

Classroom Guide



Written By: Miriam Gonzales

Directed by: LeeAnét Noble



10 Seconds

PRODUCTION

WRITTEN BY Miriam Gonzales

DIRECTED BY LeeAnét Noble

MUSIC AND SOUND DESIGN Roc Lee

SCENIC DESIGN Molly Singer

LIGHTING DESIGN Johnathan Alexander

COSTUME DESIGN Kiana Vicenty

STAGE MANAGEMENT Diallo Adams

FILMING/EDITING David Stern

CAST

Ray: Travis Xavier Brown

Jimmi: Tre'mon Mills

Leland: Dylan J. Fleming

Kent: Katie Wickland

PROJECT LEAD Joanne Seelig Lamparter

PROJECT and PLAYWRITING ASSISTANT Tyrese Rowe

TOUR COORDINATOR Rakeem Lawrence

Classroom Guide created by Rakeem Lawrence

Dear Educators and Community Group Leaders:

This packet is designed as a resource for teachers and community leaders whose students will see or have just seen a performance of *10 Seconds*. This guide is focused around an exploration of themes from the play including: code-switching, the D.C. police department, the history of policing in the United States, and youth experiencing trauma. Through background information, discussion questions, and activities, this guide is intended to be used as a tool to spark conversations in your classroom around topics from *10 Seconds* including race and police reform. Please use as much or as little of the following guide as you feel will benefit your students. We look forward to introducing your students to ***10 Seconds!***

Sincerely,
Joanne Seelig Lamparter
Artistic Director: Education & Theatre for Change
Imagination Stage



Photo from 10 Seconds rehearsal, 2021

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Spotlight on Imagination Stage's Theatre for Change Program and the Creation of *10 Seconds*



Imagination Stage is dedicated to innovation and growing the ways in which we reach students, families, and communities as we strive to serve ALL young people. Using theatre productions and educational workshops to bridge cultural divides and lift up underrepresented voices, Imagination Stage's Theatre for Change program explores complex social justice issues to help build a new generation of compassionate, collaborative children who are capable of changing the world. Whether telling the story of refugee children fleeing violence in Central America, or developing positive relationships between children and police, Imagination Stage is answering the needs of the community.

10 Seconds had a very unique start. Starting in 2017, Imagination Stage began working with the D.C. Police Foundation on workshops with police and youth in D.C. The goal was to use theatre to build relationships and understanding between these two groups of people. Both police officers and youth participated in weekly workshops facilitated by Imagination Stage teaching artists. These workshops used theatre exercises, performance, and improvisational games to inspire bonding, understanding, and community building. Special guest artists were also brought in to introduce other art forms, such as spoken word and graffiti art. Officers and youth opened up to each other on a variety of topics. Much of the discussion and writing is referenced in the play *10 Seconds*. Miriam Gonzales and project assistant Tyrese Rowe spent time interviewing students and officers, listening to discussions carefully facilitated by teaching artists, and sharing scenes as the years progressed with the officers and youth.

In 2020, Imagination Stage workshopped the play (still in draft form) with Director LeeAnét Noble and received feedback from community members. Throughout the COVID-19 pandemic, the play was workshopped with actors several more times over Zoom. We were thrilled to film the performance in early 2021 for groups to enjoy virtually. We hope to be able to tour the show live in November 2021.

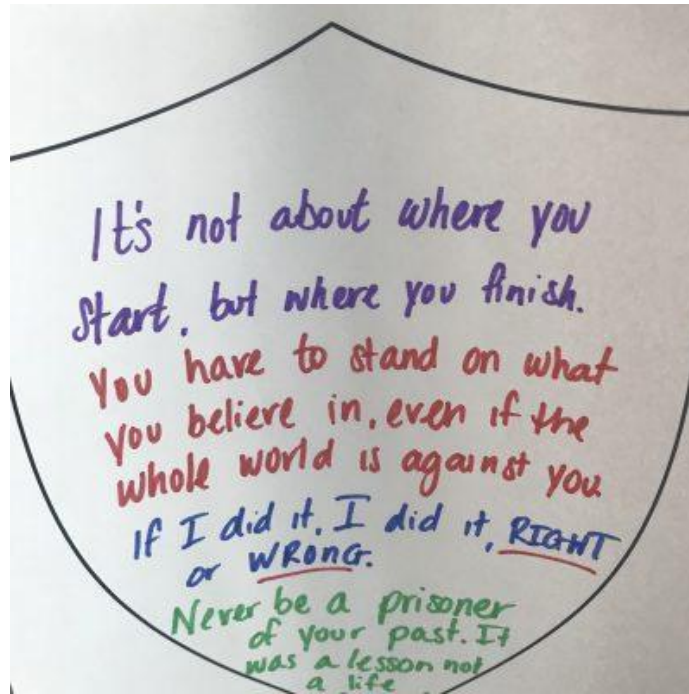


Image Description: poem completed by a youth participant (2018)

We see

We see

We see (everyone)

STRUGGLE

CHAOS

HOMELESSNESS

ADDICTION

We see (everyone)

HARASSMENT

POLLUTION

DRUGS

But we also see

TALENT

LEARNING

HOPE

MOVEMENT

STRENGTH

We wish we could see (everyone)

PEACE

UNITY

LAUGHTER

HUGS

CHILDREN PLAYING

BLUE SKIES

EVERYONE GETTING ALONG

CHANGE

BETTER DAYS

Source: This poem was created in 2018 about Washington D.C. by police and youth as part of the Summer STARS program with the D.C. Police Foundation.



Spotlight on *10 Seconds* Playwright Miriam Gonzalez



Miriam Gonzales' works include: *The Smartest Girl in the World*; *Sunny and Licorice*; *Bertie, Maggie and the Magic Zero*; *Óyeme, the beautiful*; *The South Overlook Oaks* (adaptation); and *Girl Power!* (Kennedy Center, NSO youth concert series). Her work has been produced at Childsplay (Tempe, Ariz.), Imagination Stage (Bethesda, Md.), Arts on the Horizon (Alexandria, Va.), Atlas Performing Arts Center (Washington, D.C.), Columbus Children's Theatre (Columbus, Ohio) and Austin Playhouse (Austin, Texas). In addition to stage productions, her work has toured extensively into schools and communities throughout the D.C. area and Arizona. Her work has been developed and has received professional readings at the Write Now Festival, La Jolla Playhouse's DNA New Works Series, Northwestern University's PLAYground Festival, the AATE National Conference, Imagination Stage, Latinx Theatre Commons, Georgetown University's CrossCurrents festival and the TCG National Conference. Gonzales is a former teaching artist with Young Playwrights' Theater (YPT) in Washington, D.C., and served as YPT's board chair. She currently serves on the board of the Children's Theatre Foundation of America. Gonzales is the co-developer of Imagination Stage's ¡Óyeme! project, which is a theatre arts program for Central American refugee youth. Gonzales is the recipient of the Write Now Award, the Aurand Harris Memorial Playwriting Award, the AATE Distinguished Play Award and Imagination Stage's Imagination Award. She is a graduate of Brown University and received her Ph.D. in education and M.A. in sociology from Stanford University. Gonzales hails from Corpus Christi, Texas, and currently lives in Washington, D.C., with her husband and two daughters.

Short Interview with Miriam Gonzales

1) What was the inspiration behind *10 Seconds*?

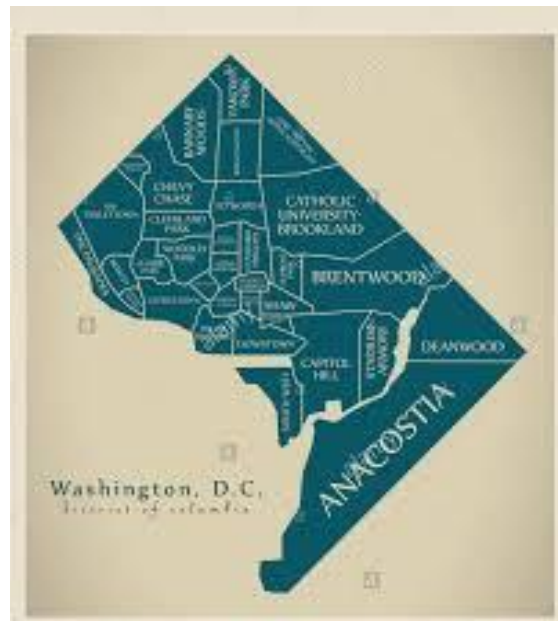
“I was inspired by the young people and police participating in IStage’s Police and Youth Program. Once young people believe you truly want to listen to them, and that you celebrate and applaud their honesty and self-expression — watch out! Their wisdom, truth, and brilliance comes shining through — it’s a powerful and inspiring thing to witness. The students in our program felt safe sharing their feelings and perspectives about what it’s like growing up as a young African American in D.C. The police who were engaged in the program matched them with their honesty, openness, and talent. One day in class, after an activity about trust, we had a conversation about assumptions and how we tend to react quickly (on average, in ten seconds) to each other based on our perceptions, fears, and biases. The energy in the room noticeably shifted as questions and opinions were shared about policing and the community. I left that day knowing the title of the play and, after weeks of gathering stories and conducting interviews with police and youth, I began the process of creating *10 Seconds*.”

2) How was it constructing the beauty of the friendship between Ray and Jimmi and also Leland’s relationship with his son?

“I’m moved by the power of friendship, especially during childhood and adolescence when friendship can be a crucial lifeline for many young people as they navigate the world. And when I was a teacher, I was always touched by how children and teens often looked out for one another. I observed this in the youth-police program as well. Creating the characters of Ray and Jimmi was a joy. They, and the idea of their friendship, grew from the simple process of watching and listening. As our students played theater games together and enjoyed one another in our classrooms, and shared honest feelings with me in interviews, I gathered bits and pieces and wove them together to create Ray and Jimmi’s story. I was equally moved by the police officers who were motivated to participate in the program. Their reflections on why they chose to enter law enforcement, and their deep feelings for their families and the community they serve, were equally poignant. In the end, I wanted to stress how human we all are — to highlight the internal, to share stories of love and the need for belonging, respect, and compassion that we all share.”

Interview Conducted 1/29/21 by Rakeem Lawrence

Safety Statistics for Black Americans in Washington, D.C.



The setting of *10 Seconds* is the city of Washington, D.C. The setting can be seen as another character in the play at times. The way that Jimmi and Ray feel as black teens in D.C. is crucial to the play. Here are some facts related to Black Americans' perspective on safety in Washington, D.C.:

- Black Americans feel less safe than White, Asian, and Hispanic Americans.
- Four out of ten Black adults say they do not feel safe walking alone at night.
- 49% of Black women do not feel safe walking alone at night in their community.
- Black Americans are less likely than all other racial groups in the U.S. to say they feel safe walking alone at night in the area where they live.
- While Black Americans overwhelmingly support major changes to law enforcement, their greater need for security in their own communities helps explain the complexity of their relationship with the police in their neighborhoods. It is possible to have negative experiences with the police and simultaneously desire a police presence for safety and security.

Source: <https://news.gallup.com/poll/317756/black-americans-less-likely-feel-safe-community.aspx>

Spotlight on Go-Go Music

A **setting** is the time and geographical location within a story. Sound design, or the music and sound effects you hear in a play, is one element that helps bring you into the world of the story. In *10 Seconds*, Jimmi and Ray express their love for Go-Go music. This infuses their vernacular and their everyday style. The familiarity of this music makes the characters feel comfortable and safe within the world they live in.

Go-Go music originated in the Washington, D.C. area during the mid-1960s to the late-1970s. It is a popular music subgenre associated with funk and it remains popular in the D.C. metropolitan area as a uniquely regional music style. In 2020, Mayor Bowser even signed a bill declaring Go-Go as the official music of the city. Some early bands credited with having developed the style are the “Young Senators,” funk band “Black Heat,” and singer-guitarist Chuck Brown. Go-Go is primarily a dance hall music with an emphasis on live audience call-and-response.

Today, Go-Go is still much loved in D.C., and Mayor Bowser’s office has committed to implementing programs that will preserve and celebrate the music’s incredible history.

*For lesson plans on Go-Go visit thebeatis.gogo.com

Discussion Question: What is a song that you listen to that makes you feel safe and reminds you of the comforts of home?

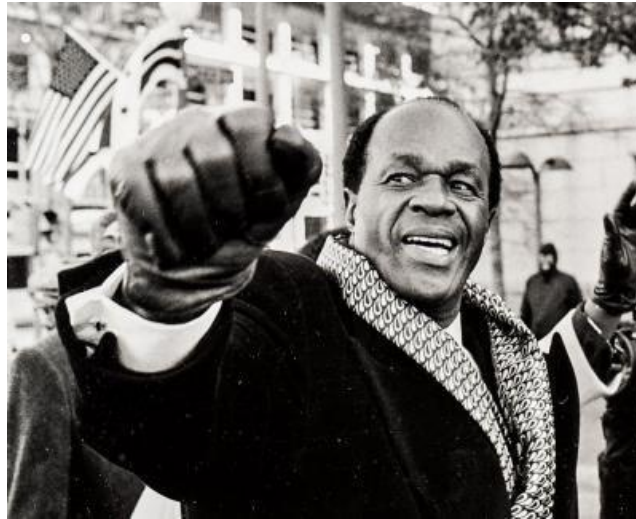
Listen to this Spotify Playlist to hear some examples of Go-Go music:

<https://open.spotify.com/playlist/1NbSSG8t5uCu4rXC9Z1ZIm>



Image Source: <https://dev.w-cm.com/2019/10/30/history-go-go-6-step-guide-the-essentials/>

Spotlight on Marion Barry



In 1965, Marion Barry, a civil rights activist from a small town in Mississippi, would arrive to Washington D.C. to make change. Barry became well-known for his work and earned his “stripes” in local political circles. When the opportunity came for him to be promoted from his job at city council to the mayor’s office he seized it.

Police reform was a major driving force for Marion Barry. He noticed the racial disparity between the Black community and the police department. The media was saturating people with the “law and order” programming police were using in an attempt to stop the huge increase in violence seen in the “urban” neighborhoods, causing a lot of hostility and mistrust. Barry investigated these “law and order” programs, including police surveillance, and saw a way to change how police were implementing these strategies in an effort to decrease the high incarceration rates.

Barry and other community activists requested police patrollers to walk in the neighborhoods instead of riding in cars. This would allow officers to interact with residents and get to know them instead of only stopping to investigate possible criminals. With this change in direction, the relationship between the community and police force became less tense and divided as they were able to relate to each other more.

Today in Washington, D.C., it is important that the Metropolitan Police Department officers reflect the ethnicities of the people in the neighborhoods they serve and protect. Here is a breakdown of police officers' ethnicity and gender statistics in the city:

Ethnicity	Men	Women	Total
Asian/Pacific Islander	74	6	80
Black	1584	713	2297
Hispanic	220	50	270
White	1064	108	1172
TOTALS	2942	877	3819

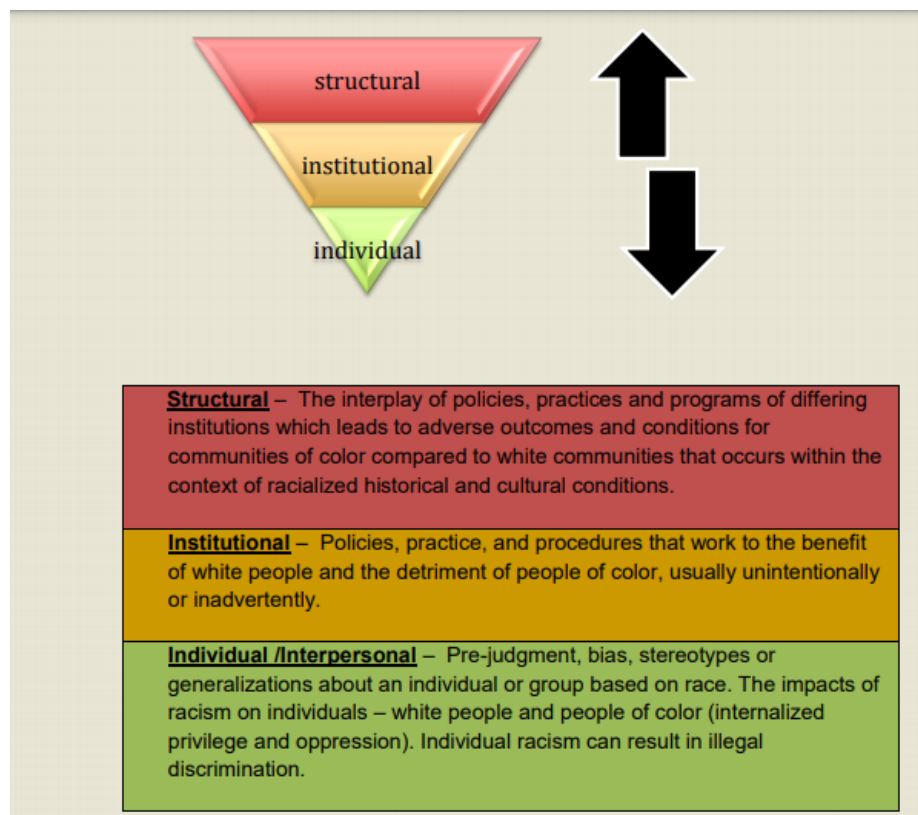
Source: <https://mpdc.dc.gov/page/statistics>

Spotlight on Types of Racism

It is important to recognize and understand that there are multiple levels of racism in the United States that contribute to the inequities and injustices faced by people of color. While individual racism (personal prejudice and biases) are most commonly understood in this country, emerging explanations of racism deem that individual racism is a symptom of systemic or institutional racism: policies and practices on a large scale that routinely and repeatedly produce racially inequitable outcomes. Some examples of systems where structural/ systemic racism is deeply rooted includes employment, housing, incarceration, and drug arrests.

Source: <https://www.raceforward.org/>

Take a look at the image below that defines three types of racism



Source: Race & Social Justice Initiative (<https://www.seattle.gov/Documents/Departments/RSJI/Defining-racism.pdf>)

Discussion Question: Can you name an example of structural, institutional, and individual/ interpersonal racism you can remember from 10 Seconds?

Spotlight on Code-Switching

Code-Switching involves adjusting one’s style of speech, appearance, behavior, and/or expression in ways that prioritizes the comfort of others in exchange for fair treatment, quality service, and/ or employment opportunities.

In *10 Seconds* we see an example of code-switching when Ray is on the metro and pulls out a calculator; perhaps in an effort to look “smart” or “less offensive” to those around him. This is important because it demonstrates how society puts pressure on certain groups of people (mainly minorities) to portray themselves in a particular way in order to walk through the world more easily.

Discussion Questions: Have you ever code-switched? If so, can you think of a specific example and why you may have decided to code-switch in that situation?

There are many reasons for code-switching, however, it often occurs in spaces where negative stereotypes of Black people run counter to what are considered “appropriate” behaviors and norms for a specific environment. In the play, a clear example of this occurs in the final scene between Officer Kent and Jimmi. What do you think really made Officer Kent question Jimmi as a person? What expectations or norms do you place on others?

After reflecting on why you may have engaged in code-switching or observed someone else code-switching, review the list of reasons people most commonly code-switch below. Do any of these reasons surprise you?

- 1) To fit in:** Very often, people code-switch — both consciously and unconsciously — to act or talk more like those around them.
- 2) To obtain something:** Besides trying to fit in, people might code-switch in an effort to get something (this could be a job, better treatment, etc.).
- 3) To convey a thought:** Many bilingual people switch between two or more languages or employ colloquialisms in conversation to express particular ideas.

Code-Switching Activity

Look at the images below and determine which represent examples of code-switching. What in the image or speech bubbles lets you know that?



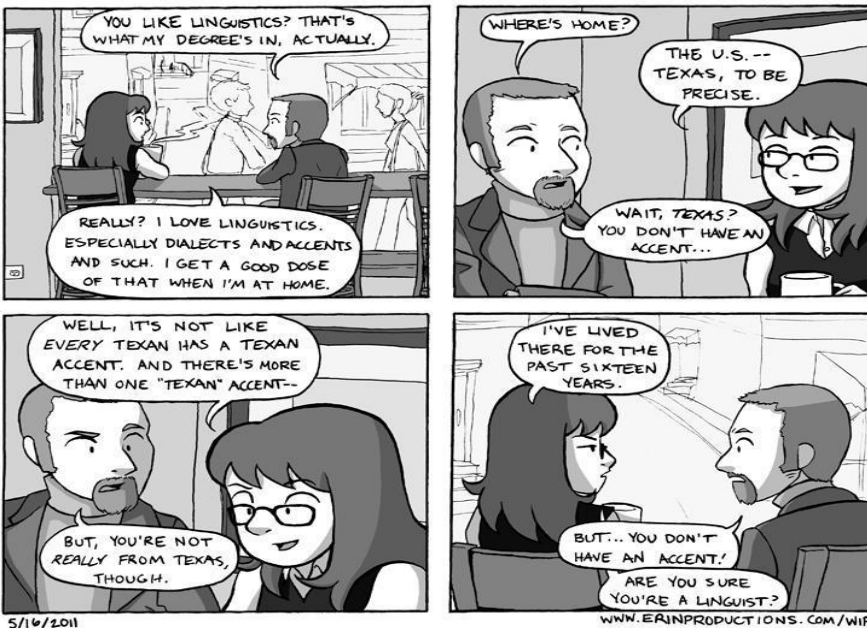
A.

Image Source: (c) Cult of Pedagogy



B.

Image Source: (c) Cult of Pedagogy



C. Image Source: (c) Cult of Pedagogy



D. Image Source: (c) Cult of Pedagogy

Spotlight on Five Departments of the D.C. Police

Within the world of *10 Seconds*, we see Officer Kent and Officer Leland patrol D.C. How they work within the D.C. system is different than other law enforcement. Unlike other cities, D.C. has 30 different police branches due to its federal and local responsibilities. Take a look at these five well-known branches and how they work within the city and/or for the nation.



Metropolitan Police Department (MPD): D.C.'s largest, omnipresent police force. They have a presence at almost every protest in the city, except those on Capitol grounds, and officers are usually wearing dark blue uniforms. They also have jurisdiction over the streets in between the White House and Lafayette Park.



United States Capitol Police: Responsible for the Capitol, congressional offices, and surrounding buildings. They do not have to follow the same rules the MPD does about allowing protests without a

permit or giving warnings before arrests. They have the most experience arresting people for civil disobedience, so they tend to be quick and a bit a rough, but they are usually prompt about processing and releasing people.



Metro Transit Police Department: This agency has jurisdiction in D.C., Maryland, and Virginia and is responsible for keeping things in line on the Metro. They patrol Metro stations and trains, frequently in plainclothes.



United States Park Police: This agency watches over the city's parks and monuments, including the National Mall and Lafayette Park. They usually wear a white or light blue top, and frequently ride around on bikes and on horses.



D.C. Protective Services Police: This agency is a division of the Department of the General Services of the District of Columbia Government. The organization is responsible for “law enforcement activities and physical security of all properties owned, leased, or otherwise under the control of the Government of D.C.”

Spotlight on the History of Policing in the United States

Pre-1900: While modern day police forces start in the early 1900s, the origins of policing in the United States dates back to the American colonies. A slave patrol began in the Carolina colonies in 1704. Their duty was chasing and hunting escaped slaves and releasing terror on slave communities to prevent riots. These slave patrols last until the Civil War.

By the mid 1800s, immigrants from Germany and Ireland move into the Northern states and citizens from England and The Netherlands clash with the new settlers. As the new immigrants are blamed for disorderly conduct and mobs, a “night watch” is created to keep order. In 1838, the first official police force is established in Boston. Their main duty is to prevent crime.

In 1865, shortly after slavery is outlawed, the first Black Codes are passed. These laws specify how and where freed slaves can work and how much they can be paid. The Black Codes essentially maintain the structure of slavery without calling it “slavery.” Other Black Codes restrict Black American’s rights to vote and dictate where they can travel and live. Many ex-Confederate soldiers’ transition to policing where they could enforce these rules and continue to perpetuate the oppression of Black Americans.

In the 1880s, Jim Crow Laws are enacted in the southern states and stay in effect until 1965. These laws prohibit Blacks and Whites from sharing public spaces. Blacks who break the laws are met with police brutality.

In the early 1900s, federal and state police forces are created.

In 1964, after the formal end to Jim Crow Laws and the creation of the new Voting Rights Act and Civil Rights Act, activist Malcom X denounces what he called the New York police’s scare tactics in responding to racial tensions in the city.

In the late 1960s, after the 1968 assassination of Dr. Martin Luther King Jr., race riots break out in cities across the country. The police respond harshly to the riots using dogs, fire hoses and tear gas.

From the 1970s to the late 1990s, police departments attempt to make changes to instill community trust, including the concept of community policing: placing minority police officers in communities made up of people of color. By the early 2000s, two thirds of police forces across the United States implement community policing policies.

In 1991, Rodney King is video-taped being beaten by police. Riots break out in Los Angeles.

On September 11, 2001, two planes fly into the World Trade Center in New York City. 2000 NYPD and Port Authority officers respond to the scene, and after that event, policing shifts its focus to counterterrorism.

In 2013, the Black Lives Matter movement is founded after Trayvon Martin is killed.

In 2016, almost half of the police forces in the United States implement policies requiring body cameras for officers.

In 2020, a police officer named Derek Chauvin kneels on George Floyd's neck causing his death. Chauvin has been charged with third-degree murder and manslaughter.

Today people are demanding changes within policing in America.

Discussion Questions: What reforms might you suggest? How might you reimagine policing? How does the past inform our future?

Did you know that the D.C. Police (specifically the Metropolitan Police Department officers) take a mandatory course studying critical race theory at the National Museum of African American History and Culture? (<https://www.washingtonian.com/2018/04/16/dc-police-critical-race-theory-nmaahc-bernie-demczuk-sharita-thompson/>)?

What is the value of this course? What impact do you see it having?

***10 Seconds* Discussion Questions**

After watching the virtual performance of *10 Seconds*, use the following questions to start a discussion about the play with your students.

1. What do you think contributed to the change in Ray and Jimmi's friendship over the years?
2. What ways would you suggest to Ray and Jimmi to smash or remove "all the labels" they were under?
3. How would you describe Jimmi's relationship with his father?
4. How would you describe the friendship between Jimmi and Officer Leland? What did they have in common?
5. Did anything surprise you about Officer Leland or Officer Kent?
6. In what ways is systemic racism a factor in the outcome of the encounter between Officer Kent and Jimmi?
7. What might be one thing Jimmi wished Annie knew about him?
8. Why did Officer Kent suspect Jimmi? What evidence did she actually have? What assumptions did she make?
9. Who has the power to make a change is a theme in the play. There are many examples of youth activists making a difference. Can you think of any youth activists and how they are making a difference? What might you be able to do to have your voice heard? Can the arts help to change someone's mind?
10. Ray asks the audience to decide how the story ends. How might you end this story? This play provides an opportunity to reimagine the relationships between the police and the communities they serve. What is the current role of police? How might you reimagine policing?

Changing Our World



Image Description/ Source: Ice T. Kehinde Wiley, 2005. (<https://npg.si.edu/exhibit/recoqnize/paintings.html>)

In *10 Seconds*, Ray and Jimmi both want to break free of the labels that have been put on them in life and at school. Near the end of the play, Ray puts on a cape that allows him to be the hero he couldn't be when he witnessed Jimmi in trouble with Officer Kent.

1. Think about the world that you live in. What is one thing that you would change if you could? This could be about your surroundings, society as a whole, or something more personal to you.
2. Create a symbol that represents that change. Sketch the symbol on a piece of paper, carefully choosing your shapes and colors. Write three sentences that explain your choice.
3. Draw a self-portrait and find a way in your portrait (this could be part of your body, on a clothing item, or in the background) to incorporate the symbol you created.

Share with us! Take a picture of the symbol you created and send it to Rakeem Lawrence at rlawrence@imaginationstage.org. All artwork will be collected and combined to form a mural titled "Changing Our World" that will be featured on our social media as a way to connect all students who see the play.

Let Me Tell You What's Magic About Me

In *10 Seconds*, Jimmi uses poetry when he wants to show more of his emotional side to Annie. Now it is your turn to express yourself with rap and poetry! Every rapper has their braggadocios moments, but there is usually that one track that strips it all back and allows us to see a window into their soul.

Using the prompt, **“Let me tell you what’s ‘magic’ about me,”** and the template on page 25, create an 8 line rap or spoken word poem that expresses what qualities you have that make you stand out. Your 8 lines will consist of four rhyming couplets.

As inspiration, here is an example of an 8 line verse from the song “Where Is the Love” by the Black-Eyed Peas.

Line 1: But if you only have love for your own race
Line 2: Then you only leave space
Line 3: To discriminate. And to discriminate only generates hate
Line 4: And when you hate then you're bound to get irate (yeah)
Line 5: Madness is what you demonstrate
Line 6: And that's exactly how anger works and operates
Line 7: Man, you gotta have love just to set it straight
Line 8: Take control of your mind and meditate

Once you write out your 8 lines (4 rhyming couplets), try to read it as a spoken word poem or perform it as a rap to a beat. **Here is a link to an instrumental version of “Where is the Love:”** <https://youtu.be/600lwt6tLK8>. See how it feels to speak or rap with the music underneath you!

Let Me Tell You What's Magic About Me

Template

Create 8 lines of poetry (4 rhyming couplets) that expresses what qualities you have that make you “magic” (what makes you stand out or makes you special). A rhyming couplet is made up of two lines that rhyme with each other. For example:

*I like Basketball I think it's neat
It makes me walk to a different beat*

So for our rap or spoken word poem, lines 1 and 2 should rhyme, lines 3 and 4 should rhyme, lines 5 and 6 should rhyme, and lines 7 and 8 should rhyme:

Line 1: A
Line 2: A
Line 3: B
Line 4: B
Line 5: C
Line 6: C
Line 7: D
Line 8: D

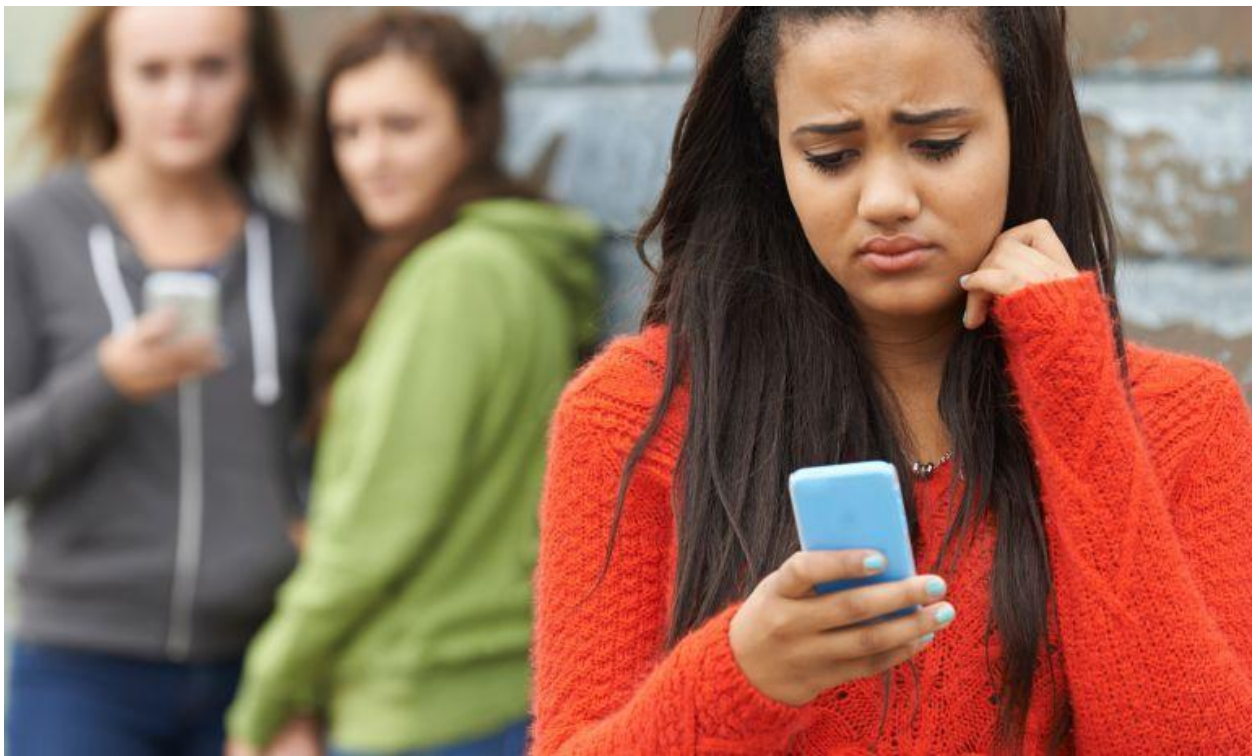
Template

Line 1:	_____	A
Line 2:	_____	A
Line 3:	_____	B
Line 4:	_____	B
Line 5:	_____	C
Line 6:	_____	C
Line 7:	_____	D
Line 8:	_____	D

A Walk in My Shoes

A picture can say so many things when you look at it. It is also, like all art, subject to the eyes of the viewer.

Take a close look at the photo below:



1. What is happening in the image?
2. What do you see that makes you say that?
3. Pick one person in the photo. Now you will dig deeper into who they are. Using the following prompts, create a character biography for them:

Name:

Age:

Where they live:

Who is in their family:

Their wish:

Their Fear:

4. Create a Monologue: Using the information from your character biography, create a monologue for the person you chose. Decide who they are speaking to, what it is they want from that person, and have them pursue that want in the monologue.
5. Change the Image: If you could change one thing in this image what would it be? How would that impact the story being told in this image?

For Educators: Spotlight on Trauma Affected Youth

A traumatic event is a frightening, dangerous, or violent event that poses a threat to a student's life or bodily integrity. Witnessing a traumatic event that threatens life or physical security of a loved one can also be traumatic. This is particularly important for young students, as their sense of safety depends on the perceived safety of their attachment figures. Traumatic experiences can initiate strong emotions and physical reactions that can persist long after the event. Students may feel terror, helplessness, or fear, as well as physiological reactions such as rapid heartbeat, vomiting, or loss of bowel or bladder control. Students who experience an inability to protect themselves or who lack protection from others to avoid the consequences of the traumatic experience may also feel overwhelmed by the intensity of physical and emotional responses.

We see both Ray and Jimmi witness and experience many traumatic moments within the world of *10 Seconds*. Whether one witnesses a traumatic event second-hand or experiences it personally, it can have a large impact on a child's behavior after the event has occurred. It's important to acknowledge when someone you know is affected by or experiencing trauma and learn about ways to support them. All behavior is communication.

Question for Reflection: How might a trauma informed educator have had an impact on Jimmi's life?

Source: nctsn.org

For the Classroom: Trauma Informed Education

This resource from Medical News Today provides a list of ways educators can help and support youth experiencing or affected by trauma.

- 1. Learn to notice and avoid (or lessen) “triggers.”** Find out what distracts or makes your student anxious. Work to lessen these things.
- 2. Set up routines for your student** (for the day, for meals, for breaks) so they know what to expect.
- 3. Give your student a sense of control** through simple choices. Respect your student’s decisions.
- 4. Do not take your students behaviors as a finite thing that will not change.**
- 5. Try to stay calm.** Find ways to respond to outbursts that do not make things worse. Lower your voice. Do not yell or show aggression. Do not stare or look directly at your student for too long. Some students see this as a threat.
- 6. Remain available and responsive** when your students keep you at a distance.
- 7. Avoid discipline that uses punitive measures.** This may cause panic and out-of-control behavior. Relationships and well-being should take priority over assignments and behavioral compliance.
- 8. Let your student feel the way they feel.** Teach your student words to describe their feelings when they are calm, words they can use when they get upset. Show acceptable ways for them to deal with feelings. Then, praise them for expressing their feelings or calming down. Providing space for student voice is important. It can be through written reflection, art, or verbally. These activities can help an educator take cues from the student on how to best support them.
- 9. Be consistent, predictable, caring, and patient.** Over time, this shows your students that others can be trusted to stay with them and help them. Connectedness can help a student. Having relationships to others who can understand and support you help someone build resilience. Educators can make time for connectedness in the classroom for students to build relationships with them and each other.
- 10. Ask for help** whenever you have concerns, questions, or are struggling. There are proven therapies to help children and parents adjust to the effects of trauma. Pediatricians, developmental specialists, and therapists can suggest ideas about why your student reacts certain ways and effective responses. Sometimes medications, used appropriately, will help to manage symptoms and make learning new ways possible.

Source: <https://www.medicalnewstoday.com/articles/326134#treatment>

Additional Resources

Go-Go Music

- An introduction to Go-Go music in Washington D.C.
<https://washington.org/visit-dc/gogo-music>

Marion Barry

- A short article describing Marion Barry's life and why he became known as Washington D.C.'s "Mayor for Life"
<https://www.governing.com/archive/gov-marion-barry.html>

Police and Youth

- A resource exploring encounters between police and youth and how to reduce juvenile arrests.
<https://strategiesforyouth.org/>

Code-Switching

- An article that addresses Black youth speaking in a "white voice" in the classroom and its toll on their mental health.
<https://www.teenvogue.com/story/the-mental-health-cost-of-code-switching-on-campus>
- An article that explores how bilingual youth alternate between two or more languages in conversation.
<https://bilingualkidspot.com/2018/04/04/code-switching-sophisticated-linguistic-tool/>

Social Justice and Tolerance

- **Teaching for Change**
An educator's resource for building social justice in the classroom.
teachingforchange.org
- **Learning for Justice (formerly known as Teaching for Tolerance)**
Another resource for building social justice in the classroom and beyond.
learningforjustice.org
- **Tools for Talking about Race**
A variety of resources from the National Museum of African American History & Culture on how to discuss race, build community, understand bias, and choose to be anti-racist.
<https://nmaahc.si.edu/learn/talking-about-race>

- **Youth Activism in 2020 inspired by Black Lives Matter**

Interviews with and stories of young protestors across the country.

<https://www.rollingstone.com/politics/politics-features/black-lives-matter-protests-new-generation-youth-activists-1099895/>

Trauma- Affected Youth

- **A Trauma Informed Teaching Resource**

An educator's resource for working with trauma-affected students.

<https://www.edutopia.org/article/how-and-why-trauma-informed-teaching>

Young Adult Novels

A list of young adult novels that address race.

- *All American Boys* by Jason Reynolds
- *I Am Alfonso Jones* by Tony Medina
- *The Hate You Give* by Angie Thomas
- *Say Her Name* by Zetta Elliott