

#ENOUGH

PLAYS TO END GUN VIOLENCE



EDUCATOR FACILITATION TOOLKIT

ENOUGHPLAYS.COM

CHANGE THE REF

DRAMATISTS GUILD



Playscripts



South Bend Civic Theater South Bend, IN

DEAR EDUCATOR

Participating in **#ENOUGH** is an opportunity for you to cultivate powerful relationships with your students. **They are part of a generation that champions empathy, justice, and equity - all the things the theatre celebrates!** They are searching for opportunities to develop as socially-conscious artists and citizens. They deserve outlets that lift up their point of view to be seen and heard, especially on an issue that impacts them and they care about deeply, like gun violence.

#ENOUGH is a vehicle for all of the above, while also a chance to introduce your students to playwriting fundamentals. Through **#ENOUGH** you will empower your students to confront gun violence by creating new works of theatre that will ignite critical conversations and inspire meaningful action, **emboldening America's playwrights of tomorrow to discover and develop their voice today.**

Gun violence has too often been a polarizing topic in our country, but it doesn't have to be. Our job is not to impose our point of view on young writers, only to encourage them to articulate their own. In doing so, it's quite likely that their plays will reveal fresh perspectives, bold solutions, and inspiring visions of a better future. A future they hope to build.

Lastly, you are not alone. It's ok if you don't feel like an expert in playwriting or on gun violence. None of us have all the answers. Play to your strengths. Don't discount the things you are an expert in. And don't be afraid to connect with us or the rest of the **#ENOUGH** community via our **Facebook community page** for advice. You can always reach me directly at **enoughplays@gmail.com**.

Thank you for giving your students the chance to write the change they want to see in the world.

Michael Cotey, #ENOUGH Artistic Producer

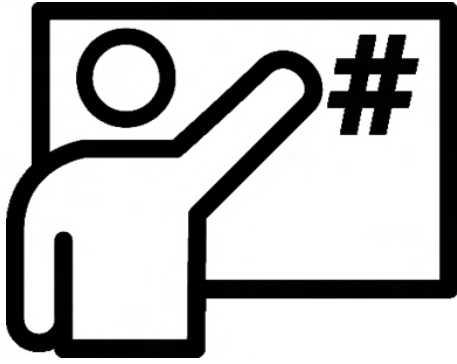


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GETTING STARTED TOOLKIT

Download our primary resource for both first time playwrights and experienced young writers. It includes: a roadmap for writing an #ENOUGH play, writing prompts, pro tips, and more!



#ENOUGH

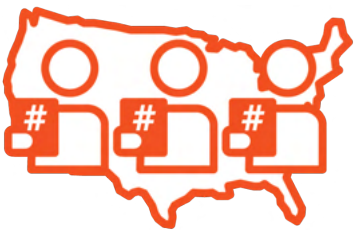
PLAYS TO END GUN VIOLENCE

#ENOUGH empowers teens to confront gun violence by creating new works of theatre that will ignite critical conversations and inspire meaningful action, emboldening America's playwrights of *tomorrow* to discover and develop their voices *today*.



CALL FOR SUBMISSIONS // Sept 1 - Nov 1, 2021

We call on writers from across the country in grades 6-12 to **write and submit 10-minute plays that confront the issue of gun violence**. Select playwrights receive a \$500 stipend, have their plays published by Playscripts, are given memberships to The Dramatists Guild, and will be featured in our Nationwide Reading.



NATIONWIDE READING // April 20, 2022

We're inviting theatres, schools, colleges, and other organizations to **produce staged readings** of this year's plays for their community. Performed simultaneously across the country on the same night, these readings will be part of an evening of reflection, dialogue and action.

www.enoughplays.com



@enoughplays



@enoughplaysproject

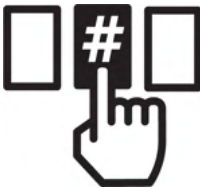
21/22 TIMELINE

Phase 1: Call for Submissions

www.enoughplays.com/writing



September 1, 2021	Call for Submissions open.
November 1, 2021	Call for Submissions closes at 11:59PM PST View next page for submission details.



November 22, 2021	20 Finalists selected.
Nov - Dec, 2021	20 Finalists read by the Selection Committee.
January 3, 2022	6-8 scripts are selected as this year's plays and the playwrights are notified.

Phase 2: Nationwide Reading

www.enoughplays.com/reading

October 1, 2021	Early commit date for producing a reading. <i>4-year remembrance of Las Vegas.</i>
Jan - Feb, 2022	Selected plays receive workshops, sponsored by The Dramatists Guild.
January 31, 2022	Scripts sent to Reading producers.
Mid-February, 2022	Discussion / Facilitation Guide sent to Reading producers.
April 1, 2022	Final day to join Nationwide Reading.
April 20, 2022	Nationwide Reading. <i>23-year remembrance of Columbine.</i>



GUIDELINES FOR SUBMITTING PLAYS

AHA! Santa Barbara, CA

Eligibility

- Only plays written by writers in grades 6-12 during the 2021-2022 school year will be accepted.
- Submissions must be previously unpublished. Past winners of #ENOUGH are not eligible.

Deadline & Submission Details

- All scripts must be submitted via the website portal: www.enoughplays.com/submit
- Writers may submit work for consideration until **11:59 PM PST on November 1, 2021**.
- Submissions will receive acknowledgment via email when received, and will be updated with the status of their submissions.
- Writers may submit only one play for consideration.
- Scripts must be in either PDF or Word format. Please name the file using the title of your play (i.e. YOUR_PLAY.pdf)
- If a writer is in need of any alternate means of submitting their plays, please contact us: enoughplays@gmail.com.

Rewards for Selected Playwrights

- \$500 stipend.
- Plays published by Playscripts in an #ENOUGH anthology.
- Plays produced as part of the Nationwide Reading on April 20, 2022.
- Memberships to The Dramatists Guild.
- Copy of the script writing software Final Draft, courtesy of The Dramatists Guild.
- Written feedback by the Selection Committee.
- An opportunity to have their play workshopped over a virtual platform in Jan/Feb, in collaboration with professional theatre artists, courtesy of The Dramatists Guild.

- MORE -

Guidelines

- Plays must address the issue of gun violence.
- Completed scripts must be no longer than 10 minutes when read aloud. *[A good rule of thumb: 1 page of dialogue between 2+ characters = 1 minute of stage time]*
- Scripts may have a cast size up to, but no more than, six (6) actors.
- 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 anyone other than the submitting writer.

Formatting

- 12-point type is preferred. Times New Roman is suggested.
- Number all your pages.
- The **cover page** of each submission should include:
 - the title of the play,
 - your name and email address (this is the only place your name should appear),
 - and your school name.
- Follow the *cover page* with a **character / setting page** which should include:
 - the title of the play,
 - all the characters in the play and any description you have for them,
 - the location (s) in which the play takes place.
- And then follow the *character / setting page* with the rest of your **script**.

For more helpful formatting guidance: [AATE - Young Playwrights for Change - Style Guide](#).

Selection of Plays

- A team of theatre professionals will read all the submissions in the first round and determine twenty (20) Finalists.
- The Selection Committee will read the 20 Finalists and select six (6) to eight (8) plays as our Final Selected Plays. Selected Playwrights will be announced and notified Dec 21/Jan 22.

Feedback Due to the volume of submissions we expect to receive, only the Finalists and Selected Playwrights are guaranteed to receive feedback on their work.

- MORE -

Rights All work is protected by copyright the moment it's created. All 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.

Note #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. Writers 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. For most up-to-date submissions guidelines, visit: enoughplays.com/writing.

Submission Deadline Reminder:

November 1, 2021, 11:59PM PST

www.enoughplays.com/submit

**"Speak and
write the truth
and you will
win all battles."**



Manuel Oliver, #ENOUGH Selection Committee
Father of Joaquin "Guac" Oliver who was murdered at Parkland

HOW #ENOUGH MEETS CURRICULUM STANDARDS...

INTERRELATE			ENVISION / CONCEPTUALIZE
TH:Cn11.1.6 Identify universal themes or common social issues and express them through a drama/theatre work.	TH:Cn11.1.8 Use different forms of drama/theatre work to examine contemporary social, cultural, or global issues.	TH:Cn11.1.III Develop a drama/ theatre work that identifies and questions cultural, global, and historic belief systems.	TH:Cr1.1.II.c Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/ theatre work.
DEVELOP		RESEARCH	
TH:Cr2-6a Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	TH:Cr2-1a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/ theatre work.	TH:Cn.11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/ theatre work, using theatre research methods.	TH:Cr11.2.II.a Formulate creative choices for a devised or scripted drama/ theatre work based on theatre research about the selected topic.
REFLECT		EMPATHIZE	
TH:Re7.1.I Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	TH:Re8.1.II Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.	TH:Cn10.1.6 Explain how the actions and motivations of characters in a drama/ theatre work impact perspectives of a community or culture.	TH:Cn10.1.8 Examine a community issue through multiple perspectives in a drama/theatre work.
SELECT	TH:Pr4.1.I.a Examine how character relationships assist in telling the story of a drama/theatre work.		



**Want examples of 10-minute plays to share with your students?
Want to explore 7 unique approaches to confronting gun violence?**

Exploring last year's #ENOUGH plays with your young writers might be the perfect way to introduce them to thinking about their own plays.

#ENOUGH: Plays to End Gun Violence by Adelaide Fisher, Eislinn Gracen, Azya Lyons, Debkanya Mitra, Olivia Ridley, Sarah Schecter and Elizabeth Shannon Selected by award-winning playwrights Lauren Gunderson, David Henry Hwang, Tarell Alvin McCraney, Robert Schenkkan, and Karen Zacarías, these seven powerful short plays written by and for teens confront gun violence through the lenses of race, police brutality, community violence, school shootings, and American mythology. **Learn more about the playwrights and their plays.**

READ the plays for FREE. Sign up with Playscripts to access.

WATCH a virtual production of the 2020 plays for FREE. Sign up with Broadway on Demand to access.



DOWNLOAD the resource guide. Filled with statistics and discussion questions related to the themes brought up in each play - great for deep dive into the issue.



Alliance Theatre Atlanta, GA

WHAT DO I NEED TO KNOW ABOUT TEN-MINUTE PLAYS?

Here is the definition of a Ten-Minute Play from
the John F. Kennedy Center for the Performing Arts:

"A Ten-Minute Play is a play with at least two characters [typically, see below]. It is not a scene, skit or sketch. *Structurally, it should have a beginning, middle and end, just as any good one-act or full length play.*

Reaching beyond the surface, the text should be enriched with subtext. Since we only have ten minutes to bring the story full circle, a dramatic conflict should be posed as quickly as possible. The resolution of that conflict is what plays out across the remaining pages. The true success of a Ten-Minute Play is reliant on the writer's ability to bring an audience through the same cathartic/entertaining experience that a good one-act or full-length play accomplishes; i.e., sympathetic characters with recognizable needs encompassed within a resolvable dramatic conflict."

We would add that an essay, a poem, or a short story can all be made theatrical and be a way in for teens who have never written a play before. And there can always be exceptions to the rules. For example, one of last year's pieces was a powerful monologue with a single character.



KEY VOCABULARY/ TERMINOLOGY

Antagonist: The antagonist is a character or a group of characters whose objectives directly oppose the objectives of the protagonist. The antagonist has a major change at the climax of the story.

Archetype: An archetype is a universally understood representation or idealization of a profession or group, and a perfect, synthesized example of that profession or group.

Character: Characters are fully-formed personalities actively participating in telling a story. Characters should have a strong point of view. *Tip: Limit the number of characters in a Ten-Minute Play. Too many characters diffuse the main conflict. Two characters are ideal; six should be the maximum.*

Conflict: Conflict is tension and competing objectives between the protagonist and other forces in a story. Conflict is necessary to drive the story forward. There are two main types of conflict:

- **External Conflict:** a protagonist or antagonist struggles with an outside person or force. Characters may oppose one another physically or philosophically, or natural/societal forces may be the main struggle.
- **Internal Conflict:** a protagonist or an antagonist struggles with inner anxieties or with making a decision that may impact themselves or others.

Objectives: An objective is a goal or intention that characters are strategically trying to achieve. Characters usually have multiple objectives to pursue. A protagonist doesn't always win their objective at the end. Time is also important for the protagonist. There should be pressure to reach their objective.

Obstacle: An obstacle is a barrier that hinders characters from easily achieving their objectives.

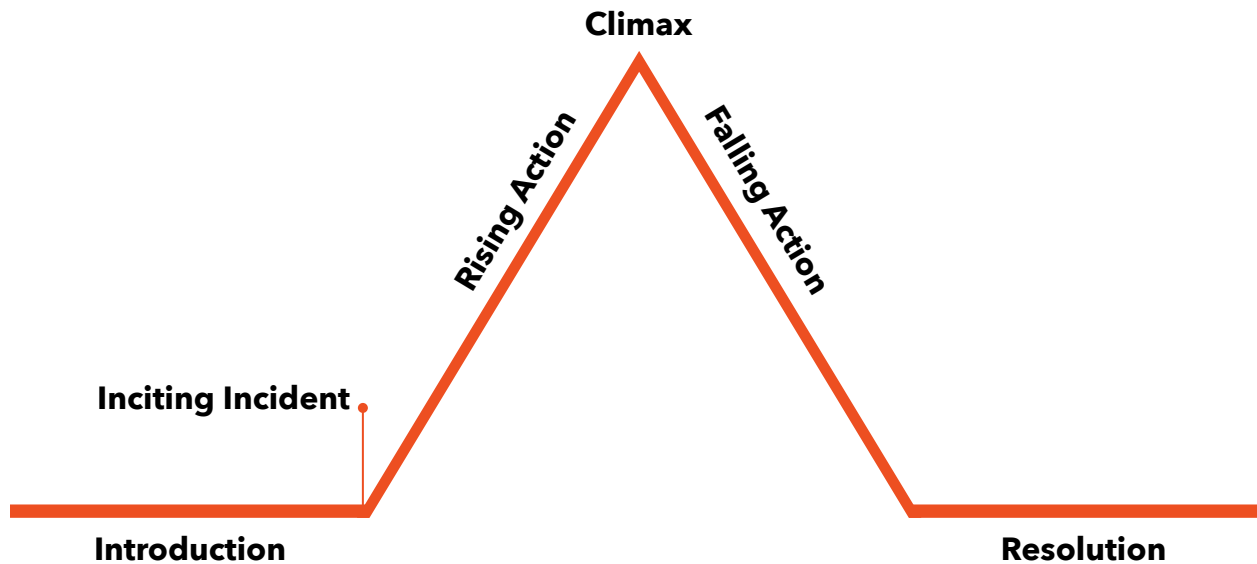
Protagonist: The protagonist is the main character in a story, and drives the dramatic action with their objectives. They often have a major change at the climax. A protagonist should have something serious at stake, and a consequence if they don't get it.

Voice (Active vs. Passive)/;

- **Active Voice:** An active voice tells the story through dialogue in the present tense. The characters are actively engaged in the moment they are speaking. Some dialogue may reflect on a past event or situation, but it is used sparingly. *Preferred for a Ten-Minute Play.*
- **Passive Voice:** Passive voice is writing about events in the past. Passive dialogue explains or discusses what is happening rather than speaking or revealing it actively in the moment. Narration is passive, and should be used sparingly or not at all.

DRAMATIC ACTION

The **dramatic action** is a series of events and motivations propelled by characters in conflict. While most plays utilize this structure, some plays, such as absurdist plays, are written to oppose this structure.



Introduction: The beginning of the play starts with **Exposition**, in which background information about the story or characters is discussed, presented or disseminated.

Inciting Incident: The inciting incident occurs when the protagonist and an opposing force come into conflict, setting the main encounter of the story into action.

Rising Action: In the rising action, complications, crises, or discoveries create tension and suspense, and increase Conflict, propelling the protagonist and the antagonist toward a transformation.

Climax: The climax of a story is the moment in the story that contains the greatest tension, and a major change in the fate of both the protagonist and antagonist. At this turning point, there is no going back.

Falling Action: The falling action holds moments in the story that may contain conflict and tension yet to be resolved.

Resolution: The resolution of the story occurs when the main conflicts of the dramatic action are resolved, and the questions in the play are answered.

Source pg 11 + 12: Palm Beach Dramaworks

"You and I have it in us to be nourishers of discernment, fermenters of healing. We have the language, the tools, the virtues - and the calling, as human beings - to create hospitable spaces for taking up the hard questions of our time. This calling is too important and life-giving to wait for politics or media at their worst to come around. We can discover how to calm fear and plant the seeds of the robust civil society we desire and that our age demands."

Krista Tippet
On Being

TALKING GUN VIOLENCE IN THE CLASSROOM

#ENOUGH is an opportunity to make a space for your students to talk and think together through the plays they're writing and to facilitate a frank conversation about the impact of gun violence on your community. Gun violence is a challenging, emotional issue to discuss. It's also often polarizing when it doesn't have to be. It's important to do what you can to set-up your room (even if it's a virtual one) for conversations that are safe, thoughtful and impactful.

Ask Yourself These Questions

These questions are important. They will help you plan your discussions, identify what success looks like, and set goals for what you want to accomplish.

1. What is the purpose of your dialogue? Why?
2. What will a successful dialogue look and feel like to you?
3. Who needs to be in the dialogue for it to feel purposeful and successful to you?
(ex. school guidance counselor, local violence prevention activist)
4. What invitation strategies and partnerships can help you make a space that includes those people?
5. What will you do during the dialogue to build a safe, brave, productive experience for the minutes you will spend together?

Leading the Dialogue

Reflect on the plays, first. If you can use last year's #ENOUGH plays as a resource, great! Consider focusing your initial conversations on them. You can ask something along the lines as, **"How did it make you feel hearing these perspectives from young people?"** This gives everyone something to respond to and space to process the art. Here are some other questions you can ask:

What are images/moments that stuck with you from the play?

Did anything challenge any preconceived notions you had before experiencing the plays?

What questions are being raised by these plays?

Ask generous questions. From the **On Being Better Conversations Guide**:

"Questions are powerful things. Questions elicit answers in their likeness. It's hard to respond to a simplistic question with anything but a simplistic answer; It's hard to rise above a combative question. But it's hard to resist a generous question. We can ask questions that inspire dignity and honesty, and revelation."

Share the time. Encourage those participating in the conversation to be **considerate** and **respectful**. Ask that they work to share the time with each other. This will lead to more fruitful discussions and a true dialogue among individuals.

Time everything. Start on time, end on time. Don't be afraid to use a stopwatch. Nobody will blame you if you need to cut them off for the sake of time limits.

Be clear about what is unacceptable. People are bound to get excited around this topic. Be clear in the beginning that disagreeing is ok, but any harmful speech or hate speech is not welcome in the space. It's easier to say this up front and directly, rather than calling something out in the middle of a dialogue.

Finally, a GOOD dialogue facilitator is:

- **Energized** and **enthusiastic** about the conversation.
- A **good listener**.
- **Nonjudgmental**.
- **Deepening** the discussion and **moving** the event forward.
- Confident in their role as **tone-setter and guide**, not in having everything figured out ahead of time.
- **Aware** of the dynamics in the room.
- Asking every question **truly wanting to hear the answer**.
- Provocative, stimulating, patient, and **calm**.

Source: *Theatre for Community Conflict and Dialogue: The Hope Is Vital Training Manual* by Michael Rohd

Resources on Having Difficult Discussions

Better Conversations: A Starter Guide

NPR ED: 'How to Talk With Kids About Terrible Things'

Greater Good Magazine: 'Nine Ways to Help Students Discuss Guns and Violence'

Student Walkout/Teach-In: Protests, Change, and Gun Violence in America

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:

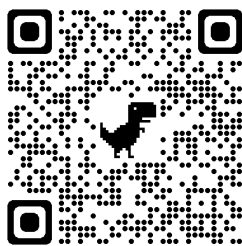
1. The **artist** (STUDENT PLAYWRIGHT) offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people;
2. **Responders** (playwright's CLASSMATES), committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the 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 might be best 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/heard.
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 [BLANK], would you like to hear it?" The **artist** has the option to decline opinions for any reason.

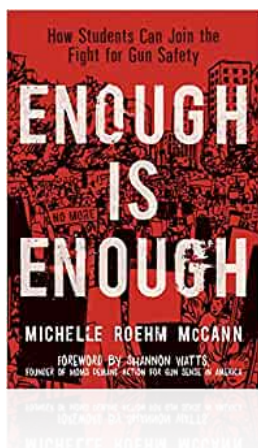
Use this QR code to access
ALL resources in this
section on our website.



RESOURCES

(links in orange)

Gun Violence



Enough is Enough: How Students Can Join the Fight for Gun Safety by Michelle Roehm McCann Written in four 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.

Download a FREE copy: Thanks to a generous gift by WB Television, #ENOUGH has a limited number of FREE digital copies of Enough is Enough. Scan the QR code to the right and fill out the Google form to receive your copy, while supplies last.



Team ENOUGH - Discussion Guide The Brady Campaign and Center to Prevent Gun Violence and Team ENOUGH created this discussion guide about 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.

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 A free 6-week course on gun violence developed by John Hopkins University and provided for by Coursera. 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.

Teaching in the Shadow of Gun Violence: Resources for Teachers in the Wake of Gun Tragedies

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

Mental Health Resources

Writing about such heavy material can be hard and draining. Make sure to check in with how you are feeling and take breaks if necessary to keep yourself as emotionally healthy as possible. Here are some resources to keep in your pocket for yourself or others.

Team Enough - List of Mental Health 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.*

National Suicide Prevention Lifeline *Online Resources for loss survivors.*

*Worried about a friend? Be proactive – use this **resource to anonymously get someone the help they need.***

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

"One of every ten gun deaths in our nation is a young person under age 18. Gun violence shouldn't be a part of growing up. That's why youth voices are critical to advancing the conversation around ending gun violence. #ENOUGH offers students a unique opportunity for artistic expression that can kickstart the social change needed to create safer schools and communities."

- Nicole Hockley

Co-founder and Managing Director of Sandy Hook Promise
Mother of Dylan, who was killed in the 2012 Sandy Hook Elementary School tragedy



LESSON PLANS

These lesson plans are meant to help bring the exercises introduced to teen writers in their **Getting Started Toolkit (GST)** into your classroom with objectives, essential questions, and tips for facilitation. (Page numbers refer to material in GTS.)

ROADMAP FOR WRITING YOUR PLAY

20

The 'Roadmap for Writing Your Play' (pg. 15) was written to guide students from conception to submitting their final draft. *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.

WRITING PROMPT 1: SAYING 'ENOUGH'

21

Working with Writing Prompt #1 (pg.14), this lesson 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.

WRITING PROMPT 2: IN THE AFTERMATH

22

Working with Writing Prompt #2 (pg. 14), this lesson plan uses characters and relationships as a starting point for your students' writing.

WRITING PROMPT 3: BEHIND EVERY STATISTIC IS A STORY

23

Working with Writing Prompt #3 (pg.14), this lesson asks students to take a statistic 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.

ADDITIONAL LESSON PLANS

These lessons provide your students alternative ways into the work and structure for supporting students with work in progress.

A MODERN DAY 'ACTO'

24

This lesson 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 and 2) small group work.

START AT THE END

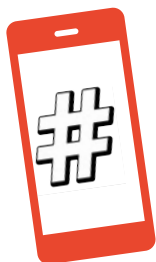
25

This lesson will challenge students to write at least 5 PAGES of a script by creating the end first.

IN-PROCESS YOUTH WRITING WORKSHOP

26

This guide is for partners who are interested in hosting in-process workshops with the teen writers submitting plays. Primarily, the goal of this workshop is for #ENOUGH partners to engage directly with local youth participants and to check-in with the process of their writing.



Use any of the lessons plans provided?

Have a lesson plan of your own you'd like to share?

We'd love to hear about your experience! Reach out to us via email (enoughplays@gmail.com), share via the **Facebook #ENOUGH community group**, or post on social media and tag us:



@enoughplays



@enoughplaysproject

FOR EDUCATORS

Lesson Title: Roadmap for Writing Your Play

Time: Roughly 1 Hour

Lesson Description:

The 'Roadmap for Writing Your Play' (pg 15) was written as a guide for students who may write 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.

Objectives/Goals:

Students will be able to...

- Build a story collectively as an ensemble and as individuals.
- Practice improvisation and quick critical thinking in order to create a narrative.
- Identify crucial components of a narrative (the story, characters, scenes, incidents/moments).

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

- How do you summarize a story/idea?
- What are the most important parts of a narrative? Why?
- What makes up a character description? Which qualities of a character are crucial to share?

Materials Needed:

- Object to toss (ex: ball).
- Printouts of 'Roadmap for Writing Your Play' (pg 15-17) for each student.
- Writing materials (paper & pencil or computers, if your school has access to them).

AGENDA

TIME NEEDED

Warm-Up/Introductory Activity

Activity/Game: "Fortunately/Unfortunately"

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. **Game purpose: practicing story developing WITHOUT OVERTHINKING**

5 mins

Core Activity

Building your story

- 1) Students sketch out three ideas for their short play. [Optional: They can use this format to frame your ideas: "This is a play about X. It begins when Y and ends when Z."] **(3 min)**
- 2) Students select one of their ideas and create a list of characters. [Optional: Use the character mad lib.] **(7 min)**
- 3) Students title their play and write a 1-3 sentence synopsis. (What's the story?) Make the 1st sentence about the BEGINNING, make the 2nd sentence about the MIDDLE, and make the 3rd sentence about the END. **(5 min)**
- 4) Share 4-5 synopsis / discuss **(5 min)**

20 mins

Group Sharing

- 5) Students pick the sentence of the short synopsis that most excites them - BEGINNING, MIDDLE, or END. Students start by writing that moment and expand to write 3-5 pages of their play. **(20 min)**
- 6) Share 2-3 scenes / discuss **(10-15 min)**

30-35 mins

NOTE: 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. **The time constraints are designed to keep the students from overthinking. The goal is to get them writing right now.** 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.

Reflection Questions/Ideas to use throughout the lesson:

- What were you able to accomplish today? What is the story you are creating?
- What was challenging about this process? Which parts were easier for you?
- Which moments in other stories did you resonate with? Which do you have questions about?

Tips for the Educator:

*Consider assigning steps 1-3 of the Roadmap as an in-class exercise. 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).

*You can start this process cold or you can start it with one of #ENOUGH's prompts.

*You could also do this process more than once.

FOR EDUCATORS

Lesson Title: **Saying “Enough”**

Time: **Roughly 1 Hour**

Lesson Description:

Working with Writing Prompt #1 (pg.14), this lesson 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.

Objectives/Goals:

Students will be able to...

- Incorporate problem-solving in their writing.
- Apply an action plan to a social justice issue.

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

- Why does a community come together? What unifies your community?
- What does it mean to have “had enough”?

Materials Needed:

- Writing materials (paper & pencil or computers, if your school has access to them).

AGENDA

TIME NEEDED

Warm-Up/Introductory Activity: Activity/Game: “People Shelter Storm”

Students gather in groups of 3 and follow teacher’s grouping instructions of “people” or “shelter” or “storm”.
Facilitation Directions located here: <https://dbp.theatredance.utexas.edu/content/people-shelter-storm>
Game purpose: Ensemble building, group problem-solving, fun.

5 mins

Core Activity

Taking Action Discussion

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? Ask students to consider:

What can one person do when one has had enough?

What can a community do when it has had enough?

10 mins

Write

For this writing prompt, encourage students to try and explore what it means to have had enough in response to gun violence. Write on the board: *“Imagine a character or community that has had enough and does something about it - what did they do? Write about what they did, why and how.”*

Students can respond to this with either brainstorming or move into writing a possible moment from their play.

30 mins

Group Sharing

- 1) Allow students to share general ideas they have come up with for their plays/scenes
- 2) Ask if anyone has a scene (dialogue) they would like to share. Ask for volunteer actors.

10 mins

Reflection Questions/Ideas to use throughout the lesson:

- When were moments in your life when you had to respond or act quickly? Who did it affect?

FOR EDUCATORS

Lesson Title: **"In the Aftermath" - Building characters & relationships**

Time: **Roughly 1 Hour**

Lesson Description: <i>The 'In the Aftermath' (writing prompt #2) is a starting point for your students' writing.</i> <u>Implementation options include</u> <i>1) students can complete each step in one class session; 2) as a homework assignment; 3) over a set number of class periods or; 4) a combination of all three</i>
Objectives/Goals: <i>Students will be able to...</i> <ul style="list-style-type: none"> • Develop scenarios as a group in preparation for individual story building • Create a narrative around the impact of gun violence • Imagine and identify different characters
Essential Questions: <i>(can be written on the board or discussed at the end for Reflection)</i> <ul style="list-style-type: none"> • How do you write about an issue in a way that highlights its impact on people? • What are the most important parts of a narrative from multiple points of view? Why? • Which qualities of a character or their experience is crucial to share?
Materials Needed: <ul style="list-style-type: none"> • Large sticky note for the wall • Writing materials (paper & pencil or computers if your school has access to them)

AGENDA

TIME NEEDED

Introductory Activity <u>Activity/Game: "Person on the wall"</u> Prepare a large gingerbread-man-shaped person on a large sticky note on the wall--or digitally projected. Use an example of a character from a well-known story, fairytale, movie, TV show, etc. Explain that this is a way to break down characters based on INTERNAL CHARACTERISTICS and EXTERNAL FACTORS . Begin to ask the students questions of the character. EXTERNAL (written on the outside of the gingerbread person): what is going on around the character? What are the conditions of their environment (their world)? etc. and INTERNAL (written on the inside of the gingerbread person): What are their qualities/traits? What makes them different from those around them? What commonalities do they share with those around them? How do they feel about what is going on around them? How do they react and/or respond? Etc. Activity purpose: practicing the breakdown of a commonly known character in order to deeply explore their own fictional character(s) and how they might engage with others	10 mins
Core Activity <u>Building your characters & relationships</u> <ol style="list-style-type: none"> 1) Individually, ask students to sketch out an idea for their own character (fictional) using the "person on the wall" method starting with EXTERNAL factors, then identifying the INTERNAL characteristics or how the character feels or responds. (10 mins) 2) Use 2-3 sentences to describe your character, their qualities, and how they engage with others. This will look like a character description. Teacher note: share an example of a brief character description to guide their brainstorming. (10 min) 3) Find two partners, making a group of THREE. Briefly share your character description and the EXTERNAL factors that they experience. (6 mins - 2 mins each person) 4) As a group, brainstorm a scenario in the aftermath of an incident involving the impact of gun violence on a community where these characters might meet. Imagine them in the same room together. Note: a "room" can be left up to interpretation (ex. Zoom/virtual rooms). Think creatively how they can share space. *Ask yourself: what brings them together? Do any of them already know each other? Do they agree/disagree on something? Why or why not? What are their similarities and differences? How are they each <u>uniquely impacted by the same moment?</u> (15 min) <u>Group Sharing</u> Have student groups share (either by presenting to the larger class or to another group of three) their discoveries of how they imagined three people being affected differently by the same fictional moment of gun violence. (10 mins - 5 mins each group) <u>Continued Practice</u> After the group activity concludes, ask students to individually embark on this process of creating two other characters who engage with their new fictional character (created in steps 1 & 2). NOTE: The Continued Practice activity can be a homework assignment or Group Sharing can be split into another class session as a contingency for limited class time or extended character brainstorming.	40 mins
Conclusion/Reflection Questions: <ul style="list-style-type: none"> • What were you able to accomplish today? • What was challenging about this process? Which parts were easier for you/your group? • How will you use the practices today to create characters and develop relationships in your own play? 	10 mins
Tips for the Educator: *Remind students that this is a writing exercise rather than a need to create a final product right now. *You can start this process cold or you can start it with a prompt	

FOR EDUCATORS

Lesson Title: **Behind Every Statistic is a Story**

Time: **Roughly 1 Hour**

Lesson Description:

Working with Writing Prompt #3 (pg.14), this lesson asks students to take a statistic 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.

Objectives/Goals:

Students will be able to...

- Discuss issues in society that can cause and/or be affected by gun violence.
- Identify conflict and develop a scenario based on it.
- Practice problem-solving by connecting a solution to conflicts in their scenarios.

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

- Who is impacted by gun violence?
- How can you make a character's experience universal through storytelling?
- In what ways can a play be used as a way to help others fully understand a specific statistic about gun violence?

Materials Needed:

- Writing materials (paper & pencil or computers, if your school has access to them)
- Statistics chart on PG. 9 of their #Enough Toolkit OR one the writer finds on their own.

AGENDA

TIME NEEDED

Warm-Up/Introductory Activity: Activity/Game: "Circle Up & Stretch"

In a standing circle, take students through a series of physical warm ups, stretches, and breath exercises. These should be slow with focused energy. This or any other quick check in to settle into the space will work.

Game purpose: Stress releasing, checking in.

5 mins

Core Activity

From Fact to Story

Let students know that they will dive into facts/statistics around gun violence. Check in to see if anyone has questions/concerns.

Instruct students to review the statistics in the Toolkit **[PG. 9]** or provide their own then:

- 1) Write this prompt on the board *"Choose a statistic about gun violence that surprised (or even infuriated) you."*
- 2) PAIR SHARE: Have students pair up with someone near them and discuss the statistics they chose. Discuss: What surprises/infuriates you about the statistic?
- 3) POPCORN SHARE: Have students return from pairs and share anything interesting about their conversations. **Allow students to decompress and process the info they've just read first.**
 - Why did this fact about gun violence surprise you?
 - How have our communities acted in response to these matters?
 - What conflict can arise?

15-20 mins

Conflict = Story

- 4) Instruct students to individually come up with a conflict that might arise from a situation regarding a statistic that stood out to them.
- 5) Then develop a fictional scenario that is sparked by the statistic that stands out to them most.
- 6) Begin writing a short moment that attempts to theatricalize it .
- 7) Ask students to **identify a central conflict** for their scenario and **consider possible resolutions/solutions**

20-25 mins

Group Sharing

- 8) Allow students to share general ideas they have come up with for their plays/scenes
- 9) Ask if anyone has a scene (dialogue) they would like to share. Ask for volunteer actors.

10 mins

Reflection Questions/Ideas to use throughout the lesson:

- How do we develop a narrative from a simple statistic or number?
- What is impactful about a person becoming a statistic? Who all does it affect? What change occurs?
- What is a person's story before they become a statistic (or even a hashtag/movement)? What is their story afterward?
- Consider how gun violence affects a single person, a family, a group of friends, and/or a community.

Tips for the Educator:

***CHECK IN WITH YOUR STUDENTS:** Don't forget to take time for the Reflection Questions or even your own questions so that students have an opportunity to process. This step can be done at any point of the lesson, but shouldn't be skipped.

FOR EDUCATORS

Lesson Title: **A Modern Day “Acto”**

Time: **Roughly 1 Hour**

Lesson Description:

This lesson 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 the 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?”

FOR EDUCATORS

Lesson Title: **Start at the End**

Time: **Roughly 1 Hour**

Lesson Description:

This prompt will challenge students to write at least 5 PAGES of a script by creating the end first.

Objectives/Goals:

Students will be able to...

- Implement a backwards writing technique.
- Develop an original plot line.
- Compose their own short play.

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

- How does one discover an end before the rest of the story?
- What are the important parts of a narrative/story?
- What can be considered “givens” in a story?

Materials Needed:

- Write the following quote on the board by playwright Lauren Gunderson: *“Know your 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.”*
- Writing materials (paper & pencil or computers, if your school has access to them).

AGENDA

TIME NEEDED

Warm-Up/Introductory Activity Activity/Game: “Free-write”

Incorporate a free-writing activity that allows students to write or type without stopping in a stream-of-consciousness style. Do this for a couple of minutes at a time with small breaks.

5 mins

Core Activity

Instruct students to complete the following steps for backwards plot-building:

First...

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:
 - How did your characters get to that point?
 - What choice did someone make JUST PRIOR to the climax/end of the play that got them all to that point?
 - What led that character to that choice or action?
 - 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?*

20 mins

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.

30 min

Allow students to share some exciting ideas out to the group if there is time!

Reflection Questions/Ideas to use throughout the lesson:

- Why is a particular moment exciting to you? Is it powerful? Does it change someone’s perspective?
- How does your story’s end serve the audience? What is the purpose of telling this story?
- Consider that the end of a play/story doesn’t have to be an answer. A question is okay too. Ending with the unknown is just as impactful!

Tips for the Educator:

*Print out or project the steps in the core activity so students can develop answers at their own pace.

FOR PARTNERS

Workshop Title: **"In-Process Youth Writing Workshop"**

Time: **Roughly 90 min**

<p>Summary: <i>This guide is for partners who are interested in hosting in-process workshops with the teen writers submitting plays. Primarily, the goal of this workshop is for #ENOUGH partners to engage directly with local youth participants and to check-in with the process of their writing.</i></p>
<p>Facilitation Notes:</p> <ul style="list-style-type: none"> • If any staff/members of your organization (Education, Artistic, resident playwrights, etc.) are available to attend, it would be beneficial to have them present for feedback. Request that these guests only join during the "Professional Feedback" section of the guide. • Content here can be facilitated over one workshop, split up into several meetings, or simply repeated on a regular basis. • It will be helpful if students are able to bring multiple copies of the play; if possible one for each character and one for someone reading stage directions.
<p>Objectives/Goals:</p> <ul style="list-style-type: none"> • Check-in with writers, share drafts, facilitate peer feedback provide professional feedback
<p>Materials Needed:</p> <ul style="list-style-type: none"> • Writer's in-process drafts • #ENOUGH Getting Started Toolkit

AGENDA

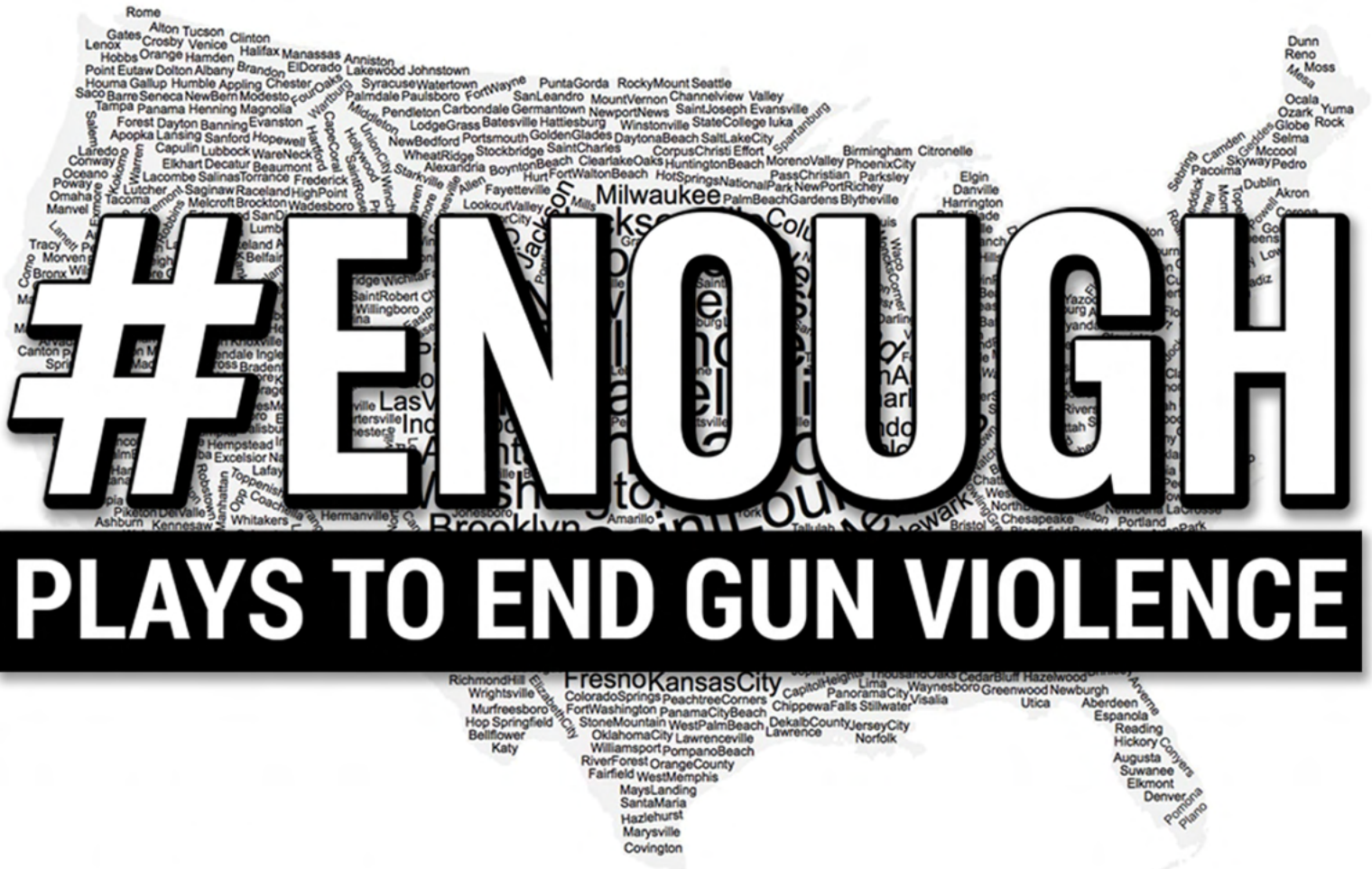
TIME NEEDED

<p>Check-In/Opening</p> <ul style="list-style-type: none"> • Introductions of your organization & overview of workshop goals • All students share names, pronouns, school, and (insert topic ex: reason they wanted to write, favorite form of storytelling, etc.) • Any staff/members share names, pronouns, what they do at the organization 	<p>5-10 min</p>
<p>Introductory Activity <u>What is your concept?</u></p> <ul style="list-style-type: none"> • Ask students to pick 3 words that connect to or describe the play they are working on and write them down. • Partner share: Students turn to a partner in the student group to share their three words and why they chose them • Popcorn out: With permission of their partner, ask students to share what <i>they heard</i> from the other person <p>Facilitator ask: <i>For those who had someone else describe your play, did it seem like the listener understood your concept? If so, ask what made it clear. If not, ask your partner if they have clarifying questions.</i></p> <p><u>What is your pitch?</u></p> <ul style="list-style-type: none"> • Based on the feedback, have students individually start working on a sort of elevator pitch for their play. This should only be a few sentences long. • Allow students to write independently (5-8 minutes) <p>Facilitator suggest: <i>Your pitch can include a central question, themes you're exploring, and/or an overview of the journey on which your main character embarks.</i></p>	<p>25-30 min</p>
<p>Core Activity - Professional Feedback <u>Introducing your work</u></p> <ul style="list-style-type: none"> • Have any newly joining staff/members share names, pronouns, what they do at the organization • Instruct students to stand up together in the space to introduce themselves and pitch the plays they are writing. <p><u>In-process Play Readings</u></p> <ul style="list-style-type: none"> • If any students would like to share a scene or scenes of their play (bonus points for anyone sharing a full first draft!), please allow them a moment to ask others in the space to read for characters/stage directions • Listen to students' drafts one at a time, with opportunities for questions from the audience and feedback from any staff/organization members in the space. • Have students who are listening to the play write down moments, ideas, characters, etc. about the play that stand out on a separate sheet of paper: things that intrigue, excite, delight, etc. • Hand these moments to the writer when the group has finished discussing their play. <p>Facilitator, ask audience: <i>What was really clear in this play/scene? What questions do you still have? What moments/images are standing out to you? What excites you about this piece-in-progress?</i></p>	<p>30-40 min</p>
<p>Check-Out/Closing Activity <u>Freewrite</u></p> <ul style="list-style-type: none"> • Encourage students to work on their plays (10 min) before leaving, making edits or jotting down notes from feedback today <p><u>Close out</u></p> <ul style="list-style-type: none"> • Return to Reflection Questions and allow time for students to ask any questions about how to move forward in their process 	<p>10 min</p>
<p>Reflection Questions/Ideas to use throughout the lesson:</p> <ul style="list-style-type: none"> • What are you learning from hearing your play spoken aloud? • How is this story utilizing the four core components of a play: characters, dialogue, setting, and conflict? • What are your next steps in the writing process? What are you excited to explore? 	
<p>Tips for the Facilitator: *Discourage prescriptive feedback. I.e. feedback that tells the writer what to do next. Especially from fellow students. If the author wants that kind of feedback, they must give permission for it to be given. Otherwise, it's useful to be guided by the Liz Lerman Critical Response Process. Even if you don't follow it to the letter, encouraging Statements of Meaning and Neutral Questions will lead to more productive feedback.</p>	

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