

THE GOOD LIE

CURRICULUM





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BLOCK 1

RESILIENCE

00:00-23:00



Background

Before showing this segment of the film, be sure that students have some background knowledge on the plight of the Lost Boys and Lost Girls. We have included the following resources to help:

- Timeline:
eno.ug/TGL2a
- Map:
eno.ug/TGL2c
- Article on Sudan's Civil War:
eno.ug/TGL2h
- Maslow's Hierarchy of Needs
- Supplementary article on child soldiers
(*see below*)
- See the US Holocaust Memorial Museum's "Guidelines for Teaching about Genocide":
eno.ug/TGL3b

The background information should take about one class period. Students will see a map of the journey the Lost Boys and Girls took, noting the different countries involved. They will see key events on the timeline and make connections to what happens in the film. The article explains the civil war and will help students connect-the-dots of the history. Maslow's Hierarchy of Needs will help them process the idea of how we survive and the basic needs every human has. Then show the clip.

After students view the first 23 minutes of the film, discuss the following:

1. Why is it important to see the children in their lives before they were attacked?
What is their life like?
Why do you suppose the filmmakers chose to have the children speaking in their own language, using subtitles (since most of the rest of the movie is in English)?

Option: If time permits, students can study more about the Sudanese culture, looking at the religions practiced in different regions, the languages they speak, education, daily life, the foods they eat, etc. We want to be sure students see the children as people first, not victims.

- Who attacked their village and why?
Why were they targeted?
What methods do the attackers use?
Why do you think it is all children who are left?

(This is where the background information is imperative)

- Discuss the children's survival. Look back to Maslow's Hierarchy of Needs and discuss what these children face.
How do we see them getting food and water?
How do the elements work against them?
What about clothing and shoes?
- Discuss the role of singing for the children. Why do they sing?
You might make connections here to other times when people have used music to get them through difficult times, such as slaves in the South, the Freedom Riders during the Civil Rights Movement, or Jews imprisoned in camps or ghettos during WWII.
Visit Yad Vashem's online exhibit for materials and background on the Holocaust:
eno.ug/TGL4h

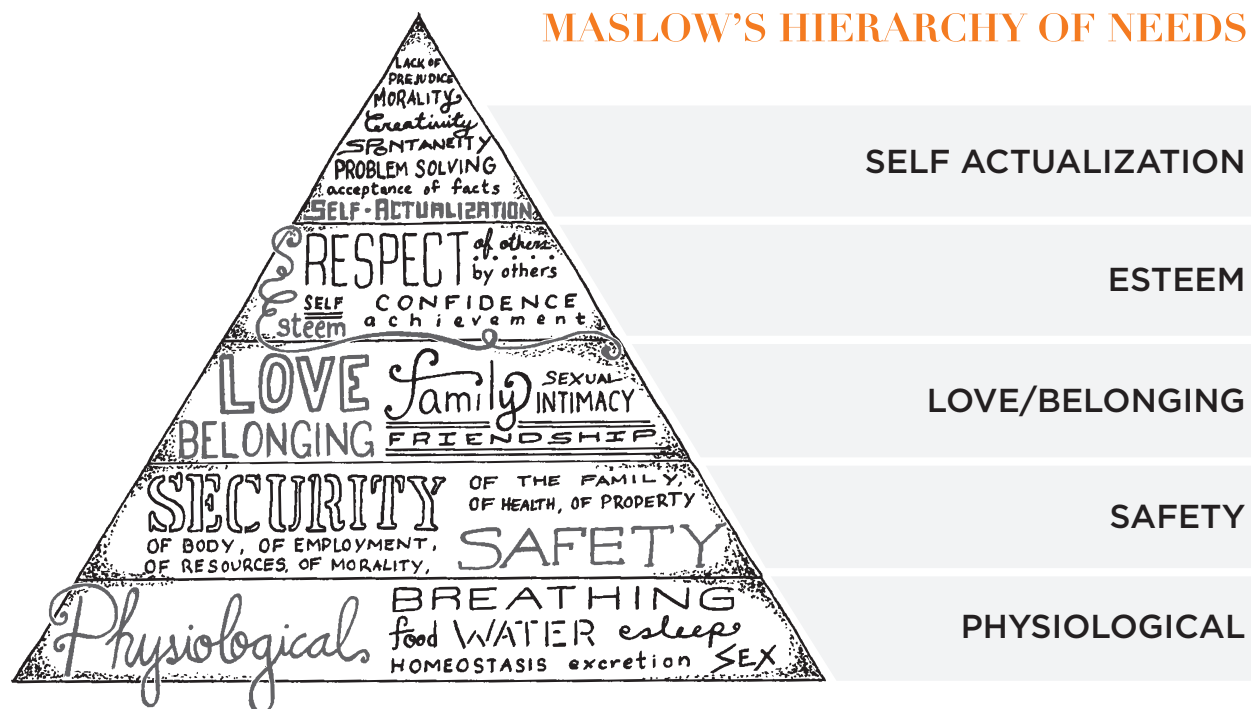
- What is the story of Moses?
Why is it especially fitting for these children?
How does religion help them survive?
- When Theo is taken, near the end of the clip, we don't know what happens to him (until later in the film).

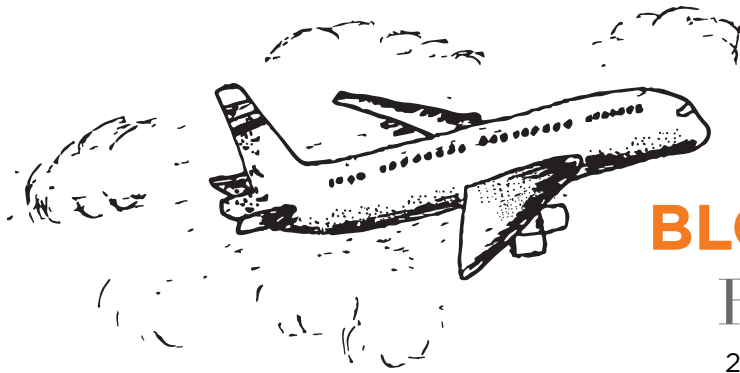
Activism Alert: Ask students to guess what might happen to Theo. This is an appropriate place to discuss the use of child soldiers in wars. Have students read UNICEF's report on the use of child soldiers and then read some options on how they can get involved.

eno.ug/TGL4c

eno.ug/TGL5d

- Study UNICEF's Convention on the Rights of a Child:
eno.ug/TGL6e





BLOCK 2

RESETTLEMENT

23:00-35:30

This section takes students from arrival to Kakuma Refugee Camp to arrival in the United States. We strongly urge you to show the previous segment so students have a context for what has happened to the characters we follow in this section. After watching, follow the discussion questions and activities below, as time allows.

- After arriving at the camp, what is provided for them?
How are they treated?
Who is helping and how do the Lost Boys and Girls react to them?
How is the camp different from what you may have expected?
- Have students consider, again, Maslow's Hierarchy of Needs, and decide what they see being covered in the film. For example, the physiological needs are definitely being taken care of, but how might we see their safety and sense of love and belonging being achieved? (Students may think of the scenes showing the boys playing soccer, or the family eating a meal together).
Do we see examples of esteem or self-actualization?
Is a refugee camp intended to take care of all these levels? Why or why not?
- Have students **read the articles** about Kakuma Refugee Camp today, and continue the discussion about needs. It might surprise students to know that this camp still exists.
eno.ug/TGL7i
eno.ug/TGL8r
- Ask students to **research various aid groups** who worked with the Lost Boys and/or who still work with refugees in camps today. Some suggested groups to look at are:
 - Catholic Relief Services (CRS)
 - Doctors Without Borders
 - The Enough Project's Sister Schools Program
 - Hebrew Immigrant Aid Society (HIAS)
 - i-ACT's Darfur United and Little Ripples programs
 - The International Rescue Committee (IRC)
 - World Food Programme (WFP)
 - Jesuit Refugee Service (JRS)
 - UNHCR- The UN Refugee Agency
 - UNICEF
- Ask students if they noticed anything about the shirts the Lost Boys and Girls are given in the camp. Where did they come from?

Option: read an excerpt from *The Blue Sweater* (see supplemental materials).
- How do the lists work? What do you suppose is going through his mind? Notice how difficult it is for the friend to see that all of his friends are on the list to go, but he isn't.
Learn how the refugee quotas work:
eno.ug/TGL9a
eno.ug/TGL10a
- As they prepare for arrival to the United States, the Lost Boys and Girls take classes in order to learn about life in the United States.
What are some of the things they learn?
What are they told is most important?
As they are processed, why is January 1 given to all of them as their birthdays?
Watch the clip from 60 Minutes (Part I), and discuss similarities they see to *The Good Lie*.
eno.ug/TGL11b
- When they arrive, Abital is almost immediately separated from her brothers. Ask students to choose one of the four main characters, and **write a one-paragraph journal entry** from that time, written from that character's perspective. They should consider how that person would feel, what they might have worried about, and how they might comfort themselves.
- Based on the experience the Lost Boys and Girls have in the film to this point, ask students to **predict how they will adapt** to life in the U.S.

**The information students obtain on these groups will be used later in the unit. See Supplemental Materials for links to the organizations' websites.*



Activity for Block 2

Create a refugee camp.

Below is the link to a longer lesson from Cindy Epperson, a professor at Washington University St. Louis. The lesson includes students creating a refugee camp, considering the basic needs necessary right away. If you have time, please follow Epperson's lesson as she has presented it. It can even be a quarter-long project that can be worked on outside of class. However, if you have time constraints, feel free to use the adapted lesson below, which can be completed in 1-2 class periods.

eno.ug/TGL12c

Refugee Camp Project

Adapted from Cindy Epperson's *Refugee Camp Project*, by Kim Klett

Before starting the activity, be sure the students have the context and background about refugee camps. You can use Epperson's information from the first page of her lesson. Be sure to go over Maslow's Hierarchy of Needs, if you haven't already.

1. Have the students **brainstorm** the necessities for a refugee camp for roughly 25,000 people. You can help them to make sure they get all the necessary components.
2. Next, put students in groups and have each group **sketch** on a piece of paper what their camp will look like, how it will be set up, and what they will name it.
3. Once they have a plan, distribute a poster board to each group and have construction paper, post-it notes, markers, etc. available to help them **create their 3-D camp**.
4. Depending on the length of your class periods, they may need to spend time on a second day to complete this.
5. When finished, **do a gallery walk**, stopping at each representation and having a member of the group explain their reasoning for the way the camp is set up. Students can use the checklist to judge how well each group did, and can vote on the one that they think is best at the end.



BLOCK 3

ADAPTATION

39:56-1:07:30 (Selected Scenes)

This section shows many of the difficulties recently-arrived refugees face, and while it includes some humor, it will also help students understand some of the physical and mental hardships people face when dropped into an entirely new and different culture from their own. We also witness the way others react to people who may seem different.

1. Ask students to read the document,

"Refugee Resettlement in the United States", linked to below. As they read, ask students to highlight key points and as they discuss, ask what difficulties refugees might face with the information in the document.

eno.ug/TGL13d

The International Rescue Committee also works closely with refugees and is a good resource for learning more about the resettlement process. Consult their FAQ sheet:

eno.ug/TGL14e

2. Show the clip from 39:56-54:20.

As they watch, have students fill in the chart on the next page; also see the copy with suggested responses. Discuss what they wrote, asking some of the following questions:

- a. What are some of the methods of adaptation? How does this fit on Maslow's Hierarchy of Needs?
- b. As they spend their first night at the apartment, how do you think the boys feel? (excited, nervous, scared, etc.)
- c. Why do you think they use some of their own items, like the toothbrushes?
- d. Discuss the reaction others have to the boys. What does the manager at the Waffle House mean by, "They're too strange." Would this impede them from doing a good job, or do you think their being different could help?

Activism Alert: Have students research how they can support refugees in your community through local refugee resettlement organizations.

eno.ug/TGLorgs

- e. Discuss the scene when Jeremiah is told to throw away food from the grocery store. Why does he have such a difficult time accepting this?

Do you agree with Jeremiah or with the manager of the store?

Do any of you work in restaurants or grocery stores where you see this kind of waste?

What are some solutions to this problem?

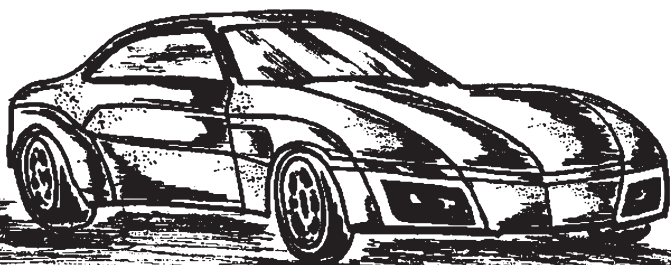
If time allows, go to clip 1:01:15-1:02:11,

where Jeremiah helps a woman who is getting food out of the dumpster. He quits when his boss questions his actions.

This scene also presents an opportunity to discuss global food needs versus consumption in the United States.

Activism Alert: Ask students to research programs that take dated food that is still safe and see if any are in their community (see food banks and programs such as Waste Not). If such programs exist, ask students to write letters to local grocery stores and/or restaurants to see if they participate, and if not, ask them to do so.

- f. This section contains a lot of humor. Why do you suppose the writer of the script chose to include so much humor? Why is humor important in every culture?
- g. **Show clip 1:04:30-1:05:55**, where Mamere is in school, studying Huckleberry Finn. If your students have read the novel, they can make connections to this scene; if not, help them understand the "good lie" that Huck tells to save Jim, and the association Mamere makes with Theo's sacrifice. How is what Theo did a lie?



ADAPTATION

What is new to the Lost Boys?

How do they adapt/adjust?

How do others react to the boys?

ADAPTATION

Sample Responses

What is new to the Lost Boys:

- *Lights*
- *Beds*
- *Telephones*
- *Variety of foods/food for dogs*
- *Names—Mike and Jerry*
- *Jokes*
- *Pizza (“miracle food”)*

How they adapt/adjust:

- *Use their own toothbrushes*
- *Sing at night*
- *Put mattresses on the floor*
- *Visit the vovs at Jack’s*

How others react to the boys:

- *“They’re too strange”—at Waffle House*
- *Jack wishing they didn’t hold hands*
- *Helping them on the job (girl at grocery store)*



BLOCK 4

REUNION AND RECONCILIATION

Scenes from 1:16:50 to end of film

This segment of the film deals with the reunion of the family, as well as reconciliation and people “doing the right thing.”

1. **Discuss choices that we have seen in the film so far.** How much choice have the boys been given vs. how many decisions are made for them. Discuss Mamere’s guilt about Theo, and how that seems to drive his thoughts. Then **show the clip 1:16:50-1:18:30**, where Mamere tells Jack what happened. Jack, as a veteran of the U.S. Army, understands and explains to Mamere that, “Your brother made a choice that was only his to make.” Does that assuage Mamere’s guilt? Why is choice important to consider here?
2. **Show clips 1:20:00-1:21:40 and 1:22:50-1:23:50** to show students how Abital is reunited with her brothers. Discuss the changes that took place in policies involving refugees after 9/11 and why there was concern. Again, discuss choice, as Carrie makes a choice to change her life and add a family member in order to help her new friends.
3. **Show clip 1:31:20-1:40:50 (or take it to the end of the film, if time permits).** Point out that there are now 100,000 in Kakuma Camp, and how difficult that makes it to find Theo. How do Mamere and Theo find each other? What do you suppose happened to Theo, judging from the scars on his back? What is the “good lie” that Mamere tells? What will Mamere do now? Was this a good choice? Why does he make a point of telling Theo, “You gave us life. I give it back to you. You are chief now.”?

Activism Alert: Using the information students researched in Block 2 on NGOs, ask them to vote on one they would like to help. Then, ask how they would like to help: taking action or raising money, or both. Have students form groups and choose leaders for different areas, especially if they decide to conduct a fundraiser. View the comprehensive list of organizations and website links in the “Supplemental Materials” section of this curriculum.

5. Many Hollywood figures have gotten involved in the anti-genocide movement. Is it important for somebody like Reese Witherspoon to be involved in movies like *The Good Lie*? Why or why not? How can celebrities use their platforms to positively engage in these issues? Why do they do it? Visit the link below to learn about other stars who have become activists in this movement, and how their efforts have been helpful.
eno.ug/TGL15a
6. **Use the link below to access this activity.** Be sure to click on the choice for “Sudan” and follow the directions for the Presidential Cabinet Simulation. In this activity, your students will be in groups with one as the President and others as his/her cabinet. Everything you need is included on the website, including handouts and background information. This will take one class period.
eno.ug/TGL15b

Dear Senator,

I am a high school student and recently saw the movie *The Good Lie* at school. I was inspired by the story and also surprised to learn that conflict is still ongoing in Sudan and South Sudan.

My classmates and I are now raising money to support refugee education and I'm writing to ask you to take action as well.

Essay Assignment | The Good Lie

Write a multi-paragraph essay responding to one of the following quotes. Use scenes from the movie as examples and support.

1. "We also saved each other."
2. "I don't think we are lost. I think we are found."
3. "If you want to go fast, go alone. If you want to go far, go together."

Supplemental Materials and Additional Resources

Teachers can select materials from this list that fit their classroom needs.

Books:

- *The Enough Moment*, by Don Cheadle and John Prendergast
- *When the Stars Fall to Earth*, by Rebecca Tinsley
- *War Child*, by Emmanuel Jal
- *What is the What*, by Dave Eggers
- *The Translator*, by Daoud Hari
- *The Red Pencil*, by Andrea Davis Pinkney and Shane Evans
- *Emma's War*, by Deborah Scroggins
- *Against a Tide of Evil*, by Mukesh Kapila and Damien Lewis
- *Darfur Diaries*, by Jen Marlowe and Paul Rusesabagina
- *Home of the Brave*, by Katherine Applegate
- *The Storyteller's Beads*, by Jane Kurtz and Michael Bryant
- *A Long Way Gone*, by Ishmael Beah
- *I'm Not Leaving*, by Carl Wilkens

Films/Documentaries:

- *The Devil Came on Horseback*
- *God Grew Tired of Us*
- *Guisma's Story*
- *Into the Arms of Strangers*
- *Lost Boys of Sudan*
- *My Knees Were Jumping*
- *The Last Survivor*

Websites:

- | | | |
|---|--|--|
| • <i>Enough Project</i> | www.EnoughProject.org | |
| • <i>Committee on Conscience</i> | www.USHMM.org | |
| • <i>United to End Genocide</i> | www.EndGenocide.org | |
| • <i>i-ACT</i> | www.iactivism.org | |
| • <i>Act for Sudan</i> | www.ActForSudan.org | |
| • <i>Nuba Reports</i> | www.Nuba-Reports.org | |
| • <i>Eric Reeves</i> | www.sudanreeves.org | |
| • <i>Amnesty International</i> | www.amnestyusa.org | |
| • Catholic Relief Services (CRS) | eno.ug/TGLCRS | |
| • Doctors Without Borders | eno.ug/TGLdoctors | |
| • The Enough Project's Sister Schools Program | eno.ug/TGLenoddt | |
| • Hebrew Immigrant Aid Society (HIAS) | eno.ug/TGLhias | |
| • i-ACT's Darfur United and Little Ripples programs | eno.ug/TGLdunited | eno.ug/TGLripples |
| • The International Rescue Committee (IRC) | eno.ug/TGLircSS | |
| • World Food Programme (WFP) | eno.ug/TGLwfp | |
| • Jesuit Refugee Service (JRS) | eno.ug/TGLjrs | |
| • UNHCR- The UN Refugee Agency | eno.ug/TGLunhcr | |
| • UNICEF | eno.ug/TGLunicef | |

**If you are in Southern California, contact i-ACT to bring their "Camp Darfur" to your school or campus.*

Curriculum Hyperlink Reference Page

- Timeline
[**eno.ug/TGL2a**](http://eno.ug/TGL2a)
- Map
[**eno.ug/TGL2c**](http://eno.ug/TGL2c)
- Article on Sudan's Civil War
[**eno.ug/TGL2h**](http://eno.ug/TGL2h)
- US Holocaust Memorial Museum's "Guidelines for Teaching about Genocide"
[**eno.ug/TGL3b**](http://eno.ug/TGL3b)
- Yad Vashem's online exhibit for materials and background on the Holocaust
[**eno.ug/TGL4h**](http://eno.ug/TGL4h)
- UNICEF's report on the use of child soldiers
[**eno.ug/TGL4c**](http://eno.ug/TGL4c)
- Ways to get involved in ending child soldiers
[**eno.ug/TGL5d**](http://eno.ug/TGL5d)
- UNICEF's Convention on the Rights of a Child
[**eno.ug/TGL6e**](http://eno.ug/TGL6e)
- Articles about Kakuma refugee camp today
[**eno.ug/TGL7i**](http://eno.ug/TGL7i)
[**eno.ug/TGL8r**](http://eno.ug/TGL8r)
- How refugee quotas work:
[**eno.ug/TGL9a**](http://eno.ug/TGL9a)
[**eno.ug/TGL10a**](http://eno.ug/TGL10a)
- 60 Minutes clip on The Lost Boys
[**eno.ug/TGL11b**](http://eno.ug/TGL11b)
- Refugee Camp Project
[**eno.ug/TGL12c**](http://eno.ug/TGL12c)
- "Refugee Resettlement in the United States" article
[**eno.ug/TGL13d**](http://eno.ug/TGL13d)
- The International Rescue Committee's FAQ sheet on refugees
[**eno.ug/TGL14e**](http://eno.ug/TGL14e)
- List of local refugee resettlement organizations
[**eno.ug/TGLorgs**](http://eno.ug/TGLorgs)
- Celebrity engagement list
[**eno.ug/TGL15a**](http://eno.ug/TGL15a)
- Block 4 activity - "Presidential Cabinet Simulation"
[**eno.ug/TGL15b**](http://eno.ug/TGL15b)
- Darfuri drawings
[**eno.ug/TGL6f**](http://eno.ug/TGL6f)
- Article about Dr. Totten
[**eno.ug/TGL6g**](http://eno.ug/TGL6g)
- Article about Dr. Catena Dr. Tom Catena
[**eno.ug/TGL6h**](http://eno.ug/TGL6h)
- Articles about efforts by Lost Boys to support peace and development in South Sudan
[**eno.ug/TGL6i**](http://eno.ug/TGL6i)
[**eno.ug/TGL6m**](http://eno.ug/TGL6m)
[**eno.ug/TGL6q**](http://eno.ug/TGL6q)
[**eno.ug/TGL6t**](http://eno.ug/TGL6t)

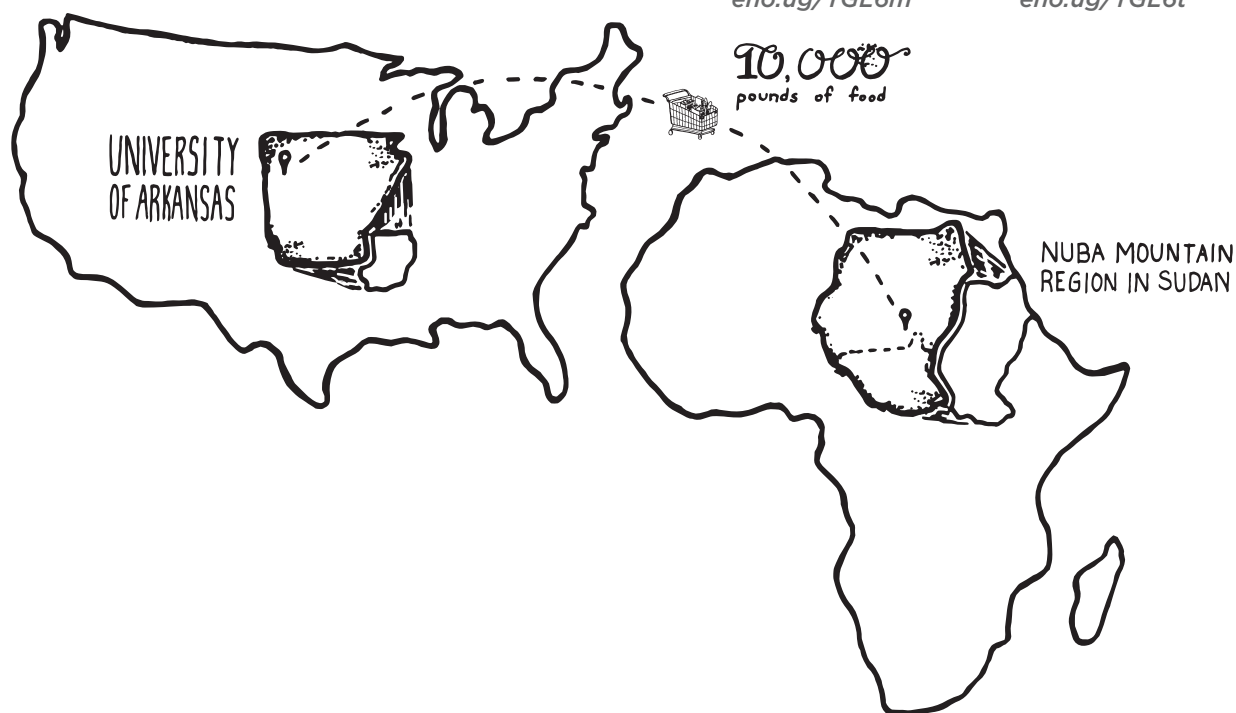
This curriculum, as well as all hyperlinks and supplemental materials, are available digitally at:
[**www.EnoughProject.org/TGLCurriculum**](http://www.EnoughProject.org/TGLCurriculum)

True Tales of Activism

This includes just a few narratives and highlights of everyday people serving as true activists.

1. A woman highlighted in Rebecca Tinsley's book, *When the Stars Fall to Earth*, visits a refugee camp in Darfur and asks the children to draw pictures of what they witnessed in their villages. She took the drawings back to the United States and got them published in many newspapers, drawing attention to this issue. The drawings eventually wound up in the International Criminal Court, and were brought as evidence to prove that the President of Sudan, Omar al Bashir, was inciting and committing genocide against his own citizens—the Darfuris. The drawings were detailed enough (uniforms, weapons, etc.) to prove that the Sudanese government was behind the attacks. Teachers can view the drawings and get copies to display in their classrooms and schools through the organization:
eno.ug/TGL6f
2. Like many who supported the Lost Boys, a family in Phoenix who took in sixteen year old Sam in 2004. They put him in the local high school, helped him with his English, supported his love of soccer, and treated him as their own son. He is now 27, has graduated college, and supports himself in Phoenix, working in a law office, and Sam is grateful to have two fathers: his first dad, who still lives in South Sudan, and his American dad.
3. Professor Samuel Totten, from the University of Arkansas, makes regular trips to the Nuba Mountain region in Sudan to deliver food to those who are starving. In December 2014 he managed to deliver over 10,000 pounds of food, putting his life in danger to make sure those who are the most hungry got at least one meal a day. He is planning his next trip for April. Read an article about Dr. Totten at:
eno.ug/TGL6g

Another example of an American supporting Sudanese amid crisis is Dr. Tom Catena, based as a physician in the Nuba Mountains:
eno.ug/TGL6h
4. Many high school students who were inspired by the stories of the Lost Boys and then conflict in Darfur. They started a STAND chapters, hosted fundraisers and rallies, and signed petitions to the President and Congress. Many of them continued their activism into college, raising awareness of and engaging thousands.
5. Many of the Lost Boys who moved to the United States and received educations or obtained jobs, have also been supporting peace and development in South Sudan, even amidst an ongoing civil war. Read a few examples of their work:
eno.ug/TGL6i
eno.ug/TGL6m
eno.ug/TGL6q
eno.ug/TGL6t



Common Core Applications

Social Studies:

CCSS.ELA-Literacy.RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-Literacy.RH.6-8.3

Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

CCSS.ELA-Literacy.RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-Literacy.RH.6-8.9

Analyze the relationship between a primary and secondary source on the same topic.

CCSS.ELA-Literacy.WHST.9-10.1a

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims,

CCSS.ELA-Literacy.WHST.9-10.2

Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes, reasons, and evidence.

English/Language Arts:

CCSS.ELA-Literacy.RI.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RI.11-12.3

Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.ELA-Literacy.W.11-12.1a

Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

CCSS.ELA-Literacy.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

English/Language Arts Common Core Applications continued:

CCSS.ELA-Literacy.W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (in standards 1-3 above.)

CCSS.ELA-Literacy.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-Literacy.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Special thanks to the educators who supported the creation of this curriculum. Kim Klett drafted, revised, and reviewed the curriculum and Cindy Epperson lent the use of her "Refugee Camp Project".

***Kim Klett** is an English teacher at Dobson High School in Mesa, Arizona, where she teaches Holocaust Literature and A.P. English Literature. Kim is also a Carl Wilkens Fellow and is a member of the United States Holocaust Memorial Museum's Regional Education Corps.*

***Cindy Epperson** is professor in sociology at St. Louis Community College-Meramec in St. Louis, Missouri. She is also a member of the Midwest Institute for International/Intercultural Education and created the "Refugee Camp Project" used in this curriculum.*

Special thanks also to **K•Labs Design Studio** at Kean University for their design expertise and support in laying out this curriculum.



enough

The project to end genocide and crimes against humanity

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www.enoughproject.org

This curriculum, as well as all hyperlinks and supplemental materials,
are available digitally at:

www.EnoughProject.org/TGLCurriculum

For more information or support, contact:

Advocacy@EnoughProject.org