It's not about a hurricane. It's about America.

Trouble the Water



STUDY GUIDE

ELSEWHEREFILMS

www.troublethewaterfilm.com

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Set against Hurricane Katrina and the abandonment of one hundred thousand New Orleans residents to deadly floodwaters, the documentary film Trouble the Water tells a story of ordinary people navigating hard times, through storms natural and man-made.

The film celebrates the resilience of community in the face of massive government failures, and raises questions that continue to haunt America years later: Who is vulnerable in our society, and why? What is the responsibility of a government to its citizens? And what does it take to beat the odds and survive?

It is in the spirit of addressing these very questions that a group of teachers, researchers, community organizers, artists, editors, and students came together and created the Trouble the Water Study Guide. The goal of this project is to deepen the discussion about issues related to race, class and privilege laid bare by Katrina, and brought to life on film in Trouble the Water, by engaging young people in learning activities that inspire, encourage and facilitate agency.

Intended for use at the middle school, high school and university levels, the modules can also be adapted for use by community groups, civic groups and NGOs. Teachers and facilitators may wish to use the entire curriculum, or select individual Units as appropriate to the needs of their group.

THE STUDY GUIDE LESSONS

1. CRITICAL RESISTANCE IN AFRICAN AMERICAN MUSICAL TRADITIONS,
by Prof. Fo Wilson, University of Wisconsin- Milwaukee
Explores the role of music as a tool of resistance, and as a resource to sustain faith and channel commentary in times of crisis, historically, and in response to Katrina.

2. MEDIA, ART AND ACTIVISM,
by Prof. Broderick Fox, Occidental College
This Unit is designed for groups and individuals who seek to understand the role of media in society and to produce media addressing issues of importance to themselves and their communities.

3. FAITH AND FOLK,
by Professor Mona Lisa Saloy, Dillard University
Trouble the Water provides a framework to learn the history and study of Folklore, the lore of the Folk, and Faith as a cultural construct, and for students to themselves engage in cultural investigation.

4. ENVIRONMENTAL JUSTICE,
by Prof. Amity Doolittle, Yale University
Encourages deeper thinking about the natural environment by exploring the history of environmentalism, the responsibility of government to its citizens, and the roots of structural racism.

5. PROBLEM SOLVING IN A CRISIS,
by Barb Sniderman and Brent McGillivray
The Dramatic Arts as a means to help students identify and learn leadership skills, set positive examples during times of stress, and think critically.

6. SUSTAINABILITY AND CULTURAL ECONOMY,
Prof. Joyce Marie Jackson, Louisiana State University
Understanding the rebirth, recovery and rebuilding of the city of New Orleans through the lens of the city's rich cultural life and history.

7. COMMUNITY CONSCIOUSNESS AND ACTION,
by Prof. Fatima Hafiz, Temple University
Building dialogue, action and reflection about Representation, Racism, Resilience, Reconstruction, and Reinvestment with human service agencies staff, high school students, and community-based organizations

8. KEYS TO RESILIENCY,
by Prof. Evelyn Ang, University of Wisconsin-Milwaukee
This Unit explores the concept of Resiliency and its role in social activism, and creates opportunities to elicit students' connections to their own personal journeys.

9. CRIMINAL JUSTICE AND THE PRISON INDUSTRIAL COMPLEX,
by Mayaba Liebenthal
An introduction to the Prison Industrial Complex (PIC) framework as a means of understanding the interplay between criminal justice and privatization in the aftermath of Hurricane Katrina.

10. CIVIC AND SOCIAL RESPONSIBLITY,
by San Francisco Film Society Youth Education Program
A guide to facilitate discussion among high school and advanced middle school students about social and civic responsibility, the role of media, racism, and poverty.

PRODUCTION NOTES

BIBLIOGRAPHY

DIRECTORS' STATEMENT

When Hurricane Katrina made landfall, we were at home in New York City. We were horrified by the televised images of elderly people laid out on baggage claim carousels at the airport, bloated bodies floating in the flooded streets, people standing on their roofs. Where was the help? We wanted to know why New Orleans had not been evacuated before the storm, and why aid was so late in coming after the levees collapsed.

We set out for Louisiana ten days later, wanting to make sense of the disaster—not by talking to experts or officials, but to people who were surviving it. We were in search of stories not being widely reported—acts of bravery by residents, inmates locked in flooded jail cells, local national guardsman returning from Baghdad. Our challenge was to tell an intimate character-driven story that brought new voices to the screen, and to distill it all into a fluid narrative without recycling the images that had saturated the news.

In Kimberly and Scott Roberts, and their friend Brian Nobles, we encountered smart, funny, undefeated, indignant and determined survivors; by documenting their two and a half year journey to recreate their lives, we were able to put faces and voices to so many others left behind—the poor, the incarcerated, the elderly, the hospitalized.

We grounded Trouble the Water with approximately 15 minutes of extraordinary home video that Kimberly had recorded in her neighborhood the day before and morning of Katrina on her Hi-8 video camera. A lack of electricity forced her to stop filming shortly after the levees failed, so we incorporated this extraordinary video as flashback to the drama we were documenting in the present, and used other home video and audio recordings when needed to keep the story personal and at ground zero. Behind the camera, we avoided sit-down interviews and narration, and directed our crews to shoot handheld, with available light, recording life as it happened, direct cinema style. As a result, we were able to give viewers an "experience" of a two and half year journey and not just tell them about it—from the devastation caused by the failed levees, the escape from New Orleans, resettlement in Memphis and eventual return home.

As outsiders to the city and the community, we struggled to get it right, to be true to voices and experiences that were very different from our own. We determined not to depict those who appear in the film as helpless victims, or as the broadcast media did with so many survivors, criminals. And while Kimberly and Scott identified themselves as "street hustlers," and talk openly on camera about selling drugs, we focused on the direction they were headed as they tried to turn crisis into opportunity and seize a chance for a new beginning. We were determined to avoid typecasting portray them as streetwise and resilient survivors, working to change their lives and their community for the better.
And although Trouble the Water documents a tragic event, we hope to have created, in the end, a life-affirming, inspirational, and hopeful story about transformation, heroism and love.

Our work as producers of Fahrenheit 9/11, Bowling for Columbine, and other films has showed us that movies can and do make a difference by getting people to engage and converse and empathize. In addition to receiving many awards, including the Sundance Grand Jury Prize, an Oscar® nomination for feature documentary, playing theatrically in some 300 cities, and a national broadcast on HBO, Trouble the Water has brought large audiences together at hundreds of screenings in schools, houses of worship, community centers, museums, government agencies, and policy conferences.

In these community settings, and through partnerships with dozens of organizations at the forefront of Gulf Coast recovery and social and economic justice work, like the Louisiana Disaster Recovery Foundation, PolicyLink, and Amnesty International, the film has helped bring additional attention to the underlying problems that remained along the Gulf Coast after the floodwaters rece ded — failing schools, record high incarceration, poverty and government accountability.

With the release of this Study Guide, it is our hope that Trouble the Water will continue to help create, and provide support for, additional opportunities for dialogue, engagement, and action, and to help young people identify and understand ways in which Hurricane Katrina, and the underlying issues at play in the film, are relevant in their lives.

— Tia Lessin & Carl Deal,
Directors & Producers of Trouble the Water

EXECUTIVE PRODUCERS' STATEMENT

When Hurricane Katrina struck the Gulf and the floodwaters rose and tore through New Orleans, plunging its remaining population into a carnival of misery, it did not turn the region into a "Third World country", as has been disparagingly implied in the media; it revealed one. It revealed the disaster within the disaster; grueling poverty rose to the surface like a bruise to our skin.

But the storm not only revealed the poverty of those most vulnerable, those left behind. It revealed the poverty of skewed priorities – of a government that had subcontracted its responsibilities to the private sector and abdicated responsibility altogether when it came to housing, health care, education and even evacuation.

This can be seen as symptomatic of a deeper pathology: a nexus of structural racism, poverty, disenfranchisement and violence that is the daily lived experience of many Americans in New Orleans and indeed in every other city of this country.

Hurricane Katrina revealed the poverty of a mindset that had become blind to the role of culture in sustaining the mental health and social wellness of people; blind to the role of culture in education, through which we are prepared for our responsibilities in a democracy; and hostile to the role of culture in the search for truth. Perhaps more than anything else, it revealed a poverty of imagination.

Trouble the Water got deeply inside of this conundrum, by getting inside the experience of people living it directly. People who were living on self-described margins who, in responding to the terrible crisis of the storm and its aftermath, came to realize their own self-worth and see their lives in a different way, and be transformed by that experience. When, as a viewer, you feel the power of that, you start to think about all the structural injustice you see in every day life, and you start to think about it in a different way. Mainly you start to think: it doesn't have to be this way.

As the great actor, singer and activist Paul Robeson once said, "It's not enough for an artist to create the reality he sees, it is incumbent upon him to create the reality he can imagine." Trouble the Water powerfully illustrates the role that cultural production and art can play in provoking empathy and connection among us all.

The accompanying materials will help to guide the dialogue, and deepen our understanding of the structural causes of injustice, even as the film cultivates that most powerful instrument of response: our imaginations.

—Danny Glover & Joslyn Barnes, co-founders of Louverture Films

A TEACHABLE MOMENT

Trouble the Water provides a teachable movement with strong implications for pedagogy, practice and policy. Using these modules can support your instructional practices by identifying important thematic issues.

Each lesson is designed to provide students with a guided and sustained discussion on this national disaster. Pedagogical practices embedded in these modules link activities to practice. The events of Hurricane Katrina make visible social justice issues such as race, class, poverty and more. It is our goal for students to better understand the implications of this national disaster.

Using these curricular module means choosing to engage students in learning activities that link theory to practice. Learning objectives within each of these modules suggest policy implementations at the local level. And pedagogical practices are designed to scaffold a student's learning with practical applications.

We encourage you and your students to use these modules to maintain a sustained discussion that reminds us as a nation of the lessons of Hurricane Katrina.

— Dr. Cheryl Ajirotutu, Project Coordinator

Tia Lessin and **Carl Deal** *directed and produced the 2009 Academy Award®-nominated feature documentary Trouble the Water, winner of the Gotham Independent Film Award and the Sundance Film Festival's Grand Jury Prize. They were also producers of Michael Moore's Fahrenheit 9/11, winner of the Cannes Film Festival's Palme d'Or, Oscar®-winning Bowling for Columbine, and Capitalism: A Love Story. Tia received the Sidney Hillman Prize for Broadcast Journalism for her documentary short Behind the Labels. She line produced Martin Scorsese's No Direction Home: Bob Dylan and was associate producer of Charles Guggenheim's Oscar®-nominated film Shadows of Hate. In television, her work as producer of the series The Awful Truth earned her two Emmy nominations and one arrest. Tia is an Open Society Institute Katrina Media Fellow, and was awarded the Women of Worth Vision Award by L'Oréal Paris and Women in Film. Carl Deal has contributed to many documentary films, and was the 2005 recipient of the FOCAL International/Associated Press Library Award for best use of footage in a feature film. Previously, he worked as an international news producer and a writer and has reported from natural disasters and conflict zones throughout the U.S., Latin America, and in Iraq. In addition to his work as a filmmaker, he has authored investigative reports for Greenpeace, Amnesty International and Public Citizen. Tia and Carl are Creative Capital Artists and Sundance Institute Fellows.*

Joslyn Barnes *is a screenwriter and Emmy® award nominated producer and the author or co-author of numerous commissioned screenplays for feature films including the upcoming epic TOUSSAINT and the award-winning film BÀTTU, directed by Cheikh Oumar Sissoko (Mali), which she associate produced. Barnes has also served as an expert consultant and programme officer at the United Nations. She has lived and travelled widely in Africa and Asia, and has written numerous articles covering trade and social development issues, as well as contributing to books on the establishment of electronic communications in developing countries, food security and production in Africa, and strategic advocacy for the inclusion of gender perspectives on the international development agenda.*

In addition to being one of the most acclaimed actors of our time, with a career spanning 30 years from Places in the Heart, The Color Purple, the Lethal Weapon series and the award-winning To Sleep with Anger, **Danny Glover** *has also produced, executive produced and financed numerous projects for film, television and theatre. Among these are Good Fences, 3 AM, Freedom Song, Get on the Bus, Deadly Voyage, Buffalo Soldiers, The Saint of Fort Washington and To Sleep with Anger, as well as the series Courage and America's Dream. The recipient of countless awards for his humanitarian and advocacy efforts on behalf of economic and social justice causes, Glover is a UNICEF Goodwill Ambassador and a recipient of the Lifetime Achievement Award from Amnesty International.*

Since co-founding Louverture Films, Barnes and Glover have produced or executive produced BAMAKO, AFRICA UNITE, TROUBLE THE WATER, SALT OF THIS SEA, SOUNDTRACK FOR A REVOLUTION, as well as the forthcoming DUM MARO DUM and THE DISAPPEARANCE OF MCKINLEY NOLAN. They also associate produced THE TIME THAT REMAINS and the 2010 Cannes Palme d'Or winner UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES.

Cheryl Ajirotutu *is the Associate Director of the Cultures and Communities program and an Associate Professor in the Department of Anthropology at the University of Wisconsin-Milwaukee (UWM). She served as the curriculum coordinator on the Trouble the Water curriculum. Currently , Dr. Ajirotutu is the Director for two applied anthropology programs at UWM, Cultural Traditions in Senegal (2000-2006) and UWinteriM in New Orleans: Katrina and Its Aftermath: Multicultural Learning Through Study and Service Learning (2008-present). To her credit Dr. Ajirotutu's publications and creative productions include numerous articles, a co-edited volume and an award winning film on educational transformation issues in South Africa.*

CRITICAL RESISTANCE IN AFRICAN AMERICAN MUSIC TRADITION

Prof. Fo Wilson, University of Wisconsin, Milwaukee

Module Introduction

This module concerns the relationship music has to the Katrina experience represented in *Trouble the Water* as a resource to sustain faith during a horrifying natural disaster, and as a vehicle for critical commentary on the government's indifference to the majority poor and black residents of New Orleans. Through the story of the central figures in the film *Trouble the Water*, Kimberly and Scott Roberts, we look at African American musical traditions within a historical context and trace this musical heritage back across the Atlantic. Music becomes unique window to look closely at the courage of Kimberly and members of her community as a testament to their resilience despite how the government failed them, and how Kimberly uses music to express herself. The lessons outlined explore various American musical innovations that have evolved over time and in various forms such as: old negro spirituals developed by slaves; gospel music that gave developing black churches a unique cultural identity; and freedom songs used to advance the goals of the Civil Rights Movement. Through the music of Kimberly aka Black Kold Madina, we connect the contemporary musical expression of the Hip-hop generation to this enduring musical heritage.

This module also covers the historical contribution of New Orleans as a center for the development of musical traditions that had a significant impact on the development of American roots music. It highlights the connections between African culture brought by various ethnic groups primarily from West and Central Africa during the Middle Passage and how in the midst of this vast dislocation, African continuities have prevailed and influenced hybrid musical forms as Americans of African heritage coexisted with others in this new world.

The brief essays that introduce each lesson are not meant to provide a definitive history on the subject. References are provided for further information and study, and to help students and groups make connections to the film and take a look closer at the Katrina experience through music.

The film's original score by Neil Davidge and Robert Del Naja of the group Massive Attack fuses hip hop, soul and hypnotic melodies to support the emotional telling of a difficult and challenging story of survival. The soundtrack includes songs by: New Orleans native Dr. John; gospel duo Mary, Mary; bluesman John Lee Hooker; the Free Agents Brass band; Citizen Cope; T.K. Soul; and four tracks composed and performed by Kimberly Roberts, aka Black Kold Madina.

Lesson 1. African American Spirituals as Expressions of Faith

Lesson 2. The Musical Legacy of New Orleans

Lesson 3. African American Gospel Sounds as Faith Music

Lesson 4. Freedom Songs as Musical Agency in the Civil Rights Movement

Lesson 5. Messages of Faith and Resistance in Hip-Hop Music

Audience: These lessons can be used and adapted by High School teachers, college professors and facilitators in community groups.

Module Goals/Objectives/Outcomes

African American musical traditions are explored as:

- a unique cultural expression
- a form of critical resistance and expression of faith
- an example of African continuity
- an important influence on other genres of American music

Participants connect the experience of Katrina with their own experience of faith and/or critical resistance look at what role music has played in their own lives as a mechanism of faith and/or critical resistance understand African American musical traditions in a larger context make connections between various American musical forms share those experiences with others and foster community within their school or group to enable the discussion of difficult issues

Fo Wilson graduated with an MFA from the Rhode Island School of Design's Furniture Design program with a concentration in art history. Prior to her graduate studies, she ran her own graphic design consultancy with offices in New York and the San Francisco Bay area. She is currently an Assistant Professor at the University of Wisconsin Milwaukee and previously taught at the Rhode Island School of Design and the University of Massachusetts Dartmouth, as well as the California College of Art and Parsons School of Design. She writes and lectures about art, design and craft and is also an independent curator. Her work has been exhibited nationally and is included in the collection of The Cooper Hewitt National Museum of Design.

Lesson 1. African American Spirituals as Expressions of Faith

Wade in the water.
Wade in the water, children.
Wade in the water.
God's gonna trouble the water.
–chorus from *Wade in the Water,*
a traditional Negro Spiritual
composer: unknown

Lesson Introduction

Negro spirituals, religious folk songs, jubilees, and "sorrow songs" as they were also called, evolved from the experience and expression of Africans who were brought to America as slaves during the Middle Passage. Responding to their predicament of bondage, these men and women captured primarily in West and Central Africa and sold into servitude in the Americas, evolved this musical art form from the rare moments of "freedom" they were allowed by their masters or had stolen away. Christianity, in the eyes of their European captors, was thought to be an antidote to what they believed to be the African's lowly position in the evolutionary hierarchy. To African slaves, Christian narratives introduced a set of morals and characters not unlike those they already knew. They found solace in these biblical struggles that in many ways mirrored their own plight.

Second line march. Courtesy of Elsewhere Films

Praise houses–simple structures where African slaves developed Afro-Christian forms of worship; and ring shouts–a polyrhythmic form of dance, singing and use of sticks, hands and feet that evolved from African traditions in the coastal communities of Georgia, were some of the places and practices that African peoples used to reengage their connection to a spiritual life that had been disrupted by their transport to and captivity in a new land. Although they were forced to live among each other as if they were one, they came from various ethnic groups with different religious practices and speaking a mixture of languages they did not all understand. They did have in common however, shared spiritual beliefs and customs, and had lived lives in which the sacred and the secular were inseparable.

Music, the most universal of languages common to these various ethnic groups, united them in their resistance to bondage. Most slaves rarely had a minute from the watchful eye of plantation owners and overseers, and developed spiritual practices in secret, most times under threat of severe physical punishment or death. In the midst of their predicament and to support their survival, African peoples of the Black Atlantic found the resolve to maintain their humanity and evolved spirituals as an agent for their faith. Little did Europeans know that in this music, slaves often cloaked their struggles and hidden messages to aid in their psychological and physical freedom and to give them the necessary faith to continue under the difficult conditions they lived with on Southern plantations. Spirituals were sung as "sorrow songs" that expressed profound suffering, and jubilees, which were more spirited songs that celebrated the slaves' hopes and aspirations towards freedom. Unlike Gospel music that evolved later in the early part of the 20th-century and incorporated other African American musical forms like blues, these spirituals remain, for the most part, anonymous creations that belong to a collective African American tradition.

Wade in the Water, one of the more familiar five thousand known spirituals, in addition to 3 different versions appearing in the film, serves as a poignant reference for the title of the film and for the song *Trouble the Waters.* In Christian narrative, water is a redemptive symbol for cleansing the soul in the rite of baptism. The lyrics of *Wade in the Water* were likely inspired by a story in the book of John. In the story, an angel comes down to the Pool of Bethesda and "troubles" the water. Whoever went in the water immediately afterward was forever healed of any physical malady. For slaves, *Wade in the Water* also suggested a carefully veiled tactic for survival, as they would wash their scent off in rivers and streams to avoid capture as they made their way towards freedom on the Underground Railroad. This song, although written in horrific times for Africans in America, provided inspiration and courage for slaves to take action and not accept their fate through subordination as an inevitable condition.

The devastation of Hurricane Katrina and its aftermath creates ahorrifying twenty-first century episode of its own. Water in this instance is a powerful force of nature causing death and destruction. The filmmakers use different versions of *Wade in the Water* at different points as a musical "text" to support the different experiences we are witnessing. The first use of the song is a mournful New Orleans jazz instrumental version of the songhymn by New Orleans native Dr. John, which plays underneath images of the destruction in New Orleans as the filmmakers and subjects return to the city, horrified to see little done in thetwo weeks after the levees failed.

Later, as the group decides to evacuate Louisiana because Hurricane Rita is threatening, an upbeat version of the song by the contemporary gospel duo Mary, Mary underscores hopefulness as they make their way to Memphis to start anew. Kimberly talks about overcoming fear and not letting it stop her. Listening to the music she says, "…it gives you chills just hearing the song, being through what I've been through."

In the last chapter of the film, we see the community's second line march of protest and celebration of survival in front of City Hall with the Free Agents Brass Band. They play an improvised version of *Wade in the Water* which the filmmakers combine with a voiceover of Kimberly speaking about how Katrina opened her eyes, and paying tribute to members of her community who are not there. We hear Kimberly's own powerful Hip Hop song *Trouble the Waters* as the closing credits roll--an inspired contemporary revision of the traditional *Wade in the Water* that chronicles the experience of Katrina from the point of view of residents from the upper Ninth Ward in New Orleans–an area still devastated and largely ignored in the city's rebuilding efforts.

Learning Goals:

- to understand the context for Negro spirituals
- how spirituals reflected the experience of African slaves
- to deconstruct cultural signifiers embedded in its form
- to connect African musical continuities in American music
- to decipher the ways water can symbolize various experiences in the human condition
- to demonstrate how music can be a potent mechanism for cultural survival and sustenance

Outcomes:

- students/participants get to learn that African Americans had a rich cultural history before coming to the Americas as slaves
- students/participants connect with and gain understanding of the Katrina experience through the film
- students/participants understand the role music as cultural expression plays in the survival and building of community when adverse conditions exist or occur

Keywords
praise houses, Middle Passage, Negro spirituals, ring shouts, sacred music, sorrow songs, James Weldon Johnson, Joe Carter, Underground Railroad, W.E.B. DuBois

Film segment(s) focus
[00:12:17] Chapter 2: Dr. John Plays Mac Rebennack: Legendary Sessions, Vol. (1981)instrumental version
[1:00:57] Chapter 8: Mary Mary, from the album Thankful (2000).
[1:29:40] Chapter 12: "Wade in the Water" and "We Made it Through That Water," Free Agents Brass Band; "Trouble the Water", Black Kold Madina;
Note: Film's title song also on Black Kold Madina's *Troubled the Water* CD, track 2
(available on iTunes and at www.bornhustlerrecords.com).

Before Viewing: Suggested Activities

- have students or participants write and/or discuss any personal experiences they have had with devastation, an act of God or a natural disaster
- have students or participants write and/or discuss the various ways music has or does play a role in their life
- ask students or participants to make note of the role music plays in the film and to the people represented in it as they view
- ask students/participants to make note or identify the types of music they hear in the film

Discussion questions (can discuss in pairs, small or larger groups)

- What have you done to survive or get through difficult times or adverse circumstances?
- What role does music play in your daily, cultural or spiritual life?

After Viewing:
- Have students or participants share and discuss what they made note of from the film. Connect their experiences with the historical use of music as a cultural mechanism for faith, critical resistance and as a vehicle embedded with cultural and hidden meanings.

Suggested Activities

- **Listen to and look closely at music.**
- Have students or participants compare the traditional spiritual *Wade in the Water* with Black Kold Madina's *Trouble the Waters*, both lyrically and musically.
- Listen to and give students or small groups other Negro spirituals to deconstruct to consider their meaning. Suggestions: *Steal Away to Jesus, Come With Me to My Father's House,*

Balm in Gilead, Let Us Break Bread Together, and *Follow the Drinkin' Gourd.*

Research.

- Students or participants can research and discuss how water is represented in other examples in literature, verse, religion, music and popular culture (i.e Frederick Douglas's *Narrative in the Life of an American Slave*, Herman Melville's *Moby Dick*, Charles Johnson's *Middle Passage,* Virginia Wolfe's *Mrs. Dalloway*; poets Mary Oliver and Derek Walcott; Simon & Garfunkel's song *Bridge Over Troubled Water*).
- Look at African American quilting traditions as another example of material culture embedded with cultural codes.

African continuities.

View or listen to examples of ring shouts (see resources). Discuss their origins and connections to traditional African practices, and their significance to plantation life.

Other suggestions.

- Organize an event or recital at your school, community center or local church to hear authentic spirituals. Coordinate with a knowledgeable music teacher or historian to help your students or participants understand their structural form (i.e. call and response structure, etc.).
- Discuss water as a common element in the Middle Passage, religious rituals and Hurricane Katrina
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Discussion Questions

- Why did the filmmakers choose to use various versions of *Wade in the Water* in the film for particular scenes and how does the meaning of the song change in each instance?
- Why did the filmmakers title the film *Trouble the Water* instead of *Wade in the Water*?
- What similarities or differences are there between the traditional spiritual and Kimberly's song, *Trouble the Waters,* in the film?
- For what events in your life could the spiritual *Wade in the Water* be used as an appropriate soundtrack?

What are some of the ways water symbolizes life's experiences?

- What evidence is there of traditional practices that survived the Middle Passage in spirituals and plantation life?
- What evidence is there of traditional practices that survived the Middle Passage today?
- What other cultural expressions and appropriations with hidden meanings developed during slavery?
  What contemporary examples of material culture can you identify with hidden cultural codes?

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Online Links

American Public Media: *Speaking of Faith* program. Krista Tippett, host and producer. Winner of a Peabody award, this weekly public radio program is about "religion, meaning, ethics, and ideas."
The June 18, 2009 program is rebroadcast of Tippett's interview with Joe Carter (1949-2006), a performer and educator that traveled around the world to enlighten audiences about the history and relevance of the Negro Spiritual.
http://speakingoffaith.publicradio.org/programs/2009/joecarter/

The Spiritual Project at the University of Denver is dedicated to education about the spirituals tradition and their history.
http://www.spiritualsproject.org/

Understanding the Ring Shout
"Run, Old Jeremiah," sung by Joe Washington Brown and Austin Coleman in Jennings, Louisiana, in 1934. Audio link:
http://historymatters.gmu.edu/d/5759/

Lyrics and interpretation of song: *Follow the Drinkin' Gourd*http://quest.arc.nasa.gov/ltc/special/mlk/gourd2.html

Additional Media

PBS series: This Far By Faith, African American Spiritual Journeys;
Episode One: There is a River.

African-American spiritual journeys programs 1-2. Blackside, Inc., The Faith Project, Inc., [in association with the Independent Television Service]. Boston : WGBH : PBS Video [distributor], c2003.
http://www.pbs.org/thisfarbyfaith/about/episode_1.html

Wade in the Water: African American Sacred Music Traditions Vol. I-IV
[audio recording] by Various Artists; Smithsonian Folkways Recordings, 1997.

Lesson 2. The Musical Legacy of New Orleans

Money don't get ever'thing it's true
But what it don't buy daddy, I can't use
I need money, I need money, yeah
–from *I Need Some Money,* John Lee Hooker

Lesson Introduction

Jazz is said to have been born in the streets of New Orleans in the late 19th-century. Although certain musicians and bandleaders like Charles Joseph (1877-1931), composers like Jelly Roll Morton (1890-1941), and others like Louis Armstrong (1901-1971), can take credit for its first recordings and performances, as well as spreading it to other parts of the world, jazz was an amalgamation of diverse musical influences and oral traditions from various cultures that converged in the city.

Shortly after the turn of the century, America as a nation experienced great upheavals. African Americans were moving in unprecedented numbers during the Great Migration to industrialized northern cities like Detroit and Chicago to find opportunities and escape the horrors of Jim Crow Laws put in place after Reconstruction. The country would soon be engaged with European nations in the first Word War. As the United States was emerging as a significant world power, African American creative currency was moving to the center of the country's cultural nexus.

Louis Armstrong. Public Domain. Courtesy of Library of Congress

New Orleans was somewhat of an anomaly in the United States and some would say that the city and its culture was a genuine, living example of the American "melting pot", a "gumbo" by New Orleans standards. It was also an example of how a diverse mix of cultures could live together in all of their complexities in ways not realized in other parts of the country, particularly in other parts of the South. Pre- and post-Civil War New Orleans had the largest number of free blacks living and working within the city's limits, many of them refugees from Haiti who came to New Orleans' ports fleeing the turmoil of the Haitian Revolution (1791–1804).

During slavery in an area known as Congo Square, Africans were allowed to dance, and enjoy music and drumming on Sundays–a freedom not always afforded slaves who lived in other southern communities. African drumming traditions persisted and were able to survive here, unlike other places in the South.

Founded in 1716 as a French colony, the French Louisiana territories were ceded to Spain mid-century, but were reclaimed by France in 1803. After regaining the territory, Napoleon Bonaparte immediately sold it to the United States in what is known as the Louisiana Purchase in May of that year. As a result, Spanish and French influences still remain a vital part of the culture of the city. Irish, German and Italians who immigrated there before and after the Civil War also added to the city's ethnic diversity and unique mix of cultures, in addition to the area's Cajun and Native American population.

The city with its particular miscegenation between cultures developed unique expressions in its music, religion, cuisine, and other forms of entertainment. Many Creoles of color–those of African and European ancestry, and other free blacks who were classically trained musicians were part of brass bands that evolved from Civil War marching units using reed instruments and brass horns. These bands, in cooperation with mutual aid societies that sprung up after the war to help various communities care for the sick and departed, helped to evolve the now familiar "second-line" funeral processions the city is known for. European in their use of instruments, they marched with African musical beats. Mardi Gras (Fat Tuesday), a carnival-like celebration that takes place in many countries around the world the day before Ash Wednesday, dates its beginnings in New Orleans to the early 18th-century. Vodou, a syncretization of Roman Catholic ritual and a complex religious belief system with West African origins, developed its own identification with the Francophone Louisiana territories adding to the city's mystique.

An important ancestor to the music that developed in the Louisiana territories and New Orleans is the West African griot from Francophone Mande cultures which resided in what is today Burkina Faso, Gambia, Guinea, Côte d'Ivoire, Mali, and Senegal. They brought with them gourded-lutes with several strings and with the influence of Scottish and Irish musicians would evolve versions of what we now know as the American banjo. These griots and griottes performed important social functions as historians, genealogists, spokespeople, interpreters, mediators and praise-singers with other ceremonial duties. They were integral and important members of early African royal courts and holders of unbroken oral traditions that were documented as early as the 14th-century. The griot held a community's history, as well as its memories. They were nomadic storytellers like many blues men would come to be in the America-n South in the early part of the 20th-century.

Central to griot music is the call and response form where the griot would repeat a verse that the chorus would repeat or respond to. This structure forms a common element and significant continuity of African musical traditions in spirituals, work songs, the blues and gospel music developed by African Americans in the Americas over several centuries.

African influences, along with Cuban habaneras, traditional French waltzes, German polkas, Irish ballads, and the Italian arias of the city's diverse inhabitants, contributed to New Orleans' rich musical heritage. This free flowing cultural mélange, made it possible for unique musical innovations to emerge there and along the Mississippi Delta. Gospel music, which evolved from Negro spirituals, Ragtime made famous by composer Scott Joplin, and blues, which evolved from a mix of African American musical genres such as work songs and field hollers as well as West African griot traditions, converged on the city's streets and dance halls to birth "The Big Noise" which eventually became know as jazz. The jazz trumpet, a descendant of the military brass horn, "sang" in a blues idiom in ways and with rhythms the world had not heard before. Musical pioneers like Lead Belly, Son House, John Lee Hooker, Muddy Waters, Robert Johnson, and Bessie Smith would voice the pain, suffering, joys and burdens of being black in America in what became known as the blues–a genre of music which helped spawn Country and influence the musical foundations of Rock and Roll. New Orleans diversity, with its' unique blend of cultures and traditions, became fertile ground for the development of unique American and African American musical contributions to world culture.

Examples of New Orleans rich musical heritage can be found in the film's soundtrack. Blues guitarist John Lee Hooker, sings *I Need Some Money* as the Roberts try unsuccessfully to secure FEMA funds weeks after the devastation of the hurricane chapter. Towards the end of the film, music is part of a protest and affirmation of the spirit of resilience in New Orleans' Black residents as they participate in a "second line" march with the Free Agents Brass Band and their rendition of *Wade in the Water* along with their original piece *We Made it Through the Water* in front of City Hall.

Learning Goals:

- to become acquainted with the rich cultural history of New Orleans
- to grasp the significance of New Orleans as a breeding ground for original American musical forms
- to connect African musical continuities in American music
- to deconstruct cultural signifiers embedded in musical forms
- to demonstrate how music can be a potent mechanism for cultural survival and sustenance

Outcomes:

- students/participants understand the role music and cultural expression
- play in the survival and building of community when adverse conditions
- exist or occur, and around Hurricane Katrina in particular in the film
- students/participants examine New Orleans and its musical history as a model for the American ideal of the "melting pot"
- students/participants build on the idea of music as a thread in African American history and as a continuum of African traditions in America

Keywords:

Bessie Smith, blues, Cajun, Civil War, Charles Joseph, Congo Square, field hollers, The Great Migration, griots(tes), Industrial Revolution, jazz, Jelly Roll Morton, Jim Crow, John Lee Hooker, Leadbelly, Louisiana Purchase, Louis "Satchmo" Armstrong Mardi Gras, Mississippi Delta, Muddy Waters, Ragtime, Reconstruction, Robert Johnson, Scott Joplin, Son House, work songs, WWI

Film segment(s) focus:
[56:05] Chapter 7, soundtrack: "I Need Some Money," John Lee Hooker
[1:29:40] Chapter 12, soundtrack: "Wade in the Water" and "We Made it Through That Water," Free Agents Brass Band

Before Viewing:
Suggested Activities

- have students or participants write and/or discuss any personal experiences they have had with devastation, an act of God or a natural disaster
- have students or participants write and/or discuss the various ways music has or does play a role in their life
- ask students or participants to make note of the role music plays in the film and to the people represented in it as they view
- ask students/participants to make note or identify the types of music they hear in the film

Discussion questions (can discuss in pairs, small or larger groups)

- What have you done to survive or get through difficult times or adverse circumstances?
- What role does music play in your daily, cultural or spiritual life?

After Viewing:

Have students or participants share and discuss what they made note of from the film. Connect their experiences with the historical use of music as a cultural mechanism for faith, critical resistance and as a vehicle embedded with cultural and hidden meanings.

Suggested Activities
Examine the lyrics.

- Examine the lyrics of the John Lee Hooker song "I Need Some Money", and it significance to the film.
- Examine the lyrics of an early blues song and deconstruct its meaning in the context of early 19th-century African American life in New Orleans and the Mississippi Delta.
- Examine the themes consistent in blues music: love lost, oppression and racism, folk narratives, etc.
  Suggested songs:
  Bessie Smith: "Lost Your Head Blues," (1926)
  Mississippi John Hurt: Stack O' Lee," (1928)
  Muddy Waters: "Mannish Boy," (1955)

Listen to and look closely at the music.

- Listen to the Free Agents Brass Band's "We Made it Through That Water." Identify and discuss with your students or group the various musical forms embedded in their music.
- Use John Lee Hooker's "I Need Some Money," as a pathway into studying the development and history of the blues.
- Examine the song: "Let the Good Times Roll (Earl King,1960) through various genres of music over time. The song, which at one time was called "Come On," and has been covered by many artists including Dr. John, a New Orleanean and contributor to the film's soundtrack, is best known in a version by The Jimi Hendrix Experience (Electric Ladyland,1968).

Research.

- Have students find a family recipe and dissect its ingredients as a way to explore their personal family history and background.
- Have students research the backgrounds (or lives) of various blues and/or jazz musicians from New Orleans and what experiences contributed to their participation in the music.

African continuities.

- Have students research West African griot history and their role in historical and contemporary society.
- Have students research semantic elements in American language that has African origins.

Discussion Questions

- Why was the choice of the John Lee Hooker song meaningful at that point in the film?
- Why do the filmmakers incorporate the various genres of music?
- What is significant about the music and The Free Agent Brass Band "second line" march at the end of the film?
- What does it represent and why do the filmmakers end with it?
- How does this carry on New Orleans musical traditions?
- What made New Orleans an example of America's ideal of a "melting pot"?
- What examples exist in your family of the "melting pot"?
- How have they affected who you are?
- Why was New Orleans and the Mississippi Delta such fertile ground for the development of blues and jazz?
- How have these traditions contributed to the evolution of other American roots music and rock and roll?
- What examples of modern day griots or griottes do you see today?
- What contemporary mechanisms or technologies help us to hold memories today?
- What elements of contemporary American language can you identify that has African roots?

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Online Links

American Public Media: *Speaking of Faith* program.
Krista Tippett, host and producer.
Winner of a Peabody award, this weekly public radio program is about "religion, meaning, ethics, and ideas."

Living Vodou. Tippett's interview with University of Wisconsin Professor Patrick Bellegarde-Smith where he discusses this often misunderstood religious practice.
http://speakingoffaith.publicradio.org/programs/vodou/index.shtml

Understanding the 12-bar blues
http://www.pbs.org/theblues/classroom/essays12bar.html

Brief Introduction to West African Griot music with suggestions for music
http://tcd.freehosting.net/djembemande/francophone.html

Gumbo as History
http://www.pbs.org/wgbh/amex/neworleans/sfeature/food.html

Jazz
Explore the history of jazz. Hear great moments in jazz recordings, read biographies of jazz greats, a timeline and much more on this companion Web site to the PBS series. http://www.pbs.org/jazz/

Satchmo.net
The official site of the Louis Armstrong House & Archives has biographical information and streaming personal recordings made by the jazz legend. http://www.satchmo.net/

Additional media

Angels in the Mirror: Vodou Music of Haiti [audio recording] by Various Artists; Ellipsis Arts, 1994.

Divine Horsemen: The Living Gods of Haiti [DVD]. Dir. Maya Deren. Mystic Fire Video, 2007.

Wade in the Water: African American Sacred Music Traditions Vol. I-IV [audio recording] by Various Artists; Smithsonian Folkways Recordings, 1997.

Legacy of the Spirits. [DVD] Dir. Karen Kramer 1985. Distributed by Documentary Educational Resources, 1985.
http://www.der.org/films/legacy-of-the-spirits.html

Smithsonian Folkways Music series: Roots of Black Music in America [musical compilation], Various Artists, 1972.
http://www.folkways.si.edu/albumdetails.aspx?itemid=452

Alvin Ailey Dance Company performance: *Revelations*
http://www.youtube.com/watch?v=l9uEq9Sjefg

Lesson 3. African American Gospel Sounds as Faith Music

When the darkness appears and the night draws near
And the day is past and gone
At the river I stand
Guide my feet, hold my hand
Take my hand precious Lord, lead me home
– Take My Hand, Precious Lord by Thomas A. Dorsey

Lesson Introduction

The beginnings of African American Gospel music, like Negro spirituals and the city of New Orleans itself, was a meld of diverse traditions and experiences of its time. It was an expression of the persistent faith of African American peoples emerging from the trials and tribulations of second-class citizenship in late 19th and early 20th-century America. It is the story of how music united great suffering and joy, despair and hope, and the secular and the sacred. Although distinctly African American, gospel music evolved from a uniquely African perspective and interpretation of Christian teachings around human suffering that became a spiritual and *spirited* proclamation of the Black experience in America.

Sojourner Truth. Image Courtesy of Library of Congress

On Sundays in the late 18th-century any black man, woman or child that wanted to hear the word of God would have to find their place in a segregated pew in a white church. They would listen to sermons by preachers who appropriated Christian gospel in an attempt to justify the hierarchies of slavery, yet find hope for deliverance from their plight in stories of Moses and how God delivered the Children of Israel from their suffering. These stories were not unlike the socio-religious tales and mythology told in their homelands of Dahomey, Yorubaland and the Congo. They felt their freedom from slavery was akin to the Israelites' exodus from Egypt and put their faith in a power higher than the authority of their slave masters and those proselytizing false truths from the pulpit.

In response to the contradictions black worshippers heard in Christian liturgy, the first African Methodist Episcopal church was founded in 1794, around the same time black independent Baptist churches emerged. African Americans seized upon the premise of freedom fought for by America in the Revolutionary War and held religious institutions to the teachings that *all* peoples were children of God, not just the privileged, white ruling class. These new black churches and their leaders encountered the rage of the Southern White Christian establishment, fearful that newly formed Black institutions would hold too much power and sway over their congregants and disrupt the social order. Holding fast to a resolve encouraged by their faith in an equitable and merciful God, African Americans refused to remain within the bounds of churches they saw failing to uphold Christian principles in order keep them down. Using the master's own tools, Africans slaves and free men and women developed their own unique ministries to rouse determination in their followers and to galvanize uprisings and organized resistance. Defiant figures such as: Denmark Vesey who conceived a potentially sophisticated, yet unsuccessful rebellion in colonial Charleston; Isabella Bomefree, a formidable woman who renamed herself Sojourner Truth after a spiritual awakening; and the outspoken and controversial African Methodist Bishop Henry Michael Turner; helped to establish an inalienable connection between religion, politics and social agency that continued and evolved during the Civil Rights movement a century later. It was in this climate that black musical culture fused with these aims, and somewhere between the sacred and the secular, African American Gospel music evolved.

Ragtime, jazz and blues music were developing as significant cultural assuagements to the pressures of daily life after Reconstruction for black people, and at the same time, black churches grew central to the socio-political life of many African Americans. Seeking to rise above their circumstances in theAmerican South and starting around 1916, over a million African Americans moved North in the wave known as the Great Migration–the largest movement of any group of people within the country's own bounds. The North was envisioned as a "Promised Land" of sorts, and imagined by southern blacks to offer relief from the horrors of the Jim Crow South and the opportunity to make a living by means other than breaking their backs on Southern farms with little rights or little pay. Though conditions were challenging and difficult for southern black migrants in these unfamiliar urban environments, both the social enjoyment of secular music and religious worship in black churches provided an important source of community for these new arrivals.

Along with new industries that attracted Southern African Americans to opportunities in the North, came new technologies to spread the consumption of new forms of music. In the second half of the 19th-century, the invention of gramophones and phonographs spawned a commercial recording industry. Although major recording companies founded at the time like the Columbia Record Company and the Victor Talking Machine Company excluded blacks from their studios, these companies developed a market for recorded performances and music from minstrels and "coon" shows popular at the time. Nonetheless, seeing an opportunity when Columbia Records refused to record popular African

American entertainer Bert Williams (1874-1922), Victor recorded and successfully marketed songs from William's stage repertoire. Shortly after this success, Victor contracted the Fisk Jubilee Singers for a series of records just before WWI to respond to the popularity of Negro spirituals and the group's celebrity.

Fisk University was founded in Nashville, Tennessee in 1866 in the midst of Klu Klux Klan burnings and lynchings, to teach former slaves the basics for survival. Learning how to write, count their wages, read ballots as well as the bible, were skills most newly emancipated slaves had yet to learn. To help the financially strapped institution keep its doors open, the talented Fisk singers were recruited by the school's treasurer for a fundraising tour to Northern cities. Enduring severe hardships on their tour, including fatal illnesses, and lack of financial support (even lack of support from the organization that ran Fisk–the American Missionary Association), only sung secretly in fields and praise houses. They in turn had to break many barriers and be steadfast in their mission to prevail. The Jubilee Singers saved their school, touring Europe and singing for royalty. This affirmation of courage, from the acceptance of this music as legitimate sacred sound, at the same time forging new attitudes to encourage acceptance of the humanity and equality of African Americans around the world, contributed to a new regard for black peoples within and without their communities. The story of the Fisk Jubilee Singers offers a great example of how music gave agency to African American critical resistance and opened doors for American black music to enter the mainstream.

Fisk Jubilee Singers. Public Domain. Courtesy of the Library of Congress

The National Baptist Convention formed in 1886 to help fortify black Baptist identity and to encourage cooperation of various black Baptist organizations that rose throughout the country in the light of white Baptist authorities that continued to thwart their efforts. It was through the help of music and a gifted schoolteacher named Lucie Campbell (1885-1962) that the organization held together in its formative years. "Miss Lucie" as she was known, became a musical ambassador for this national organization. She combined classical music with Baptist hymns, composed songs and published song books for the Convention that include popular hymns still sung in Baptist churches today. Campbell is credited with introducing the convention to Marian Anderson in 1919, whom she believed at the time to be a rising star.

While Campbell brought a classical flavor to gospel music and left her mark on the National Baptist Convention, one of the largest African American organizations prior to WWI, Thomas A. Dorsey, who many consider the "father" of African American Gospel music, brought a much worldlier one. Over the course of his career, Dorsey, the son of a Baptist preacher, would have a dubious relationship with both sacred and secular music. He left school as a young boy in Atlanta to play piano in a vaudeville theatre. Smitten with a new sound called blues, Dorsey rode the wave of the Great Migration to Chicago and found work as a session player with Ma Gertrude Rainey and Her Wild Cats Jazz Band. He adopted the name "Georgia Tom", but after a time mysteriously became unable to play and sought the help of a faith healer who encouraged him to do "the Lord's work." Dorsey proceeded to write gospel music with a secular sound, but found little acceptance from black pastors who considered it the devil's folly. Discouraged, he returned to secular blues in order to make a living. The turning point that sent Dorsey solidly on the path towards writing over 500 original gospel songs, was when he lost his beloved wife Nettie after childbirth and his newborn son shortly after. The experience almost broke him. Turning back to his faith, in great grief and with a heavy heart he composed "Take My Hand, Precious Lord," made popular by New Orleans native, Mahalia Jackson and recorded by others such as Elvis Presley, Aretha Franklin, and sung by Johnny Cash.

Mahalia Jackson herself embraced the sanctified, full-bodied spiritual expression exhibited in some churches often frowned upon by worshippers who shared her Baptist roots. Born of a preacher-father, she sang at a young age in the children's choir at Plymouth Rock Baptist Church in New Orleans. The sanctified church next to her home though, fused African traditions of drumming, clapping and dancing familiar in the ring shouts that took place in praise houses during slavery and offered the entire body over to the sprit.

This spirited synthesis of Black Atlantic traditions and blues styling, became an indelible part of the African American Gospel sound. Gospel music became a "faith music" and a musical mechanism that supported the backbone of African American communities seeking to rise above their circumstances in the late 19th and early part of the 20th-century. It continued to be an important element that helped galvanize African Americans and the nation to fight for social, economic and political equality during the Civil Rights movement of the 1950s and 1960s.

In *Trouble the Water,* the gospel duo Mary, Mary sing a contemporary gospel version of the traditional spiritual *Wade in the Water,* as hurricane Rita takes a turn for the town where Kimberly and

Scott Roberts and their friend Brian have found shelter. The group makes a snap decision to pack up and continue their journey to Memphis, expressing hope about the potential opportunity a new city can give as they set out to start a new life.

Along the way, they encounter other survivors of Hurricane Katrina who express the same hope and optimism for a new life that is reflected, thematically, in the song *Wade in the Water.* Like Mike from New Orleans who says: "people are really feeling us now. You know they're like, 'Oh, let's give 'em a job.' Ya heard me?"

American entertainer Bert Williams (1874-1922), Victor recorded and successfully marketed songs from William's stage repertoire. Shortly after this success, Victor contracted the Fisk Jubilee Singers for a series of records just before WWI to respond to the popularity of Negro spirituals and the group's celebrity.

Fisk University was founded in Nashville, Tennessee in 1866 in the midst of Klu Klux Klan burnings and lynchings, to teach

Learning Goals:
- to understand how gospel music developed
- to realize how other genres of music contributed to its form to become aware of how the political, social and historical context contributed to gospels' development
- to connect African musical continuities in American music
- to deconstruct cultural signifiers embedded in musical forms
- to demonstrate how music can be a potent mechanism for cultural survival and sustenance

Outcomes:

- students/participants understand the role music and cultural expression
- plays in the survival and building of community when adverse conditions
- exist or occur, and around Hurricane Katrina in particular in the film
- students/participants understand the cultural and social components that influenced the development of gospel music
- students/participants build on the idea of music as a thread
- in African American history and as a continuum of African traditions in America

Keywords: African Methodist Episcopal Church, Bert Williams, Bishop Henry Michael Turner, Blues, Denmark Vesey, Fisk Jubilee Singers, gospel music, Jim Crow, Klu Klux Klan, Lucie Campbell, Mahalia Jackson, Ma Rainey, Marian Anderson, National Baptist Convention, Sojourner Truth, Thomas A. Dorsey

Film segment(s) focus:
[1:00:57] Chapter 8, soundtrack: Mary, Mary, from the album Thankful (2000) on the drive to Memphis.

Before Viewing: Suggested Activities

- have students or participants write and/or discuss any personal experiences they have had with devastation, an act of God or a natural disaster
- have students or participants write and/or discuss the various ways music has or does play a role in their life
- ask students or participants to make note of the role music plays in the film and to the people represented in it as they view
- ask students/participants to make note or identify the types of music they hear in the film

Discussion questions (can discuss in pairs, small or larger groups)
- What have you done to survive or get through difficult times or adverse circumstances?
- What role does music play in your daily, cultural or spiritual life?

After Viewing: Suggested Acvitities

Examine the lyrics.

- Have students or participants compare the Mary, Mary version of *Wade in the Water* with a traditional one.
- Have them identify and discuss specific changes in the lyrics and their differences, and how the historical context affects the meaning.

Listen to and look closely at the music

- Have students listen to blues and gospel music to discuss their inherent similarities and differences.

Research

- Have students or participants research and identify other gospel songs that apply to the experience of displaced New Orleans residents in the film and why.

African continuities

- Have students compare traditional African music with contemporary Gospel and discuss the structural similarities and differences.

Discussion Questions

- Why did the filmmakers choose the gospel version of *Wade in the Water* at that point in the film?
- Why does Kimberly say "…it gives [her] chills just hearing the song, being through what [she's] been through"?
- How does her discussion about fear relate to the meaning of the song?
- Why do you think Kimberly said she would like to find a church when she moves to Memphis?
- What does Scott mean when he says, "there are limitations to freedom"?
- What metaphors or significance can you draw from the rain as they take off in the truck?

- How does the Fisk Jubilee Singers story compare to Kimberly and Scott's exodus from New Orleans?
- How does Thomas Dorsey's experience that led him to write "*Take My Hand Precious Lord* ," compare to Kimberly's?
- Why are elements of blues music an essential part of gospel?
- How did gospel music provide political, cultural and social agency for African Americans during the early part of the 20th–century?
- What continuities do you see between traditional African musical traditions and contemporary gospel?

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Online Links

Gospel Music Association
www.gospelmusic.org

Gospel Music Hall of Fame
www.gmhf.org

History of Fisk University
http://www.fisk.edu/page.asp?id=115

PBS series, The American Experience
The Jubilee Singers: Sacrifice and Glory (2000), a production of WGBH Boston For The American Experience. Produced with the assistance of Nashville Public Television.
http://www.pbs.org/wgbh/amex/singers/

PBS series: This Far By Faith, African American Spiritual Journeys;
Episodes Two: Good is a Negro; Episode Three: Guide My Feet African-American spiritual journeys. Blackside, Inc., The Faith Project, Inc., [in association with the Independent Television Service]. Boston : WGBH : PBS Video [distributor], c2003.
http://www.pbs.org/thisfarbyfaith/about/episode_1.html

Additional media

A version of *Take My Hand, Precious Lord* sung by Marion Williams here on NPR:
http://www.npr.org/templates/story/story.php?storyId=4233793&ps=rs

Link to lyrics and audio of a selection of songs by current Fisk Jubilee Singers:
http://www.pbs.org/wgbh/amex/singers/sfeature/songs.html

Thomas Andrew Dorsey: The Father of Gospel Music from the NPR series
Honky Tonks, Hymns and the Blues,
http://www.npr.org/templates/story/story.php?storyId=1357001&ps=rs

Hearing Voices: Remembering Blues Legend Charley Patton from the NPR series Honky Tonks, Hymns and the Blues,
http://www.npr.org/templates/story/story.php?storyId=1776566

Hear an excerpt from Andrew Ward's book, *Dark Midnight When I Rise: The Story of the Jubilee Singers Who Introduced the World to the Music of Black America* at: http://www.pbs.org/wgbh/amex/singers/sfeature/ward.html

Brief Introduction to West African Griot music with suggestions for music
http://tcd.freehosting.net/djembemande/francophone.html

Lesson 4. Freedom Songs as Musical Agency in the Civil Rights Movement

We shall not, we shall not be moved,
We shall not, we shall not be moved,
Just like a tree, planted by the water,
We shall not be moved.
-adaptation of traditional song

Lesson Introduction:

Defiant and resolute in their determination to end racial discrimination laws that had hard-working black folks sequestered along racial lines to the back of the bus, the eventual leader of the Civil Rights Movement Martin Luther King, Jr., and a host of brave activists, community leaders and average citizens, organized and carried out the Montgomery, Alabama Bus Boycott in December of 1955. Sparked by the defiance of Rosa Parks who refused to get up and give her seat to a white person, her act of rebellion was part of an organized effort in civil disobedience. She and other less famous women, who carried out the same act before her ignited a movement that reverberated in the social landscape of American life and exposed the country's contradictions for all the world to see.

Like the *Free Agents Brass Band* that led a march in front of City Hall in New Orleans towards the end of the film, participants in the movement used music as an apparatus of their protest. Songs and hymns were appropriated to feed their courage in the face of danger, to help them contain their tears and fears, as well as to motivate people to vote. Unlike their forbearers who deftly concealed their plans for freedom in their music and rituals, Civil Rights workers sang songs of protest as openly and defiantly as the "colored only" signs and Jim Crow attitudes that were prevalent in the South, and less obvious, yet still endemic in the North.

The Movement picked up steam in February of 1960 when four black college students sat down at a segregated lunch counter at Woolworths in Greensboro, North Carolina. Shortly after, sit-ins where staged by other students throughout the South and the country in Virginia, Los Angeles, New York, Philadelphia, Detroit and New England. The masterminds of the Civil Rights Movement may have been community organizers and church leaders, but the engine that drove it indisputably was its young people. At sit-ins and protests, they faced expulsion from school, brutal beatings, water cannons, dogs, prison, and even death. Drawing on traditions of music that had sustained generations before them, the men and women of the Movement found inspiration for their resistance in the traditions of field hollers and work songs, spirituals, Gospel hymnodies and other musical genres of their time.

In its structure, the freedom songs that evolved during the sixties reflected the continuum of Black Atlantic musical traditions. African continuities reflected in elements of field hollers and work songs that evolved in the plantations of the rural South, found their way in the call and response patterns and improvised singing of many of these songs of freedom. Freedom singers also called on the metaphors in spirituals like "Steal Away", and the spiritual authority of strong, resonate Gospel voices to infuse the movement with faith in a power higher than their collective will. Martin Luther King, Jr. requested that New Orleans native Mahalia Jackson sing "I've Been 'Buked and I've Been Scorned" to set the atmosphere before his famous "I Have a Dream" speech at the 1963 March on Washington.

The Student Nonviolent Coordinating Committee (SNCC) Freedom Singers included the young Bernice Johnson Reagon. Like the Fisk Jubilee Singers before them who also risked their lives, the SNCC Freedom Singers spread their message of protest to college campuses, churches and concert halls. Reagon's career was particularly inspired by Bessie Jones. Born in Southwest Georgia, Jones was a member of the Georgia Sea Island Singers and not only taught Reagon songs that descended from slavery and were still a part of a dynamic Sea Island culture, but the stories and history behind them as well. Reagon, a well-known scholar and cultural historian, would found *Sweet Honey in the Rock,* a popular a cappella group in 1973 that continue to carry these traditions in their work.

A little more than two weeks after the March on Washington, MLK's dream was literally blown to shreds, when a bomb shattered the Sixteenth Street Baptist Church in Birmingham and four little girls where killed attending their bible study class in the basement. The power and independence held by black churches made them prime targets for racist attacks. Churches all around the country that had anything to do with the Movement were bombed or burned. Still like Kimberly, who says in the film: "When you trust in the God, he can send miracles your way", the men and women of the Movement held their resolve and their faith and in the face of adversity continued to fight on.

Perhaps the song that most restored the faith of Civil Rights workers time and time again, and became the anthem for the movement was "We Shall Overcome". With a musical structure that could be co-opted on the spot to suit just about any situation, it was a combination of an old Baptist hymn, "I'll be Alright" and gospel songwriter C. A. Tinley's "I'll Overcome Sunday". The song first converted to "we" in 1945 on picket lines during a Food & Tobacco Union workers strike in Charleston. Guy Carawan, a white Tennessee songwriter, is credited with introducing it to the movement.

Many talents lent their voices for freedom including Odetta, who influenced folk singers such as Bob Dylan and Joan Baez. Along with traditional songs and tunes adapted and changed to suit their purpose, popular R&B celebrities also joined the movement's cause and wrote original music to reach farther into the heart and the beat of the Black community. Songs like Curtis Mayfield's "Keep On Pushing" and "Mississippi Goddam" by Nina Simone, expressed a defiance of the status quo and inspired more voices to stand up. Freedom songs as an oral tradition offer a poignant document of faith by a people forging change in the face of injustice and inequality.

Kimberly Roberts, her husband Scott and their community, as depicted in *Trouble the Water,* are twenty-first century examples of how faith can help one prevail in the wake of a horrific tragedy and great adversity. Towards the end of the film, about a year and a half after the disaster, we still see that poor communities remain devastated, ignored and forgotten. We have witnessed through the film how resources are not getting to the people who need them most. While statistics to support this fact are flashed across the screen, we hear Kimberly, aka Black Kold Madina, rap *Bone Grissel.* In it she raps about the injustice of unfair access to resources and how "the people with the money got the hell out of Dodge."

Earlier in the film, when Kimberly arrives in Memphis at her cousin's home, she says, "[they] treated us like we was unamerican…like we lost our citizenship." Although her rap *Bone Grissel,* is not performed with a community of singers like the Freedom songs during the 1960s, it still has strong political agency calling for freedom, a greater justice and her right to the American dream.

Learning Goals:

- to understand the historical context for Freedom Songs
- to recognize the power of the Civil Rights movement as represented in Freedom songs and their singers
- to deconstruct cultural signifiers embedded in its form
- to connect African musical continuities in American music
- to demonstrate how music can be a potent mechanism for cultural survival sustenance and faith

Outcomes:

- students/participants connect with and gain understanding of the Katrina experience through the film
- students/participants understand the role music as cultural expression
- plays in the survival and building of community when adverse conditions exist or occur
- students/participants get to learn how music can serve a social and political agenda

Keywords:

Bessie Jones, C. A. Tinley, Curtis Mayfield, Freedom songs (and Singers), Bernice Johnson Reagon, Georgia Sea island Singers, Guy Carawan, March on Washington, Martin Luther King, Jr., Montgomery Bus Boycott, Nina Simone, Odetta, Rosa Parks, SNCC, SNCC Freedom Singers, Sweet Honey and the Rock

Film segment(s) focus:
[1:27:49] Chapter 12: "Bone Grissel," Black Kold Madina featuring Wink G.
[1:29:40] Chapter 12: "Wade in the Water" and "We Made it Through That Water," Free Agents Brass Band; "Trouble the Water", Black Kold Madina featuring Ms. Tee & Wink G.
[1:05:27] Chapter 9: Kimberly in Memphis "they treated us like we was unamerican."

Before Viewing:

- have students or participants write and/or discuss any personal experiences they have had with devastation, an act of God or a natural disaster
- have students or participants write and/or discuss the various ways music has or does play a role in their life
- ask students or participants to make note of the role music plays in the film and to the people represented in it as they view
- ask students/participants to make note or identify the types of music they hear in the film

Discussion questions (can discuss in pairs, small or larger groups)

- What have you done to survive or get through difficult times or adverse circumstances?
- What role does music play in your daily, cultural or spiritual life?

After Viewing:

Have students or participants share and discuss what they made note of from the film. Connect their experiences with the historical use of music as a cultural mechanism for faith, critical resistance and as a vehicle embedded with cultural and hidden meanings.

Suggest Activities (Listen to and look closely at music)

- Have students or participants compare Black Kold Madina's *Bone Grissel* with Nina Simone's *Mississippi Goddam.*

Research

- Have students or participants choose a Freedom song to research as a means of understanding the historical context of the song. Have them research the history of the time as it relates to the Civil Rights Movement.
- Or conversely, have students or participants chose a contemporary event or one in history and find a Freedom Song that would be an appropriate soundtrack for the event.

African continuities

- Have students or participants think about African traditions in music. Have them identify structural characteristics from African traditional music, work songs, etc., in common with rap music using maps, timelines or charts.

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Freedom Songs. Various Artists. Smithsonian Folkways [recording]; Folkways Records. Smithsonian Center for Folklife and Cultural Heritage, 1965.
http://www.folkways.si.edu/albumdetails.aspx?itemid=1074

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960-1966. Various Artists. (Smithsonian/Folkways: CD SF 40084), 1997. This two disc set is packed with songs from the Civil Rights Movement.

Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs. Various Artists. (Smithsonian/Folkways: CD SF 40032), 1990. Early 1960s field recordings from various places where the movement was active, like Montgomery and Birmingham, are included on this recording.

Lesson 5. Messages of Faith and Resistance in Hip Hop music

Now I see we be the new faces of refugees
We ain't even overseas, but stuck here on our knees
Forget the plasma TV, ain't no electricity
New world's upside down and out of order
Shelter? Food? Wassup, [where's the water?]
–from *Hell No We Ain't Alright,* Flava Flav & Chuck D., 2005

Lesson Introduction:

Responses from the local Hip Hop community in New Orleans, as well as from the more visible national and commercial figures of Rap to the disaster of Hurricane Katrina, continue vital connections between music, politics and survival, and enduring forms of resistance that have prevailed since the beginnings of the African American presence in the Americas centuries ago. Hip Hop music, which is often denigrated for its misogyny, violence and identification with designer labels and other superficial symbols of consumer desire, also offers a uniquely rich opportunity to examine the impact of Black Atlantic mutations in contemporary American culture.

Kimberly Roberts, AKA Black Kold Madina, performs in New Orleans February 2007. Courtesy Elsewhere Films.

Not only can we see how the self-determination of African American people has endured, but also how inherent cultural signifiers expressedthrough the art, dance, language and music of the original peoples of West and Central Africa still persists in the American continent today through hip hop culture. The post-Katrina music, spoken word and dance beats from New Orleans "bounce" artists such as Mia X, Chopper and 5th Ward Weebie, to mainstream rappers such as Chuck D., Mos Def, Jay-Z and Master P, re-empower a collective, political voice that has been largely diverted by commercial interests by many constituents in the recording industry. Kimberly's rap music featured in the film along with the work other artists, bears witness to African American musical traditions that give agency to black communities fighting against invisibility and underrepresentation and added volume to voices in exile during the Katrina disaster.

Hip Hop's major players: the MC, or the rapper; the DJ who spins the records; the break dancer, who often dances with a crew; and the graffiti artist, who brings expressive text and art to the streets, form an innovative cosmology of enduring Black Atlantic cultural expression. Fashion and "the attitude"–a simultaneous *rejection* of negative mainstream perceptions of street life, and *celebration* of Afro-and Latina-centric cultural expression–is a fundamental part of its culture as anything else. Born in the block parties, community centers, and basketball courts of the Bronx in the late 1970s, hip hop culture and rap music as it initially evolved, are extraordinary examples of a socio-linguistic form of resistance, an appropriation of technology within a black musical idiom, a physical purging of oppressive forces and a ritualistic expression of freedom, and a typographic and artistic rendering of an American experience at the margins of urban life.

We can trace the spoken-word tradition in black culture back across the Atlantic to Francophile West African griots and griottes as discussed in lesson 2, and how it continued in new forms in America in one example with the traveling blues singers of the Mississippi Delta. In the 1960s and 70s, poets such as Amiri Baraka (formerly LeRoi Jones) and Nikki Giovanni, the Harlem-based group The Last Poets, and musician-poet Gil Scott Heron, established a particular syntax that is part of the foundation, heritage and demeanor of rap and contemporary spoken-word. What mainstream adversaries, have often characterized as a bastardization of "the King's English" in black speech, can be celebrated as a beautiful soliloquy of black inventiveness and American miscegenation in speech and language in many of the best examples of Rap. The original MCs and DJs like Grandmaster Flash, Afrika Bambaataa and his Zulu Nation, and Kool Herc, used the technology of the time–turntables and mixers–and like their southern slave ancestors that took the discarded part of the pig to develop an original cuisine, recomposed and restructured the rhythms of R&B and disco to invent a wholly new art form.

This was very much in the same way be-bop musicians like Charlie Parker recreated jazz after white musicians had seized on its popularity and marketed swing. Rap innovators transformed the role of the DJ, who had displaced live musicians in New York Disco clubs, and with their equipment, a crowd and the right mix of records could turn kids out and keep them dancing all night long, bypassing the hefty cover-charges and velvet ropes in downtown nightclubs.African American and Hispanic breaking crews evolved from urban gang culture and offered an alternatively less violent form of competition.

Groups like the *Rock Steady Crew* added acrobatics, head spinning and martial art moves to James Brown-inspired footwork and popular dances like the *Freak* that at some point in their routine, froze and "broke the beat." Challenging their opponents they ended in a pose to one-up their challengers. Gravity defying dancing on pieces of linoleum or cardboard whether on the streets or the Apollo Theatre, presented a new, entertaining form of urban choreography that celebrated an aesthetic black and Latino urban youth could own. Perhaps the art form became a less enduring part of Hip Hop culture over time because it was not easily imitated by white culture. On the other hand, graffiti art has been used to

market designer clothing and cars, and moved from lo-art to hi-art through the short, tragic career of young Haitian American artist Jean-Michel Basquiat. Known as "Samo" both he and Keith Haring, another celebrated graffiti artist, started making chalk drawings on empty advertising boards in subway stations. Both died at a relatively young ages: Baquiat at 27 from a drug overdose, and Hring at 31 from complications due to AIDS. For many serious street artists though, graffiti art's authentic context is not a SoHo gallery, but urban sidewalks, walls and train yards.

While hop-hop culture reflects a unique model of African American cultural reinvention, it also represents political self-assertion by urban youth of color. The social criticism in the early work of groups like Public Enemy and politically-minded artists like KRS-One as in *Fight The Power* from the album *Fear of a Black Planet (1989),* and *Who Protects Us From You?* from the album *Ghetto Music* (1989) respectively, are examples of Rap's "in your face" commentary to the white power structure marginalized youth were disenfranchised from.Rap music became commercial when it moved out of the streets and into suburbia, consumed by white listeners and produced by black artists far removed from the urban experience of it originators. A regional form of Southern rap that takes it back to the streets evolved out of New Orleans called "bounce". It's a rap one can dance to that incorporates other influences like jazz, blues, second line music original to New Orleans, and call and response patterns that continue African continuities that first influenced these original art forms.

Attempting to reconstruct her life after the hurricane, Kimberly–aka Black Kold Madina, recovers the only copy of a demo album she recorded before the storm at her cousin's home (chapter 7). Thinking her work was lost forever and so relieved, she plays it on his boom box and bursts into a spontaneous performance captured by the filmmakers on camera of the track "Amazing"–an autobiographical and self-affirming account of her adolescent struggle to overcome and redeem herself from the lure of the street, drug dealing and the loss of a crack-addicted mother (chapter 8). The rap, a testament to her fortitude, combines honest tough-talk over a familiar smooth beat by The Roots (with Erykah Baydu) – the *Grammy*® Award-winning "You Got Me." In it she affirms her own faith and includes a sincere call for redemption.

This comes at a point in the film where Kimberly has just explicitly spoke about her past life as a drug dealer she has since reconciled. She openly shares that she wrote this song as a strategy to overcome past depression. This is a touching moment, and we share this young woman's triumph in getting her life in order and trying to put behind a life of selling drugs. The waters brought disaster, but like in the spiritual the waters were also redeeming and helped to wash away the desire to benefit from something so detrimental to black communities. Kimberly, as a major figure in this documentary, and along with many others in her community, stand as symbols of the fortitude, resistance, strength and the undying faith of African American people that has persisted from slavery, through the injustices of Jim Crow, the Civil Rights era, and up to contemporary events that have adversely effected black communities like Hurricane Katrina. Music has been one force that has fed African American courage through troubled times. Kimberly's music and the Hip Hop community's response to the government's handling of Katrina is an example of this cultural continuum, which has helped African Americans prevail, and to keep their heads above these very troubled waters.

Discussion Questions

- What role does music play in helping Kimberly get through the experience of Hurricane Katrina and to find the faith to continue on?
- What do you think is the main message in the song *Trouble the Waters*?
- In the song, who is "they" in "they trouble the waters…"? Who do you think the lyric refers to, and what do you think it means?
- Why did the filmmakers include the song *Amazing* at that point in the film?
- How would you compare the song *Amazing* and Queen Latifah's *Ladies First* in regards to the positions women hold in Rap?
- What is the central message in *Bone Grissel* and how does it relate to the film?
- What does the lyric "I need to see ya' bone grissel, put it on the sizzle" mean and how does it relate to the scenes we see it playing over?
- What political messages do Black Kold Madina's *Trouble the Water* and/or *Bone Grissel* have in common with Public Enemy's *Fight the Power (1989)* and/or *Can't Truss It (1991)?*
- What did the 1960s and 1970s poetry from poets like Amiri Baraka and Nikki Giovanni
- What examples of African continuities in language can you identify in contemporary Rap music?
- What differences are apparent in the various narratives offered by both local and mainstream rap artists in their post-Katina responses?

Learning Goals:

- to understand the early development of Hip Hop culture as part of a musical lineage
- to see Hip Hop music as an expression of critical resistance and affirmation
- to deconstruct cultural signifiers embedded in its form to connect African musical continuities in American music
- to demonstrate how music can be a potent mechanism for cultural survival sustenance and faith

Outcomes:

- students/participants connect with and gain understanding of the Katrina
- experience through the film
- students/participants understand the role music as cultural expression
- plays in the survival and building of community when adverse conditions exist or occur

- students/participants get to learn how music can serve a social andpolitical agenda

Keywords:

Afrika Bambaataa, Amiri Baraka, Black Kold Madina, bounce music, Gil Scott Heron, Grandmaster Flash, Hip hop, Kool Herc, KRS-One, Nikki Giovanni, Queen Latifah, The Last Poets, Massive Attack, Monie Love, Public Enemy, Rap, Rock Steady Crew, Zulu Nation

Film segment(s) focus:
[1:15:50] Chapter 10, soundtrack: "Amazing", Black Kold Madina featuring N.O. Princess Tonya T.

[56:05] Chapters 9 & 10, soundtrack: "Bone Grissel," Black Kold Madina featuring Wink G.

[1:29:40] Chapter 12, soundtrack: "Wade in the Water" and "We Made it Through That Water," Free Agents Brass Band; "Trouble the Water", Black Kold Madina featuring Ms. Tee & Wink G.

Black Kold Madina CD (2008): *Trouble the Waters,* tracks 1, 2,12 & 13 (available from iTunes or www.bornhustlerrecords.com).

Before Viewing:
Suggested Activities

- have students or participants write and/or discuss any personal experiences they have had with devastation, an act of God or a natural disaster
- have students or participants write and/or discuss the various ways music has or does play a role in their life
- ask students or participants to make note of the role music plays in the film and to the people represented in it as they view
- ask students/participants to make note or identify the types of music they hear in the film

Discussion questions (can discuss in pairs, small or larger groups)

- What have you done to survive or get through difficult times or adverse circumstances?
- What role does music play in your daily, cultural or spiritual life?

After Viewing:

Have students or participants share and discuss what they made note of from the film. Connect their experiences with the historical use of music as a cultural mechanism for faith, critical resistance and as a vehicle embedded with cultural and hidden meanings.

Suggested Activities
Listen to and look closely at music

- Have students or participants compare Black Kold Madina's *Trouble the Waters* or *Bone Grissel* to Public Enemy's *Fight The Power* from the album *Fear of a Black Planet (1989),* or *Can't Truss It* from their album *Apocalypse '91: The Enemy Strikes Back (1991).* They should screen the videos and discuss them in the context of the film.
- Have students or participants examine and listen to the lyrics from local New Orleans bounce artists: 5th Ward Weebie's *Fuck Katrina (The Katrina Song)*, Mia X's *My FEMA People,* and mainstream artists Jay-Z's *Minority Report,* Legendary K.O.'s, *George Bush Doesn't Care About Black People,* Chuck D,'s and Flava Flav's *Hell No, We Ain't Alright,* and Mos Def's *Dollar Day.* Have them discuss the themes in the above music and connect to larger global issues.

Research

- Have students or participants research and identify early rap music they would find appropriate to add to scenes in the film's soundtrack and why. Have them research the biographies of the rappers to inform the context of the work they choose.
- Have students or participants research the work of 1960s and 1970s poets like Amiri Baraka and Nikki Giovanni to find appropriate poetry they can read to support discussions of their experience of the film.

African continuities

- Have students or participants think about African traditions in music. Have them identify structural characteristics from African traditional music, work songs, etc., in common with rap music using maps, timelines or charts.
- Have students research examples of words used in Hip hop music that have roots in African linguistic form.

Other suggestions

- Have students or participants look at footage from the 1963 March on Washington, Public Enemy's 1989 music video *Fight the Power,* and compare with chapters 9 & 10 in the film (Madina's *Bone Grissel* and the Free Agents Brass Band second line march on New Orleans City Hall) to discuss how music has been used as political agency over time.
- Are references to other disasters and war in their music valid comparisons to make? Why or why not?

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Public Enemy's music video *Fight The Power* (long version), from their album *Fear of a Black Planet (1989).*
http://www.youtube.com/watch?v=M_t13-0Joyc

Queen Latifah's *Ladies First* lyrics and voiceover
http://www.rhapsody.com/queen-latifah/all-hail-the-queen/ladies-first/lyrics.html

Additional media

Hip hop legends [DVD videorecording] / STS Media production ; a Sugarcubed Studios film ; producers, Michael Berman, Amad Henderson, John Henderson ; director, Mike Corbera. Distributed in the U.S. by Warner Home Video, 2007.

Wild style [videorecording] / directed, produced & written by Charlie Ahearn. Rhino Home Video, 1982.

MEDIA, ART AND ACTIVISM

Prof. Broderick Fox, Occidental College

Introduction

Trouble the Water is a powerful independent documentary that tells the story of Hurricane Katrina and the social and racial inequities in America through the stories of Ninth Ward residents Kim and Scott Roberts, Brian Nobles, and their friends and neighbors. Rather than delivering information, it takes people on a journey. In this sense it is a narrative documentary rather than expository—the problematic legacy of documentary we're most familiar with off television and news reportage—where a disembodied voice of God narrator presents didactic information with supplemental images and human subjects' sound bites recruited as subordinate filler. Trouble the Water does not just describe or explain a world, a situation, but gives the audience the opportunity to experience that world first hand. Trouble the Water presents possibilities for new forms of independent media and art, which are linked to community, and empower those often left out of larger social debates or representations to know that their stories and experiences are of value, and that their voices should be heard.

The film was crafted over three years under the direction of Tia Lessin and Carl Deal, who, as independent filmmakers, were able to follow their story for years after the national media left the region, and tell a much deeper and intensely personal story.

Filmmakers, crew and subjects pose outside the Roberts home during filming of Trouble the Water. Courtesy Elsewhere Films.

Kim's and Scott's roles in Trouble the Water is more than simply documentary subjects. Kimberly is also credited as one of the two directors of photography. She entrusted her home video to the directors and 15 minutes of her footage and narration, shot at ground zero the day before and the day of Katrina, anchors the beginning of the film. Of course, Kimberly, aka BlackKoldMadina, composed the title track for use in the film.

Blending this ground zero perspective with their production footage shot over three years, as well as additional home video, photos, and footage licensed from dozens of other sources, Lessin and Deal crafted an intimate story about a major news event and human disaster as if told from the inside out, making the survivors the experts on the very events that impacted their lives, thereby turning the more traditional public sphere approach on its head.

This module is designed for a range of groups and individals seeking to understand the role of media in society and the desire to produce media addressing issues of importance to themselves and their communities:

•High School and College Courses in English, Social Studies, Media Studies, and Politics

•Community Organizations, Non-Profits, and Advocacy Groups.

-Individuals who wish to raise issues of social justice for public debate or understanding.

The included lessons will help foster the production and distribution of community-based media and art, providing participants with background information, external resources, discussion questions, and exercises to help generate personal, local projects and to then have them be seen and discussed in a larger public sphere,hopefully eliciting social change.

The term public sphere refers to an imagined space described by scholars, such as Jürgen Habermas, who, in the 1960s, articulated the idea of two distinctly separate realms of information and discourse—the sphere of public authority (government, law, and other ruling institutions) and the private sphere (personal, individual matters of the labor class and its discrete family units). The sphere of public authority is the realm that issues information and policies from above that influence or control our individual lives. Private sphere

information, on the other hand (think about home movies and family albums), is shared only with one's immediate circle and is not deemed of import or interest to society at large.

Habermas traced possibilities of a third, overlapping space—a

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public sphere—where individuals could come together to discuss and possibly affect the policies and information disseminated from above. Habermas describes nineteenth century instances such as the holding of salons in private homes, where people came together to engage in debate. Participation in such salons was still restricted to property owners and those of a certain social standing, however, leading Habermas to designate them a bourgeois public sphere still not offering full democratic participation. In large part, the idea of a productive public sphere able to facilitate flow between private individuals and authority figures has remained just that—an idea, never fully realized.

One could argue that the editorial pages of a newspaper or the television talk show format were twentieth century incarnations of the public sphere. Blogs, YouTube, and other emergent spaces of the twenty-first century have certainly opened up new possibilities for such a space as well.

Artistic movements of the 1960s, leading to new modes of performance art and explosions of form in artistic media such as painting, have been progressively curtailed by funding cuts to the National Endowment for the Arts and the progressive "museumification," "gallerizing," and commoditization of art into a somewhat closed, elitist, capital-driven circles.

Many critics argue that mass media and its corporate controlling interests have suffocated the possibility of media and artistic production as truly viable public spheres because the sphere of public authority controls these entities. Individuals have access to video cameras and an increasingly dizzying array of means for self-representation, and yet the ideology of the private sphere and amateur/professional divides cultivated for over a century—that such consumer technologies should be used for home movies and private entertainment, rather than public engagement or questioning—remains powerful.

The sense that art is simply aesthetically pleasing or removed from social realities similarly needs to be questioned and subverted, returning artistic production to the form of social questioning, protest, and activism it can so powerfully be. The need for independent, personal, community-based media, art, and activism has never been more vital. Building off the interesting issues and examples Trouble the Water affords, this module will hopefully equip and empower you to channel your own stories and talents toward becoming a creative agent of social change.

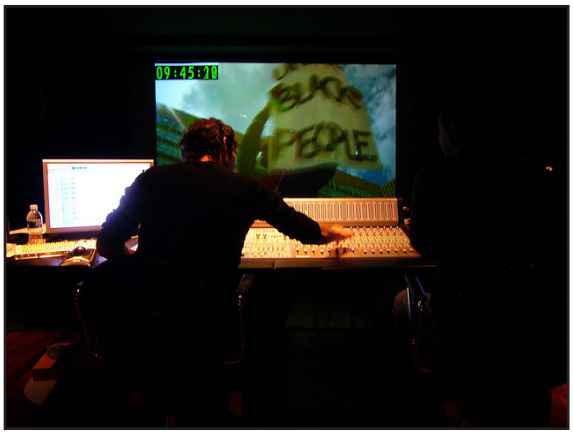
Lesson 1. Where Does Your Information Come From?

Goals: Students, community organizations, or individuals will consider, question, and discuss a) the sources from which they receive information about the world and b) the value systems that cause them to favor one source or account as being more "credible" or "truthful" than another.

Key Terms and Background for Facilitator

Top-down media: This term refers to the customary flow of information in society from a few controlling corporate or governmental producers down to a mass of public consumers.

Objectivity: The notion that any mediated representation of reality is objective is a myth. Every account requires a selection and ordering of images and sounds to produce meaning. And when a camera films an event, it also impacts the event. At best a documentary filmmaker or journalist should address different viewpoints and perspectives on an issue. The ability and responsibility to then take a clear stance or advocate for a specific course of action is perhaps what separates documentary from journalism. The facilitator should raise such questions and help participants to arrive at their own critique of "objectivity" as a construct.



Andy Kris mixes the sound for Trouble the Water. Courtesy Elsewhere Films

Truth-claim: All documentary media separates itself from fiction by making a distinct claim rooted in the lived reality of the world. The facilitator can help participants to explore in what forms truth claims can be delivered. Statistics and visible evidence, certainly, but what about first-person accounts or other forms of non-empirical evidence?

Spectatorship: We often consider the role of spectator as a passive position. Audiences sit and absorb information or expect to be entertained. In the case of journalism or documentary, the truth claims of these works can tend to make audiences accept all information as truthful without questioning. The facilitator should challenge this practice and urge a more active, comparative, and questioning process of reading or watching media.

Point-of-view: Participants may be familiar with this term from English writing—distinguishing between, first person "I" accounts, second person "you" address, and third person "he, she, they, it" referencing. What points of view are considered appropriate in mainstream news reports? What points of view are considered acceptable forms of documentary evidence? Where does the corporation's, filmmaker's, or subject's point-of-view emerge in the mix?

Anticipated Outcomes: Participants will begin to unpack monolithic notions like "objectivity" and "truth," becoming active spectators rather than passive consumers of media. Individuals will begin to value examining multiple perspectives and sources of information—print, television, Internet; conglomerate-owned, independent, and community-based—assessing and defining "reality" and "truth" for themselves.

Clip1: Opening Credits to 2:20 (chapter 1) juxtaposing mainstream media audio montage with Kim and Scott rupturing the flow and literally stepping into frame.

Discussion Questions

In introducing herself and her footage, what insights does Kim offer into the value we place upon the following sources of information?

- National television news media
- Local television news media
- Independent documentary (the crew of *Trouble the Water*)
- Amateur footage, shot with a consumer-grade Hi-8 camera
- First-person testimony

Where would you place each of these sources of information into the matrix of private sphere, sphere of public authority, and public sphere described in the introduction to this module?

Discuss how each source of information either confirms or challenges the longstanding divide between the private sphere and the sphere of public authority.

How do such sources of information, and the larger venture of *Trouble the Water*, make you feel about the possibility for a productive public sphere in American society, where the real issues revealed by the national response to Hurricane Katrina (race, class, opportunity, etc.) can be debated and changed?

Clip 2: 33:16-36:38 (chapter 5) Network News vs. Naval Base Representatives vs. Scott's story.

Discussion Questions

The makers of *Trouble the Water* intentionally craft this sequence to collide different perspectives and vantage points upon the same chain of events happening at the U.S. Naval Station in the 9th Ward The sequence itself both formally and conceptually collides:

- Personal testimony (Scott)
- "Official" accounts (Navy representatives)
- Independent media (the filmmakers' own documentary venture, the questions they ask, the shots they frame, the very sequence they've crafted that we are analyzing here)

Whose version is the "true" version? What judgments do you make of each account and what are such feelings or thoughts based on? The color of the speaker's skin? Whether the person is wearing

a uniform or not? What camera the encounter is shot with (the aesthetic "quality" of the footage)? Whether or not the person is named (given a title card in the lower third of the screen)? How can you extrapolate these instinctual reactions to the mutability of meaning in the media we consume every day?

It should be noted that mainstream news networks never reported this story of Ninth Ward residents being turned away from the naval base. Deal and Lessin expose the incident for the first time When asked by an interviewer how she balanced "objective" recording with the desire to help and intervene in the lives of Kim, Scott, and other *Trouble the Water* characters, Lessin answered:

> *First of all, we aren't objective. Is it even possible to be objective? I don't think so. Everything we do is informed by our experiences, our ways of seeing the world, and our beliefs. The best we can do is be true to what we are experiencing and acknowledge that we are part of what is unfolding.*

Discuss Lessin's view on "objectivity." Do you think it is possible for a documentary filmmaker to be objective? Do you hold journalists and documentary makers to different standards in this regard? Should documentary makers take a stance on their subject matter? In short, what is the *function* of documentary media?

Directors Tia Lessin and Carl Deal and Editor and Co-producer T. Woody Richman discuss Trouble the Water with Advisor Mary Lampson at Robert Redford's Sundance Labs. Courtesy Elsewhere Films.

Exercise: Media Family Tree

Create a family tree that charts ownership of a local television station or newspaper. See how far up the tree you can go back to a corporate conglomerate parent or grandparent Also see how wide you can make your tree—how many sibling branches and corporate holdings you can extend from the trunk. Be sure to use a large surface like a piece of butcher block paper or a dry erase board; these trees tend to get pretty broad and tall.

Be sure to consider all potential media platforms and to go beyond media outlets altogether if the corporate chain leads them there. A sample tree for KNBC Los Angeles is included at the end of this lesson.

The making of these trees will necessitate research, so this exercise will require access to an Internet connection and approximately 60 minutes of research and construction time.

If working in multiple groups, have each start with a different local television station, newspaper, or radio station, then come together to display trees in the same space. A group can carry out the same processfor a search engine like Google or a social networking site like Facebook.

Reflection

- Share your findings with one another, reflecting on the implications of such corporate lineages. What does it mean to our notions of media diversity and a free press, that multiple, seemingly discrete information sources and platforms trace back to the same corporate conglomerates?

- What media sources do you turn to for information about the world? Collectively list these as a group and then reflect upon these sources based on the findings from your family trees. Who owns each resource or platform it is distributed on? What commercial, political, or ideological interests come along with this lineage?

- Where would you position a documentary like *Trouble the Water* in such a matrix? How would you distinguish such a documentary venture from the network news coverage of Hurricane Katrina, or even from other documentaries about Hurricane Katrina?

- When we refer to "independent" media, what do we really mean?

- What or who is it independent from?

- Where is it screened? Who is able to access it and how?

- Together, derive a more specific definition of independent media and the criterion *you* would use to evaluate whether a source of information or a route of information distribution is in fact independent.

Additional Resources

Consider watching and discussing Robert Greenwald's documentary *Outfoxed* (http://www.outfoxed.org/).

To see the latest debates about the coverage of issues and headlines in American conglomerate media, explore the websites of independent media analysis groups such as:

FAIR (Fairness and Accuracy in Reporting: http://www.fair.org)
Media Watch (http://www.mediawatch.com)

Sample Media Family Tree for KNBC Los Angeles:

KNBC Channel 4 LA is a subsidiary of the NBC Television Network, which is owned by NBC Universal. Here we'd already have to start making branches, from our trunk because NBC

Universal owns television and cable stations across America including the largest Spanish language broadcaster Telemundo; NBC cable entities ranging from CNBC and MSNBC to the SCI FI Channel, A&E, the History Channel, USA Networks, the Sundance Channel, Universal HD, and Bravo; events and sports programming including exclusive broadcast rights to the Olympics and many NFL, NBA, NHL, PGA, and NASCAR events; film production companies from the mainstream Universal Pictures, Universal Animation and their concomitant theme parks and resort properties to "independent" brands such as Focus Features, Rogue Pictures and Working Title Films; international networks such as 13th Street, Movies 24, the Hallmark Channel, Kids Co., Studio Universal, das Vierte, diva TV, and STEEL; then come the online sites including Mun2, iVillage, Weather Plus, and the Internet arm of every single station or production company listed above. It also controls the sale of all these outlets' films and programs on DVD, Blu-Ray, and via download through Universal Studios Home Entertainment, and it owns TiVo, one of the major pioneers in DVR home television recording and playback.

Heading up higher on our tree, we'd see that NBC/Universal is owned by General Electric (80% share). In 2008 General Electric was the world's third-largest corporation (behind two oil and gas conglomerates). Aside from its development and manufacturing of appliances, consumer electronics, lightings systems, healthcare, aviation and security system technologies and its ownership of much of America's railway systems, GE monopolizes both energy production and distribution routes around the globe—generating, processing, treating, and distributing not only oil and electricity but also water purification and disbursement.

NBC/Universal's other parent is French corporation Vivendi, which owns a 20% share in GE's NBC Universal assets. Vivendi is itself a global owner of its own slew of television, music, film, and video game producers; telecommunications networks; and international water treatment and distribution systems.

The same sort of exhaustive, global, and increasingly complex family trees can be plotted for Fox News Corp, Disney, and Time Warner. The same corporation that produces our nightly local news sells us the power to run our computers and televisions to watch it on; the gas we use to drive to theaters; even the water we drink. up by the Internet and digital media. The facilitator can help participants discover and debate what the myths and potentials of digital media are and collectively arrive at a working definition of the democratizing potentials of digital media.

Lesson 2. The Personal is Political: What Stories Do You Have to Tell?

Goals

Participants will explore personal stories and the experiences of their community as valuable routes to communicating issues of larger social relevance. Participants will be encouraged to consider the ways in which they are already media makers and storytellers, reexamining free Internet sites (such as Twitter, YouTube, Facebook, Blogspot, or MySpace), e-mails, text messaging, cell phone videos, etc. as means of independent media production with the potential to engage the issues confronting their communities to a larger audience.

Key Terms and Background for Facilitator

Amateur vs. Professional: The history of designating some media as amateur and other forms professional stems from a complex of economic, political, and social factors. The basic gist involves certain corporations owning and standardizing the means of production, exhibition, and distribution, making "professional" media production require equipment, division of labor, and aesthetic standards outside the reach of most individuals. Anything produced outside these structures could not access the means of distribution and exhibition to reach a wider audience. Amateur production became associated withv leisure time and consumption (consumer-grade equipment), private, apolitical, and uninteresting to a larger public. The debate this lesson should foster is whether digital incarnations including digital video, consumer editing platforms, and Internet exhibition and distribution options have changed the traditional distinctions and power balance between amateur and professional media.

Director Tia Lessin walks with subject Scott Roberts in New Orleans during the filming. Courtesy of Elsewhere Films.

Public sphere; private sphere; sphere of public authority: see opening introduction for the module. The aim of this lesson is to break down traditional divides between public and private and have participants explore ways in which their own stories and experiences can serve as valuable examples and points of discussion. In order for such discussion to happen, however, we need to seek out forums where these personal registrations can be seen and heard.

Remixing: This digital practice draws from longstanding avant-garde and guerilla media strategies of appropriating existing mainstream media and recombining or recontextualizing these clips so that they take on new meaning. The question the facilitator should pose to participants is whether contemporary remixing and mash ups still aim to question or critique social structures and power systems as avant-garde filmmakers and video activists sought to do with their appropriation/recontextualization ventures, or if such a satirical/critical edge has been lost. How can our own media endeavors reclaim that political, questioning spirit?

Cloud computing: Software, project templates, and data storage are all hosted by a third party vendor rather than requiring you as an individual to purchase software or storage space for your computer. You create and access your projects virtually through an Internet connection and an account. The facilitator should familiarize themselves with such sites. The Google Apps suite, available for anyone with a G-mail address is a good example. It includes Google Docs, a collaborative word processing program and Google Site, an intuitive, user-friendly template for creating websites. Facilitators should foster debate about the pros and cons of the cloud computing trend. Yes, it permits free access to powerful research and production tools, but all one's information and files are stored by a third party which can potentially lead to data loss and perhaps more significant, loss of privacy. What corporate or governmental forces are accessing your files and what are they doing with them?

Social networking sites: Facebook, Twitter, MySpace…Such sites in which users are permitted to create a profile and link up with other peers are taking over the Internet. Chances are many participants will have multiple social networking accounts. The facilitator should help participants reflect on such sites. What limitations on representing self do the templates of these profiles impose upon users? What aspects of identity or types of interaction are rewarded or discouraged? How can users imagine redefining the templates provided to serve their own needs and aims?

Embedding: Embedding refers to a practice of uploading video files to the *server* space of a cloud computing *host* such as YouTube and then linking to or "embedding" the uploaded video onto your Website. This permits many of us without the funds or technology to host our own video files on private servers to get video files up onto the web and viewable by a public.

Viral video: With video files hosted online by YouTube or another site's servers, we no longer have to send DVD copies to friends via snail mail or attach bulky media files to emails. Sharing a video is as simple as forwarding a Web address or link in an e-mail. As such, media now has the potential to spread quickly and exponentially, analogous to a virus. Each person in your address book sends the link to the individuals in their address book, etc. Facilitators should frame discussion about how such possibilities break from past limiting factors for independent media exhibition and open up new possibilities for grass roots digital distribution.

Digital democracy: Every new technological shift comes with utopian claims for a democratized media. Some of the digital advances described in the terms thus far do certainly suggest that there are some revolutionary, unprecedented possibilities offered.

Anticipated Outcomes
The outcomes of this unit are multiple: 1) to make each of us realize our own experiences and lives are powerful access points to larger sociopolitical issues, 2) to encourage us all to re-imagine the forms that media production and distribution can take, 3) to realize the potential ways to placing your experiences and voice into conversation in a larger public sphere without needing to access expensive technologies or skills, 3) to challenge the conventional uses of both consumer (amateur) technologies and social networking sites towards artistic and activist aims.

Clip 1: 9:26-11:08 (Chapter 1) Kim reports on the approaching storm in a video diary recorded from the porch of her home.

Discussion Questions
In the clip from *Trouble the Water* just screened, we hear Kim's voice over the rising wind and rain saying, "When the good Lord will allow it, I'll be able to tell the story. August 28, 2005." What do you make of Kim's instinctual impulse to record the storm as it consumes the Ninth Ward? Is this an unusual response to crisis, or does it speak to a deeper human desire to bear witness to our experiences?

As she films the scene in her neighborhood the day before the storm, and in the attic the morning the levees fail, Kim speaks almost non-stop, in a sometimes playful manner, sometimes descriptive, sometimes assuming a role of reporter ("It's me reporting, live Kold Medina…"). Discuss the distinct aesthetic choices of Kim and what they reveal about traditional distinctions between "amateur" and "professional" media. What aesthetic, technological, and economic factors have long distinguished the two from one another? How does Kim's example challenge or redefine these divides?

What clues do the filmmakers give you to help understand Kim's activity?

Was this continuous footage; how did the filmmakers edit the images and dialogue and sound between scenes and within scenes and to what effect?

Clip 2 55:23-57:11 (Chatper 7) The *Trouble the Water* crew invites Kim, Scott and Brian to visit a FEMA center to see if their presence can help dislodge the aid they are entitled to but have not received.

Discussion Questions
The FEMA worker who finally assists Kim and Scott asks nervously, "Do you always have TV cameras following you?" How do you think the presence of Deal and Lessin's camera and the notion that a wider public might someday be watching the footage affected the power dynamic between Kim and FEMA and the help she received at the aid center? How can media be used to expose wrongdoing and leverage change?

Since we can't all have a professional documentary crew following us every day, discuss ways you might be able to share your own community's issues with a wider public. The exercises in this lesson will suggest some possibilities, but see what you come up with as a group first.

Exercise 1: Story Inventory
What stories do you and your community have to tell? As with Kimberly and Scott Roberts, Brian Nobles, and their neighbors, are there issues of displacement, abandonment, or lack of response by government agencies or political figures that deserve attention?

•*Brainstorm:* Individually, take 20 minutes to sit down and brainstorm some of the issues or concerns that affect your everyday life. These can be challenges, accomplishments, causes you believe in, or components of your identity (race, economic situation, gender, sexuality, faith). They can be points of pride, shame, anger, joy, sorrow, fear, or hope. Don't censor yourself; try to get down *at least* five entries.

•*Personalize:* Share these issues with a partner or friend, and try to think of stories and personal experiences that put a face and a place to these issues. Narrow down your topics to the top two for which you have the most local material—not only your own stories but also those of other individuals in your community.

•*Research:* Individually, continue researching your two chosen issues. What is X's impact on your community, who are local figures or groups who might have experiences or views on X (even if they oppose or differ from your own views), how has X been covered in or excluded from your local media? What do you feel is successful about the strategies or focuses of other reports, groups, or individuals addressing X? Where do you feel such representations fail or fall short in their arguments, coverage, or modes of delivery? Start a research file or notebook where you assemble all this information about your two issues. This notebook will become an important resource for subsequent lessons and exercises in this module.

Reflection
While Kim's story is at the center of the film, and approximately 15 minutes of video she shot the day before and the day of the storm is incorporated into the beginning of the film, she did not direct *Trouble the Water*. Her perspective is filtered through Deal, Lessin, and their editors, who constructed the story from hundreds of hours of production footage they shot, as well as footage they licensed from dozens of other sources—both amateur and professional. Think about how a network news report might have used Kim's footage or filtered Kim's experience? How does the approach of the *Trouble the Water* directors differ? What sorts of issues does this discussion raise about the responsibilities we have to human subjects and the role independent media can play as an interlocutor or facilitator for voicing silenced or ignored perspectives?

Exercise 2: Social Networking and Remixing Project
Do you have a Facebook account? Do you follow friends or have your own account on Twitter? Have you ever watched or posted a video on YouTube? If you answered yes to any of these, you

are already a media producer. Even if you do not have your own computer or Internet connection, chances are there is a library, school, or organization in your community through which you can access one, and participation on such social networking sites is still free (for the moment at least). Through this exercise, anyone with access to a computer with an Internet connection, will be able to make a media piece about issues of importance to them and post it on an Internet site at no cost, without any prior technical skills. Sounds unbelievable? It's not.

- *Brainstorm*: First, as a group, access a whiteboard or a large sheet of butcher-block paper and take a technology inventory. What tools do you all have access to? Technology does not mean expensive cameras or computers. Does your cell phone record video or take pictures? Do you have a webcam or microphone attached to or built into your computer? Do you have access to a digital still camera? A scanner?

- *Collect*: Next, revisit the two ideas you developed and researched in Exercise 1. Select one that you would like to focus on for this exercise. Now brainstorm all the existing materials and stories you have on hand to bring this story to life. Photographs? Home movies? Writing? Music? Based on the technology inventory just made, what new material can you produce? Additional photographs? A vlog (video blog or diary) in which you relate a brief story or experience? An interview with another community member or organization?

- *Get your head in the clouds*: There are an interesting number of new websites such as Voicethread (www.voicethread.com), Open Source Cinema (www.opensourcecinema.org) and One True Media (www.onetruemedia.com) that permit users to combine or remix material into audiovisual projects without having to access an editing system or possess any prior editing or technical skills. Such sites are part of an emerging movement of *cloud computing* where software, project templates, and data storage are all hosted by a third party vendor rather than requiring you as an individual to purchase software or storage space. You create and access your projects virtually through an Internet connection and an account, just as you would Facebook, YouTube, or Twitter.

Perhaps the most important thing to note about cloud computing sites such as One True Media is that there are presently free access options available to users. Some sites have more advanced options and capabilities that require a subscription fee, but for the purposes of this exercise, you should be able to find plenty of free options to choose from. Other cloud computing programs of interest in forming community and establishing a Web presence for your projects will be explored in Lesson 5.

- *Break the Rules*: Look at other projects produced on cloud computing sites such as One True Media. What are the conventional uses of the program? Dare to break the template and to define your own subject matter and approach. Make software and technology work for you and your needs. Define your own sense of *digital democracy*; don't simply take the templates, instruction manuals, popular uses, and corporate business models constantly pushed our way as the only, best, or freest uses.

- *Remix*: Upload the materials you have collected about your personal issue and see how you can push the limits of the proffered templates, making work that is entertaining, personal, *and* political.

- *Share*: Once you're done, get your piece out there. One True Media makes it easy to link your projects directly to your account on any number of social networking sites—YouTube, Facebook, Blogspot, MySpace, Xanga, Piczo, with the click of a mouse. If these sites are unfamiliar to you, check them out; they will become important routes for community formation discussed more extensively in Lesson 5.

Reflection: As you explore and upload to such sites, continue questioning the traditional or proscribed uses of such technology. What does the proffered template tell you to include when representing "self?" What are your friends using these sites for? What is stopping you from repurposing such templates to voice your own issues or the interests of your community? Be a pioneer. Break the mold and chart a new course. All these free routes of self-expression and distribution are just waiting to be purposed towards new, politically and socially relevant ends!

Additional Resources

The following links are some samples of personal and political works made with little to no specialized technology or expertise. The power of these works comes from their ideas and the renegade individuals and groups behind them. Take a cue from these media makers and become truly "independent" in your thinking and making. Seek out your own innovative examples and share them with one another!

After going down to New Orleans to assist with post-Katrina rebuilding, college student Michelle makes a short film for the Film Your Issue Contest using only video clips and line drawings: http://www.filmyourissue.com/films/2006/beyond_help.html

Courage Campaign speaks out on gay marriage in California using a music track and contributors' personal photographs: http://www.youtube.com/watch?v=b-awVQkTeVE

A funny and inventive YouTuber takes on Internet "haters" in a video shot from his living room: http://www.youtube.com/watch?v=wXFCPUlGYEM

A young albino woman breaks down misconceptions about her condition in a vlog: http://www.youtube.com/watch?v=Pp4RyHgaVJE

Brave New Films invites regular citizens to speak out about their experiences with foreclosure and predatory lending as part of their Fighting For Our Homes Venture with basic video diaries inserted into a webpage.
http://fightingforourhomes.com/watch.php

Lesson 3. Artistic Responses to Crisis: The Power and Politics of Art

Goals: Participants will explore traditional preconceptions about the role of *art* in society as well as notions of *activism*. Through examples, discussions, and projects, participants will not only realize the activist potentials of art, but also reinvent themselves as engaged "art-ivists."

Key Terms and Background for Facilitator:
Art: Chances are your participants will have a strong sense of what art looks and sounds like, where it can be experienced, and what its function is in society. If these preconceptions include ideas that art is that it is elitist, purely aesthetic, museumified and apolitical, commercial, pretty, or escapist, the facilitator should use the clips, discussion questions, exercise, and additional resources to challenge these preconceptions. The goal is to assert that art can be political, accessible, and a viable means of social engagement.

Activism: Participants may also have strong preconceptions about the forms activism can take and what activists look and sound like. These may include ideas that activists are militant, radical, and angry. Strategies might be associated with shouting, disruption, and illegal behavior. The idea of engaging in activism might seem alternately boring, scary, or futile. This lesson and the facilitator's use of the provided examples and exercises should be to explode such preconceptions and help participants to consider artistic and community-based approaches to activism.

Private Space, Public Space, Privatized Space, Virtual Space: In thinking about the places where encounters with art and activism can occur, it is important to delineate the types of spaces we navigate in our daily lives and the forces that control or define their boundaries. Public space traditionally refers to common areas navigated by our community—town squares, green spaces, city buildings. In our contemporary culture, such spaces are increasingly losing pedestrian traffic as we navigate space in cars. Green spaces are being swallowed up not only by roads but also by commercial real estate. Spaces such as the shopping mall are no longer public space, but privatized space, owned and controlled by corporate interests. The spaces where art is usually experienced (museums, concert halls, galleries) are largely privatized. The public spaces where individuals can gather and interact are becoming more and more scarce.

Simultaneously, our own private spaces (our homes and personal correspondences) are becoming more and more public, virtual, and privatized. We post our identities on social networking sites, making them public. As we use Gmail, create documents in GoogleDocs, or use third party servers to store or back up our personal files and data, such private information is being handed over to privatized and virtual space that we cannot really track or keep tabs on. Recent federal surveillance and wiretapping programs found private telephone companies and Internet providers ceding access to civilian phone records and correspondence to governmental agencies without adherence to longstanding privacy laws protecting against illegal search and seizure.

In less dystopian terms, virtual space does afford new opportunities for community formation and exchange amongst like-minded individuals previously separated by geographic distance or unable to find one another by simply navigating physical space. Such virtual communities certainly open up new possibilities for the forms art and activism can take and the ways in which such work or campaigns can be exhibited or distributed. The facilitator can help participants to conceive of the overlaps and boundaries of all four types of space in their own lives and communities.

Function: Making a documentary about the emergency and reconstruction responses to Katrina, a filmmaker might want to indict, to investigate, to demand, to apologize, to repair, to memorialize, or to give voice to those without access to the means of production. *Trouble the Water* avoids "talking head" interviews with experts and pie charts. Instead, it is a character focused film, focusing on the journey of Scott and Kim Roberts and Brian Nobles, and by doing so indicts state and local governments, and inspires individuals to ask questions and to act. We can see that many different documentaries could have been created based on different intended functions and that such clarifications of function will directly influence the form and strategies used to address an issue. Functions are most helpful to ideation when they are boiled down to a single infinitive action verb. This action is geared toward deriving a result or a response from audience members.

Anticipated Outcomes
Participants will come away with a new sense of the forms activism and political engagement can take. Rather than engaging in polemics or diatribe, participants will begin thinking practically and personally about the potential ways they can effect social change through art.

Clip: 1:15:38-1:19: 28 (Chapter 10) Kim spontaneously performs "Amazing".

While in Tennessee at her cousin's home, with few possessions of her own left in existence, Kim encounters the last known copy of the CD of music she recorded before Hurricane Katrina. To this point she has mentioned her "music" and her aspirations to be a performer, but now the filmmakers reveal her talent as she launches into an impromptu performance of one of her songs for the camera. She also discloses autobiographical information through the lyrics of the song.

Discuss your experience of this scene in *Trouble the Water*. Why did the filmmakers include this performance in the film? Does the song proffer any truth claims? What information does it provide about Kim's own life? What information or knowledge does it provide about the Ninth Ward of New Orleans? About the situation and experiences of many African Americans in the United States?

Would you consider this form of expression art? Activism? Does it have documentary value? How would you compare it as a form of evidence to Kim's video footage or the network news reports included in the documentary? Would the song have had a different impact if it appeared earlier in the film? Why?

Exercise 1: Reimagining Art and Activism

•*Defining Terms*: How would you define what constitutes *art*? What are customary forms art can take? What purposes does art serve in our society? Where is art traditionally seen, heard, or experienced? In a private space? Public space? What do we mean by such designations of space?

Where does one type of space end and another begin? Can you think of spaces in your community that defy such an either/or categorization?

Now pose these same questions of form, function, and context towards *activism*, as experienced in your own community or as reported in the news. What are some of your preconceptions about what an activist looks and sounds like? Is activism usually confined to specific contexts or spaces?

Can you think of any instances where art and activism have intersected in your own community? What possibilities or long-term effects have such instances produced or revealed?

Subject Kimberly Roberts returns to New Orleans to look for precious belongings after the floods receded in a scene from Trouble the Water, Courtesy Elsewhere Films.

•*Materials*: For This exercise you will need four differently colored sets of index cards or scrap paper (pink, blue, yellow, and green, for example). The activity can certainly be done alone, but works best when carried out in a group. If in a group, divide yourselves into two subgroups for the initial stages of the exercise.

•*Forms*: Group 1 should take the pink index cards and brainstorm as many different art forms they can think of—painting, dance, poetry, murals, etc. Be as exhaustive as possible, writing one on each card. Group 2 should similarly think of as many forms of activism as possible (sit-ins, boycotts, letter-writing, vigils, rallies), writing these onto blue index cards.

•*Context*: Each group should then go back through their pile of cards, writing the traditional contexts or locations—the private, public and virtual spaces—in which each of these forms of art and activism are usually produced or experienced (theater, museum, gallery, college campus, public park, sidewalk, online…) writing these contexts onto yellow index cards. It's great if you can think of multiple contexts for a single form (for instance, paintings can be shown in a private gallery, a public museum, in a publication or catalog, and as images on a Website). Just put each context on a separate yellow card.

•*Function:* Now each group should go back through the original pink form cards a second time, coming up with the potential function such works of art and modes of activism might serve. Art might confront the viewer or listener. It might amuse or pose questions. It might challenge official accounts or versions of reality. It might urge imagination. Activism can certainly inform and educate. It can foster communication or alliances. It can seek legislative change.

Functions are most helpful to ideation when they are boiled down to a single infinitive action verb. This action is geared toward deriving a result or a response from audience members. Certainly there are potential functions of an art or media project that immediately come to mind such as *to inform* or *to raise awareness* or *to entertain.* But what about less obvious functions such as *to dialogue, to forgive, to imagine, to collide, to surprise* or *to reclaim*? Write such functions down on individual green cards. Again, if a form evokes more than one possible function, use additional cards to detail all possibilities.

•*Imagine*: Now, reconvene as a full group. Take turns selecting one card from each pile at random and write the permutation up on a board or on a sheet of butcher-block paper. Chances are you will come up with some unexpected, perhaps even startling combinations. Instead of dismissing combinations that seem strange, discuss them. Perhaps you can already think of an instance or precedent for such a combination. If not, imagine the possibilities.

A dance performance vigil on a sidewalk, seeking legislative change? That would certainly attract a crowd and would likely engage passers by emotionally and viscerally rather than simply confronting them with a pamphlet or a diatribe through a megaphone.

Art need not be escapist or pretty. Activism need not be angry and devoid of pleasure. As both Kim's songs and the New Orleans second line musical protest march to City Hall that ends *Trouble the Water* attest, artistic production can be a powerful expression of social change. Whether working alone, as a class, an organization, or a community, this exercise will hopefully inspire you to think outside the box about the forms activism can take and the ways in which you can publicly address issues of importance to you in surprising and original ways.

Exercise 2: Designing Your Own Art-ivist Project

Building off Exercise 1, this exercise will help you to realize the artistic skills and resources all around you and to develop a potential art/activism project around the issues of importance to you and your community.

- *Explore Other Artistic Precedents*: Along with the musical approaches to personal expression, social justice, and protest, evidenced in *Trouble the Water*, other individuals and organizations have similarly responded to the crisis and failures of Hurricane Katrina with artistic responses. Together, explore examples of such work profiled in the "Additional

Resources" section at the end of this lesson, discussing their forms, contexts, and functions.

- *Talents Inventory*: Are you a poet, a singer, an actor? Do you know any musicians, dancers, or visual artists in your community? Either individually or in a group, compile a list of such individuals and talents/skills on a board or large piece of butcher-block paper. Chances are you'll soon be amazed at the web of skills and individuals that constitute your community's potential creative energy.

Taking Issue: Return to the two issues or topics you isolated as most important to you in Lesson 2. Hang the talents inventory just completed alongside the art and activism form/function/context combinations you generated in Exercise 1. What sorts of possible project ideas begin to emerge out of this synergy? Now is the time to push the envelope and imagine all possibilities without censoring yourself. We'll get more specific and practical in Lesson 4.

- *Refine and Research:* Make a shortlist of your top three project ideas to develop further in subsequent lessons. Continue to think through and research the project possibilities generated here, narrowing them down based on the talents and resources you have at your direct disposal. Each of you has a distinct set of conditions and opportunities waiting to be put to use towards surprising, innovative ends.

Additional Resources

Below are sample artistic responses to Hurricane Katrina that vary widely in form, context, and function. Use them as guides and inspiration as you narrow down and define your own project ideas. Be specifically attentive not only to the form and function of each example below, but also to the ways in which the projects challenge traditional divides of private and public space in their exhibition contexts.

The Wideman/Davis Dance Company produced *Based on Images*, a dance performance that critiques the distance mainstream media reports place between spectators and the on-the-ground realities of events such as Katrina. The piece premiered in 2005 at the University of North Carolina, a space where such a performance could be contextualized and linked into ongoing discussion in the classroom and across campus. Co-producer Thaddeus Davis is clear on the function he and wife/choreographer Tanya Wideman-Davis hoped the work would serve: "We want people to leave with some issues to talk about, not just movement," Davis says. "We want to create dialogue, to change lives." (Quoted from James Harley's newspaper article "Dance Explores Meaning of Katrina" for *The Free Times* of Columbia, South Carolina. Full article at: http://tinyurl.com/lm9xgv).

Mississippi artist Lori Gordon a painter of coastal landscapes before Katrina, saw her studio, her artwork, and her home destroyed by the hurricane. In the storm's aftermath she found herself combing through the mud and debris that once constituted her life, digging for things that could be salvaged and for a new direction. From such desperation came a completely new form and course for her artwork. She began assembling collages and sculptural pieces from the wreckage of her life that are at once visually complex, tactile, and packed with personal, political, and historical meaning. For Gordon, her post-Katrina collection *Rebirth* was personally cathartic but also socially significant in its message of "rebirth" and "rebuilding…taking whatever it is you have left—even if you have lost everything -- taking whatever it is you can find and starting again." (Quoted from Howard Berkes's radio report "Making Art from the Wreckage of Katrina" for NPR's *All Things Considered*, August 5, 2006. Full report can be read or streamed at: http://www.npr.org/templates/story/story.php?storyId=5620537).

Artist Mark Bradford built *Mithra* (2008) an enormous wooden ark that sits grounded in the middle of the ravaged and still-unrepaired Ninth Ward of New Orleans. Its hull coated in peeling advertisements, the ship that will never sail dwarfs the ruins of homes around it, evoking the sense of bureaucratic and social failures that thwarted rescue efforts and continue to stall recovery in this economically and socially disenfranchised part of the city. The work was constructed as part of the Whitney Biennial, a world-renowned art exhibition that one might normally associate with cities such as New York or Los Angeles. Curator Dan Cameron intentionally situated the 2008 Biennial in New Orleans not only to economically support the city and its local art scene but also to cast a light on the continued disarray of the city beyond the refurbished French Quarter and to directly challenge stereotypical notions of cosmopolitanism and art exhibition. Critic and blogger Hrag Vartanian writes at length on the New Orleans-based Whitney Biennial at his blog *The Brooklyn Rail*: http://www.tinyurl.com/d7d33t

Artist Josh Neufeld chose to confront Katrina and its aftermath through a graphic novel *A.D.: New Orleans After the Deluge* using comics as a means of cultural storytelling and cultural questioning (http://joshcomix.home.mindspring.com/). The New Orleans Women Artist Collective regularly holds shows and performances in the city, with all proceeds going to rebuilding efforts (http://www.nowac.org/). Others have used photography, poetry, prose, and theater as means of relaying personal and communal stories and perspectives on Katrina.

Lesson 4. Defining "Success": Target Audience and Outcomes

Goals

Participants define "success" for an art or media project in terms that are not about financial returns or market saturation, but rather based on clearly defining the function, target audience, and desired outcomes of a venture.

Key Terms and Background for Facilitator

Success, Target Audience, Key Outcomes: Success in art and media is most commonly measured in terms of some combination of economic returns and broad popularity. When creating an independent media or artistic endeavor with activist aims, such measures of success do not apply. Success must be specifically defined for a project based on its aims. Defining one's audience as "everyone" will not get you very far in developing specific production and distribution strategies, either. Through this lesson, the facilitator will be working to push participants to define target audiences that need to receive the information a project has to offer. In order to determine these audience groups, creators will need to clearly define the function they hope their project will serve.

State Theatre, Traverse City, MI. Image Courtesy of Elsewhere Films.

In addition to clarifying function (covered in Lesson 3) and audience, creators will need to decide upon specific outcomes they want their project to elicit. The facilitator can help participants ask not only what they want audiences to come away thinking and feeling, but what audiences will come away equipped and motivated to actually *do*. Empowering and enabling audiences with the tools to take direct next steps, be it sign a petition, change their daily behaviors, or call their local representative are quantifiable actions from which the creators can measure the success of their project. Setting specific goals and compelling audiences into action are the truly empowering possibilities of independent media, art, and activism.

Anticipated Outcomes

Participants will dismantle preconceptions about audience, outcomes, and success for an art or media project, defining these terms in ways that are specific to their own stories, communities, and desired political and social actions.

Clip: 1:23:00-1:25:49 (Chapter 11) New Orleans tourism video, silent drive-by of Katrina's destruction, Kim and Scott's one year commemoration at their former home, which was interrupted by the police.

Discussion Questions

This passage of *Trouble the Water* contains three very different visual strategies for representing New Orleans, its culture, its politics, and its post-Katrina state:

- A commercially produced tourism video and an interview by Lessin and Deal with the city's tourism spokeswoman
- An extended driving shot through the still-ravaged areas of the city outside of its tourist centers filmed by Lessin and Deal.
- A random act of police harassment caught on tape by Kim a year after the storm.

What is the function of each of these individual forms of footage in the sequence? What larger claim or question does the sequence leave audiences asking?

Who do you think the audience for *Trouble the Water* is? Don't settle for simply responding "everyone." Develop a list of distinct communities or groups who might be affected by the film. Then in turn, brainstorm what function the film might serve for each group (the film would serve an entirely different function for displaced Ninth Warders watching than it would for a group of New England teenagers watching it in a high school social studies class). Ask yourself what the film might leave each group 1) thinking, 2) feeling, and 3) equipped or inspired to *do*. Going beyond *Trouble the Water*, look to other art and media examples provided in other lessons here or encountered on your own or in your community. Who is the intended audience for each?

What are the possible outcomes that the makers had in mind for audiences? How might the makers measure or calibrate the success of their work in realizing such goals?

Exercise 1: Defining Audience and Outcomes for Your Projects

Through previous lessons and exercises you've already developed and refined potential art and media approaches towards representing an issue of importance to you and your community. This exercise will help you to define target audiences, outcomes, and measures of success for your project. If you're still weighing a couple of media or art project options after Lesson 3, use the following prompts to narrow down your choices and decide on a single project to pursue further.

- *Define Audience*: Who is the primary audience for your project? Who needs to hear your message? Those hostile or closed to the ideas engaged by your project may be precisely those who need to see and discuss it most. How can you tailor and deliver your information to these individuals?

Define Outcomes: Revisit the functions you ascribed to your project in Lesson 3, and ask yourself not simply what you want

viewers to feel or understand after experiencing you project but also what you want them to *do.* Write a letter? Visit a Website? Donate their time or money? Change a daily habit?*Integrate Form and Function*: Based on your target audiences and desired outcomes, revisit your intended functions. Do they need to be refined or narrowed down further? Similarly, revisit the intended form of your project and consider how you can best use form and structure to prepare audiences to realize your desired outcomes.

- *Define Success*: Think about how you would define and measure the success of your project. Getting a certain number of hits to a Website? Having a certain number of letters written to a government representative? Having disparate sides on an issue come together peaceably in the same space for a night? Be as specific as you can in defining such markers of success.

Exercise 2: Project Treatment:
With the brainstorming and work generated to this point, you are now prepared to flesh out your chosen project idea through a project *treatment*. A treatment is a succinct, evocative document that clearly lays out:

- What the project is about
- What form will it take
- What it will look and sound like
- Why it is important to make
- How your approach is unique or different from past approaches
- What audience it seeks to target
- What functions you intend it to serve
- What outcomes or responses you hope to elicit
- How you will define and measure success for your project

The length of a treatment will vary with the complexity of your project. The point is to be as concise and clear as you can. Such a treatment can be used to solicit partnerships and collaborators, funding, and resources for your project, but most importantly it will force you to think through these issues thoroughly for yourself. If you've completed the discussions and exercises in past lessons, the writing of the treatment will only be a matter of selecting, ordering, and refining the material you've compiled, not producing new information. As you refine the treatment in writing, your ability to talk about your project in accessible, engaged fashion will also undoubtedly improve.

Remember that when writing a treatment, you need not make a project unnecessarily complex. The power of all our development to this point has come from using only the tools and talents at your disposal to create independent work free from corporate and institutional control and "professional" ideologies of aesthetics, cost, form, or content. Even the simplest vlog or remix project such as those explored and created in Lesson 2 could benefit from being worked through in advance via a treatment. The process is intended to help you find your unique voice and route to audience, not to obscure such aims under the weight of words and preconceptions.

Lesson 5. Building Community

Goals: Participants will explore the ways in which artistic or media projects can become collaborative sites of community formation both locally and virtually, linking into other existing networks to build momentum and larger movements for change.

Key Terms and Background for Facilitator:
Public Sphere: Refer back to the introduction of this module to refresh your memory on the notion of a public sphere, a cultural site where people come together to collaborate, debate, and organize around issues of cultural importance.

In order for activist art and media to make a difference, we must find ways to have it seen and heard and to foster community formation around our work.

Web Presence: The Internet is a potentially powerful public sphere that we can utilize to mobilize community around our projects. This lesson and its exercises will help participants to imagine what forms a presence on the World Wide Web can take and the potential functions such a presence can serve.

Protestors converge at City Hall in New Orleans in a scene from the Academy Award nominated Trouble the Water. Courtesy Elsewhere Films.

Community: This lesson will help participants to open up their conceptions of what constitutes a community and the ways in which group identifications can help not only in creating audience and promoting individual ventures but also in generating concrete actions around a work of art or media. Communities are not necessarily local and physically manifested any longer. Thanks to media and the Internet, likeminded individuals can seek one another out and organize across previous barriers of geography and cultural difference. Distinct communities can also find points of shared interest or cause and strategically partner around these intersections.

Campaign: Making a piece of art or media does not guarantee it will ever be seen or that it will actually produce any substantive effect in the world. This lesson will help participants to realize that upon completing a project, their work has only just begun. Such art or media will need to be integrated into a larger campaign towards social change—a web of community formation, political actions, outreach, and partnerships that will use the project as but one tool in a larger, multifaceted campaign for social change.

Anticipated Outcomes: Participants will think through the community-building potentials of socially engaged art and media projects and develop a specific outreach and collaboration strategy for their proposed project, linking up to larger movements and pre-constituted support systems. The *Trouble the Water* website will constitute such a space in and of itself, permitting uploads, comments, and exchange between project creators.

Clip 1: 1:28:00-film's end (chapter 12).

Discussion Questions: Discuss the forms of musical performance included in this clip. What forms of music are included? What is the function of each musical performance featured in the clip? What communities are revealed in this clip? How does music function as a means of community formation and activism?

How does *Trouble the Water* end? Through Kim's individual example and her integration back into a community of New Orleans protesters, what are audiences left thinking, feeling, or motivated to do?

Exercise 1: Community Partner Brainstorm
Creating a work of socially engaged media or art is challenging enough, but the work does not end once the piece is completed. Making sure your project and its message have a lifespan, continuing to reach new audiences and gain momentum depends on your ability to build community around your work. As the old adage goes, there is strength in numbers. Individually, or far better in a group, as this exercise *is* about community, brainstorm the possible partners you can ally yourself with, linking your project with a larger movement. In essence, you have a stake in designing, fostering, and maintaining a *public sphere* in which your project can hopefully stimulate larger dialogue, action, and material changes.

Remember that a prospective partner need not be involved through all stages of your project's execution. In fact the most successful partnerships are specialized relationships based on the unique assets or abilities an individual or group can provide.

Partners can include local businesses, institutions, clubs, schools, government and municipal organizations, nonprofits, collectives, clinics, or religious institutions. Collaboration might include the provision of food for an event, a performance space, raffle prizes, server space for hosting a website, or letters of endorsement that will help open doors to further partners or funding.

Perhaps most importantly, partners can provide you with access to e-mail or address lists of their constituents, who are in essence a pre-screened audience with interests in the issues you piece

engages. Also, don't forget to go beyond the local, considering national and international organizations and virtual communities you can engage via the Internet.

Clip 2: *Trouble the Water* website (http://www.troublethewaterfilm.com)

Discussion Questions: *Trouble the Water* is certainly a powerful film on its own, which garnered global attention at the time of its release. But as we've already mentioned, a film or art projectalone with no supporting context or community will quickly recede into memory. A project may raise consciousness in viewers, but what is the half-life of consciousness?

Like many independent artists and activists, Deal and Lessin have continued the ability of their work to promote education, action, and dialogue through a range of strategies all centralized on a website. If you're reading and participating in this lesson module then you're already experiencing firsthand some of the potential ways in which we can all form community around our projects and turn our individual efforts into cooperative movements. Browse the *Trouble the Water* website www.troublethewaterfilm.com and discuss its organization and materials. What does the site permit you as a visitor to read, watch, explore, or most importantly *do*? Make a list of such possibilities on a board or piece of paper and trace out how each might link back to a specific project outcome.

Exercise 2: Building Your Own Web Presence.
Whether your project is a local art exhibition, a viral video, an online conference, or a theater piece, you will be well served by creating a Web presence for it on the Internet. Such a Web presence can serve multiple functions:

- Soliciting partners and contributors
- Advertising for the event or project
- Providing important information such as dates, times, location, directions
- Contextualizing your project with additional information about an issue or yourself
- Providing concrete next steps for your audience and participants to get into *action*
- Linking to other resources, projects, or groups, fostering community and new visitors
- Permitting reflection and discussion about your project or event via a comments feed or the ability for others to link to projects, stories, or organizations of their own

Many of you might immediately balk at the prospect of building or maintaining a Website. As already intimated in our discussions of cloud computing and social networking sites in Lesson 2, however, building a Web presence is becoming decidedly easy, with many free options available to anyone who can access a computer with an Internet connection.

- *Explore Formats and Platforms*: Every successful venture begins with research. The best way to develop a successful Web presence is to look at other examples, several of which are provided in the "Additional Resources" section below.

If working in a group, divide up the cloud computing and social networking sites detailed here and explore each ones potential as a Web presence platform and production tool. Find successful examples from your assigned platform, and then reconvene as a group to share these findings with one another.

A simple but powerful approach to creating a Web presence is to create a Facebook profile for your project. This approach uses an existing social networking site's software and hosting possibilities, permits you to embed video and audio uploaded to YouTube or other hosting sites, link to information and other organizations, provide updates on your project, permit feedback from visitors, and most importantly to generate community. Explore how engines such as Twitter can supplement a Facebook profile as well.

Other cloud computing programs of potential interest for community formation, collaboration, and Web presence building include GoogleDocs, which is a word processing software akin to Microsoft Word, with the exception that your documents are stored virtually by Google and can be communally authored by other users you invite to access the document. This concept of collective authorship is taken further by sites such as Wordpress, Blogspot, and GoogleSite that permit you create user groups produce blogs and websites which can include text, image files, and embedded video.

- *Map Your Web Presence*: Using a chalkboard or large piece of paper, list the resources and outcomes you hope to achieve through a Web presence. Remember that these outcomes may change based on what stage your project is at. A Web presence is a dynamic and evolving entity that will change and grow as your project and its community develops. Be sure to get specific for the stage your project is currently at along with thinking proactively about future phases or stages of the Web presence and their associated outcomes.

Then, given the possibilities of the hosting platform you've selected, map out how you are going to translate and organize these goals into functionality. What is the first thing people will see when they click onto your site or profile? How will they navigate the options, fields, or pages with the greatest ease and utility? Explore different permutations and discuss them collectively to arrive at a first plan of attack.

- *Compile Materials*: Look back through all the audiovisual materials you gathered and produced during past lessons in this module as well as your treatment document. These are the initial building blocks of your Web presence, ready to be uploaded, pasted, and embedded into your site.

- *Build*: Once all your raw materials and components have been gathered, it's time to build your Web presence. If you've done a thorough job to this point in developing your project and collecting materials, this should be a fun and creative process.

- *Reflect/Solicit Feedback/Revise:* Call in some friends or participants uninitiated with your project to provide feedback. Be sure to select a range of individuals—young and old; the Internet savvy and the technologically uninitiated; those aligned with your issue and those with little knowledge or background. Refrain from any explanations, disclaimers, or leading of their experience. Sit back, watch how they navigate the site, and listen to their responses. You will undoubtedly gain a great deal of insight on how to tweak or readjust your Web presence's organization or features.*Link Up*: Launch your Web presence by contacting or linking up to all the organizations and individuals brainstormed in Exercise 1. This will commence the exponential growth of your online community. Look to other sites and platforms where you can join, feature your work, and perhaps most importantly become a good community member supporting others' work.

Far more than constantly talking about self or one's own project, contributing to or encouraging the efforts of others is the surest way to foster traffic, help, and enduring relationships with others. Now that you have a Web presence, it can in many respects, do your promotion *for* you.

There is a balance to strike between self-promotion and engaged online citizenship. Use your best judgment, and know that helping or supporting someone else, with a link back to your own Web presence, is the best form of advertising.

•*Keep the Momentum Going:* There's nothing worse than a strong start out of the gate only to quickly fatigue in maintaining your Web presence. *Pace* yourself. Pull out a calendar and map out the steps and stages of your project and its associated campaign over the next six months. The length and complexity of such a timeline will vary from project to project, but as a rule of thumb, think about a distinct new goal or benchmark every two weeks. If your project is already complete, think about trying to make a new connection, add a new component to the campaign around your project, or embark on a new project. These can provide new benchmarks and goals.

The point of a Web presence is not to create additional busywork for you while trying to realize a project. It should be a means to further facilitate such endeavors. Use these benchmarks as goalposts for you to work towards. Use each as an opportunity to add a new component or to send out a new update through your Web presence. This will foster continued, steady community building. You will quickly be amazed at the unexpected synergies and supports that emerge from maintaining and building such a community through your Web presence.

•*Contribute to the* Trouble The Water *website*: A great place to start building links, synergies, and community around your project is on the forum that producers/directors Carl Deal and Tia Lessin have created on the *Trouble the Water* site.

Please do be sure to report back on the status and progress of projects initiated through this module. This is a wonderful way to get support, feedback, and traffic for your project from a diverse but likeminded cohort of socially engaged artists, media producers, and community activists.

Additional Resources

Look at other project websites such as those created by Robert Greenwald's Brave new Films and Brave New Foundation. A starting point to do so would be to go to the Brave New Films *channel* on YouTube: http://www.youtube.com/user/bravenewfilms. What options does such a channel provide to viewers?

During your explorations of the channel, be sure to click over to the Brave New Films website: http://bravenewfilms.org/. Greenwald's group terms their individual projects and supporting materials *campaigns*. Explore one of these campaigns and together discuss both the possibilities provided by such a campaign approach and the choice of the term "campaign" to describe such approaches.

TechSoup provides discount rate technology and software to nonprofit organizations (http://www.techsoup.org/). They also provide a wide range of resources on their site, including this guide on building simple Websites geared towards nonprofits: http://www.techsoup.org/learningcenter/webbuilding/page11890.cfm

Working Films helps independent documentary projects create Web presences and movements around their work. Such strategies can be translated to any project, regardless of form: http://www.workingfilms.org/

Technology in the Arts is an organization that provides interesting Web tutorials about recruiting technology and social software to promote your arts organization or project. (Note that their own site at http://www.technologyinthearts.com was produced on Wordpress, one of the platforms recommended in Exercise 2). One such tutorial is specifically about using Facebook as a Web platform for your organization or project: http://www.technologyinthearts.org/?p=1023

FAITH AND FOLK

Dr. Mona Lisa Saloy, Dillard University

Introduction/Background

Out of intense racial, social, and economic exploitation and injustice, Black Americans nurtured and created a dynamic **culture**. In spite of being stolen from their Mother/Fatherland in Africa, denied their language and native religions, education, and even the ability to "make and keep their own families," slaves survived and passed on a sense of who they are even in a strange land and in a different language. They built and developed **kinship networks**, religious beliefs, families, all of which were infused with their values and **race knowledge**. In addition, Africans in America produced a rich and expressive **culture** articulating their deepest feelings, aspirations, and wishes.

Historian Gwendolyn Midlo Hall, calls New Orleans, Louisiana "the most African city in America." The Roberts family and their friends, as depicted in Tia Lessin and Carl Deal's *Trouble the Water,* exhibit many Black American religious **beliefs**, **customs**, and **traditions** particularly "**Faith**," which enables them to survive the devastation of Hurricane Katrina and its aftermath. The Roberts family exhibited a unique response to this disaster, one that is at once creative and an up-beat response to an unequaled event of both physical and psychological loss. Therefore, it is essential to study Black culture, and the black cultural foundation of religious "**Faith**," which is deeply ingrained in **Black American culture** to more fully understand the context and content of their approach, attitudes, and response to disaster.

This Module then investigates the complex cultural meanings in the New Orleans survivors' speech in *Trouble the Water,* how they address one another, how they help one another, how and why they help others, how they are infused within a **cultural context** of being Black, poor, and trying to survive their environment which changes drastically before their eyes.

This Module will explore definitions and principles of the study of **Folklore**, **the lore of the Folk**, and **Faith as a cultural construct** within an interdisciplinary approach to *Trouble the Water*. This interdisciplinary nature will include some references to the historical background of **Blacks in America**, **Blacks in the Christian Church**, and the **Black Church** experience as a cultural practice whether attached to a particular Christian denomination or not. Through this cultural **Folklore** investigation, students will be introduced to the field of **Folklore**, its practices, as a framework for appreciating the Roberts family's practices of "good" Christian virtues, which are expressions of the **African World View**, a view that is consistent whether Blacks are from Barbados, Trinidad, Brazil, South Africa, or America: God, Family, Community.

In further effort to aid the professor/teacher, the unit, though designed for three days, may take a little longer to complete all activities, discussion, evaluation, and review.

Subject Kimberly Roberts recovers a precious photograph in a scene from Trouble the Water, Sept. 16, 2005. Courtesy Elsewhere Films.

Dr. Mona Lisa Saloy, award-winning author and Folklorist, is Associate Professor of English at Dillard University and Director of The Creative Writing Program. Most recently, Dr. Saloy's work appears in Dear Success Seaker: Wisdom from Women from Simon & Shuster (2009). Her essay, "Natural & Unnatural Disasters," will appear in the book Black Nature: 400 Years of African American Nature Poetry. University of Georgia Press, December 2009.

PART I: Folklore in *Trouble the Water*

Topic Areas
Folklore as depicted in the film and displayed by film principals, foundations of culture, The Culture of Blacks as a daily practice and lifestyle, Historical & Cultural antecedents of culture in the Black community

Subject Areas
Folklore as cultural practice, Folklore for the individual and the community among Blacks, Black History, Folklore, American History for Cultural practices (jokes, sayings, raps) in the Black community

Teacher Objectives
- To provide students with a wider cultural and social understanding through Folklore, Black History, American History for Cultural practices among Blacks
- Engage students in the background of cultural spirit historically in Black culture
- Provide students with appreciation and knowledge of the cultural heritage of the Blacks in America and their influence on American culture overall perpetuating a heritage
- Stimulate and foster understanding of the creative expression, stories, lore of cultural ideals in the Black community and in the larger community
- Promote understanding of the link between a foundation of Black cultural traditions and practice leading to the sense of "Folklore" exhibited in *Trouble the Water*

Learner Objectives
- To help students understand that Black culture has many traditions practiced daily
- To help students learn some of the elements of that culture and its effect on Blacks overall
- To help students understand the complex idea of Folklore, from its oral African roots to today
- To help students understand the value of Black cultural foundation in America as an extensive folk tradition particularly in the south and New Orleans
- To help students evaluate their reception of *Trouble the Water* and extend their viewing experience across curriculum to include Culture, Folklore, and History
- To help students in their growth and understanding of humanity in general, how the foundation of Folklore fosters a positive approach to life and the practice of generosity, neighborliness, and working for the greater good.

Folklore in *Trouble the Water*
Materials
The feature documentary film, *Trouble the Water*
Jokes, sayings, games, dances, or recipes collected by students
Chalk board
Curriculum module on "Folklore," by Dr. Mona Lisa Saloy, Author, Folklorist

Objectives
- Students will learn to appreciate the value of "Folklore" as an integral survival tool of Blacks
- Students will learn to recognize how the notion of "Folklore" operates in *Trouble the Water*
- Students will learn how this "Folklore" emerges as a cultural practice through its daily life
- Students will learn how changes in the American economic, social, and cultural climate in New Orleans produced the creative and unique response of "Folklore" in the subjects of *Trouble the Water* which urged them to action, thereby taking charge of their destiny

Outcomes
At the end of a one-hour lesson, students will be able to:
- Identify Folklore, its content as a discipline
- Identify local Folklore and folklife
- Identify or interpret the world view or values of *Trouble the Water* principals, particularly the "rapping" of Black Kold Madina.

Procedures
Students and Teacher view *Trouble the Water*, this time with attention to the notion of Folklore.

Viewing will be followed with discussions of key terms and topics of cultural and historical significance as outlined in this curriculum module on "Folklore."

Student and Teacher viewing with be further augmented with activities, both creative and investigative, to enable them to apply what findings occur.

Teachers will direct discussion of further study and additional enrichment activities to foster greater understanding of the dynamic of a Black culture where "Folklore" is central, and how these factors are apparent in *Trouble the Water*.

Set Up
The day prior, introduce students to the notion of Folklore, such a jokes, raps, sayings, even legends. If you don't know any, ask colleagues or neighbors for theirs.

In class, the Teacher may ask students: "Do you now any jokes?" ,"Raps?", "Sayings?", Then ask how the student came to know these things. What do theses things reveal about the teller, about you for passing it on?

Teacher may hand out the curriculum module: "Folkore: Conepts and Definitions" by Mona Lisa Saloy.

Student Motivation
Think of the silly jokes they heard as a kid, such as "Knock-knock jokes." Who wrote these? Why do kids pass them on? Does it matter that we don't know who wrote them? Another example may be scary stories. Do they know any scary stories?

Any tales particular to New Orleans: the spooky tales of the "Mona Lisa" ghost in City Park. Ask: What about tales about a neighborhood, a region? Encourage students to think of legends, myths, tales they may have learned earlier, or any they've heard of such as "Shine" stories, or animal tales. "You can take a horse to the water, but you can't make him drink."

Teacher/Professor
Use the motivation information to get students to respond and discuss this passing on of these tales or jokes. On the board, list famous tales, common sayings, raps, under appropriate headings. You begin the list. Then, get students to fill in the rest of the list.

Discussion
Discuss and explain good examples, weaving in definitions of folklore. Explain that this unit will focus on the notion of Black culture, and "Faith" as expressed throughout Trouble the Water as a part of that culture. First, together, you will investigate Black cultural lore, what folks say. Give an overview of the entire unit, explaining that the notion of Faith depicted in the film is deeply embedded in Black culture, history, music and worship.

You may want to extend this introductory unit to include reading from early African American Folklore, kids games.
You can ask each student to "interview" a friend, or a grown-up for an example.

In the case of students "collecting," just encourage them to faithfully write down everything from what the person wore, to the time of day, to whether this is common for the person or unusual, whether they heard this prior.

*** *See attatchments at end of unit for assignments* ***

Follow-up to Assignment 1
Day One:
When students return with the completed interview forms, invite sharing. Allow students to discuss the difficulty of collecting or getting permission for people to participate. Ask: did anyone decline to participate? Why? In *Trouble the Water*, did students notice how some people declined to be interviewed, how they hid their faces?

Clip 1: [07:55] Chapter 1, Larry asks Kimberly not to videotape him;
Clip 2: [43:20] Chapter 6, Long tracking shot filmed by a network news producer outside the Morial convention center where people were covering their face, used to depict the Roberts group leaving the city in a truck.

Do they now understand more about the challenges of creating a documentary film?

Review "Folklore Concepts and Definitions," with examples. Orally quiz students on key Folklore Concepts and Definitions. For evaluation, use the following questions.

Questions for Quiz:
- What is Folklore?
- What is Oral Literature?
- Give an example of an oral transmission?
- What is Folklife?
- How is Folklife related to Folklore?
- What is the function of Folklore?
- In Trouble the Water, can you recall any other sayings that qualify as Folklore? Which ones? Why? How was the term or saying used? What was meant?
- Of the Folk you interviewed, can you articulate what might be the World View of the person?
- Explain.

Follow-up to Assignment 2
Day Two:
When students return with the completed interview forms, invite sharing.

Review "Folklore Concepts and Definitions," with examples. Orally quiz students on key Folklore Concepts and Definitions. For evaluation, use the following questions.

Questions for Quiz:
- What is Folklore?
- Why is a dance Folklore?
- Why is a recipe Folklore?
- Give an example of an oral transmission?
- How is the student's culture continued when they do this dance or recipe?
- When the student teaches another the dance or recipe, what is happening?
- Why is this practice of culture important?
- In *Trouble the Water*, can you recall any other sayings or actions that qualify as Folklore? Which ones? Why? How was the term or saying used? What was meant?
- Of the Folk you interviewed, can you explain what idea or practices you share (the World View) with the person?

FOLKLORE: CONCEPTS AND DEFINITIONS
by Dr. Mona Lisa Saloy, Author, Folklorist

Folklore, a brief introduction
Like History, Folklore is a field of study and the content of that field. Folklore began as an area of learning in eighteenth century Europe when British antiquarians and German philologists looked closely at lower class ways and life habits. The now famous Grimm brothers, Jacob and Wilhelm collected oral folk narratives and interpretations of German mythology. In 1812, Jacob and Wilhelm Grimm published volumes of this material and called the subject Volkskunde. (The Grimm's work remains with us today in the form of fairy tale books derived from the Grimms' early lore collection.) In those early times, this type of study was known as "popular antiquities." Later the term Folklore came into use in a letter to the journal Athenaeum, which catered to intellectual curiosity. In the letter from an English antiquarian, William John Thomas, the writer suggested that the awkward term "popular antiquities" be replaced with the new word "Folk-lore," and so it was.

In nineteenth century America, humanitarians and scholars sympathetic to the Native American genocide made a concerted effort to begin to collect lore, especially since by then many of these various peoples learned English and could aid the Folklorist in the task of collecting myths, legends, sayings, creation stories in the original language and have the advantage of an insider's insight. Those early works are invaluable, and that work is not done yet.

Similarly, humanitarians in the form of Abolitionists, Folklorists, and Anthropologists recognized the significance of beginning to capture the lore of Africans in America at the waning of slavery. It was then believed that only those who experienced slavery kept "Africanisms" or the old ways. Nothing was further from the truth. Today, what is clearly recognized by scholars and historians alike is the innate "toughness" of the body of Black traditions surviving still in America. As a result, Black Folklore persists whether in song, sayings, tales, performance style, dance, proverbs, foodways, and even customs such as the dancing of umbrellas in the Second Line Dance of New Orleans popularly thought to occur only in Jazz funerals.

This Folklore has become an entire discipline composed of its own scientific terminology, methods, and theories. Folklore is also the collected, studied, and interpreted oral traditions of a people.

Folklore & Folklife: People's Traditions
A people's folklore is the body of traditions that people preserve and hand down through the generations, not through the formal teaching of schools and churches, but unofficially, as in a family, neighborhood, or occupational group, or among children who play together. This verbal lore or Folklore becomes songs, tales, sayings and proverbs, or word games that are passed on by word of mouth. This Folklore is also a part of this country's historical development, and it is called our Oral Literature. Oral Literature may also be called verbal art or expressive literature, which includes any sung, spoken, or voiced utterance with repetitive patterns. Under Oral Literature falls a large area called folk narrative, which can appear as a folk song or folk poetry. These narratives are passed on by word-of-mouth with no known authorship. The long forms may included anecdotes, rhymes, epics. The short forms may include jokes, riddles, or proverbs. The wealth of these oral forms often filters into written literature in the form of stories, plays, or novels. In addition, these folk expressions are not always verbal. The non-verbal folk forms may be chants, cries, yodels, hollers, and laments.

Folklife
Related to Folklore is the term Folklife. Folklore is concerned with collecting, studying, and preserving the oral traditions of people, while Folklife encompasses the entire culture, which includes the Oral literature and verbal traditions. Folklife focuses more on the material culture or the visible physical life that existed before and alongside industrial technology. This material culture is any product a people produce like basket making, weaving, recipes, or their processes, such as how a people develop performance techniques, home building, clothes making, food preparation farming, and fishing.

Folklore and Anthropology
Folklore is the cultural wing of Anthropology. Anthropology is the scientific study of man's behavior. Anthropology's focus is man, and Anthropologists use materials and methods to understand physical man and his culture. Since studying culture relates to the study of man, anthropologists are indeed Folklorists, and Folklore is a part of Anthropology. Folklore is the body of common values, beliefs, and traditions of a people--generally uneducated people as they orally pass on their knowledge.

Definitions
Anthropology
Definition: Anthropology is the scientific study of man's behavior. Anthropology's focus is man, and anthropologists use materials and methods to understand physical man and his culture.
Context: "The word anthropology itself tells the basic story — from the Greek anthropos ("human") and logia ("study") — it is the study of humankind, from its beginnings millions of years ago to the present day.
Nothing human is alien to anthropology. Indeed, of the many disciplines that study our species, Homo sapiens, only anthropology seeks to understand the whole panorama — in geographic space and evolutionary time — of human existence" (aaanet.org). Since studying culture relates to the study of man, Anthropologists are indeed Folklorists, and Folklore is a part of Anthropology.

Antiquities
Definition: Generally, antiquity refers to the ancient past, especially prior to the Middle Ages. Antiquities refer to art, the arts, objects, written works, even buildings from the ancient past. Context: Popular antiquities were the earliest terms referring to the study of stories (lore), arts, traditions of early peoples. Popular antiquities later became referred to as Folklore.

Collector
Definition: The Collector is the Folklorist as she/he gathers of collects, documents, raw lore in interviews.

Folk
Definition: The Folk refers to "any group of people who share at least one common factor," according to Alan Dundes, Folklorist.
Context: Folklorist Elliott Oring further defines the "Folk" as common people or peasantry with a common denominator, remnants of an ancient people with common tales, sayings, songs, and customs that echo the life and spirit of their ancestral folk.

Folklife
Definition: Folklife is community life and values, artfully expressed in myriad forms and interactions.
Context: Universal, diverse, and enduring, Folklife enriches the nation and makes us a commonwealth of cultures.

Folklore
Definition: Folklore is the traditional art, literature, knowledge, and practice that is disseminated largely through oral communication and behavioral example, such as oral songs and literature.
Context: The term "folklore" was first
coined by William J Thoms in 1846. Every group with a sense of its own identity shares, as a central part of that identity, folk traditions–the things that people traditionally believe (planting practices, family traditions, and other elements of worldview), do (dance, make music, sew clothing), know (how to build an irrigation dam, how to nurse an ailment, how to prepare barbecue), make (architecture, art, craft), and say (personal experience stories, riddles, song lyrics). As these examples indicate, in most instances there is no hard-and-fast separation of
these categories, whether in everyday life or in folklorists' work. Folklore, simply put, is the body of traditions that people preserve and hand down through the generations, not through the formal teaching of schools and churches, but unofficially, as in a family, neighborhood, or occupational group, or among children who play together, such as: songs, tales, sayings and proverbs, or word games that are passed on by word of mouth.

Folklore Function
Definition: Folklore function is to convey the beliefs, world view, customs, identity of a people.

Folktale
Definition: A story or legend forming part of an oral tradition. Folktales possess many or all of the characteristics below:
- Are generally part of the oral tradition of a group.
- Are more frequently told than read
- Are passed down from one generation to another
- Take on the characteristics of the time and place in which they are told
- Sometimes take on the personality of the storyteller
- Speak to universal and timeless themes.
- Try to make sense of our existence, help humans cope with the world in which they live, or explain the origin of something.
- Are often about the common person
- May contain supernatural elements
- Function to validate certain aspects of culture. http://www.americanfolklore.net/what-is-folklore.html

Informant
Definition: The Informant is the name used in Folklore for the Tradition Bearer, the one who passes on the customs of the people. Informant is often replaced with the term Tradition Bearer.

Material Culture
Definition: Any product a people produce.
Context: Such products include basket making, weaving, recipes, or their processes such as how a people develop performance techniques, home-building, clothes making, food preparation, farming, and fishing.

Oral Transmission
Definition: The passing of sayings, jokes, riddles, proverbs, beliefs, any traditions by word-of-mouth, generation-to-generation, face-to-face.
Context: In particular, these are traditions and sayings or beliefs learned from one another, outside of formal institutions.

Oral Literature
Definition: Oral literature is the verbal art of expressive literature which includes any sung, spoken, or voiced utterance often with repetitive patterns.
Context: Oral literature includes
sidewalk songs, rhymes, spirituals or "sorrow songs," hollers, chants, cries, jokes, riddles, yodels.

Popular Antiquities
Definition: Popular Antiquities is the first name for early lore collection.

Proverb
Definition: A proverb is a statement passed on in a fixed form orally and conveys some truth.

Rule of Faith
Definition: The word rule (Latin regula, Gr. kanon) means a standard by which something can be tested, and the rule of faith means something extrinsic to our faith, and serving as its norm or measure (newadvent.org).
Context: Since faith is Divine and infallible, the rule of faith must be also Divine and infallible; and since faith is supernatural assent to Divine truths upon Divine authority, the ultimate or remote rule of faith must be the truthfulness of God in revealing Himself. But since Divine relevation is contained in the written books and unwritten traditions (Vatican Council I, ii), the Bible and Divine tradition must be the rule of our faith; since, however, these are only silent witnesses and cannot interpret themselves, they are commonly termed "proximate but inanimate rules of faith." Unless, then, the Bible and tradition are to be profitless, we must look for some proximate rule which shall be animate or living (newadvent.org).

Tradition Bearer
Definition: The Tradition Bearer is the name used in Folklore for the Informant, the one who passes on the customs of the people. Tradition Bearer is often replaced with the term Informant.

World View
Definition: World View is a particular philosophy of life or conception of the world: a Christian World View, for example, revolves around the battle of good an evil.
Context: World View is expressed in a groups' Folklore. World View incorporates the dominant concerns, ethos, consciousness of a region or group; it is expressed in the Folklore which reinforces and validates their World View. It also includes the attitude, nature, feelings, values. For the Japanese people, it is Ancestors first. For Blacks, whether in Africa, the Caribbean, or America, it is God (or a belief in the Divine), Family, and Community.

PART II: Faith in *Trouble the Water*

Topic Areas
Faith as depicted in the film and displayed by the subjects, foundations of faith, The Culture of Christian Religion as a Foundation for Religious training in faith, Historical & Cultural antecedents of Faith in the Black community

Subject Areas
Faith as cultural practice, Faith for the individual and the community among Blacks, Black History, Folklore, American History for Christian Cultural practices in the Black community

Teacher Objectives
- To provide students of all faiths with a wider cultural and social understanding through Folklore, Black History, American History for Christian Cultural practices among Blacks Engage students of all faiths in the background of religious spirit historically in Black culture
- Provide students of all faiths with appreciation and knowledge of the cultural heritage of the Black
  church in America and its influence on Black culture overall perpetuating a heritage
- Stimulate and foster understanding of the creative expression, stories, lore of religious ideals in the Black community and in the larger community
- Promote understanding of the link between a foundation of religious training and religious practice leading to the sense of "Faith" exhibited in Trouble the Water

Learner Objectives
- To help students of all faiths learn the effect of Christian religious training on Black culture
- To help students of all faiths understand the complex history of Faith in the context of *Trouble the Water,* from its oral African roots to today
- To help students of all faiths understand the value of Black religious foundation in America as an extensive folk tradition particularly in the south and New Orleans, a city of churches
- To help students of all faiths evaluate their reception of *Trouble the Water* and extend their viewing experience across curriculum to include Culture, Folklore, and History

Materials
The feature length documentary film "Trouble the Water."
Curriculum Module on "Faith" by Dr. Mona Lisa Saloy, Author, Folklorist
Chalk board
Film clips identified in the Curriculum Module on "Faith"

Objectives
- Students will learn to appreciate the value of "Faith" as an integral survival tool of Blacks
- Students will learn to recognize how the notion of "Faith" operates in Trouble the Water
- Students will learn how this "Faith" emerged as a cultural practice through its roots in Black Christianity

Outcomes
At the end of a one-hour lesson, students will be able to:
Identify Faith, its meaning in Christianity as an idea and a Black cultural practice
Identify the expressions of Faith within *Trouble the Water*
Identify the practice of Faith as represented in *Trouble the Water*

Procedures
Students and Teacher view *Trouble the Water* again, this time with attention to the notion of Faith
Viewing will be followed with discussions of key terms and topics of cultural and historical significance as outlined in this curriculum module on "Faith."
Student and Teacher viewing with be further augmented with activities, both creative and investigative, to enable them to apply what findings occur.
Teachers will direct discussion of further study and additional enrichment activities to foster greater understanding of the dynamic of a Black culture where "Faith" is central.

Set Up
The day prior, introduce students to the notion of the Black Church, Christianity, perhaps give examples of sacred songs they might know, or any expressions of faith. If you don't know any, ask colleagues, friends, or neighbors for theirs. In class, the Teacher may ask students: "Do you know any Churches? which ones?" "Do you know of any Black Churches, which ones?" "Name some sacred songs that speak of faith." "Provide any sayings that mention God." Then ask how the student came to know these things. What do these sayings reveal about the teller, about you for passing it on?
Curriculum Module on "Faith" by Dr. Mona Lisa Saloy, Author, Folklorist

Student Motivation
Ask students to think of their own religious or faith-based experiences or rituals, such as "Baptism" or "Bar Mitzvah," or "Ramadan." Can they share any stories? Are any tales particular to New Orleans? What is the experience like in a Baptist church versus a Catholic church? A Temple as opposed to a Mosque? What about tales about a religion; can someone share one?

Perhaps have students tell about any sacred holiday celebrations. Which celebrations seem sacred; which ones do not and why? Encourage students to think of church experiences they may have learned earlier, or prayers they've heard of such as before bed or eating. Do students know that saying "Merry Christmas" refers to Christianity?

Teacher/Professor
Use the motivation information to get students to respond and discuss this widespread multi-faith tenet of "loving one's neighbor" and of "having faith in God." On the board, list sacred songs, prayers, even public examples such as "In God We Trust" on our money (which bills, coins?), common sayings, under appropriate headings. You begin the list. Then, get students to fill in the rest of the list.

Discussion
Discuss and explain good examples, weaving in definitions of folklore. Explain that this unit will focus on the notion of "Faith" as expressed throughout *Trouble the Water.* Give an overview of the entire unit, explaining that the notion of "Faith" of Katrina survivors as depicted in the film is deeply embedded in Black culture, history, music and worship. You may want to extend this introductory unit to include reading from actual spirituals, or asking students to look at their currency. You might also ask students to list examples of "expressions of faith" in the film; use these for discussion. You can ask each student to "interview" a friend as an example. You can ask each student to "interview" a grown up for an example. In the case of students "collecting," just encourage them to faithfully write down everything from what the person wore, to the time of day, to whether this is common for the person or unusual, whether they heard this prior. Follow-up to Assignment 1

*** *See attachments at end of unit for assignments* ***

Day Three:
When students return with the completed interview forms, invite sharing. Allow students to discuss the difficulty of collecting or getting permission for people to participate. Ask: did anyone decline to participate?

Review Faith Concepts and Definitions, with examples. Orally quiz students on key Faith Concepts and Definitions. For evaluation, use the following questions.

Questions for Quiz:
- What is Faith?
- What is Christianity?
- Give an example of a Christian Church?
- Name a Black Church or type of Black Church?
- Give an example of an expression of Faith (one you heard)?
- Give an example of an expression of Faith from Trouble the Water?
- How is Faith depicted in the film generally?
- In Trouble the Water, can you recall any sayings that qualify as Faith? For example, Brian and Kimberly have an exchange in Memphis, in which Brian says: at [1:09:43 Chapter 9] "Those who wait up on the Lord shall renew their strength."

What others can you identify? Why? How was the term or saying used? What did it mean to you?
Of the Folk you interviewed, can you articulate what might be the religious cultural view of the person?
Explain.

Documentary subjects Kimberly Roberts, Scott Roberts, and Brian Nobles pray together in the aftermath of Katrina. Courtesy Elsewhere Films.

FAITH: CONCEPTS, DEFINITIONS, AND EXAMPLES
by Dr. Mona Lisa Saloy, Author, Folklorist

What is Faith?

A simple five-letter word, faith, contains powerful meaning. Even in its earliest meaning, or etymology, faith " from 'Middle English *feith,* from Anglo-French *feid, fei,* from Latin *fides;* akin to Latin *fidere* means to trust — or **bide** meaning wait for.'" As early as the 13th century, faith means "1. a: allegiance to duty or a person: loyalty; b (1): fidelity to one's promises; (2) sincerity of intensions; 2 a (1): belief and trust in and loyalty to God; (2): belief in the traditional doctrines of a religious b (1): firm belief in something for which there is no proof (2): complete trust; 3: something that his believed especially with strong conviction; especially: a system of religious beliefs <the Protestant *faith*> synonyms, see belief; for example--on *faith*: without question <took everything he said on faith>" (http://www.merriam-webster.com/dictionary/faith). Then in a lay or non-religious sense, faith is loyalty and fidelity; and in a religious sense, firm belief and complete trust. This sense of loyalty and trust is at the heart of the use of faith in the film Trouble the Water.

In the film, *Trouble the Water*, there is no specific religion stated or professed; but clearly, from the overt expressions of faith, there is a religious context for the use of faith. Then for the religious sense of the word, it is helpful to review the meaning of faith from the Bible, which is the foundation of religious meaning for Christians and Jews especially the Old Testament. "In the Old Testament, the Hebrew means *steadfastness* (Exodus 17:12), where it is used to describe the strengthening of Moses' hands; so it comes to mean *faithfulness*, whether of God towards man (Deuteronomy 32:4) or of man towards God (Psalm 118:30). When signifying man's attitude towards God, it means *trustfulness* or *fiducia"* (newadvent.org).

Although, the Catholic Encyclopedia (CE) clearly states that from the early Hebrew, faith did not mean belief exactly except as determined by the context of its use. The Catholic Encyclopedia (CE) further says that "one can not trust a person or their promises without first believing" and the Hebrew "does not in itself contain the notion of belief, it must necessarily presuppose it" (newadvent.org). The CE further warns against contemporary interpretations of faith versus belief, which become vague and distort the true meaning of faith. For early modern theologians, "From one end of the Scripture to the other, faith is trust and only trust" (Hibbert Journal Oct. 1907, qtd in newadvent.org).

We might apply this sense of trust when Kimberly says she puts her "trust" in God at various places throughout the film, as in the scene where the city worker in Alexandria turns their water back on: [54:00 Chapter 7]

KIM: That's a blessing from God right there.
WORKER: I don't know how long they'll keep it on.
SCOTT: Good Samaritan, that's his name.
KIM: See there you go. See When you just trust in God. He'll just still send miracles your way. Look at that, man. That's just wonderful. See that? Real water. We ain't gonna waste none, though.

Or when Brian says he puts his "trust" in God in Memphis:

[1:06:52 Chapter 9]
BRIAN NOBLES: Man, second day in Memphis, a new beginning. So many places we got to go to. We got to get these things together – about getting our houses, you know and getting everything straight. I feel great about this day. This is the day I've been waiting for.
CARL: Are you scared about the future?
BRIAN: I know one thing. He's gonna keep me going and keep me faithful in his word, so nah, I'm not afraid. Fear is of the devil. I serve a true and living God.

As a result, we might say Kimberly and Brian have "faith" and therefore have "trust" in God, by their actions, by their expressions, by their faithfulness in habit.

This brings us to an important set of points about faith. For Christians, faith is objective and subjective. Faith, objectively, "stands for the sum of truths revealed by God in Scripture and tradition in which the Church (see Rule of Faith) presents to us in a brief form in her creeds. Faith is also subjective. Subjectively, faith stands for the habit or virtue by which we assent to those truths" (newadvent.org). For Catholic theologians, some knowledge of God must be present for faith to exist. This knowledge can be what we know by reason or revealed by God as in faith as a gift to saints and prophets of old; that is, that some people know what is true by "natural reason, or by Divine revelation" (newadvent.org). Thus we may know truth intellectually, intuitively, but the truth of faith must be based on some authority, what we learn or study as humans, what is universally accepted as true, or what is Divinely given to us, considered Divine Faith.

Foundation of Faith: the Black Church

Africa, the Mother/Fatherland of American Blacks, is a large continent comprised of many cultures, languages, and peoples. Whether Akan or Dogon, whether Zulu or Ashanti, Africans were stolen primarily from the west but from all over Africa, but they shared a similar World View, or belief system common to them all. Since those first Africans were transported to the New World as slaves to America, a wealth of common beliefs remained: the belief in a Higher Power, God, reverence for the Divine first, then allegiance to family, then community (or our neighbors). These cores of common beliefs were transported in a wealth of oral expressions: moans, chants, and cries, which gave birth to a body of lore, spirituals (sacred songs), and songs (work songs). Black Americans have maintained a full and widespread storytelling tradition in spite of centuries of systematic denial of basic human rights, in spite of urbanization, industrial growth, education, and mass communications. This phenomenon was possible because Blacks--for their own survival and sanity-formed a culture within the dominant culture, one that escaped formal education, material progress, and is still oral with its own traditions.

In the Mother/Fatherland, Africa, people chanted, sang, or performed long oral narratives concerning God, heroes, even demons. An African example is "Sundiata," an epic poem performed about many brave and heroic exploits of the king of Mali.

A European example is "Beowulf," the epic poem about the Danish king Hrothgar and his reign. These oral works translated the essential beliefs of the people, and carry their world view. This oral practice of song and story was present with the first African slaves in America.

Writing of his slave experiences, Frederick Douglass wrote in *My Bondage and My Freedom* that:

> *Slaves were generally expected to sing as well as to work. A silent slave is not liked by masters or overseers. "Make a noise," make a noise," and "bear and hand," are words usually addressed to the slaves when there is silence amongst them. This may account for the almost constant singing heard in the southern states . . . . These were not always merry. . . on the contrary, they were mostly of a plaintive cast and told a tale of grief and sorrow. In this most boisterous outburst of rapturous sentiment, there was ever a tinge of deep melancholy.* (96-97)

These songs are part of the African Americans' oral tradition, some of which are called spirituals, or "sorrow songs" as W.E.B. DuBois called them. Refer to the unit which details this further. These songs are so old, we don't know the authors but they survive. The important thing to remember about this oral tradition and the resulting sacred songs of Blacks is that through the vehicle of orality and sacred songs, the African notions of The Divine, family, and community were translated. Some specific examples are: We Shall Overcome; Go Down Moses; Oh, Freedom; Steal Away; Nobody knows, the Trouble I've Seen; Free at Last; Down by the Riverside; Swing Low, Sweet Chariot, etc. The tradition of these sacred songs evolved into Gospel music, the Good news of Jesus Christ, celebrated in song. Today, Gospel music has exploded into popular music, Grammy Award categories, and then sung again in Black churches all over.

1. Transporting Faith in America, The Black Church

Through the faith expressed in sacred songs, Blacks in America adapted to the religions of their masters, principally, Christianity. This adaption occurred first as a requirement on many plantations; later then Blacks, Baptized Christian, founded their own churches such as the African Methodist Episcopal, African Methodist Episcopal Zion, Christian Methodist Episcopal, Baptist, African Baptist, Church of God in Christ etc. In these churches from the start, Blacks express their African World View, honor and worship God, proscribe to the morals and creeds of Christianity, honor family and community.

The Black Church has historically been a source of hope and strength for the African American community. In 1990, the late professor, C. Eric. Lincoln co-authored, The Black Church in the African American Experience with Lawrence H. Mamiya. They described the, "seven major historic black denominations: the African Methodist Episcopal (AME) Church; the African Methodist Episcopal Zion (AMEZ) Church; the Christian Methodist Episcopal (CME) Church; the National Baptist Convention, USA., Incorporated (NBC); the National Baptist Convention of America, Unincorporated (NBCA); the Progressive National Baptist Convention (PNBC); and the Church of God in Christ (COGIC)," as comprising "the black Church."

Yet it is known that blacks were also members of predominantly white denominations such as the Episcopal, Presbyterian, Congregational, United Methodist and Roman Catholic churches. However, Lincoln and Mamiya chose to confine 'the black Church,' to "those independent, historic, and totally black controlled denominations, which were founded after the Free African Society of 1787 and which constituted the core of black Christians."

Since the publication of the Lincoln and Mamiya book, two new black denominations have developed: The National Missionary Baptist Convention (NMBC) and the Full Gospel Baptist Church Fellowship (FGBCF). The FGBCF does not refer to itself as a denomination. (www.blackandchristian.com/blackchurch)

2. Evidence of Faith in Black Life

In *Trouble the Water*, Larry professes that he never thought that God would use a man like him (46:19 – 46:39 Chapter 6); he seems to be expressing that he feels privileged to have helped people, to be heroic, as though the goodness is its own reward.

In the language of the Church, one might conclude that Larry has "harkened to the voice of the Lord his God, and has done according to all God commanded of him" (KJV Deuteronomy 26:14). Also, in his statement, Larry alludes to a contemporary adaptation of that biblical teaching in the Gospel song, "Use Me," especially the chorus. "Use Me" is written by Dewitt Jones, Kim Jones, and Ron Kenoly, and has been recorded and performed by the Motor City Mass Choir. We sing it regularly in my church, St. Raymond and St. Leo the Great Parish, in New Orleans. It is a beloved song about submitting to God, about allowing God to use us in ways beyond our imaginations, to touch us, to do good through us, to speak through us. "Use Me" is a powerful statement of the application of faith, of allowing the power of God to better us, to make us useful to ourselves and others.

"Use Me" Chorus:
If You can use anything Lord, You can use me.
If You can use anything Lord, You can use me.
Take my hands, Lord, and my feet,
touch my heart, Lord, speak through me;
if You can use anything Lord, you can use me.

Verse 1:
Lord, you called Moses from the wilderness,

You put a rod in his hand,
You used him to lead Your people over to the promised land.
Lord, I'm willing to trust in You,
so take my life and use it too;
if You can use anything Lord, You can use me.

Chorus

Verse 2:
When David fought Goliath, the mighty giant fell,
he proved to his people that God was alive in Israel.
(Lord, I'm available to You)

(and I'm wanting to be used by You),
(yes, I'll say yes),
(You can use me, you can use me, oh);
(take my hands and my feet),
(touch my heart, speak through me, me).

Verse 3:
After the multitudes heard the words that Jesus said (oh yes),
He took two fish and five loaves and the multitude was fed.
(Lord, what I have may not be much),
but I know with You it can be (multiplied by Your touch);
if You can use anything Lord, You can use me.

Ending:
If You can use anything Lord, You can use me.
If You can use anything Lord, You can use me.
Take my hands and my feet,
touch my heart, speak through me,
speak through me, speak through me,
anything Lord. (Repeat Ending)

Larry may or may not have been directly drawing on the message of that song, but his actions and spirit does. In the language of the Black Christian Church, Larry knows that he is connected to an unlimited God who blesses the faithful with supernatural possibilities; and for that he is a witness. He "didn't know God could use a man like him." Larry's faith in God is rewarded with heroic ability; he saves many, but he gives God the Glory. He states that what happened was not his strength but the strength of God, and God rewards him.

For another example, within the film *Trouble the Water* there is no mention of a specific religion, yet one of the exclamations made early in the film by Kimberly Roberts about the impending natural hurricane Katrina, wondering about the possible fierceness of it, she says [9:52 Chapter 1]:

"God forbid, in the name of Jesus!"

This kind of exclamation is called a profession of faith in God, an acknowledgement of the power of God over all things, and it is at once a subordination of the human ego to the Supreme power of God. One only makes such proclamations of faith when one is trained in Christian beliefs. One learns this language because of a foundation in the Black Church. This proclamation is at once a declaration of God's power and a prayer request that "God forbid" such a terrible thing to occur. By adding the Holy Name of Jesus to the prayer, the person is calling on the power of that Holy Name to quell the storm, to get back, placing their "faith" in the power of God and in the Holy Name of God, Jesus. This kind of public exclamation is also called "praising God." Christians believe that when we acknowledge God and praise Him for his goodness, that God loves a thankful heart. Black Christians say: "the Praises go up, and the Blessings rain down!'

This is where Trouble the Water crosses over into Faith as a cultural practice. With the foundation of Christian religious training, such proclamations are learned and practiced. Although still religious in nature, these praise statements now become part of the lore or Folklore of the people, Black people. Examine the list of praise (below) saying from the film. These are perfect examples of praising God in a cultural sense.Another example of such an explanation often said in New Orleans communities is:

"Lawd Today!"

The person saying "Lawd Today!" might be shocked, might be dismayed, might be laughing and slapping her thigh, but she is at once acknowledging God above all and calling on God in the present. This is an expression of faith in daily life. This expression is an old one and frequently appears in Black literature. "Lawd Today!" The expression is found in the early works of Black writers such as Langston Hughes; and in particular, it is the title of Richard Wright's novel, first published in 1963, about a character named Jake Jackson who lives on the South side of Chicago.

C. Surviving Disaster through Faith

1. *Trouble the Water* **experiences, Faith as foundation**

The following excerpts from the film *Trouble the Water* are direct evidence of the active faith in practice daily as expressed by the film principles. Kim actively prays to God. She continually gives God the Praise and Glory. And she says it is her faith that gives her strength throughout the ordeal. These quotes can be used for the assignment and a class –discussion activity for this unit.

Kim's prayer at the beginning of the film

Chapter 2, 9:58

KIMBERLY: Well, it's raining. The wind is blowing, it's picking up and it's very nasty. Look at the trees. They put it on the news that we should get out, but you got those people that just couldn't leave, like me. Not because we ain't want to but because we couldn't afford the luxury. I tried to get a rental, but I believe in Jesus, the Lord will send me through this one. Whenever the Lord allow it, I'll be able to tell the story.

August 28th 2005 on a nice beautiful Sunday. I ain't go to church, but I pray. 'The Lord please protect me and my family' cause people gonna die out here man. It's real man. It's like the Lord is upset, angry with New Orleans, and I don't blame him. We need Him to spare our life, man. That's the most important thing.

 *Chapter 3, 15:48*

SCOTT: You see how high this shit is?
KIM: Oh Jesus! This is my face after just opening my back door! Oh, be with us Lord please.

 *Chapter 2, 11:50*

KIM: I'm back now. I'm breathing and stuff, me and Scott. We're the last two Mohicans. Thank God. I ain't got nobody else to thank, thank God. Yeah. We straight.

 *Chapter 5, 31:33*

BRIAN: Y'all be encouraged, y'all stay up. I don't know how to salute too good but, we thank y'all for being in the city of New Orleans, thank y'all for doing what y'all are doing, god bless y'all man. And I pray that y'all don't have to go back to Iraq. It's not our war.

 *Chapter 6, 46:18*

LARRY: Well, I thank God for that day cause you know why?
KIM: Why?
LARRY: I never thought God could use a man like me.

 *Chapter 7, 54:00*

BRIAN: They cutting the water back on!
WORKER: I'll take responsibility.
KIM: That's a blessing from God right there.
WORKER: I don't know how long they'll keep it on.
SCOTT: Good Samaritan, that's his name.
KIM: God bless you, man.
KIM: See there you go. When you trust in God. He'll still send miracles your way. Look at that, man. That's just wonderful. See? Real water. We ain't gonna waste none, though.

 *Chapter 8, 1:00:57*

KIM: You get a chill just hearing this song being through what I've been through. God's going to trouble the water.

Gospel Song:
Don't you know that God's going to trouble the water.
I stepped in the water and the water was cold.

Don't you know that God's going to trouble the water.
It chilled my body but not my soul.
Don't you know that God's going to trouble the water.

KIM: God's going to trouble…

It's raining, and I got to get in the truck.

BRIAN: New beginning baby!
Wade in the water.
Wade in the water children.

SCOTT: I believe that freedom exists somewhere. There's just limitations on the freedom. That's what it is. This will be my first time out of the state of Louisiana.

 *Chapter 8, 1:04:09*

BRIAN NOBLES: Thank God for some shelter. Somebody opened their hearts up for us to come stay with until we get our things situated. Just pray that, you know, God finishes leading us in the right way. Right areas, right people.

 *Chapter 9, 1:07:10*

BRIAN NOBLES: Man, second day in Memphis, a new beginning. So many places we got to go to. We got to get these things together – about getting our houses, you know and getting everything straight. I feel great about this day. This is the day I've been waiting for.
CARL: Are you worried?
BRIAN: No, I'm not afraid. Fear is of the devil. I serve a true and living God.

 *Chapter 9, 1:08:45*

KIM: Brian! You need me to be there, you need me to talk for you, you need me to sign anything or do anything you need me to do, just let me know Brian and I will patiently do it, bro. Say a scripture, I'm listening. Kick a scripture.
BRIAN: You kick one. I need encouragement.
KIM: I need encouragement. You got it now I need encouragement now, cause I feel like you down man.
BRIAN: I'm not down. I can't get down.
KIM: Well, just be patient man. And do me a favor just be thankful right now. If everything is going good for us, you know it's going good for you. You know what's up with us. Stop being down!
BRIAN: I'm just going in my secret closet.
KIM: Stop going in your secret closet around us cause you make us think that we ain't doing enough and when really we're maxed out. What if I just get down and be like just sad.
BRIAN: Then I'm gonna have to come in and encourage you.
KIM: There you go. You'd be like, "Man, what's wrong with you?" You're my fella. Just stay up, bro. And just, you know, stay positive. That'll make me feel better.
BRIAN: Alright. And the scripture you wanted, "Those who wait up on the Lord shall renew their strength."

These clips express an enduring faith of the principals in *Trouble the Water.* What does that mean?

Belief in God requires faith; that is, faith is a kind of letting go, of believing in the idea of God means giving into that belief, not for gain, but for the peace associated with faith. In addition, Christians and Jews are told by the Bible again, and again, that God rewards the faithful. For example, when the Jews ran from the oppression of Egypt under the direction of Moses, a prophet of old, Pharoah's army was behind them getting close to recapturing them after 400 years of slavery. In front of them was the Red Sea. Because of Moses' faith in God, his prayers were answered, and God parted the Red Sea; as a result, the Jews escaped through two walls of water on either side, walls of water that crushed the following army. Such examples of God's reward for faith, what we call God's favor, are told repeatedly. In this way, people are reminded that God rewards His good and true believers. In another example, Jesus Christ fed a multitude from a little boy's lunch. God rewards the just and the faithful.

Kimberly, Scott, Brian, and Larry all explicitly exptress their faithfulness and acknowledge God's Goodness in what they accomplish. The result is that, with their survival, they all received what Paster Joel Osteen calls "the fullness of the Blessing." For Kim and Scott, Larry, and Brian, their rescues are successful, their survived the hurricane, their lives are bettered.

Osteen explains this notion of "walking in the fullness of the Blessing," as an empowerment, a Divine intervention of God's favor. In this case, because of their faith, the film's subjects suggest they have become empowered by God to accomplish what they never thought possible, to save peoples' lives, to take them to safety, to express God's love in their daily lives by their actions. Also significant is the fact that they state that they accomplished their heroic actions not through their own strength but by God's favor, and that they all know and experienced the "hand of God" in their lives. They may have had no idea that their simple little home video would become a part of a documentary film, that it would impact the entire country as a unique record of the horror of the aftermath of hurricane Katrina, that a young rapper and self described street hustler from New Orleans would gain fame not only for her raps, but for her heroism. Christians believe that such a victory, such success, such prosperity is possible because of God's Goodness in their lives. They tapped into a greater measure of God's Blessings (Osteen).

2. **Christian practice of love as cultural practice, as depicted in *Trouble the Water***

Kimberly and Scott Roberts opened their home, indeed their attic, sharing their water and food with neighbors and friends during Hurricane Katrina. Scott's friend Larry, a once-ascribed enemy, joins the group and saves people. Then Brian Nobles becomes a friend. They risk their own safety to save, share, and protect their neighbors. This is the center or crux of the moral tenants of Christianity, as taught by Moses, to love your neighbor as yourself.

Throughout *Trouble the Water*, the expressions of faith in God, the love expressed for neighbors, the sharing of minimal resources puts Kimberly, Scott, Brian, and Larry as prime examples of the Christian practice of love as a cultural practice. In the Letter of Saint James, mankind is urged to "Be doers of the word and not hearers only . . . ." (22). This is instruction to live the love of God, not just speak it. Again, in the Letter of Saint James, he asks: "What good is it, my brothers, if someone says he has faith but does not have works? Can that faith save him? . . . . Faith of itself, if it does not have works, is dead" (14, 17). In *Trouble the Water,* Kim, Scott, Brian, and Larry live their faith, praise God, and openly give thanks for all they have, all they were able to do, and all that God provides. As Black folks say, "they talk the talk, and walk the walk." This couple and their friends acted on their faith, doing their part, so God did His part. God did something great through these ordinary people. God helped them make a difference to the people around them. It didn't matter that they had little; God provided what they needed. They helped others, and God saw their kindness, their goodness, so they reaped a harvest for their faithfulness.

Christianity teaches that when people stay in faith, God rewards their efforts no matter what. In the Gospel of John 10:10, God tells his people that "I come that you might have life more abundantly." Kimberly, Scott, Brian, and Larry are proof that God's promise to His people is fulfilled. Black people, who believe in God, experience a peace and many blessings; as a result, there are many God warriors working daily in faith, in goodness, in integrity, in love. Most Blacks are hard working, good people, grounded in faith. Kimberly, Scott, Brian, and Larry honor God in their lives, and their lives become better as a result.

Conclusion:
A note must be mentioned about the blatant use of profanity, curse words, throughout the film. Just because the people in the film curse, something considered bad, does that make these "overwhelmingly good people" bad? No. What this may tell us is that God has a great sense of humor. Regardless of the cursing, the vile talk, the folk bravado, ultimately, the true faith and love of these 9th Ward New Orleans residents is the true test. They never tired of doing right; they remained faithful even during a "season of want." They planted seeds of faithfulness and reaped a harvest of blessings. The greater good is served. Neighbors share, shelter, and love one another even when our Federal Government doesn't even show up.

Definitions

African World View

Definition: Generally, African World View refers to the indigenous African religious beliefs, values, rituals and worldview, and the practices throughout the African Diaspora. Context: The ways in which African religions have informed global preservations of an African worldview, and the worldview's subsequent fusion with African, European, and particularly American Christianity will be emphasized in the ancient past, especially prior to the Middle Ages. Antiquities refers to art, the arts, objects, written works, even buildings from the ancient past.

Church

Definition: Church is a place of worship, a building for public worship. Anthropology's focus is man, and anthropologists use materials and methods to understand physical man and his culture.
Context: "The word church comes from Middle English *chirche*, from Old English *cirice*, ultimately from Late Greek *kyriakon*, from Greek, neuter of *kyriakos* of the Lord, from *kyrios* lord, master; akin to Sasnskrit *śūra*, hero, warrior.

Church also refers to "the 'clergy' or officialdom of a religious body;" it's sometimes and "often capitalized:" a body of religious believers: as a whole body of Christians; b: demonization: such as Presbyterian church; c: congregation: a specific type of church; it also refers to the clerical profession, for example, the church as a career. It is also a public divine worship; for example, people attend church on Sundays (http://www.merriam-webster.com/dictionary/church).

Folk

Definition: The Folk refers to "any group of people who share at least one common factor," according to Alan Dundes, Folklorist.
Context: Folklorist Elliott Oring further defines the "Folk" as common people or peasantry with a common denominator, remnants of an ancient people with common tales, sayings, songs, and customs that echo the life and spirit of their ancestral folk.

Popular Antiquities

Definition: Popular Antiquities is the first name for early lore collection.

World View

Definition: World View is a particular philosophy of life or conception of the world: a Christian World View, for example, revolves around the battle of good an evil.
Context: World View is expressed in a groups' Folklore. World View incorporates the dominant concerns, ethos, consciousness of a region or group; it is expressed in the Folklore which reinforces and validates their World View. It also includes the attitude, nature, feelings, values. For the Japanese people, it is Ancestors first. For Blacks, whether in Africa, the Caribbean, or America, it is God (or a belief in the Divine), Family, and Community.

Collector

Definition: The Collector is the Folklorist as she/he gathers or collects, documents, raw lore in interviews.

Informant

Definition: The Informant is the name used in Folklore for the Tradition Bearer, the one who passes on the customs of the people. Informant is often replaced with the term Tradition Bearer.

Proverb

Definition: A proverb is a statement passed on in a fixed form orally and conveys some truth.

Revelation

Definition: Revelation may be defined as the communication of some truth by God to a rational creature through means which are beyond the ordinary course of nature (newadvent.org).
Context: The truths revealed may be such as are otherwise inaccessible to the human mind — mysteries, which even when revealed, the intellect of man is incapable of fully penetrating. But Revelation is not restricted to these. God may see fit to employ supernatural means to affirm truths, the discovery of which is not per se beyond the powers of reason. The essence of Revelation lies in the fact that it is the direct speech of God to man (newadvent.org).

Rule of Faith

Definition: The word rule (Latin regula, Gr. kanon) means a standard by which something can be tested, and the rule of faith means something extrinsic to our faith, and serving as its norm or measure (newadvent.org).
Context: Since faith is Divine and infallible, the rule of faith must be also Divine and infallible; and since faith is supernatural assent to Divine truths upon Divine authority, the ultimate or remote rule of faith must be the truthfulness of God in revealing Himself. But since Divine revelation is contained in the written books and unwritten traditions (Watican Council, I, ii), the Bible and Divine tradition must be the rule of our faith; since, however, these are only silent witnesses and cannot interpret themselves, they are commonly termed "proximate but inanimate rules of faith." Unless, then, the Bible and tradition are to be profitless, we must look for some proximate rule which shall be animate or living (newadvent.org).

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FAITH AND FOLK

ASSIGNMENT 1: COLLECTING FOLKLORE

Student Assignment (preparation):
Interview someone to collect (only one to share with class) a joke, a saying, a proverb ["haste makes waste"], chant, game, a rap. Write down the joke or saying using this content sheet. Be prepared to have the student discuss it and explain how the student came to collect it.

Student: _____School:_____

Write or type the proverb, saying, joke etc. below.

Informant/Traditional Bearer's information (explain that they must record all the information below):

Name:	Address:	Phone:
Age:	Ethnic Background:	Religion:
Sex:	Signature (giving you permission to use):	

Collector's:

Name:	Address:	Phone:
Age:	Ethnic Background:	Religion:
Sex:	Signature (giving you permission to use):	

Attitudes understood in the joke or saying, rap or proverb [type or write it next]

ASSIGNMENT 2: COLLECTING FOLKLORE

Student Assignment (preparation):
Interview someone to collect a dance they learned from another, or a recipe they learned from a sibling, friend, or parent. Write down the dance or recipe on this content sheet. Be prepared to have the student discuss it and explain how the student came to collect it.

Student: _____School:_____

Write up: explain the dance steps (who does what how when) or recipe, etc. below.

Informant/Traditional Bearer's information:

Name:	Address:	Phone:
Age:	Ethnic Background:	Religion:
Sex:	Signature (giving you permission to use):	

Collector's:

Name:	Address:	Phone:
Age:	Ethnic Background:	Religion:
Sex:	Signature (giving you permission to use):	

What attitudes are understood in the dance or recipe [type or write it next]

ASSIGNMENT 3: COLLECTING EXAMPLES OF FAITH

Student Assignment:
Interview someone to collect an expression of faith, or a sacred song (a favorite perhaps), a prayer, an example of a public expression of faith from a speech by a politician or the president, or even the mayor. Write up the expression of faith or prayer or song saying using this content sheet. Be prepared to have the student discuss it and explain how the student came to collect it.

Student: _____School:_____

Write or type the expression of faith, saying, sacred song etc. below.

Informant/Traditional Bearer's information:

Name:	Address:	Phone:
Age:	Ethnic Background:	Religion:
Sex:	Signature (giving you permission to use):	

Collector's:

Name:	Address:	Phone:
Age:	Ethnic Background:	Religion:
Sex:	Signature (giving you permission to use):	

Attitudes understood in the expression of faith or sacred song, or public expression of faith (perhaps on a statue or plaque). [Type or write it next]

ENVIRONMENTAL JUSTICE

Prof. Amity Doolittle, Yale University

Environmental Justice:

A field of research and grassroots community action that is concerned with the equitable treatment and involvement of all people, especially minority and low-income populations, with respect to the development, implementation, and enforcement of environmental laws, regulations, and policies. Studies in environmental justice focus on the adverse and disparate environmental burden impacting marginalized populations and communities all over the world. Importantly studies in environmental justice take a broad view of "environment", focusing on urban centers, housing, the workplace, and industry, in addition to areas that are more traditional associated with the environmental movement such as recreational, wilderness and protected areas.

Hurricane Katrina is a case study illustrating many of the concerns that are central to environmental justice. It is also a window into structural problems of racism and poverty in the United States, especially in terms of differential burdens of environmental harms. And it provides a vivid example of Americans' perceptions and understanding of race.

Surviving Hurricane Katrina and rebuilding a life is an amazing story of perseverance and resilience in the face of many obstacles including out right racial discrimination. Trouble the Water chronicles the amazing fortitude of three Ninth Ward Residents, Kimberly, Scott and Brian. As important as they are as individuals, they represent only three of the thousands of other people in similar or worse circumstances. The real power in the film is that it sends an even larger message about the depth of structural racism in America; racism that is much harder to see, but much more powerful in terms of its cumulative impact on minorities. The film shows the impact of a level of racism that many Americans deny exists. It also raises questions about what is a natural disaster and the role citizens and the government had in making Hurricane Katrina a "man-made disaster."

The three environmental justice modules are:
1. What is the "environment" in environmentalism?
2. The effects of structural racism on individual choice
3. Governmental responsibility

France Street, 9th Ward, from the Roberts' attic in a scene from Trouble the Water, Aug. 29, 2005. Courtesy Elsewhere Films.

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Module 1: What is the "environment" in environmentalism?

Learning Objective of Module 1

- Explore how the environment in New Orleans is portrayed in Trouble the Water, as well as through the eyes of Kim and Scott
- Consider different representations of the environment
- Discuss various understanding of what environment means
- Consider the different ways in which we interact with the environment
- Understand how the concerns of environmental justice, researchers, and advocates differ from traditional environmental issues.

A. Watch *Trouble the Water* for the various ways in which "environment" is represented

Note to teacher on relevant points in the film

Throughout chapter 1 and 2 (0 - 14:51 minutes)

- Kimberly's documentation of her neighborhood, the Ninth Ward, the day before and the morning of Katrina
- The importance that Kimberly seemed to place on her community when crisis hit, and the way she created relationships with her neighbors
- Children's understanding of hurricanes (4:34)
- Kim: "Showing the world we did have a world" (6:32)

Chapter 2 (9:59-14:51)

- Hurricane is described as a force of God (10:34)
- Dramatic shots of the flooded city (11:15)
- Scott says he belives the Ninth Ward might look the same after the hurricane: "Slum conditions wherever you go" (12:45)
- Shots of the destruction of the Ninth Ward; recognizing what is left of their neighborhood (13:15) lm
- Kim: "hurts me in the heart" that she can not see her neighborhood (14:13)

Chapter 3 (14:52-24:05)

- Beginning sequence on how destructive the hurricane was

Chapter 4 (24:06-28:53)

- Returning to their community in the Ninth Ward (24:06)
- Dead pets on the ground (24:19)
- "We are on lake; this is the Lord's work" (27:55)

Chapter 5 (28:54-41:31)

- The cleaning up of the Ninth Ward
- No lights and no water in a neighbor's house (29:30)
- Brian: "Listen to this. Don't sound right no more" in reference to the quiet on the street (32:12)

Chapter 6 (41:32-52:36)

- The living conditions or environment of the Red Cross shelter in Alexandria (42:41)

Chapter 8: (57:12-01:06:52)

- Scott expresses surprise at the size of the yards and amount of grass; Kim: "This the black peoples area?...Every house has a big lawn" (01:03:35)

Chapter 11 (01:19:32- 01:25:51)

- Clean up of New Orleans focusing on the French Quarter contrasted with the failure to clean up the Ninth Ward (01:22:02)
- Long segment panning through the destruction of Ninth Ward (01:23:53)
- Scott saying, "the hood is always the last place to get cleaned up" (01:24: 43)

Chapter 12 (01:25:52- 01:30:58)

- Ending rally for rent control and right of return (01:29:26)

Key questions on the various representations of the environment in the film

- How was "environment" represented in the film? When you think of the environment what do you usually think of?
- Is this representation of the environment similar or different than your own?
- Do you usually consider the urban environment when you think of environmentalism?
- Can you explain why Scott was surprised that black people could live in an area with large, green lawns?
- New Orleans has several very different environments. Can you think of some contrasting ones presented in the film?
- What can we take away from the fact that the tourist section of the French Quarter was cleaned up before the Ninth Ward? Consider the economic, environmental and racial explanations for this discrepancy.
- What were some of the reasons you think that Kimberly and Scott returned to the Ninth Ward in New Orleans? What did they say in the film?

B. Read Handout 1

Discussion questions for handout, broader questions relating to environmental justice in the USA

- Discuss these different ways of thinking about the environment as illustrated in the quotes from Muir, Carson, and others.
- Read the EPA definition of Environmental Justice and compare it to the principle written by First National People of Color Environmental Leadership Summit.
- Is environmental justice more about human rights than environmentalism? Is there such as thing as universal environmental rights?
- "Take the poisons out of our community and put them elsewhere"; "No community should have to live with poisons." These two quotes demonstrate a central debate in environmental justice: how much attention should be focused on future distributional equity, and how much should be focused on the development of sustainable futures? Discuss this dilemma and consider what actions you would take to correct current inequities.
- Some environmentalists see the preservation of wilderness and protected areas as the top priority for the conservation movement. Others see the goals of environmental justice,

focusing on people, urban environments and the right to a clean and healthy environment as the current priority. Are these different forms of environmentalism? Why or why not? How do they relate to each other? What are your thoughts on environmental priorities? Consider this discussion in light of the fact that nearly 80% of the USA population lived in urban areas, according to the 2000 census.

C. Dig Deeper: further research on environmental justice
There are two different sides of environmental justice. One is the unequal access to valuable resources and another is unequal exposure to toxic resources. Furthermore, environmental justice has both domestic and international components.

Conservation of endangered species and protection of ecosystems carries both benefits and burdens for people marginalized people around the world. Read the Dowie article and discuss.

Resource: Dowie, Mark. 2005. "Conservation Refugees: When Protecting Nature Means Kicking
People Out". Orion November/December 2005, 8 pages.

Shipping our hazardous waste to the developing world for processing by the cheapest methods (usually the most unsafe methods in terms of environmental and human health) by people living in poverty is a problem that has many different perspectives. Often shipping our hazardous waste to other countries is the outcome of stringent environmental regulation in the USA. Read the Langewieshe article and discuss.

Resource: Langewiesche, William. 2000. "The Shipbreakers." *Atlantic Monthly.* August, 4-part article, 25 pages.

D. Additional Resources
Explore University of Michigan Case studies in environmental justice http://www.umich.edu/~snre492/cases.html

Explore Colby College case studies
http://wiki.colby.edu/display/es298b/Case+Studies+in+Environmental+Justice

Explore: Social Enquiry and the Environment in the Arctic http://arcticcircle.uconn.edu/SEEJ/

New Orleans 9th Ward, days after the floodwaters have receded. Elsewhere Films.

HANDOUT MODULE 1: WHAT IS THE "ENVIRONMENT" IN ENVIRONMENTALISM?

John Muir 1901

Walk away quietly in any direction and taste the freedom of the mountaineer. Camp out among the grasses and gentians of glacial meadows, in craggy garden nooks full of nature's darlings. Climb the mountains and get their good tidings, Nature's peace will flow into you as sunshine flows into trees.

Pennsylvania Salt Mfg. Co. advertisement in *LIFE Magazine,* 1947

The great expectations held for DDT have been realized. During 1946, exhaustive scientific tests have shown that when properly used, DDT kills a host of destructive insect pests, and is a benefactor of all humanity…watch the bugs 'bite the dust'.

Rachel Carson, 1962

In an age when man has forgotten his origins and is blind even to his most essential needs for survival, water along with other resources has become the victim of his indifference" "Over increasingly large areas of the United States, spring now comes unheralded by the return of the birds, and the early mornings are strangely silent where once they were filled with the beauty of bird song.

Preamble to Principles of Environmental Justice written at First National People of Color Environmental Leadership Summit, 1991

WE, THE PEOPLE OF COLOR, *gathered together at this multinational People of Color Environmental Leadership Summit, to begin to build a national and international movement of all peoples of color to fight the destruction and taking of our lands and communities, do hereby re-establish our spiritual interdependence to the sacredness of our Mother Earth; to respect and celebrate each of our cultures, languages*
and beliefs about the natural world and our roles in healing ourselves; to insure environmental justice; to promote economic alternatives which would contribute to the development of environmentally safe livelihoods; and, to secure our political, economic and cultural liberation that has been denied for over 500 years of colonization and oppression, resulting in the poisoning of our communities and land and the genocide of our peoples, do affirm and adopt these Principles of Environmental Justice.

EPA definition of Environmental Justice
The fair treatment and meaningful involvement of people of all races, cultures, incomes and educational levels with respect to the development and enforcement of environmental laws, regulations, and policies. Fair treatment means that no group of people should bear a disproportionate share of the negative environmental consequences resulting from industrial, governmental and commercial operations or policies. Meaningful involvement means that: (1) people have an opportunity to participate in decisions about activities that may affect their environment and/or health; (2) the publics contribution can influence the regulatory agency's decision; (3) their concerns will be considered in the decision making process; and (4) the decision makers seek out and facilitate the involvement of those potentially affected.

Module 2: The effects of structural racism on individual choice

Learning Objective of Module 2

- Understand the difference between targeted racism and structural racism
- Analyze the impact of structural racism on the lives of Kimberly, Scott, Brian and others in the Lower Ninth Ward.
- Learn about the ways in which white privilege gives some people unearned advantages
- Understand the connections between race and poverty
- Discuss the pros and cons of color-blind versus race conscious policies.
- Consider the impact of poverty on freedom of choice

A. Watch *Trouble the Water* for the various ways in which race and class are represented. Consider the relationship between race and poverty and how poverty may impact the choices available to Kim and Scott in the movie.

Note to teacher on relevant points in the film


Chapter 1 (0-9:58)

- News report (voice of Chris Matthews): "Do you think the country would the same reaction if they were all white people?" (0:49)
- "on my own"; The police won't come (7:30)
- Sell it to the white folks (7:50)


Chapter 2 (9:59-14:51)

- Scott: "We were living in slum conditions anyway you go… the bottom of the barrel" (12:51)


Chapter 4 (24:06-28:53)

- Kim's mother's illness and death, and Kim's story of trying to survive in the streets of New Orleans (25:11)
- Scott: "Don't know where we are going to go and what we are going to do" (26:40)


Chapter 5 (28:54-41:31)

- Kim and Brian express dismay that the houses in the Ninth Ward have not been inspected for dead people two weeks after the flood (28:54)
- Brian: "This is our war right here" (31:50)
- Navy officer: "They were destitute" (34:41)
- Navy officer: "Protect the interest of the government" (36:11)
- Scott: "Government let us down" referring to when the Coast Guard would not let them into the empty barracks (36:20)
- National guardsman: Civilian people have no concept how to survival (37:23)
- Army Colonel assumes people broke windows out of vandalism versus the need to breath (38:26)
- Kim, referring to army sitting around: "Waiting for something violent to happen so they can shot someone" (40:35)
- Brian: "We got war in the streets" (41:06)
- Scott "That's why I am leaving. I don't want to see no more" (41:11)


Chapter 6 (41:32-52:36)

- Scott: "I had a dream, I had to get transportation no matter what it took to get my people out of New Orleans" (41:53)
- Miss Daisy: "no TV, no electric lights" (48:07)
- Miss Daisy has no family, savings or other support system in Alexandria at the shelter; Kim will not leave on her own (49:57)


Chapter 8: (57:12-01:06:52)

- Scott: "the way I was going in New Orleans is was in jail or underground" (57:51)
- Scott talks about the easiest way to make money when you do not have a GED is to sell drugs (58:00)
- Scott: "I hated my life; it was horrible. I wouldn't wish that on my worst enemy, I want to start my life all over and see how it is to do it right from the beginning" (58:41)
- Hoping for a fresh start in Tennessee (01:00:17)
- Kim: I am already at the bottom , can't go anywhere but up (01:00:23)
- Kim: Trying to better my life, I can see it now, I couldn't see it before (01:00:43)
- Scott: "I believe freedom exists somewhere" (1:02:15)
- Give us opportunity to see different parts of the world (1:02:50)
- Kim's family friend: "That the type of stuff you see in Third World countries. This is America, this shouldn't not be happening here" (1:04:55)
- Kim's family friend : "If you don't have money, don't have status, you don't have government" (1:04:40)
- Kim: "treated us like we lost our citizenship" (1:05:02)
- Kim's family friend, saying there's no way she will allow her son to join the army: "you're going to college even if I have to wash someone's floor to make sure you go" (1:05:27)
- Kim's family friend: Tells her son "you will not fight for country that does not give a damn for you" (1:05:40)


Chapter 9 (01:06:53-01:15:27)

- Excitement over new beginning in Memphis; ultimately find same barriers to jobs, etc. (1:07:06)
- Brian can not get FEMA assistance since he has no proof of residency in New Orleans (1:07:56)
- Wink's experience in prison "they didn't tell us the hurricane was coming; took all the TVs"; no food for prisoners; eating paper and toothpaste All deputies and guards left us to die (1:10:33)
- Wink: living like slaves; "why they do us like that?" (1:11:57)
- Kim's Grandmother left in Memorial hospital. Read New York Times on memorial hospital
- Kim describing her childhood with mom as an addict; living in the streets (1:14:01)
- Kim: drugs took her out of the "misery of not having" (poverty) (1:14:52)

Chapter 10 (01:15:28-01:19:31)
- Kim's autobiographical rap "Amazing" deals with her struggles in growing up in poverty: facing drugs, neglect, abuse (1:15:54)

Chapter 11 (01:19:32- 01:25:51)
- Kim and Scott found it too hard to start over again in a new place (1:21:13)
- Kim: "still treating us third world" (1:22:03)
- Tourism industry spokeswoman: "People don't want to be reminded of devastation when they're trying to have a good time on vacation" (1:22:29)
- Scott: "The hood's always going to be the last to fix; as long as they fix their down town and French Quarter"; "Leave the black folks and the poor folk to get back on their own" (1:24:42)
- First Anniversary of Katrina, Police interrupt their filming of the commemoration of house on France Street (1:25:36)

Chapter 12 (01:25:52- End)
- Scott: In reference to his new job "Ain't got to be looking over my shoulder" (1:25:58)
- Kim: "they are not educating us, depriving us of opportunity" (1:29:40)
- Kim: "they are preparing them for future; here in New Orleans they preparing us for prison (1:29:54)

Key questions on the topic of structural racism and the links between race and poverty in the Film

- Do you think the people that stayed in New Orleans were uneducated or unprepared for the storm? How did you see Kimberly prepare for the storm? What are some of the reasons Kim and Scott said they could not evacuate?
- What do you think you would have done in Kim and Scott's shoes? Would you have evacuated? How would you have managed it?
- Kim gives some explanation why various people did not evacuate. What are they?
- Why do you think Kim's family friend in Memphis says she will not let her child join the army?
- Kim talks about the hardships of her childhood and the extremes she had to go to in order to survive. What are your opinions on her choices? Do you think she could have made other choices? What were the obstacles to her ability to make other choices?
- How do Kim and Scott justify their previous activity of selling drugs to make a living? Do you think their arguments are legitimate? Consider how you could break out of a cycle of poverty and violence with no financial savings and little education.
- What is the main message of Kim's rap?
- Scott repeatedly refers to needing a GED to get a good job. What might have been some of the obstacles to finishing high school?
- What obstacles exist for Brian to re-establish himself in New Orleans?
- What are your thoughts about how the documentary shows the rebuilding of the French Quarter and the tourist district in contrast the failure to rebuilding the Ninth Ward?
- Do you think the Coast Guard would have helped people if they were white, or not "destitute"? What role do you think race played in their decision? What do you think of them asserting that their job is to protect "the government's interest"? Do you think they might have let people in if there had not been an evacuation notice? What decision would you make in their position?
- Why do you think the police detained Kim, Scott, Wink, and others when they were walking to their former home in the Ninth Ward on the anniversary of the flood?
- Do you think the police would stop people from similar activities in the French Quarter?

B. Read Handout 1

Discussion questions for handout on structural racisms

Part I:
- Read the definitions of racism, white privilege and meritocracy. Take time to make sure everyone understands each term. Find examples of overt racism, structural racism and white privilege from students' own experiences.
- What evidence is there that structural racism played a role in who could evacuate from New Orleans?
- What evidence does the video provide that structural racism might play a role in which areas are being rebuilt?
- Why do you think race and poverty are so closely linked in the USA?
- Policies directed at ending racism can be color-blind or race conscious. Look up definitions of these terms. Discuss what each of the terms means and its implications in terms of evacuation policies in New Orleans.
- Discuss various approaches to alleviating the linkages between race and poverty using either color-blind or race conscious approaches.

Part II
- Read the quotes that various politicians made regarding the people affected by Hurricane Katrina. Discuss how the quotes provide examples of overt racism, structural racism, and white privilege. What are some of the assumptions in the comments made by different people?
- Read Obama's quote again. Some might say that passive indifference is the outcome of structural racism. What do you think?
- Political leaders like Newt Gingrich and the director of FEMA, Michael Brown, blame the people in New Orleans, suggesting it was their own fault they became victims of the hurricane for not heeding evacuation warnings. But From *Trouble the Water* and other sources we can see there are many reasons people did not leave. Do you think the local, state and national governmental agencies did enough to help people get out? Is it the government's responsibility to do more than say, "Get out" when not everyone can afford to evacuate?

- Do you consider the failure to evacuate a "failure of citizenship"?
- If you were in charge of designing an evacuation plan for New Orleans could you construct a plan that took into consideration invisible citizens who need the most support? How would you reach everyone and how would you evacuate them?
- What are your reactions to the comments made by Barbara Bush and Congressman Riley? Do you think evacuees in the Astrodome in Houston were thinking how well things are turning out for them?

Part III

- Look at the demographic data on race, education and income. Discuss what the demographic data tells us about race and poverty in New Orleans and in the USA
- What trends do you see in terms of race, education, and income in the Lower Ninth Ward compared to the USA?
- 40% of the households in the Lower Ninth Ward are lead by a single mother. What do you think causes this and what are some of the implications of this in terms of child care, education and income?
- Why do you think the average income of household earning more than $200,000 is so high for Lower Ninth Ward? Could one outlier change the nature of these statistics? What conclusion would you draw from the fact that Fats Domino lived in the Lower Ninth Ward?
- **Who is Fats Domino?** Fats Domino made a significant mark in rock and roll history. In the period 1949-1960, he had 23 records that sold a million copies and during his career, has racked up over 65 million in sales. He has also received a Grammy Award for Lifetime Achievement.
- Housing costs in New Orleans has skyrocketed since the hurricane. Low-income housing is not being rebuilt at a rate to replace destroyed units. What effect do you think this will have on the demographics of New Orleans?

C. Dig Deeper: How is race and poverty connected and perpetuated in the USA? To answer this questions go to:

http://www.pbs.org/race/006_WhereRaceLives/006_00-home.htm

"A Tale of Two Families"

To act out this story find 14 volunteers; 6 for each Max and 6 for Byron and 2 narrators

Make a card for each student. Have the students learn only their cards and then have them read their scripts (from the "Tale of Two Families") with Max and Bryon paired off for each of the 6 life events as important contrasting views

Make one card for narrator 1:

- How does family wealth make a difference?

Make 2 cards of each life event below, add The Green's and the Holland's name to one of each

- Starting out: Parents buy a home
- Making a living: Parents find work
- The For Better or Worse: The Neighborhood
- Leaving the nest: Growing up, Moving out
- Cashing in: selling the family home
- Inheriting the future: Max and Byron today

Make 1 card for narrator 2

- The tale is based on a true story

  This story should launch an interesting discussion. Solicit people's responses and see where it takes you.

D. Additional Resources on race

http://blog.newsweek.com/blogs/ejw/archive/2007/08/30/transcript-katrina-and-public-service-law.aspx

"Race the Power of an Illusion" http://www.pbs.org/race/000_General/000_00-Home.htm

HANDOUT MODULE 2: THE EFFECTS OF STRUCTURAL RACISM ON INDIVIDUAL CHOICE

Part I: Definitions of racism

White Privilege:
"A right, advantage, or immunity granted to or enjoyed by white persons beyond the common advantage of all others; an exemption in many particular cases from certain burdens or liabilities."

"To invest white persons with a privilege or privileges; to grant to white persons a particular right or immunity; to benefit or favor specially white persons; to invest white persons with special honorable distinctions."
Kendall Clark, http://academic.udayton.edu/Race/01race/whiteness05.htm

Traditional views on racism:
"Because we associate feelings, beliefs and behaviors primarily with individuals, most accounts imply that racism is first and foremost a matter of individual agency. According to this conception, racism is lodged in the hearts and minds of individuals and made manifest by the words they speak, the actions they perform and the thoughts they harbor. The essentialist tinge of this construction is clear: One is or is not racist, all the time or never. As a rule, people's words and actions also are interpreted as racist only if they are intentionally enacted to produce outcomes that injure some or benefit others."
Andrew Grant-Thomas and john a. powell, http://www.prrac.org/newsletters/novdec2006.pdf

Structural racism
"Structural racism is a principal source of inequality. The Aspen Institute's
Roundtable on Community Change defines structural racism as "the ways in which history, ideology, public policies, institutional practices, and culture interact to maintain a racial hierarchy that allows the privileges associated with whiteness, and the disadvantages associated with color, to endure and adapt over time." It describes the infusion of a racial sensibility into the visible and invisible fabric of American life—one that sorts, ranks and stratifies Americans in sometimes obvious, but mostly subtle, ways. Fundamentally, it is the embeddedness of racist beliefs and assumptions in what we "know" about individuals and groups of color, and in principles and practices that we consider normal, race-neutral and fair. It is, at its root, a shared set of beliefs about race and social merit that still heavily influences how we allocate"
Keith Lawrence, http://www.prrac.org/newsletters/novdec2006.pdf

Meritocracy
According to the ideology of the American Dream, America is the land of limitless opportunity in which individuals can go as far as their own merit takes them. According to this ideology, you get out of the system what you put into it. Getting ahead is ostensibly based on individual merit, which is generally viewed as a combination of factors including innate abilities, working hard, having the right attitude, and having high moral character and integrity.

Source: Steven McNamee and Robert Miller. 2009. The Meritocracy Myth. Rowman and Littlefield, Inc.

Part II: Quotes from politicians on those affected by Hurricane Katrina

Newt Gingrich, Speaker of the House, February 2007:
"How can you have the mess we have in New Orleans, and not have had deep investigations of the federal government, the state government, the city government, and the failure of citizenship in the Ninth Ward, where 22,000 people were so uneducated and so unprepared, they literally couldn't get out of the way of a hurricane."

Richard Baker, Baton Rouge Congressman, September 12, 2005
"We finally cleaned up public housing in New Orleans. We couldn't do it, but God did."

Barbara Bush, Former First Lady, September 6, 2005, viewing the evacuees in the Houston Astrodome
"Everyone is so overwhelmed by the hospitality. And so many of the people in the arena here, you know, were underprivileged anyway, so this is working very well for them."

Senator Barack Obama, September 6, 2005
"I do not subscribe to the notion that the painfully slow response of FEMA and the Department of Homeland Security was racially-

based. The ineptitude was colorblind. But what must be said is that whoever was in charge of planning and preparing for the worst case scenario appeared to assume that every American has the capacity to load up their family in an SUV, fill it up with $100 worth of gasoline, stick some bottled water in the trunk, and use a credit card to check in to a hotel on safe ground. I see no evidence of active malice, but I see a continuation of passive indifference on the part of our government …"

Part III: Demographic and census data from 2000

Racial & ethnic diversity (2000)	Lower Ninth Ward	Orleans Parish	Louisiana	United States
Black or African American	98.3%	66.6%	32.3%	12.1%
White	**0.5%**	**26.6%**	**62.6%**	**69.2%**
Asian	0.0%	2.3%	1.2%	3.6%
American Indian	**0.0%**	**0.2%**	**0.5%**	**0.7%**
Other	0.1%	0.2%	0.1%	0.3%
2 race categories	**0.6%**	**1.0%**	**0.9%**	**1.6%**
Hispanic (any race)	0.5%	3.1%	2.4%	12.5%

Households by type (2000)	Lower Ninth Ward	Orleans Parish	Louisiana	United States
Total households	4,820	188,251	1,656,053	105,480,101
Female householder (no husband present) with children under 18	**24.9%**	**17.7%**	**11.9%**	**8.4%**
Male householder (no wife present) with children under 18	3.4%	2.5%	2.6%	2.4%
Married-couple family, with children under 18	**14.8%**	**14.8%**	**24.3%**	**24.9%**
Nonfamily households, with children under 18	0.2%	0.3%	0.4%	0.4%
Households with no people under 18 years	**56.7%**	**64.7%**	**60.8%**	**63.9%**

Children in households (2000)	Lower Ninth Ward	Orleans Parish	Louisiana	United States
Population under 18 years in households	4,293	128,785	1,214,204	71,970,901
Children living as head of household	**0.0%**	**0.1%**	**0.1%**	**0.1%**
hC Children living with mother only	40.7%	39.2%	24.6%	18.5%
Children living with father only	**4.7%**	**4.7%**	**4.8%**	**4.9%**
Children living with married parents	25.4%	35.9%	57.0%	66.2%
Children living with grandparents	**23.0%**	**14.9%**	**9.7%**	**6.3%**

Level of schooling (2000)	Lower Ninth Ward	Orleans Parish	Louisiana	United States
Total population 18 years and older	9,720	3355,507	3,250,523	209,279,149
Less than 9th grade	**11.0%**	**17.7%**	**8.4%**	**7.1%**
9-th to 12th grade, no diploma	29.1%	18.2%	17.2%	13.2%
High school diploma or GED	**29.7%**	**24%**	**32.0%**	**28.6%**
Some college or Associate degree	24.2%	27.5%	25.6%	28.8%
Bachelor's degree or higher	**6.0%**	**23.1%**	**16.8%**	**22.3%**

Average household income (2000 (2000)	Lower Ninth Ward	Orleans Parish	Louisiana	United States
Average household income	$27,499	$43,176	$44,833	$56,644
Average household income for household reporting less than $200,000	**$24,886**	**$35,693**	**$40,183**	**$49,239**
Average household income for households reporting more than $200,000	$688,347	$381,840	$367,701	$361,490

Source: http://www.gnocdc.org/orleans/8/22/people.html

Module 3: Governmental Responsibility

Learning Objective of Module 3

Watch *Trouble the Water* for themes of failure of citizenship versus failure of government, meritocracy (the notion that those that stayed have same opportunities as those who left), and fear and distrust minorities feel toward government. Many of these points also link back to previous module on structural racism.

Note to teacher on relevant points in the film:

Chapter 1 (0-9:58 minutes)
- President Bush: "I don't think anyone anticipated the breach of the levees" (0.35)
- Nagin's statement on mandatory evacuation; lack of understanding about those who could not leave (3:42)
- Kim and Scott did prepare; had ice and charcoal (2:43)
- No public transportation (5:47)
- News coverage of those who can not leave (5:40)
- Can't afford to leave (6:41)
- Police aren't coming, they are running away (7:17)

Chapter 2 (9:59-14:51 minutes)
- Kim: Can't afford the luxury of leaving (10:17)
- News Clip showing Brown's inability to describe how they actually are responding to hurricane (16:56)

Chapter 3 (14:52-24:05 minutes)
- Bush: Government has assets and resources to deploy (19:50)
- Absent father, forced to live independently, or on the street at 13
- 911 calls (21:57)

Chapter 4 (24:06-28:53 minutes)
- Mom dies of AIDS, Kids live on the street; "Hard out here in NOLA, don't let anything take your identity (25:20)
- Kim :"We need someone to take us to safety "(28:12)

Chapter 5 (28:54-41:31 minutes)
- Woman with daughter who could not walk (29:24)
- No water, no lights, didn't know the hurricane was coming (29.31)
- news coverage on people in garages and on interstate; walking, hot and tired (33:16)
- Memorial hospital claimed to have evacuated all patients to Texas but # of people were left to drown (34:22)
- Scott: "Government let us down" referring to when the Coast Guard would not let them into the empty barracks (36:20)
- Civilians have no concept how to survival (37:23)

National Guard soldiers patrol the 9th Ward in a scene from Trouble the Water. Courtesy Elsewhere Films.

Chapter 6 (41:32-52:36 minutes)
- News report showing "chaos" national guard needed to restore order (41.32)
- Kim's distain that the National guard are "chilling" by the casino, "that was pitiful" (42.32)
- Brian: "that's a hurting feeling just to see thousands and thousands of people, little babies and all that, just crying. They ain't never sent no help." (43:02)
- Uncle Jerome: "People were left behind like they were trash" (51:49)

Chapter 7 (52:37-57:11 minutes)
- Brian will not trust anyone official in LA again: "they failed us once" (53:38)

Chapter 8: (57:12-01:06:52)
- delays in FEM check, 3 weeks later no check, applied Sept 2nd (55:10)
- Mood in disaster recovery center (56:00)
- Scott: "The way I was going the choice was jail or underground" (57:51)
- Jobs need GED (58:13)
- Scott made easy money selling drugs, hated my life (58.25)
- Opportunity to see different world by going to Arkansas (01:02:48)
  - Kim's family friend in Memphis: we are supposed to be one of the richest countries in the world (1.04.40)
  - Kim: "Treated us like we lost our citizenship" (1.05.02)
    Chapter 9 (01:06:53-01:15:27)
  - Brian can't get money from FEMA since he cannot prove he lived in New Orleans, he eventually relapses into drug addition (01:07:56)
    Chapter 11 (01:19:32- 01:25:51)
    Kim and Scott return home to an eviction notice (1.19.45)

Chapter 12 (01:25:52-end)
- "Stole all the money for the levees" (1.28.37)
- Rally for rent control (1.29.26)
- In other places they are preparing kids for the future, here in New Orleans, we're preparing them for prison. (1.29.49)

Key questions on governmental responsibility, citizenship and meritocracy

- Why do you think the man who opened the water to Kim's uncle's house returned and cut it off? Would you make the same decision?
- What are your thoughts on Nagin's statement about evacuation? Did you get a feeling of confidence that this person knew what he was doing?
- Bush states that the government had assets and resources to deploy. What did he mean? Does the Film provide evidence of these resources?
- What are some of the reasons you think Brian unable to get support from FEMA after the hurricane? Do you think this was a good governmental policy?
- What support do you think the government should provide people in Brian's circumstances?
- What sorts of people appeared to fall between the cracks of governmental responsibility during evacuation and recovery in New Orleans? (Film shows drug addicts, homeless, elderly, handicapped, poor; also not shown undocumented immigrants)
- Why does Kim's family friend in Memphis express shock at what happened? Why does Kimberly compare USA to a third world country?
- Listen carefully to the section where Kim's family friend in Memphis talks about her feelings towards the USA government, her son wanting to join the army, making him go to college even if she has to clean floors (1:04:00). Explain her feelings and discuss, from her perspective, the importance of her son not joining the army and getting a college degree, Kim's family friend tells What responsibility does the government have to citizens who did not heed evacuation notices?
- Who should have evacuated the people in New Orleans if they could not do it themselves? Should the government rescue people who did not evacuate, given the warnings?
- How important do you think it is that Scott was given a job and on-the-job training as a carpenter?
- Do you see Kim, Scott and Brian's circumstance a failure of citizenship or a failure of government?
- Was this disaster the result of a natural event or a human failure?

B. Read Handout

Discussion questions for handout on governmental responsibility

What similarities and what differences are their in terms of the treatment of African Americans and low income families in the 1912 and 1927 floods and Hurricane Katrina?

The decision to sacrifice poor and rural parishes south of the city while saving old New Orleans was made by the financial leaders of the city. For example, the presidents and leaders of the groups listed below were in attendance when the decision was made to dynamite the levee, while no representatives from St. Bernard Parish (the area sacrificed) were present.

Cotton Exchange
Board of trade
Stock Exchange
Dock Board
Association of Commerce
Representative of all banks and newspapers

Do you think this was a wise decision in terms of financial survival of New Orleans? In terms of justice and equity?

After reading this history of previous floods and the quote by Denise Moore can you understand why there are persistent rumors that a levee near the Lower Ninth Ward was intentionally dynamited?

Can you see reasons why African-Americans and poor people from New Orleans might distrust the government?

Discuss Brown' statement: The high death toll is "going to be attributable a lot to people who did not heed the advance warnings." Does this statement suggest that there is any governmental personnel who could evacuate and aid in facilitating the evacuation?

C. Dig Deeper:

Go to National Geographic Story "Gone with the Water" http://ngm.nationalgeographic.com/ngm/0410/feature5/. What date was this story written? Considering this information, how do you evaluate the statements by Michael Chertoff, Homeland Security Secretary under President Bush who said, "government planners did not predict such a disaster ever could occur" and President Bush's statement "no one anticipated the breach of the levees"?

Fatal Flood: A Story of Greed, Power and Race

Print out the timeline of the 1927 flood from the pbs website
http://www.pbs.org/wgbh/amex/flood/timeline/timeline2.html

Memorial Hospital

August 30, 2009, the New York Times magazine ran a story on Memorial Hospital and the patients that died during Hurricane Katrina. This was the same hospital Kim's grandmother was in. Read and discuss "Strained by Katrina, a Hospital Faced Deadly Choices" by Sheri Fink.

D. Additional Resources

Katrina Time Line with governmental responses

http://thinkprogress.org/katrina-timeline/

HANDOUT MODULE 3: GOVERNMENTAL RESPONSIBILITY

Government treatment of African Americans in previous Mississippi Floods

1. Flood of 1912

"An engineer who had run out of sandbags ordered…several hundred negroes…to lie on top of the levee and as close together as possible. The black men obeyed, and although the spray frequently dashed over them, they prevented the overflow that might have developed into an ugly crevasse. For an hour and a half this lasted, until the additional sandbags arrived. The Times called the idea 'brilliant'."

Source: John Barry. 1997. *Rising Tide: The Great Flood of 1927 and How it Changed America.* New York: Simon and Schuster.

2. Flood of 1927: "**Another Flood That Stunned America"**

"When the rains broke records in April 1927, the Gulf of Mexico was full and worked as a stopper to the Mississippi. The Mississippi was full, too, pushing its own waters up tributaries, breaking levees and causing flooding as far as Ohio and Texas. All that water had to go somewhere. It couldn't go to New Orleans, panicky city fathers told the Army Corps of Engineers; it would devastate the regional economy.

To save New Orleans, the leaders proposed a radical plan. South of the city, the population was mostly rural and poor. The leaders appealed to the federal government to essentially sacrifice those parishes by blowing up an earthen levee and diverting the water to marshland. They promised restitution to people who would lose their homes. Government officials, including Commerce Secretary Herbert Hoover, signed off. On April 29, the levee at Caernarvon, 13 miles south of New Orleans, succumbed to 39 tons of dynamite. The river rushed through at 250,000 cubic feet per second. New Orleans was saved, but the misery of the flooded parishes had only started."

Source: September 12, 2005 print edition of U.S. News & World Report

Headlines in Negro newspapers, reporting on refugees from the 1927 flood read

- *"Refugees herded like cattle to Stop Escape from Peonage"*
- *"Conscript labor gangs keep flood refugees in legal bondage"*
- *"Deny food to flood sufferers"*
- *Relief bodies told African Americans that they had to "work or starve"*

Responses to the dynamiting of the levee, from leaders in the Saint Bernard Parish

- *"Where do they get the authority to drown us out, to deprive us of our own homes and our living?"*
- *"Gentlemen, you have today seen the public execution of this parish"*

  Source: John Barry. 1997. *Rising Tide: The Great Flood of 1927 and How it Changed America.* New York: Simon and Schuster.

Theories that the levees were dynamited during Hurricane Katrina

- Denise Moore: *"And then the story became, "they left us here to die, they're going to kill us . . . I was almost convinced . . . I hear from somebody that they actually were going to open that floodgate, so by the time the rumors started that the National Guard was gonna kill us, I almost half-way believed it"* (WBEZ Radio, Chicago, 2005, Moore interview).

FEMA chief: Victims bear some responsibility

The high death toll is *"going to be attributable a lot to people who did not heed the advance warnings."*

- Michael Brown, former head of FEMA.

PROBLEM SOLVING IN A CRISIS

Prof. Barb Sniderman & Prof. Brent McGillivary

Course: Dramatic Arts, Grade 12, University

Thematic Unit of Study: Problem Solving in a Crisis

We make choices that affect us individually, culturally and as members of society and the world. In this unit, students will explore the ethical choices that arise out of crises—historical, contemporary and fictional. Students will engage in a variety of dramatic conventions including whole group role-play, interpretive movement, scene study, method acting, epic theatre, writing-in-role, and forum theatre culminating in the creation of a docudrama (ISP). By self-reflecting throughout the process, it is hoped that students will develop insightful life skills and coping mechanisms to initiate positive change in their world.

The crises that are evidenced in *Trouble the Water* represent social, environmental and political issues in the present day that need to be addressed and shared through the dramatic arts. By understanding how and why people act in certain disasters, students can better interpret the best methods of comprehending, surviving and aiding in these issues. These lessons should be applied so that students can be leaders, through either first-hand or second-hand experiences, to set positive examples during times of distress and encourage critical thinking.

Preparation:
Prior to this unit, students should have already studied and have a working understanding of the following:

- Socio-political issues and tensions before, during and after Hurricane Katrina as shown in *Trouble the Water*
- Historical origins of drama and theatre – including but not limited to ritual, mask, chorus, dance, symbolism
- Historical retrospective of acting/theatrical traditions – including but not limited to Greek, Commedia dell'Arte, Shakespeare, comedy of manners, Stanislavski, Brecht, experimental theatre and improvisation (Spolin, Johnstone, Close)
- Technical theatre – including but not limited to directing, stage management, lighting, sound, stage design, set, props, costumes, makeup, etc.
- Scriptwriting and story telling – including but not limited to developing, workshopping, rehearsing and presenting monologues, dialogues and scenes with three or more people in various scenarios, forms, settings and on different stages

This unit of study will target the following specific expectations:

Foundations (or Theory)

- Apply terminology and conventions in the creation and stylistic refinement of complex drama and theatre performances
- Identify and integrate the elements of theatre with those of various media, and in particular, with the documentary, *Trouble the Water*
- Identify and integrate safe practices throughout dramatic process and production

Creating and Presenting

- Create and present original dramatic works incorporating a variety of dramatic forms
- Create and interpret a variety of characters applying theories and conventions of different acting approaches
- Produce scripts and present revised scenes incorporating notes for a director and peers
- Alter a dramatic presentation to interact with and/or influence audience participation
- Use technology to convey mood, tension and universal meaning

Responding, Reflecting and Analyzing

- Use the critical analysis process to examine, reflect, and justify choices in the creation of dramatic and theatre works
- Analyze, interpret and depict theatre traditions from a variety of historical periods and cultures
- Examine the relationship between personal experiences in dramatic arts and one's evolving world view
- Identify and analyze how creative thinking in dramatic arts can apply to other social contexts

Time Frame: 1-3 weeks (preparatory work); 1-3 weeks (independent study project – culminating product)

Barb Sniderman has been working in all facets of documentary filmmaking and distribution for the last 20 years. In 2005, she began teaching high school in Toronto while also developing one of the fastest-growing, wide-reaching education programmes for Toronto's Hot Docs International Documentary Festival.

Brent McGillivray has been teaching for 23 years in secondary schools in British Columbia, the Northwest Territories and Ontario. He presently teaches Dramatic Arts and English at Timiskaming District Secondary School in New Liskeard in northeastern Ontario.

Lesson 1: Introduction to Theme – Choices In Crisis

Hook ►Teacher In Role – Lockdown (10 min)

The teacher enters the room and welcomes the class, waiting for them to settle in for the lesson. Immediately an announcement comes from an outside authority that the school is in full lockdown - code red. The teacher rushes to take the lockdown position with the students, guides them silently and swiftly through the instructions on what to do in such a situation. They wait. There is a banging on the door. Someone sounds desperate to come in. The teacher debates whether or not to let him/her in, as it is a contradiction to the rules of lockdown. The teacher asks the students what to do. The scene is ended with no resolution or answers.

Self-reflection ► Whole class discussion (10 min)

Within the group, students are asked to share their reflections based on the following questions:

- How did you feel at the beginning of the exercise?
- How about when we were waiting?
- When the banging on the door was getting desperate?
- When we realized someone was missing?
- What were your/our choices? Which choices made you feel more powerful?
- Which choices made you feel less in control? Why?

Warm-up ► Negative/Positive Movement (15 min)

1. Students walk around the room filling the space connecting with the negative energy experienced during the lockdown activity. The idea is to allow the negative energy to express itself through all parts of the body. They should also connect with feelings of frustration, threat, dread, etc. Students create a still image of their negative energy, remember it and then present to a partner. Each person mirrors the other's image.
2. Teacher now leads students through a relaxation awareness and then …
3. Students walk about the space with positive energy as if they just won a lottery, are feeling the sun for the first time after a long winter, in love, feeling appreciated, enjoying time spent with friends/family, connecting with a special occasion/ event, etc. Again, they will create a still image of their positive energy, present to the same partner and mirror the other's still image.

Self-reflection ► Pair/share (5 min)

Discuss the following questions:

- Which movement and still image felt more comfortable?
- How did the negative and positive movements/images contrast with regards to the amount of effort and energy you used or the amount of tension you experienced?
- Comment on the progression from negative energy to relaxation to positive energy. Were you surprised by your partner's recreation of your negative and positive still images? Which image do you project most often? etc.

Lesson Activity ► News Article: Teacher selects an article that is related to can be relating to Katrina, or to a racial/cultural difference in society that is in the news nationally or locally. … the The goal is to introduce several DIFFERENT kinds of media in this unit… a relevant article should can initiate thinking and discussion, and can be in Think, Pair, Share, and then the clips can reinforce this part of the lesson. Honour killing and teen issues are a hotbed for students – especially those who live in diverse communities… I would recommend some article that brings race into the tension to introduce this lesson, then segue into what you have here below. This can also be used as a reference for reflection to take home – give the kids the article to read and reflect on in writing, based on the day's work in class.

Documentary: *Trouble the Water* – excerpted clips
911 calls of civilians trapped in their homes *(21:58 – 23:06 Chapter 3)*
Scott and Kimberly attempt to receive help from FEMA; See the faces of those who are desperate and waiting *(55:22 – 57:11 Chapter 7)*

Convention ►Teacher-in-role / Overheard Conversations (15 min)

Students are encouraged to engage in discussing the compromising issues raised by these clips by responding as characters at a community group meeting. The teacher as a moderator asks for any information about the victims of the storm and the circumstances of the crisis. The community members may or may not be closely connected to the potential victims but everyone has overheard conversations that they should reveal to the group. Students will be prompted to identify their characters and lead into a discussion of the issues: How else could the community have gotten help?; What can be done to address this issue from an outside perspective?; and so on. To wrap up, two students could enter the drama as reporters: one for both a conservative and liberal TV station, with their backs to the group overhearing the group's conversations about this unfortunate event. The teacher's job is to be sensitive to the experiences and cultural backgrounds of all students. Teachers should not allow stereotyping to prevail, but rather identify educational opportunities and examine the rationale behind labeling/categorizing people.

Lesson 2: Environmental Crisis (1-2 classes)

Warm up ► Wright Family (5 min)

Each student must have one small hand held item (a pen, marker, etc.) when they stand in a circle. The teacher reads a story and instructs students to pass their item either to the right or left each time they hear the words "right" and "left". They must pay attention to the story while being mindful of which direction the item travels. ***(see Attachment Number 2)***

Lesson Activity ► Documentary: *Trouble the Water* - excerpted clips

- Shots of the flood as well as the aftermath when Kimberly, Scott and Brian return two weeks after *(11:14 – 19:29 Chapter 2-3)*
- Destitute people by the convention center and along the highway *(42:00 – 45:00 Chapter 6)*

Self-reflection (10 min) ► Whole class discussion

Evaluation ►Interpretive Movement Piece with Tableaux (40 min)

Students form groups of 5-6 to create tableau #1 that defines a specific environmental crisis of their choice. Options can include a hurricane, volcano, global warming, tsunami, avalanche, pollution, oil spill, etc. From this tableau the groups will create a 1-2 minute movement piece (that may include sound effects, chanting, spoken words/phrases, etc.) that depicts a resolution to the crisis. This movement piece will conclude with tableau #2. Students rehearse and perform with thought tracking their characters in the before and after tableaux. Students should give each other feedback following the performances.

New Orleans 9th Ward, days after the floodwaters have receded, in a scene from Trouble the Water. Courtesy Elsewhere Films.

Lesson 3: Crisis from the Past (1-2 classes)

Hook ► Atom (5 min)

The teacher has students walk and form random atom groupings with specific constraints (e.g., Atom 4 – 3 females, 1 male; Atom 3 – blond people only; no hiding allowed, etc.). Discuss the idea of inclusion/exclusion.

Warm up #1 ► Rock, Paper, Scissors in Teams (5 min)

Divide the class into two teams. Establish a battle line in the middle of the room and two safe lines on either side of the room. Each group stays behind its safe line while deciding on a strategy (i.e., rock, paper or scissors). Each team faces the opposing team in full front positions along the battle line. On the teacher's hand signal, the teams reveal their strategy. If the team "holding scissors" can't run back to their safe line without getting tagged by the team "throwing rocks" then the "scissors" are brought into their captors' team. Discuss the idea of power, group decision-making, the fight/flight response, etc.

Warm up #2 ►Read aloud – novel: The Boy in the Striped Pajamas (20 min)

The teacher reads students an excerpted passage from this novel about a German boy whose father is an SS officer in charge of Auschwitz. The boy is instructed not to go near the people interned in the camp, but he does, and befriends a boy and seeks to discover what is happening behind the fence. ***(see Handout 3)***

Lesson Activity #2 ► Documentary: *Trouble the Water* – The Naval Base

- Scott and Larry attempt to bring people to safety at an abandoned Naval base *(33:50 – 36:37 Chapter 5)*
- Scott and Larry attempt to bring people to safety at an abandoned Naval base *(33:50 – 36:37 Chapter 5)*
- Scott and Kimberly try to revisit their home on the one year anniversary of Katrina *(1:24:58 – 1:25:50 Chapter 11)*

Convention #1 ►Teacher In Role – Community Meeting x 2 (30 min)

After some discussion about the social and economic circumstances of the incident at the Naval Base, the teacher invites the students to enter the drama as characters trying to act as mediators in the situation. Which group holds the power? In real life, what would happened to the people who were turned away? What were their options? "Who were brought back by the opposing team? Would the status quo remain? Teacher-in-role hints at the seriousness of the situation suggesting that a crisis seems imminent and that a proactive strategy should be discussed and all possible solutions considered. You need to have separate scenarios to bring home the notion of context here… The roles can be different, but by deleting the options for teacher in role as mother or cousin it will be hard for teachers to provide a real intensity to the moment, and for students to relate as participants – mediation is excellent, but we found it works well to have the teachers instigate and allow the students to spontaneously take on the role of mediators if they have it in them… discussion is richer that way.

Convention #2 ►Corridor of Voices x 2 (5 min)

Students will reflect and empathize with the situation their characters-in-role might have experienced. They will jot down words or phrases that their characters would say to the German boy and imprisoned boy. For each scenario, a student will assume the role of each main character, walk the corridor and give feedback on the advice given by the voices.

Subjects Kimberly and Scott Roberts meet the filmmakers for the first time in a scene from Trouble the Water. Courtesy Elsewhere Films.

Lesson 4: Crisis through Forum Theatre (3-4 classes)

Warm up ► Documentary: *Trouble the Water* – excerpted clip

- Kimberly and a family friend in Memphis discuss the storm and it's aftermath *(1:04:25 – 1:05:44 Chapter 8)*

Hook ►Establish the Crisis (5 min)

The teacher-in-role enters the room, serious, asking for silent attention, holding a computer key, papers, and looking to the door. "We have a serious crisis on our hands. A female student at this school has taken a compromising photograph of herself, posted it on-line, sent it to a prospective boyfriend, and this person shared it with someone who copied it and passed it along to many others. She is 13 years old. The boys who have either viewed and/or distributed this image of child pornography range in age from 14 to 19. This is a crime and the police have become involved and will be pressing charges. It affects us all in very serious ways. I need you now to think about how we can try to repair the damage done to so many people in our community."

Lesson Activity ►Forum Theatre Scene Creation, Rehearsal, Performance (180 min)

In groups of 6, students are asked to create forum theatre scenes that realistically reveal the crisis. These scenes will stop the action at the height of conflict. Each group will include the victim, one of the teen perpetrators who passed around the photo, and an adult (this can be a parent, teacher, community member, school administrator, member of the media, etc.). The remaining three characters can be determined within the group. Each group will focus on the crisis from a different perspective: 1) the police have just arrived and are removing the student with the computer memory stick/disk; 2) the victim's family have just learned what is happening; 3) the consumers (students looking at and passing around the photos) have just learned what is happening; 4) the teachers and school staff have just learned what is happening and; 5) the media have gotten hold of the story and are running with it. Each group performs and workshops their particular crisis until they reach a solution. Students who are audience members are expected to participate fully in the process. Refer to ***Rubric: Forum Theatre Performance Evaluation*** as a means of assessing learning through this dramatic process.

Self-reflection ► Class Discussion (30 min)

Students discuss the process, the feelings of being in character as oppressors and oppressed people, and how they are able to affect positive change. They explore what worked and what didn't, and make connections to their own experiences, to those in their community, and to the world outside. They will prepare a short written reflection as to how they respond in their own lives and how they might work differently to resolve real conflicts as they arise.

Rubric: Writing Reflection - Forum Theatre (refer to Handout 4)

Louisiana National Guard soldiers stand at attention after returning from Baghdad to post Katrina Louisiana. Courtesy Elsewhere Films.

Lesson 5: Docudrama (3 weeks)

Students will create a 20 minute docudrama with no more than 4 people per group. The assignment includes:

1. Assigning equal segments of *Trouble the Water* to each group according to the number of groups to reenact as a piece of theatre
2. Compiling all the necessary resource material from news articles, interviews, photographs, biographies, non-fiction books, magazines, songs, advertisements, animated drawings, individuals, about that segment
3. Constructing a script using at least **four different dramatic forms** and **one audio-visual artifact**
4. Creating a PRODUCTION BOOK that includes staging, set design, blocking, costumes, props and technical arrangements with lights, sound, equipment for displaying audio-visual artifact, scene/set/costume changes, set up, strike, diagrams, tables, charts, lists, instructions, cue sheets, crew duties, etc. as well as a polished copy of the script and working copies for the technical crew.
5. Writing a reflective analysis about the creative process

(see Handout 5)

Handout 1: Augusto Boal Drama Games

1. Stuck in the Mud
Simple group game of tag. One or more people are chosen to be 'on'. They chase & tag others who have to freeze in a standing position when caught with their legs far apart enough for others to crawl underneath. Frozen gamers can shout for help in any way they like (but I like 'Take me take me, Sun God' in homage to the Incas) & are released when someone does crawl through their legs.

2. Evil Dogs
1 gamer is chosen to be an Evil Dog. He/she kneels in dog-like position whilst the rest of the group gather around & touch him/her with a part of their body - finger, foot, head etc - when the leader shouts 'Go', the group run away as fast as they can to avoid being caught by the dog who will surely devour/desperately mate with/both the unfortunate victim should he/she be successful. It is a horrible game. The dog moves around the room on all fours, or can roll, do whatever they want really in order to make physical contact with another member of the group. Once this is achieved, the victim then also transforms into a dog and joins the original. So now there are 2 dogs & they go about their business. We move through to a snowballing effect whereupon more and more people become dogs & the potential victims become less in number until all are caught. There is no honour in this game - gamers can gang up on each other & throw people to the dogs, & if the dogs are ineffective, suitable derision may be heaped upon them. Gamers can score brownie points by jumping a dog also, but this only serves to briefly inflate ego's & gamers should be wary that the more you big yourself up, the greater the subsequent fall can feel. How art reflects life.

3. Finger Tag
2 gamers face each other about three feet apart. They both place their left hands, palm up, in the small of their back. Their right index finger makes a tiny sword. Gamers have to tag each other on the hand-behind-the-back whilst avoiding being tagged themselves.

4. Knee Tag
2 gamers face each other about three feet apart. They stand with their legs apart & their hands on their (own) knees. The game is to try and tag each other on each others knees when an opening occurs whilst not moving your feet so the distance between gamers stays the same.

5. Foot Tag
2 gamers face each other and try to tread on each others feet. Be gentle gamers!

6. Face Tag
2 gamers face each other and try to gently slap each other around the chops. The Wing Chung variation on this is when 1 gamer tries to do the same, but the other gamer's hands always have to return to touching their own head before trying to block the moves.

7. Plastiques
The Plastiques are a Grotowskian technique for enlivening and warming the muscles, joints & tendons. We move from the head to the feet, energetically moving the body parts, but crucially, the warming effect comes through a REAL IMPULSE of energy with corresponding expiration of BREATH. It's not gentle, and shouldn't be.

8. Knuckles
Children's playground game. 2 gamers stand facing each other with one of their hands touching, either in a downwards fist, or with palms facing down. The game is to rap or slap the partner's hand.

9. Thumb Wrestling
2 gamers join hands (right to right or left to left) so that their thumbs are sticking up. As with arm wrestling, gamers then try to use their mighty thumbs to push the other's over.

10. Foot Wrestling
2 gamers lie on their backs and bring a leg up (right to right or left to left). Using only the leg, they try to force their partner's leg to the floor.

11. Back Arm Wresting
2 gamers sit on the floor, back to back, and with their arms interlocked. Pulling in opposite directions, gamers try to pull each others shoulders towards the floor.

12. Draw the Gun
2 gamers stand facing each other. 1 draws a gun (hand) to point at
the others navel. The other tries to catch the drawn hand in his/her palms.

13. Back Arms Stand/Sit
2 gamers sit on the floor with their backs to each other and arms interlocked. They try to stand up, sit down, go half way up, half way down etc.

14. Cat & Mouse
Gamers get into pairs and spread themselves around the room, linking arms. 1 pair is chosen to be a Cat (the chaser) and a Mouse (the Chased). The Mouse runs away and can only get safe by linking with another pair. Of course, one can only have 2 in a pair, so whoever is farthest from the Mouse when they link then becomes the new Mouse and runs away. And so it goes on. Should the Cat tag the Mouse, they swap roles and the pursuit reverses.

15. Blind Partner Tag
All gamers get into pairs and link 1 arm so they are joined. They label themselves A or B. One closes their eyes and

relies on the other for guidance. As with normal tag, a pair is chosen to be 'on'. They chase the others and try to tag them, but only the unsighted partner can do the tagging. Once another pair has been tagged, responsibility for tagging passes to them.

16. 10 Ball
The group breaks down into 2 teams of equal size. A ball is thrown into air
and the gamers try to catch it. The object of the game is for gamers on one team to
continue passing the ball to each other until they score 10 catches/throws in a row without dropping the ball or having it blocked by others. If the ball is dropped it goes to the other team who start from 0. There should be no physical contact in the game and receivers of the ball cannot move when holding the ball. Netball without nets really.

17. Rhythm Running
The group run around the room, gradually finding their own, collective rhythm of feet on the floor. Then the group are encouraged to change direction, make eye contact with one another, occasionally join and separate. Of course, lots of suggestions of energy level, pace, environmental suggestions can be made. But the rhythm must remain the same.

18. Rhythm Run 2
As above, but a ball is passed between the group without any break in rhythm.

19. Rhythm Run 3
As above, but when the ball passed is dropped by someone, the group freeze, absolutely holding their energy together. 1 gamer then takes responsibility to move, pick up the ball and throw it to another. Once the ball is caught, the whole group then begin running in rhythm again.

20. Rhythm Circle 1/Count
The group form a circle and simply count around each other as if speaking with one voice, one rhythm. Loads of variation possibilities here: count in 5s, 3s, backwards, with a jump, anything really.

21. Rhythm Circle 2/Pass Clap
As above, but the group pass a clap around. I generally tend to develop this so that each member claps twice in syncopation with those gamers either side of them. So, to start, 1 gamer would face the person on their left and clap with them. They would then turn to their right and clap with the gamer on their right, and so it goes on. Again, there are millions of ways you could vary this.

22. Rhythm Circle 3/Copy Clap
The leader begins a 4/4 rhythm with his feet and the group join in when they get it. The leader then claps out a rhythm over that beat and once the end of the bar has arrived, the group then copy-clap the rhythm back to him/her. The leader then encourages all gamers to have a crack.

23. SONG Lo Jean Jere Judi
Ici
Para Qi Ora Fait
Serbi Ci
This is a gentle Catalan song which talks of bringing in a harvest.
Contact Ben at the NAYT office for the melody.

24. People to People
The leader breaks the group down into pairs, but it can work with larger discrete group numbers. The leader calls out different parts of the body e.g. Head to Head, Top of the Head to Big Toe, Right Ear Lobe to Left Index Finger etc. The group then follow the instruction and join those parts of the body together. The leader can ask gamers to hold a position and then make additions. When the leader cries 'People to People', gamers run around and find a new partner/s as quickly as possible.

25. Handshake Sculpture 1. (filling in the space in pairs)
The group divides themselves into pairs, labelling themselves A or B. They stand facing each other in a handshake position. A pulls out of the shake, and takes up another position, maintaining some kind of physical contact with B. B then pulls out of the position and adds makes another, again connecting with A in some way. The game should be played in silence, the gamers
only using a physical language to communicate.

26. Handshake Sculpture 2
As for the original exercise, but this time the gamers are not obliged to stay connected and can move around the space freely, passing the impulse to change shape to each other. As things progress, gamers can link with others not originally in the pairing.

27. Partner Sculpture A
Gamers get into pairs and label themselves A or B. The game is played in silence as far as possible. A moulds B into a shape, somewhere in the room and demands they hold the position for a while, as do all the other pairs. When A's are satisfied with their piece, they move around the room, exploring the Living Gallery, observing the great art from various angles. A's then stand next to the sculpture with which they most identify with but that which isn't their own.

28. Partner Sculpture B
As above, but B does the sculpting this time.

29. Fire on the Mountain...
The group begin a rhythm run and chant 'Fire on the Mountain Run Run Run! Fire on the Mountain Run Run Run!'. After a couple of rounds of chanting, one of the group

will take responsibility to shout 'Can this group make a….. (some kind of shape/animal/concept/building etc?', at which point all the group instantly have to make whatever has been suggested. After the shape has been held for a few seconds, another of the group shouts '1,2,3,4' to establish a rhythm and then the chanting begins again and so it goes on. Group should keep eyes connected as far as possible throughout the chanting. Provoke each other.

30. Complementary Shapes
The group sit along one side of the space and face the opposite wall. The leaders then suggests a word, phrase, concept, colour, animal etc etc. 1 by 1, (and this is really important so to not predetermine the shape you'll make) the gamers get up and build a picture, prompted by the suggestion, and in response to what has gone before, therefore 'complementary'. The picture builds until all gamers are involved in it. The leader and group can then talk through the picture in terms of spatial dynamics, focus, different stories within the whole, how gamers have used their bodies, the psychological process of the exercise, conflict and character development, and so on. Some of these final shapes can then be moved forward ten seconds into the future, and repeatedly so to see how a story might develop.

31. Chain Tag/Tangle Chain
1 gamer chases the group until he/she tags someone. When they do, the victim then joins hands and thus the chain extends a little. The pair then run around until more are caught. Only the gamers on the end of the chain can do the tagging until all are caught. Once this has happened, the leader then leads the group, hands still held, into a big tangled knot from which they have to extract themselves without breaking the chain (or dislocating each others shoulders etc).

32. Group Finger Tag
As with the very early pairs game, but this time the whole group are fighting against each other and not just in pairs. As gamers are tagged they pull to the side and watch the others. As Sean Connery once said 'Remember, there can be only one', and the game continues until only one gamer is left victorious (and probably exhausted). Do remember to not be too competitive - losing with grace is arguably more honourable than desperately winning at any cost.

33. What's the Time Mr Wolf?
An old favourite children's game. 1 gamer is chosen to be Mr Wolf and the rest of the group fall in behind him. He stalks around the room with the others following whilst the group call 'What's the time Mr Wolf?'. He/she can reply 'One o'clock', Five o'clock' etc. But sometimes he/she can shout 'Suppertime!' at which point he/she tries to grab someone and devour them. The victim then becomes the new Mr Wolf.

34. Shoe Game
Gamers divide into two teams of equal numbers and in two parallel lines, line up facing each other across the space. There should be a gap of around 8-10 feet between the lines. Facing a partner, the leader then gives each pair a number up to however many pairs will be playing. A shoe is placed in the middle of the two lines. The game starts when the leader calls out a number, 4 for example. When the pair having the same number hear this they move to the middle of the space and attempt to retrieve the shoe - retrieving the shoe scores a point for your team.

35. Guess a Minute
With everyone's eyes closed, the leader asks everyone to put up their hand when they think a minute has passed.

36. Guess the Clap
In a circle, with eyes open at first, the group attempt to clap once in complete unison. The group then repeat this with eyes closed until they get it right.

Part two: power chairs

Power chairs. In two groups, participants have to arrange 7 chairs in such a way that the power of one of the chairs is obvious. The whole group has to agree with the arrangement. At the presentation of the arrangement, one person has to show power by taking a place on the power chair. Next person of the group has to take a stand, overpowering the first, etc. until all group members have a stand in the arrangement.

Part three: power

The exercises make participants feel the mechanism of power in their bodies. Two 'gangs' are standing in the opposite part of the room. One gang comes to the other in a threatening way. The others take over the powerful action. This happens in different ways, every time with another person as the leader of the gang.

a. Powerplay: two persons look at each other, one is powerful, the other weak. Powerplay: two persons try to overpower each other in their looks and attitude

b. Powerplay: to persons try to be the most humble.

c. Powerplay: one person shows his/her power, the other does the opposite every time.

d. Powerplay: one person makes a very powerful gesture; the other answers with something unexpected. A creative way of undermining power.

Power chairs. In two groups, participants have to arrange 7 chairs in such a way that the power of one of the chairs is obvious. The whole group has to agree with the arrangement. At the presentation of the arrangement, one person has to show power by taking a place on the power chair. Next

Handout 2: Warm up: The Wright Family

Size of group: Full class.

Formation: Each participant needs a small hand held item (marker, pen, eraser, etc.).

Directions: The teacher reads the story to the participants. When the word "left" is heard, participants are to pass the item to the left. When the word "right" is heard, the item is passed to the right.

THE WRIGHT FAMILY

There once was a family named **Wright** … Father **Wright**, Mother **Wright**, Johnny **Wright** and Mary **Wright.** One day **right** near the end of summer, Father **Wright** said to Mother **Wright**, "the other day I realized there is only one week **left** of summer vacation and we have not taken our annual family vacation. Mother **Wright** agreed and said, "I will gather up the kids **right** away so we can leave first thing tomorrow **right** after breakfast."

The next morning, Father **Wright** wanted to be sure they **left** on time, **right** after breakfast. Everyone was anxious to leave on the family vacation. Mother **Wright** was hurrying about making sure everything was packed **right** and ready to go. Father **Wright** asked Mother **Wright**, "Did you pack some **left**overs for today's lunch?"

Mother **Wright** replied **right** away. "We ate everything last night for dinner. There isn't anything **left**. We will have to stop and get lunch on the way **right** about noon."

As Father **Wright** loaded the car, he hollered upstairs to Johnny **Wright** and Mary **Wright.** "Hurry up kids, or you will be **left** behind at home."
Father **Wright**, Mother **Wright** and Mary **Wright** all went **right** to the car. Johnny **Wright** soon came rushing **right** out of the house, slamming the door **right** behind him.

Father **Wright** backed the car **right** out of the driveway, turned **left**, headed down the street to the corner, made a **left** turn, and then a **right** turn **right** into the gas station on the **right** side of the street. He got **right** out of the **left** side of the car and walked **right** over to the **right** side of the gas pump. **Right** before he started the pump, he wasn't sure if the price listed on the pump was **right** or wrong. He wanted to see if he had enough money **left** in his wallet to fill the gas tank full **right** up to the top. As he reached into his back **left** pocket, he realized that he had **left** his wallet at home **right** on top of the table to the **left** of the front door in the entry hall. He got **right** back into the car, **left** the gas station, turned **left**, then **right**, then **right** again at the next corner and then **left** into the driveway.

Father **Wright** told Johnny **Wright** to go into the house and bring back his wallet which he **left right** on top of the table **right** next to the telephone to the **left** of the front door in the entry hall. Johnny **Wright** ran up to the front door, used has spare house key which he always **left** under the doormat and entered the house. His father's wallet was **right** where he said he had **left** it, in the hallway, **right** on top of the table **right** next to the telephone to the **left** of the front door. Johnny **Wright** picked up the wallet and came **right** back to the car. The **Wright** family drove off **right** away.

After Father **Wright** backed the car out of the driveway, he turned **left** and headed **right** down the street to the corner towards the gas station. He made a **left** turn and then a **right** turn.

As Father **Wright** was pumping gas from the **right** pump, Mary **Wright** said to Mother **Wright**, "I don't feel **right**. I'm dizzy and I think I'm going to throw up **right** here."

Mother **Wright** replied **right** away. "Oh, Mary, not **right** in the car, please. Quick! Stick your head **right** outside the window on your **left.** Mary responded **right** away.

Father **Wright** came **right** back to the car. Mother **Wright** said, "We need to go **right** back home. In our haste this morning, I **left** the stove on **right** after breakfast."Father **Wright left** the gas station, turned **left**, then **right** at the corner, and then **left** into the driveway. Mother **Wright** dashed **right** into the house and went **right** into kitchen to check the stove which she thought she had **left** on that morning. Then Mother **Wright** came **right** back to the car. Father **Wright,** Johnny **Wright** and Mary **Wright** were standing on the **left** side of the driveway. Father **Wright** said "I think this is not the **right** time for the **Wright** family to go on a vacation. There will be some time **left** later on **right** around Thanksgiving. **Right**?

Adapted from *Activities That Teach* by Tom Jackson,
3835 W 800 N, Cedar City, UT.

Handout 3: The Boy in the Striped Pajamas by John Boyne
(excerpted from Chapter 18)

The day after Father told Bruno that he would be returning to Berlin soon, Shmuel didn't arrive at the fence as usual. Nodid he show up the day after that. On the third day, when Bruno arrived, there was no one sitting cross-legged on the ground and he waited for ten minutes and was about to turn back for home, extremely worried that he would have to leave Out-With without seeing his friend again, when a dot in the distance became a speck and that became a blob and that became a figure and that in turn became the boy in the striped pajamas. …

'I'm sorry,' said Shmuel. 'Something happened.' …

'Well?' asked Bruno. 'What was it?'

'Papa,' said Shmuel. 'We can't find him.'

'Can't find him? That's very odd. You mean he's lost?'

'I suppose so,' said Shmuel. 'He was here on Monday and then he went on work duty with some other men and none of them have come back.' …

'How odd,' said Bruno. 'Have you looked for him?' he asked after a moment.

'Of course I have,' said Shmuel with a sigh. 'I did what you're always talking about. I did some exploration.'

'And there was no sign?'

'None.'

'Well that's very strange,' said Bruno. 'But I think there must be a simple explanation.'

'And what's that?' asked Shmuel.

'I imagine the men were taken to work in another town and they have to stay there for a few days until the work is done…l expect he'll turn up one day soon.'

'I hope so,' said Shmuel who looked as if he was about to cry. 'I don't know what we're supposed to do without him.

'I could ask Father if you wanted,' said Bruno cautiously, hoping Shmuel wouldn't say yes.

'I don't think that would be a good idea….' Shmuel bit his lip and said nothing. He had seen Bruno's father on any number of occasions and couldn't understand how such a man could have a son who was so friendly and kind.

'Anyway,' said Bruno after a suitable pause, not wishing to discuss that topic any further, 'I have something to tell you too. … I'm going back to Berlin.' …

"But for how long?' asked Shmuel.

'I think it's for ever,' said Bruno. 'Mother doesn't like it at Out-With – she says it's no place to bring up two children – so Father is staying here to work because the Fury has big things in mind for him, but the rest of us are going home.' …

Shmuel nodded but could't find any words to express his sorrow.

'I wish we'd got to play together,' said Bruno after a long pause. …'All this time I've been watching where you live from out of my bedroom window and I've never even seen for myself what it's like.'

'You wouldn't like it,' said Shmuel. 'Yours is much nicer,' he added.

'I'd still like to have seen it,' said Bruno.

Shmuel thought for a few moments and then reached down and put his hand under the fence and lifted it a little, to the height where a small boy, perhaps the size and shape of Bruno could fit underneath.

'Well?' said Shmuel. 'Why don't you then?'

Bruno blinked and thought about it. 'I don't think I'd be allowed,' he said doubtfully.

'Well, you're probably not allowed to come here and talk to me every day either,' said Shmuel. 'But you still do it, don't you?'

'But if I was caught I'd be in trouble,' said Bruno….'Unless ….' He reached a hand up to his head and felt where his hair used to be but was now just stubble that hadn't fully grown back. 'Don't you remember that you said I looked like you' he asked Shmuel. 'Since I had my head shaved?'

'Only fatter, ' conceded Shmuel.

'Well, if that's the case,' said Bruno, 'and if I had a pair of striped pajamas too, then I could come over on a visit and no one would be any the wiser.'

Shmuel's face brightened up and he broke into a wide smile. 'Do you think so?' he asked. 'Would you do it?'

'Of course,' said Bruno. 'It would be a great adventure. …'

Boyne, John. The Boy in the Striped Pajamas. New York: Random House, 2006, 193-198.

Handout 4 Rubric: Interpretive Movement

person of the group has to take a stand, overpowering the first, etc. until all group members have a stand in the arrangement.

Name: _____

Criteria	Level 1	Level 2	Level 3	Level 4
THINKING (Analysis) Demonstrates an understanding of universal meaning in the drama (AN1.07)	- a very limited understanding of the universal meaning in the drama	- some understanding of the universal meaning in the drama	- a considerable understanding of the universal meaning in the drama	- a high degree of understanding of the universal meaning in the drama
APPLICATION **(Creation)** **Demonstrates an understanding of group responsibility in the creation of a drama (CRV.02)** **Demonstrates how role is communicated through gesture, movement and symbol (CRV.03)** **Creates and performs using knowledge of performance spaces, and audience perspectives (CRV.04)**	- a very limited understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with limited effectiveness - creates and performs drama with limited knowledge of performance spaces, and audience perspectives	- some understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with some effectiveness - creates and performs drama with some knowledge of performance spaces, and audience perspectives	- a considerable understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with considerable effectiveness - creates and performs drama with considerable knowledge of performance spaces, and audience perspectives	- a high degree of understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with a high degree of effectiveness - creates and performs drama with a high degree of knowledge of performance spaces, and audience perspectives
COMMUNICATION Demonstrates an understanding of the effect of various forms (e.g., movement patterns, transitions) in the interpretation and communication of a source or idea (CR2.01)	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with limited effectiveness	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with some effectiveness	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with effectiveness	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with a high degree of effectiveness
KNOWLEDGE **(Theory)**	- a very limited	- some	- a	- an
	50 – 59 %	60 – 69 %	70 – 79 %	80 – 100 %

Total _____

RUBRIC: Script Writing

Name: _____

Task Specific Criteria	50 – 59% (level 1)	60 – 69% (level 2)	70 – 79% (level 3)	80 – 100% (level 4)
	- the theme of the drama is not effectively conveyed through the poor choice of story telling techniques - the choice of technical elements has limited effectiveness	- the theme of the drama is somewhat effectively conveyed through ordinary story telling techniques - the choice of technical elements is somewhat effective	- the theme of the drama is effectively revealed through interesting story telling techniques - the choice of technical elements is considerably effective	- the theme of the drama is imaginatively revealed through highly engaging story telling techniques - the choice of technical elements is highly imaginative and provocative
APPLICATION Uses the required conventions (i.e., title, list of characters, speaker's name followed by a colon, bracketed stage directions, etc.)	- many of the required conventions of the script are missing OR the conventions are not used accurately	- some of the required conventions of the script are used somewhat accurately	- most of the required conventions of the script are used accurately	- almost all of the required conventions of the script are used accurately
COMMUNICATION Structures the drama to balance the action and dialogue, to motivate all characters' actions, to resolve each character's needs, and to vary the number of players per scene	- structures and balances the drama with limited effectiveness	- structures and balances the drama somewhat effectively	- structures and balances the drama effectively	- structures and balances the drama with a high degree of effectiveness
KNOWLEDGE The script's setting, conflict(s), plot development, characters, resolution and theme conveys the subject/perspective of the drama	- the elements of the script are conveyed with limited effectiveness	- the elements of the script are conveyed with some effectiveness	- the elements of the script are revealed with effectiveness	- the elements of the script are imaginatively revealed with a high degree of effectiveness

Total: _____

RUBRIC: Written Reflection

Name: _____

Achievement Categories	50 – 59% (level 1)	60 – 69% (level 2)	70 – 79% (level 3)	80 – 100% (level 4)
	- provides few details and makes few connections to personal experiences - describes the rationale for choices made about the creative process with limited effectiveness	- replies with some details and makes some connections to self and others - describes the rationale for choices made about the creative process with some effectiveness	- responds with many details that draw a variety of connections to self, others and the world - describes the rationale for choices made about the creative process with accurate effectiveness	- reflects with a variety of details that convey insightful connections to self, others and the world - describes the rationale for choices made about the creative process with a high degree of effectiveness
APPLICATION Uses drama vocabulary to explain the use of different dramatic forms (e.g., monologue, mime, ritual, choral dramatization, melodrama, theatre of the absurd, etc.)	- uses a limited range of drama vocabulary in explaining the use of dramatic forms	- employs some drama vocabulary in explaining the use of dramatic forms	- applies accurate drama vocabulary in explaining the use of dramatic forms	- draws upon a wide variety of drama vocabulary in explaining the use of dramatic forms
COMMUNICATION Explains ideas and concepts about the drama	- explains ideas and concepts about the drama with limited effectiveness	- explains ideas and concepts about the drama with some effectiveness	- explains ideas and concepts about the drama with considerable effectiveness	- explains ideas and concepts about the drama with a high degree of effectiveness
KNOWLEDGE Demonstrates understanding of the elements and principles of dramatic expression	- describes facts and uses dramatic terminology with major errors or omissions	- states facts and uses dramatic terminology with several minor errors or omissions	- states facts and applies dramatic terminology with few minor errors or omissions	- articulates facts and draws upon dramatic terminology with very few or no errors or omissions

Total: _____

Rubric: Docudrama Performance

Name _____

Criteria	Level 1	Level 2	Level 3	Level 4
	- point of view is not clearly shown - story incorporates the source material into 4 dramatic forms with limited appeal - audio-visual artifact is inappropriate or has limited appeal	- point of view is not conveyed logically - story incorporates the source material into 4 dramatic forms with some effectiveness - audio-visual artifact is somewhat appropriate or is somewhat effective	- point of view is made clear and provides a focus for the work - story incorporates the source material into 4 dramatic forms with considerable effectiveness - audio-visual artifact is incorporated with considerable effectiveness	- point of view is imaginative and provides a thoughtful focus for the work - story incorporates the source material into more than 4 dramatic forms with a high degree of effectiveness - audio-visual artifact is incorporated with a high degree of effectiveness
APPLICATION Performs the role with concentration and focus	- disturbs concentration several times (e.g., talking to peer, speaking or acting out of character)	- interrupts concentration a few times (e.g., talking to peer, speaking or acting out of character)	- breaks concentration once or twice (e.g., speaking or acting out of character, fidgeting)	- performs the various roles with concentration and focus (e.g., not speaking or acting out of character, not fidgeting)
Uses pitch range, volume levels and tempo of speech to express the various character's feelings, thoughts and attitudes	- uses a narrow pitch range, few volume levels and inappropriate tempo to suit the expression of the character	- employs a limited range of pitch and volume levels yet uses some control of the tempo of speech to suit the expression of the characters	- draws upon a wide range of pitch and volume levels while managing the tempo of speech to suit the expression of the character	- uses an extensive range of pitch and volume levels while manipulating the tempo of speech to suit the expression of the character

COMMUNICATION Uses gestures to express the thoughts and feelings of the character	- uses few or inappropriate gestures to express the thoughts and feelings of the character	- employs some gestures to express the thoughts and feelings of the character, most of which are appropriate	- clarifies the thoughts and feelings of the character through appropriate gestures that are controlled and relaxed	- enhances the thoughts and feelings of the character through unique gestures
Uses blocking (movement) to express thoughts and feelings	- rarely uses stage position or blocking to reflect thoughts and feelings	- sometimes reflects thoughts and feelings through stage position or blocking	- often clarifies thoughts and feelings through stage position and blocking	- often clarifies thoughts and feelings consistently through the management of stage position and blocking
Arranges performance space with the criteria: - clear sight lines - unobstructed exits - balance - use of whole space - creation of areas of emphasis - all significant details visible	- sets up space to support the production with 1 or 2 elements from the list	- arranges space to suit the production with 3 or 4 elements from the list	- designs and arranges space to suit the production using 5 elements from the list	- designs and organizes space to enhance the production using 6 elements from the list sometimes using multiple spatial arrangements
KNOWLEDGE Demonstrates how forms (scene structures) and technical production elements (lights, sound, set, props, costumes, scene changes) are used to create a specific effect in live drama productions	- the arrangement of the scenes is very confusing with no sense of flow - lighting and sound effects are used with limited effectiveness - set design, props and costumes are lacking and detract from and lower production value	- the arrangement of the scenes is somewhat clear with long delays between scenes - lighting and sound effects are used with some effectiveness - set design, props and costumes are adequate yet may not complement the overall production	- the arrangement of the scenes is very clear with minor delays between scenes - lighting and sound effects are used with considerable effectiveness - set design, props and costumes are functional and contribute to the overall production	- the arrangement of the scenes is creative with imaginative transitions from one scene to the next - lighting and sound effects are used creatively to enhance the work - set design, props and costumes are imaginative and raise the production value
	50 – 59 % 60 – 69 %	70 – 79 %	80 – 100 %	

Total _____

Handout 4 Rubric: The Docudrama

Objective: You will be creating a docudrama based on a factual event. This will require researching the event by locating all the necessary resource information so you can incorporate it into a 20 minute performance. This is a project for no more than four people with some collaboration with others (i.e., your technical crew cannot be included in your group).

Definition: A docudrama is a combination of documentary (fact based information) and drama (story and theme). In film terms, a movie based on a real life event is a docudrama since it is incorporating factual information into a constructed story line (adapted screenplay) for actors to convey the writer's and director's vision. For example, the film The Queen dramatizes the documented event of Princess Diana's sudden death to show the impact it had on the British monarchy, government and nation, and on the global community.

Process:

STEP 1 First, you must choose a factual documented event (e.g., the Halifax Explosion of 1917; the incarceration of Saskatchewan farmer Robert Latimer for the mercy killing of his severely disabled daughter; the disappearance and death of 15 year old Brandon Crisp who ran away from home because he was denied access to his Xbox; etc.). Secondly, you are to compile all the necessary resource material from news articles, interviews, photographs, biographies, non-fiction books, magazines, songs, advertisements, animated drawings, individuals, etc.
** This is the first step in creating your PRODUCTION BOOK. For each resource be sure to reference the title, author, date, website, etc. Use the MLA format. **

STEP 2 You must now construct your script using at least four different dramatic forms (e.g., monologue, silent scene with mime and/or tableaux, interview/reportage format, epic theatre, choral dramatization, Beijing Opera, ritual, Commedia, comedy of manners, theatre of the absurd, etc.) and at least one audio-visual artifact (such as a video clip, or slides of appropriate headlines, news stories, photographs).

STEP 3 In developing, workshopping and rehearsing the script, be sure to keep track of all necessary details (i.e., staging, set design, blocking, costumes, props and technical arrangements with lights, sound, equipment for displaying audio-visual artefact, scene/set/costume changes, set up, strike, etc.) pertaining to the performance of this docudrama. The PRODUCTION BOOK should include diagrams, tables, charts, lists, instructions, cue sheets, crew duties, etc. as well as a polished copy of the script and working copies for the technical crew.

Reminders: The qualities of an effective docudrama include:

- Ø a strong introduction and conclusion,
- Ø a solid script and effective use of characters,
- Ø smooth transitions between scenes,
- Ø a variety of dramatic forms and
- Ø the display of an appropriate audio-visual artifact.

The aims of a docudrama are:

- Ø to remain true to the primary facts (resource material),
- Ø to incorporate the facts into a drama, and
- Ø to convey a perspective or theme about the subject.

STEP 4 Also to be included in the PRODUCTION BOOK is a 1 page Written Reflection to be completed by each group member. Use this format:

Written Reflection on _____
(Docudrama title)

a) Explain your reasons for choosing this factual event.
b) Describe what new understanding/insight you gleaned about the event from the research process.
c) Explain your rationale for adapting the resource information to the dramatic forms you chose for performance.
d) Describe what you learned about yourself and your collaborators through your creative process.

Evaluation: You will be given class time to research, prepare and rehearse your docudrama. Due dates will be set for submitting proof of your progress on this culminating project. You will be evaluated on:

- Ø 10% preparation process
- Ø 30% script
- Ø 30% production book (including resource material, specific production notes, written reflection)
- Ø 30% performance

Dr. Joyce Marie Jackson, Louisiana State University

Module Introduction

Trouble the Water represents collaboration between two filmmakers, Tia Lessin and Carl Deal, and their subject, Kimberly Roberts, a Ninth Ward resident and aspiring hip hop artist who stars in the film. The film incorporates eyewitness home video (approximately 15 minutes) shot by Ms. Roberts the day before and the day of Katrina into a broader feature-length personal account that illuminates powerful political issues as well as a shaming indifference to the populace of New Orleans by the government over two years. Of note is the musical thread that binds it all together. Through the narrative craft of storytelling and use of music, a syncretic insider's picture of Katrina emerges, a chronological lexicon of images in time and space.

Indeed, of particular interest is the way the film depicts a consistent defiance of the status quo by Ms. Roberts; while she realizes that she cannot fix the social order of things, the filmmakers have captured and amplified her voice on the screen as it challenges the system. This film is historically valuable just like the city it celebrates and the disaster itself. So, why is this city so valuable to its population and to those that visit and adore it? And, as so many non-residents like to ask, why should it be preserved?

The city of New Orleans is a national icon and unique cultural treasure that should be recovered, restored and retained. The pull to New Orleans is authentic community culture: the way we do music, the way we do food and the way we do our celebrations. Added to all of this is the way local artists and ordinary residents perform, how they do what they do with virtuosity, conviction and a commitment to expression that is the basis of what we refer to as the "soul" of the Crescent City.

New Orleans is one of the unique places in America where residents do what they do culturally because it is a part of their identity and they love doing it. In essence, if the tourists, for some reason, stopped coming, the music, foodways, parades, and other celebrations would continue with the same vibrancy. Most of the cultural traditions exist without external financial support anyway, and the most traditional artists do what they do through their own personal funds. The professional musicians are paid, but for the most part other traditional performing artists are not. The exceptions are an individual or an organization may acquire an occasional grant and some outside entity may come into town requesting authentic New Orleans culture, but those that provide these performances are few in number.

In the case of outside entities, they know the draw to their constituents is the city's vernacular culture. Therefore, when conventions come to town, most want a brass band or a second line parade, a group of Black Mardi Gras Indians, and even a few Mardi Gras floats.

In addition to the conferences and conventions, television and motion picture companies have made New Orleans a major film city. So even if you are not from or have never visited New Orleans before, if you are a consumer of popular culture, you can probably think of the various instances where New Orleans and its cultural richness have been used as the context. Several television series that have run on major networks come to mind. For instance, *Frank's Place*, a sitcom about a local restaurant, local people and their situations and a periodic mentioning of local foods had a long run. The community was well aware that the idea was based on the Tremé and Seventh Ward community restaurant, Chez Helene and its celebrity chef, Austin Leslie, who evacuated the city to Atlanta and subsequently died a few months after Hurricane Katrina. As a result of his death, his funeral was the first jazz funeral and second line to be held in New Orleans after Katrina.

Another example, *K-Ville*, was an hour-long series about a single-parent detective and the various crimes that he and his partner solved along with handling their personal life situations. In this show, the television viewer from New Orleans was guaranteed to see and recognize different areas of the city that had background appearances almost on every show. These two shows are no longer on the air, but *Lawman*, a reality show with Steven Seagal as a sheriff in Jefferson Parish and *Tremé* are weekly series that are currently being filmed and aired on major networks.

New Orleans' culture, music, culinary arts, and celebrations are also featured prominently on other television channels including the Discovery Channel, Travel Channel, History Channel and Food Channel. For example, it has been featured several times on the Weird Food Show. Furthermore, the Hollywood film industry has certainly embraced the Crescent City for context and backgrounds in many films—those that have failed, become blockbusters as well as those who have won Oscars. James Bond has been through a few times and in one episode he had to work through the mysticism of New Orleans. Similarly, the main characters in *The Big Easy* had to work through mysticism, a trait that is also prevalent in the city due to the historical fixation with the Afro-based religion, Vodun.

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In addition, national and international visitors make the annual trek to Mardi Gras and/or to the annual New Orleans Jazz and Heritage Festival. This festival truly showcases the music and heritage of the belle of Louisiana. In essence, New Orleans offers the world an authentic, intact, living, and everyday culture. The Mardi Gras Indians will sew their suit patches, the social aid and pleasure club members will make their anniversary regalia, the brass bands will blow their horns and beat their drums and they all will march in the streets with their parades and celebrations whether tourists and other visitors come to experience them or not. In other words, New Orleans' artists will do the same performances whether they are doing it for themselves or for visitors. Tourists and other visitors feel very special when they can join in and partake of this vernacular authenticity, which New Orleans is famous for. This is what makes the Crescent City a national icon and unique cultural treasure that should be recovered, renewed, and rebuilt.

There are many reasons why consumers of popular culture, music aficionados, and tourists would want New Orleans to be rebuilt, but there are also many identifiable behaviors in the daily lives of the communities which speak to the aspects of culture that merit attention, from second line clubs to the Mardis Gras Indians.

Module & Thematic Foci

Overview of Unit
This curriculum unit uses the lens of culture to examine the rebirth, recovery and rebuilding of the city of New Orleans and specifically the Ninth Ward. It explores culture's impact on the city and how its residents make and consume their own culture—music, Mardi Gras Indians, social aid and pleasure clubs, and jazz funerals. It not only illustrates the effects that urban environment has on the production of culture, but also how culture has influenced the identity of the city as a cultural icon by the world. The main themes for this unit are divided into five lessons. They are as follows:

Introduction & Background: New Orleans in Historical and Cultural Context
Lesson I The Ninth Ward Community
Lesson II Vernacular/Root Culture in the 9th Ward
Lesson III Musical Culture as Format for Activism and Resistance Future of Musical Legacy
Lesson IV Community Cultural Sustainability
Lesson V Economic Role of the Cultural Sector in the *New* New Orleans

The structure of the lessons is flexible, but they all have the following components:
Introduction and Background
Objectives
Set Up Prior to Class
Set Up Day of Class
Student Motivation/Guiding Questions/Opening Activity
Follow Up assignments
Key Concepts and Vocabulary
Resource Materials and Bibliography

The curriculum is structured for university students and out of school adult users. For instance, individual units can be used for community, civic and religious groups. The lessons require a high reading level for the majority of the readings, but there are enough readings in each section so instructors can adjust them for various levels in case someone may want to use it in a high school or a community setting with lower level reading skills.

Background Information:
New Orleans in Historical & Cultural Context

Louisiana is among the most culturally diverse states in the country. Predominantly Catholic, southern Louisiana is a part of the Gulf Coast and has been described as "South of the South" and the "Northern Caribbean." These references are due to the Mediterranean-African roots and plantation past of the region that make it and New Orleans more akin to the societies of the French and Spanish West Indies than the rest of the American South.

There is a complex mix of Afro- French, Spanish, American Indian, German, Italian, Irish, Anglo, **Isleño,** Slavonian, and now Asian among other groups in the region. Because of this multiplicity of cultures, southern Louisiana is also called a "cultural **gumbo**" referring to the fact that all the groups in the region have blended to a certain extent—like the ingredients of the local dish—while maintaining distinctive "ethnic flavors."

In contrast, Protestant northern Louisiana is culturally part of the upland and riverine American South. North Louisiana's mainly rural folk landscape was shaped by contact between Indian, Anglo—and African Americans in plantation, sharecropping and farmstead settings among the river bottomlands, piney woods and hills of the area. In this relatively isolated and more Anglo-influenced part of the state, the cultural groups are less overlapped than in south Louisiana. Thus the area has been compared to a "strip quilt" which is a whole piece made of many separate colored and distinct textured stripes.

To account for the subtlety and complexity of Louisiana's cultural mix and regional differences, it has sometimes been called "The **Creole** State." Creole, from the Portuguese *crioulo* ('native to the region') originally referred to the European French/Spanish colonial population in Louisiana and the Caribbean region. The word later came to refer to the *gens libres de couleur* (free people of color) in Louisiana who were of mixed Afro-European descent. Today the term has many varied meanings, but usually refers to people of African, French, Spanish, and Indian descent in southern Louisiana.

The African cultural influence is by far the most influential in New Orleans. It has benefited tremendously from the presence of Africans in the colonial era. Since New Orleans was a major slave port, it had its pick of the most skilled African architects, iron workers, builders and other artisans. That's why most slave port

cities were laid out so beautifully, with exquisite architecture, iron work and craftsmanship.

The thread that binds the fabric of Louisiana culture is African. Foodways, folkways, music, dance, religion, ritual, language, vernacular architecture and style of creativity are among the many areas where this influence is evident.

In 1719, two hundred Africans were brought to New Orleans one year after it's founding. According to Gwendolyn Midlo Hall, African people had the skills and knowledge to make the newest French colony viable. Hall's research clearly illustrates the fact that the French deliberately brought people from the Senegambian region to their new colony because the Senegal Valley was similar to the Mississippi Valley, they specifically instructed the captains of the ships bringing the enslaved to "produce several blacks who knew how to cultivate rice" and also bring "three or four barrels of rice for seeding which they were to give to the Company [i.e., the Company of the Indies] upon arrival in Louisiana." Rice became the most successful food crop to be cultivated in the new French colony.

African cultural retention abounds in the region. For example, processionals are an integral part of African culture and, in New Orleans, the **second line** is the archetypal expression of celebration. The second line is usually associated, outside of the area, with the jazz funeral tradition, which is only one place where it occurs. There are a variety of first lines – social aid and pleasure clubs, Mardi Gras Indian gangs, funerals, brass bands, and a variety of other, some newly created, celebrations. The name, "second line," describes the followers of the first line. These are the drummers, dancers and others who follow the primary activity and give it support. So, second line also refers to the type of dance, rhythm, organization and the procession it self. The second line and its reflection of Louisiana's Senegambian connection links us to a processional dance called the **Saba.**

In addition, Louisiana's Mardi Gras Indians reflect the influence of the American Indians. Specifically, the Plains Indians of North America are replicated in the generalized style of headpieces, also called crowns that are created. It is in the style of beadwork and suit construction where the African influence appears. The African continuum is illustrated by examples such as the work of Chiefs Bo Dollis (Wild Magnolias), Monk Boudreaux (Golden Eagles) and Larry Bannock (Golden Star Hunters) whose "Uptown style" suits reflect, in their beading technique, Nigerian influences.

The Mardi Gras Indians also retained the Bamboula, which describes a drumbeat and dance. For nearly one hundred and twenty years the Bamboula, associated with Louisiana Congo Square legacy, was kept intact within that tradition. Though it had disappeared from the memory of the general populace it had remained in use by drummers and second liners following the Indians and those musicians who are deeply rooted in the street culture. There are many other commonplace New Orleans musical links that demonstrate elemental ties to African culture.

Other indicators of African influences are spiritual churches that represent the diversity of West African survivals that are considered a part of so-called mainstream traditions. We also find the mixing of religious practices such as Yoruba and Haitian Vodun with Catholicism.

African ironworkers are also responsible for much of the ornamental "lacework" that adorns the Vieux Carre (French Quarter) balconies. This is due to the Bakongo (or Kongo) influence, which is also the source of the blacksmith and Shango ironworker cults.

Gwendolyn Midlo Hall speaks of the diversity of ethnic groups brought to Louisiana and establishes a timeline of their arrivals that can be used as an indicator of the appearance of certain traits peculiar to particular regions of West Africa. The Senegambians, due to their need in the new colony brought music, culinary, and other cultural links that can be documented. Thus African culture has a solid footing in New Orleans historically from its founding and plays a prominent role in the making, continuance, and resilience of African American culture in the city.

Faubourg Tremé, one of the oldest communities in the state, located across from the French Quarter, a suburb of the original colonial city, was the home to the largest community of free black people in the South during slavery and was a hotbed of political activity. In fact, it is also known as the area where the first American Civil Rights movement took place. In Tremé, white and black, free and enslaved, rich and poor cohabited, collaborated and clashed to create a unique American culture. The town square referred to as "Congo Square," was an open-air market where music and dance flourished and provided the foundation for an improvisational style known as "jazz."

Module Concepts

- Why is New Orleans so culturally distinct from other parts of the American South?
- How is New Orleans culturally important to America?
- What role does historical memory play in cultural sustainability post Katrina?
- Do communality and traditionality have a prominent place in post Katrina New Orleans?
- How and in what ways have race and demographics informed the cultural rebuilding efforts in New Orleans?
- How important is the restoration of cultural traditions, like the social Aid and Pleasure Club parades, Jazz Funerals and the Mardi Gras Indian processions, to the rebuilding efforts?
- Will the cultural economy help sustain the "New" New Orleans?

Module Objectives

- Help students to understand why New Orleans is referred to as the most African city in the United States;

- Encourage students to gain an understanding of New Orleans cultural contributions to the larger society;
- Continue the critical inquiry into the cultural issues, which have emerged in the wake of Hurricanes Katrina and Rita;
- Investigate the dialog and learn about the new vision for the city;
- Encourage students to ask the larger questions and to think critically.**Module Goals**
- Understand the historical context leading to the challenges faced by 9th Ward residents;
- Develop a respect and understanding that transcends stereotypes of a minority community and cultural group;
- Recognize and validate the experiential knowledge and views among residents of a community as seen through the film.

LESSON I

Introduction & Background:
The Ninth Ward Community

Originally a cypress swamp, the Lower Ninth Ward, referred to as "the Lower Nine" by most residents, was the lower portion of plantations that stretched from the Mississippi River to Lake Pontchartrain. Desperate for property but unable to afford housing in other areas of the city, African Americans, who were formerly enslaved Africans, risked flooding and disease to move in the area. Finding employment in the nearby industries was another motivation for settling in this remote area. Immigrant laborers from Ireland, Italy, and Germany came here for similar reasons.

In 1897 a Southern railway map showed routes and connections through New Orleans. Through information gathered from the Greater New Orleans Data Center, we find that in 1899 legislation was passed for drainage and pumping systems, but it was not until between 1910 and 1920 that the city installed sufficient drainage systems. The Jourdan, Tupelo, and Florida Avenue Canals were constructed in preparation for the Industrial Canal, which was the main conduit to connect the Mississippi River to Lake Ponchartrain in 1923. Of course, this main waterway further isolated the Ninth Ward community from the city proper.

In the wake of Hurricanes Katrina and Rita, the Lower Nine is one of the communities that is targeted for major bulldozing because its location at the lowest part of the Mississippi River flood plain puts it inevitably in harm's way. Neighborhood leaders believe that city officials and their allies in the development community have been targeting the Lower Nine for upscale redevelopment for many years. The national press described the pre-Katrina Lower Nine as "ramshackle and poor." However, that is not the entire story.

The Lower Ninth consists of two distinct neighborhoods, Holy Cross and the Lower Ninth Ward. Holy Cross is located between the levees of the Industrial Canal and the Mississippi River and stretches as far down to the east as the St. Bernard Parish Line and as wide as St. Claude Avenue to the north. The Lower Nine is bordered by the Industrial Canal to the west, the Southern Railway Railroad and Florida Avenue Canal to the north, the St. Bernard Parish line to the east, and St. Claude Avenue to the south (see Table 1).

Figure 1: Map of New Orleans highlighting the Lower Ninth Ward

Before Hurricanes Katrina and Rita, the Lower Nine was a solidly working-class neighborhood with strong family ties and a high home-ownership rate of about 60 percent. Homes are often mortgage free because they were handed down through generations. There was a mix of well-constructed shotgun cottages and bungalows, with brick homes and an occasional larger Victorian home fitted along a fine weave of interlocking streets.

Figure 2: Map of Lower Ninth Ward

The porches and yards of the homes extended into the streets of the Lower Nine and people walked about, talked, and visited each other in these spaces. The neighborly community provided the pedestrian-friendly connections that minimized the need for car ownership. Mass transit was readily available and within walking distance.

Objectives:

- Gain an understanding of the historical and cultural background of New Orleans
- Gain an understanding of the historical background of the Ninth Ward community
- Place the Ninth Ward community in the context of New Orleans post Katrina
- Learn how the Ninth Ward fared in comparison to other communities in New Orleans post Katrina

Set Up Prior to Class:

Students should read and give some thought to the following articles/book chapters: Blassingame, Hall, Jackson. In addition, they can bring in and/or suggest other readings.

Set Up In Class:

Professor should pose the following questions:

- How much of the news did you watch concerning New Orleans and the Gulf Coast during Hurricane Katrina?

Table 1 The population in the Lower Ninth Ward, Orleans Parish and Louisiana

Total Numbers (2000)	Lower 9thWard	Orleans Parish	Louisiana
Population	14,008	484,674	4,468,976
Total households	4,200	188,251	1,656,053
Ethnicity			
Black	98.3%	66.6%	12.1%
White	0.5%	26.6%	62.6%

(U.S. Census Bureau: 2000)

- Did you know much about this region prior to Hurricane Katrina?
- Did you know much about New Orleans prior to Katrina?
- Is anybody from New Orleans? If so, what community?
- Have you visited or lived there before?

Student Motivation/Guiding Questions/Opening Activities:
- Do you know anything about the Ninth Ward?
- Do you remember any of the media focus on the Ninth Ward?
- When did the media begin to focus on the Ninth Ward?
- What was your first impression of the Ninth Ward?
- What do you conclude after viewing the population chart and the map?

Follow-Up Assignment(s): 1) Students will keep a journal on their thoughts, insights from reading and experiences with assignments for each lesson; 2) Students will do a Ninth Ward search on the internet to see what appears and write a two (2) page assessment on what they found on five of the most interesting sites; 3)

Key Concepts & Vocabulary
Creole—*missing text….*
Gumbo—a local south Louisiana dish. Though many lay claim to the best known food in Louisiana's culinary galaxy, *nkombo*, the West African word for "okra" is the root for the modern term "gumbo". Jambalaya and gumbo share similarities to West African dishes such as *dchebuchin*, which are common to the Senegambian home of many enslaved Africans brought to the colony.

Ward—city territories delineated for voting divisions. New Orleans is divided into seventeen.

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New Orleans 9th Ward, days after the floodwaters have receded, in a scene from Trouble the Water. Courtesy Elsewhere Films.

LESSON II Vernacular/Root Culture in the Ninth Ward

Introduction & Background:
In the opening chapter of *Trouble the Water*, just a couple of days before the hurricane, we see that Kimberly Roberts and her husband are not leaving their home like many others in the Ninth Ward that they come in contact with through the camera's lens. They say in the film that they didn't have the funds, or a vehicle in which to leave, like tens of thousands of their neighbors. The other major reason why people did not evacuate is that New Orleanians are more rooted in place with a sense of belonging to family, neighborhood, and traditional associations than most U.S. citizens. According to the U.S. Census (2000b), 77.4 percent of New Orleans residents were born in Louisiana and have lived there for the majority of their lives. Therefore, it is understandable why tens of thousands of the 500,000 residents did not evacuate.

It is easy, even in the devastation left buy the hurricanes, to understand how the Ninth Ward represents the idea of community and how vernacular networks can assist in recovery. Being involved in place-based traditions like the Black Mardi Gras Indians or second line clubs can alienate a person in host communities during a period of sanctuary, but as soon as the networks are functioning again, people have a strong tendency to look towards home.

The Lower Ninth Ward (the Lower Nine) is a community with many vibrant cultural traditions and known and unknown artists. The rock-and-roll legend Antoine "Fats" Domino Jr. continued to be a resident in the Lower Nine when he gained fame. Among his numerous awards are the Grammy's Lifetime Achievement and the Rock and Roll Hall of Fame Awards. The fact that he still chooses to live in the Lower Nine when he could have easily moved elsewhere speaks to the sense of being rooted and belonging to a known community. In addition, the internationally known trumpeter, vocalist, and bandleader Kermit Ruffins grew up in the Lower Nine. He cofounded Rebirth Brass Band, is the leader of the Barbeque Swingers, and occasionally performs with his Kermit Ruffins Big Band (Jackson 2006).

There are several social aid and pleasure clubs and Mardi Gras Indian tribes in the Lower Nine, and some residents are affiliated with both traditions. The social aid and pleasure clubs parade at least one Sunday during the year to celebrate each one's founding anniversary. The members, both men and women, parade in uniform or color-coordinated outfits and regalia with a brass band and usually many second liners—supporting community members that dance along and follow the organizations as they parade through the streets. The Mardi Gras Indians also dress in colorful suits and usually come out at least three times during the year—Mardi Gras Day, St. Joseph's Day, and Super Sunday. Similarly, they also have their supporting second liners. It is easy, even in the devastation left by the hurricanes, to understand how the Lower Nine represents the idea of community (Jackson 2006).

Objectives:

- To identify the various artistic expressions in the community
- To identify the cultural icons in the community
- To understand the inclusive concept of art and culture
- To recognize the value of vernacular cultures
- To understand culture as a returning factor
- To understand what fosters community identity and social connections that make collective action possible

Set Up Prior to Class

Read assigned readings on New Orleans culture; check web sites on the Jazz and Heritage Festival and Mardi Gras; if you have participated in one, write a two (2) page paper about what you saw, tasted, smelled, heard and felt. In addition, include in the last part of the paper what you think has happened to these cultural institutions since Katrina.

Set Up Day of Class

- Have you been to Mardi Gras? Pre and/or post Katrina?
- What was the experience like?
- How many types of Mardi Gras celebrations are practiced in New Orleans?
- Have you ever been to the Jazz and Heritage Festival? Pre and/or post Katrina?
- What was the experience like? What were you most impressed with?
- Have you been a participant in a second line parade? If so, explain that experience.

Student Motivation/ Guiding Questions/Opening Activities

- Scenario--You are heavily involved with your church and you are displaced by a hurricane. Do you lament until you make it back to your city or work with the church that is in the city where you are displaced?
- Scenario—You are involved with a local organization that continues a tradition from year to year that was started many generations before you. The tradition only happens in your city. After being displaced by a hurricane you have to live in another city. Do you try to continue the tradition where you are, teach others in your new community about the tradition, try your best to start the tradition in this foreign setting, or just give up and try to forget it? Explain the pros and cons of each position.

Follow-up Assignment(s):

- Investigate examples of how arts and cultural participation are important elements of community life and essential components of the community-building process. Concentrate on the less institutionalized ways in which communities experience arts, culture, and creativity. Present these in class.
- View other films focusing on New Orleans culture.

Key Concepts & Vocabulary:

Mardi Gras Indians-- The Black Mardi Gras tradition emerged as a celebration exclusively practiced by African Americans who drew on Amerindian and West African motifs and music to create a unique folk ritual that is indigenous to New Orleans. Many of the participants are of mixed African and Indian ancestry. It is not known exactly when the tradition started; however, it was first documented in the late 1700s.

Second liners--supporting community members that dance along and follow the organizations as they parade through the streets. You will find second liners parading with social aid and pleasure clubs, jazz funerals, Mardi Gras Indians and other parading groups during Mardi Gras.

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Lesson III Musical Culture in New Orleans as Form of Activism & Resistance

Introduction & Background

African American music is a manifestation of African American culture and it serves a communication function within this tradition. It constantly expresses the world views of African Americans and the social and historical environments that shape these views. Consequently, the music is in a constant stage of evolution encompassing many different genres and styles. New Orleans' African American music—jazz, blues, gospel, rhythm and blues and all its various manifestations as well as hip hop--demands attention. Understanding the music tremendously aids the understanding of the culture. The music has been one area of the culture that has been consistently developed and self-consciously perpetuated by the people and for the people of New Orleans. However, it is internationally loved.

The overwhelming crowd at the annual Jazz and Heritage Festival illustrates this concept. This festival officially started in 1970 with about 300 musicians and volunteers who out numbered the audience. In 2010, the festival boasted an enthusiastic and faithful audience of nearly 400,000.

New Orleans has produced an extraordinary number of fine musicians from the birth of traditional jazz in the late 1800s to the revival of rhythm-and- blues in the 1970s and the rise of new forms of bounce and hip hop in the 1990s and 2000s. The reason for this legacy is somewhat complex, but the major factor is musical family lineages-past and present. New Orleans' music, its performance and appreciation is handed down from one generation to another like a precious family heirloom. There were and still are many musical families in the city from traditional jazz to hip hop. This list includes names like Humphrey, Tios, Hall, Manettas, Neville, Moore, Lastie, Marsalis, and Lil Wayne just to name a few.

Kimberly performs her song, "Amazing." Courtesy of Elsewhere films

Marsalis, and Lil Wayne

In being products of their environments, the creative energies of these artists are guided by familial, cultural, social, historical, and economical forces that encompass their daily existence. The genre of rap music, which traces its beginnings to African culture, derives its structure content, language, and style from the folk style of informational communication that makes use of rhythm and rhyme. Rap, in serving a social and entertainment function, became popular initially among teenage boys and young men as the basis for competitive "fast-talk" and spontaneous storytelling and boasting with "street warrior" posturing. Rap was transfused into contemporary America through signifiers on the streets, youth playing the **dozens (**trading insults), radio disc jockeys, and through groups like the Last Poets, an Afrocentric political group that incorporated musical sounds with their resistance poetry in the 1960s. The culture of rapping draws on a variety of cultural forms and, thus, demonstrates how the creative process in African America is dependent on and shaped by prior traditional forms, concepts, and practices.

Their song lyrics, influenced by experiences, comment on and respond to the social and political realities that define the nature of African American life in New Orleans. Lyric themes like Lil Wayne's "Tie My Hands" among others, represent the broad range of responses to the various social environments that reflect the diverse character of contemporary African American life in New Orleans—pre and post Katrina.

Lil' Wayne Tie my Hands Lyrics:
[Robin Thicke talking]
We are at war with the
universe, the sky is falling
And the only thing that can save us now
Is sensitivity and compassion

[Singing]
Daa da da, da da da daa da da
Daa da da, da da da daa da da [Talking]
But I know one thing's for sure
I'm gonna get my kicks before it all burns down

Lil Wayne] Yeah
Some say tragedy's hard to get over
But sometimes that tragedy means it's over
Soldier, from the academy league of rollers
I deny being down though they seem to hold us
My, shoulders are strong I prove 'em wrong
I ain't doing nothing but moving on
Let the truth be known
But they talked that freedom at us
And didn't even leave a ladder, damn

[Robin Thicke]
I work at the corner store
We all got problems, problems
No one's gonna fly down low
No one's gonna save us now
How you feel you're not alone
We're all just jealous, jealous
We don't reach the sky no more
We just can't overcome, no

[Chorus: Robin Thicke]
You tie my hands what am I gonna be?
What have I done so bad?

What is my destiny?
You tie my hands what I am I suppose to see?
What have I done so bad?
What am I gonna be?
[Lil Wayne]
I, knock on the door, hope isn't home
Fate's not around the lucks all gone
Don't ask me what's wrong ask me what's right
And I'ma tell you what's
life, and did you know?
I lost everything, but I ain't the only the one

First came the hurricane, then the morning sun
Excuse me if I'm on one
And don't trip if I light
one, I walk a tight one

They try tell me keep my eyes open
My whole city underwater, some
people still floatin'
And they wonder why black people still voting
'Cause your president still choking
Take away the football team,
the basketball team
And all we got is me to
represent New Orleans, shit
[No governor, no help from the mayor
Just a steady beating heart
and a wish and a prayer

[Robin Thicke]
These friends they come and go
But I got family, family
These kids so fast they grow
They learn so quickly now
That there's nowhere to go
That there's no future, future
Don't make this here so low
And we can't overcome, no

[Chorus]

[Lil Wayne]
And if you come from under that
water then there's fresh air
Just breathe baby God's got a blessing to spare
Yes I know the process is so much stress
But it's the progress that feels the best
'Cause I came from the projects
straight to success and you're next
So try they can't steal your pride it's inside
Then find it and keep on grinding
'Cause in every dark cloud
there's a silver lining I know...

[Lil Wayne talking outro]
Yeah, yeah, yeah
See right now we just riding on love
A shot in the dark
We ain't tryin to do nothing but hit the heart
We need love
That's all y'all, that's all

[Chorus x2]

Yeah, Born right here in the USA
But, due to tragedy looked on by the
whole world as a refugee
So accept my emotion
Do not take it as an offensive gesture
It's just the epitome of my soul
And I must be me
We got spirit y'all, we got spirit
We got soul y'all, we got soul
They don't want us to see, but we already know

Hip hop styles (in New Orleans, styles like bounce, sissy bounce, etc.) are in constant evolution , and the frequent stylistic changes that evolve in this tradition have been interpreted to represent the so-called "faddish" or "trendish" nature of the music. The problem with this interpretation is that it does not consider the functional role of African American music. New forms of hip hop music styles are created during each decade when established performers alter their styles to reflect shifts in values, attitudes, and behavior and when new artists of a different generation create their own styles. Song lyrics, therefore, can be used to document the different ways in which African American youth responded to their current environment and experiences.

Hip Hop and racial activism have become non-violent outlets for the frustration of young African Americans in New Orleans. The young hip hop artists are frustrated with their political, economic and social plight in the city post Katrina and they take out their anger and frustration with lyrics. They attack the system, politicians, FEMA, Army Core of Engineers, Red Cross, black-on-black crime and sometimes each other. They make valuable statements and sometimes even suggest solutions to alleviate some of the problems. Cue up Trouble the Water to the scene before "Amazing" by Kimberly Rivers Roberts a.k.a. Black Kold Madina, and pay special notice to how the song, Amazing, is set up, and how that impacts your understanding of its lyrics.

[1:15:50 Chapter 10]:
This song is an amazing record of Roberts' life which she says in the film she wrote when she was seventeen.
Hip Hop and activism have become therapeutic to young African Americans and have become helpful in the trauma intervention and the healing process. Hip hop artists, like other activist groups, get a set of ideas over to young people, saying there is something desperately wrong with the system and our community and this is what we can do about it.

The Future of the Musical Legacy

With "dozens of musicians who relocated temporarily now say(ing) they don't plan to return, in part because they're making more money elsewhere," signs of significant musical diaspora are already beginning to appear. While "dozens" does not seem like a significant amount of musicians in the overall musical landscape of the country, it is still too early to tell how many more musicians will eventually relocate to other cities. For example, four years later, the programmer for the Gospel Stage at the Jazz and Heritage Festival had difficulty finding gospel groups in the city to perform in the local slots on the program. Many groups were not entirely back and living in the city. People had to travel distances from other cities to complete their group membership to perform. Gospel has had a very strong and vibrant legacy in New Orleans since the early 1930s and now there is a distinct void. In addition, many of the church choirs are not performing because many of the churches are still not up and running. Some have combined with others to temporarily have somewhere to worship while their church is being renovated or reconstructed.

In addition, many musicians have remarked that New Orleans, as a whole, has not had the best reputation for the treatment of its musicians. Pianist/singer Henry Butler, who evacuated to Monroe, Louisiana, is quoted as saying:

> *There are some things that have to happen that will allow the music to help rebuild the city…The city, as good as the music has been over the last century, doesn't treat it's musicians well. Better distribution of the money is necessary. Some of the musicians are not going to go back there. There are cities making a big push to entice New Orleans musicians to stay, like Austin, that have good economics and don't mind sharing some of the benefits with people who are contributing to the spirit of that city. We may actually wind up there" (Koransky, et.al. 2005).*

The current situation in New Orleans is such that there is simply not enough affordable housing for all of the displaced citizens to return. While some residents have been able to rebuild and repair to return, many still have not. Some neighborhoods were obliterated by the hurricane and subsequent flooding. One such neighborhood, the Ninth Ward, was home to countless
New Orleans musicians. Being a predominantly African American neighborhood, there seemed to be a severely disproportionate number of African American musicians especially two years after the hurricane. Now, more have come back four years later, but not all. The lack of African American musicians in the city is something that will prove to be
severely detrimental to the future of the music. For it has always been the African American musicians who have developed the New Orleans sound in jazz, blues, rhythm and blues, gospel, and hip hop. In addition, they have continued to pass down the traditions and techniques to subsequent generations. As one musician stated, "New Orleans music relies on the 'funkiness' that comes from the huge populations of diverse black folks."

Whether or not the displaced African American musicians who lack functional housing in their home city will return, they are currently spreading the New Orleans musical sound to the parts of the country in a significant manner. For instance, the city of Houston, Texas which accepted an overwhelming number of displaced Ninth Ward residents, seems to be a new breeding ground for New Orleans style music. According to Cheryl Keyes, a professor in the UCLA
Department of Ethnomusicology:

> *A large part of the youth culture in ….New Orleans is the marching band and brass band tradition…However [Bruce] Raeburn, curator of the Hogan Jazz Archive at Tulane University in New Orleans, notes that the destruction of neighborhoods such as the Ninth Ward due to Katrina and its aftermathmakes it difficult for marching and brass bands to pick up where they left off…Some have resorted to setting up new marching and brass band traditions in cities such as Houston, to which they have been forced to relocate (Humphrey 2006).*

While this proves that nothing will stop New Orleans musicians from carrying on their musical traditions no matter where they end up, this does not necessarily bode well for the musical future of the actual city.

> *Wilson "Willie Tee" Turbinton, a keyboardist and composer with many New Orleans groups, including the Gaturs and Wild Magnolias…fears that a rebuilt New the culture's authenticity…'You can erase a lot of the real breeding grounds of the culture when you clean up an area---that maybe needed to be cleaned up', …But you don't allow the people who were the pulse of the community to come back in (Drucker 2005)*

The general consensus of most musicians is that the city will eventually come back physically and musically, but there was no certainly as to when, how, or to what extent. The culture of the city,the same culture which fosters the music and which the music fosters in return, will eventually draw the musicians back to their home, provided they could find a place to live.

**Since these earlier comments, there has been a strong move by prominent musicians, who believed if they build them, they will come. Therefore, to alleviate the housing problems for many musicians and other artists, the Musicians Village has been established by Harry Connick, and Ellis Marsalis under the auspices of Habitat for Humanity. It is the delicate relationship between the music bearers and the city itself that has fostered the music we know as New Orleans music. After all, it is the spirit of struggle that birthed New Orleans music in the first place. Only the future will tell if the systemic struggle in the aftermath of Katrina and Rita will continue the music in the same vein or somehow catapult it into innovative changes, for better or worst.

Objectives:

- To understand New Orleans's distinct musical legacy
- To fully comprehend the circumstances surrounding the birth of the city's African American musical traditions and how this celebrated legacy was reflective of a cultural heritage shaped by the poetics of racial and social inequity
- To understand how music encapsulates both the essence of place and the lived reality of its inhabitants
- To understand how the human spirit and experiences are often immortalized in the lyrics and melodies of song
- To illustrate how the Hip Hop artists and culture are being employed as a tool to protest the severe social and racial inequalities unveiled in the wake of the hurricane.
- To understand the New Orleans' musical diaspora and related issues

Set Up Prior to Class:

- Read Berry (Chapters 1,3 and 4), these chapters will give students more historical background on the music while simultaneously placing them in the neighborhoods, specifically the Ninth Ward, with musical families.
- Read the newspaper accounts of various New Orleans' musicians
- Search and read articles on New Orleans' Hip Hop in scholarly journals, newspapers and music trade magazines. Listen to recordings of Hip Hop artists from New Orleans.
- Listen to the (NOLA-originated songs) from Trouble the Water and observe how they are incorporated into the film.

Set Up in Class:

- Play opening scene when the group travels back to New Orleans two weeks after Katrina. Was the music appropriate? Why or why not? 00:12:17 – 00:14:07 (CHAPTER 2)
- Musical performance scenes where Kimberly Rivers Roberts a.k.a. Black Kold Medina performs her songs: "Amazing" and "Bone Grizzle." Discuss each song and the context of the film where it is performed. 01:15:53 – 01:19:30 (CHAPTER 10) 01:27:50 – 01:29:38 (CHAPTER 12)
- Last scene where the Free Agents Brass Band plays and leads the protest march to City Hall. Why is the band so important? 1:29:38 – 1:30:58 (CHAPTER 12)
- Music for closing credits: "Trouble the Waters"

Putting New Orleans' hip hop music and artist in the national context:

Is there a distinct regional sound in the American Hip Hop world? Is there a distinct New Orleans' Hip Hop sound?
How are the New Orleans' Hip Hop artists different from artist outside the region?
What are the other styles of hip hop in New Orleans?
How do they differ from each other?

Student Motivation—Guiding Questions/Opening Activities

Play three examples of songs from other hip hop artists in New Orleans. Watch the scenes in Trouble the Water where songs are performed by Black Kold Madina , as well as the last scene of the protest marchers being led by the Free Agents Brass Band. Discuss these scenes and answer the following questions:

- Why is the music so important to the film? Would you change any songs or do you have other suggestions of what could have been played during a particular scene? Why?
- How do the songs respond to the government's handling of the worst hurricane disaster in American history? Give examples in the lyrics.
- How do the lyrics provide a provocative portrayal of an old oral tradition that embraces a legacy of resistance? Can you think of any other historical genres of music that did the same thing?
- Hip Hop artists from around the country use their music as a medium to articulate the frustration and hopeless felt by the victims of Hurricane Katrina. Discuss some of them and the message that was expressed. How were their sales? Did the songs make it to the charts in the music industry? Why or why not?
- Why was the last scene with the Free Agents Brass Band leading the protest marchers to City Hall so significant?
- Think of other artists who have responded to the New Orleans' Katrina disaster. What genre of music did they perform? What is the title of the song? What is the lyrical focus? Were they effective?

Follow Up assignments

The musicians provided a testimony of horrific events that occurred in the days following the storm, lending a critical voice that emphasizes the discrimination and blatant bigotry that exists in America. What other musicians can you speak of that have responded to the plight of New Orleans post Katrina? What other cultural expressions can you find that responded to this traumatic event? Did you view any art exhibits (paintings, photography, sculptures) or read any literary works (poetry, short stories, dramatic scripts, etc.)? Write a critical review of one event (2 Pages).

Key Concepts & Vocabulary

Playing the dozens—an oral tradition and game of verbal dueling in African American urban street culture.
Rap/ Hip Hop
Bounce
Second line-this is a group of marching dancers who parade along side and in back of brass bands, second line clubs and Mardi Gras Indians.
Second line beat- this rhythm is a parade-time back beat on the drums that usually is played in brass bands when they are marching in the streets of New Orleans.
Second line clubs- organizations that are descendents of benevolent societies who have their anniversary parades each year on a designated Sunday.

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Lesson IV Community Cultural Sustainability Introduction & Background

The cultural assets of New Orleans are rooted firmly in the communities. Perhaps more than any other ethnic group in the city, African Americans have shaped the core of vernacular culture. Traditionally resistant to change and outside influences, New Orleans' communities have undergone an enormous social and economic upheaval during the wake of Hurricane Katrina and Rita. There is no indication that this will cease in the near future. Where do the arts and culture fit in this picture of communities in change and transition? Everywhere. Because of the nature of ritual and other numerous celebratory events, art and culture are part of the daily life of citizens who live in these communities.

Louisiana is noted for the strength of its traditional cultures. Many residents tend to stay in the same neighborhood for six or seven generations, which is very unusual in today's highly mobile society. It is one of the states that has a very high retention rate of native-born residents, which holds especially true for New Orleans. Therefore, may of the annual events including Mardi Gras, second line club and church anniversaries and the Jazz and Heritage Festival, all serve as family friend reunions.

Trouble the Water subjects Scott Roberts and Brian Nobles chart their route out of Louisiana in a scene from Trouble the Water. Courtesy Elsewhere Films.

After Hurricane Katrina, the Louisiana diaspora communities became stronger and larger in numbers throughout the United States. Those who were able to evacuate and select their destination, most likely are in a diaspora community or at least with family or friends. These tend to use their cultural networks to relocate and have the support of family and friends. It is the cultural network that is more likely to determine whether they stay. Residents are more likely to return to New Orleans if they are well rooted in the culture, although it may take years. On the other hand, those who did not have a means to evacuate or an option for their destination often did not end up in a diaspora community. However, the less cultural connections and less vernacular networks that exist, the less likely New Orleans' residents will make a transition into the new community.

Employment is probably the most important factor that could override the cultural connection or disconnection. People are challenged, no matter how much they want to return, if they do not have employment. By the same token, some traditions can be easily relocated (i.e. church affiliations, foodways) where as others cannot and are heavily location-based. A case in point is the Mardi Gras Indian tradition.

The Mardi Gras Indian tradition emerged in the late 1700s and is exclusively practiced by African Americans who draw on Amerindian, West African and Caribbean motifs and music to create a unique folk ritual. In the early decades, the tribes physically fought and carried real weapons. In recent decades, resolution of conflict on a physical level has been transferred to rivalry on an aesthetic level through improvisational music, informal dance and ornate full-body masks. A number of these masks were lost in the floodwaters of the Ninth Ward. Many of the Indians are working class residents of the Ninth Ward and will probably continue to celebrate Mardi Gras wherever they are located or return for the event each year, like a family reunion—blood as well as Indian. However, it is less likely that they will continue to participate and pass the tradition down to their children without a diaspora community that supports the tradition. It is not a tradition that only happens one day of the year. For many of the Indians, it is ingrained in their everyday life. If you "play Indian" you are an Indian in your community throughout the year. When you are not there where people recognize you, you have lost a large part of your identity. This is a good example where culture and life intersect.

Various forms of the arts invite people to tell their stories and listen to the stories of those around them and provide gathering places for sacred and secular ritual--cultural and spiritual touchstones that are sources of community revitalization and neighborhood revival.

The standard indicators currently being collected on Katrina recovery include very little data directly related to arts,cultural assets and resources in New Orleans. This puts the cultural sector at a significant disadvantage to other policy areas where good indicators are readily available and continue to be collected. By the use of ethnographies and oral histories in neighborhoods like the Lower Ninth Ward and Tremé, one can see how the cultural sector is critical to the work of rebuilding in three significant ways: creating and housing expressions of cultural memory, contributing to community development and sustainability, and supporting location-based arts and culture. Indeed, rebuilding New Orleans should have center stage and the cultural sector should have a significant role to play.

Objectives

- To understand why New Orleans is a tourist destination and an American icon
- To discover the effect that massive relocation of Hurricane Katrina evacuees have had on authentic New Orleans culture
- To understand why some cultural traditions will simply spread while others will die out
- To discover what is the future of foodways, language, religious ritual, Mardi Gras traditions, lifestyles, etc., that are unique to New Orleans

Set Up Prior to Class

- Read Walter Robinson's 2005 article in Artnet magazine, Hurricane Katrina and the Arts.

Set Up in Class

- Do you agree or disagree that the city should take extra steps to ensure that New Orleans' culture should continue to thrive and be vibrant. Why or why not?
- What steps should be taken to ensure that the vernacular culture lives?
- How important is the restoration of cultural activities (i.e. Mardi Gras and social aid and pleasure club parading) to the rebuilding effort?
-

Should resources spent on Mardi Gras 2006 been spent on more relevant and basic services?

Student Motivation—Guiding Questions/Opening Activities

Students should try to think like a researcher that has worked in New Orleans before Katrina and attempt to think about and answer the following:

How can research help inform the recovery, rebuilding and transformation of New Orleans –post Hurricane Katrina and Rita? What can you do? How can you involve your students?

Important areas of cultural inquiry should include the following:

- How and in what ways do the people inform the cultural traditions of a city like New Orleans?
- What characteristics of New Orleans may disappear in the aftermath of Hurricane Katrina and Rita without specific and conscious attention?
- What actions at the community level are informing the future social construction of New Orleans' cultural milieu?
- After conducting ethnographic and oral history interviews, can you predict what will happen culturally in the future?

Follow Up Assignments

Think of a project you can do as a student to help sustain the culture of New Orleans. Think of a genre and/or a specific artist or group of artists that you would like to help. Describe the project in detail. In addition, if you think you will need funding, write a small grant proposal to a relevant agency to acquire the necessary funding. You have to come up with a sound argument for what you want to do and why there is a necessity to do it, your timeline, targeted audience, expected results, means of assessment, personnel and budget.

Key Concepts & Vocabulary

Placed-based traditions
Mardi Gras Indians

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Lesson V The Economic Role of the Cultural Sector in the *New* New Orleans

The economic effects of Hurricane Katrina were far-reaching. By April, 2006, the Bush Administration has sought $105 billion for repairs and reconstruction in the Gulf Coast region, making it the costliest natural disaster in United States history. As of January 2010, the Federal Government had allocated more than $70 billion for the recovery and rebuilding of Louisiana, and spent approximately $50 billion. This does not account for damage to the economy caused by potential interruption of the oil supply and exports of commodities such as grain. The hurricane had also affected the casino and entertainment industry, as many of the Gulf Coast's casinos were destroyed or sustained considerable damage following the hurricane.

Furthermore, hundreds of thousands of local residents were left unemployed, which will have a trickle-down effect as fewer taxes are paid to local governments. Before the hurricane, the region supported approximately one million none—farm jobs, with 600,000 of them in New Orleans. It is estimated that the total economic impact may reach as high as $200 billion.

How does the cultural economy fit into this context? Culture is a critical resource for Louisiana's economic development in the 21st century. Louisiana's cultural enterprises are a major employment engine for the state economy. According to the Cultural Economy Initiative, they provide nearly 144,000 jobs, accounting for 7.6 percent of Louisiana's employment. They are growing significantly faster then the economy at large, especially in the emerging entertainment industries.

Objectives:
- To assess the cultural challenges facing New Orleans today and in the future
- To explore tested models from other cities/regions for making New Orleans's cultural structure stronger and more equitable in the future
- To explore ways of using systems of support—local people and anchored community organizations- for collective action
- To facilitate the use of art and culture programming as an economic driver
- To explore more ways to resurrect and strengthen the continuum of opportunities for cultural expression
- To learn about the actual use of arts and culture in community rebuilding

Set Up Prior to Class:
- Read the Urban Institute report "After Katrina" (http://www.urban.org/afterkatrina/)
- Check on the National Community Building Network (NCBN) and see what programs they have for rebuilding in relationship to arts and culture. Can they apply to New Orleans?
- Do an online search for cultural programs in other Gulf Coast cities that have suffered from natural and manmade disasters (i.e. Galveston, Gulfport, Tallahassee). What have they done to revitalize their vernacular cultural sector? Can any of their models or programs be applied to New Orleans**?**

Set Up In Class:
- Present cultural revitalization models or programs that are being used in another city and explain how they can be utilized in New Orleans.
- Report on your findings with the NCBN programs and other selected community-building initiatives around the country.
- How does one gage with consistent measurement the city's cultural vitality? How can you tell if conditions are steadily improving or not?

Student Motivation- Guiding Questions/Opening Activities
- The federal government and the tourism industry are the main players who will likely control the purse strings for the lion's share of rebuilding. Discuss the importance of advocacy on behalf of the poor and disenfranchised –pointing out longstanding inequities and the importance of demanding to be at the decision making table. Who or what organization(s) should take on this advocacy role? Why?
- Much of New Orleans' culture was built on poverty. Many of the artists, artisans and other tradition bearers that live in the lower- income communities are often central to producing New Orleans' culture and potentially deserve special attention and consideration in programs and grants. Do you agree or disagree? Why?

Follow- Up Assignments
Some local people in the cultural scene fear that emphasizing cultural tourism in rebuilding will result in a Disneyland version of New Orleans without places like the Ninth Ward, Orleans East, Tremé and other lower-income neighborhoods that give the city its character. Should New Orleans' place most of the cultural rebuilding efforts in a New Orleans Jazz Park, more casinos and resorts, or invest more in the anchored cultural organizations and local artists? Why? Conduct a survey of twenty (20) people asking this same question and why they gave their particular answer. Report on your results.

Key Concepts & Vocabulary
Cultural vitality; social capital; creative economy

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COMMUNITY, CONCIOUSNESS AND ACTION

Dr. Fatima Hafiz

Background/Introduction

More than any other event in the past hundred years, the way in which Hurricane Katrina was mishandled on the policy level, media level and community level shows the ideological and structural consequences of racism and poverty in America. What happened in the aftermath of Hurricane Katrina in New Orleans occurred on a grand scale in the public view. However these same realities happen on a daily basis in other racialized and poverty-stricken communities in America.

If people are our greatest resource as Robert McNulty suggest, then how we engage people about the oppressive conditions manifested through racism and classism becomes an important undertaking as a conscious-raising initiative. It is a human undertaking that must be concerned about future generations, specifically the youth of today. As individuals and as members of organizations, agencies and institutions, we can serve youth in ways that perpetuate oppressive conditions or we can liberate the voice of young people to engage in a democratic process for addressing the conditions that racism and poverty enable.

The five modules presented in this curriculum are designed to inform participants about specific issues, encourage dialogue, and engage them in a process to work more effectively with each other or their communities. Effective use of the modules would include critical engagement with the film *Trouble the Water* as a means to critique the conditions that led to the aftermath of Hurricane Katrina and to effect action within the communities in which the participants belong.

The five modules for this curriculum theme are designed to focus attention on five topics: Representation, Racism, Resilience, Reconstruction, and Reinvestment (see discussion sheet). Each module will focus on a specific issue addressed in the film which is tied to the five topics. Film clips which potentially address the following issue have been selected to become stimulus for questioning and dialogue on record high incarceration, structural racism, poverty, failing public schools, and government accountability.

Goal: The principal goal is to engage human service agencies staff, youth development professionals, high school students, community groups and other community-based organizations in dialogue, action and reflection about these topics and their impact on young people.

Learning Objectives:

- Participants will acquire a basic understanding and be able to articulate the political nature of each of the five topics;
- Participants will develop critical thinking skills to examine and evaluate issues the communities and where they live and work;
- Participants will be able to define the concepts (i.e., representation, racism, resilience, reconstruction and reinvestment) and draw parallels of issues in the film to their local community.

Outcomes:

- Participants will gain an appreciation for shared dialogue and knowledge construction;
- Participants will have an enhanced self efficacy and group interaction skills;
- Participants will be challenged to engage in further conversation and action on the issues within their communities and the youth they serve.

Forum Topics and Issues:

The order of these modules is designed to accomplish three things. 1) Topics one and two will engage participants in a dialogue about the ways in which representation and racism impact perceptions and life quality; 2) Topic three engages participants in acknowledging the capacity for resilience in the face of poverty and racism; and, 3) Topics four and five focus attention on possibilities for organizing and educating the participants towards action.

Topic One:	Representation: Record High Incarceration
Topic Two:	Racism: Structural Racism
Topic Three:	Resilience: Poverty
Topic Four:	Reconstruction: Failing Public Schools
Topic Five:	Reinvestment: Government Accountability

Introduction to the Facilitator

Facilitator: Individual(s) who can guide the group towards the goals and objectives of the forum.

Dr. Fatima Hafiz is an educator and activist working in teacher preparation for urban schools, whose main interest is in issues of race, fear and social injustice pedagogies. She served as an adjunct instructor for new teachers from 2001-2006 at Temple University. Dr. Hafiz received her BA from Seton Hall University in Political Science and African American Studies. She com¬pleted both her Master's in Urban Education and Ph.D. in Education at Temple University. Dr. Hafiz's research interests focus on emotions in urban education spaces where race, gender, ethnicity and class intersect.

Your role as facilitator is to create a safe and inviting space for participants to process these modules. In essence you, are creating a dialogic and liberating space for each participant to address their fears, find their voice, and create meaningful exchange through public dialogue as a consciousness raising-practice. This role is different from the role of teacher. The facilitator's role is to stimulate conversation, to speak less and listen more deeply for opportunities to help participants make connections with each other's point of view. Some equired preparation steps are as follows:

1. View the film *Trouble the Water* in its entirety
2. Read about the topic discussion (resource sheets included with the module)
3. Develop an issue fact sheet relevant to your community

Please familiarize yourself with the topic (see resource list). To engage participants in this discussion, many different strategies can be used to help them define what is meant by representation. This could include a number of experiential activities to help the participants connect the construct (representation) with their own personal lives and the youth they serve. This is done in order to provide a space for making connections to the larger conversation about representation and what it means from a cultural and political lens.

Questions are not posed with the film clips because the objective is for the participants to interpret the selected film clips within the frame of the topic. They are the generators of the questions.

Setting Agreements and Expectations
The first order of engagement is introductions – even if the participants know one another. Introductions serve as an opportunity to bridge agreements and values that the participants share. Introductions provide a gateway to deeper sharing and listening to what the other person wants to share about who they are. All introductions should include name, reason for participating in the forum and what they expect to get from the program.

The second order of engaging in dialogue is the agreements established between the participants. The facilitator can start the agreement by asking participants to speak to each other and not the facilitator. The facilitator then engages the participants in coming to agree about how they would like the interactions to proceed during their time together (*i.e., Don't interrupt people? Don't attack them for their opinion? Pay attention to people when they speak? etc.) {If groups are 12 people or more for individual introductions this should be done in small group activities. All group activities should be arranged in a circle or semi circle when at all possible.}*

Resources: Open space with movable chairs and wall space to accommodate anticipated number of participants, flip chart paper and markers, index cards, DVD player, TV monitor, (optional - computer and internet access)

FORUM 1 Representation/Record High Incarceration

"The worst person in the world is sometimes the best person in the world" (Kimberly Roberts, interviewed about *Trouble the Water* in Esquire Magazine, 2009)

"During Katrina, my enemies helped me out. I never thought I'd see that day that somebody that don't like me, and I don't like that person would come together, you know, and do something positive ... but the storm brought us together."
-Scott Roberts, from *Trouble the Water*

The issue associated with the topic on representation is record high incarceration and how young people, specifically young black males, are perceived as social deviants and criminals as they face racism and economic deprivation in the face of tragedy. How young people see themselves and the manner in which the larger society perceives them have implications for how they are represented in policy initiatives, the media, and in the community. Please provide a fact sheet on local Incarceration rates of black youth.
Time: 2 Hours *(Time will have to be adjusted based on space and number of group participants)*

Methods: Large and small group discussion and experiential activities
Process: 30 minutes (whole group activity)

Film Clip (1) – (0 – 2:11) (chapter 1) *Present opening of film for context…*

***Film Clip (2)* – (42:40 – 45:01) (chapter 6)** A poignant view of destitute people overflowing from the convention center in New Orleans, sitting, broken and waiting…song accompanying this clip is Hurricane Waters by Citizen Cope Facilitator opens dialogue with an open ended question, E.g. "What issues, ideas, and or emotions does this film clip rouse in you?"

Activity 1 – Whole Group

Exercise on self presentation and social representation Place participants in smalls groups of from 3 to 5 and ask them to share stories with each other about an incident in which their appearance, how they talked or who they associated with was interpreted by someone in authority *(i.e., parent, teacher, police, employer, etc.)* in a problematic manner.

The large group now becomes the audience for an enactment of one or two of the incidents shared by the storytellers. The audience will reflect on and share what they think and feel about the incident based on the theme of social representation.

The Enactment

The storytellers will perform the selected story without words – they will use their bodies to tell the story and express the incident through the placement of their bodies (sculpting) themselves in relationship to one another. Each time they sculpt or position themselves they will shout out one word germane to the story and will hold the position for 30 seconds. They will reposition themselves for a maximum of three times. The first time they will shout out a word; the second time they will shout out a phrase; the third time they will each make a statement about the story.

Discussion (facilitator will write the audience response on flip chart paper)

The audience will call out some of the judgments they made about the enactment, how the storytellers presented themselves and what made the story seem real in the communities where they serve young people. The facilitator should engage participants in a discussion about the significance of their perceptions and the perceptions of the larger society, which will support a critical analysis of self and society.

A 15 minute break would be appropriate here

Representation, and Youth Incarceration *(one or more clips can be chosen from these)*

Film Clip (2) – (42:23 – 42:31) (Chapter 6) – police presence at casino and young boy handcuffed sitting on the curb

Film Clip (2a) – (1:24:58 – 1:25:50) (Chapter 11) – police presence and authority on France Street after the return ***Film Clip (2b) – (1:14:01 – 1: 15: 28) (Chapter 9)*** – Kim speaking about her and her brother's life after their mom got sick

Film Clip (3) – (1:10:20 – 1:12:49) (Chapter 9) – Kim's brother released for grandmother's funeral and talking about the treatment of prisoners during the ordeal
Present Fact Sheet on local incarceration rate of young people (handout)

Activity 2 – Small Group

Process: 30 minutes *(index cards and pens for each small group)*
Break up into discussion groups of not more than 5 participants.
Facilitator charges each group with the task of generating a set of questions related to the previous film clip or clips. Each group will produce a number of questions generated from clips (2 & 3) and the fact sheet, identify in what ways the issue might be relevant to their own community, organization's work or issues about representation of youth. Select two burning questions to present to whole group about the issue of incarceration of large numbers of poor and black people.

Activity 3 – Large Group and Small Group
Process: 45 minutes *(flip chart paper and markers for each small group)*
Facilitator engages large group in sharing the questions, looking for similarities and differences in the questions that were generated. Paying attention to the different ways youth are represented in their community and then collectively identifying the most stimulating questions to pose ideas towards actions that can stimulate change.

(At least 1 question for each small group)
Facilitator instructs participants to change small group membership and to generate ideas that address selected questions. for possible organizing actions – after allotted time each group will reconvene in large group area

Each group will post generated ideas on wall for "gallery walk" *{When each groups' ideas have been written on the flip chart paper, they will post the sheet on the walls in the room for other participants to view}*

Facilitator asks participants to share what they saw were great ideas that had possibility for developing action projects around.

Closting Activity

Film Clip (4) – (1:15:52 -1:19:28) (Chapter 10) – Kimberly discovers her music and spontaneously performs Amazing, a song she wrote as a teenager about her life, for the camera.

Forum assessment based on previous agreements and expectations; request for volunteers to follow up with research and developing fact sheet on the ideas towards action; ask participants to engage the additional modules. Facilitator should share web-based resources to follow up on the forum experience; give a preview of the next forum; and provide a reading list for additional information.

FORUM 2 Racism/Structural Issues

I hated my life down there, you know? I really did. It was horrible. I wouldn't wish that on my worst enemy. I want to start my life all over. I want to see how it is to do it right from the beginning.
-Scott Roberts, from *Trouble the Water*

Introduction to Facilitator

Please familiarize yourself with the topic (see resource list). To engage participants in different strategies to help them understand racism In its many forms. It is important for the facilitators to understand race as a "social construct" that classifies people by phenotype,personal characteristics and qualities that may or may not be true of the individual or the group so identified. The objective of the module is to help the participants connect the construct (racism) with their own personal lives, the institutions they work in, and the communities they serve. This will provide a space for making connections to the larger conversation about racism and what it means from a cultural, political and economic perspective.

The issues associated with the topic on racism are structural, i.e. inherent in the organization. This stands out as a significant connection to how the institutional entities (transportation, schools, police, social service agencies, etc.) support the structures that perpetuate racism and poverty. How young people see themselves and their interactions with the structures have implications for how they perceive their place within those structures. Analyzing how structural racism is perpetuated through policy initiatives, by government agencies, human service institutions, the media, family systems and community practice provides awareness about the many ways that racism impacts the lives of young people.

Image Courtesy of Elswhere Films

Please identify and produce a fact sheet on issues of structural racist practices in the institutions that serve youth.

Time: 2 Hours (Time will have to be adjusted based on space and number of group participants)

Methods: Large and small group discussion and experiential activities

Process: 30 minutes (whole group activity)

Setting Agreements and Expectations (This is described above)

Film Clip (1) – (0 – 2:11) Present opening of film for context…

Film Clip (2) – (42:40 – 45:01) A poignant view of destitute people overflowing from the convention center in New Orleans, sitting, broken and waiting…song accompanying this clip is Hurricane Waters by Citizen Cope

Facilitator opens dialogue with an open ended question, E.g. "What issues, ideas, and or emotions does this film clip rouse in you?"

Race, Structural Access and the Public Goods (Choose one or more clip(s))

Film Clip (3) – (3:42 – 5:59) (chapter 1) Evacuation and no public transportation

Film Clip (3a) – (10:09 – 11:09) (Chapter 2) – Kimberly says: "I'm not leaving because I can't afford it."

Film Clip (3b) – (33:15 – 34:09) (Chapter 5) – Visual of the exodus

Film Clip (3c) – (41:53 – 45:00) (Chapter 6) – Kimberly, Scott and Larry drive through New Orleans where people remain desperate for a way out of the city.

Identify and present Fact Sheet on institutional

practices that support racism in schools, housing, courts, prisons, social service and human service agencies. These facts can be found in many of the disparity studies found in health, education and welfare statistics found on many government and academic websites.

Activity 1-Small Group

Process: 30 minutes (index cards and pens for each small group)

Break up into discussion groups of not more than 5 participants.

Facilitator charges each group with the task of generating a set of questions or comments related to the previous film clip or clips. Each group will produce a number of questions or comments generated from clips (3a-c) and the fact sheet, identify in what ways the issue might be relevant to their own community, organization's work or issues about representation of youth – select two burning questions to present to whole group about the issue of racism in institutions and the impact on poor and African American people.

Process: 45 minutes *(flip chart paper and markers for each small group)*
Facilitator engages large group sharing of questions, paying particular attention to the different ways participants interpret structural racism and its affect on young people. The group is looking for similarities and differences in the questions that were gener-

ated from the small group activity. Facilitator assists the group in collectively identifying not more than five of the most stimulating questions to pose ideas towards actions that might **Activity 2 – Large and Small Group**

Process: 45 minutes *(flip chart paper and markers for each small group)*
Facilitator engages large group sharing of questions, paying particular attention to the different ways participants interpret structural racism and its affect on young people. The group is looking for similarities and differences in the questions that were generated from the small group activity. Facilitator assists the group in collectively identifying not more than five of the most stimulating questions to pose ideas towards actions that might stimulate change. *(*Group similar questions and use these to identify not more than five).

Facilitator instructs participants to regroup in different small groups to generate ideas that address selected question for possible organizing actions – reconfigure in large group area.

Each group will post generated ideas on wall for "gallery walk" *{When each groups' ideas have been written on the flip chart paper, they will post the sheet on the walls in the room for other participants to view}*

Facilitator asks participants to share what they saw were great ideas that had possibility for developing action projects around.

CLOSING ACTIVITY

Film Clip (4) – (1:15:52 -1:19:28) (Chapter 10) – Kimberly discovers her music and spontaneously performs Amazing, a song she wrote as a teenager about her life, for the camera.

Forum assessment based on previous agreements and expectations; request for volunteers to follow up with research and developing fact sheet on the ideas towards action; ask participants to engage the additional modules. Facilitator should share web-based resources to follow up on the forum experience; give a preview of the next forum; and provide a reading list for additional information.

FORUM 3 Resilience: Poverty

They cannot say that they did not have the means. Our government is supposed to be one of the greatest but it's proven to me that, hey, if you don't have money and you don't have status, you don't have a government.
–Kim Hayes, Memphis, TN (from *Trouble the Water*)

Introduction to Facilitator

Many different strategies can be used to help participants define what is meant by "resilience". Resilience is defined by Johnson & Wiechelt (2004) as a process of adaptation that "helps people sustain lives of health and hope, despite adversity" (p.659). Helping participants to understand the resilient capacities of individuals and communities in spite of oppression is important for a positive response to actions.

Activities should include a number of experiential activities to help the participants connect the construct (resilience) with their own personal lives and the youth they serve. This is done in order to provide a space for making connections to the larger conversation about resilience and what it means from a cultural, economic and political lens. Please familiarize yourself with the topic by reading psychological and sociological literature on resilience. (See resource list)

The issue associated with the topic on resilience is poverty, and how communities with high concentrations of African American and poor people survive the onslaught of disinvestment or neglect by the political and economic system. The impact of disinvestment and neglect on young people is astonishingly disproportionate and serves as notice to a bleak future. Its significance is also important in understanding how communities subsist as a human instinct beyond deprivation and in the face of tragedy. How young people are valued in the larger society has implications for how their needs are represented in policy initiatives, media focus and community support.

Please produce fact sheet on children, poverty and resilience

Image Courtesy of Elswhere Films

in your local community. To produce a fact sheet on this topic the facilitator should identify what are some of the factors, individuals and or organizations that have exhibited resilience and that support health, hope and opportunity for resilience in depressed communities.

Time: 2 Hours *(Time will have to be adjusted based on space and number of group participants)*
Methods: Large and small group dialogue activities
Process: 30 minutes (whole group activity)
Setting Agreements and Expectations *(This is described above)*

- ***Film Clip (1) – (0 – 1:12 (Chapter 1))*** *Present opening of film for context…*
- **Film Clip (2) – (24:53 – 26:15)** ***(Chapter 4)***– Kim retrieving picture of her mother and looking for a better tomorrow

Facilitator opens dialogue with an open ended question, E.g. "What issues, ideas, and or emotions does this film clip rouse in you?"

Poverty, Culture and Resilience *(one or more clips can be chosen from these)*

- ***Film Clip (2a) – (1:14:12 – 1: 15: 38 (Chapter 9))*** – Kim speaking about her and her brother's life after their mom got sick
- ***Film Clip (3) – (28:15 -28:34) (Chapter 4)*** – Seeking safety together, salvaging what they can
- ***Film Clip (3a) – (1:00:24 – 1:02:22) (Chapter 8)*** – Kim, Scott and Brian looking for new place to go
- ***Film Clip (3b) – (58:09 – 59:15) (Chapter 8)*** - Scott talking about the relationship developed between he and Brian
- ***Film Clip (3c) – (47:56 –51:06) (Chapter 6)*** – the elders recognizing Kim for what she had done and Larry the hero being acknowledged

Present Fact Sheet on poverty and the plight of young people in your local community

Activity 1 –Small Group

Process: 30 minutes *(index cards and pens for each small group)* Break up into discussion groups of not more than 5 participants.

Facilitator charges each group with the task of generating a set of questions related to the previous film clip or clips. Each group will produce a number of questions generated from clips (3a-e) and the fact sheet, identify in what ways the issue might be relevant to their own community, organization's work or

issues about culture, resilience and poverty. Select two burning questions to present to whole group about these issues for large numbers of poor and African American youth.

Activity 2 – Large Group and Small Group

Process: 45 minutes *(flip chart paper and markers for each small group)*

Facilitator engages large group sharing of questions while paying particular attention to the different ways culture, poverty and resilience are interpreted by the participants. The group is looking for similarities and differences in the questions that were generated from the small group activity. Facilitator assists the group in collectively identifying not more than five of the most stimulating questions to pose ideas towards actions that s might create change. *(*Group similar questions and use these to identify not more than five).

Facilitator instructs participants to regroup in different small groups to generate ideas that address selected question for possible organizing actions. Each group will post generated ideas on wall for "gallery walk" *{When each groups' ideas have been written on the flip chart paper, they will post the sheet on the walls in the room for other participants to view}*

Facilitator asks participants to share what they saw were great ideas that had possibility for developing action projects around.

CLOSING ACTIVITY

Film Clip (4) – (1:15:52 -1:19:28) (Chapter 10) – Kimberly discovers her music and spontaneously performs Amazing, a song she wrote as a teenager about her life, for the camera.

Forum assessment based on previous agreements and expectations; request for volunteers to follow up with research and developing fact sheet on the ideas towards action; ask participants to engage the additional modules. Facilitator should share web-based resources to follow up on the forum experience; give a preview of the next forum; and provide a reading list for additional information.

FORUM 4 Reconstruction: Failing Public Schools

"Katrina is not over. We're still being affected right now, by not educating us, robbing us out of the opportunity to be the next whoever. When we got to go see how other people was living it opened up our eyes. I mean they're preparing them for the future. Here in New Orleans, it's like they're preparing us for prison."
-- Kimberly Roberts, from Trouble the Water

Introduction to the Facilitator

Please familiarize yourself with the topic. (See resource list) Many different strategies can be used to help participants define what is meant by Reconstruction. This could include a number of experiential activities to help the participants connect the construct (reconstruction) with their own personal lives and the youth they serve. This is done in order to provide a space for making connections to the larger conversation about American reconstruction and what it means from a racial, cultural, economic and political lens.

The issues associated with the topic on Reconstruction are failing public schools and how young people are prepared for the future. The manner in which young people are represented, the continued impact of structural racism and economic deprivation as they are prepared for the future looks bleak. How young people view the pursuit of education impacts theirengagement in education systems that fail them. The way young people see their future and the manner in which the larger society sees their future have implications for how education reconstruction will fail or succeed at the policy level, institutional level and individual level.

Please construct a fact sheet on the health and quality of public schools in your local community.

Time: 2 Hours *(Time will have to be adjusted based on space and number of group participants)*

Methods: Large and small group dialogue activities

Image Courtesy of Elswhere Films

Process: 30 minutes (whole group activity)
Setting Agreements and Expectations *(This is described above in facilitator section)*

Film Clip (1) – (0 – 1:12) (Chapter 1) *Present opening of film for context*

Film Clip (2) – (37:00 – 40:00) (Chapter 5) – The high school occupied by the military and the purposes it served for the survivors *(transcript for this scene)*
Facilitator opens dialogue with an open ended question, E.g. "What issues, ideas, and or emotions does this film clip rouse in you?"

Education, Restructuring, Relationship and Place *(one or more clips can be chosen from these)*

Film Clip (3) – (55:22 - 57:30) (Chapter 7) –Kimberly, Scott and Brian in FEMA office seeking the FEMA assistance they had yet to receive
Film Clip (3a) – (53:56-55:20) (Chapter 7) –Brian explaining why he wants to leave the state of Louisiana after his treatment during Katrina
Film Clip (3b) – (1:20:25 – 1:22:18) (Chapter 11) – Kim, Scott return to New Orleans – the value of place
Film Clip (3c) – (1:22:40 –1:24:56) (Chapter 11) – Tourism interview regarding New Orleans comeback
Film Clip (3d) – (1:25:56 – 1:27:48) (Chapter 12) –
Scott's new beginning in New Orleans Present Fact Sheet on education quality and the plight of young people in your local community

Activity 1 –Small Group
Process: 30 minutes *(index cards and pens for each small group)*
Break up into discussion groups of not more than 5 participants. Facilitator charges each group with the task of generating a set of questions related to the previous film clip or clips. Each group will produce a number of questions generated from clips (3a-d) and the fact sheet, identify in what ways the issue might be relevant to their own community, organization's work or issues about quality education and place for youth– select two burning questions to present to whole group about the issue of education quality in and poor and African American youth in your community.

Activity 2 – Large Group and Small Group

Process: 45 minutes *(flip chart paper and markers for each small group)*
Facilitator engages large group sharing of questions, looking for similarities and differences in the questions that were generated. Paying attention to the different ways education and place affect youth in the communities they serve and then collectively identifying the most stimulating questions to pose ideas towards actions that can stimulate change. *(At least 1 question for each small group)* Facilitator instruct participants to regroup in different small groups to generate ideas that address

selected question for possible organizing actions – regroup in large group area
Each group will post generated ideas on wall for "gallery walk" *{When each groups' ideas have been written on the flip chart paper, they will post the sheet on the walls in the room for other participants to view}*

Facilitator asks participants to share what they saw were great ideas that had possibility for developing action projects around.

CLOSING ACTIVITY

Film Clip (4) – (1:15:52 -1:19:28) (Chapter 10) – Kimberly discovers her music and spontaneously performs Amazing, a song she wrote as a teenager about her life, for the camera.

Forum assessment based on previous agreements and expectations; request for volunteers to follow up with research and developing fact sheet on the ideas towards action; ask participants to engage the additional modules. Facilitator should share web-based resources to follow up on the forum experience; give a preview of the next forum; and provide a reading list for additional information.

FORUM 5 Reinvestment: Government Accountability

"The hood's always going to be the last to be fixed"
-Scott Roberts, from Trouble the Water

"As long as they fix their downtown, their French Quarter and all that. They're straight. Lead the black folks or poor people off, let 'em get back on their own."
-Kimberly Roberts, from Trouble the Water

Introduction to the Facilitator

Many different strategies can be used to help participants define what is meant by reinvestment. This could include a number of experiential activities to help the participants connect the construct (reinvestment) with their own personal lives and communities. This is done in order to provide a space for making connections to the larger conversation about reinvestment and what it means from an economic, political and cultural lens. Please familiarize yourself with the topic. (See resource list)

Image Courtesy of Elswhere Films

The issue associated with the topic on Reinvestment is Lack of Government Accountability. This stands out as a significant connection to communities like New Orleans, and specifically communities like the 9th Ward and how they are addressed in the face of tragedy. What this means for health care, education and the child welfare system have implications for quality of life for future generations. Please construct a fact sheet on Government Responsibility in your local community.

Time: 2 Hours *(Time will have to be adjusted based on space and number of group participants)*

Methods: Large and small group dialogue activities
Process: 30 minutes (whole group activity)
Setting Agreements and Expectations *(This is described above)*

Film Clip (1) – (0 – 2:11) (Chapter 1) *Present opening of film for context…*
Film Clip (2) – (19:31 – 20:00) (Chapter 3) – President Bush speaking at an RV Resort and Country Club in Arizona shortly after the levees failed: *I urge the citizens there in the region to continue to listen to the local authorities. Don't abandon your shelters until you're given clearance by the local authorities. Take precautions 'cause this is a dangerous storm. When the storm passes the federal government has got assets and resources that we'll be deploying to help you. In the meantime, American will pray.*

Facilitator opens dialogue with an open ended question, E.g. "What issues, ideas, and or emotions does this film clip rouse in you?"

Government Response and Accountability *(one or more clips can be chosen from these)*

Film Clip (3) – (21:57 - 24:06) (Chapter 3) – Montage of 911 calls made by residents across the city pleading for help, and Larry taking matters into his own hands and heroically rescuing neighbors *(see attached transcript)*
Film Clip (3a) – (31:34-32 :03) (Chapter 5) – Brian speaking to the national guardsmen in a deserted New Orleans 2 weeks after the levees failed: *Y'all be encouraged, y'all stay up. I don't know how to salute too good but, we thank y'all for being in the city of New Orleans, thank y'all for doing what y'all are doing, god bless y'all man. And I pray that y'all don't have to go back to Iraq. It's not our war... This is the war right here.*
Film Clip (3b) – (34:19 – 39:39) (Chapter 5) – Military response to the people looking for shelter
Film Clip (3c) – (1:04:27 – 1:05:44) (Chapter 8) – Kimberly and family friend Kim Hayes sitting in truck talking about the government response and treatment of the poor and African American people during this tragedy.

Present Fact Sheet on government responsibility

Activity 1 –Small Group
Process: 30 minutes *(index cards and pens for each small group)*
Break up into discussion groups of not more than 5 participants.
Facilitator charge each group with the task of generating a set of questions
related to the previous film clip or clips. Each group will produce a number of questions generated from clips (3a-c) and the fact sheet, identify in what ways the issue might be relevant to their own community, organization's work or issues about government response to issues in the communities where you serve youth.

in your community.

Activity 2 – Large Group and Small Group
Process: 45 minutes *(flip chart paper and markers for each small group)*
Facilitator engages large group sharing of questions, looking for similarities and differences in the questions that were generated. Paying attention to the different ways in which government response (good or bad) affected youth in the communities the participants serve and then collectively identifying the most stimulating questions to pose ideas towards actions that can stimulate change. *(At least 1 question for each small group)*

Facilitator instruct participants to regroup in different small groups to generate ideas that address selected question for possible organizing actions – regroup in large group area

Each group will post generated ideas on wall for "gallery walk" *{When each groups' ideas have been written on the flip chart paper, they will post the sheet on the walls in the room for other participants to view}*

Facilitator asks participants to share what they saw were great ideas that had possibility for developing action projects around.

CLOSING ACTIVITY

Film Clip (4) – (1:15:52 -1:19:28) (Chapter 10) – Kimberly discovers her music and spontaneously performs Amazing, a song she wrote as a teenager about her life, for the camera.

Forum assessment based on previous agreements and expectations; request for volunteers to follow up with research and developing fact sheet on the ideas towards action; ask participants to engage the additional modules. Facilitator should share web-based resources to follow up on the forum experience; give a preview of the next forum; and provide a reading list for additional information.

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Ohio State University KIRWAN INSTITUTE FOR THE STUDY OF RACE AND ETHNICITY provide significant studies and definition on structural racism – http://kirwaninstitute.org
Structural Racism and Hurricane Katrina published documents by the Center for Social Inclusion & Structural Racism a Suggested Reading List and websites for further information Center for Social Inclusion: A Project of the Tides Center, 50 Broad Street, Suite 1820, New York, NY 10004 – Phone: (212) 248-2785 / Fax: (212) 248-6409 - www.centerforsocialinclusion.org

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KEYS TO RESILIENCY

Prof. Evelyn Ang, University of Wisconsin-Milwaukee

This curriculum module is focused on the concept of Resiliency, with opportunities to elicit students' connections to their own personal journeys, enabled and enhanced by the stories told in "Trouble the Water." This module will focus on how Resiliency is developed, and its role in social activism.

This curriculum is designed to be expandable or shrinkable – to adapt to the size of group and/or time constraints. Lessons are designed for use in facilitated face-to-face groups to invite participants sharing; or in on-line discussion groups; or to guide independent study.

Each of the lessons includes

- Learning Objectives
- Textual summary
- Facilitators' Notes: suggestions for activities, materials, presentations, aids that may be useful to have prepared before the class meeting for a given lesson.
- Personal Reflections (for individual work): to be used prior to group discussion to link the concepts and the movie to individual students' experiences. These could also be used for short written assignments or journaling in association with each lesson. If used prior to lesson, these may also form the basis for small-group (4-5) discussion within the class meeting. Small groups should report back their observations and findings to the larger group.
- Discussion Guides (for group work): to be used for group discussion starters. Could also be adapted to small-group discussion with report back to class. These assume the students' prior preparation is completed and the movie has been viewed.
- Post-Lesson Follow-up (for lesson extension): to extend the lesson for further reflection. Could also be used for written assignments.
- Resources & References (selected readings): for further study. For college level courses, selections may be used as assigned readings for each lesson, to be applied to the film.
- The research behind this curriculum is founded on a paradigm change in Psychology: a switch from asking about diagnosis and pathology ("what's wrong") to also asking about maintaining health ("what works").
- Resiliency research uncovered that there was nothing remarkable or unusual about resilient individuals: they are not "heroic": given key factors, resilience is available to all.
- The keys are variously described: the process is on-going. By high-lighting and purposefully aiming to build these keys, we strengthen ourselves, our communities, and our societies. Replacing "learned helplessness" (Seligman et al) with "active hopefulness" on both individual and societal level is a necessity in order to effectively make progress on issues such as racism, classism, environmental *in*justice, poverty, media imaging, and communitvy. This is not a Pollyanna-ish approach, but a balanced one.
- Using tools for self-exploration, this curriculum guides study intended as an experiential learning opportunity, not an academic exercise. By discovering the Keys to Resiliency in ourselves, we can be better motivated away from society's message of helplessness (what can one person possibly do?) to be drawn towards the challenge of active and informed hope. The lessons embodied in "Trouble the Water" can be used to inspire social activism in our own communities.

The Lessons are:

Exercise prior to viewing movie (if possible)
Lesson 1. Introducing the Keys to Resiliency
Lesson 2. Focus on Strengths
Lesson 3. Goal setting and Optimism
Lesson 4. Role Models
Lesson 5. Faith, Sense of Meaning, and Pro-social Behavior
Lesson 6. Social Support Summary

CURRICULUM: KEYS TO RESILIENCY

PRIOR to viewing the movie (if possible):
Write (a journal or private blog entry) about a personal experience in which you had to overcome a significant adversity, a challenge that perhaps changed the course of your life. Do this for about 20 minutes, addressing these questions:
1. Write about the reasons this obstacle seemed insurmountable to you, including the events, people, and/or circumstances that made it hard.
2. Write about how you overcame the adversity, what or who helped you and how, and what you learned about yourself because of it.
Share the story of overcoming obstacles. If it is difficult to talk about the story of the adversity, concentrate on sharing the story of how you overcame it and what you learned.
Do: online Resiliency Quiz at http://www.resiliency.com/htm/resiliencyquiz.htm
View the movie

Evelyn L. Ang is an instructor, lecturer or course director in the following courses at the University of Wisconsin-Milwaukee: Communication & Human Conflict, Introduction to Mediation, Peace Studies, Seminars in Social Intelligence, Communication and Conflict, and Nonviolent Communication. She holds the following degrees: University of Wisconsin-Milwaukee, B.B.A., M.B.A. and Marquette Law School, J.D., Certificate in Dispute Resolution.

Lesson 1: Introducing Keys to Resilience

Learning Objectives

1. To be able to identify and apply the Keys to Resilience, through the movie and in your own life.
2. To appreciate differences in the ways the keys or components can be expressed. Interpreted, and prioritized.
3. To set a larger context for the analysis of the Keys.

Textual Summary

Resilience is defined as "Patterns of positive adaptation in the context of significant adversity or risk." (Masten & Reed)

Research seeking to answer the question of what factors enable some people to succeed despite unfavorable situations revealed there is nothing intrinsically special about resilient people. Challenges include poverty, illness, trauma, abuse, alcohol/ drug addiction, grief, incarceration, and victimization. Study of individuals who overcame adversity and thrived showed that resiliency has six themes or components:

Keys to Resiliency

Figure 1
The Resiliency Wheel

Adapted from the book *Resiliency In Schools: Making It Happen for Students and Educators* by *Nan Henderson* and *Mike Milstein*, published by Corvin Press, Thoussand Oaks, CA (1996)

Focus on **strengths**

1. Effective **goal setting and Optimism**
2. **Faith** and sense of **meaning**
3. **Prosocial** behavior (helping others)
4. **Role models**
5. **Social support** (Masten & Reed)

"Nan Henderson et al (1996) uses a "wheel of resiliency" to express the interdependency of her six components of resilience. Her work's aim is to design school-based programs to foster resilience. She discusses the components as:

1. to provide opportunities for meaningful participation,
2. increase pro-social bonding,
3. set clear, consistent boundaries,
4. teach "life skills",
5. provide caring & support, and
6. set and communicate high expectations.

Facilitators' Notes

1. Optional (for face-to-face groups): begin setting group guidelines. Some personal sharing is necessary to take advantage of the full benefit of discussion. One way to set a safe environment is to use a Peacemaking Circle. The elements are: use of a "Talking Piece" (aka Talking Stick, Peace Stick, Listening Stone, etc.), seating arrangement, and establishment of group guidelines. "What will you need to feel safe sharing your personal experiences?"

OPTIONAL APPROACH

Small groups can begin the "map" by sharing terms and ideas that are related to each individual term. For example, have each group take a single term, write it and associated words on large-sized Post-it Notes, then arrange the notes as they seem to cluster to make a concept map for each of the six main terms. Each team should debrief for the larger class about what they found. Sharing many possible interpretations of these terms will help learners explore the way the ideas are related.

2. Record and preserve the group's guidelines in the form of a handout, or posters, as appropriate for the setting and the group. As need arises in sensitive subject areas, this can be helpful for reference.
3. Form class members into small groups, "map" the six Keys identified by Masten & Reed around the six segments of Henderson's wheel. Explain that Henderson's focus is for design of school (and youth) programs, while Masten & Reed's work has wider application. There is not necessarily a one-to-one direct map for the two schema. Have copies of Henderson's Figure for groups to write on, or present wheel on board and have them tell you where to map the Keys.
4. Prepare (preview) Lesson 2 and VIA Survey to be completed prior to class.

Personal Reflection:

1. Which of the Keys do you see as most important in your story of resiliency? Rank the components in importance for your story (most important to least).

How can your future choices help you go beyond survival?

Discussion Guide:

1. Give an example of the most important Keys to Resiliency expressed in the journeys taken by characters in the movie?
2. To what extent does individual choice play in each person's ability to go beyond surviving to thriving? Can we in truth "be nything we want to be?"

Resources & References:

Masten, A. S., & Reed, M. G. (2002). Resilience in development. In S. R. Snyder & S. J.
Lopez (Eds.), The handbook of Positive Psychology. Oxford, England: Oxford University Press.

The Search Institute (www.Search-Institute.org) lists about forty developmental assets that contribute to positive youth development.

Lesson 2: Focus on Strengths

Learning Objectives

1. Explore and examine the Character Strengths by looking at your own.
2. Comparing your Strengths profile with others
3. Identify Strengths as expressed in actions and choices.
4. We need everyone's Strengths to go forward.

DO before Lesson 2: Identify Your Own (VIA Survey of Character Strengths)

An online test is available on the VIA website (http://www.viasurvey.org) - a free registration is required, test option 1 is also free). There are 240 questions, and allow 20-30 minutes to complete the questions. Answer for yourself, as authentically as you can: There are no right or wrong answers, and no better or worse answers. The aim for this tool is to support self-awareness about yourself and your strengths. Upon completion, you will receive a ranking of your character strengths. From the top 5-10, some may not resonate for you and others you may recognize as the characteristics that mean the most to you. In other words, ask yourself whether you obtain strength from its use, not just that you are good at it.

While you are on-line, take time to explore the complete list of Character Strengths.

Bring your survey results. Identify your top 3 Character Strengths, those most authentically YOU.

Personal Reflection

How do you exercise your Strengths in your every day life?

Facilitators' Notes

In small groups (4-5), have participants share their survey results and one example from their Personal Reflection. Especially noteworthy are people who discover others have strengths they do not have. All are equally valid! No "right answers"! Have a poster or other classroom visual listing the Character Strengths (Appendix A).

In preparation for Lesson 3, set group guidelines (if this wasn't done before). Talking about fears and failures can be difficult for some, but necessary for full benefit of discussion. One way to set a safe environment is to use a Peacemaking Circle. The elements are: use of a "Talking Piece" (aka Talking Stick, Peace Stick, Listening Stone, etc.), seating arrangement, and establishment of group guidelines. "What will you need to feel safe sharing your personal experiences?" Make a record – see Notes in Lesson 1.

Discussion Guide

1. Kimberly wrote this on her facebook page: "I am a very caring person, And I just got the opportunity to see myself,as the person that I am,in this Movie Trouble the Water. So I really believe that if people can just take out the time to look at them selves,a little closer,then they can really see themselves. The good and the bad and can make the right change for the better. But without that opportunity, to see ones self then how can we, or how will we know,if we need to change, or do more of what we are good at, and less of what we are bad at? Any way, me seeing me for the person that I am really helped me, want to do more of what I was good at and less of what was not good."

2. List some of the obstacles to a positive self-concept that Kim speaks about in the film that she had to overcome.

3. What are Kim's character strengths as depicted in the film? Scott's? Name some scenes where these strengths were depicted .

4. How did these strengths compliment each other, even though different?

5. How do their future goals as articulated in the film align with those strengths?

Post-Lesson Follow-up

How can you increase the exercise of a given Strength? Commit to one, put it into action every day for the next 5 days. Write a journal entry for each day about how you used that Strength and how you plan to use it the following day.

Resources & references

Marcus Buckingham and Donald O. Clifton (2001). *Now, Discover Your Strengths,* Free Press.

Seligman, M.E.P. (2004). *Authentic Happiness: Using the New Positive Psychology to Realize Your Potential for Lasting Fulfillment*, Free Press.

Lesson 3: Goal-Setting and Optimism

Learning objectives

1. **Goals** that motivate us must stretch us, and must be important to us personally.
2. **Authentic goals** are consistent with Character Strengths.
3. Goals are perceived as attainable if they are broken down into reasonable steps (milestones, sub-goals, **objectives**). It is especially important to take big goals in smaller pieces, otherwise they seem impossible and this leads to hopelessness.

Textual Summary

Motivating goals have certain characteristics:

- They are concrete and specific: visualize success
- Plan for obstacles, setbacks (give yourself permission to be human)
- Know the purpose behind the goal
- Break it into manageable pieces (steps, sub-goals, daily/ weekly)
- Get organized: get what you need (knowledge, skills, tools, information, help)
- Celebrate each step

Achieving a goal, especially a challenging one, gives a "high". Happiness comes in the striving towards a goal, one that is important to us. And because beliefs are self-fulfilling, accomplishing a goal leads to self-confidence. The lessons we learn along the way inform the next goal that is to be set, including the lesson that we are capable of achieving.

Personal Reflection

1. How did overcoming adversity change the way you viewed your goals?
2. What types of goals motivate you or inspire you to action? What kind of goal does not?
3. What fears get in your way?

Facilitators' Notes

It may be useful to review a clip in which Kim tells the story of her childhood (in the aftermath of her grandmother's funeral), followed closely by her song, Amazing. [clip from film 1:14:00 – 1:19:31]. Another thought-provoking clip relates to Discussion Guide question 5. [clip from film 1:00:16 – 1:01:31].

Continue to encourage use of the "Talking Piece" when appropriate in discussion. It is also useful for group to "check in" with each other at the start of each meeting, with a temperature reading "how are you today"; things that have happened since last meeting, upcoming events, etc.

Support the group's exploration of the question "who benefits from social hopelessness?" by probing beyond the first response ("no one"). This discussion is intended to assist consideration of those who benefit from maintaining the status quo. The belief that nothing will change excuses us from trying. This should be disturbing to some: discomfort that may signal change.

At a personal level, this may be a difficult lesson for some – requiring the examination of some of their own fears and failures. Support and acceptance of the feelings (not evaluation) is due. Assure the group that next week's lesson is about Altruism and Gratitude, and forms a far more uplifting experience for many.

Discussion Guide

1. How do you think these individuals' survival experiences affected their expectations of themselves?

2. Do you think Kim is "Amazing?" Why?

3. What role did "Kizzie" and "Baby" play in the Roberts' decision to return to the 9th Ward?

4. How did Kim, Scott, Brian and their neighbors manage their survival goal in "reasonable pieces?" What did they seem to learn about themselves that informed their goals for the future?

5. Why is hopelessness deadly? How does taking on a big goal in small pieces encourage hope?

6. Who benefits from social hopelessness? The widespread belief that "problems are too big, what can one person do?" What are the consequences?

Post-lesson Follow-up

Do you have a goal that you failed to achieve? Give yourself permission to be human: past failures embody positive lessons, find them. Apply the characteristics of a motivating goal and figure out what you can do resume your goal-seeking process. Write it down.

Resources & References

Bandura, A (1997) *Self-Efficacy: the Exercise of Control*. W. H. Freeman & Company.

Marano, H. E. (2003). The Goals that Guide Us. *Psychology Today.* http://www.psychologytoday.com/articles/pto-20030722-000005.html

Sheldon, K. M. & Houser-Marko, L. (2001). Self-Concordance, Goal Attainment, and the Pursuit of Happiness: Can There Be an Upward Spiral? *Journal of Personality and Social Psychology*, 152-165. http://web.missouri.edu/~sheldonk/pdfarticles/JPSP2001.pdf

Lesson 4: Role Models

Learning Objectives

1. Every life story involves overcoming adversity, hardship, and obstacles.
2. We can learn from our role models' stories of how they exhibit resiliency.
3. We can also learn from those who tried and "fell short." Success is an on-going process that requires hard work and perseverence

Textual Summary

Research shows that the presence of caring and supportive individuals is essential in youth development, and adult recovery from addiction and grief. Mentors and role models are people we relate to, emulate and aspire to be like. This is both a way to express goal-setting ("to be like") and fulfills a present need for nurturing: psychological as well as physical safety and support. We can also learn from their examples, including lessons on how-to and how-not-to live a fulfilling life.

Personal Reflection

1. Who is a role model for you?
2. Why is the way that person lives (or lived) an example for you? What value(s) does their life embody for you?
3. How did these values help you develop resilience?

Facilitators' Notes

Continue to invite group's storytelling, using Personal Reflections and Discussion Guide questions. The experience of the stories being shared, both in telling and in listening, is as important in this lesson as the stories themselves. This sets the stage for examination of social supports in Lesson 6. If the group is accustomed to using a Talking Piece (aka Talking Stick, Peace Stick, Listening Stone, etc.), then by all means take advantage of this.

Discussion Guide

1. Do the characters in the movie express role models? Does Kim reveal in the film who her role models are?

2. What values to you see in their choices of people to emulate?

3. Tell a story about the person who is the "glue" that holds your family* together.

4. OPTIONAL PROJECT: Interview a family member about their role models and then write a reflection about these stories.

Resources & References

Bonnie Bernard (1991), "Fostering Resiliency in Kids" Portland OR: Northwest Regional Educational Laboratory. http://www.cce.umn.edu/pdfs/NRRC/Fostering_Resiliience_012804.pdf

Frank, A. W. (1995), *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press, Chicago.

Lyubomirsky S, Sousa L, Dickerhoof R. *Journal of Personality and Social Psychology* 2006 Apr; 90(4): 692-708 The Costs and Benefits of Writing, Talking, and Thinking about Life's Triumphs and Defeats http://www.faculty.ucr.edu/~sonja/papers/LSD2006.pdf

The Neighborhood Story Project's "What Would the World Be Without Women: Stories from the 9th Ward"

Visit the collection of audio stories recorded at www.storycorps.org.

Documentary subject Kimberly Roberts recovers a photo of her mother at her home in New Orleans, in a scene from Trouble the Water. Courtesy Elsewhere Films.

Lesson 5: Faith, Sense of Meaning, Pro-Social Behaviours

Learning Objectives:

1. We obtain benefits from helping others: a sense of self-worth, of meaningful participation and contribution to others.
2. Spiritual belief plays a role in the transformation of adversity from a reason for hopelessness to a challenge to be overcome.
3. Our beliefs about ourselves become self-fulfilling prophecy.
4. Altruism can lead to a life of meaning and purpose: whether it starts or ends with faith, meaning is created by viewing ourselves as part of a larger human endeavor.

Textual Summary

In this lesson we examine the importance of **altruism** and **pro-social behavior** as a necessary Key to Resiliency. Along the way we will also pick up a related concept of **Gratitude/Appreciation**. Whether you express a spiritual life in a particular Faith or Belief, the sense of connectedness to others, to a **purpose or meaning** larger than your self is related to these concepts and necessary for developing Resiliency.

Personal Reflection

1. When you do something to help someone else, do they have to express their gratitude? Was it important that the recipient of your effort to help know and acknowledge your help? Why or why not?
2. How does the construction and telling (and possibly retelling) of your story create meaning for you?

Facilitators' Notes

It is important to distinguish the role of faith from the role of ***A*** faith. Spirituality in belief systems should be respected in all forms, allowing it to be expressed individually. Here we examine the sense of altruism, of purpose and connection to something larger than self.

This lesson sets the stage for the importance of storytelling (oral traditions) in formation and maintenance of identity: personal and social. It also elevates the experience of altruistic and pro-social behavior: what we do for others confers benefits on ourselves. Therefore, let the Discussion Guide questions evoke the students' stories. Give time to reflect before returning to the Lesson.

Discussion Guide

1. Tell about an instance when you helped someone, for no apparent gain for yourself, not motivated by what he or she might do for you in return or what they have done for you in the past. It could be a large thing or a small thing. What did you experience?
2. What did Scott seem to experience in the course of helping others in the film? Why might have he and Larry taken other people with them in the truck? What meaning did they seem to gain from that experience?
3. Brian Nobles has a long struggle to get FEMA aid: what two things does Kim ask of him in her attempt to cheer him up and "stay positive?"

[clip from film at 1:08:45 – 1:09:49] Why is this important? What effect does it have on her?

4. Recall the scene at the Red Cross shelter where some of the women from her community are talking to Kim about the leadership she showed, thanking her for comforting them, singing to them, helping them get through the hurricane.

[clip from film at 48:52 – 49:53] "You can see the surprise on her face when she says, 'I didn't know you saw me that way' – "I don't think she changed as much as people around her saw her in a different way," Director Tia Lessin says. How does this exchange seem to transform the way Kim sees herself?

5. Why do you think Kim set out to videotape in her neighborhood before the hurricane in the first place? Why do you think she writes and records music? – Why is it so important, and what role do you think these works play in the film and beyond?

Post-Lesson Follow-up

1. Keep a Gratitude Journal for two weeks. Make a time every day (morning or evening), to write a note in your Gratitude Journal of three things that happened to you that day or the day before for which you are grateful, three things you appreciated. It may or may not involve something someone else did for you.

2. Write a Letter of Appreciation to someone close to you. Write down what you appreciate about them – it may focus on what you see as their Character Strengths. Send it, give it, read it to them.

Resources & References

Wilson, D. S., & Csikszentmihalyi, M, "Health and the Ecology of Altruism" in *The Science of Altruism and Health* (S.G.Post, ed.) 1997, Oxford University Press

Emmons, R. A. & McCullough, M. E. (2008). Highlights from the Research Project on Gratitude and Thankfulness. http://psychology.ucdavis.edu/labs/emmons/

Emmons, R. A., & McCullough, M. E. (2003). Counting blessings versus burdens: An experimental investigation of gratitude and subjective well-being in daily life. *Journal of Personality & Social Psychology*, 88, 377-389.

Lesson 6: Social Support

Learning Objectives:

1. Social supports from family, community, neighborhood, and beyond can either help or hinder an individual's surviving and thriving.
2. Individual resilience and community resilience are interdependent.
3. Resilience is a process, and as a practice needs continuous exercise.

Textual Summary

"Resilience is not a trait that a youth is born with or automatically keeps once it is achieved. Resilience is a complex interactive process that entails characteristics of the child, the family, extra-familial relationships and school/community factors." Meichenbaum

Paraphrasing Wendell Berry (American writer and poet), a sense of place has less to do with the thought that "this place is a part of me" and more to do with "I am a part of this place." Our sense of community involves feeling where we belong, where expectations are reciprocal, where we know and are known. Archbishop Desmond Tutu of South Africa has stated that the root of Western society's ills stems from our "lacking *ubuntu*".

UBUNTU
"It means the essence of being human. You know when it is there and when it is absent. It speaks about humanness, gentleness, hospitality, putting yourself out on the behalf of others, being vulnerable. It recognizes that my humanity is bound up in yours, for we can only be human together."
—Archbishop Desmond Tutu
The concept of Self-esteem is often misunderstood, as associated with conceit, arrogance, and aggressive self-interest. True self-esteem ("unconditional self-acceptance") frees us to seek our own best self, pursuing and developing our passions in service to our community.

At the beginning of the film, the Directors and Producers, Tia Lessin and Carl Deal, met Kimberly and Scott, at a Red Cross shelter. The couple was in the process of leaving their community, possibly for good. Scott says he had never been away from Louisiana city and all talk about seeing things in a different way for the first time. And according to Kim in a panel discussion at the Roger Ebert Film Festival, which is included as an "Extra" on the DVD:

I became angry when I got the opportunity to step outside my community and see exactly what was happenin' in New Orleans and understand why we all was goin' to prison, why everybody I knew was convicted felons, why everybody was on drugs, almost, why our schools are churnin' out learnin', and why we not inspirin' to be positive people, why we not goin' to college. Those things made me mad, you know, and I didn't learn those things about myself, and about my community and my family until after Katrina when I got the opportunity to leave that setting and, you know, just travel with this movie, see different parts of the world, see different people's lives and experience things that I wasn't able to experience because the environment that I was forced to live in because of poverty.

While their journey after Katrina, and then after the release of the film seem to enable Kim, Scott and Brian to see the world in a different way, their activity as participants in a documentary film also seemed to set the stage for them to see themselves in a different way. In the unfolding of the story, their relationship with their community seems to be transforming.

Personal Reflection
1. If you were absent from work or school for more than a day, who would notice? Who would look for you or try to call you?
2. When you have (or had) a serious problem, whom would you talk to? Who would you seek out for comfort? For wise advice? Both?
3. What is your favorite way of "being in a community" where you live?

Facilitators' Notes

1. Examine the epilogue (post-scripts) of the movie, which show as stills among the film's credits [clips 1:31:09 – 1:33:00] the challenges in the journey of success for Kim, Scott, Brian Nobles, Wink and their city continue.
2. Present Archbishop Tutu's quote about *ubuntu*, invite the group to share reflections on the movie (see question 2 below).
3. OPTIONAL ACTIVITY: Use question 3 to spark a drawing exercise. Ask participants to think about what social support systems might physically look like, and design a new system based on stakeholder needs. First, establish as a group what some of the stakeholder needs might be before delving into drawing. It may be helpful to provide a photocopy of a photo and some tracing paper to being the work.

Discussion Guide

1. Is resilience a trait? Something one is born with? Do some people "have it" and others not?
2. What does the movie, "Trouble the Water" show about social supports and community resilience? What might Archbishop Tutu say about their *ubuntu*?
3. Explain the decisions that Kim and Scott make in the film, leading them back to their old neighborhood. What are they doing differently, if anything, after their return? Why?
4. How can government, NGOs, outside agencies help without disturbing social supports essential for individual and community resilience?

5. Can we reconcile the concepts of independence and isolation? Individual versus Community?

Post-Lesson Follow-up

1. What are your community's strengths?
2. How does your community exhibit resiliency as a community?
3. What obstacles does your community present to developing resilient individuals?
4. What social supports does your community extend to those overcoming personal obstacles?

Resources & References

"Bolstering Resilience: Benefiting From Lessons Learned", Donald Meichenbaum, Ph.D. This Chapter will appear in Brom, D., Pat-Horenczyk, R. & Ford, J. (Eds.). (2008). *Treating traumatized children: Risk, Resilience and Recovery*. New York: Routledge. http://melissainstitute.com/documents/Bolstering_resilience.pdf

The Melissa Institute for Violence Prevention and Treatment of Victims of Violence *(www.melissainstitute.org)*
Branden, N. (1997). What Self-Esteem Is and Is Not. Excerpt from The Art of Living Consciously. *Simon and Schuster*. http://www.nathanielbranden.com/ess/exc04.html

SUMMARY

Extend the Keys to Resiliency from the realm of the individual, as you have experienced the examination of the six keys to your own life. Are there lessons in applying any of the key elements to resilience society-wide: on levels of building resiliency in families, in neighborhoods, in organizations, in cities, states, the federal, etc.? Apply some of the lessons from the curriculum to a broader scope.

For Personal Reflection

1. What will you do with your ability to use the "Keys to Resiliency" process?
2. What challenges does your community face, and where could more Resilience change things?
3. What can you do? Will you?

Appendix A
Values in Action (VIA) Character Strengths

http://www.viacharacter.org/Classification/Classification/tabid/238/Default.aspx

Creativity [originality, ingenuity]
Curiosity [interest, novelty-seeking, openness to experience]
Judgment & Open-Mindedness [critical thinking]
Love of Learning
Perspective [wisdom]:
Bravery [valor]
Perseverance [persistence, industriousness]
Honesty [authenticity, integrity
Zest [vitality, enthusiasm, vigor, energy
Capacity to Love and Be Loved
Kindness [generosity, nurturance, care, compassion, altruistic love, "niceness"]
Social Intelligence [emotional intelligence, personal intelligence]
Justice
Teamwork [citizenship, social responsibility, loyalty]
Fairness
Leadership
Forgiveness & Mercy
Modesty & Humility
Prudence
Self-Regulation [self-control]
Appreciation of Beauty and Excellence [awe, wonder, elevation]
Gratitude
Hope [optimism, future-mindedness, future orientation]
Humor [playfulness]
Religiousness & Spirituality [faith, purpose]

UNDERSTANDING THE PRISON INDUSTRIAL COMPLEX

Mayaba Liebenthal

After the floods caused by broken levees, many Gulf Coast residents went through the process of gutting their houses. Taking everything out that once was, in order to create an environment in which to rebuild.

As many individuals were going through this process, corporate and state interests saw an opportunity to do the same thing, to use this moment as a "clean slate" to rebuild New Orleans according to the profit motives of private enterprise, rather than in the best interest of the community.

As journalist Naomi Klein documented in her book The Shock Doctrine, during the first few weeks after Hurricane Katrina proponents of privatization descended upon Louisiana State Legislature in order to move forward their agenda, with much support from politicians themselves.

> *…Richard Baker, a prominent Republican congressman from this city, had told a group of lobbyists, 'we finally cleaned up public housing in New Orleans. We couldn't do it, but God did.' Joseph Cannizaro, one of New Orleans' wealthiest developers, had just expressed a similar sentiment: " I think we have a clean sheet to start again. And with that clean sheet we have some very big opportunities," All that week the Louisiana State Legislature in Baton Rouge had been crawling with corporate lobbyists helping to lock in those big opportunities: lower taxes, fewer regulations, cheaper workers and a 'smaller safer city-which in practice meant plans to level the public housing projects and replace them with condos*. pg 4

Objectives

Although Hurricanes Katrina and Rita affected many states along the Gulf Coast, the following lesson plan will focus mostly on New Orleans. The overall objective is to introduce the **Prison Industrial Complex (PIC)** framework, and to use it to help students and viewers understand the interplay between **criminal justice** and **privatization.**

Though New Orleans is an extreme example of **gentrification,** many cities around the nation have experienced, or are experiencing a similar process. This lesson plan can be used as a 5 part lesson, to take participants/students through the basic concepts of the PIC and the "Life cycle" of **displacement** and gentrification: neglect, criminalization, displacement/ disenfranchisement, land grab, and finally private development. However, each lesson can also stand on its own.

Outline

Lesson 1 is a basic introduction to the PIC through the lens of Hurricane Katrina and its immediate aftermath

Lesson 2 examines the process of displacement as created by the PIC

Lesson 3 highlights explicit relationships between the PIC and privatization

Lesson 4 makes the connection between gender-based violence, displacement and the PIC

Lesson 5 seeks to demonstrate that people are not victims of these systems, but survivors with agency who are fighting back, by proactively doing community building projects that create community infrastructure.

The unit is organized to mimic the flow of the process of the PIC and privatization.

All lessons are meant to be participant oriented, with an introduction of basic terminology followed by guided, facilitated dialogues and a group activity. The readings that accompany the lessons can be assigned as homework or read together in a workshop or just be guiding literature. Simultaneously, this lesson plan is intended to be an activist resource for people to use to connect with people doing work in the Gulf South and in their local area.

Materials

- *Trouble the Water*
- List of Key Terminology and Definitions
- Selected Readings for Understading the PIC
- Selected web video links

Mayaba Liebenthal is a long term New Orleans resident and has worked with Critical Resistance, INCITE! Women of Color Against Violence and other groups working to end the Prison Industrial Complex. She is a radical black feminist and human rights advocate committed to creating projects and institutions that support self-determined and sustainable communities stability.

Lesson I: Disaster response, Militarization and Law Enforcement Violence as a response to crisis.

"These troops are fresh back from Iraq, well trained, experienced, battle tested, and under my orders to restore order in the streets. They have M-16's and are locked and loaded. These troops know how to shoot and kill and I expect they will."
—Then Louisiana Governor Kathleen Blanco,
September 2, 2005

"It's like, here, in New Orleans they're preparing us for prison."
—Kimberly Rivers, from *Trouble the Water*

The goal of this lesson is to have participants understand the concept of **The Prison Industrial Complex (PIC).** The PIC is a term used to describe the overlapping interests of government and industry that use surveillance, policing, and imprisonment as solutions to what are in actuality, economic, social and political 'problems.' Oftentimes people think that the police exist for public safety. As we saw in the immediate aftermath of the storm, law enforcement (police as well as military) was often used for protecting private property.

In the United States as a whole, we are seeing a decrease in the public sector. As this shift occurs we see mass prison expansion, an increase in policing, and increased militarization, the process in which the character of law enforcement comes to resemble more closely that of the U.S. military, including being equipped with the same technologies. Hurricane Katrina ushered in a new extreme of this process by the government **actually having the military acting as police**. The PIC is a profit-based system within itself, justified through criminalization; the process by which behaviors, individuals, and groups of people are transformed into crime and criminals, which diverts public/community resources into prisons and policing activities. The government divests from public entities and institutions and invests in the PIC.

Many people saw the complete absence of any government response to the humanitarian disaster immediately following the flooding as a failure of the system. However, if we consider the concept of the Prison Industrial Complex (PIC), then we see this inaction as a logical outcome of a cruel, yet profitable system that was functioning at its best.

By the end of the lesson participants will understand the basic concepts of the PIC as an intentional system, and understand the government response to Katrina in that context. For example, from a PIC framework, we can see that identifying people as looters was a way to criminalize a vast group of people trying to survive.

The criminalization of the people of New Orleans created an excuse to shift law enforcement resources from rescue, to property protection, creating inhumane conditions of confinement; for those who were walking free before the storm, in the superdome, and on rooftops, and for those stranded in Orleans Parish Prison in cells filling with water.

Thousands of inmates at the Orleans Parish Prison, which is the city jail, were left in locked cells during Hurricane Katrina, abandoned by guards and Sheriff's deputies to fend for themselves as the floodwaters rose. The authorities had full physical control of this captive population, many of whom were being held on misdemeanor charges, yet failed to evacuate them -- even after ordering a mandatory evacuation of all others in the city. The horror of this incident is vividly retold from the perspective of a prisoner in *Trouble the Water* whose experience was like the thousands of others eventually transferred by the authorities without any record of their identity, or their location. Many others simply disappeared and never were reunited with their families.

Group Exercise: Katrina Overview

Complete this exercise before looking over additional materials: Break the class into small groups and assign each group to develop a brief survey that measures folks' knowledge of Katrina, their attitudes and beliefs. At the top of the instrument caution students to put: "This survey is unanious, it is intended for classroom learning only and will not be used in a professional research project. Confidentiality is ensured. Please do not identify yourself in anyway." Have student groups survey 20 other students and then gather the data and discuss the outcomes the next class. Base questions such as:

- Katrina to me means...
- My reaction to Katrina in 2005 was...
- I believe that today, New Orleans has recovered from Katrina [yes/no]
- I think that FEMA and the US Government in general rushed to New Orleans and the surrounding area to help the poor [yes/no]
- In my opinion, the media did a great job in keeping me abreast of the aftermath of Katrina [yes/no]

Teaching Materials:

Chapter 5: 0:34:37 – 0:36:27, incident at the naval base
Chapter 11-12: 01:25:10 -01:26:00 police harassment

- *Audio Clip*: Angela Davis speaks about the PIC, http://www.youtube.com/watch?v=Yh8ZrGhzJIM
- *Visual*: AP "looters" link, http://www.snopes.com/katrina/photos/looters.asp
- *Selected Readings:*
- Rachel Herzing, *Defending Justice - What Is The Prison Industrial Complex?*
- ACLU, National Prison Project, Abandoned *and Abused* pgs 12-17, Chapter 3.
- Critical Resistance, *Amnesty for Prisoners of Katrina*: pgs 2-5

Group Discussion:

Guiding questions:
How did we get here in the first place?

In the film clip at the Naval Base, whose interests were being protecteed?

What was the role of government, in response to Katrina, expected and actual?

What Situations/Conditions of Confinement (cages) did people find themselves in?
For ex: In homes / on roofs/ Superdome / Astrodome (emergency shelters), surrounded by guards

In Orleans Parish Prison. What role did the media play in shaping people's ideas of the people of New Orleans?

How do see women being disparately impacted in the film or readings?

What solutions do you see?

Lesson II: Refugee? Evacuee? Internally Displaced Person; Human Rights and the PIC.

"Its been called the largest migration of people since the dust bowl in the '30's"

-audio clip from *Trouble the Water,* 0:00:39-0:00:43

"The number of those immediately displaced by Hurricanes Katrina and Rita is estimated at 1.3 million people,40 placing the 2005 storms on par with the 1.5 million internally displaced persons in the tsunami-affected countries of Asia one year after that disaster."

-Hurricane Katrina and the Guiding Principles on Internal Displacement, pg 10

At first, those living in the general Katrina **Diaspora** (a group of persons associated by some common tie that have been spread out from of where they were originally localized) were called **refugees**, and later even now referred to as "evacuees". An "**Evacuee**" is an informal term and therefore not protected under any local, national, or international laws or treaties. The goal of this lesson is to use the PIC framework to understand how policing and prisons have led to protracted displacement.

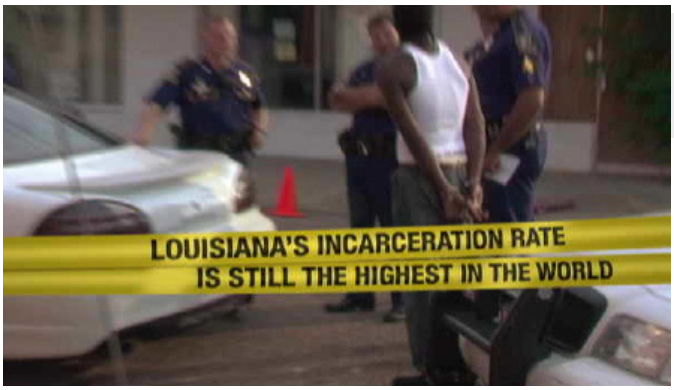

Image Courtesy of Elsewhere Films

According to International Legal Organizations such as the United Nation, those unable to return home after Katrina are **Internally Displaced Persons (IDP).** Internally displaced persons are persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence. The international laws around Internal Displacement are part of a set of laws that implement a human rights framework. **Human Rights** are a set of universal rights that encompasses a vast array of civil, political, economic, social and cultural rights, inherent in every individual and transcend national boundaries. An individual's human rights are the same regardless of which country they are from or in.

For the purpose of this lesson we will focus on displacement, the process of being forced or obliged to leave a place and how it is enforced by the PIC in multiple forms. For example, the dysfunctional court system that emphasizes locking people up, not encouraging a fair process. This includes keeping people incarcerated well past their release date, or losing peoples records which prohibits any right to a fair trial. Criminalization, the process by which behaviors, individuals, and groups of people are transformed into crime and criminals, of black New Orleanians has validated mass policing. This mass policing included using the military as a police force and setting up checkpoints around the city. According to the Metropolitan Crime Commission, "There were 58,219 state, municipal, and traffic arrests in 2007, one for every five New Orleans residents." That is over 4800 arrests per month.

With communities displaced, the process of gentrification, the transformation of neighborhoods from low value to high value, was able to progress fairly easily. By the 3rd week after Hurricane Katrina, the doors to the Lafitte Housing Development were bolted shut, covered with fitted steel doors, ensuring that no one would be able to reenter the premises, though people's belongings were still visible on their porches. Electricity had only been restored to the French Quarter, and the Red Cross had finally started bringing provisions to the city. Since August 2005, all but one of the public housing developments were demolished.

Teaching Materials:

Chapter 11: 01:19:43 - 01:22:32 return home find to an eviction notice.

- *Visual:* Institute for Women's Policy Research, *Doubly Displaced*; 'General Katrina Diaspora', pg 26
- *Selected Readings*: Institute of Southern Studies, *Hurricane Katrina and the Guiding Principles on Internal Displacement,* pgs. 6-7, 12-21;
- Critical Resistance, *Amnesty for Prisoners of Katrina,* pgs 4-7, begin with part C.
- Safe Streets Strong Communities, *Indigent Defense Report,* pgs 2-5; *Metropolitan Crime Commission, Orleans Parish Criminal Justice System Accountability Report 2007,* pgs 1-2; ACLU, National Prison Project,
- *Abandoned and Abused* Chapter IX NAACP-ACLU, *Criminal Justice Position Paper,* part 1

Exercise 1:

Watch: **Big Noise Films, NOLA city Council Shuts Down Public Housing Debate Warning: the following clip depicts graphic violence.** http://www.youtube.com/watch?v=cMBWAXfGsc4

Discussion Questions:

How do you see the PIC functioning in this clip, directly and indirectly (particularly on the debate around public housing)? How do you see the debate around public housing connecting to displacement? How are women disparately impacted by the housing crisis?

Exercise 2: What do human rights mean to you?

Materials: Large sheet of paper or blackboard with Guiding Principle on Internal Displacement #28:

Principle 28

1. Competent authorities have the primary duty and responsibility to establish conditions, as well as provide the means, which allow internally displaced persons to return voluntarily, in safety and with dignity, to their homes or places of habitual residence, or to resettle voluntarily in another part of the country. Such authorities shall endeavor to facilitate the reintegration of returned or resettled internally displaced persons.

2. Special efforts should be made to ensure the full participation of internally displaced persons in the planning and management of their return or resettlement and reintegration.

Discussion points:

- Have students rewrite this principle in their own words.
- Have them explain ways in which they see people's human rights being violated in the case of Hurricane Katrina.
- Have them discuss how this may be relevant to them.

Lesson III. The PIC and Privatization in the Aftermath of Katrina.

'*We finally cleaned up public housing in New Orleans. We couldn't do it, but God did.*"
– Representative Richard Baker

Though the United States as a whole has **private prisons,** built by, operating and contracting with private companies, Hurricane Katrina gives us a particular opportunity to examine the multifaceted relationship between privatization, transferring to private ownership an economic enterprise or public utility that has been understates ownership, and the PIC. Not only do we see the prisons and policing agencies as turning a profit in themselves, but also how government divests from public services and invests in private development and police and prison expansion, and what effect that has on communities.

On one hand, the PIC generates profit through criminalization by exploiting free labor from people, for example; by arresting people and using prison labor to do clean up, or contractors hiring immigrant labor then calling Immigration and Custom Enforcement (ICE) to arrest the workers before paying them. The city was also glutted with private security forces funded by FEMA (public money).

On the other hand, dramatically shifting away from public services such as housing, healthcare and education leads to increases in violence and a reliance on the PIC (prison beds instead of metal health beds, call the police during crisis instead of extended family). This has resulted in gentrification. Since private models such as condos and "mixed income" housing, a private, university run healthcare system, and charter schools, respectively were favored, 1/3rd of the former residents are still displaced and communities remain destabilized and prone to violence.

Teaching Materials

Chapter 11: 1:22:33-1:25:06 marketing and tourism board

- *Selected Readings*:
- Naomi Klein, *The Shock Doctrine*, Chapter 1;
- Judith Browne Diallis, et al, *And Injustice for All*, Chapter 3; Corpwatch, *Big Easy Money*, pgs 24-26;
- Mike Davis, *Gentrifying Disaster*, all pages;
- Asian Communities for Reproductive Justice: *Looking Both Ways*, pgs 4-8;
- *US: No-Bid Contracts Win Katrina Work*, Corpwatch; Fact Sheet: Save Charity Hospital, Fact Sheet on Healthcare

Exercise 1
Split into 3 groups

Group 1 watch
Big Noise Films, NOLA city Council Shuts Down Public Housing Debate

Warning: the following clip depicts graphic violence
http://youtube.com/watch?v=cMBWAXfGsc4

Group 2 examine this fact:

Louisiana lost 180,000 workers in 2005 as a result of Hurricane Katrina, of which 103,000 were women. Female-dominated industries-health education, and hospitality –were especially hit hard.

Group 3 read this article

Police officer shoots and kills suicidal man

Each Group discuss and take notes on these questions

- How do you see public safety being effected by privatization?
- Where do you see gender based violence in the privatization process?
- What connections do you see between private profit and policing/prisons?
- How does displacement lay the groundwork for privatization, or vice versa?

Have each group report back to the larger whole.

Exercise 2
Instruct Students to do the following:

- Research privatization in their local area.
- Go and take or find pictures, advertisements or articles that relate to privatization.
- Come back and share with the group why each picture or article etc. relates to privatization.
- Create a collage with the class.

Lesson IV: Gender based violence and Hurricane Katrina, how the PIC negatively affects women and increases displacement.

For those who are not aware, on Tuesday, September 23rd, 2008 Rep. LaBruzzo of Metarie, Louisiana (a suburb of New Orleans) made the statement that he's looking to propose a bill to "voluntarily" sterilize the number of people he feels are dependent on the government as a way to decrease the state burden, so that Louisiana wouldn't be in an economic crisis.

-New Orleans Women's' Health and Justice Initiative

"What I'm really studying is any and all possibilities that we can reduce the number of people that are going from generational welfare to generational welfare, "

- Representative John Labruzzo, R-Metarie

Representative Labruzzo is a (a little more context about who he is…) His blatantly racist and sexist attitude has been echoed in various state based responses and policies that affect women of color during and after Hurricane Katrina. In the wake of the storm, the world watched as thousands of women and children, majority black, were left behind on rooftops, interstate bridges and evacuation centers.

The neglect women of color faced in relief efforts, as well as well as subsequent actions on behalf of the state that focus rebuilding on a profit model, has done little to effect or improve the lives of women of color. It is well known that after a disaster sexual assault and domestic violence increase, though no provisions were made for this situation. This, as well as the housing crisis, denial of health care, and various other systemic issues are examples of reproductive violence, an action or policy that actively and violently restricts a persons reproductive freedom; e.g. forced sterilization or being shackled while giving birth and gender based violence, a term used to collectively refer to violent acts that are primarily or exclusively committed against a person based on their gender or gender expression.

By using an intersectional analysis; an analysis that seeks to examine how various socially and culturally constructed categories of discrimination interact on multiple and often simultaneous levels, contribute to systematic social inequality, we can examine how the PIC disparately impacts women of color in disaster response and rebuilding.

Direct law enforcement violence enacted by police, military and correctional officers are just one element of the PIC that impacts the lives of women of color. Investing in prisons policing and military (the PIC) instead of housing and healthcare indirectly increases gender-based violence.
Centering the analysis around the experiences of women of color, women who exist at the intersection of the constructs of race, and gender, helps to reveal the complex intrinsic links between sexism, racism, classism and the PIC.

Teaching Materials

Chapter 11: 1:22:33-1:25:06 marketing and tourism board, *Chapter 11:* 01:19:43 - 01:22:32 came home to an eviction notice

- Selected Readings:
- Asian Communities for Reproductive Justice: *Looking Both Ways*, pgs 4-8;
- INCITE! *Law Enforcement Violence and Disaster*, pgs 1-2;
- Safe Streets Strong Communities, *Big Jails*, pgs 2-3, 5-6;
- Janelle White, *New Orleans and Women of Color*

Discussion Questions

- How do you see Kimberley Roberts and her story as depicted in *Trouble the Water* as experiencing gender-based violence, or living at the intersection of racism and sexism?
- What does gender based violence mean?
- What ways do you see women of color disproportionately affected by Hurricane Katrina?
- What role do you see the PIC playing in gender based violence?

Exercise, Living at the Intersection

- Separate the room into 5 groups.
- Have each group look at different woman's story
  Case Studies:ACLU National Prison Project, *Abandoned and Abused*, pg 41, Keanna Herbert Pg 60, Joyce Gilson Pg 68, Ashley and Ruby Ann George Institute of Southern Studies, *Hurricane Katrina and the Guiding Principles on Internal Displacement*, pg 16, Sharon Hanshaw INCITE! *Law Enforcement Violence and Disaster,* example: Sharlie Arpollo
- Discuss how the PIC increased violence towards women and in what ways
- Have each group report back what they noticed, make note if several groups are saying the same thing.

Lesson V: Movement Building, Grassroots Resistance to the PIC in the aftermath of Hurricane Katrina

Though the situation in New Orleans and the Gulf Coast has been bleak over the past several years, people have not taken their situation lying down. Survivors of Hurricanes Katrina and Rita are not without agency and have been taking action in their own best interest over the past several years.

From the first day after Katrina those stuck in flood waters or displaced throughout the country have built mutual support networks and organized campaigns and projects to fight for justice. The indictment of the Danziger seven, several New Orleans Police officers accused of murder after the storm, is the direct result of the unrelenting efforts of the families of the deceased and local community organizations.

The following readings are examples of articles and "Calls to Action" in the first month to several months after the storm. Resistance as multifaceted as oppression, these documents reflect the different voices, actions, and projects that came into existence as a response to Hurricane Katrina.

Teaching Materials

Chapter 12: 1:29:00 1:31:09 fair housing rally

- Selected Readings:
- Eric Tang, Boat People;
- San Fransisco Bay View, Malik Rahim and medics from SF to DC set up health clinic in New Orleans;
- Curtis Muhammed, Becky Belacore, Displaced New Orleans Community Group Demands Action, Accountability and Initiates A People's Hurricane Fund;
- INCITE! Call to Action; Allied Organizations, Come Volunteer in New Orleans

Discussion Questions:

- Who are the people who wrote these articles etc.?
- What projects/campaigns are they doing?
- What type of documents/ documentation are people creating?
- How does this fight the PIC?
- What does resistance to oppression look like?

Exercise: Where y'at?

Have students/participants do the following

- Research community groups and non-profits in their local area doing work against the PIC
- Interview someone from that community group
- Document the interview by video, audio recording, written, or other.
- Give a copy of the interview to the organization

Get a flier from said organization and post it on campus, or somewhere you feel is appropriate

Key Terminology and Definitions in Understanding the Prison Industrial Complex

1. Prison Industrial Complex (PIC) – a term used to describe the overlapping interests of government and industry that use surveillance, policing, and imprisonment as solutions to what are in actuality, economic, social and political 'problems'.
2. Privatization - transferring to private ownership an economic enterprise or public utility that has been understates ownership.
3. Gentrification – the transformation of neighborhoods from low value to high value.
4. Displacement – the process of being forced or obliged to leave a place.
5. Militarization - the process in which the character of law enforcement comes to resemble more closely that of the U.S. military, including being equipped with the same technologies.
6. Diaspora – a group of persons associated by some common tie that has been spread out from of where they were originally localized (refugee/evacuee).
7. Internally Displaced Person (IDP) – persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence.
8. Human Rights - are a set of universal rights that encompasses a vast array of civil, political, economic, social and cultural rights, inherent in every individual and transcend national boundaries.
9. Criminalization – the process by which behaviors, individuals, and groups of people are transformed into crime and criminals.
10. Reproductive Violence - an action or policy that actively and violently restricts a persons reproductive freedom; e.g. forced sterilization or being shackled while giving birth
11. Gender Based Violence – a term used to collectively refer to violent acts that are primarily or exclusively committed against a person based on their gender or gender expression.
12. Intersectional Analysis - an analysis that seeks to examine how various socially and culturally constructed categories of discrimination interact on multiple and often simultaneous levels, contribute to systematic social inequality.

Selected Readings for Understanding the Prison Industrial Complex

Lesson 1

- Rachel Herzing, *Defending Justice - What Is The Prison Industrial Complex?* http://www.defendingjustice.org/overview/herzing_pic
- ACLU, National Prison Project, Abandoned *and Abused* pgs 12-17 Chapter 3. http://www.aclu.org/prisoners-rights/abandoned-abused-complete-report
- Critical Resistance, *Amnesty for Prisoners of Katrina* http://www.criticalresistance.org/katrina/

Lesson 2

- Institute of Southern Studies, *Hurricane Katrina and the Guiding Principles on Internal Displacement*, pgs. 6-7, 12-21 (First option on Google link – PDF) http://www.incite-national.org/media/docs/3896_toolkitrev-levdisaster.pdf
- Critical Resistance, *Amnesty for Prisoners of Katrina*, pgs 4-7, begin with part C. http://www.criticalresistance.org/katrina/ (Report Summary as PDF on website)
- Safe Streets Strong Communities, *Indigent Defense Report*, pgs 2-5, http://www.safestreetsnola.org/reform_defense/ (PDF on site)
- *Metropolitan Crime Commission, Orleans Parish Criminal Justice System Accountability Report 2007*, pgs 1-2 http://www.metropolitancrimecommission.org/html/research.html
- ACLU, National Prison Project, *Abandoned and Abused* Chapter IX, http://www.aclu.org/prisoners-rights/abandoned-abused-complete-report (you can download the entire PDF from here)
- NAACP-ACLU, *Criminal Justice Position Paper*, part 1

Lesson 3

- Klein, Naomi. "1." The Shock Doctrine: the Rise of Disaster Capitalism. New York: Metropolitan /Henry Holt, 2007. Print.
- Judith Browne Diallis, et al, *And Injustice for All*, Chapter 3 http://www.nilc.org/disaster_assistance/workersreport_2006-7-17.pdf
- Corpwatch, *Big Easy Money*, pgs 24-26, August 17, 2006, http://www.corpwatch.org/article.php?id=14023
- Mike Davis, *Gentrifying Disaster*, October 25, 2005 http://motherjones.com/politics/2005/10/gentrifying-disaster
- Asian Communities for Reproductive Justice: *Looking Both Ways*, pgs 4-8 (Can access the PDF on this site) http://reproductivejustice.org/tools-and-media
- Article: *US: No-Bid Contracts Win Katrina Work*, Corpwatch September 12, 2005 http://www.corpwatch.org/article.php?id=12620
- Fact Sheet: Save Charity Hospital, Fact Sheet on Healthcare http://www.savecharityhospital.com/content/fact-sheet-health-care

Lesson 4

- Asian Communities for Reproductive Justice: *Looking Both Ways*, pgs 4-8 (Can access the PDF on this site) http://reproductivejustice.org/tools-and-media
- INCITE! *Law Enforcement Violence and Disaster*, pgs 1-2 http://www.incite-national.org/media/docs/3896_toolkitrev-levdisaster.pdf
- Safe Streets Strong Communities, *Big Jails*, pgs 2-3, 5-6 (PDF on left sidebar) http://www.safestreetsnola.org/reform_prison/
- Janelle White, *New Orleans and Women of Color http://www.satyamag.com/nov05/white.html*

Lesson 5

- Eric Tang, *Boat People* http://www.colorlines.com/archives/2006/03/boat_people.html
- San Francisco Bay View, *Malik Rahim and medics from SF to DC set up health clinic in New Orleans* http://sfbayview.com/2007/birth-of-the-common-ground-health-clinic/
- Curtis Muhammed, Becky Belacore, Displaced New Orleans Community Group Demands Action, Accountability and Initiates A People's Hurricane Fund http://houston.indymedia.org/print.php?id=42937
- INCITE! *Call to Action* http://www.cwsworkshop.org/katrinareader/node/489

YOUTH DISCUSSION GUIDE: CIVIC AND SOCIAL RESPONSIBILITY

Adapted from the 2009 Youth Educaiton & Study Guide
By Maxwell Fletcher & Edited by Julia Queck
Developed for the San Fransisco Film Society Education Program

CLASSROOM USE

This discussion guide is intended to facilitate discussion among youth about some of the broader issues addressed in ***Trouble the Water***. It can be completed in 2-3 class sessions, or, with the film viewing, in a full day.

In order to enrich the students' experience and take full advantage of the learning opportunities in the film, we recommend both pre- and post-viewing activities. Below are some questions addressing the major issues raised in the film: the role of government, the role of media/news, social and civic responsibility, racism, and the problem of poverty in the United States.

Subjects Kimberly and Scott Roberts after returning with the filmmakers to their flood-damaged home in New Orleans, Sept. 16, 2005. Courtesy Elsewhere Films.

Grade Levels

This film is recommended for high school and advanced/mature middle school students.

Subject Areas

Social Studies/Government
Media Studies
Language Arts

Reading Materials

1. Clarence Page Article http://www.chicagotribune.com/news/columnists/chi-clarencepage,0,85496.columnist. (Sep. 7)
2. Tavis Smiley interview with Dr. Michael Eric Dyson: http://www.pbs.org/kcet/tavissmiley/archive/200602/20060208_dyson.html
3. "Why New Orleans is in Deep Water" by Molly Ivans: http://www.commondreams.org/views05/0901-26.html
4. Media Emboldended Handout

Pre-Viewing Questions

1. What is the role of government in society?
2. To what extent is government responsible for the well-being of its citizens? Where does government responsibility end and where does personal responsibility take over?
3. Does the role of government change in the face of a disaster, natural or otherwise?
4. What is the role of the media?
5. To whom is media primarily responsible? Whose interests does media serve?
6. Should newscasters be subjective? Is it possible to be objective?
7. What is the role of a documentary filmmaker? To what extent are they simply documenting?
8. Is there inequality in the United States? If so, where does it come from?
9. Are the issues of race and poverty interrelated? Can you talk about one without addressing the other?

Post-Viewing Questions

Civic and Social Responsibility…

1. After viewing the film, to what extent is the government responsible for the losses of Hurricane Katrina?
2. After Mayor Ray Nagin issued a mandatory evacuation of the city, should the city have provided organized transportation?
3. How do the Roberts explain their decision initially to not leave their home? What more do you think they could have done to protect themselves?
4. Leading up to the hurricane, should the government have done more for the Roberts family, their neighbors, and the rest of New Orleans?
5. What was the government's response to incarcerated individuals in New Orleans during Hurricane Katrina? Being in jail, have these people sacrificed certain rights that the rest of us enjoy? Are their needs for water and food less important than those who are not imprisoned?
6. What social guarantees should all citizens expect from the government? What is the relationship between individual and government responsibility?
7. Surrounding Hurricane Katrina, what obligations did the citizens have to look after their own safety? To what extent are people responsible for their own well-being?

The San Francisco Film Society's Youth Education program introduces students to the art of filmmaking and celebrates both the differences and the shared values of the many cultural groups that make up the global community. The year-round program aims to develop media literacy, broaden insights into other cultures, enhance foreign language aptitude, develop critical thinking skills, cultivate students' imaginations, facilitate their awareness as filmgoers and empower them as true global citizens. The San Francisco Film Society Youth Education Program is made possible by the generous support of the William Randolph Hearst Foundation, Tin Man Fund, and Nellie Wong Magic of Movies Education Fund http://www.sffs.org/youth-education.aspx

Race and Class…

1. Do you think the government would have done more if the people in jeopardy were primarily white?
2. In a poll taken after Katrina, 77% of Whites said they believed the government response would have been the same if the victims were primarily White, while only 27% of Blacks agreed. What is the reason for this breakdown? Does this point to a greater disparity in views on race in America?
3. In his September 7th article from the Chicago Tribune, Clarence Page proposes that Katrina did not raise issues of race, but rather issues of poverty. What is his reasoning for this? Is this an issue of race, or is it about class?
4. At one point in the film, Kimberly's friend in Memphis says "If you don't have money, if you don't have status, you don't have a government." What does she mean by this? Do you agree with this assessment?
5. What does Kimberly say in the film regarding the choices and opportunities she's had in life? Do you believe she has the same opportunities as someone from a more wealthy background? As a low-income African American, does she have the same opportunities as a low-income Caucasian? What can be done to close the disparity between social classes? Between different races?

Media Literacy…

1. Does this film have an agenda? If so, what is it?
2. What did you take away from the film? Does this correspond to what the filmmakers were trying to say?
3. What is the representation of African-Americans in this documentary? How is it different/similar from the images that you're used to seeing?
4. What is the representation of Whites in this film? How is it different/similar from images you are used to seeing?
5. Did the filmmakers present an objective view of the events? Give one example from the film to support your claim? Is it possible to present a completely objective point of view?
6. How did the filmmakers frame the footage of woman working the tourism office (i.e. what footage precedes and follows it)? How does this affect the viewer?
7. What was the use of music in the film? How did it affect your perceptions of the subject matter?
8. How did the news media shape the public's view of Katrina? Did the role of the media change in the aftermath of the hurricane?

Personal Reflection…

1. What is your personal background? How does it affect your viewing of the film?
2. Was Hurricane Katrina a tragedy because of the natural disaster itself or because of the human failure surrounding it?
3. What would you do as the victim of a natural disaster? Would you feel compelled to help those less fortunate than you? Or would you primarily look after yourself?

Katrina By the Numbers

Post-Katrina Views of Bush

In handling relief efforts, President Bush…	%
Did all he could	28
Could have done more	67
Don't know	5
	100

Bush job as president	Jan %	May %	July %	Sept %
Approve	50	43	44	40
Disapprove	43	50	48	52
Don't know	7	7	8	8
	100	100	100	100

Priority for Bush				
Domestic policy	40	--	--	56
War on terrorism	44	--	--	25
Both/Neither (vol.)	14	--	--	13
Don't know	2	--	--	6
	100			100

Katrina Through the Prism of Race

Gov't response if most victims had been white?	Total %	White %	Black %
Faster	26	17	66
The same	68	77	27
Don't know	6	6	7
	100	100	100
Shows racial inequality still a major problem?			
Yes	38	32	71
No	50	56	22
Don't know	12	12	7
	100	100	100
Number of cases	(1,000)	(712)	(211)

In order to gain enough interviews to report on this group accurately, the survey includes an oversample of African Americans. For all results based on the total population, statistical adjustments (weighting) are used to ensure that the correct national racial and ethnic characteristics are met.

From http://people-press.org/reports/display.php3?ReportID=255

Media Emboldened Handout

Media Literacy

Our society is becoming increasingly inundated with various forms of media that communicate with us on a multi-sensory level, affecting the way we think, feel, and behave. As such, it is more important than ever to be atble to critically engage with the mediated messages we receive on a daily basis in order to foster successful students, responsible citizens, and conscientious consumers. Media literacy education provides the tools to analyze media, allowing us to understand not only what information is being communicated, but why and how it is being communicated. By transforming the process of media consumption into an active and critical process, people gain greater awareness of the potential for misrepresentation and manipulation, and understand the role of media in constructing views of reality.

How to Read Media

1. **Recognize the media with which you are engaging…**
   As technology continues to progress, so will the media to whichwe are exposed, both in the sheer quantity and also in the sophistication with which is transmits messages.
   Just in the last twenty years, the media field has increased exponentially with the advent of the internet. In order to read media, one must first acknowledge its pervasive presence.

THE TERMS

Media refers to all electronic, digital, print and artistic visual tools that are used to transmit messages. This includes everything from television and books, all the way down to pop-up ads and text messages.

Literacy is the ability to encode and decode symbols and to synthesize and analyze messages.

Media literacy is the ability to encode and decode the symbols transmitted via media and the ability to synthesize, analyze, and produce mediated messages.

2. **Recognize that all media is constructed by someone…**
   For every media message, there is someone who produced it. Often this is more complicated than one person. Take, for example, the film "The Lion, the Witch, and the Wardrobe." The director of the film is Andrew Adamson, and there are four listed screenwriters, and still hundreds more people who participated in the film's making, from actors to special effects artists.Also, the film is based off of a novel by C.S. Lewis, and it was financed by Walt Disney Pictures and Walden Media.

3. **Recognize that all media is constructed for someone…**
   For every media message, there is an intended audience, and recognizing this allows us to better read the message itself. Sometimes the audience is readily apparent, as with children's television shows, but it can also be less obvious. A political candidate's speech on healthcare reform can be geared towards the elderly, or by changing a word here and a word there, the same speech can be aimed at uninsured young adults.

4. **Decipher the codes of a given media to read the message…**
   Each form of media has its own language it uses to produce its message. In film, this is the composition of a shot, how a sequence is edited, the sound design, and so on. In magazines, it's the layout of a page, the graphics and text being used, etc. In order to understand media, one must be able to read these codes and from them, obtain a meaning, whether subversive or overt. A billboard for an ipod, for example, uses bright colors and dancing silhouettes to produce the message that people with ipods have a lot of fun, so you should buy an ipod if you want to have fun.

5. **Recognize the reasoning for a given message…**
   After a message is read, it is important to analyze the media-maker's reason for producing their message. For example, you might watch a Fox news piece that criticizes a democratic politician. You would then ask yourself "why did fox news make this piece?" This would lead you to the reasoning that fox news, owned by the notoriously conservative Rupert Murdoch, has a political agenda of criticizing liberalism and promoting conservatives. Oftentimes, the financial producer of a message (in this case, Rupert Murdoch), will determine the meaning of a message.

Subject Scott Roberts speaks with a National Guardsman in New Orleans in a scene from Trouble the Water. Courtesy Elsewhere Films.

6. **Acknowledge how your personal background and viewpoints affect your reading of a message…**
   For any interaction with media, there are two parties- the media itself and whoever is reading it. In order to gain a comprehensive view of a message, it is imperative that one takes into account their specific background, and how that might affect their reception of a message. Someone who grew up in a small, Midwestern, Christian town, for example, would have a very different reading of "The Passion of the Christ" than someone who grew up in an urban, Jewish household. Acknowledging these differences is very important to a thorough reading of a message.

7. **Reading the greater message…**
   With all these facts, we are able to look at the message on a grander scale. This means asking a number of important questions that extend beyond the message itself: What are the effects of this message? What is left out of the message? Who benefits from this message, and who loses out? How has this message shaped the media itself?

Put it into Action!

1) Pick a piece of media that is transmitting a message. This can be a blog, a magazine ad, a newspaper clipping, a television show, etc.

2) List the producers of this media message. If it's from a source that's financially funded, look up where that funding comes from.

3) List the intended audiences for this message. Who is it being produced for?

4) Read the message itself. Taking into account the specific language of the media form, what is this message saying?

5) Ask why the producer of the message (from step #2), has created it. What was their motivation? Financial benefit? Personal vindication? Promoting a belief?

6) Determine how your background affects your reading of the message. Do you find it appealing? Do you approve or disapprove of the message? Why?

7) Look at the bigger picture. What is left out of the message? What are the consequences, unintended or otherwise? Who benefits? How might this message shape society

Katrina Fatalities

Total Records:	1889
Number of Missing:	595
Number of Deceased:	1294

Breakdown of Race	
African American:	830
Caucasian:	553
Hispanic:	36
Native American:	6
Asian / Pacific Islander:	14
No Race Specified:	445

From http://www.katrinalist.columbia.edu/stats.php

Population of New Orleans in 2000
67% African American/Black
28% White
3% Latino/Hispanic
2% Asian
From www.census.gov/main/www/cen2000html

Financial Impact

Cost to Repair Levees:	$10 billion
Economic Losses:	$150 billion

Further Readings
ON HURRICANE KATRINA
http://understandingkatrina.ssrc.org/
http://www.teachingthelevees.org/
http://www.nola.com/katrina/
http://www.katrinaaction.org/

On Media Cover or Hurrican Katrina
http://www.washingtonpost.com/wp-dyn/content/blog/2005/09/09/BL2005090900567.html
http://journalism.nyu.edu/pubzone/weblogs/pressthink/2005/09/09/ktr_aft.html
http://understandingkatrina.ssrc.org/Dynes_Rodriguez/

PRODUCTION NOTES

By Tia Lessin and Carl Deal

Directors' Statement

Two weeks after Katrina devastated the levees in New Orleans, in a Red Cross shelter in Alexandria, Louisiana, we were filming with our crew and encountered Kimberly and Scott Roberts several days after they had evacuated New Orleans. Their city was on its knees, but they were already back on their feet, and they drew us in immediately with a heart-stopping story of surviving not only failed levees and armed soldiers, but also their own pasts.

We had been home in New York City when Hurricane Katrina struck. We were stunned and horrified by the televised images of elderly people laid out on baggage claim carousels at the airport, bloated bodies floating where streets of the city had been, people standing on their roofs. Where was the help? We wanted to know why New Orleans had not been evacuated before the storm, and why aid was so late in coming after the levees collapsed.

Director Tia Lessin walks with subject Scott Roberts in New Orleans during the filming. Courtesy of Elsewhere Films.

We set out for Louisiana, wanting to make sense of the disaster -- not by talking to experts or officials, but to people who were surviving it. Because Katrina was so extensively covered by the broadcast media, we were in search of stories that were not being widely reported: acts of bravery by residents, inmates locked in flooded jail cells, local guardsman returning from Baghdad. And because the scale of the tragedy was so immense, our goal was to tell an intimate character-driven story, bringing new voices to the screen. And to distill those stories into a fluid narrative, without recycling the images that had saturated the news.

In Kimberly and Scott Roberts, and their friend Brian Nobles, we encountered smart, funny, undefeated, indignant and determined survivors and by documenting their two and a half year journey to recreate their lives, we were able to put faces and voices to those left behind - the poor, the incarcerated, the elderly, the hospitalized.

We grounded "Trouble the Water" with approximately 15 minutes of the chilling home video that Kimberly had recorded in her Ninth Ward neighborhood as the storm was brewing, and the morning it made landfall. Used as flashback to the drama we were also documenting in the present, in the immediate aftermath, that powerful footage brings home the terror of those first 24 hours. Unfortunately, Kimberly's camera battery died shortly after the levees failed, so in order to construct a complete account of the Roberts' four day odyssey to higher ground, we incorporated other amateur footage and audio recordings that approximated that point of view, and which enabled us to keep the story personal, and at ground zero.

As a result, rather than just describing an experience, we were able to give viewers the feeling they were going through it first-hand. Behind the camera, we worked to keep the film intimate, using a direct cinema style, avoiding sit-down interviews and narration, and directing our crew to shoot handheld, with available light, recording real life as it happened.

We struggled to get it right, as two white filmmakers from New York City, to be true to voices and experiences that were very different from our own. We never depicted Kimberly, Scott, Brian and the others who appear in the film as helpless victims, or as we saw the broadcast media do with so many survivors, as criminals, or in the other extreme, as larger-than-life heroes. And while Kimberly and Scott identified themselves to us as "street hustlers," even dealing drugs up to the day the storm hit as is depicted in the film, we focused on the direction they were headed as they tried to turn crisis into opportunity and seize a chance for a new beginning. We were determined to avoid typecasting and portray them as they are – streetwise and resilient survivors, working to change their lives and their community for the better.

Although Trouble the Water documents a tragic event, we hope to have created, in the end, a life-affirming, inspirational, and hopeful story that celebrates the city of New Orleans and its resilient citizens.

The Filmmaking Craft

Trouble the Water presents a portrait of a community that was abandoned well before Katrina made landfall. We committed to telling an emotional story about survival in the face of massive government failures, and not simply deliver facts and information. Behind the scenes, this required outstanding cinematography, editing, research, sound and music.

Cinematography

Documentaries are full of surprises and production challenges. If you miss the action, you can never recreate it. The cinematography in *Trouble the Water* kept the audience in the moment, following the action in often difficult, usually unpredictable, situations.

Director Carl Deal speaks with subject Kimberly Roberts in New Orleans during the filming of Trouble the Water. Courtesy Elsewhere Films.

The day before Katrina made landfall was the first time 24-year old Kimberly Roberts says she had ever picked up a video camera. With few supplies and no way to evacuate, she rolled tape with her Hi-8 camera, roaming the 9th Ward on bicycle and foot as the storm brewed, continuing the next morning as the levees failed and the floodwaters rose. The film incorporates this extraordinary footage into the opening, then follows Kimberly and her husband Scott in front of the camera on a two and a half-year odyssey–documenting the devastation of the failed levees, their escape from New Orleans, resettlement in Memphis and eventual return home–weaving a story of transformation, heroism and love.

Few people would drop everything and go into a disaster zone on 24 hours notice, so we were fortunate when Austin-based PJ Raval, and Bronx-based Nadia Hallgren signed on as cinematographers. PJ's haunting Super 16mm film images of an empty New Orleans in the days after Katrina emphasized the epic nature of this story, and for more than two years to follow, he and Nadia filmed. Each brought a combination of grit, modesty considerable talent, and the ability to be very present in the scene, yet almost invisible which allowed the subjects of the film to, as much as possible, ignore or forget about the camera and just be real. PJ and Nadia were responsive collaborators who achieved the visual style and effect we were looking for by shooting entirely handheld, with available light, and mostly verite. This style would help shape a more seamless visual narrative later when cut with the home video. Whether filming in the deserted 9th Ward, in a FEMA office, a construction worksite, a trailer with no electricity, a funeral, or a rally, the framing and composition, often from a lower angle, left the audience looking up at the film's subjects.

Editing

In the edit room, we worked with Kimberly's tape, and also nearly 160 hours of verite footage shot in Super 16 mm film and 24p digital video, as well as over a hundred hours of archival footage culled from dozens of broadcast news sources, stock footage agencies, independent journalists, amateur videographers, government agencies, and private collections. Editor T. Woody Richman suggested a non-linear structure at the beginning of the film, establishing an insider's perspective with Kimberly's home video; his masterful eye, and use of music and sound transformed the technically imperfect footage into fluid drama. The home video scenes were then incorporated as flashback to the production footage shot in the present with dual narratives of the same story, two weeks apart, until they merge in the present day. Veteran doc editor Mary Lampson helped to refine this opening structure and explains why it works: "The key is that the transitions are emotional, not literal." She imposed a subtle visual language to increase dramatic tension and keep the viewer on the edge of their seat.

Quick glimpses of local and national coverage of the government response to the disaster add context to the story throughout, reminding the audience of their own, usually "outsider," experience of the disaster, and other times provides an ironic counterpoint to the reality on the ground. Juxtaposing a news report against the personal story was a way of delivering necessary information, since there was no formal narration, and at other times an implicit critique of the theatrics of some traditional newsgathering techniques.

The story was also broadened out at points by incorporating other third party footage or audio approximating the experience of the Roberts group. In some cases, this was accomplished by editing other footage of the storm and its aftermath against the Roberts' voices; in others, it was accomplished by cutting audio to the Roberts video. For example, a series of devastating 911 emergency calls recorded in the days after the levees failed attached real voices to the tens of thousands of people who were stranded in their own homes. Woody cut several hours of these calls into a 90-second montage, scored beautifully by Neil Davidge and Robert Del Naja of Massive Attack, to create a devastating scene of not just abandonment, but also of a community rising in the absence of government to be their own, best, first responders.

Research

Because Katrina and its immediate aftermath was so extensively covered by broadcast media, our challenge was also to tell a meaningful story visually, without recycling the all too familiar images that had saturated the airwaves. In addition to the production footage reported and shot over two and a half years, we worked with amateur home video from several sources, and photographs and footage from dozens of other sources.

Filmmakers, crew and subjects pose outside the Roberts home during filming of Trouble the Water Courtesy Elsewhere Films.

Kimberly's intimate, jarring home video of Katrina created an opportunity to tell a riveting story from the inside out. But because her camera battery died shortly after the levees failed, we lacked the actual visual documentation of most of her group's four-day odyssey out of the flooded city. So to supplement the approximately 8 minutes of Kimberly's dramatic eyewitness storm footage used in the film, we searched in archives and personal collections for similar POV-style video, finding the third party material that enabled us to fill in the blanks and weave a gripping survival story and eyewitness account of the storm and its aftermath. Working with such a volume of footage from so many different sources was tedious, but essential to finding the perfect visuals to build a narrative in a way that was both intimate and also reflected a broader experience.

From the audio recordings of emergency 911 calls made during the storm that we unearthed, to the amateur footage shot from a truck of the thousands of desperate, stranded residents outside the Morial Convention Center which supplied the visual component to the vivid description of that experience by Kimberly and Scott and Brian. The home video also enabled us to precisely contrast the reality in New Orleans with what was happening in Washington the morning of the hurricane: as the Roberts and their neighbors huddle in an attic at 8 am, we see FEMA director Michael Brown telling the Early Show at 8:03 that FEMA is "preparing for the worst and hoping for the best." And at 10:09 am, President Bush gives a televised address at an Arizona resort, telling hurricane victims to "listen to the local authorities," while at 10:10, we are back in the Roberts attic, no electricity, peering out a window at a raging flood.

Sound

The sound team, led by Supervising Sound Editor Glenfield Payne, worked with multiple sources, beginning with sound recordist Chris Keyland's field sound. Chris managed multiple locations, usually outdoors, and often mixed three wireless lavaliers to a single channel while simultaneously booming each scene to the second. In addition to the clean production audio, the team worked with mpeg and streaming clips; recorded telephone calls; news sources in a variety of inconsistent formats, and the greatest challenge, approximately 15 minutes of mono sound recorded on Kimberly's Hi-8 Handicam the day before and the morning of Katrina: some was recorded on a bicycle, some in the face of 125 miles per hour winds.

"The big challenge in doing a documentary - especially one like Trouble where there's a lot of action and outdoor scenes - is enhancing the film without pulling the audience out of the reality of the moment," says Payne. "It's a fine line between enhancing and destroying the moment. The trick is to add just enough special effects to support the visual while remembering you're working on a documentary. You really need to feel that all of the sound you hear is authentic otherwise you don't believe the film to be so. That said, just cleaning up the recorded sound would leave us with a pretty flat film." Working primarily with excerpts from original source material, Payne layered sirens, vehicle drive-bys, wind and rain, to create a rich fullness and authenticity.

The toughest sound challenges fell to re-recording mixer Andy Kris, who showed great skill, and also restraint, in mixing the tracks. He used a lot of aggressive EQ and compression to dig out as much usable audio as possible from the hurricane scenes without destroying the quality of the original recordings.

Neil Davidge & Robert Del Naja of the pioneering trip-hop group Massive Attack brought a fusion of hip-hop, soul and hypnotic melodies to *Trouble the Water*, composing a musical score designed to enhance, but not overwhelm, the action. Their tracks resonate with the subtle intensity of a beating heart, giving way to blues, gospel, jazz and underground hip hop tracks by a variety of recording artists, including four wildly different versions of the traditional song, "Wade in the Water," from which the film derives its title.

Community Impact

[This film] is a powerful learning tool for those who do not connect fully with and comprehend the devastation caused by Hurricane Katrina and the many social injustices that have exacerbated its impact...
—Flozell Daniels Jr., President and CEO, Louisiana Disaster Recovery Foundation

"My students found Trouble the Water a powerful educational experience, both academically and personally. For them it dispelled a number of media myths and cultural stereotypes while providing a riveting story of human survival in the midst of social injustice. The film will enrich any course on American politics and culture and is an example of independent documentary filmmaking at its finest."
—Dr. Gregory Jay, Director, Cultures and Communities Program, University of Wisconsin–Milwaukee

The idea is that after people leave the theater they can get active. They can plug into a movement that can garner hope, economic and environmental sustainability and tell their stories about why both green jobs and this movie are so timely.
—Alli Chagi-Starr, Green For All

Trouble the Water re-orients our perspective on Katrina and everything connected to it. It takes us from the satellite view right down to the ground, and shows us how heroes are made, exposing real problems while maintaining respect and dignity for everyone involved.
—Majora Carter**,** The Majora Carter Group, founder of Sustainable South Bronx

"Trouble the Water" won Grand Jury Prizes at the Sundance Film Festival and the Full Frame Documentary Festival. It received a Gotham Independent Film Award, and was nominated for an Academy Award®, a Producers Guild Award and an NAACP Image Award. The film was released in over 300 theaters around the country, and HBO broadcast it in the Spring of 2009; National Geographic broadcast it in August 2010, on the fifth anniversary of Katrina.

Sneak preview screening for religious and community leaders in Los Angeles.

"Trouble the Water" has also screened publicly in hundreds of schools, houses of worship, community centers, museums, government agencies, and public policy conferences. Educators across the country are using the film, and its teaching and community screening guides, in their classrooms, and campus and faith groups have used "Trouble the Water" to raise money and recruit volunteers for Gulf Coast rebuilding projects. The film's website, www.troublethewaterfilm.com is an online resource for Katrina-related news, information, and action, and in 2009 generated 25,000 letters to Congress demanding fairness in the federal rebuilding plans and legislation to create 100,000 green jobs for Gulf Coast residents.

Organizations at the forefront of Gulf Coast recovery, like the Louisiana Disaster Recovery Foundation, PolicyLink, UNITY New Orleans, and Amnesty International, are using "Trouble the Water" as a tool to bring attention to the underlying problems that remained after the floodwaters receded -- failing schools, record high incarceration, poverty and government accountability. Among the special screening events that have taken place: the Congressional Black Caucus legislative conference (with Cong. Maxine Waters and a panel of New Orleans community leaders); Hands on Atlanta's celebration of volunteerism at the King Center on Martin Luther King, Jr. day; and at the Republican and Democratic National Conventions, where Louisiana Senator Mary Landrieu declared it should be seen by all Americans.

"Trouble the Water" continues to create opportunities for dialogue and action, keeping the Gulf Coast in the public consciousness long after the headlines have faded.

The community efforts around *Trouble the Water* were generously supported by The Ford Foundation, The Sundance Institute Documentary Fund, The Fledgling Fun, The Katrina Women's Response Fund, Working Films, David Alcaro, The 21st Century Foundation and Creative Capital

Key Personnel Biographies (current as of October 2010)

TIA LESSIN (Director/ Producer)

Tia Lessin produced and directed *Trouble the Water,* for which she received an Academy Award nomination, as well as nominations from the Producers Guild of America and the NAACP Image Awards. Among her other film credits, Tia was a producer of Michael Moore's *Capitalism: A Love Story, Fahrenheit 9/11*, which won Palme d'Or at Cannes, the Academy Award ®-winning *Bowling for Columbine,* line producer of Martin Scorsese's *No Direction Home: Bob Dylan* and associate producer of Charles Guggenheim's Oscar-nominated film *Shadows of Hate*, part of the Southern Poverty Law Center's teaching tolerance curriculum.

Tia was awarded the Sidney Hillman Prize for Broadcast Journalism for the documentary short she directed and produced about labor trafficking in the U.S. garment industry, *Behind the Labels*. In television, Tia received two Emmy nominations for her work as producer of the satirical television series *The Awful Truth*. Tia was a labor organizer prior to working in film and is the daughter of a holocaust survivor.

CARL DEAL (Director/ Producer)

Carl Deal is director and producer of *Trouble the Water,* for which he received an Academy Award nomination. He co-produced *Capitalism: A Love Story* in 2009, was the Archival Producer for *Fahrenheit 9/11* and *Bowling for Columbine*, and has contributed to many other documentary films. He previously worked as an international news producer and has reported from natural disasters and conflict zones throughout the U.S., Latin America, and in Iraq.

Carl graduated from Columbia University's School of Journalism, which awarded him the Sander Social Justice Prize. He has authored investigative reports for Greenpeace, Amnesty International and Public Citizen. He is a Sundance Institute Fellow and received the 2005 FOCAL International/Associated Press Library Award for best use of footage in a feature film.

T. WOODY RICHMAN (Editor & Co-producer)

T. Woody Richman edited *Capitalism: A Love Story* and *Fahrenheit 9/11*. He also cut Sooni Taraporevala's first feature, *Little Zizou*, and several other independent features, including *Destination Unknown*, winner of the Hamptons Film Festival. Woody began his career working as an assistant editor in the cutting rooms of Nick Gomez, Spike Lee and Oliver Stone. He has served as an advisor at the Sundance Institute Documentary Edit Lab.

DANNY GLOVER (Executive Producer)

In addition to being one of the most acclaimed actors of our time, with a career spanning 30 years from Places in the Heart, The Color Purple, the Lethal Weapon series and the award-winning To Sleep with Anger, Danny Glover has also produced, executive produced and financed numerous projects for film, television and theatre. Among these are Good Fences, 3 AM, Freedom Song, Get on the Bus, Deadly Voyage, Buffalo Soldiers, The Saint of Fort Washington and To Sleep with Anger, as well as the series Courage and America's Dream. Since co-founding Louverture Films, Glover has executive produced *Bamako, Africa Unite, Trouble the Water* (for which he is nominated for an Emmy® Award), *Salt of This Sea*, *Soundtrack for a Revolution*, as well as the forthcoming *Dum Maro Dum* and THE DISAPPEARANCE OF MCKINLEY NOLAN. He has associate produced THE TIME THAT REMAINS and the 2010 Cannes Palme d'Or winner UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES.

The recipient of countless awards for his humanitarian and advocacy efforts on behalf of economic and social justice causes, Glover is a UNICEF Goodwill Ambassador and a recipient of the Lifetime Achievement Award from Amnesty International.

JOSLYN BARNES (Executive producer)

Joslyn Barnes is a screenwriter and Emmy® award nominated producer. She is the author or co-author of numerous commissioned screenplays for feature films including the upcoming epic TOUSSAINT, the upcoming Indian feature THE COSMIC FOREST, and the award-winning film BÀTTU, directed by Cheikh Oumar Sissoko (Mali), which she associate produced. Since co-founding Louverture Films, Barnes has executive produced or produced the award-winning features BAMAKO and SALT OF THIS SEA, the broadcast music documentary AFRICA UNITE, the Academy Award® and Emmy® Award nominated TROUBLE THE WATER, the Academy Award® shortlisted SOUNDTRACK FOR A REVOLUTION, as well as the forthcoming DUM MARO DUM and THE DISAPPEARANCE OF MCKINLEY NOLAN. She associate produced Elia Suleiman's THE TIME THAT REMAINS, and the 2010 Cannes Palme d'Or winner UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES by Apichatpong Weerasethakul. Barnes also wrote and directed the short film PRANA for Cinétévé France as part of an internationally distributed series of 30 short films to promote awareness of environmental issues.

Barnes has also served as an expert consultant and programme officer at the United Nations. She has lived and travelled widely in Africa and Asia, and has written numerous articles covering trade and social development issues, as well as contributing to books on the establishment of electronic communications in developing countries, food security and production in Africa, and strategic advocacy for the inclusion of gender perspectives on the international development agenda.

KIMBERLY RIVERS ROBERTS (Director of Photography, principal subject) & SCOTT ROBERTS (principal subject)

Kimberly and her husband Scott were born and raised in New Orleans, Louisiana, and are featured in Trouble the Water. Just 24 hours before Hurricane Katrina flooded her city, Kimberly recorded a day in the life of her neighborhood on her hi-8 camcorder, and continued to tape through the storm until a lack of electrical power forced her to stop.

Before the storm, Kimberly was working on her music career in the 9th Ward and, using the MC name Black Kold Madina, had recorded an underground demo album called Tryed and True. She believed all her music was lost in the storm, until she discovered that one of her relatives in Memphis had the only existing copy.

Kimberly's husband, Scott Roberts, grew up streetwise in New Orleans and worked odd jobs through most of his adult life. He has overcome many of life's challenges and is now working in the construction industry, a profession he started post-Katrina.

Kimberly and Scott recently started an independent record company, Born Hustler Records: www.bornhustlerrecords.com

PJ RAVAL (Director of photography)

PJ Raval's work has been showcased at both Sundance and Cannes and earned him the ASC Charles B. Lang Jr. Heritage Award and the Haskell Wexler Award for Best Cinematography. PJ has been featured in American Cinematographer; his other feature cinematography credits include the 2006 Independent Spirit Award nominated *Room*, the Los Angeles Film Festival Narrative Feature Award winner *Gretchen*, and the Burnt Orange produced *Cassidy Kids.* PJ co-directed *Trinidad*, a feature documentary about a small Wild West outpost town turned "sex change capital of the world."

MARY LAMPSON (Additional Editor)

Mary Lampson was co-editor of Barbara Kopple's Academy Award winning film *Harlan County, USA.* She was the co-producer and editor with Emile de Antonio and Haskell Wexler of *Underground* and edited several more de Antonio films. She recently edited Anne Makepeace's *Rain in a Dry Land* and Julia Reichart's Emmy nominated film *A Lion in the House.* Mary began her editing career with Ricky Leacock and D.A. Pennebaker as an associate editor on *Monterey Pop* and *One P.M.*, a film by Jean-Luc Godard.

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