help with the producing responsibilities. (You can decide later what your exact roles will be. For now, find the people who are most excited and passionate to take the lead on this project.)
7. Who you need to talk to (principal, school administrator, etc.) in order to **get permission** to use a space at your school. To start that conversation, it would be a good idea:
  - a. Write that individual a letter about why you want to do a reading; why it interests you and why you are passionate about it. At the end of this toolkit is a one-pager that sums up #ENOUGH and our mission.
  - b. Arrange a time where you, your advisor, and the administrator can sit down and discuss the project.

## Logistics

8. Talk as a group (and with your school administrators) of whether you want/can produce the reading either **after school or during the school day**. What advantages and/or challenges does each option bring?

## Brainstorm

9. If you can't get permission to produce the reading at your school, where else in your community might you be able to? **List three community spaces that might be willing to produce your reading.**
10. Come up with at least **3 local organizations** you could partner with on the reading. *Think about community groups that are actively working to better your community, and local anti-gun violence organizations.* Find out what's the best way to reach out to them and come up with a plan to do it.
11. Identify at least **5 prominent individuals or groups of people that represent your community** you'd like to get to attend your reading. *Ex. Your mayor, city council members, aldermen, school board members, your superintendent, your representatives, etc.* Find out what's the best way to reach out to them and come up with a plan to do it.



## NATIONWIDE READING CHECKLIST

- You've identified a LEAD PRODUCER, TEACHER ADVISOR, and TEAM that will produce the reading.
- You've brainstormed about the groups and individuals you plan to invite and engage with the reading.
- You've gotten permission to produce the reading at your school, or at an alternative space.
- You've confirmed that you're producing a reading by emailing #ENOUGH at [enoughplays@gmail.com](mailto:enoughplays@gmail.com) or by having your teacher fill out the form on <https://www.enoughplays.com/teachers>.
- YES! You've joined a special group of schools, theaters, and organizations across the country as part of the Nationwide Reading. See a map of all the participants at <https://www.enoughplays.com/reading>.

*Stay tuned for more information and details about the Nationwide Readings as it develops.*

**####**

# NEXT STEPS

**Updated 3/19**

**Write, write, write!** We won't be able to have a reading in December, much less a conversation about gun violence, if you don't finish your plays and submit them. Remember, plays are due June 20, 2020 to [enoughplays.com/submit](https://enoughplays.com/submit). And remember, you can submit more than one play!

**Get others to write too!** The Call for Submissions isn't just for students who like theatre or for theatre classes. It's for all students! Bring #ENOUGH to the following teachers in your school and encourage them to get their students to write plays:

- Civics and social studies teachers
- Creative writing teachers
- English teachers

**Share your story** How's the playwriting going? What kind of conversations are you having in your community? Whether you are a young writer who just wrote a play for the first time, engaging your students in the project, or are gearing up to host a reading in your community, we want to hear from you! Share your story at [enoughplays.com/share-your-story](https://enoughplays.com/share-your-story)

**Share your story via social media** Connect with us via social media to receive the latest updates and help us promote/share your work with #ENOUGH:

- **Instagram:** @enoughplaysproject **Facebook** @enoughplaysproject **Twitter** @enoughplays
- **Use #EnoughPlays and TAG @EnoughPlaysProject** so we can amplify your posts to help highlight the important conversations happening across the country.
- **Download #ENOUGH images** for your social media pages: [enoughplays.com/resources](https://enoughplays.com/resources)

**Stay up to date** To stay up to date on the latest resources and updates, make sure you have signed up at [enoughplays.com](https://enoughplays.com) by clicking **JOIN US**.

**Questions?** If you have any questions about #ENOUGH, you can always check out our Frequently Asked Questions page (<https://www.enoughplays.com/faq>), reach out to us at [enoughplays@gmail.com](mailto:enoughplays@gmail.com), or post a message on the **#Enough Facebook page**.

# RESOURCES

*While the threat of mass shootings and school shoots are alarmingly real (and may end up being what you want to center a play around), they comprise only a small portion of the gun-related injuries and deaths in our country each year. We encourage you to spend some time learning about the other ways gun violence occur in communities across the country.*

## Online Sources

### RAW DATA

**Gun Violence Archive** <https://www.gunviolencearchive.org> This resource provides raw data on gun related incidents in the United States. Among the statistics it tracks are the ages of individuals involved in gun violence, officer involved incidents, suicides, and mass shootings, with maps that indicate where these incidents happened. Each incident is numbered and connected to an article or source that verifies the incident.

**National Association of School Psychologists - Youth Gun Violence Fact Sheet**

[https://www.nasponline.org/Documents/Resources%20and%20Publications/Handouts/Safety%20and%20Crisis/Youth\\_Gun\\_Violence\\_Fact\\_Sheet.pdf](https://www.nasponline.org/Documents/Resources%20and%20Publications/Handouts/Safety%20and%20Crisis/Youth_Gun_Violence_Fact_Sheet.pdf)

**Pew Research Center - Facts About Guns In United States**

<https://www.pewresearch.org/fact-tank/2019/10/22/facts-about-guns-in-united-states/>

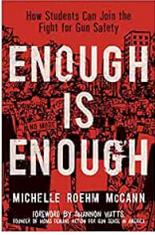
### PERSONAL STORIES

**Since Parkland** <https://sinceparkland.org/> Working with The Trace, *Miami Herald*, and McClatchy, student reporters attempt to tell the stories of every child and teenager, ages 18 and younger, killed by a gun in the 12 months since Parkland.

**Stories Untold** <https://twitter.com/storiesuntoldus?lang=en> This is a platform created by Marjory Stoneman Douglas students for anyone who has experienced direct and indirect gun violence to share their personal stories.

*Please Note: Given the sensitive and emotional nature of these stories, please be advised that these resources contain content about people affected by gun violence and may be triggering.*

## Nonfiction Books



**Enough is Enough: How Students Can Join the Fight for Gun Safety** by Michelle Roehm McCann (Simon Pulse, 2019) Written in three parts (The Problems, How We Got Here, The Solutions and Take Action!) this book is an all in one guide for the concerned young person who wants to do something in their community on gun violence.

**Below are some of the resources listed in the back of the Enough is Enough.**

**#NeverAgain: A New Generation Draws the Line** by David Hogg and Lauren Hogg (Random House, 2018) Written by survivors of the Parkland massacre, this is their story and their statement of intent for the movement they launched. Their generation is standing up to the inaction of our politicians and determined to overcome all obstacles in their way. This is their guidebook to the #NeverAgain movement and student activism.

**The Gun Debate: What Everyone Needs to Know** by Philip J. Cook and Kristin A. Goss (Oxford University Press, 2014). Written in Q&A format, the book explains the statistics and rhetoric surrounding America's gun debate. This book is helpful for getting a clear, fact-based account of the issues surrounding guns in America.

**Gunfight: The Battle Over the Right to Bear Arms in America** by Adam Winkler (W.W. Norton & Co., 2013). This book looks at the history of America's battle over gun control and the right to bear arms, since the ratification of the Second Amendment in 1781. It gives a detailed look into the emotional debate currently raging in our country.

**Shot: 101 Survivors of Gun Violence in America** by Kathy Shorr (PowerHouse Books, 2017). In 101 photos, this book highlights survivors from across America (from all races and ethnicities) who have been shot and survived and have a story to tell. Most of the pictures were taken at the shooting locations.

*Enough is Enough contains even more nonfiction and fiction books, articles and movies, as well as resources for more information about prominent gun safety organizations and the student activists profiled in the book.*

## Plays

*While this list is by no means comprehensive, we hope it serves as inspiration. We encourage you to seek out any plays that might interest you and see how that playwright has decided to write about gun violence.*

**26 Pebbles** by Eric Ulloa. From Samuel French: "Similar in style to *The Laramie Project*, playwright Eric Ulloa conducted interviews with members of the community in Newtown and crafted them into an exploration of gun violence and a small town shaken by a horrific event."

**The Amish Project** by Jessica Dickey. From Samuel French: "*The Amish Project* is a fictional exploration of the Nickel Mines schoolhouse shooting in an Amish community, and the path of forgiveness and compassion forged in its wake." Staged with a single actor.

**Babel** by #ENOUGH Advisory Committee member Mara Richards Bim and the teens of Cry Havoc Theater Company. A documentary work that examines gun violence in America. For *Babel*, the company travelled locally and nationally collecting interviews from voices on multiple sides of the gun ownership / gun violence debate.

Those interviews, along with the teens' reflections on them, offer a glimpse into the emotionally charged, national conversation.

**columbinus** by Stephen Karam and PJ Paparelli. From Dramatic Publishing: "A play sparked by the April 1999 massacre at Columbine High School in Littleton, Colo., [*columbinus*] is a meeting of fact and fiction that illuminates the realities of adolescent culture by exploring the events surrounding the shootings. The play weaves together excerpts from discussions with parents, survivors and community leaders in Littleton as well as police evidence to bring to light the dark recesses of American adolescence."

**Declaration** by Jonathan Dorf. From Playscripts: "A group of students gets up in the morning, jumping into the expected cycle of every school day--but today, the school they go to is part of a larger, terrifying cycle of mass shootings. In a series of connected scenes and monologues that occur before, during, and after the event, young people of all stripes piece together what is happening and why."

**This Flat Earth** by Lindsay Ferrentino. From Samuel French: "Stuck at home in a state of shocked limbo, Julie and Zander, two thirteen-year-olds, try to make sense of the chaos they've witnessed, their awkward crushes, and an infinitely more complicated future - but the grown-ups are no help at all. An urgent response to our times, *This Flat Earth* is a startling and deeply felt story of growing up in our confounding world."

## OTHER NOTEWORTHY PLAYS

**Church & State** by Jason Odell Willaims

**The Events** by David Greig

**Office Hour** by Julia Cho

**The Library** by Scott Z. Burns

**Mockingbird** adapted by Julie Jensen from the National Book award-winning novel by Kathryn Erkine

**Mother Emanuel** by Rajendra Ramoon Maharaj, Adam Mace, Christian Lee Branch

**On the Exhale** by Martin Zimmerman

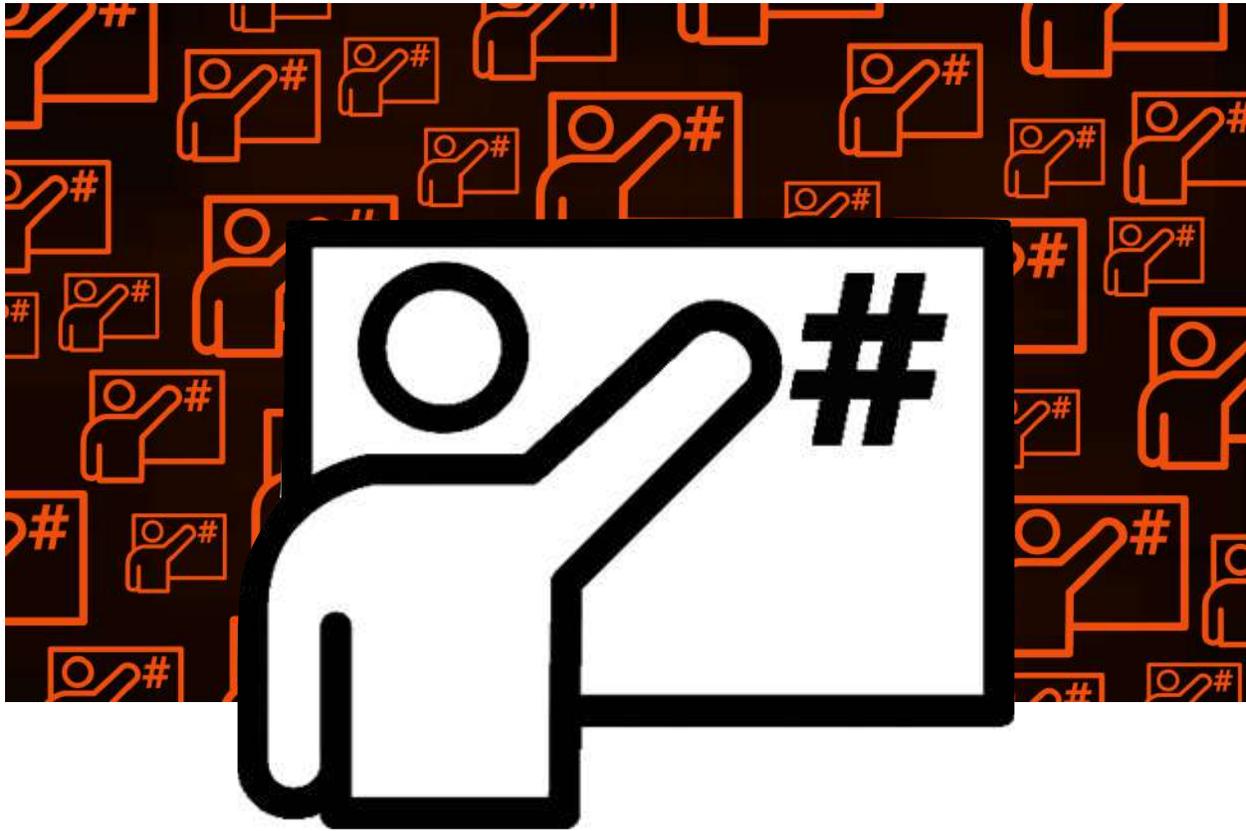
**Ripe Frenzy** by Jennifer Barclay

Some of the playwrights listed above were featured in an *American Theatre* article on writing plays about gun violence: <https://www.americantheatre.org/2018/04/02/plays-about-guns-with-varying-aims/>

And this *New York Times* article as well: <https://www.nytimes.com/2017/02/13/theater/when-gun-violence-takes-center-stage.html>

For more examples of plays written about or in response to gun violence, please check out this *Protest Plays Project* page with plays written on gun violence: <http://www.protestplays.org/theatreactionguncontrol/>

# FOR EDUCATORS



## In this section you will find:

### **Classroom Resources - pg. 28-29**

Select resources that will help you introduce the topic of gun violence into your classroom.

### **Liz Lerman's Critical Response Process - pg. 30**

A helpful guided four-part process that enables students to give each other meaningful and productive feedback on their writing.

### **Lesson Plans - pg. 31**

These translate the writing prompts and other exercises given to students earlier in the packet into lessons with objectives, essential questions, and tips for educators.

# CLASSROOM RESOURCES

*For more guided and thorough learning experiences, here are some resources that you might want to consider:*

## **Guides to Having Difficult Discussions**

*To help lead discussions about gun violence, these two articles provide useful tips on talking about these difficult issues with your students:*

**NPR ED: ‘How to Talk With Kids About Terrible Things’**

<https://www.npr.org/sections/ed/2018/02/18/586447438/how-to-talk-with-kids-about-terrible-things>

**Greater Good Magazine: ‘Nine Ways to Help Students Discuss Guns and Violence’**

[https://greatergood.berkeley.edu/article/item/nine\\_ways\\_to\\_help\\_students\\_discuss\\_guns\\_and\\_violence](https://greatergood.berkeley.edu/article/item/nine_ways_to_help_students_discuss_guns_and_violence)

## **Gun Violence Discussion Guides, Lesson Plans & Other Resources**

**Team ENOUGH - Discussion Guide**

<https://static1.squarespace.com/static/5abd2e193917ee76b134d846/t/5ae4bc281ae6cfa83d2f6df4/1524939816510/DiscussionGuide.pdf>

The Brady Campaign and Center to Prevent Gun Violence and Team ENOUGH (unaffiliated with #ENOUGH) created this discussion guide to gun violence in America, grounded in facts which are neutral and nonpartisan. The guide is built around a 40-minute classroom discussion for high school or middle school students, and can be adapted for classroom purposes. (Team ENOUGH provides additional resources geared towards teens here:

<https://www.teamenough.org/frequently-asked-questions>)

**School Safety: Preventing Gun Violence**

<https://sharemylesson.com/collections/school-safety-preventing-gun-violence>

Provided on the American Federation of Teachers platform Share My Lesson, “this collection provides resources for students and teachers who want to join the conversation [on gun violence], become better informed, and take action.” Included in this collection are trauma-informed practices, essential background information, and examples of youth activism, among other topics.

**Reducing Gun Violence in America : Evidence for Change**

<https://www.coursera.org/learn/gun-violence?aid=true>

A free 6-week course on gun violence developed by John Hopkins University and provided for by Coursera. From the website: “*Reducing Gun Violence in America: Evidence for Change* is designed to provide learners with the best available science and insights from top scholars across the country as well as the skills to understand which

interventions are the most effective to offer a path forward for reducing gun violence in our homes, schools, and communities.” The course includes videos and readings that considers the issue across a variety of contexts, explores law and policy on the federal, state, and local levels.

**National Council for the Social Studies - Teaching Resources About Gun Violence**

<https://www.socialstudies.org/resources/teaching-resources/teaching-resources-about-gun-violence>

## Mental Health Resources

**Team Enough - List of Mental Health Resources**

<https://www.teamenough.org/guns-and-suicide-prevention-resources>

This is a helpful compilation of resources for suicide prevention and crisis intervention. Below are a few of the links available on that list.

**5 Action Steps For Helping Someone In Emotional Pain**

**Coping Tips for Traumatic Events and Disasters**

**Strength After**

*A resource for disaster survivors.*

**Anxiety And Depression Association Of America**

*A variety of resources focusing on depression and anxiety.*

**Coping Skills And Self-Care Activities**

*Ideas created by Team ENOUGH students.*

**National Suicide Prevention Lifeline**

*Online Resources for loss survivors.*

**National Suicide Hotline**

1-800-273-TALK (8255) or Text 741741

**Disaster Distress Helpline**

1-800-985-5990

**Teen Line:**

1-800-TLC-TEEN (852-8336) or Text TEEN to 839863

# LIZ LERMAN'S CRITICAL RESPONSE PROCESS

*This widely-recognized method nurtures the development of artistic works-in-progress through a four-step, facilitated dialogue between artists, peers, and audience. You can use this process as a way to guide your students to more thoughtful feedback on each other's writing.*

## **The Process engages participants in three roles:**

1. The **artist** (STUDENT PLAYWRIGHT) offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people;
2. **Responders** (playwright's CLASSMATES), committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist; and
3. The **facilitator** (an EDUCATOR) initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work in any discipline. Work can be short or long, large or small, and at any stage in its development. *In the case of plays written for #ENOUGH, this process can be implemented after a draft of a student's work is read aloud in class in front of the writer's peers.*

## **The facilitator then leads the artist and responds through four steps:**

1. Statements of Meaning: **Responders** state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. Artist as Questioner: The **artist** asks questions about the work. After each question, the **responders** answer. **Responders** may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. Neutral Questions: **Responders** ask neutral questions about the work. The **artist** responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. Opinion Time: **Responders** state opinions, subject to permission from the **artist**. The usual form is "I have an opinion about \_\_\_\_\_, would you like to hear it?" The **artist** has the option to decline opinions for any reason.

# LESSON PLANS

*These lesson plans are meant to help bring the the solo exercises introduced to the students in the first half of this toolkit into the classroom. Constructed by **Si Mon' Emmett**, Education & Youth Programs Associate at #ENOUGH Partner Theatre **Berkeley Repertory Theatre** (<http://berkeleyrep.org/>), we hope they encourage engaged participation in your classroom.*

## **"Road Map for Writing Your Play"**

The 'Road Map for Writing Your Play' (pg. 8) was written as a guide for students who will be writing their play solo.

### **Implementation options include**

1. students can complete each step as a homework assignment over a set number of class periods
2. assign writing activities in class, pairing each student with a peer to offer each other feedback
3. or a combination of both

## **A Modern Day "Acto"**

This writing prompt is inspired by the "actos" created by Luis Valdez and Teatro Campesino. Mr. Valdez and a group of farmworkers created short plays focusing on issues that were important to those who worked on farms. In the "acto" (short play), they would present an issue/problem and also provide a solution. The second part was always necessary because change doesn't happen without solutions.

### **Implementation options include**

1. individual student work
2. small group work

## **From Statistics to Stories**

PROMPT #1 (pg.11) will allow students to take a static and turn it into a conversation, then a scenario, then a story, and eventually a short play that helps others understand the impact of gun violence.

## **Saying "Enough"**

PROMPT #2 (pg. 14) will challenge students to incorporate action into their ideas. All stories involve a moment in which a character makes an important decision that alters their own life and/or those around them. This lesson allows the writer to brainstorm what that moment can be for their story.

## **Start at the End**

PROMPT #3 (pg. 16) will challenge students to write at least 5 PAGES of a script by creating the end first.



**Si Mon' Emmett** is a native of Dallas who graduated with a BFA in the UTeach Theatre program at the University of Texas at Austin. Now a certified educator for theatre arts, she works both in classrooms and in administration for the Berkeley Rep School of Theatre as the Education and Youth Programs Associate. Her background in TYA (Theatre for Young Audiences) spans from acting to directing and devising. Previously, she has worked with Dallas Children's Theater, Victory Gardens Theater (Chicago), and VORTEX Repertory Company and Teatro Vivo (Austin).

## FOR EDUCATORS

Lesson Title: "Road Map for Writing Your Play"

Time: Roughly 1 Hour

<p><b>Lesson Description:</b>                  The 'Road Map for Writing Your Play' (pg 8) was written as a guide for students who will be writing their play solo.  <u>Implementation options include</u>                  1) students can complete each step as a homework assignment over a set number of class periods                  2) assign writing activities in class, pairing each student with a peer to offer each other feedback                  3) or a combination of both</p>
<p><b>Objectives/Goals:</b>  <i>Students will be able to...</i></p> <ul style="list-style-type: none"> <li>● Build a story collectively as an ensemble and as individuals</li> <li>● Practice improvisation and quick critical thinking in order to create a narrative</li> <li>● Identify crucial components of a narrative (the story, characters, scenes, incidents/moments)</li> </ul>
<p><b>Essential Questions:</b> <i>(can be written on the board or discussed at the end for Reflection)</i></p> <ul style="list-style-type: none"> <li>● How do you summarize a story/idea?</li> <li>● What are the most important parts of a narrative? Why?</li> <li>● What makes up a character description? Which qualities of a character are crucial to share?</li> </ul>
<p><b>Materials Needed:</b></p> <ul style="list-style-type: none"> <li>● Object to toss (ex: ball)</li> <li>● Writing materials (paper &amp; pencil or computers if your school has access to them)</li> </ul>

AGENDA

TIME NEEDED

<p><b>Warm-Up/Introductory Activity</b>  <u>Activity/Game: "Fortunately/Unfortunately"</u>                  Students stand or sit in a circle with an object that can be tossed across the space to another student. A student starts a story (example "once there was a ___ that had a ___."), then tosses the object to another student in the circle. That student starts their addition to the story with, "Fortunately..." and then tosses it to a new student (who has not gone). The new student starts their addition with "Unfortunately" and then tosses it to a new student. This pattern continues until everyone in the circle has shared. The last person is in charge of ending the story. <b>Game purpose: practicing story developing WITHOUT OVERTHINKING</b></p>	<b>5 mins</b>
<p><b>Core Activity</b>  <u>Building your story</u></p> <ol style="list-style-type: none"> <li>1) Students sketch out three ideas for their short play. <b>(3 min)</b></li> <li>2) Students select one of their ideas and create a list of characters. Use 2-3 sentences to describe each character. <b>(7 min)</b></li> <li>3) Students write a 1-3 sentence synopsis. (What's the story?) <b>(5 min)</b></li> <li>4) Students title their play and write a full synopsis of the story. The full synopsis should start from the beginning of the play and focus on the protagonist. Reveal the plot points and ending. <b>(10 min)</b></li> </ol> <p><u>Group Sharing</u></p> <ol style="list-style-type: none"> <li>5) Students pick a moment of the synopsis that most excites them. Students start by writing that moment and expand to write 3-5 minutes of their scene. <b>(20 min)</b></li> <li>6) Share 2-3 scenes / discuss <b>(10-15 min)</b></li> </ol> <p><b>NOTE:</b> If that doesn't seem like enough time for each step, it purposefully isn't. If they don't complete a step fully, that's ok. They can always go back and revise. <b>The time constraints are designed to keep the students from overthinking. The goal is to get them writing right now.</b> Encourage your students to continue writing until you call time! Even if they complete a step, encourage them to dig deeper and get more specific.</p>	<b>25 mins</b>  <b>30-35 mins</b>
<p><b>Reflection Questions/Ideas to use throughout the lesson:</b></p> <ul style="list-style-type: none"> <li>● What were you able to accomplish today? What is the story you are creating?</li> <li>● What was challenging about this process? Which parts were easier for you?</li> <li>● Which moments in other stories did you resonate with? Which do you have questions about?</li> </ul>	
<p><b>Tips for the Educator:</b>                  *<u>Consider assigning steps 1-4 as an in-class exercise.</u> Keep each step timed and encourage the students to come up with material under time constraints (but time limits are at your discretion and can be kept fluid)                  *<u>You can start this process cold or you can start it with a prompt</u>                  *You could also do this process <u>more than once</u></p>	

## FOR EDUCATORS

Lesson Title: **A Modern Day "Acto"**

Time: **Roughly 1 Hour**

### Lesson Description:

This writing prompt is inspired by the "actos" created by Luis Valdez and Teatro Campesino. Mr. Valdez and a group of farmworkers created short plays focusing on issues that were important to those who worked on farms. In the "acto" (short play), they would present an issue/problem and also provide a solution. The second part was always necessary because change doesn't happen without solutions.

For this initial prompt, you are focusing on "bullying" an issue that some believe leads to gun violence. As you repeat this exercise you can substitute this issue with any number of issues that lead to gun violence.

#### Implementation options include

- 1) individual student work
- 2) small group work

### Objectives/Goals:

*Students will be able to...*

- Identify and discuss elements of bullying
- Demonstrate issues and solutions surrounding bullying
- Generate solution-driven scenarios

### Essential Questions: *(can be written on the board or discussed at the end for Reflection)*

- How do we identify bullying?
- Why do people incite violence? What are some ways of preventing that?
- What does a solution-driven narrative look like?

### Materials Needed:

- 2 large sticky notes or poster paper (or room on whiteboard) and markers
- Writing materials (paper & pencil or computers if your school has access to them)

## AGENDA

## TIME NEEDED

### Warm-Up/Introductory Activity

#### Activity/Game: "issue vs solution"

With "ISSUE" written on one large paper (or white board) and "SOLUTION" written on the other with ample room in between, have students come up one by one and write one word or small phrase connected to an issue that can lead to bullying OR write a word/phrase that is a solution to bullying. They can only choose ONE. Once they write the word/phrase, have them stand on the side of the poster that they wrote on, in a frozen pose or gesture that reflects the word they chose.

- Students add onto "ISSUE" and "SOLUTION" sections and add to the frozen gestures, making a tableaux of sorts
- Once half of the students have shared, have remaining group or sitting "audience" make verbal observations
- Have "performing" group switch to become "audience" and instruct those who have not added words to do so
- Have new "audience" group make verbal observation on the new tableaux and words for ISSUE/SOLUTION

**10 mins**

### Core Activity

#### Putting it into action

- 1) Have each student create a list of three to five "bullying scenarios." If needed, use any of the imagery, words or ideas from previous activity to spark a scenario. **(3 min)**
- 2) Share and discuss scenario list with the class. **(5-10 min)**
- 3) Each student should select one "scenario" to flesh out into a short 2-character play. **(15 min)**
- 4) After creating their short play, the student should create a list of potential solutions. \*\*\*Encourage students not to involve violence or bullying in their solutions. **(3-5 min)**
- 5) After creating the list, the student should select one solution and incorporate it into the play by using a third character. *(This can actually take longer or be done as homework)* **(0-15 min)**
- 6) Have students discuss their "actos" with the class. Consider having some read a few. **(15 min)**

**50-60 mins**

**OPTIONAL:** Put students into small groups and have them rehearse and present the short plays. Make sure to have a discussion after the presentations.

### Reflection Questions/Ideas to use throughout the lesson:

- Are there any similarities between your scenarios and others? Why do we think that is?
- What does it mean for a narrative/story to be solution-driven? Can lives be solution-driven? In what ways?

### Tips for the Educator:

*\*Encourage all students to use their creativity when coming up with solutions. Also encourage students not to utilize life destroying devices (or objects that can be used to cause bodily harm) to solve problems.*

**ALTERNATE ASSIGNMENTS:** **1)** Have students come up with their own list of issues that can lead to gun violence. Write a short play that highlights one of the issues and also provides a solution. **2)** Have students research Teatro Campesino (Farmworkers Theatre) and answer the question, "What can we learn from Teatro Campesino that might help provide solutions to gun violence?"







# #ENOUGH

## PLAYS TO END GUN VIOLENCE

**#ENOUGH: Plays to End Gun Violence** is a new campaign of theatre activism on a mission to provide middle and high school students with the platform to spark critical conversations about gun violence across the country. The project enables teens to express themselves through storytelling, foster open dialogue in their communities, take on leadership roles, and inspire creative action.

Launched in 2019 by director Michael Cotey, #ENOUGH puts America's young people at the center of the conversation on gun violence through the transformative power of storytelling. Beginning in January 2020 as a call for submissions from middle and high school students to write short 10-minute plays on the topic of gun violence, #ENOUGH culminates in an evening of simultaneous staged readings across the country of the most impactful plays student-written plays on December 14, 2020 - the 8th anniversary of Sandy Hook.



### Call for Submissions

#### January 1 - June 20, 2020

Middle and high school students write and submit short **10-minute plays** on gun violence. The finalists will be chosen by a committee of award-winning playwrights including Lauren Gunderson, David Henry Hwang, Tarell Alvin McCraney, Robert Schenkkan and Karen Zacarías.



### Nationwide Reading

#### December 14, 2020

Schools, theatres and other organizations across the country host **simultaneous staged readings** of the finalist #ENOUGH plays and local submissions **on the 8th anniversary of Sandy Hook**.

**#ENOUGH is for all our students.** There is more to the problem of gun violence in our country than the threat of school shootings and mass shootings. On average, 21 young people are shot per day.<sup>1</sup> American children and teenagers are 4 times more likely to die by gunfire than their counterparts in Canada, 7 times more likely than young people in Israel, and 65 times more likely to be killed with a gun than children and teenagers in the United Kingdom.<sup>2</sup>

*Students need agency in this moment.* Every student can achieve advocacy on behalf of their school, their communities and themselves. *We just need to give them the room to do it.* #ENOUGH will enable our young future leaders to turn theatre spaces into civic spaces, uniting communities despite their distances and differences with one voice saying it's time to put an end to gun violence. **It's time we say ENOUGH.**

**Sign-up to receive updates & commit to hosting a reading.**

**[www.enoughplays.com](http://www.enoughplays.com)**

Questions? Please email Michael Cotey (Producer) at [enoughplays@gmail.com](mailto:enoughplays@gmail.com).

<sup>1</sup> Children ages 1-17: <https://www.bradyunited.org/key-statistics>

<sup>2</sup> Children's Defense Fund, "Protect Children Not Guns 2013" (2013), p. 33, available at <http://bit.ly/protectchildrennotguns>