



AMONG THE DARKEST SHADOWS

Applause Series Curriculum Guide
February 23-24, 2017



CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

AMONG THE DARKEST SHADOWS

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Among the Darkest Shadows* — a new play by José Cruz González featuring Inlet Dance Theatre and produced by Wharton Center Theatre Productions.



Human trafficking, or modern slavery, lives in the darkest shadows of our society. It is our sincerest hope that this play about two young people caught in its path opens up a safe avenue for dialogue in your classroom about this great injustice, gives students insight into its human costs, and inspires them to take action to combat it. Only by working together — from governments to law enforcement, non-profits to social service organizations, to everyday citizens including our youth — can we end “one of the great human rights causes of our time” (President Obama).

As such, we hope that this study guide helps you connect the performance to your classroom in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

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This study guide was compiled and written by Karoline Myers; edited by Michelle McDonald.

Adapted from “Among the Darkest Shadows Study Guide” by MSU Federal Credit Union Institute for Arts & Creativity at Wharton Center.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 55,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F.

Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and

DID YOU KNOW?

More than 300,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center*, 2744 seats
- *Stoner Theater*, 200 seats
- *Temple Theater*, 299 seats
(located in the Temple for the Performing Arts)

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space. Features include the Lauridsen Fountain, the Crusoe Umbrella sculpture by Claes Oldenburg, and the Swirl sculpture by Jim Campbell.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 21st season of school performances!

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Musicians and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Des Moines Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater and causing a distraction.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Civic Center.**

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * Des Moines Performing Arts reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted online. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes.
- * Each group will be assigned a specific location in the hall, and ushers will escort groups to their seats upon arrival. Various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and that other adults position themselves throughout the group.** This helps with supervision purposes and is especially important in the event a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging individuals' seat locations or taking students to the restroom. This helps ensure that everyone has a seat in your designated section, as well as allows us to more efficiently seat other arriving groups. This helps us to start the performance on time.
- * As a reminder, children under the age of three are not permitted in the theater for Applause Series performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance, please wait for your group to be dismissed prior to exiting the theater.
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at education@desmoinesperformingarts.org or 515.246.2355.

Thank you!

VOCABULARY



CONCEPTS

human rights: every person is entitled to certain fundamental rights, simply by the fact that he or she is a human being. These are called *human rights*. They are not *simply* a privilege, which can be taken away at someone’s whim. They are *rights* because they are things one is legally and morally entitled to as part of one’s existence. Without knowing your *human rights*, it is difficult to have them or keep them.

human trafficking: the buying, selling and transport of human beings for profit. These people are forced to work in inhumane conditions or in illegal occupations with little or no hope of escape. Human trafficking is not only a situation in developing countries, as instances are found in developed nations as well.

trafficking: to trade or deal in a specific commodity or service, often of an illegal nature. Example: drug trafficking.

SPOKEN IN THE PLAY

numb: to deprive of action or feeling emotion. Pinta’s parents try to numb themselves to pain and fear.

refugee: a person who flees for refuge or safety, especially to a foreign country, often as a result of war or unrest. Pinta describes her parents as refugees.

supplication: the act of praying humbly; an earnest plea or entreaty, often from a position of subservience. Pinta describes the *lodo* people’s backs as being “bent in supplication.”

survive: to endure or live through. As an adult, Pinta recounts how she survived as a victim of human trafficking.

temporal: concerned with the present life or this world. Pinta describes Shadow Town as a “temporal space.”

ABOVE: Image from rehearsal and development process of *Among the Darkest Shadows*. What could the movement or white fabric in this scene symbolize or represent?

TOOLS USED TO TELL THE STORY

choreography: the arrangement of movement in space and time. A series of pre-planned movements usually set to music but can also be set to silence, poetry or text. *Among the Darkest Shadows* is a play told through dance. It has been choreographed.

magic realism: a genre that blends fantasy with reality. The world of the play is very similar to our own, but watch for magical elements that help convey the story.

symbol: something used to represent something else. In *Among the Darkest Shadows*, you will find many symbols in the movement, images, colors and props that convey ideas about the experience of human trafficking.

ABOUT THE PERFORMANCE, pg. 1



While history text books may tell us that slavery ended with the Emancipation Proclamation in 1863, in reality thousands of people remain enslaved in our country. *Among the Darkest Shadows* takes on the very real issue of human trafficking, or modern day slavery. Learn more about the play and its unique style of storytelling prior to your visit to the theater.

Run Time: 65 minutes, plus optional Q&A

“Shadow Town is a place very much like your town...where the living grind out their days in work and life...[but] within some homes and buildings there exist monsters [who] live dual lives. They walk among us unnoticed. Ordinary. Polite. Even kind. Their thunder and lightning run through my veins.”

-Pinta, in *Amongst the Darkest Shadows*

SHORT SYNOPSIS

AMONG THE DARKEST SHADOWS tells the story of two teens enslaved in the world of human trafficking and their struggle to survive forced labor. Both have very different backgrounds. Lodi is an immigrant brought to this country by a smuggler, and Pinta is a child of a broken home in suburban America. How did they become slaves? How do they fight for freedom?

The Time:
The present

The Place:
In and around a fictional U.S. city called Shadow Town

⇒ **RECOMMENDED READING**
You can read a full synopsis of *Among the Darkest Shadows* on page 9.

ABOVE: Pinta struggles to escape. Image from rehearsal and development process of *Among the Darkest Shadows*.

CHARACTERS

Eight dancers portray more than 30 characters, including:

Pinta:
a young girl from a dysfunctional family

Lodi:
a boy who is a migrant worker

Pinta's Father:
a non-present parent

Pinta's Mother:
a non-present parent

Teenage Girl:
a runaway

The Drop King:
a slave owner of young women

Man with Whip:
a slave owner

Young Girl:
a new victim

ABOUT THE PERFORMANCE, pg. 2



STRUCTURE AND STYLE

MEMORY PLAY

The play opens with Adult Pinta painting in her studio. She transforms into her younger self, or Young Pinta. We then see her reliving her past as she tells her story.

TOLD THROUGH DANCE

This play is unique in that it is told primarily through dance. The creators asked themselves how can storytelling work without using a lot of language. Playwright José Cruz González shares, “Little by little we have stripped away text and found that the dancers (and the world that was shaped by them) are powerful enough. By simplifying, we made it much stronger.”

Right: Paintings by artist Rob Gonsalves, a specialist in magic realism. Magic realism blurs the lines between what is realistic and what is fantasy. Where do you see magic and reality blurred in *Among the Darkest Shadows*?

MAGIC REALISM

The play is infused with a style called **magic realism**. Magic realism blurs the lines between what is realistic and what is fantasy.

Instead of creating a fantasy world and mythical creatures, stories that are magic realism are about realistic people and places. Human trafficking is a very real problem. Therefore, Pinta’s story is set in the real world. However, the addition of magical elements, such as special effects and dance, allow the artists to tell the story in an imaginative, metaphorical, and hopeful way.



ABOVE: Image from rehearsal and development process of *Among the Darkest Shadows*. This scene uses magic realism to paint a picture of a dysfunctional family and its impact on Pinta. Pinta’s inattentive parents, portrayed on stilts, wish to party and drink with their friends. They “magically” unleash a torrent of monster-like creatures to torment her and cause Pinta to flee.



EXTENDED SYNOPSIS

Below is a full synopsis of *Among the Darkest Shadows*.

As the play opens, Adult Pinta is painting in her artist studio when a memory of her childhood past is recalled. She is swept back in time to Shadow Town, a place where she grew up.

Young Pinta is a troubled girl whose parents are unloving and inattentive. This is exemplified in a party scene where her parents are drinking with their friends and completely ignore their daughter. For Pinta the party turns into a series of nightmarish images forcing her to escape her home.

Later, Young Pinta encounters Lodi, a migrant boy, and his family working in the fields. She is intrigued by his fascination of looking at the clouds.

However, frustrated and angry about her home life, Young Pinta seeks friendship outside her home. She runs away and eventually meets the Teenage Girl, another runaway. Teenage Girl and Young Pinta become friends and Young Pinta feels loved.

Young Pinta encounters Lodi and his family again, but the family is now enslaved. Lodi carries the burden of supporting his family picking crops. Young Pinta and Lodi share a private magical moment where they find laughter and sorrow contained in a flower.

Later, Young Pinta and the Teenage Girl continue their friendship staying out late and enjoying her newfound freedom. Teenage Girl introduces Young Pinta to the Drop King, a charismatic and powerful figure.

Together they go to the Shadow Town Carnival Mall where the Drop King purchases everything she desires. Young Pinta falls in love with the Drop King. He pretends to fall in love with her.

Lodi returns in chains working. Young Pinta learns about his family's story and their perilous journey across the desert to reach the United States where they eventually become enslaved as farm workers. Before Lodi is taken away by the Man with Whip, Young Pinta and Lodi share another magical moment.

The Drop King returns giving Young Pinta a gift and then, with the help of the Teenage Girl, enslaves Young Pinta into selling herself. Pinta is now enslaved like Lodi. (Please note: there are NO explicit acts or images of sexual nature in this or any scene in the play.)

Young Pinta and Lodi encounter one another again only to end with Young Pinta crushing a flower he gives her.

Young Pinta meets the Teenage Girl. Young Pinta takes her rage out on the Teenage Girl, attacking her and now becoming just like her. Young Pinta laughs at Lodi.

Young Pinta now works for the Drop King and searches for a new victim to transform. Young Pinta meets Young Girl, befriends her, and takes her to the Drop King. The Drop King invites young Girl to join him, but she flees in fear. The Drop King is angry with Young Pinta and punishes her.

RIGHT: Lodi is a dreamer. How does the visual image created by the dancers convey this idea?

Lodi enters and sees what the Drop King has done to Young Pinta, and Lodi and the Drop King battle one another in a big climatic dance. Lodi defeats the Drop King, but he is killed by the Man with Whip.

Young Pinta mourns Lodi. She finds the magical flower that he had kept and takes it with her.

Young Pinta transforms into Adult Pinta. Her final dance expresses a sense of hope, freedom, survival, and redemption. The play culminates in Pinta creating a beautiful painting that is filled with color and life.



THE COLLABORATION BEHIND THE PLAY

Among the Darkest Shadows is a unique collaboration between three different artists. Learn more about playwright José Cruz González, Inlet Dance Theatre, and Wharton Center for Performing Arts and how they worked together to create this piece of theater.

THE PRODUCER: WHARTON CENTER THEATRE PRODUCTIONS

In 2009, Wharton Center for Performing Arts (located in East Lansing, Michigan) made a commitment to producing plays that address issues of social justice. Since then, the center has directed plays that have looked at apartheid in South Africa, veterans struggling with PTSD, autism, and other topics.

Director Bert Goldstein says that *Among the Darkest Shadows* may be their boldest achievement yet. In addition to taking on the devastating human rights issue of human trafficking, Goldstein wanted to do so in a way that was bold, big, dramatic, and impactful. He had the daring idea to bring together a playwright and choreographer to write a play for a dance company.

“Dance has its own unique language,” says Goldstein. “By setting the play to movement, we are able to accentuate the deeply human elements of suffering, triumph, struggle, addiction, and the emotional journeys the characters endure.”

Right: Pinta and the Drop King during the beginning of their relationship. Watch for how their relationship changes as the play progresses.

THE PLAYWRIGHT: JOSÉ CRUZ GONZÁLEZ

José Cruz González is regarded as one of the most important writers in the world of theater for children and young adults today. He uses the style of magic realism in his works, which Goldstein thought would work well for telling this story. Setting the characters in a fantasy-like world that is just a bit different from our own, González says, is a “way for us to step into that world and distance ourselves enough to listen to the story: a tale of warning.”

González was intrigued by working with a dance company and agreed to write the play.

THE DANCE COMPANY: INLET DANCE THEATRE

The last piece of the puzzle was to find a choreographer and dancers who were expressive and able to tell a story through movement. Just as importantly, Goldstein wanted to work with dancers who were equally committed to using art to help others.

Inlet Dance Theatre, which is based in Cleveland, Ohio, has the mission of “...using dance to further people”. Founder and Executive/Artistic Director Bill Wade agreed to choreograph *Among the Darkest Shadows*, believing it was a great fit for the company’s philosophy that dance is a powerful tool for personal growth and learning. In *Among the Darkest Shadows*, he and the dancers aspire to use dance in a way that brings “awareness of this social injustice and perhaps motivate some people to action,” says Wade. “We’re hoping to do what we can toward making our world a better place to live in, rather than passively observe what’s going on in our and other communities, or worse yet, ignore it.”

“We aspire to provide awareness of this social injustice and perhaps motivate some people to action.”

-Bill Wade,
Inlet Dance Theatre



MEET THE DANCERS



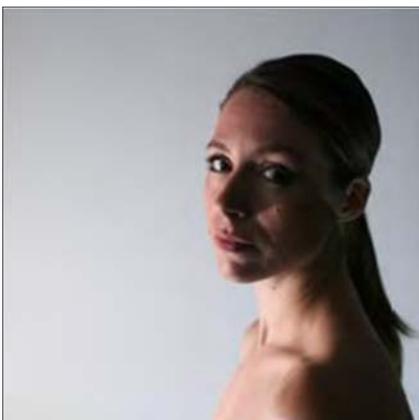
Emily Stonecipher



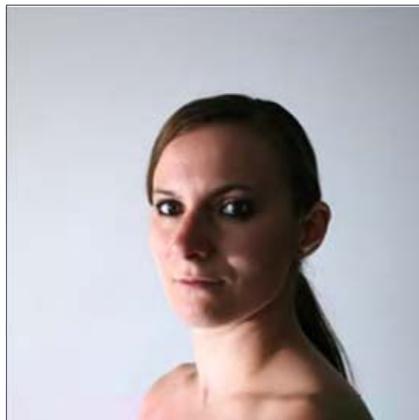
Kevin Parker



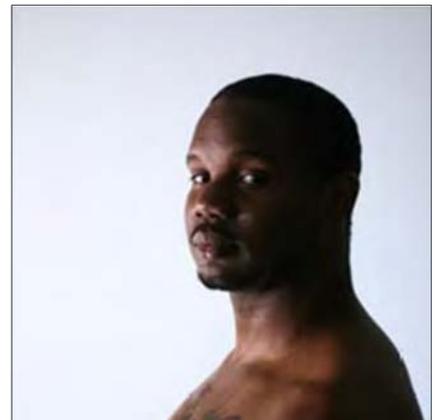
Michelle Sipes



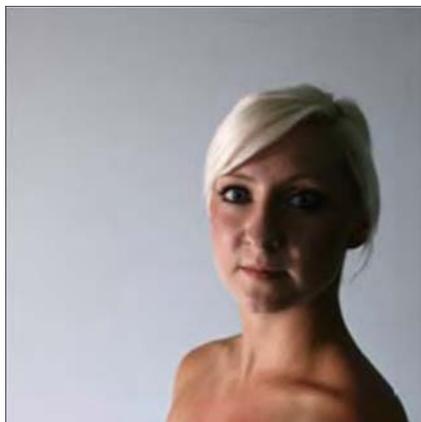
Erin Pennebaker



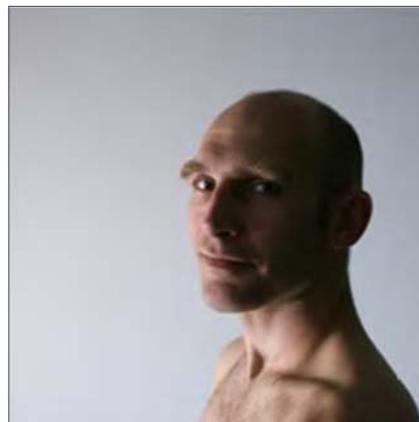
Nicole Kapantas



Dominic Moore-Dunson



Katie McGaha



Joshua Brown

WHAT IS HUMAN TRAFFICKING?, page 2

TYPES OF TRAFFICKING

The two most common forms of trafficking are labor trafficking and sex trafficking.

LABOR TRAFFICKING

Labor Trafficking is forced work at facilities, businesses or homes.

Workers often live and work in terrible conditions and receive little or no benefits. Labor trafficking victims are forced into the work with a very small chance of escaping it. (Migrant workers, in contrast, are not kidnapped or forced into manual labor.)

Some common types of forced labor include working as domestic servants, farm and factory workers, and child labor.

Currently, the International Labor Organization estimates that there are around 14.2 million people trapped in labor trafficking, and the US Department of Labor has already identified 136 goods that are manufactured by trafficked laborers and child labor.



Runaway boys in zari workshop. Photo by Kay Chernush



Image: Polaris.

SURVIVOR STORY

When Mary, a foreign national living in Atlanta, enrolled in an ESL class held at a local church, she hoped to better her English and perhaps make new friends.

A woman Mary befriended in class introduced her to two men who had anything but friendly intentions. The men, Arturo Perez and Jesus Garcia, followed Mary home where she lived with her sister. They came back when Mary was alone and ordered her to pack her bags.

Terrified, Mary acquiesced and was soon trapped in sex slavery. The men shuttled her through Florida, Georgia and Tennessee, Perez and Garcia kept Mary compliant through beatings and threats against her family.

Mary was eventually sold in Nashville, where vice squad detectives rescued her during a prostitution sting. Police recognized the signs of trafficking and charged the men under the sexual servitude statute.

The perpetrators received a six-month sentence followed by deportation. Tennessee's sex trafficking law, which had only recently gone into effect at the time of the case, now carries an eight- to 12-year sentence.

Story originally published by End Slavery Tennessee.

SEX TRAFFICKING

The most common form of human trafficking is sex trafficking, or forced prostitution. Every year, millions of men, women, and children are forced or tricked to perform sex acts against their will for money.

In addition to emotional trauma, victims face health risks from unprotected sex with multiple partners. Sex trafficking victims are also often forced to use drugs to keep them compliant with captors' demands and to keep them from escaping.

Individuals may become victims due to kidnapping or being misled by fake job offers. Often, victims are forced into prostitution by their significant other or their own family members. It is usually the most vulnerable who are targeted, such as runaways, the homeless, refugees, and victims who have already been involved in domestic violence or sexual assault.

PLEASE NOTE: In the play, sex trafficking is only alluded to. No images or acts of sexuality are ever depicted or simulated.

Young people are particularly at risk; the National Center for Missing & Exploited Children estimates that 1 in 6 runaway children likely become sex trafficking victims. However, it is important to remember that any one can become a human trafficking victim.

IS IT A BIG DEAL?

Human trafficking is now being labeled as the new Civil Rights crisis because of its mass scale around the world. One of the biggest issues facing anti-trafficking groups is that the actual number of victims is difficult to pin down. The International Labor Organization estimates that about 21 million people are enslaved today; however, since the 1990s, estimates have ranged from 2 to 100 million. Even without a definite number, officials agree that there are likely more human trafficking victims than ever. According to *The Atlantic*, around 13.5 million people were forcibly removed from Africa over 350 years of the transatlantic slave trade, which roughly equals half the slaves accounted for today.

WHAT IS HUMAN TRAFFICKING?, page 3

WHAT HAPPENS TO SURVIVORS?

Whether it is through escape or rescue, there are many survivors of human trafficking around the world. Many people assume that once they escape, survivors simply move on with their lives — perhaps they return to their families or they find a new job in a new town or find their “happily ever after.”

However this is very rarely the outcome. More often than not, there are barriers to survivors overcoming their traumatic

experiences and moving on with their lives, mostly pertaining to how their captors ensured their compliance. For example, victims’ compliance is often bought through forced drug use; once the victim is removed from the environment, they now have to battle drug addiction and withdrawal with little financial support to pay for medical help and rehabilitation.

In general, the lack of financial support is a huge road-block for survivors. They have very little money, if any, to pay for lodging, food, medical care, and other necessities.

DID YOU KNOW?

There are many organizations working to help survivors of human trafficking.



One such organization working locally is Dorothy’s House in Des Moines. Dorothy’s House provides a home and support to girls whose lives have been interrupted by sex trafficking. At Dorothy’s House, survivors receive compassionate care that addresses physical health, mental well being, spiritual recovery, and life and job skills.

KNOW THE SIGNS...

Being aware of the signs of human trafficking can be the first step in a victim’s rescue. If you suspect someone is a victim of human trafficking, alert the National Human Trafficking Hotline at 888-373-7888 or text “HELP” to BeFree (233733). (For your safety, do not try to intervene or confront the trafficker.)

THE VICTIM

1. Mental Manipulation: Victims are brainwashed by their traffickers, distorting their realities. Victims are oftentimes fearful, anxious, depressed, and afraid of law enforcement; they tend to avoid eye contact with individuals.

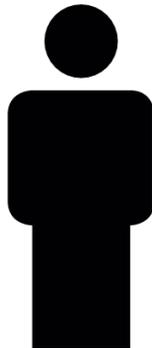
2. Branding: Traffickers may tattoo or carve their names into their victims

3. Poor Physical Health: Victims are often unable to take care of themselves because of lack of access to basic necessities. Victims may be malnourished and show signs of abuse.

4. Lack of Possessions: Victims of trafficking have little or no personal belongings or resources

5. Restrictions: Victims work long hours and are not allowed to leave or have breaks

6. Confusion: Victims may not have a sense of time and location, along with basic lack of knowledge surrounding their whereabouts



THE TRAFFICKER

1. Psychological Manipulation: Traffickers lure victims into trafficking by exploiting insecurities and those looking for a better life by promising jobs, relationships and opportunities.

2. Physical Abuse: Traffickers use fear and physical abuse to maintain control over their victims.

3. Many Types:

There are many types of traffickers. According to the Traffic Resource Center, traffickers may be:

- ◇ Brothel and fake massage business owners and managers
- ◇ Employers of domestic servants
- ◇ Gangs
- ◇ Growers
- ◇ Intimate partners
- ◇ Labor brokers
- ◇ Factory owners and corporations
- ◇ Pimps
- ◇ Small business owners and managers

Information and graphic based on Teens Against Human Trafficking materials.

PRE-SHOW EXPLORATION, pg. 1

1) SLAVERY—THEN AND NOW

Goal: To make connections with students' existing understandings of historical slavery with modern trafficking today

Explanation: In this activity, students will brainstorm words associated with historical slavery, then watch a short video juxtaposing historical slavery with human trafficking.

Materials:

- ◇ Computer with internet access
- ◇ Projector or way to show the video

Activity:

1. Invite students to collaboratively list as many words as they can to describe slavery in 1860.
2. Ask students when slavery ended.
3. Next, play the “No Slavery” video created by Youth for Human Rights (approximately 60 seconds)

[VIDEO LINK](#)

Follow-Up Questions:

1. Did this video surprise you? Why?
2. What did you notice in the images and sounds?
3. How did the woman react to the student's question? Why do you think she reacted that way?

2) MAGIC REALISM

Goal: To understand that magic realism is a genre that blends the realistic and the fantastic

Explanation: *Among the Darkest Shadows* is told using magic realism. In this activity, students will explore this genre by closely examining and discussing paintings in this style by artist Rob Gonsalves.

Materials:

- ◇ Whiteboard and markers
- ◇ Computer with internet access
- ◇ Projector or way to ensure all students can see the images

Activity:

1. Tell students that they will be seeing a play that uses magic realism to tell the story and that magic realism is a unique genre of art and literature that originated in Latin America. It sounds contradictory.

Today, they will be exploring how something can be both magical and real.

2. On the board, write two headings: Realistic and Magical

3. As a class, generate a list of books or movies that you think are very realistic. Write them on the board as you go.

(In a realistic story all of the characters live on earth, and all the events could happen in real life. An example is *The Fault in Our Stars* by John Greene.)

4. Then, create a list of books or movie that have a lot of magic in them.

(In a magical story the characters might be any type of real or imaginary creature, the story may take place in another world, and things that are physically impossible can and do happen.)

5. Next, remind students that magic realism is a special kind of literature and art that imagines what it would be like if magical things happened ordinarily on earth. Transforming the ordinary into extraordinary, magic realism blurs the lines between the realistic and fantastic.

6. Then, invite students to examine paintings by artist Rob Gonsalves, a specialist in magic realism.

[LINK](#)

7. As you look at the images, guide a discussion of the following:

- ◇ What is real about these paintings?
- ◇ What is magical?
- ◇ How is Rob Gonsalves's work a combination of both real and magical?



Extension: Magic realism in literature

There are also many examples of magic realism in literature. Gabriel Garcia Marquez is a very popular Columbian novelist who uses magic realism in her work. Isabel Allende and Jorge Luis Borges are other popular writers of this genre. Some contemporary plays written in magic realism are Jeff Augustin's *Little Children Dream of God*, José Rivera's *Marisol*, Tony Kushner's *Angels in America*, and Sarah Ruhl's *The Clean House*.

Follow-Up Questions:

1. Why might an artist choose to tell a story using magic realism? What might it add or allow them to do?
2. What is the difference between science fiction and magic realism?

PRE-SHOW EXPLORATION, pg. 2

3) WORD ASSOCIATION

Goal: To activate prior associations with symbols students will experience in *Among the Darkest Shadows*

Explanation: Students will explore word associations with several symbols present in *Among the Darkest Shadows* and will then re-visit their ideas about the symbols after attending the production.

Materials:

- ◇ Symbolism worksheet for each student (page 17)

Activity:

1. Begin by letting students know that they will be attending a play that utilizes symbols to tell the story.

Symbols are used to represent ideas or qualities by giving them meanings that are different from what they actually are.

2. Hand out worksheets. Invite students to write down the associations that come to them for each word, by thinking about each word for a moment, then writing down what you think the symbol could represent.
3. Invite students to share some of the ideas they came up with.
4. Collect the worksheets and store them in a safe place until after the performance.

Follow-Up Activity:

1. After attending the performance, re-hand out students' word association worksheets.
2. Invite them to add any new ideas they have about what the symbols could represent now that they have seen the performance.

4) PRESIDENT OBAMA ON HUMAN TRAFFICKING

Goal: To better understand the impact of human trafficking globally

Explanation: Students will answer a series of questions about human trafficking, read an excerpt from a speech by President Obama on the issue, and then re-visit the questions.

Materials:

- ◇ Scratch paper
- ◇ Writing utensils
- ◇ Copies of President Obama's speech for each student (page 18)

Activity:

1. Ask each student to take out a piece of scrap paper and a writing utensil.
2. Have students number their paper 1-3.
3. Ask the following questions aloud and have students write down their answers:
 - ◇ Does human trafficking affect everyone? Explain how.
 - ◇ Approximately how many victims of human trafficking in the world do you think there are?
 - ◇ How can YOU take action against "modern slavery?"
4. Have students set aside their answers, as you hand out copies of President Obama's speech.
5. Either individually or as a class read President Obama's speech.
6. Have students take out their scratch paper with their answers again.
7. Re-read the questions and invite them to revise or expand their answers using what they've just read.

Follow-Up Questions:

1. What in President Obama's speech surprised you?
2. What are some of the ways that everyday citizens can combat human trafficking? Knowing what you know now, do you feel inspired to make a change in your life to address this issue?

WORD ASSOCIATION WORKSHEET

NAME _____

Think about each word for a moment, and then write down what you think each symbol could represent.

Complete this activity both *before* and *after* viewing *Among the Darkest Shadows*. Compare your answers after you have seen the performance.

THE MOON



Before: _____

After: _____

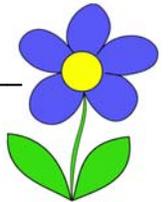
PAINTING



Before: _____

After: _____

FLOWER



Before: _____

After: _____

CLOUD



Before: _____

After: _____

BOXES



Before: _____

After: _____

WHIP



Before: _____

After: _____

LIGHTNING AND THUNDER



Before: _____

After: _____

PRESIDENT OBAMA ON HUMAN TRAFFICKING

In September 2012, President Obama gave a speech at the Clinton Global Initiative annual meeting about human trafficking, or as he calls it “modern slavery.” The Clinton Global Initiative is a foundation started by President Clinton and calls for leaders around the world to come together and create solutions to the current issues that the world faces.

President Obama:

“Today, I want to discuss an issue that [...] ought to concern every person, because it is a debasement of our common humanity. It ought to concern every community because it tears at our social fabric. It ought to concern every business, because it distorts markets. It ought to concern every nation, because it endangers public health and fuels violence and organized crime. I’m talking about the injustice, the outrage, of *human trafficking*, which must be called by its true name — **modern slavery**.



Image: muststoptraffic.wordpress.com

Now, I do not use that word, “slavery,” lightly. It evokes one of the most painful chapters in our nation’s history. But around the world, there’s no denying the awful reality [...]when a little boy is kidnapped, turned into a child soldier, forced to kill or be killed — **that’s slavery**. When a little girl is sold by her impoverished family — girls my daughters’ age — runs away from home, or is lured by the false promises of a better life, and then imprisoned in a brothel and tortured if she resists — that’s slavery. *It is barbaric, and it is evil, and it has no place in a civilized world.* [...]

But for all the progress that we’ve made, the bitter truth is that **trafficking also goes on right here, in the United States**. It’s the migrant worker unable to pay off the debt to his trafficker. The man, lured here with the promise of a job, his documents taken, and forced to work endless hours in a kitchen. The teenage girl, beaten, forced to walk the streets. This should not be happening in the United States of America.

As president, I directed my administration to step up our efforts — and we have. For the first time...our annual trafficking report now includes the United States, because we can’t ask other nations to do what we are not doing ourselves. [...] And most of all, **we’re going after the traffickers**. New anti-trafficking teams are dismantling their networks. But with **more than 20 million victims of human trafficking around the world** — think about that, more than 20 million — they’ve got a lot more to do. [...]

Of course, no government, no nation, can meet this challenge alone. **Everybody has a responsibility**. Every nation can take action. Modern anti-trafficking laws must be passed and enforced and justice systems must be strengthened. Victims must be cared for [...] And finally, **every citizen can take action**: by learning more; by going to the Web site that we helped create — SlaveryFootprint.org; by speaking up and insisting that the clothes we wear, the food we eat, the products we buy are made free of forced labor; by standing up against the degradation and abuse of women. That’s how real change happens — from the bottom up [...]

Our fight against human trafficking is one of the great human rights causes of our time, and the United States will continue to lead it — in partnership with you. The change we seek will not come easy, but we can draw strength from the movements of the past. For we know that every life saved — in the words of that great Proclamation — is “an act of justice,” worthy of “the considerate judgment of mankind, and the gracious favor of Almighty God.”

That’s what we believe. That’s what we’re fighting for. And I’m so proud to be in partnership with CGI to make this happen. Thank you very much, everybody. God bless you. God bless America.” ■

POST-SHOW ASSESSMENT AND DISCUSSION

DISCUSSION QUESTIONS

Connections

1. What does the title *Among the Darkest Shadows* suggest? Can you think of a different title?
2. Define human rights and civil rights. Give examples from the play of human rights or civil rights that were violated.
3. What are the core democratic values of Americans? Which of these rights were depicted either positively or negatively in the play?
4. Imagine what the play would have been like if it was only realistic or only magical. What would have changed? Do you think the use of magic realism in *Among the Darkest Shadows* was effective?
5. Who was the protagonist in the play? Who was the antagonist? Was it always easy to tell?
6. Describe Pinta's home life. How did her relationship with her parents impact her story?
7. Describe Lodi's journey to the U.S. In what ways did he and his family struggle? How did their situation shape his story?
8. Why do you think the Drop King was enticing?
9. Was there evidence of alcohol or drug addiction in the play? If so, what was its role?
10. The play addressed a very serious and very real issue, yet it was not without hope. Where in the play did you see signs of hope?

Increasing Awareness

1. How can people of any age be protected from trafficking?
2. Have you noticed any signs or information related to trafficking in your community or in your travels?
3. How can you increase public awareness of trafficking?

ASSESSMENT ACTIVITIES

1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the performance to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

2) ANTI-TRAFFICKING CAMPAIGN

Have students imagine that they have been asked by an anti-trafficking organization to design a poster to help them raise awareness about human trafficking that will be hung in airports, truck stops and other locations. What would they include in their designs? What words might they use? Their design should be bold, eye-catching, and convey its message quickly. Have students sketch several ideas on scratch paper before making their final designs on good paper and with whatever art materials you have available. Hang up their designs and have the class review their gallery.

3) COLLABORATIVE IMPRESSIONS

Among the Darkest Shadows was the result of a collaboration between a director/producer, playwright, choreographer and dancers. In groups of 3-4, invited students to make a collage of images or words that they remember from the performance. Tissue paper can be used to layer different ideas over top of others or to block out those beneath.

4) WRITE TO THE DANCERS

Once you have seen the performance and you and your students have had a chance to discuss what you saw and read, write to the *Among the Darkest Shadows* dancers. Artists love to read about what teachers and students thought of the performance.

Letters may be sent to:

Education Department
Des Moines Performing Arts
221 Walnut Street
Des Moines, IA 50309

SERVICES AND RESOURCES FOR VICTIMS OF HUMAN TRAFFICKING, pg. 1

FUNDED BY THE CRIME VICTIMS ASSISTANCE DIVISION OF THE IOWA ATTORNEY GENERAL'S OFFICE

- 1. Braking Traffik/Family Resources**
(Headquartered in Davenport)
Provides comprehensive services to victims of both labor and sex trafficking covering Region 5 of the crime victim's area map. (SE Iowa)

Phone: **24/7/365 Crisis Line:**
563-468-2383 866-921-3354
- 2. Cedar Valley Friends of the Family**
(Headquartered in Waverly)
Provides comprehensive services to victims of both labor and sex trafficking covering Region 3 of the crime victim's area map. (NE Iowa)

Phone:
319-352-1108
- 3. NIAD Center for Human Development/
Crisis Intervention Services**
(Headquartered in Mason City)
Provides comprehensive services to victims of both labor and sex trafficking covering Region 2 of the crime victim's area map. (North Central Iowa)

Phone:
641-423-0490
- 4. Iowa Homeless Youth Centers,
a program of YSS**
(located in Des Moines)
Provides comprehensive services to victims of both labor and sex trafficking between ages of 18 to 21 for males and 18 to 24 for females, including those who are pregnant and parenting.

Phone:
515-883-2379

- 5. Youth and Shelter Services,
also known as Youth Standing Strong**
(Headquartered in Ames)
Provides sex trafficking prevention, awareness, diversion and referral services in youth settings (primarily schools). Identifies vulnerable youth through self-disclosure and assists and ensures that youth victims are safe and diverted from exploitation.

Phone:
515-233-3141
- 6. Statewide Iowa Crisis Line
800-770-1650**
This "violent crimes" crisis line is available for victims of any violent crime including labor and sex trafficking. The crisis line will connect the victim to direct service providers. The statewide crisis line is a place for community members, providers and victims to get information about options for assistance.

Phone:
800-770-1650

OTHER IOWA NON-PROFIT SERVICES AND RESOURCES

(not funded by Crime Victim Assistance Division)

- 1. Dorothy's House**
Safe house providing 24/7 support for the healing of female adult survivors of sex trafficking located in Des Moines. Juvenile facility is planned for late 2017. Statewide referrals accepted.

Phone: **Website:**
515-306-5580 www.dorothyshouse.org
- 2. Wings of Refuge**
Safe house providing 24/7 support for the healing of female adult survivors of sex trafficking located in Iowa Falls. Faith-based and supported agency. Statewide referrals accepted.

Website:
www.wingsofrefuge.net

'Services and Resources for Victims of Human Trafficking' based on resources from the Network Against Human Trafficking.

SERVICES AND RESOURCES FOR VICTIMS OF HUMAN TRAFFICKING, pg. 2

NATIONAL RESOURCES

1. Polaris

For nearly ten years, Polaris has operated the National Human Trafficking Resource Center hotline to provide survivors of human trafficking with vital support and a variety of options to get help and stay safe, while sharing actionable tips for law enforcement and expertise of the anti-trafficking community.

Thanks to the support of the US Department of Health and Human Services and numerous private donors, the National Human Trafficking Hotline has answered more than 100,000 calls, identified more than 30,000 cases of human trafficking across the United States, and provided more than 8,000 tips to federal, state, and local law enforcement. Thousands of survivors are receiving vital, non-judgmental support and learning about the services available so that they can get help and stay safe.

CRISIS LINES

(The Iowa Network Against Human Trafficking recommends that victims and concerned citizens call both the National and Iowa hotlines for service referrals and crisis calls.)

NATIONAL HUMAN TRAFFICKING HOTLINE
888-373-7888 or text "HELP" to BeFree (233733)
help@humantraffickinghotline.org
www.humantraffickinghotline.org

STATEWIDE IOWA CRISIS HOTLINE
800-770-1650 or text "iowahelp" to 20121
www.survivorshelpline.org

**DEPARTMENT OF HUMAN SERVICES
CHILD ABUSE HOTLINE**
for reports of suspected child sex trafficking
800-362-2178



TIP: Program these numbers into your phone. If you see something, say something.

SOURCES OF INFORMATION

STATEWIDE HUMAN TRAFFICKING COORDINATOR

(within the Iowa Attorney General's Office)
Celine Villongco, celine.villongco@iowa.gov
800-373-5044 or 515-725-4409

IOWA NETWORK AGAINST HUMAN TRAFFICKING

www.iowanaht.org

OFFICE TO COMBAT HUMAN TRAFFICKING

(within the Iowa Department of Public Safety)
Sgt. Robert Deskin, Human Trafficking Coordinator
deskin@dps.state.is.us
515-725-6308

ADDITIONAL IOWA NON-PROFITS COMBATTING HUMAN TRAFFICKING

BEZA THREADS

is a Des Moines-based non-profit that partners with Hope for Children in Ethiopia, an

on-the-ground nonprofit dedicated to the rescue and transformation of enslaved children through rescue, education, and skills training. Beza Threads supports these efforts by selling scarves in the U.S. that were made by former slaves. www.bezathreads.org



TEENS AGAINST HUMAN TRAFFICKING

is a nonprofit founded by an Iowa teen, whose mission is to raise awareness about human trafficking through the powerful voice of young people. Teens Against Human Trafficking Teams are groups of teenagers that get together and meet regularly at their schools, churches, or community centers to educate themselves about the issue of human trafficking. Teams then take their learning to their communities, preventing trafficking where they live. www.letsgetangry.org



Consider arranging an in-school or community presentation with one of these organizations.

RESOURCES AND SOURCES

CLASSROOM RESOURCES

Web Resources:

Anti-Slavery Teacher Resources.

http://www.antislavery.org/english/who_we_are/resources/education/teachers_2/default.aspx
Information and lesson plans for addressing human trafficking.

Stop the Traffik USA. <http://www.stopthetraffik.org/usa>

A global movement that equips people to understand what trafficking is, how it affects them, and what they can do about it. Links to information and various campaigns, such as Traffik Free Chocolate.

Teens Against Human Trafficking. <https://www.letsgetangry.org/>

Contains curriculum for starting a Team at your school, as well as other advocacy tools for young people.

Youth for Human Rights. <http://www.youthforhumanrights.org/>

Resources for educators and students on a variety of human rights issues, including the organizations “30 Videos Campaign” of one-minute videos on thirty different universal human rights.

Human Trafficking in the News:

Local Stories:

“Des Moines identified as top 100 human trafficking site.” *Des Moines Register*. November 16, 2016.

<http://www.desmoinesregister.com/story/news/2016/11/16/des-moines-identified-top-100-human-trafficking-site/93952890/>

“Hiding in Plain Sight: A Story of Human Trafficking in Iowa.” WHOtv. November 14, 2016.

<http://whotv.com/2016/11/14/hiding-in-plain-sight-a-story-of-human-trafficking-in-iowa/>

National Stories:

“Sacramento Uber driver credited with saving teen girl from sex trafficking.” CBS News. January 2, 2017.

<http://www.cbsnews.com/news/sacramento-uber-driver-credited-with-saving-teen-girl-from-sex-trafficking/>

“Groundbreaking Lawsuit Filed for Survivor of Human Trafficking Against Backpage.com.” Birmingham, Alabama. PR Media Release. January 25, 2017.

<http://prmediarelease.com/groundbreaking-lawsuit-filed-for-survivor-of-human-trafficking-against-backpage-com/#sthash.CkiM1OFY.dpbs>

STUDY GUIDE SOURCES

“Among the Darkest Shadows Study Guide” by MSU Federal Credit Union Institute for Arts & Creativity at Wharton Center.

Inlet Dance Theatre. <http://www.inletdance.org/>

Iowa Network Against Human Trafficking. <http://www.iowanaht.org/>

Teens Against Human Trafficking. <https://www.letsgetangry.org/>

Youth for Human Rights. <http://www.youthforhumanrights.org/>