

Hummingbird Curriculum and Discussion Guide

Notes to Facilitator:

Congratulations for taking the next step in addressing some serious and pervasive issues affecting vulnerable people all over the planet.

This guide has been created to bring greater awareness of the issues of domestic violence and its resulting consequences – children runaways, substance addiction, prostitution, and sex crimes, in repeating cycles. This film and guide encouraging solutions through group dialogue, awareness and activism.

This curriculum was tailored to give the facilitator as many options, support and ideas as possible, to ensure this a successful, effective and inspiring experience for everyone.

There is explicit sexual language in the film and references to violence. The subject matter therefore, is appropriate for grades 7 to adult.

Use your discretion on this matter.

Content:

This guide is divided up into four major sections:

- 1. Pedagogy of Affection-Teaching With Love**
- 2. Social Crisis (human rights violation)- Domestic Violence and its Consequences**
- 3. Social Action- Making a Difference (Documentaries – Political Tool)**
- 4. Raising Your Voice- Expression, Communication and Media**

Objectives:

-Promote dialogue and communication amongst participants; Experience and practice the ‘Pedagogy of Affection’.

-have a greater understanding of the roots of domestic abuse, and identifying abuse, in its many multifaceted forms, verbal, physical, spiritual.

-foster more compassion towards self and those involved; increased awareness and sensitivity to this complex issue.

-Empower self and others to say no to abuse.

-Inspire involvement, offering ways to use their own voices and actively foster interest and responsibility for social action in their personal lives, as a citizen of the world.

Suggested ways to use this guide:

Consider a minimum commitment of 1 ¼ hour lesson (5 minute set induction, The film is 45 minutes, 25 minute discussion) or as an entire unit to be done over many sessions.

The curriculum is meant to be flexible and used to accommodate each unique group, facilitator and situation.

We suggest sitting in a circle to build inclusion and solidarity, before and after the film, noting that this is the way sharing takes place in the film.

There are a plethora of ideas for projects and research meant to offer you and the participants many options and choices.

Sections of dialogue/text directly from the film are included for reference, to be shared and included in discussion as needed.

Review all material before presenting it and pre-select parts that are appropriate for your group.

The sensitive subject matter here lends itself as an opportunity to model the ‘pedagogy of affection’ by setting clear boundaries for safe, caring and confidential communication.

(F) Indicates that this is a note for the facilitator.

I. Set instructions: Before Viewing film

Write this on the board or pass it out in handouts the following quotes:

“Courage is what it takes to stand up and speak; courage is also what it takes to sit down and listen.” ~Winston Churchill

Film tag line- “Can one person really make a difference?”

“I began to fight for change, with the help of people who believed in me. So I decided to change.” -Adriana

Model the pedagogy of affection.

Set clear boundaries stating, “What is shared here is only meant to stay here...”

Explain that we are creating a safe, caring environment for and confidential communication, as there will be sensitive subject matter presented.

Ask participants to think about how these quotes relate to the film as they watch.

Watch Hummingbird.

II. Section After viewing the film: Film Content and response

Create a 'Check In' by going around the circle allowing everyone to respond to the film.

Offer the following questions as prompts:

[use words to encourage discussion like explore, describe, discuss, explain]

What are the themes of this film?

What were some of the feelings that you had while watching the film?

What were you aware about before seeing this film?

Which were new to you?

Was there anything you found particularly interesting?

Disturbing?

Inspiring?

Surprising?

1. Pedagogy of Affection -Teaching Love

Address the quotes on the board and in the film:

"I began to fight for change, with the help of people who believed in me. So I decided to change." -Adriana

Discussion:

Give an example of how someone believing in you changed you? Explain.

Share a story of a teacher or mentor who conveyed true care for you - what was the impact on your life?

How might have you demonstrated care and affection to someone else who therefore flourished as a result?

What does 'pedagogy' mean? Look it up...

ped·a·go·gy [ped-uh-goh-jee, -goj-ee] –noun, plural -gies.

1. the function or work of a teacher; teaching.
2. the art or science of teaching; education; instructional methods.

What does Cecy mean by the 'pedagogy of affection'?

How does it function as pedagogy?

Cecy-

It's doing and evaluating. And re-doing and re-formulating. And creating and recreating – that we construct the pedagogy of affection. People say that this defines our work. Because people have been helping each other since the beginning of time, whether for religious, political or other reasons.

We've seen that affection, touch and caring are fundamental for physical, biological and mental health.

Cecy-

Nobody transforms anyone. Nobody changes anyone. Nobody helps anyone. We simply have an instrument to help that person –that child, adolescent, or woman see what's marvelous inside of her - to see her full potential.

All she needs is to believe in herself. Opening up to these instruments, she can change herself. She can transform herself. And choose a different path in life.

Key word: Self Responsibility

Explain the connection between choosing life, free choice and self responsibility.

What does it look like to choose life? How does someone change, or choose a different path?

Gandhi said, *“The very first step in non-violence is that we cultivate in our daily life, as between ourselves, truthfulness, humility, tolerance, loving kindness.”*

What does ‘cultivating’ mean?

Which qualities will you need to develop and cultivate?

What gets in your way from living/being these qualities all the time?

Cultivation also would require ‘pulling weeds’ and getting rid of dangerous insects.

“It's unripe. There's one up top. People don't take care of it. It's this color because of the sun. Because it hasn't rained, I think. That's why it's rotting.” - Kids on a field trip examining the fruit

How might the kids be using the fruit as a metaphor for their own lives?

What might some of the insects and weeds in your garden be?
(Judgment, jealousy, bad temper, fear, selfishness, arrogance, indifference.)

What prejudices have you discovered in yourself resulting in indifference to others suffering or helping those in need? How might you address or challenge this thinking in yourself and in others?

On the courage to speak up for yourself

Gandhi made clear that non-violence was NOT a form of weakness, but in fact required much courage. Explain how that works.

How does this relate to the quote on the board?

“Courage is what it takes to stand up and speak; courage is also what it takes to sit down and listen.” ~Winston Churchill

Can you think of some environments that are really difficult for gardening? Which environments, or situations, would you think would be particularly difficult to practice non-violence/pedagogy of love?

Debate: Gandhi and The Dalai Lama teach that you should understand your enemy, and see them as yourself.

What countries have/had internal fighting and hatred and were able to resolve it?

What breaks the vicious cycle?

So this is where the collective comes in – to show that they can break this pattern of submission, while creating stronger bonds with all family members, based on a new relationship of respect. So the cycle is broken. (38 min)

Research: South Africa, Northern Ireland

Cecy- *Humans have many fundamental needs .Not just the need for nutrients. But for respect and legitimacy, for affection, love, touch, and respect. And it’s not just poor people who need it. That’s an illusion. It’s a problem for all humanity.*

Do you agree with Cecy?

Can you identify a population, a group or person in your vicinity that is in need of acknowledgement, respect and love?

How can you be a positive influence for remedying the situation?

Why do the teen girls start to cry when they hear their counselor say this?

And I’d like to ask something from all of you. Since you say I contributed to your growth and tried to help with my crazy way of showing you your rights, I want a promise. That you be responsible and that you fight for your happiness. You all deserve it. Only you can do this for yourselves. You all are capable of this. You can achieve what you want, you just have to invest in and fight for it. - Group Leader

2. Social Crisis- Domestic Violence

Discussion:

What are some of the issues that these kids face?

Cecy- *All the kids and teenagers here worked on the streets. Working the street day and night, they're exposed to physical, social, spiritual, and sexual violence. Recife also happens to be a worldwide hub for porn and sex tourism.*

Which kids stood out to you? What they said? Images? (see below)

What is your reaction to seeing and hearing their experiences?

Do these problems exist here?

Look up the statistic on how many runaways are in this city?

What situations in the home might make a child run away?

What kinds of help are available?

Who is Adriana? How did Adriana end up in the streets?

Adriana- *I was born in a poor family. My father was aggressive with my mother. My mom was very sick and hospitalized. So I ran away. I was six. I started working at a market. I spent four years working, never going home. I got to know everybody at the fair. I had to purchase fruits and vegetables with the merchants at the warehouse. When I was 10, one of the merchants I trusted said he'd have me clean his house. But he didn't take me there, he took me to a motel and raped me. I became frustrated, living in constant fear. I couldn't see a man without imagining he'd do the same thing. I ran downtown. I didn't know where it was, but I got there. That's when I met the street girls for the first time. And there I was. I began to prostitute myself, use drugs, and to steal when necessary. I spent a long time doing these things.*

Filmmaker: *Are you afraid of stray bullets in your neighborhood?*

Girl playing at center: *Yes.*

Young Boy at the center: *We suffered a lot on the street. We worked the streets. Otherwise we couldn't have survived. What did you do on the street? I went up to cars and begged for money.*

Filmmaker: *How did your father die? Boy: From tiredness. And your mother wanted you on the street? I asked her to let me and she did. Why did you want to? To help at home, to eat. In the slum there's crazy people and glue sniffers.*

What do you perceive are some differences between the street kids/ glue sniffers and the kids in the collective?

My life is glue-sniffing. What's it like? It's very bad. You don't like it? No, I don't like it. Then why do you do it? Because I'm addicted.

Activity:

Abuse is happening around the world.

Here is a recent example:

<http://www.theepochtimes.com/n2/content/view/42278/>

Find other examples.

Do research on the effects and epidemic of street kids and glue sniffing.

http://en.wikipedia.org/wiki/Inhalant_abuse

3. Social Action- Making a Difference

What is the woman's collective?

What is the philosophy of the program?

How does it address the 'root of the problem'?

The Women's Life Collective works with violence against women. It's not just denouncing the violence. I believe denouncing is important. But it doesn't get to the root of the problem. -Cecy

Key word- denounce

What do you think of the House of Passage?

Young boy at the center: The House of Passage is a lot of things – like a family. It's my home. It's very good. I think without the House I'd be nothing.

How does it work?

Both the House and the Collective work with teens from poor neighborhoods, who are potential victims of violence. Besides being offered practical skills, they know that there is a place for them to get psychological and medical help, as well as love and caring.

In weekly workshops, they have a chance to talk about their problems in a safe space, where they can open up without ridicule. The counselors create a variety of themes for the weekly meetings, such as trust, solidarity, sexuality, drugs and prostitution.

Once girls know their human rights and find their own voice, they can be the ones who say "no" to the abuse that occurs in their lives. - Filmmaker

What social issues were brought up in this film? How does this film address them?

Who narrates this film?

Why did the filmmaker, Holly Mosher, make this film?

Recife is one of the largest cities in northeastern Brazil and has the highest rate of unemployment in the country. Recife also has one of the most alarming problems in Latin America, with its growing number of street children and underage prostitutes. I discovered two organizations, The House of Passage and The Women's Life Collective, who work with these marginalized youth, trying to reinstate them into society.

I visited because I wanted to see if it was really possible for kids, who've lived all their lives amongst violence and misery... to become part of a society that has always rejected them. I found it fascinating that two women at the same time in the same city, decided to do something.

Research:

Look up Holly's other documentaries. How and why did she become a filmmaker? Where did she study?

<http://www.filmakerforchange.com/>

Why do you think she calls herself filmmakerforchange?

Activity:

Learn more about other documentaries that try to effect positive change in the world. Example, watch or research Academy Award winning Documentary in 2010, The Cove.

Here is an article on Japan's reaction to the film and award.

http://www.alternet.org/media/145952/star_of_oscar_winning_%27the_cove%27_recaps_his_on-stage_political_action_and_the_academy%27s_censorship

Discussion: How might this film make political and social change?

Key Idea: Documentary as "Political weapons"- non violent action.

4. Raise Your Voice- Expression, Communication and Media

Silence never won rights. They are not handed down from above; they are forced by pressures from below. ~Roger Baldwin

It's not enough to rage against the lie; you've got to replace it with the truth.
Bono, Front Man for U2, Human Rights Activist

We'll fight, not out of spite. For someone must stand up for what's right. 'Cause where there's a man who has no voice. There ours shall go singing From 'Hands', by Jewel
What can keep us silent to these issues?

Teenage girl in group: *I ended it, but he keeps coming back. I'm afraid of him. He keeps calling. And I'm ashamed because he treats me badly.*

(F) Fear of judgment, feel unsafe, ashamed, indifferent...

Marcilene: *I thank God my daughter is in the collective. I need to talk to a psychologist about my kids. And figure out why I'm so angry. I mean I want to kill my kids. My God!*

How do the women in the film begin to share their stories?

Response by group facilitator- *It's all about respect here. We can open up in this space. All that is said here, stays here. She feels something stuck inside of her, but go ahead and share with us. I can't talk about it. You're doing great, showing your inner strength. It takes a lot of courage.*

What are some of the activities that the girls and women do to help them heal?

(F) examples-Photo, message in a bottle, dance

Since a lot of women suffer abuse, there can be a sense of shame related to their bodies, which they can overcome through movement and a positive sense of touch. It also creates a greater sense of community as they work together and laugh together. This is what they call the pedagogy of affection. -Filmmaker

How does expression, movement and art help overcome trauma?

Activity:

Do research on the benefits of art/expressive therapy.

<http://www.arttherapyblog.com/>

How does expression and art address the feelings of voicelessness and isolation?

Discuss this well-known poem by Maya Angelou I Know Why the Caged Bird Sings

The free bird leaps on the back of the wind and floats downstream till the current ends and dips his wings in the orange sun rays and dares to claim the sky. But a bird that stalks down his narrow cage can seldom see through his bars of rage his wings are clipped and his feet are tied so he opens his throat to sing. The caged bird sings with fearful trill of the things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom The free bird thinks of another breeze an the trade winds soft through the sighing trees and the fat worms waiting on a dawn-bright lawn and he names the sky his own. But a caged bird stands on the grave of dreams his shadow shouts on a nightmare scream his wings are clipped and his feet are tied so he opens his throat to sing The caged bird sings. The fearful trill of things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom.

‘As Seen Through These Eyes’ is a documentary that explores art from children during the Holocaust which was a way for them to preserve their humanity in inhuman circumstances. <http://www.asseenthroughtheseeyes.com>

‘Call and Response’ is a documentary that deals with the issue of human trafficking around the globe. The title of this film comes from slavery times; songs included a response to combat the feeling of isolation and loss of self, affirming their ‘voice’. <http://www.callandresponse.com/>

How does art and media raise awareness about important social issues?
Give examples:

Howard Zinn was a playwright, historian, activist, and professor emeritus at Boston University. He communicated and educated people about injustice in many ways.

“It always seemed to me that there was a special power that artists had when they commented, either in their own work or outside their work, on what was going on in the world. There was a kind of force that they brought into the discussion that mere prose could not match,” says Zinn in his book *Original Zinn: Conversations on History and Politics*.

As a teenager, he explains, he was moved by the passion of the performers to convey the sentiment or urgency of the political or social situation.

“People in the entertainment world have a possibility of reaching larger numbers of people than we do,” Zinn remarked in *Original Zinn*, *“if they miss an opportunity to reach huge numbers of people then they are depriving all of us of the very special opportunity.”*

From <http://www.theepochtimes.com/n2/content/view/25864/>

Here are some examples of singer/songwriters speaking out, can you list others?
Share their music with the group.

Hands lyrics by Jewel
*If I could tell the world just one thing
It would be that we're all OK
And not to worry 'cause worry is wasteful
And useless in times like these
I won't be made useless
I won't be idle with despair
I will gather myself around my faith
For light does the darkness most fear
My hands are small, I know
But they're not yours, they are my own
But they're not yours, they are my own
And I am never broken*

How are you a hummingbird? How do you improve our planet, to make it more dignified, more humane, to guarantee the continuation of this planet?

Brainstorm ideas:

List the ways on the board.

Examples: Write your own song or poem to speak out, blog, articles...

Start a Hummingbird club. Write to Holly to put the ideas on her website...

Resources:

HeartMath

Whale Rider, movie

Paper Clips, Arts Alliance Amer, 2004

The Wave by Alexander Grasshoff, www.bnpublishing.com, 2008

The People Speak, A&E HOME VIDEO, 2010

Gandhi -Richard Attenborough

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